

HIGH FIDELITY

ICD © 08398

New Components

- Cassette decks with better headroom
- Noiseless DBX discs
- Telefunken takes on Dolby
- Faster and slower cassette speeds
- More microprocessor turntables

New Recordings

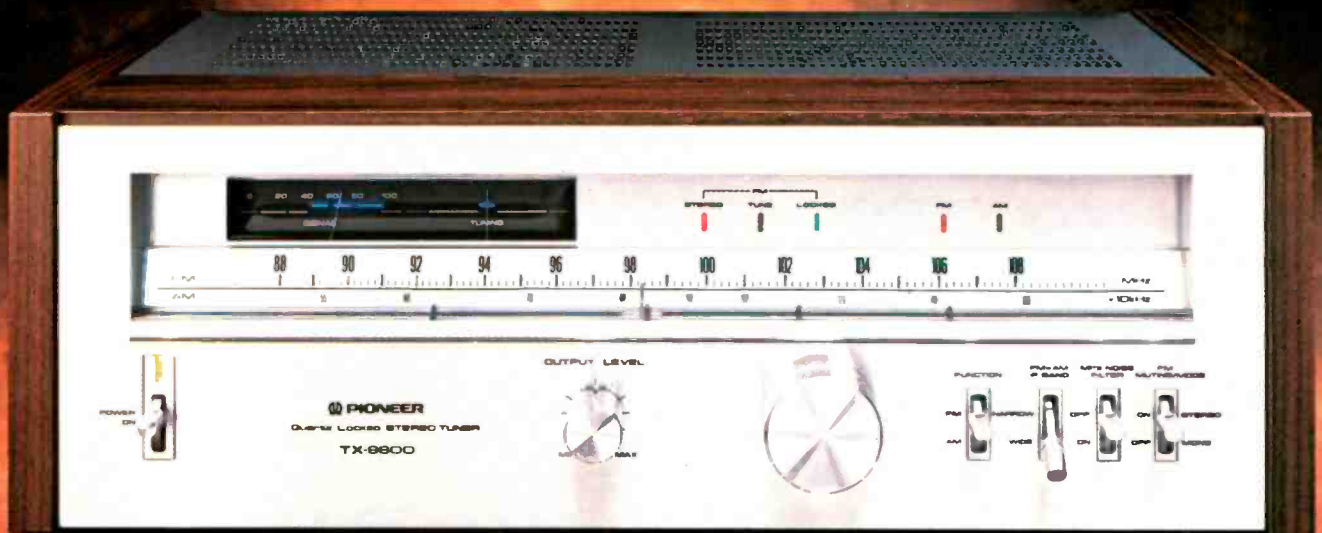
PLUS
Philips' Remarkable 4 1/2-Inch Digital Discs: A Quick Listen

Test reports:

- Koss 10" speaker
- Shure hyperelliptical
- Philips switching amp
- Intertechnik Dolby decoder
- Continental largest speaker
- JBL component-receiver



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AND SO IS THE FIGHT ABOUT TUNERS.

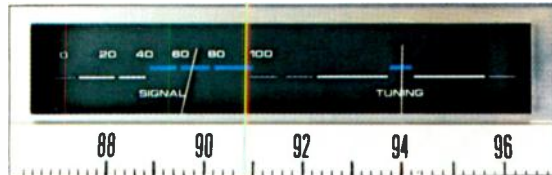
At one time the struggle between amplifiers was won by the amp that had the most muscle. And the tuner that brought in the most stations also brought in the most acclaim.

Today, there's one series of amplifiers whose technology has put it in a class by itself. And now, with Pioneer's new TX 9800 tuner it's met its match.

While other tuners offer features that just sound great, every feature in Pioneer's TX 9800 helps to produce great sound.

Unlike ordinary tuners that are content with ordinary circuitry, the TX 9800 has a new Quadrature Discriminator Transformer that works with Pioneer's exclusive PA 3001-A integrated circuit to reduce distortion to 0.05% at 1 KHz and raise the signal-to-noise ratio to 83 dB. Whew!

Many of today's tuners use sophisticated low pass filters to remove the 19 KHz pilot signal that's present in every stereo broadcast. But while they're effective in removing the pilot signal, they're also effective in removing some of the music.



SIGNAL STRENGTH AND CENTER TUNING METERS FOR A DRIFT-FREE PERFORMANCE.



INSTANTANEOUS FLUORESCAN METERING THAT LETS YOU WATCH EVERY PERFORMANCE WHILE YOU HEAR IT.

The TX 9800 has Automatic Pilot Canceling Circuitry that makes sure every part of the music is heard all of the time. And that distortion is veritably unheard of.

The crowning achievement of most tuners today is the sensitivity of their front end. And though it's much to their credit to bring in weak stations, it means nothing unless they can do it without spurious noise or other interference.

The TX 9800's front end has three dual gate MOSFET's that work with our five gang variable capacitor to give you an FM sensitivity of 8.8 dBf. And also make sure that your favorite music is not disturbed by what's playing elsewhere on the dial.

And while most tuners today give you one bandwidth for all FM stations, the TX 9800 gives you two. For both AM and FM. A wide band that lets you bring in strong stations loud and clear. And a narrow one that finds even the weakest station on a crowded dial and brings it in without any interference.

All told, these scientific innovations sound mighty impressive. But they wouldn't sound like much without an even more impressive tuning system.

The TX 9800 has a specially designed Quartz Sampling Lock Tuning System, that fortunately, is a lot easier to operate than pronounce.

Simply rotate the tuning dial to your desired station. When the station is tuned exactly right a "tune" light comes on. By releasing the tuning dial you automatically lock onto that broadcast. And automatically eliminate FM drift.

By now, it must be obvious that the same thinking that went into Pioneer's new amplifiers has also gone into their new line of tuners.

So just as Pioneer ended the class struggle between amps, they won the fight between tuners. With a technical knockout.

PIONEER
We bring it back alive.

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High Fidelity Components
85 Oxford Drive, Monticello, N.Y. 12574



PIONEER STEREO AMPLIFIER SA-9800

STEREO AMPLIFIER



FUNCTION



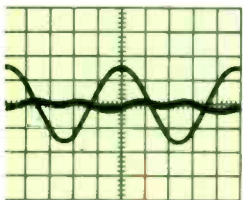
THE STRUGGLE BETWEEN THE CLASSES IS OVER.

For years people have clashed over which amplifiers are best. Class A or Class B. Expensive Non-switching Class A amplifiers are known to offer the lowest levels of distortion. At the same time, they also offer the highest operating temperatures.

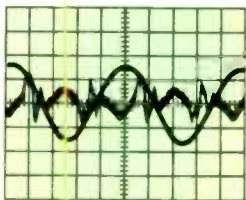
And while Switching Class B amplifiers increase efficiency, they also increase distortion.

So if you're not paying through the nose for a heat-producing Class A amplifier, you'll be paying through the ear for a distortion-producing Class B.

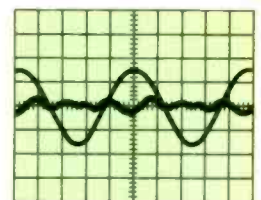
At Pioneer, we believe most of today's Class A and Class B amplifiers are pretty much in the same class. The class below Pioneer's SA 9800.



CLASS A AMPLIFIER.
LEAST DISTORTION
BUT MOST HEAT.



CLASS B AMPLIFIER.
MOST DISTORTION
BUT LESS HEAT.



SA-9800.
LESS DISTORTION, LESS
HEAT, AND MORE POWER.

Pioneer's Non-switching SA 9800 offers the efficiency found in the finest Class B amplifiers. With a distortion level found in

the finest Class A. An unheard of 0.005% at 10-20,000 hertz.

And while you're certain to find conventional power transistors in most conventional amplifiers, you won't find them in the SA 9800. You'll find specially developed RET (Ring Emitter Transistors) transistors that greatly increase frequency response. So instead of getting distortion at high frequencies, you get clean clear sound. Nothing more. Nothing less.

Instead of slow-to-react VU meters that give you average readings or more sophisticated LED's that give you limited resolution, the SA 9800 offers a Fluorescan metering system that is so fast and so precise it instantaneously follows every peak in the power to make sure you're never bothered by overload or clipping distortion.

And while most amplifiers try to impress you with all the things they do, the SA 9800 can even impress you with the one thing it simply doesn't do. It doesn't add anything to the sound it reproduces. An impressive 110dB S/N ratio is proof of it.

While these features alone are enough to outclass most popular amplifiers, the SA 9800 also offers features like DC phono and equalizer sections and DC flat and power amps that eliminate phase and transient distortion. Cartridge load selectors that let you get the most out of every cartridge. And independent left and right channel power supplies.

Obviously, it took revolutionary technology to build the SA 9800. But the same technology and skillful engineering that went into the SA 9800 also goes into every amplifier in Pioneer's new series.

At Pioneer, we're certain that others will soon be entering the class of 9800. And though they all may be built along similar lines, in terms of value Pioneer will always be in a class by itself.

PIONEER
We bring it back alive.

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Professional Sound Systems Start With The Stanton 881S

Stanton Magnetics presents the new 881S Professional Calibration Standard Cartridge. It's the cartridge preferred by recording engineers worldwide and it assures a new standard for home audiophiles desiring the very best in recorded sound. Its patented, low mass Stereohedron™ stylus

tip makes possible the flawless reproduction of high velocity modulations present on today's finest recordings.

The Stanton 881S... where great sound begins. Stanton Magnetics, Terminal Drive, Plainview, NY 11803



STANTON

THE CHOICE OF THE PROFESSIONALS™



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- 6 Philips and DBX Discs and Other Random Thoughts**
by Leonard Marcus
- 11 The Autophile**
by Robert Angus
- 22 Too Hot to Handle**
- 28 Equipment Reports**
Pioneer SA-9800 amplifier
Ditton 662 speaker
Shure M-95HE phono cartridge
Penney 3275 receiver
Koss CM-530 speaker
Integrex Noise Reducer Dolby B decoder
- 61 Soundings**
The Feds are coming!
by Robert Long
- 67 High Fidelity at the Crossroads?**
A look at next season's components
by Robert Long and Peter Dobbin

Music/Musicians

- 79 CRI—Surprising Survivor**
For many contemporary composers, this company is the last hope and first chance
by Allan Kozinn
- 84 Conductors' Discographies**
Some hits, some misses
by David Hamilton
- 86 Forthcoming Recordings '80**
A preview of industry releases
- 103 Shostakovich's "Lady Macbeth"**
Angel's recording leaves the sting intact
by Dale Harris
- 104 New Look at Bach's "St. John"**
Archiv offers the complete original version
by Paul Henry Lang
- 106 Is It Time for Martini?**
Our musical lives would be the happier for it
by Karen Monson

109 Classical Records
Boccherini symphonies
Assorted Bruckner
Böhm's "Idomeneo"

110 Critics' Choice

131 The Tape Deck
by R. D. Darrell

Backbeat

- 133 The Cars, One Year Later**
by Toby Goldstein
- 136 Discotech II**
The producer as star
by Crispin Cioe
- 140 Pop-Pourri**
The Manhattan tradition
by Stephen Holden
- 141 Joni Mitchell Meets Charlie Mingus**
by Sam Sutherland
- 141 Backbeat Records**
Keith Jarrett
ABBA
Wings
- 146 Breakaway**
Be hip, get the Knack
by Crispin Cioe
- 150 Spinoffs: New Rock**
by Toby Goldstein
- 152 Folios**
Stephen Bishop
ELO
Heart
by Elise Bretton

Et Cetera

- 58 HiFi-Croftic**
by William Petersen
- 62 Letters**
- 125 Reader-Service Cards**
- 158 Advertising Index**

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TDK introduces high fidelity for the eyes.



When TDK's engineers set out to make a video cassette for home use, they started with the tape they developed for professional broadcast use and *improved* it, so it could stand up to the rigors of four-hour home recording. In *any* deck, TDK

Super Avilyn VHS and Beta cassettes offer performance so superior, that they are ushering in a new era in home video: the age of "high fidelity for the eyes."



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Circle 48 on Page 125

HEADPHONES THAT PUT THE MOST EXPENSIVE SPEAKER SYSTEMS TO SHAME.

When you listen to Sony headphones, you'll share an intimacy with the music you've probably never experienced before; you'll hear subtleties you've missed with most speakers.

Admittedly, this may sound rather extraordinary. But then, so do our headphones.

SONY

We've never put our name on anything that wasn't the best.



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Circle 44 on Page 125

4 HIGH FIDELITY

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Cover photographed by Bob Brody

- 79 Randall Enos
- 80 Randall Enos
- 85 Michael Goodman
- 103 Brandenstein/DG
- 110 Brandenstein/DG
- 111 Angel
- 112 Decca
- 118 Young Concert Artists
- 120 Haffke/DG
- 134 Ebet Roberts
- 136 Howard Millard

SOLUTION TO HIFI-CROSTIC NO. 45

[Ralph] Vaughan Williams
[The] Making of Music

Milton had to use the medium of words whether he was writing "Paradise Lost" or making out his laundry list; Velasquez had to use paint both for his "Venus" and to cover up the dirty marks on his front door. But music is just music, and it is its own justification.

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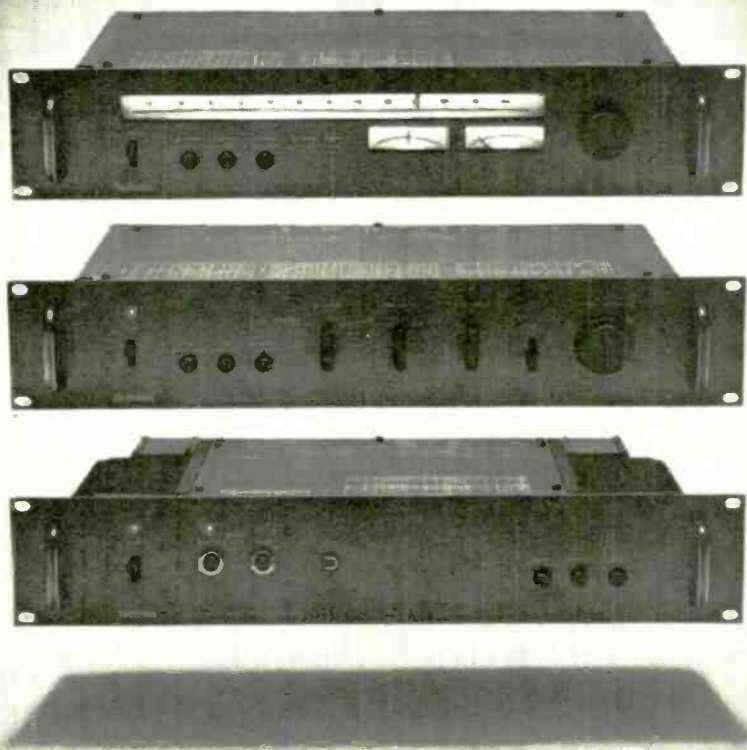
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Circle 51 on Page 125 ▶

You're looking at three ways Technics pursues the one ideal. Waveform fidelity.



Waveform fidelity. It should be the objective of any professional component. Because perfect waveform fidelity would mean an output signal that's a mirror image of the input signal.

How do our engineers pursue this elusive goal? To begin with, they use two automatically switchable IF bands in the ST-9030 FM tuner. A narrow band for extra-sharp selectivity. And a wide band for extra-high S/N and extra-low distortion. But just as significant is a pilot-cancel circuit which Technics developed for high-frequency waveform fidelity. Even the basic tuning function in the ST-9030 is unique. Like an 8-ganged tuning capacitor for outstanding reception.

The engineering in the SU-9070 DC preamp is similarly impressive. There's a moving coil preamp with -157 dBV noise voltage. A moving magnet preamp with an extremely high S/N of 100 dB (10 mV input). Direct-coupled circuitry to keep distortion at a minimum of 0.003% (rated THD). What's more, the SU-9070 has inputs for three tape decks.

Finally there's Technics SE-9060 amp. It's DC like our preamp. Has a frequency response of 0-100 kHz (+0, -1 dB). And a "strapped" circuit for more than

double the power in a multi-amp system. Compare specifications and prices. We think you'll agree. There's no comparator for these Technics components.

ST-9030. THD (stereo, 1 kHz): Wide—0.08%. Narrow—0.3%. S/N (mono): 80 dB. S/N (stereo): 73 dB. FREQUENCY RESPONSE: 20 Hz—18 kHz +0.1, -0.5 dB. SELECTIVITY: Narrow—90 dB. CAPTURE RATIO: Wide—0.8 dB. IF, IMAGE and SPURIOUS RESPONSE REJECTIONS (98 mHz): 135 dB. STEREO SEPARATION (1 kHz): Wide—50 dB.

SU-9070. PHONO MAX. INPUT VOLTAGE (1 kHz RMS): MM—380 mV. MC—9 mV. S/N MM—100 dB (10 mV input). MC—72 dB (60 μ V). FREQUENCY RESPONSE: Phono 20 Hz—20 kHz (RIAA \pm 0.2 dB).

SE-9060. POWER OUTPUT: 70 watts per channel (stereo), 180 watts (mono) min. RMS into 8 ohms from 20 Hz to 20 kHz with no more than 0.02% total harmonic distortion. S/N: 120 dB.

Technics. A rare combination of audio technology. A rare standard of audio excellence.

Technics
Professional Series

Random Thoughts Provoked by CES

X vs. records

The now semiannual Consumer Electronics Show, upon which this month's major audio article is based, has become X-rated. What used to be called "stag movies" (they're now just called movies, or—perhaps ironically?—"adult movies") have proliferated at the CES's home video exhibits. At the same time, what used to be a mainstay of the old "high fidelity music shows," the record companies, are hardly in evidence—and record dealers too were reported to have stayed away in droves. Perhaps the high fidelity industry, traditionally a pretty classy one, ought to question its support of a show that associates it less with recordings than with pornography.

DBX's records

There were, of course, some record companies there, mainly "audiophile." I take particular note of DBX. If you wonder that the noise-reduction firm is now in the record business, let me remind you that, when DBX first began to show its wares, it was in conjunction with recordings from the Klavier catalog, which it had encoded. When played back through the DBX decoder, the discs exhibited impressive dynamic range, and surfaces were absolutely quiet. In returning to the record business, the company has again gone the classical route, although it promises to release pop fare in the future. This time out it has raided the catalogs of Vox (Turnabout and Candide), Desmar, Desto, Sine Qua Non, Orion, Varèse Sarabande, and Chalfont. From what I heard, the new discs are dramatically better than the originals, possibly as clean as the master tapes. Prices range from \$8.00 to \$16, but of course you need a DBX decoder. There is also one Mark Levinson encoded album (for \$20), and Direct-Disk Labs of Nashville is marketing a line of encoded pop records along with its own DBX decoder, imaginatively called "negative noise."

San Francisco appointments

Although London Records wasn't there, it did show a digitally recorded disc at the CES design exhibition. I mention this only to report the news that Terry McEwen, longtime London exec, will be leaving the company in June and will replace Kurt Herbert Adler as general director of the San Francisco Opera in 1982.

Another appointment deprives us of our senior record reviewer and contributing editor, Alfred Frankenstein, who has been reviewing recordings for HIGH FIDELITY since our fourth issue, in 1952. Next month Alfred becomes the first Ednah Root Curator of American Art at the Fine Arts Museums of San Francisco.

A third San Francisco appointment makes former HF reviewer Michael Steinberg, most recently director of publications for the Boston Symphony Orchestra, the artistic adviser as well as director of publications for the San Francisco Symphony.

Philips' digital disc

It has been a long time. Over thirteen years ago, in our April 1966 issue, I wrote of the coming of digital discs—not the sort of now common enough discs made from digitally recorded tapes, mind you, but of digitally encoded discs themselves, with a laser beam replacing the stylus.

Some seven years later, in December 1973, explaining how Philips' new video disc (now MagnaVision) worked, I discussed its obvious use as a sonic medium. Well, Philips has finally done it. A week before CES, the company demonstrated to the press in New York what its video disc technology—digitally encoded and scanned by a laser beam—can do for audio.

The disc is small, only four and a half inches across—that's less than the blank area reserved for the label on a standard LP—and single-sided, yet it holds up to an hour of stereo. (Philips

presumably could double-face it, as it has done with the video disc.) You play it from the inside out and the turntable slows down from 500 rpm at the beginning to 215 rpm at the edge in order to maintain constant linear speed. In the demonstration I heard, only a few minutes of music, naturally from Philips' (analog) recordings, had been cut into each disc.

Did I say cut? That's not quite the right word. The digital code the laser beam "reads" is in the form of microscopic light-reflective "pits" so shallow that some 2,000 of them would be needed to make a hole as deep as the width of this period. Specs are a record producer's dream. Channel information can be kept absolutely separate. The dynamic range is rated at 85 dB.

How did it sound? To these ears, any silence was total, and background noise nonexistent. If somebody had told me that the signal-to-noise ratio was 500 dB, I would have accepted it. An organ excerpt (from Daniel Barenboim's recording of Bach in Leiden) verified the extraordinary dynamic range. Yet there was something unreal about other instrumental sounds, particularly strings, both orchestral (an excerpt from the Haitink/Concertgebouw recording of Ravel's *Rapsodie espagnole*, a marvelous-sounding disc in its conventional guise) and solo (Salvatore Accardo playing part of Bach's first Unaccompanied Violin Sonata), which sounded a bit pinched. How much was due to the state of the art of the digital playback technique and how much to the other components participating in the demonstration (all Philips, of course: PE 1232 amp, 280 preamp, and 545 speakers), I cannot say. Perhaps in a couple of years, when the system is scheduled to hit the market, the sound will sound as impressive as the specs.

Leonard Marcus

Sony's Quartz Crystal Revolution.

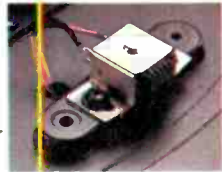
Sony presents five turntables that are turning the tables on the competition. Revolutionary precision and exciting features make whichever one you choose a jewel of an investment.

Sony's Quartz Lock Magnedisc Servo System in each turntable polices the platter speed limit through a highly stable quartz crystal oscillator. Just the ticket you need for higher-fi music reproduction.

The Servo System instantly corrects speed deviations and locks-in the perfect speed electronically. Temperature, load or voltage changes simply can't affect your stereo system's goal of precise platter rotation.

We gave our radically new motor the brush-off by doing something very daring with the brushes. We threw them away.

Through a major design breakthrough, our new BSL (Brushless & Slotless) motor delivers uninterrupted power, silky smooth platter rotation and virtually eliminates wow and flutter. No slots mean uneven torque distribution, "cogging," is a thing of the past. Torque is high. Speed is reached almost immediately.



Tonearms use a long-span pivot support to give you precise vertical and horizontal alignment for greater tracking accuracy. And separate tracking force and anti-skating controls are easily adjustable.

Cabinet material of SBMC (Sony Bulk Molding Compound) in every turntable insulates

Controls located on the front of your turntable let you carry out any stereo mission even with the dust cover closed.

And you can choose the turntable that gives you the exact degree of convenience you need to listen to the stars of Bach and rock. Fully automatic. Semi-automatic. Feather-touch operation. LED indicators and more.

Sony's quartz crystal revolution. Be the first to hear it.

PS-X20



PS-X50



PS-X40

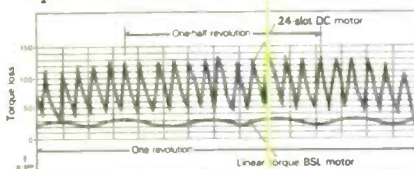


PS-X60



PS-X7C

against feedback howl. And new gel-filled insulators absorb acoustic energy to prevent feedback between the turntable and speakers.



SONY

Has Pioneer gone to

Pioneer technology has become so sophisticated that today, buying a car stereo may seem more complicated than buying a car.

Our current line consists of 80 pieces of car stereo equipment. A far cry from the days when autosound meant an AM radio or an 8-track player.

Well, seeing as there's so much going on at your Pioneer dealer right now. And seeing as the time has never been riper to get your

Basic Training

You're looking at our best-seller. The KP-8005.

Featuring our ingenious Supertuner® AM/FM circuitry. A cassette deck and an amplifier, all in one compact system. It's typical of



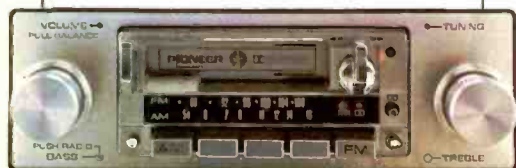
KP-8005. Our most wanted deck. AM/FM Supertuner® Car Stereo with Cassette.

our broad line of totally integrated systems. And we have over 30 of these to choose from. In-dash and under-dash models. Some are just tuners, or cassette players or 8-tracks. A few tout even more than the KP-8005, with such things as Dolby* and electronic tuning.

Power Without Corruption

In the search for the ultimate car stereo, we chose the course of home stereo. And broke the system down into separate components. In so doing, we achieved more power through more speakers with less distortion. The illustration shown here demonstrates how a component car stereo system fits together.

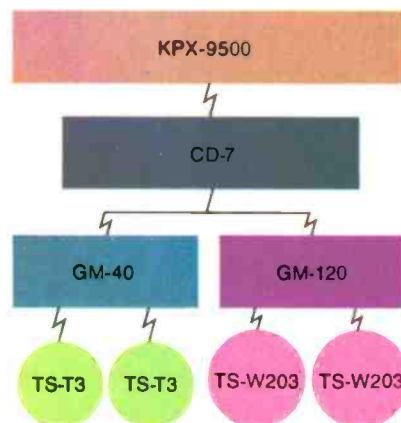
It begins with our KPX-9500. An in-dash AM/FM car stereo/cassette deck with Dolby* on tape and FM.



KPX-9500. AM/FM cassette deck, with Dolby* on tape and FM.

ears into our kind of stereo, the purpose of this ad is to give you an up-to-the-minute overview of Pioneer Super-systems.

By the time you finish reading, you'll be as far along as we are.



A Pioneer Component Car Stereo Plan. KPX-9500 AM/FM cassette deck with Dolby* CD-7 seven band graphic equalizer/dual amp balancer. GM-40, 40 watt amp. GM-120, 120 watt amp. TS-T3 tweeters. TS-W203 woofers. TS-167 high compliance speakers.



How far with car stereo?

Next, we incorporate a 7-band graphic equalizer/dual amp balancer, the CD-7.

Just as a recording studio compensates for drapes and carpet, the CD-7 lets you shape the music to match the interior of your car.



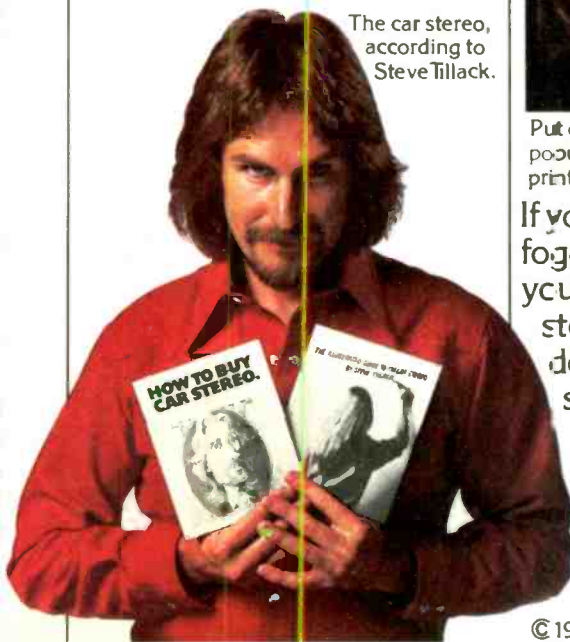
CD-7. Seven band graphic equalizer/dual amp balancer.

Persuasive Speakers

We have over 30 speakers. But again, to show you how far we've come, we've highlighted how high and low we've gone. Our TS-T3 tweeters can reach highs previously unheard of in a car. And our TS-W203 woofers are guaranteed to hit rock bottom.

We also have two-way and three-way speakers.

The car stereo, according to Steve Tillack.



Which combine miniaturized versions of specialized speakers all in one package.

More Than Meets The Eye

Now that you've read how far we've come, it's time for us to grab you by the ear.

Call toll-free for your nearest Pioneer dealer at these numbers (800) 447-4700, or, in Illinois (800)322-4400.

Because he has his greatest selection ever on hand right now.



Put our ears to your wall. Back by popular demand for the fifth printing.

If you're still a little foggy about where you fit into car stereo, your dealer can show you how to order an entire library of books by Steve Tillack, our resident car stereo authority. Including

"How To Buy Car Stereo" and "All About



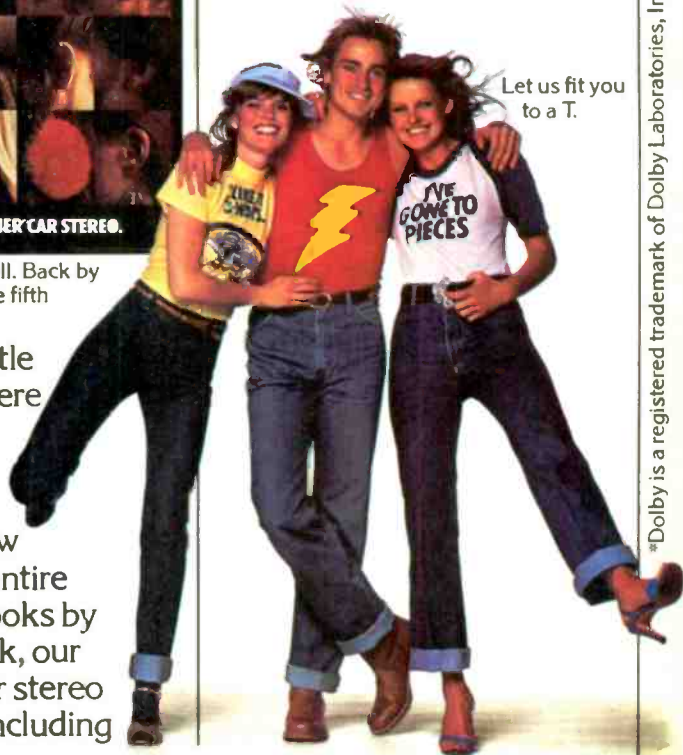
TS-W203 woofer.
TS-T3 tweeter.

Car Stereo Components." And be sure to ask about Pioneer T-shirts, visors and posters.

So get your ears down to your Pioneer dealer.

And hear how good car stereo sounds when it's pushed to the limits.

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The best sound going.



Let us fit you to a T.

The first high-technology record cleaner was the Discwasher System. Four scientific revisions later, the Discwasher is literally years ahead of all other devices.

WITH PRIORITY TECHNOLOGY:

Discwasher D3 Fluid is proven by lab tests to be the safest active cleaning fluid for record care. But a good fluid is not enough. The Discwasher System is also a *precision removal system* that uses capillary action with slanted micro-fibers to lift dust, dirt, and dissolved debris off the record, rather than pushing them around like "dry" and "constant humidity" methods. The real dimensions of record care are safety plus integrated function.

WITH PROVEN VALUE:

The uniquely styled Discwasher handle is constructed of hand-rubbed walnut which will long outlast "plastic wonders". This easily held handle is lightweight because of an integral cavity which conveniently holds the D3 Fluid bottle. A special brush to clean the directional-fiber Discwasher pad is included without charge, and also fits inside the handle cavity.

WITH GENUINE SATISFACTION:

Only Discwasher gives immediate performance, long-term record safety, pleasing physical characteristics and a price that hasn't changed in five years.

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Audiophile Brands and Products Swell Car Stereo Ranks

by Robert Angus



Avid Ten-Plus speakers

What's new? "What did you see that you liked?", asked my friend Joe as he lowered himself into a DC-10 seat across the aisle from mine on the flight back from the mammoth Summer Consumer Electronics Show. Joe is an auto-sound specialist in Hartford, Connecticut, and he had gone to Chicago to buy. I had gone to see what he and his brethren will be selling this fall and winter. The two-hour flight home left us with barely enough time to cover all the goodies and new developments about to be turned loose on a nation still in love with its cars.

"When companies like Avid and JBL join the growing list of audio component makers who produce car stereo speakers, you know that either auto sound has come of age or it's a very profitable business," commented Joe, with a trace of cynicism. It does seem that just about everybody who isn't already making this equipment wants to, including high fidelity manufacturers such as Altec-Lansing, ESS, Kenwood, Bose, and Sony and CB manufacturers such as Colt Communications, Midlar d, Cobra, and SBE.

Speakers galore. Actually, preliminary data coming from high fidelity manufacturers entering the car stereo business bode well for the future. Avid's Ten-Plus three-way systems and two coaxial speakers from JBL indicate a feeling for the performance and craftsmanship that audiophiles have come to expect in equipment for the home. At \$250,



Bose Model 1401 system

the Ten-Plus consists of a pair of rear deck units, each containing a 6½-inch high-compliance woofer and a 1-inch soft-dome tweeter with magnetic fluid and high-temperature voice coil, and two 4½-inch full-range door-mount speakers with protective grille and water cover.

The JBL Model A-30, a 6-by-9 oval coax, incorporates a piezoelectric tweeter and long-throw voice coil with a 20-ounce magnet. The Model A-15 is a 5½-inch round design of similar construction with 14-ounce magnet. They cost \$220 and \$180, respectively. In addition, JBL is offering five component speaker models designed for custom car installations.

Altec-Lansing and Kenwood won't get their products into high gear until next winter's CES, but both have announced their intentions to join the field. Altec, as might be expected, will have a line of loudspeakers, and Kenwood will introduce electronics said to include both complete head-end installations and separate components.

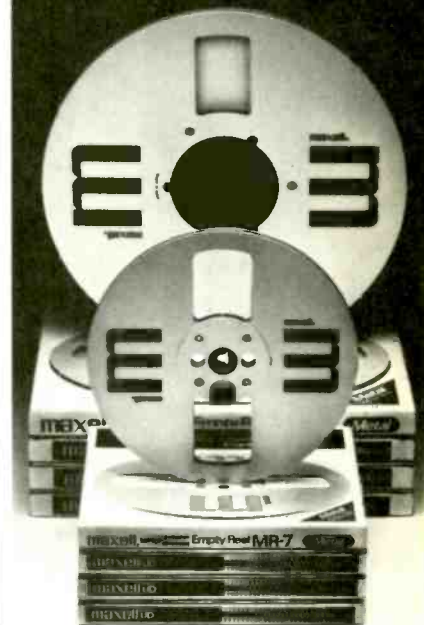
ESS' first venture into auto sound is a speaker system that couples a 6½-inch woofer with a Heil Air-Motion Transformer in an enclosure measuring 7 by 7 by 11 inches. Price has not yet been determined but will be "in the \$150 range." The ESS system is biampable and rated to handle 15 to 75 watts. The Bose model 1401 is surprising in its completeness. Consisting of a 100-watt under-dash booster/equalizer, two full-range speakers, and a pair of direct-reflecting speaker

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Robert Merrill listened to us.

He was formerly a baritone with the New York Metropolitan Opera.

After he heard the System B, a vented 4-way, 5 driver loudspeaker system, this is what he said.

"The sound doesn't come directly at me. It seems to come around me which I enjoy."

That's because we painstakingly designed the System B to achieve maximum dispersion of sound.

Here's how we did it.

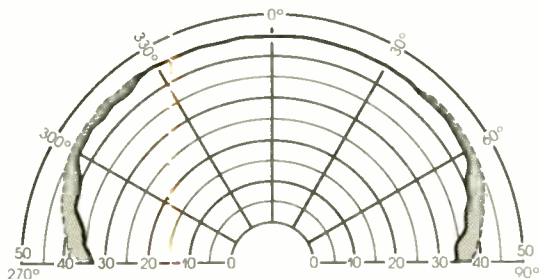
First, we symmetrically positioned all four front-firing drivers to improve dispersion over the complete frequency range.

We didn't stop there, either.

The System B has two specially designed, but different high frequency drivers. One on the front and one on the rear.

With the System B positioned 12" from the wall, the supplementary energy from the rear firing driver is deflected off the wall and dispersed throughout the listening area.

That means the music sounds virtually the same whether you're directly in front of the speaker or off to the side.



The graph pictures the polar response characteristics of System B at 5000 Hz. It shows improved dispersion (shaded area) as a result of the rear firing driver.

We've gone to great lengths to mini-

mize distortion, too.

We've carefully selected each crossover frequency to subjugate driver resonance below critical crossover points. That completely eliminates distortion in the crossover regions.

It all adds up to music that is clearly defined and accurate.

But this is just part of the story behind this amazing sound system.

That's why you should go to your Jensen audio dealer for a personal demonstration.

After all, your ears are still the ultimate test.

But here's one more thought about the System B from Robert Merrill, a professional baritone.

"I've often thought that I would like to jump off the stage and hear myself sing. I think if it sounded like this, I'd be very happy...yes, very much."

Listen to our speakers.

Robert Merrill did.

Listen with the professionals.



Listen to JENSEN speakers.

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Circle 25 on Page 125

grilles, the system costs \$230. If you need a pair of accessory door speakers and grilles, they're available for another \$70.

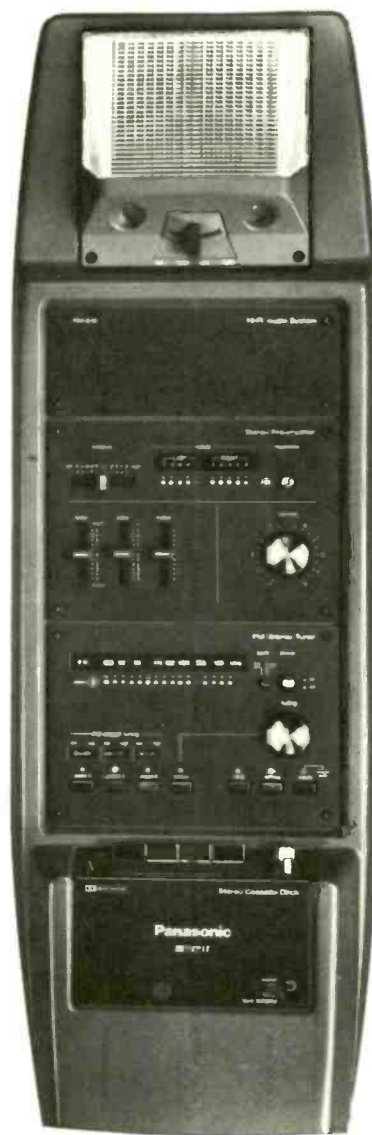
KLH, one of the first component speaker makers to jump into car stereo, has jumped out. But you'll still be able to buy what is essentially the KLH design from Car-Fi, a California independent. Car-Fi recently entered into an agreement with Peerless Audio, the company that made KLH's 6-by-9 combo speakers, to continue their production. The results include a \$219 unit with woofer, dome tweeter, and samarium-cobalt midrange; a \$139 model with woofer and dome tweeter; and one for \$119 with cone tweeter and woofer.

Despite the new models from more than fifty manufacturers producing speakers for cars, vans, planes, and boats this fall, there were few innovations to be seen beyond the aforementioned entries. Makers of inexpensive car systems were busy adding separate woofers and tweeters or putting coaxial tweeters inside their 5¼-inch full-range systems. Component producers like Jensen, Marantz, and Clarion broadened their lines to encompass every conceivable format. And here and there manufacturers were increasing the power-handling capability of their speakers. For the most part, however, it was more of the same, with an emphasis on upgrading the quality of all offerings.

Electronics, too. Though the 1980 crop of speakers may not be particularly long on imagination, the same cannot be said of electronics. Micro-processors and sensing circuits, metal-tape capability, and miniaturization techniques jostled each other for our attention.

Joe and I were equally impressed with Tetra I, the latest incarnation of SQ-matrixed four-channel reproduction from Fosgate. Introduced originally at the 1979 Winter CES, it sounded even better in its second showing, thanks to improved localization of musical instruments and voices, even with conventional stereo program material. Technically, Tetra I is a preamp/equalizer with built-in Tate SQ decoder chip. Marketed with an outboard power amp, it goes for \$795 or \$1,100 depending on whether you opt for the 200-watt or 400-watt amplifier.

Joe was much taken with the effects of miniaturization in general and the design of microcomponents in particular:



Panasonic Cockpit

"They're cramming all sorts of things into those head-end packages that simply couldn't have been there a few years back. And not only can they do it without hurting performance, they've actually made it both better and smaller."

Case in point: the "smart" FM sections in Clarion's PE-958A (\$475 with 15-watt power module) and PE-751B (\$390). In a weak signal area, the circuit blends the stereo signal, making it more like mono but improving the signal-to-noise performance. When reception improves, the circuit switches back to full stereo. A phase-locked loop circuit and FET front end improve tuning and signal stability, while a seek-and-scan switch permits location of the strongest signal, holding any station for five seconds before moving to the next. (more)

Circle 1 on Page 125 ▶

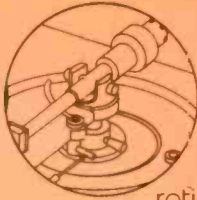
Introducing the ADC 1700DD turntable. The quality begins with the tonearm...



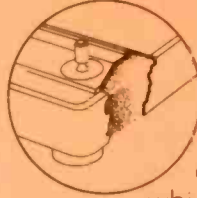
...and keeps on going.

The tonearm you'll find on the ADC 1700DD reduces mass and resonance to new lows. So the music you hear comes out pure and clean.

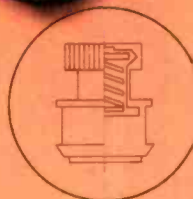
Our engineers have combined the latest advancements of audio technology to create the amazing 1700DD, the first low mass, low resonance turntable.



The famous LMF carbon fibre tonearm was the model for the sleek black anodized aluminum tonearm found on the ADC 1700DD. The headshell is molded carbon fibre, long known for its low mass to high tensile strength ratio. The viscous cueing is a gentle 4mm/sec., and the tempered spring anti-skate adjustment is infinitely variable to 3.5 grams. The pivot system uses stainless steel instrument bearings, which are hand-picked and perfectly matched to both the outer and inner races for virtually frictionless movement. All this makes it the best tonearm found on an integrated turntable.

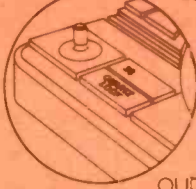


The base on the ADC 1700DD turntable is constructed of a highly dense structural foam which absorbs and neutralizes resonance and feedback. The speed selection control is an electronic microswitch which will respond to your lightest touch.



Supporting this resonance-cancelling base are energy absorbing, resonance-tuned rubber suspension feet. These suspension feet help to stabilize the base while controlling resonance.

The motor in the ADC 1700DD is also present standard of excellence: Direct Drive Quartz Phase-Locked Loop. A quartz crystal is used



in the reference oscillator of the motor. An electronic phase comparator constantly monitors any variance in the speed, making instantaneous corrections. Even when out of the Quartz-Locked mode, the optical scanning system keeps drift at below 0.2%. Wow and flutter are less than .03%. Rumble is an incredible -70dB Din B.

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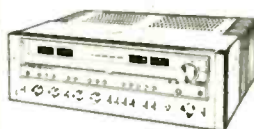
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Craig's road-rated receivers—there are thirteen new ones—also attempt to do something about the unique problems of mobile FM reception by designing circuits that can cope with widely varying FM signal strength. The T-686, at \$350, is an AM/FM/cassette model rated at 12 watts per channel.

Overwhelming, Joe and I agreed, is the word for Panasonic's Cockpit, a system consisting of a Dolby cassette deck, FM stereo tuner, and preamp in a ceiling-mounted console, along with a 30-watt-per-channel main stereo amplifier and an optional rear-deck two-way hermetically sealed speaker system with urethane-edged woofer and wide-range tweeter. Price is expected to be above \$800.

Also impressive is the Blaupunkt 3001, an AM/FM/cassette ensemble with twelve station presets and auto reverse for \$600. B.I.C.'s C-1 two-speed cassette deck, introduced at the beginning of the year, remains the only such model available. But another C-1 feature, ability to handle metal tape, now is to be found on many models, including some from Pioneer, Clarion, Sanyo, and Marantz.

What that entails differs from one product line to another; in the majority, it seems to mean a ferrite or sendust playback head coupled with 70-microsecond playback equalization.

Sanyo's FT-2200, at \$330, is one of a growing number of combo models designed to fit smaller foreign cars. (The car stereo makers are acutely aware of what's happening in new and used car sales, obviously.) Besides metal-tape equalization, Dolby, and auto reverse, it offers a quartz-controlled digital clock and electronic digital tuning.

However, head-end units—either compact or crowded with ICs and microprocessors—are only part of the "what's new" story. Separate components are proliferating as manufacturers extend their lines and new companies get into the field. Surprisingly, Motorola is among the latter, offering a 25-watt power amp with switchable equalization (the \$90 PA-5000), or a 15-watt version (the \$50 PA-3000), and two graphic equalizer-boosters. The EQB-4000 (\$130) and EQB-4001 (\$140) are claimed to deliver up to 20 watts per channel while the latter adds 10 LED indicators that are color-coded to show power output from both channels. The two models have five-band slide controls offering ± 12 dB of boost or cut. Joe, who says he's always in the market for a good, clean, reliable high-pow-

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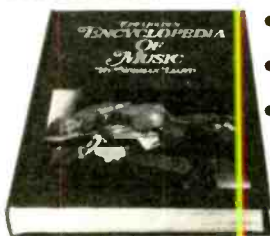
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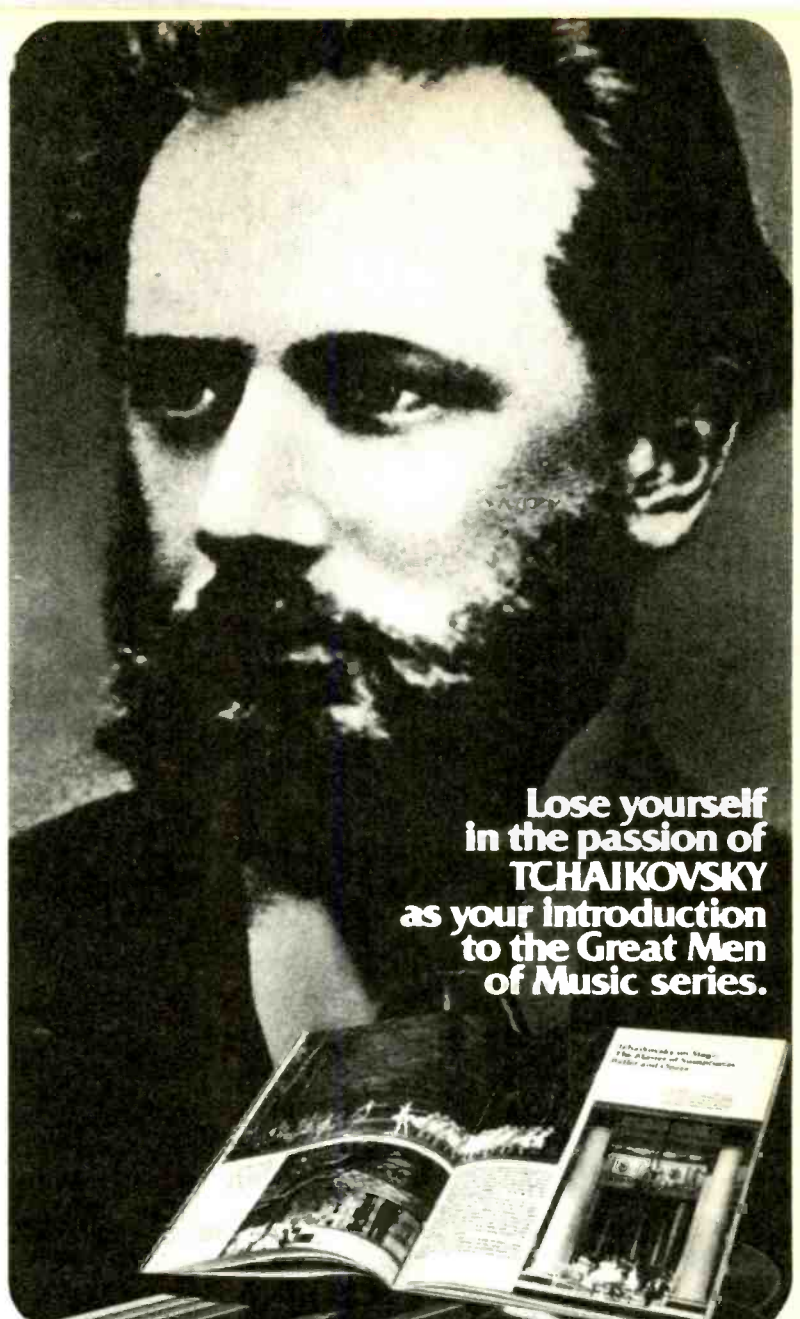
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The sophistication of Onkyo's touch-sensitive servo-lock tuning system is integrated with the latest low-noise, low-distortion amplifier circuitry to produce a full-featured tuner/amplifier that outperforms others several times its size and price.

The servo-lock circuit is a self-adjusting, continually compensating internal feedback system which, once the desired tuned frequency is achieved, will maintain that frequency over a period of days if required. Servo-

lock is turned off and on by touching the tuning knob. As the desired frequency is approached, an array of LEDs shows when the system is on-frequency and when it is locked. The TX-20 cannot be mistuned, even deliberately. Light-emitting diodes (LEDs) are used profusely throughout for function indicators and signal strength and tuning aids.

With the TX-20, Onkyo makes it clear that bigger is not necessarily better—just space wasting and more expensive. Onkyo enlisted the latest technology to achieve the exceptional performance, features and tonal quality embodied in the diminutive TX-20. And specifications tell the story: the TX-20 simply doesn't have to be any larger to deliver traditional Onkyo quality.



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Fujitsu Ten marine components

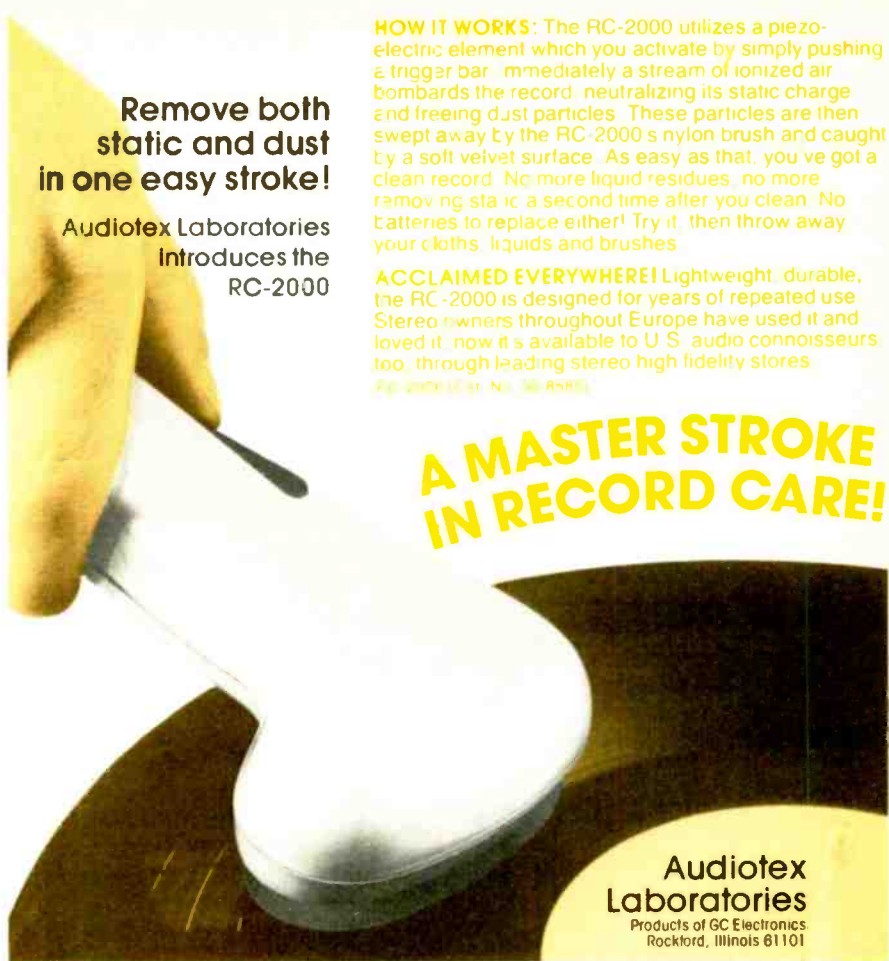
ered amp, liked the looks of Linear Power's \$500 Model 300 (rated at 150 watts per channel into 4 ohms, with no more than 0.05% THD) and the accompanying preamp, which sports three tone controls and claims THD of less than 0.01%.

Perhaps the most unusual mobile components, however, were those designed for marine use by Fujitsu Ten. A growing number of car stereo manufacturers are becoming aware of the use of their products on boats, ranging from 18-footers to luxury yachts, but Fujitsu is perhaps the first to design specifically for this purpose. Its audio combo marine system consists of an AM/FM search tuner, Dolby cassette deck, a choice of three control amplifiers, 40-watt power amp, speaker system, and choice of a weatherproof housing. What makes the system different from car components, the company says, is weatherproofing and extra shockproofing to make them seaworthy, white styling to complement boat interiors, and extra protection around electrical connections. There's even a tiny weatherproof rack to house five units; its hinged transparent door makes the system look something like a miniature refrigerator.

Buckle up. As the plane taxied toward the terminal, Joe hurriedly wrapped up our conversation with news of Alpine's 20-watt amplifier with guitar and mike inputs: "I don't know how many people are driving around with a live combo playing in the back seat, but for those who are, it's a natural!" The Alpha 3005 (\$305) includes a front-panel level switch, LED output indicators, power indicator, PA switch, mike and line level controls, separate bass and treble, a digital time delay switch and control, plus a fader and an automated electronic rhythm section. "Alpine should offer just the control panel as an accessory," added Joe with a smile. "Most people will never use all the features. But think of the snob appeal of having something like that mounted next to the rest of your system!" **HF**

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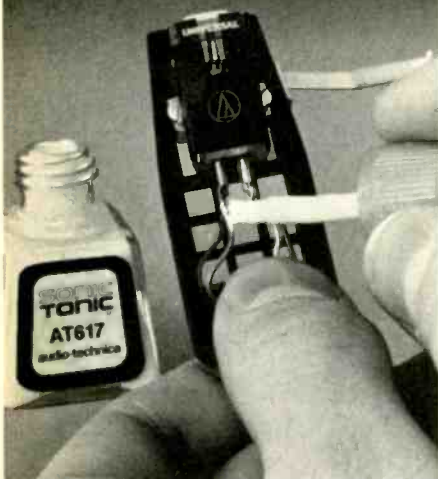
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Simply add a thin coating of Sonic Tonic. It goes on white, and dries in minutes to a clear yet always resilient coating. Sonic Tonic adds almost no mass, but—because it never fully hardens—it soaks up small vibrations like a sponge soaks up water.

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Circle 5 on Page 125

Q. About three months after buying a Garrard DD-75 turntable, I noticed an unpredictable swishing sound when playing some of my records. When it occurs, it comes once per revolution. If I put the same record back on the turntable, there may be no noise. Last week I got an Empire 698 turntable; lo and behold—same noise, sometimes. I have tried several cartridges (Shure V-15 Type III, M-95ED, etc.) with the same results. What can this be?—Harry J. Martin, Abilene, Tex.

A. The symptoms you describe suggest that the tracking conditions are being altered. Since the problem has occurred in the same way with two turntables from different manufacturers, it is unlikely that either of them is at fault. It is possible (and consistent with the intermittent nature of the difficulty) that static charge on the record is exerting a force on the tonearm in addition to the tracking force. Such charges can vary from point to point on a disc, creating just the situation you describe, and of course their intensity and distribution can easily vary from one playing to the next. Try to discharge your records with Stanton Permostat, Discwasher, or an ion gun. Another possibility would be to try the Shure V-15 Type IV pickup, which includes a means of removing static during play. As a general precaution, we recommend that the dustcover, which can aggravate static problems, be removed or left open while discs are playing.

Q. Two things bother me about the tape decks I have been looking at. Why must you press both the RECORD and PLAY buttons if you want to record? Why not have a single button that activates both the electronics and the tape transport? And on solenoid transport controls, I find that the PAUSE button is redundant in that you must repunch the desired transport controls to reactivate the machine. This is especially evident on open-reel machines. I can observe no difference between pressing STOP and pressing PAUSE.—Mike Batchelor, Bedford, Tex.

A. Safety is one reason for separate RECORD and PLAY buttons that must be pressed simultaneously. The

double operation makes it less likely that you will erase your tapes because you've pressed the wrong button. Though operating details vary from one solenoid deck to another, the STOP generally is different from the PAUSE. On many, STOP necessarily takes you out of the record mode, while PAUSE does not; thus, when you are recording, the meters and source-monitoring continue to function in PAUSE, and you need only tap PLAY to recommence recording. In playback, however, there generally is little to choose between the PAUSE and STOP.

Q. My stereo system consists of a Harman Kardon Model 730 receiver, a B.I.C. Beam Box antenna, and Acoustic Research 3ax speakers. It is plagued by interference in the form of a staccato burst of static that I believe coincides with my refrigerator compressor cutting in and out. It also occurs when my air-conditioner compressor cuts in and out, but less acutely. In addition: 1) The refrigerator may be on the same circuit as the stereo, but the air-conditioner is not. 2) My television is not affected. 3) The problem occurs mainly in the FM mode but has also occurred in tape and phono mode with much less frequency. 4) This did not happen with my previous receiver, which was also hooked up to the Beam Box.

I have been given much conflicting information by audio stores. Recommendations have included a high-pass filter, a low-pass filter, a line filter, and patience (because there is no solution). I have been told to install a filter at the source of the interference; install a filter at the receiving end of the interference; return my 730 as a defective unit (which I did with no relief of the symptoms).

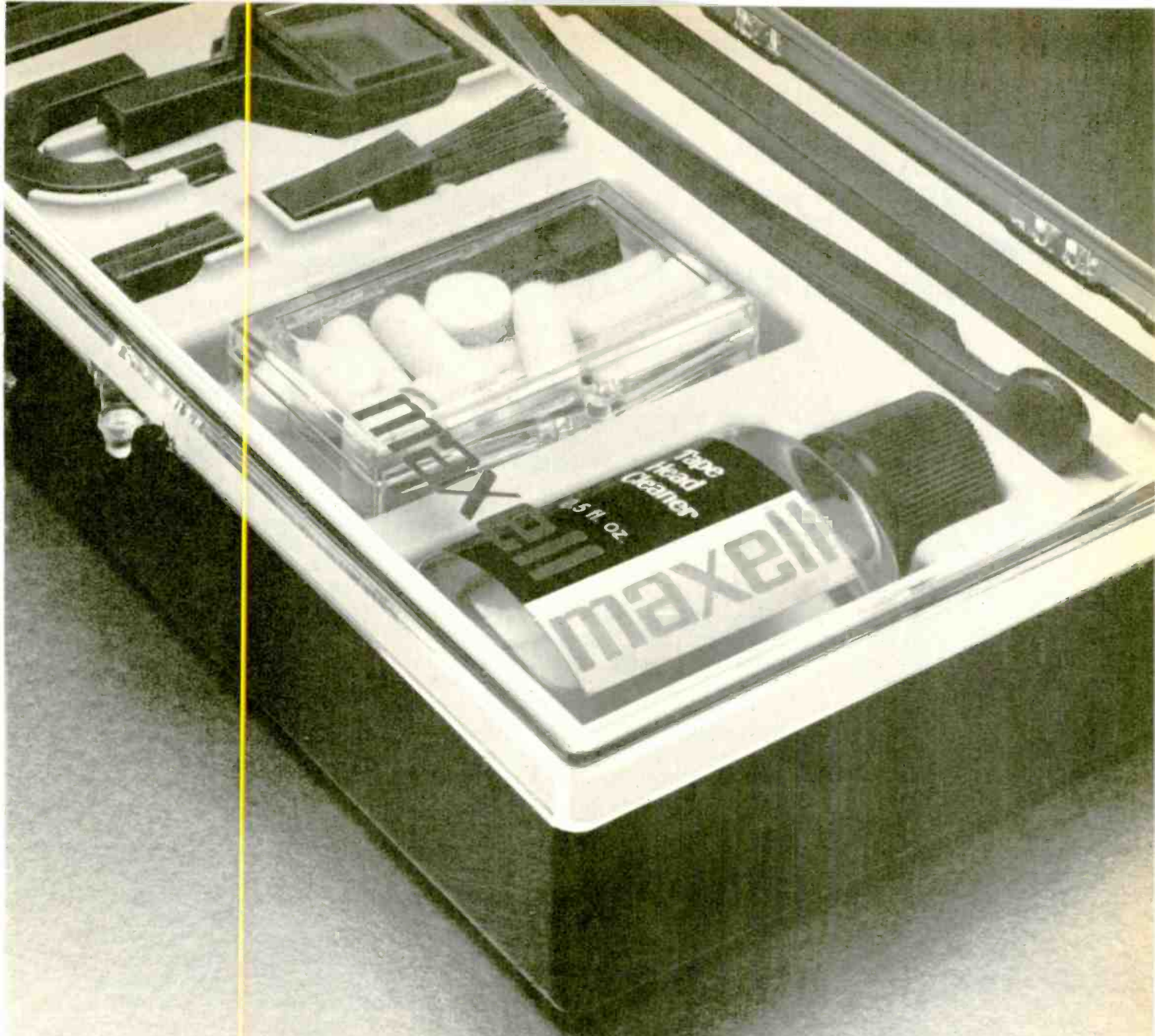
The trouble has been diagnosed as line interference and RF interference. Now I am thoroughly confused. What is the problem, and how do I solve it?—Marc A. Kraus, New York, N.Y.

A. We hate to confuse you further, but all of what you have been told may be correct—these problems are often just that complex. And you may not be able to solve them with a single filter or anything else.

Since the noise reaches the receiver in the tape and phono modes, in which the only connection between the offending source and the receiver is the power line, power-line interference is implied. The solution for this is low-pass filtering. First try isolating the refrigerator and air-conditioner by placing a low-pass

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

Circle 24 on Page 125 ▶



People who aren't using our new tape care kit should have their heads examined.

After every ten hours of recording or twenty hours of playback, you should spend a few minutes cleaning your tape heads.

Because in that period of time enough dust and residue accumulate on your tape heads to significantly affect the sound that comes out of

your tape deck.

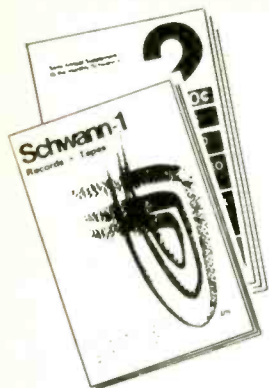
So at Maxell, we've developed a tape care kit to help you get the cleanest possible sound out of your recordings.

In addition to liquid head cleaner, it has special curved probes, swabs, a brush and a mirror to help you

keep even areas you can't see spotless. All of which means you'll be getting maximum performance out of your machine. Year after year.

And if that doesn't sound like a good idea, maybe you need to have more than your tape heads examined.

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Enjoy Music More

If the recorded music you purchase and listen to is important in the way you enjoy life . . . you ought to know about a goldmine of helpful information for every record collector.

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is a compilation of information about records and tapes of many classifications. This wonderfully useful catalog uncovers titles you didn't know were available, helps you select versions by conductors and artists whose work you prefer . . . shows you money-saving reprints on budget labels . . . and much, much more.

More than 65,000 records and 8-track and cassette tapes are listed in the monthly *Schwann-1* and its semi-annual companion, *Schwann-2*. All are available through your record dealer if you ask for them by Schwann title and number. Schwann opens up rich rewards in your record collecting hobby. See your record dealer for latest copies.

Schwann-1 Monthly. Lists the month's new releases in every category. Also nearly 45,000 available recordings on 702 record labels, 231 tape labels, 82 quadrasonic labels, in classical, recent popular, rock, jazz, musical shows, country, opera, ballet, electronic, etc. \$1.25 at your dealer's.

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Lists 1,000 suggestions in classical music by musical periods for your enjoyment. Send 50c for cost of handling and postage.

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HF

filter between each one and the power line. Should this help a little but not enough, an additional low-pass filter should be placed between the receiver and power line.

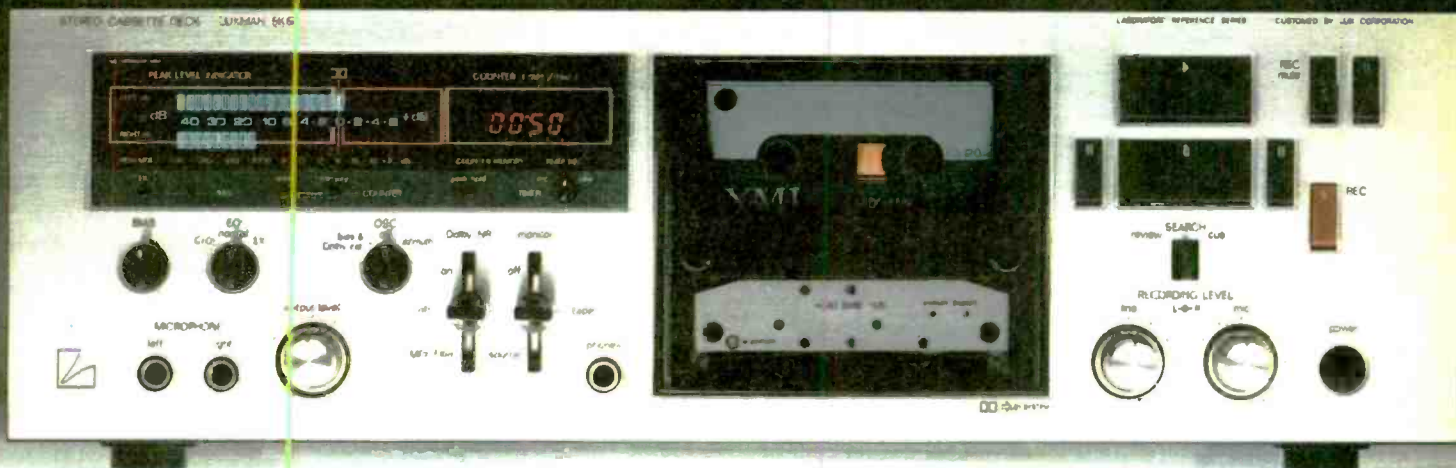
The fact that the noise is worse in the FM mode suggests that RF noise is entering the receiver antenna input. This might be alleviated by running the Beam Box in the mode wherein it too must be tuned to the station you want. If this helps some but not enough, a high-pass filter (excluding everything below 88 MHz) should be connected between the Beam Box and the receiver.

If none of this produces results that are acceptable, you may have to live with the problem or (since you indicate that another make of receiver did not suffer from the problem) replace the receiver. Equipment does vary in its sensitivity to noise of this kind. The filters represent a kind of gamble that might pay off in saving the cost of the new receiver, but they are not dirt cheap either.

Q. When I connect everything in my audio system so that color codes are correct, I get the effects usually associated with improper phasing. But, when I reverse the connections on my speakers, everything is just fine. Both woofers have been checked with a flashlight battery for outward excursions of the cone when a positive voltage is applied to their "hot" lead, and they seem properly wired. I have checked the cartridge connections and used several cartridges. This leaves only the possibility that some internal wiring of my amplifier (Pioneer SA-6500II) is out of phase or that the plug-in connector from my Empire 990 arm is somehow wired out of phase. How should I proceed?—Alton Munro, Wichita Falls, Tex.

A. Using the same flashlight battery you used to check the woofers plus an inexpensive DC voltmeter, you can check the tonearm (red is right "hot," white is left "hot," green is right ground, blue is left ground) to be sure that both "hot" sides are connected to the respective center pins of the connectors that plug into the phono preamp. If this checks out correctly, then something must be miswired in your amp (highly unlikely). A technician with a dual-trace scope can verify this for you. But, if reversing a speaker lead is all you need to get good sound (and assuming that this corrects phasing for FM and tape as well as phono), is there any purpose served by going to all this trouble? **HF**

LUX 5K50



LUX 5K50 STEREO CASSETTE DECK

REDEFINING THE ART OF CASSETTE PERFORMANCE

For over half a century, the name Lux has meant advanced technology and sophisticated designs—qualities sought by dedicated music lovers around the world. And now, Lux's audiophile engineers have focused their attention on the cassette format.

Some of the special features of the new 5K50: Real-time process DC amplifiers for both record and playback; a unique modular tape transport system featuring three motors and separate three-head configuration; Lux's dual Plasma record level meter; and most significant, Lux's recently developed BRES Variable Bias Control System.

Real-time processing DC circuits bring Lux quality amplification to the cassette format for extended bandwidth, low distortion and exceptional signal-to-noise ratios.

The highly sophisticated tape transport extracts the best possible performance from any cassette... and there's further improvement when Lux cassettes are used. Each of the three heads is precisely designed for its special task, as are the three motors that provide the separate drives for the dual capstans and reel hubs. The capstan drive motor is a quartz-referenced phase-locked loop direct-drive unit, while coreless motors for the reels provide total stability with the precise torque and tension required for an effective dual-capstan transport system.

When a Lux cassette tape is loaded, an electronic digital counter provides the exact minute and second of tape use. The

electronic counter functions normally for standard cassettes. A plasma fluorescent display indicates peak levels from -40 to +6 dB per channel with a special ± 10 dB scale for metal-particle tapes.

To eliminate the distortion inherent in conventional tape-bias circuitry, Lux developed the Bridge Recording Bias System. These special circuits enable the user to adjust the recorder for best possible response with any tape, while eliminating those compromises and circuits which in conventional decks cause transient distortion and phase shift.

And there is so much more. Electronic IC logic control with feather-touch pushbuttons replaces mechanical operation and its attendant noise and wear problems. Human engineering controls clusters; rapid-head azimuth adjustment with built-in indicators for optimum setting for any tape; signal-to-noise ratios up to 69 dB and frequency response from 30 to 20,000 Hz, depending of course, on the tape used.

The expense of the Lux 5K50 cassette deck is fully justified, not only by what Lux puts into it, but the performance the user can get out of it. Also look into the other Lux cassette decks: Models K-12, K-10 and K-5A, ranging in price from \$495 to \$2,000... each an embodiment of Lux quality.

To experience the Lux lineup of high-performance cassette decks, see your local Lux dealer or write to Mr. Robert Bowman, Vice President of Sales at Lux Audio of America Ltd.



LUX K-10



LUX K-5A



LUX K-12



LUX AUDIO OF AMERICA, LTD.
160 Dupont Street, Plainview, NY 11803
in Canada: Lux Audio of Canada, Ltd., Ontario

Yamaha, the industry

When we set out to improve on our industry-acclaimed receivers, we knew we had a tough task ahead of us. How do you top being the first in such precedent-setting developments as built-in moving coil head amps, negative feedback MPX demodulators, pilot signal cancellation circuits, and the same amazingly low distortion throughout our entire line? After much continuing research, effort and unique care in design, we have the answer. It's called the CR-2040, the first in Yamaha's new line of receivers that does what only Yamaha could do. Outdo ourselves.

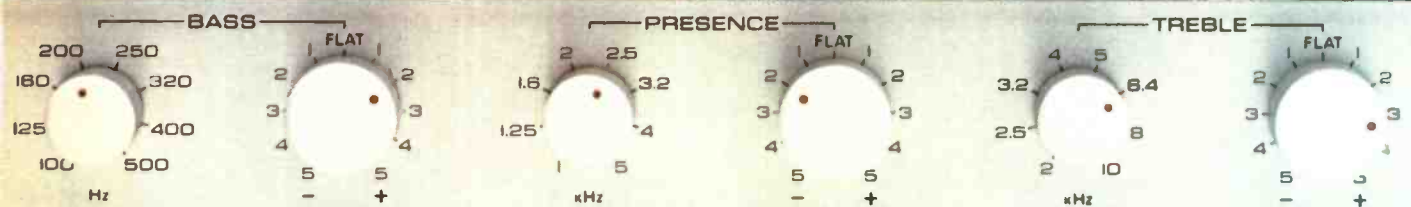
Unique continuously variable turnover tone controls. This unique Yamaha innovation gives you the tonal tailoring characteristics of both a parametric and a graphic equalizer. Without the added expense of having to purchase either. For instance, in addition to boosting or cutting the bass control ± 10 dB, you can also vary the turnover frequencies between 100 & 500 Hz to compensate for speaker deficiencies, room anomalies, etc., for unparalleled tonal tailoring flexibility. The same is true for the presence and treble controls.

Built-in moving coil head amp. More and more listeners are discovering the beautiful experience of music reproduced with a moving coil cartridge, such as Yamaha's newly introduced MC-1X and MC-1S. Discover this exquisite pleasure for yourself with the CR-2040's built-in moving coil head amp. This ultra-low noise head amp provides an ultra-quiet 86dB S/N ratio

Continuously variable loudness contour.

This control compensates for the ear's decreased sensitivity to bass and treble tones at low volume levels. And you're not just limited to compensation at only one specific volume setting as with other manufacturers' on/off-type loudness switches. The Yamaha continuously variable loudness contour assures you of full, accurate fidelity at any volume setting you choose. Another Yamaha exclusive!

Automatic operation. Without a doubt, the Yamaha CR-2040 is one of the most automated receivers in audio history. Instead of fiddling with dials and meters, you can sit back and let the automatic circuits do the work. Or, if you choose, manually override the circuits. Take the AUTO-DX circuit, for instance. We developed IF bandwidth switching for our world-acclaimed CT-7000 tuner. Now we've gone even further by improving this circuit so the receiver automatically chooses the correct bandwidth (local or DX) for the least noise. Working with this circuit is the AUTO BLEND circuit which eliminates annoying FM hiss to



to assure you of capturing all the high-end detail and imaging the MC experience affords. All you'll miss is the extra expense and added noise of an outboard head amp or step-up transformer.

Independent input and record out selectors. If you're a tape recording enthusiast, this feature is something you won't want to be without. It lets you select the signal from one program source to send to the REC OUT terminals for recording while you listen through your speakers to an entirely different program chosen on the INPUT selector. You can also dub from one tape to another even while listening to an entirely different program. It's another example of why Yamaha is the industry leader. We build in what the others can't even figure out.

make previously unlistenable stations more clearly audible. All without your lifting a finger. And Yamaha's exclusive OTS (Optimum Tuning System) automatically locks in and holds the desired station when you release the tuning knob.



leader...leads again!

Advanced circuitry. All these advanced features are backed by the most advanced internal circuitry imaginable. Like the auto tracking pilot signal canceller. Yamaha invented pilot signal cancellation and now we've improved it further. A special circuit not only senses the incoming 19kHz pilot signal (which is a part of FM broadcasts), it also automatically tracks any signal fluctuation which might occur. This assures you of complete pilot signal cancellation for interference-free FM listening. Yamaha does it again!

The all DC power amp section pours out a massive 120 watts per channel, both channels driven into 8 ohms, from 20Hz to 20kHz, with THD and I.M. an astronomically low 0.02%. That's a new low, even for Yamaha. And to keep tabs on all this pure power there's a twin LED power-monitoring system—green to indicate half power, red to indicate an overload condition.

The tuner section has a Yamaha-exclusive Direct Current-Negative Feedback—PLL MPX IC providing excellent phasing of the high frequencies for superb stereo separation and clearer sound. Our efforts to bring you the finest sound possible know no limits.

Human engineering. As incredibly advanced and complex as the CR-2040 is, it's incredibly simple to operate. The front panel is arranged in a clean and logical manner with the larger primary operational controls located on the central forward panel, and the smaller tone-tailoring controls located on the lower panel. It takes a minimum of effort to set up the CR-2040 for maximum listening pleasure.

The functionally beautiful front panel is complemented by a real wood cabinet with simulated ebony finish—the perfect finishing touch to the extraordinary CR-2040.

And the CR-2040 is just one of a whole new line of receivers from Yamaha. Each one offers, in its class, the ultimate in features, performance and pure musical pleasure. Visit your local Yamaha Audio Specialty Dealer and see and hear for yourself how we've outdone ourselves. He's listed in the Yellow Pages. Or write us: Yamaha, Audio Division, P.O. Box 6600, Buena Park, CA 90622.

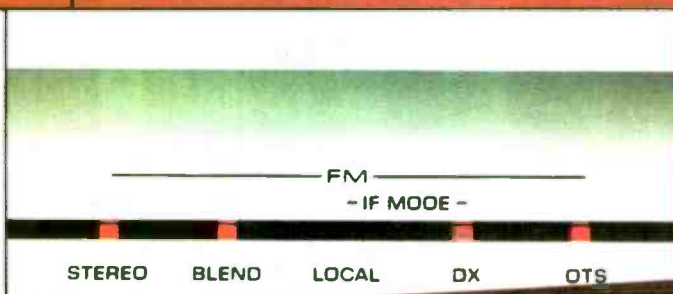
From Yamaha, naturally.

0.02% THD



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Yamaha, Audio Division, P.O. Box 6600, Buena Park, CA 90622

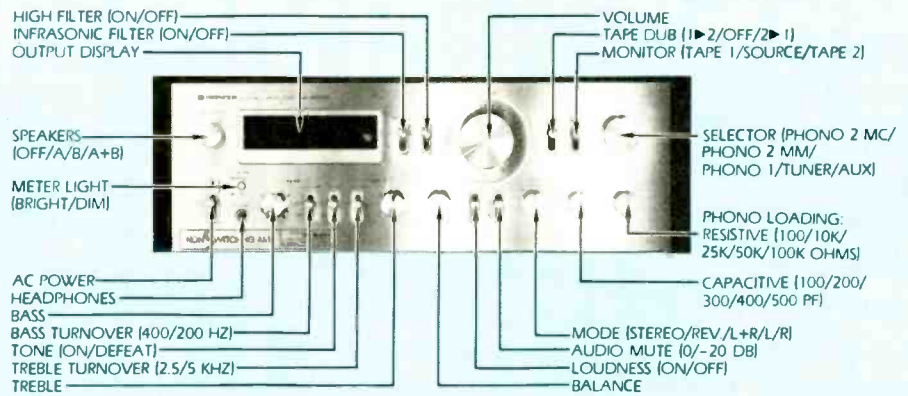


NEW EQUIPMENT REPORTS

Preparation supervised by Robert Long and Edward J. Foster. Laboratory data (unless otherwise noted) supplied by CBS Technology Center or Diversified Science Laboratories.

All the Switches But No Switching

New Measurement Standards: In making comparisons between current reports and those published in the past, readers are cautioned to pay particular attention to the reference levels and similar test criteria cited. S/N ratios for electronics, in particular, are measured very differently now that we have adopted salient features of the new IHF amplifier-measurement standard. While we believe that the new technique (which also implies a saner approach to loading of all inputs and outputs) will result in measurements that more perfectly reflect audible, in-use effects, they cannot be compared directly to the numbers resulting from the former, more conventional lab measurements.



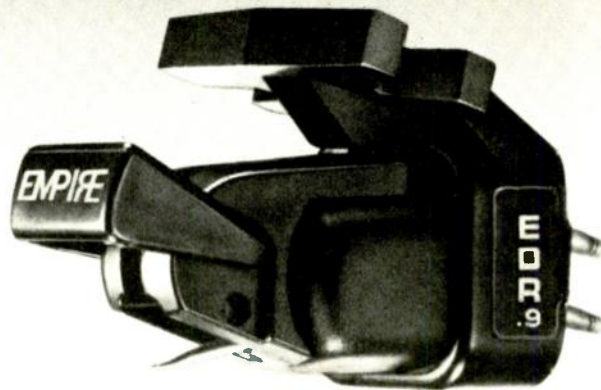
Pioneer Model SA-9800 integrated amplifier in case with walnut-grain vinyl finish. Dimensions: 17 13/16 by 6 inches (front), 15 1/4 inches deep plus clearance for connections. Price: \$750. Warranty: "limited," two years parts and labor. Manufacturer: Pioneer Electronic Corp., Japan; U.S. distributor: U.S. Pioneer Electronics Corp., 85 Oxford Dr., Moonachie, N.J. 07074.

Pioneer's amplifier-circuit design innovation this year is the NSA (non-switching-amplifier) technology, introduced in January and already aped, to some extent, in the designs of other companies. The basic goal (which bears no relationship whatever to Class D switching amplifiers, by the way) is not new: It seeks to lower the distortion of Class B associated with transistor nonlinearity near zero output, even with high-level waveforms, as the circuit switches between the positive-acting and the negative-acting transistors of the Class B pair. (Class A puts the entire signal into the linear range of a single transistor and therefore involves no switching, but at a heavy toll in power dissipation and selling price for high-power applications.) The usual solution is Class AB, in which the switching transition is relatively gradual and overlaps the two transistors near the crossings to minimize the signal "notch." Pioneer's novel twist on this theme never completely shuts down either transistor of the Class AB pair. Instead, each throttles down only to low current during the "off" cycle to eliminate the startup lag of conventional designs—reducing distortion, particularly at high frequencies. There is some loss in efficiency; in Pioneer's design, the loss seems minor, for the SA-9800 runs quite cool.

The technological advantages of the NSA circuit are evidenced by the low distortion of the SA-9800. At 0 dBW (1 watt), no harmonics can be found in a spectral analysis of the output, and, at rated power (20 dBW, or 100 watts), only the smallest vestiges of (mainly) third harmonic emerge above the noise. Up through 10 kHz, this amp also is essentially free of intermodulation; at higher frequencies, especially at high output levels, measurable quantities (more than 0.02%) begin to appear, but they still are lower than the lab often finds with high-quality amps. Headroom above rated power runs to about 3/4 dB—with both continuous tones and the bursts of the dynamic measurement—in driving 8-ohm loads, and close to double the rated power is available in driving 4-ohm loads. Low-frequency damping factor is more than adequate.

Two "bar graphs" monitor the output power. We will not repeat here our reservations about the practical in-home utility of such indicators; this particular incarnation is accurate for frequencies between about 30 Hz and 6 kHz (where most of the energy lies in music) and quick-acting (with a response time of 2 milliseconds). But its 5-dB display steps (representing 3:1 wattage ratios) are fairly coarse, and we frequently lit the top element ("100 watts") with no audible ill effects. Eventually we learned to ignore the display.

Frequency response is quite flat over the audio band, with a trace of low-frequency rolloff that increases slightly when the tone controls are engaged. Their choices of turnover frequency are uncommonly close to their nominal values, measured as the ± 3 -dB points at maximum boost and cut. Both controls "shelve" the response and are quite symmetric about their "flat" settings. Their range is more than adequate and their flexibility eminently satisfactory in the listening room. The LOUDNESS boosts both bass and treble; the degree of boost diminishes (as it should) as the VOLUME is advanced beyond its midpoint. Both the infrasonic and the high-cut filter hinge very close



INTRODUCING THE EMPIRE EDR.9 PHONO CARTRIDGE. IT SOUNDS AS GOOD ON A RECORD AS IT DOES ON PAPER.

It was inevitable . . .

With all the rapid developments being made in today's high fidelity technology, the tremendous advance in audible performance in Empire's new EDR.9 phono cartridge was bound to happen. And bound to come from Empire, as we have been designing and manufacturing the finest phono cartridges for over 18 years.

Until now, all phono cartridges were designed in the lab to achieve certain engineering characteristics and requirements. These lab characteristics and requirements took priority over actual listening tests because it was considered more important that the cartridges "measure right" or "test right"—so almost everyone was satisfied.

Empire's EDR.9 (for Extended Dynamic Response) has broken with this tradition, and is the first phono cartridge that not only meets the highest technological

and design specifications—but also our demanding listening tests—on an equal basis. In effect, it bridges the gap between the ideal blueprint and the actual sound.

The EDR.9 utilizes an L. A. C. (Large Area Contact) 0.9 stylus based upon—and named after—E. I. A. Standard RS-238B. This new design, resulting in a smaller radius and larger contact area, has a pressure index of 0.9, an improvement of almost six times the typical elliptical stylus and four times over the newest designs recently introduced by several other cartridge manufacturers. The result is that less pressure is applied to the vulnerable record groove, at the same time extending the bandwidth—including the important overtones and harmonic details.

In addition, Empire's exclusive, patented 3-Element Double Damped stylus assembly acts as an equalizer. This eliminates the high "Q" mechanical resonances typical of other stylus assemblies, producing a flatter response, and lessening wear

and tear on the record groove.

We could go into more technical detail, describing pole rods that are laminated, rather than just one piece, so as to reduce losses in the magnetic structure, resulting in flatter high frequency response with less distortion. Or how the EDR.9 weighs one gram less than previous Empire phono cartridges, making it a perfect match for today's advance, low mass tonearms.

But more important, as the EDR.9 cartridge represents a new approach to cartridge design, we ask that you consider it in a slightly different way as well. Send for our free technical brochure on the EDR.9, and then visit your audio dealer and listen. Don't go by specs alone.

That's because the new Empire EDR.9 is the first phono cartridge that not only meets the highest technological and design specifications—but also our demanding listening tests.

Empire Scientific Corp.
Garden City, N.Y. 11530

EMPIRE



First Chair

That's the Jensen Separates car stereo speaker system.
That's the thrill of being there.

First Chair. What better way to describe the Jensen Separates?

The finest, most accomplished car speaker system to date. With a revolutionary design that makes your car seat the best seat in the house.

It's a total departure from conventional car speaker design. Because acoustically, the interior of your car is nothing like your living room.

The Separates include two 6" x 9" woofers to be mounted in your car's rear deck. In this manner they utilize the large volume of the trunk to provide solid, deep bass response.

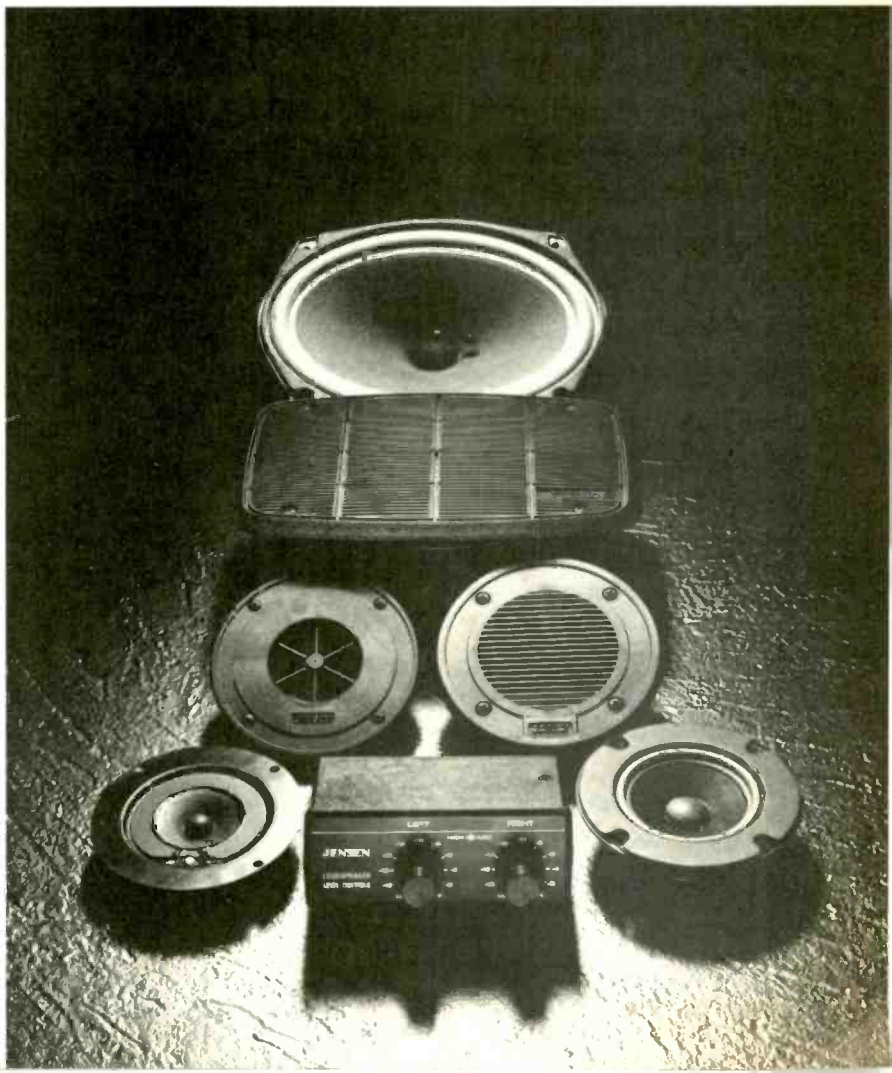
Two 2" phenolic ring tweeters mount high in the front doors to give you precise, transparent high frequencies. Two 3½" mid-ranges beneath the tweeters let you enjoy all of the subtle-yet-important middle frequencies.

The Jensen Separates even come with an under-dash control/crossover unit with individual controls for each tweeter and each mid-range. This speaker system is also ideally suited for the advanced function of bi-amplification.

The Jensen Separates. The undisputed master of car stereo sound reproduction.

Artful, ever-faithful music. That's the thrill of being there. That's the Jensen Separates.

JENSEN
The thrill of being there.



Pioneer SA-9800 amplifier

RATED POWER	20 dBW (100 watts)/ch.
OUTPUT AT CLIPPING (both channels driven)	
8-ohm load	20% dBW (120 watts)/ch.
4-ohm load	22½ dBW (180 watts)/ch.
16-ohm load	18 dBW (63 watts)/ch.
DYNAMIC HEADROOM	¼ dB
HARMONIC DISTORTION (THD, 20 Hz to 20 kHz)	
at 20 dBW (100 watts)	< 0.01%
at 0 dBW (1 watt)	< 0.01%
FREQUENCY RESPONSE (at 0 dBW)	
	+0, -¼ dB, 24 Hz to 47 kHz
	+0, -½ dB, 15 Hz to 66 kHz
	+0, -3 dB, 5 Hz to 210 kHz
RIAA EQUALIZATION	
moving-coil input	+0, -¼ dB, 20 Hz to 20 kHz -2 ¼ dB at 5 Hz
fixed-coil input	+0, -¼ dB, 20 Hz to 20 kHz -5 dB at 5 Hz
INPUT CHARACTERISTICS (re 0 dBW; A-weighting)	
	sensitivity S/N ratio
moving-coil input	10 µV 76 dB
fixed-coil input	0.26 mV 77 dB
aux input	15 mV 82 dB
PHONO OVERLOAD (1-kHz clipping)	
moving-coil input	12.5 mV
fixed-coil input	320 mV
PHONO IMPEDANCE	switchable (see text)
DAMPING FACTOR (at 50 Hz)	120
HIGH FILTER	-3 dB at 8.1 kHz; see text
INFRASONIC FILTER	-3 dB at 16 Hz; see text

to the indicated frequencies, with an initial slope of 6 dB per octave. Additional filtering appears at more extreme frequencies, where the slope tends to steepen to Pioneer's rating of 12 dB per octave. Had this slope appeared nearer the hinge frequencies, the effectiveness of the filters would have been increased, though theory dictates that phase linearity within the bandpass also would have suffered.

Of the two phono inputs, one has a moving-coil head-amp option that is chosen by a separate position on the input-selector switch. A choice of five input resistances (100, 10,000, 25,000, 50,000, and 100,000 ohms) allows you to match the loading to your cartridge. Each setting is more than sufficiently accurate. The SA-9800 also offers a choice of input capacitance in 100-picofarad steps from 100 to 500 pF. The designated values are less accurate—especially on the low end, where the 100-pF position delivers a load of 190 pF—but from "200 pF" up are sufficiently close to what DSL measured (within 20%). A back-panel slide switch cuts an RFI-prevention filter into the phono input. It is designed for use with fixed-coil (moving-magnet, etc.) cartridges and interposes a 1,000-ohm resistor in series with the input. Since we know of no adequate RFI-susceptibility test and experienced no RFI (from the phono leads or elsewhere) in using the Pioneer, we have no basis on which to assess the practical effectiveness of the filter, though a slight but measurable increase in noise level can be expected when it is in the circuit. Without it, the residual noise is exceedingly low even through the moving-coil head amp. From the practical standpoint, we couldn't hear any noise at our listening position whether the filter was in use or not, but the sound tended to brighten with the filter in, suggesting some modification to the cartridge loading. Phono equalization adheres tightly to the RIAA standard with a hair more bass rolloff in the MC position than in the MM position. Sensitivity and overload points seem aptly chosen for typical cartridges.

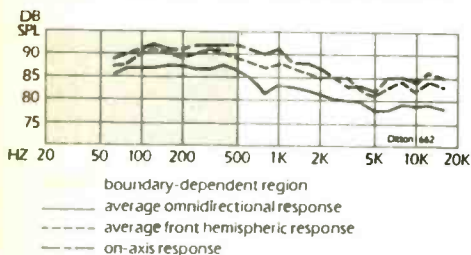
Differences among quality amplifiers are hardly obvious; careful listening is required to identify the subtle distinctions that may exist. And, indeed, our listeners did detect a subtle difference in the SA-9800, mainly in the ultra-treble region. Brushed cymbals sound cleaner than we're accustomed to hearing them, and the highs a mite crisper than usual. You can, so to speak, reach down through the general cacophony of a loud passage and pick up the tinkly details that often remain submerged. Several words come to mind to describe the quality: scintillating, brilliant, transparent. With this clarity comes an unrelenting exposition of such flaws as steely or edgy string tone, which the SA-9800 seems, if anything, to exaggerate. But, again, we are dealing with subtle characteristics here. In all the more obvious and important ways, the amp is typical of its breed: an extremely capable and flexible integrated amp that rates far better than satisfactory in power, distortion, noise, looks, and utility.

Circle 132 on Page 125

A Fine Big Celestion

Celestion Ditton 662 loudspeaker

ANECHOIC RESPONSE CHARACTERISTICS (0 dBW input)



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

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

PULSED OUTPUT (at 300 Hz)
124½ dB SPL for 32½ dBW (1,880 watts) peak

"NOMINAL" IMPEDANCE 8.3 ohms

Ditton 662 floor-standing loudspeaker system in wood enclosure with European elm or American walnut veneer finish. Dimensions: 15½ by 44 inches (front), 13 inches deep including grille. Price: \$749.50. Warranty: "limited," five years parts and labor. Manufacturer: Rola Celestion, Ltd., England; U.S. distributor: Celestion Industries, Inc., Kuniholm Dr., Holliston, Mass. 01746.

Celestion's line of loudspeakers has been a staple of the British audio diet for many years, and though its distribution has been rather off and on here, we have occasionally sampled (and always liked) its products. Now it has established its own U.S. distribution office and has introduced a re-engineered line, the largest of which is the subject of this report. And we are impressed.

"Beauty," we seem to remember someone saying, "lies in attractive imperfection"; perfect regularity is, by this reckoning, too dull to be beautiful. The idea might have been coined from a consideration of loudspeakers. In some, imperfections such as nonflat response that lend "richness" or "presence" or "zing" to the sound, or small quantities of distortion that tend to emphasize details and help the listener hear them in complex sounds, may make the difference between a good speaker and one that seems especially beautiful. In others, though they may measure particularly accurately, the sound can seem both uncolored and relatively colorless. It all hinges on whether or not an imperfection can be perceived as beauty, defined as a higher order of truth than baldly accurate reproduction can afford. We don't doubt that many accurate computer-assisted designs have been touched up on the basis of perceived beauty (and, certainly, of perceived salability) before being committed to the production lines.

The proximate cause for these ruminations is the regularity with which the word "beauty" came up during our listening tests on the 662. Many details—from

Circle 3 on Page 125 ▶

Why settle for more?

Ordinary components have a tendency to ramble, sprawl and clutter.

But with AIWA's new Mini Component System, you don't have to settle for more size than you need.

Because the AIWA Mini Component System measures just 8 1/8" long by 11 1/8" high by 8 1/16" deep.

That's small enough to stack neatly on one shelf.

Without having to sacrifice a single high-performance spec or feature you want just to save space.

SPECS THAT ARE SOMETHING SPECIAL. Forget the size.

With 30 Watts per channel into 8 ohms, the SA-P22 DC Power Amplifier gives you clean, flat signal reproduction down to 0 Hz.

The SA-C22 Stereo Preamplifier offers close ± 0.2 dB RIAA adherence and a S/N Ratio of 80 dB.

The ST-R22 AM/FM Stereo Tuner assures an FM sensitivity for 59 dB quieting that's a superb 37.9 dBf.

And AIWA's ultra-compact SD-L22 Stereo Cassette Deck provides a respectable S/N Ratio of 60 dB with Dolby[®] on.

FEATURES THAT ARE REALLY FEATURES.

A sophisticated 5-point LED display on the SA-P22

Amplifier indicates output levels from 0.1 to 60 Watts.

Modern soft-touch mode selectors operate the SA-C22 Preamplifier.

The ST-R22 AM/FM Tuner provides a quartz-controlled digital frequency readout for accurate station selection.

And the SD-L22 Cassette Deck is loaded with a 5-point multicolored LED optical display that instantly monitors peak level and full auto-stop in any mode.

LESS THAN YOU BARGAINED FOR.

AIWA's new Mini Component System not only takes up less space. It's also priced significantly less than any other mini system on the market.

So why settle for more.

When the more you know about AIWA's incredibly small Mini Component System, the more you'll want to own it.

Upgrade to **AIWA**

Distributed in the U.S. by AIWA AMERICA INC., 35 Oxford Drive, Moonachie, New Jersey 07074
Distributed in Canada by SHIRRO (CANADA) LTD



The Illustrated History of **Rock Music**



Gilbert & Sullivan AND THEIR VICTORIAN WORLD



AMERICAN HERITAGE

MUSIC ENCYCLOPEDIA OF

THE GOLDEN ENCYCLOPEDIA OF MUSIC BY NORMAN LLOYD

The Franklin Mint Record Society presents
the ultimate private library of recorded music

The 100 Greatest Recordings of all time

A unique collection of the greatest performances ever recorded,
selected by an international panel of music authorities
and presented on 100 records of superb proof quality.

For the first time in history, the world's greatest works of music—and the greatest recorded performances of those works—have been brought together in one unique collection of distinctively high-quality records. Truly the ultimate collection of fine recorded music.

These are the supreme masterpieces of man's musical genius, performed by the most outstanding artists of the century. Together, they form a record library unprecedented—and unsurpassed—in the entire history of music. *The 100 Greatest Recordings of All Time.*

The greatest music—and the greatest performances

An international panel of renowned music authorities was appointed to participate in the selection of these great recordings. This distinguished panel considered countless recordings of each of the greatest works of music—a momentous task.

For instance, members of the panel reviewed 24 recordings of Beethoven's 7th Symphony and chose the *one* recording they considered superior to all others: Toscanini with the New York Philharmonic.

From 30 great recordings of Tchaikovsky's Nutcracker Suite, the panel selected the *one* greatest performance: Arthur Fiedler and the Boston Pops.

Similarly, the recordings of other great symphonies, concertos, sonatas, rhapsodies, ballet and vocal music were reviewed and the most outstanding performance in each instance recommended.

The creation of this definitive collection has been made possible through the cooperation of leading record companies both here and abroad. And now, *The 100 Greatest*

Recordings of All Time is being issued by The Franklin Mint Record Society.

Among the works chosen for this collection are immortal masterpieces by Beethoven, Brahms, Mozart, Tchaikovsky, Schubert, Rachmaninoff, Debussy, Verdi—performed by such superb artists as Vladimir Horowitz, Jascha Heifetz, Enrico Caruso, Van Cliburn, Isaac Stern, Artur Rubinstein, Leontyne Price—with the world's great orchestras under the direction of Toscanini, Ormandy, Bernstein, Stokowski, von Karajan.

In every sense, the ultimate private library of recorded music—to be cherished for a lifetime, and presented as a legacy to later generations.

Superb proof-quality recordings

Each record is exceptional for its clarity and tonal quality—capturing the beauty of today's finest performances *and* of the historic performances of the past. Indeed, the recordings of legendary greats such as Caruso and Ponselle have been remarkably *improved* by electronically removing imperfections in the earlier recordings.

A superior vinyl material, containing its own anti-static element, is used in the production of these records. This special material, and the process by which the pressing is made, results in a record that is more rigid, durable and resistant to dust. A record that has true fidelity, clearer sound quality and a long life.

To further assure their quality, the records are pressed in a special "clean room" similar to the facility in which The Franklin Mint produces its flawless proof-quality coins and medals. In this atmosphere-controlled clean room, the most meticulous attention is paid to the pressing of the records. And the rec-

ords are carefully inspected to make certain that the full quality of each original recording is faithfully preserved.

Together, these important features enable the Society to create a collection of *proof-quality* records—records that offer greater clarity of sound, and are quieter and clearer.

Library cases of exceptional luxury

To match the quality of these great recordings, custom-designed library cases are provided for all 100 records. Each case holds two long-playing 12" records. The fifty library cases created for this collection are designed especially to complement the beautiful recordings they protect. Each case is sturdily hardbound and attractively designed. And the type of music to be found on the two records inside is identified conveniently on the spine of each case.

These library cases also include specially written and illustrated commentaries discussing the great masterpieces and their composers, and providing fascinating background on the orchestras and artists.

Thus, you will enrich your understanding of great music—and you will introduce your entire family to a world of pleasure and cultural satisfaction.

Created solely for subscribers to this series

The 100 Greatest Recordings of All Time are produced *exclusively* for those who enter subscriptions to this series. The collection may be acquired *only* from The Franklin Mint Record Society. It will never be made available in any other way.

To begin building your private library of the world's greatest performances on *proof-quality* records, mail your application by September 30, 1979.



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The Franklin Mint Record Society
 Franklin Center, Pennsylvania 19091
 Please enter my subscription for *The 100 Greatest Recordings of All Time*, consisting of one hundred proof-quality records in custom-designed library cases. I understand that I may discontinue my subscription at any time upon thirty days' written notice.

No payment is required at this time. I will be billed for each record in advance of shipment at \$9.75* plus \$1.75 for packaging, shipping and handling. My records will be sent to me at the rate of two per month.

*Plus: my state sales tax

*Limit: One collection per subscriber
 Please mail by September 30, 1979*

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ALL APPLICATIONS ARE SUBJECT TO ACCEPTANCE

*Greatest
 Recordings
 of All Time*

Beethoven
 Piano
 Op. 106



**Why have millions of
Americans bought
Sanyo car stereo?**

Just listen.

**AUDIO
SPEC**

SANYO



the gleam of lightly bowed strings to the snarl of tubas in full cry—were “beautifully” reproduced, according to our auditioners. Does this imply imperfection, we wondered, and, if so, where does the imperfection lie? Examination of the CBS data does not answer the question unequivocally, nor were we able to spot any specific “beauty marks” in our listening tests, though both offered clues.

The CBS response measurements suggest a very smooth speaker with a very gradual rolloff as frequency increases and consistent tonal balance throughout the listening areas. These factors confirm what we heard, though in theory we might have expected the on-axis rolloff to be occasioned, at least in part, by the big discrepancy between the tweeter axis and the measurement axis with so tall a system. Celestion—evidently measuring on the tweeter axis—shows flatter response in its literature, but subjectively the upper range does not seem as “hot” nor the overall sound as “forward” as we have come to expect from systems that measure so flat. At the other end of the range, bass response measures and sounds exceptionally extended. A glance at the 330-millimeter (13-inch) woofer and like-sized passive radiator gives assurance that the deep fundamentals we hear really should be there, even to the extent of letting us hear effects like pedal noise in piano recordings where it had gone unnoticed before. Some listeners felt at times that such sounds as plucked bass might even be slightly overemphasized.

The distortion data were no more helpful in pinpointing the distinguishing quality of the 662. At the 1-watt level, the second harmonic is essentially below 1% from 40 Hz up and averages little more than 0.1% from about 200 Hz up; the third harmonic is less than 1% from 25 Hz up (!) and averages about 0.1% above 1 kHz. Raising the input level until the 1-meter sound pressure level (at 300 Hz) reaches 100 dB raises the second harmonic significantly (it averages about 0.5% over most of the range) but the third harmonic relatively little; the high-level curves are, in any event, no worse than we often see with more modest speakers when they’re measured at the lower level. Reproduction of 300-Hz pulses proves exemplary, but the 3-kHz pulse photo shows a series of reflections that, although minor, seem surprising in view of the care (inset flush-mounted drivers, for example) that Celestion apparently has taken to reduce diffraction. We wondered whether this might be related to an effect (one listener called it “a ringing quality”) that had occasionally been noted on solo voice—particularly tenor. The CBS distortion curves show a maximum very near this 3-kHz test frequency, especially in the second harmonic and in the high level test (where Celestion’s published curves confirm the CBS data), and the crossing of the front-hemispheric and omnidirectional response curves in this region suggests some anomaly. Possibly these observations are related, though 3 kHz is toward the top of the midrange driver’s bandpass and all the fundamentals (though not the partials) of the tenor voice lie in the woofer’s bandpass.

(If you find the midrange driver’s sound markedly fuzzy, it is an indication that it came from a batch in which a vacuum-formed plastic part failed to hold its shape as it should. As received, our listening pair—though not the pair measured at CBS—suffered from this defect, which Celestion says affected only one batch of drivers. System-by-system checkout is the only way of determining which were fitted with the offending midrange units, whose malfunctioning is quite obvious, but Celestion will correct them wherever they are discovered.)

The system is rated at 8 ohms, and its impedance curve never falls much below that value and does so only at frequencies where power demands are not great in normal music. Thus you need not worry about paralleling the 662s with other 8-ohm models from solid-state amps. Though Celestion uses impedance compensation in its crossover (primarily, it seems, for optimum behavior of the third-order Butterworth filters), the impedance curve is not particularly flat, rising to above 20 ohms in the region around 500 Hz. The 100-watt continuous-tone test produced no complaint from the speaker. In the pulse test, the speaker and the driving amp ran out of steam at the same level (producing 124½ dB SPL), but still with no sign of dynamic compression. Stereo imaging was judged good, though not exceptional.

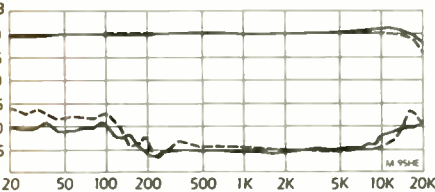
The Ditton 662, then, is a fine speaker any way you look at it, with very smooth and extended response and an unusual ability to delineate delicate detail, yet a robust, solid quality in its sound. Investigation of its quirks (which are, at worst, minor) never really explained why we found it so intensely likable—which implies strong individuality. We must assign that reaction to the legion of audio imponderables.

Circle 133 on Page 125

Quality Budget Pickup

Shure M-95HE pickup

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



Frequency response
 — L ch: +1%, -1 dB, 20 Hz to 18 kHz
 - - - R ch: +1%, -1 dB, 20 Hz to 17 kHz
 Channel separation
 > 23 dB, 200 Hz to 9.3 kHz
 ≥ 16 1/2 dB, 20 Hz to 20 kHz

SENSITIVITY (at 1 kHz) 1.46 mV/cm/sec

CHANNEL BALANCE (at 1 kHz) ± 1/4 dB

VERTICAL TRACKING ANGLE 29°

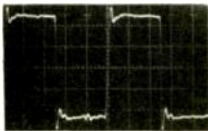
LOW-FREQUENCY RESONANCE (in SME 3009 arm)
 vertical 8.6 Hz, 6-dB rise
 lateral 6.6 Hz, 3 1/2-dB rise

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

WEIGHT 6.0 grams

TIP DIMENSIONS
 tip radii 7.4 by 14.8 micrometers
 scanning radii 7.3 micrometers

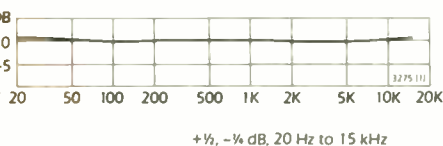
SQUARE-WAVE RESPONSE



The Loaded Receiver—Penney-wise

J. C. Penney 3275 tuner section

MONO FM FREQUENCY RESPONSE



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

Shure M-95HE phono cartridge with hyperelliptical stylus.
Price: \$89.50; N-95HE stylus, \$34. Warranty: "limited," one year parts and labor. Manufacturer: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. 60204.

Shure's new M-95HE cartridge is an updated version of the M-95ED (HF test reports, January 1976) incorporating the same hyperelliptical (HE) stylus geometry found on the top-of-the-line V-15 Type IV (test reports, June '78). This shape is a narrower ellipse with a "sharper edge" than that of standard elliptical styli. More specifically, it has a scanning radius—the radius that "sees" the groove modulations—of only 7.3 micrometers. As a result, its "footprint," where it contacts the groove modulations, is a slender ellipse. The total contact area, however, remains the same as with the ED, according to Shure; therefore, pressure on the groove wall does not increase, and no untoward groove deformation occurs.

CBS's inspection of the HE stylus showed it to be very well aligned, with fair polish, not significantly different from our finding for the ED version. Tracking angle was 29 degrees as measured by CBS's new vertical tracking meter; as far as we can tell the vertical tracking angle is very close to that of the ED. Shure claims improvements in trackability and reductions in distortion with the new stylus. The CBS data indicate that the difference between the new and old M-95s lies more in frequency response and channel separation. The HE's response curve is visibly flatter and smoother than the ED throughout the audio spectrum. The smoothly rounded, peak-free response above 10 kHz probably is related to the way the HE maintains good separation at high frequencies; the ED's separation diminishes very rapidly above 10 kHz.

Other measurements are less readily compared, due to changes in our techniques. As with the ED, there was some overshoot and ringing on the 1-kHz square wave. Intermodulation, measured both laterally and vertically, is well within acceptable levels. Second harmonic distortion, too, is well controlled. The tracking force required to pass CBS's "torture test" was quite low; only 0.65 gram. The other tests were made at the median recommended tracking force of 1.1 gram.

The M-95HE incorporates the same handy, retractable stylus guard and same tapered body design (to avoid contact with warped records) as its predecessor. The cartridge body could, however, use an index line on the guard for easier groove location. And owners of several Shures may find it slightly disconcerting to discover that the cartridge's model number disappears from view in some shells.

The M-95HE's sound is clean and solid, with a touch of warmth. As with the ED, clarity at lower levels is extraordinary but with a touch of veiling at high modulations, noticeable mainly on sharp attacks. We would recommend the cartridge as a whole to audiophiles unwilling to spend the extra \$60 for the top-of-the-line V-15 Type IV. And we would recommend the N-95HE stylus assembly to M-95 owners whose styli are near ready for replacement.

Circle 135 on Page 125

J. C. Penney 3275 FM/AM stereo receiver in wood case with wood-grain vinyl finish. Dimensions: 19 1/4 by 7 1/4 inches (front panel), 15 1/2 inches deep plus clearance for controls and connections. Price: \$599.95. Warranty: "full," three years parts and labor. Manufacturer: Made In Japan for J. C. Penney Co., 1301 Ave. of the Americas, New York, N.Y. 10019.

Gigantic marketing operations seem to have a penchant for bells and whistles. Whomever they get to manufacture a captive brand, the house model must sport some features that aren't available elsewhere. And when J. C. Penney leapt into high fidelity componentry, it followed the tried and true approach; the MCS-3275 receiver, which tops the line, is loaded for bear. As a result, it's also considerably larger than the average 75-watt (18%-dBW) receiver. Its array of knobs, buttons, levers, and lights is formidable indeed: Fifty(!) LEDs are devoted solely to the task of displaying the settings of the five-band graphic equalizer (separately for each channel) and may blind the casual observer to the fact that this receiver is not just electronic gingerbread.

The equalizer controls and display occupy about one-third of the panel, leaving little room for the FM dial. Its calibration is quite accurate (0.3 MHz low at 90 MHz and on the button at 106 MHz) but is stepped only at 2-MHz intervals, making it pretty hard to tell what station you're on in urban areas. A combination multipath/deviation meter is one of the extras seldom seen on a receiver. The latter function has its place but is not a particularly useful feature; a multipath meter can be genuinely helpful in antenna tuning, though this one seems relatively insensitive. A bank of 12 LEDs indicates signal strength over the 50-dB range from 19 to 69 dBf. Although we'd still prefer an old-fashioned meter, the LEDs on this receiver are the best of their type

Circle 32 on Page 125 ▶

A NEW PREAMP FOR THAT DISCERNING PERFECTIONIST WHO CAN APPRECIATE THE DIFFERENCE.

The new Phase 3000 Series Two was designed for that discerning music-lover who has a passion for accurate sound, an eye for elegant, yet functional design, a feel for craftsmanship, and an unfailing determination to maximize return on investment.

The Phase 3000 incorporates the latest technological advancements in preamp design. Transient overloading that plagues preamps has been virtually eliminated, whether amplitude, frequency, or slew induced. Now you can enjoy the flexibility, performance and features that are priced substantially higher in other equipment.

CMOS LOGIC MEMORY SYSTEM

Most preamps use dated mechanical switching devices that force signals to travel long, noisy, circuitous routes from the inputs to the front panel, then

back to the outputs. *Curs doesn't.* The Phase 3000 uses CMOS digital logic to energize switching relays located where they belong, at the input jacks. This shortens critical signal paths. Noise, hum, and the "crosstalk" that's characteristic of mechanical switching is virtually eliminated.

WANT MORE?

A listening session with a pair of headphones will convince you just how much of a difference a true headphone amp makes. Turn the 3000 around, and see how easy it is to patch in your noise reduction unit.

Two complete tapping circuits allow you to copy between decks while listening to another source.

But we've done enough talking. If you're serious about state-of-the-

art performance it's time for you to do some listening. See your Phase dealer.

SPECIFICATIONS:

Distortion: less than 0.04% (20Hz-20kHz).

Typically 0.005% @ 1kHz.

Signal/Noise (HF "A"):

Phono 1—Moving Magnet: greater than 90dB re: 10mV input

Phono 2—Moving Coil: greater than 78dB re: 1mV input

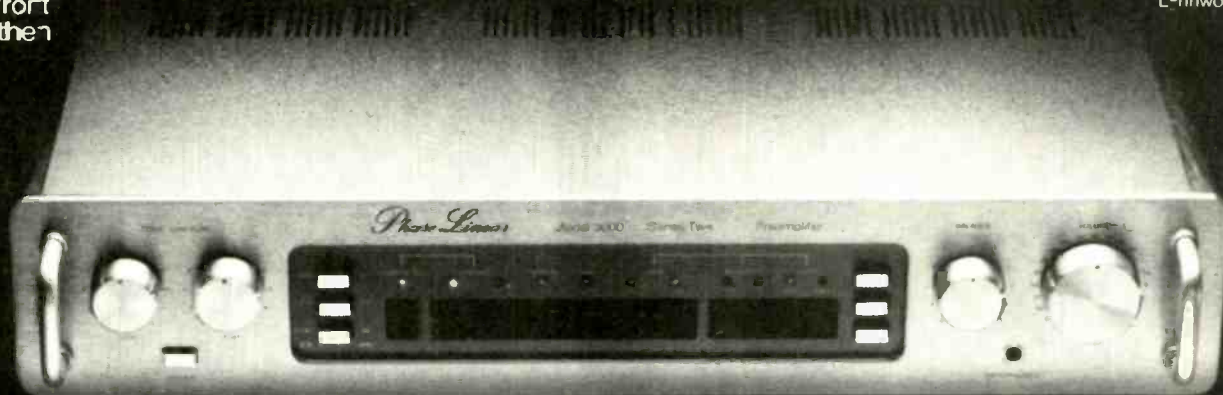
Frequency Response: Phono-1/Phono-2 deviation: ± 0.3 dB

Tone Controls: High & Low Frequency controls with switchable turnover points.

Volume Control: 22-position precision attenuator with plus or minus 0.5dB tracking.

Low Filter: 18dB/octave below 1MHz.

Phase Linear Corporation
20121 48th Avenue West
Lynnwood, Washington
98036



PHONO CARTRIDGE FLEXIBILITY

The two independent RIAA Phono Stages eliminate all low-level switching. As a result, noise is reduced to theoretical limits.

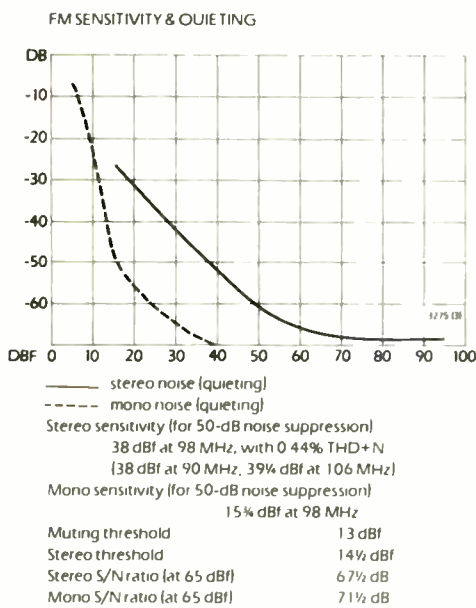
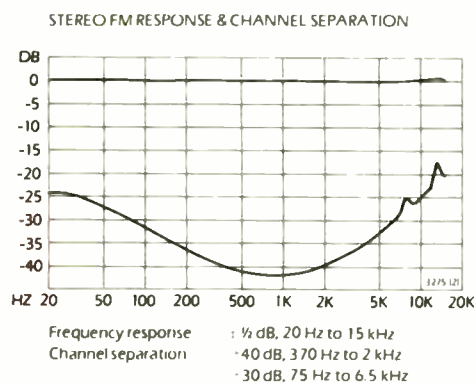
Phono 1 is designed for moving-magnet cartridges and has three selectable capacitance values.

Phono 2 is used with moving-coil cartridges and has three selectable resistance values. The expensive outboard head amp usually required for a moving-coil cartridge is already built into the 3000.



Phase Linear.
THE POWERFUL DIFFERENCE

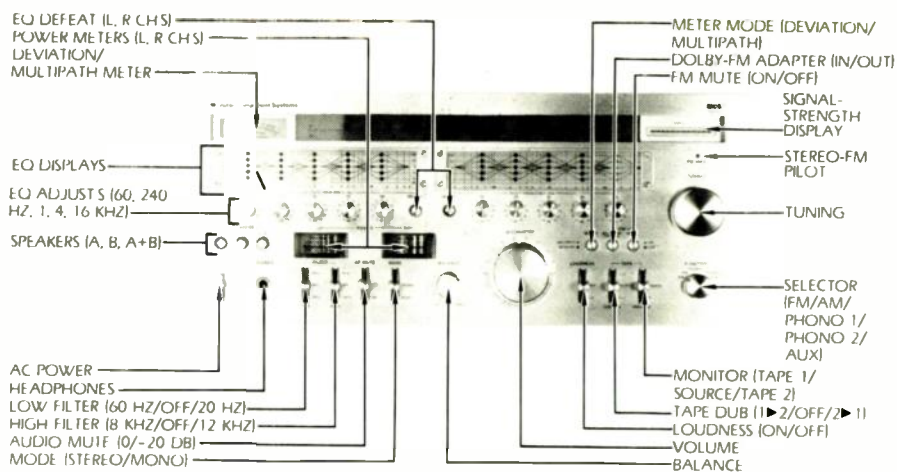
MADE IN USA. DISTRIBUTED IN CANADA BY H. ROY GRAY LTD. AND IN AUSTRALIA BY MEGASOUND PTY. LTD.



CAPTURE RATIO	¼ dB	
ALTERNATE-CHANNEL SELECTIVITY	51¼ dB	
HARMONIC DISTORTION (THD+N)		
	stereo	mono
at 100 Hz	0.34%	0.26%
at 1 kHz	0.17%	0.19%
at 6 kHz	0.21%	0.28%
STEREO PILOT INTERMODULATION	0.24%	
IM DISTORTION (mono)	0.15%	
AM SUPPRESSION	47 dB	
PILOT (19 kHz) SUPPRESSION	66½ dB	
SUBCARRIER (3B kHz) SUPPRESSION	84 dB	

J. C. Penney 3275 amplifier section

RATED POWER	18% dBW (75 watts)/ch
OUTPUT AT CLIPPING (both channels driven)	
8-ohm load	19½ dBW (89 watts)/ch
4-ohm load	21 dBW (126 watts)/ch
16-ohm load	17 dBW (50 watts)/ch
DYNAMIC HEADROOM (re rating)	1¼ dB
HARMONIC DISTORTION (THD, 20 Hz to 20 kHz)	
at 18% dBW (75 watts)	0.07%
at 0 dBW (1 watt)	0.06%



that we've seen to date. By observing the intensity of the LED farthest to the right, it's frequently possible to tune for the strongest signal—an important point, since there is no channel-center meter and the 3275's tuning is distinctly sluggish.

Edge-reading output-power meters are tucked incongruously above the FILTER, MUTE, and MODE levers. They are reasonably accurate through the first half of the scale but read 3 dB low with steady tones as they approach the power capability (the specific you really want to know about) of the receiver. Faster ballistics, less overshoot, and less parallax also would be desirable.

In performance, the MCS-3275 acquitted itself reasonably well for a newcomer. Quieting sensitivity is a few dB less than that of competitive gear (a difference apparent in the listening room) but a darned sight better than that of many products that have been called "high fidelity" by their mass-merchandise or "brown-goods" manufacturers. Signal-to-noise ratios and distortion figures both are respectable in either stereo or mono. Amplitude modulation is not as well suppressed as we have measured on several other tuner sections, but since this is a relatively new measurement for us, our data base is somewhat limited. The 47-dB AM-suppression figure may be related to the rather gradual limiting slope of this receiver—it requires greater input than normal to achieve full audio output—and some AM static can be heard in weak transmissions. The 3275 has moderate selectivity and an excellent capture ratio. Suppression of the stereo by-products should be adequate for good taping, and the frequency response in both modes is excellent. So is upper-midband channel separation. With more than 30 dB of separation from 75 Hz to almost 7 kHz, the FM section does at least as well as a quality phono cartridge.

Rated power is delivered with a total harmonic distortion of less than 0.063%—about one-fourth of the spec. At frequencies up to 6 kHz, the THD remains below 0.03% and, predominantly, the "soft" second harmonic. At rated output, some third harmonic creeps in. The dynamic-headroom factor suggests a music capability of about 100 watts per channel—a bit more than the amp will supply continuously with 8-ohm loads but less than it can deliver into 4-ohm speakers. The low-frequency damping factor is certainly adequate for good speaker control.

Basic frequency response is flat over most of the audio band with a slight high-frequency droop (1 dB at 21 kHz). You have a choice of two cutoff frequencies on both the "infrasonic" and the high-cut filters. In all cases, the slope is gentle—too gentle to be very effective under some circumstances. The frequencies shown on the filter switches are quite accurate except for the 60-Hz infrasonic setting, which induces a rolloff below 210 Hz that effectively eliminates the musical underpinnings and makes it more like the "rumble" filters of yore. The LOUDNESS boosts both the bass and the treble to a modest degree, but not so much as to be overbearing. Residual output noise is higher than we're accustomed to.

The phono equalization is sufficiently accurate for practical purposes, and the system rolls off smoothly in the infrasonic region to reduce the effects of record warps. The phono preamp presents a classic load to the cartridge, and the equivalent input resistance and capacitance are close to ideal. The preamp headroom is generous; noise is barely above that of the high-level inputs. Two tape inputs are provided along with two-way dubbing independent of the program being heard. When a deck records from the phono input, the tuner, or the aux, the levels feeding it are well chosen. So is the tape-output source impedance; resistive isolation between the external sources and the tape recorder minimizes distortion in the tape feed.

**Introducing the Bose® Direct/Reflecting® car stereo.
It flattens the curves on the road.
And bumps up the power.**



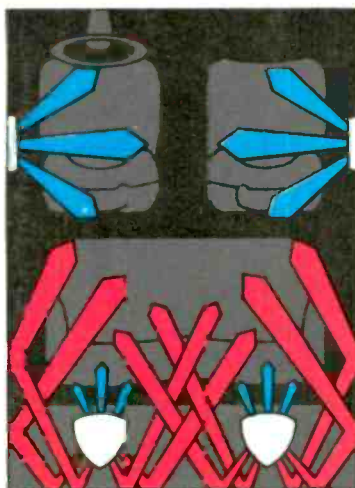
Flat power radiation. That's what the new Bose Model 1401™ Direct/Reflecting® car stereo delivers. On the road.

A compact Booster/Equalizer electronically adjusts the signal from any source to the full-range drivers. Assuring flat power radiation at all frequencies. For accurate reproduction of every musical note . . . in a car.

In addition, an active Spatial Control™ System uses individual amplifiers for each of four speakers. So you can shape the sound for your car. To re-create the spatial realism of a live performance.

Plus, 100 watts of pure power drive the Model 1401 when all four speakers in the system are used. Yet it still fits under the dash.

Two Direct/Reflecting® speakers with an adjust-



able vane let you reflect the sound off the rear window or other hard surfaces of the car. The way sound is reflected in a concert hall.

And two accessory speakers can be mounted on the doors for an even greater dimension and fullness.

The speakers are full-range drivers like those developed for the Bose 901® system. But specially engineered for the car.

The Bose Model 1401 Direct/Reflecting® car stereo. Take the curves out of the sound in your car.

BOSE®

Better sound through research.

100 The Mountain Road, Framingham, MA 01701,

Philips Direct Con

Better than belt. Better than direct.

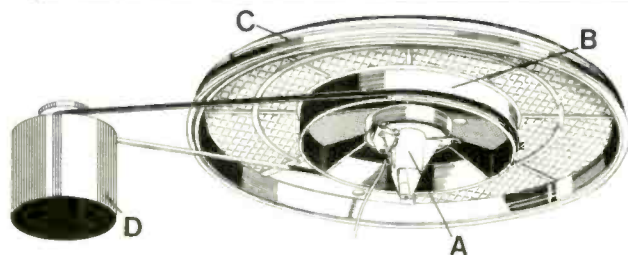
What's better than belt and direct drive? The best of both in one turntable. The specs of direct drive with the acoustic and mechanical isolation of a belt drive. Until now, unheard of. But now you can hear it all on Philips' exclusive, new Direct Control turntables.

How did Philips do it? The way you'd expect a worldwide leader in electronics to do it – with the world's best electronic technology.

PHILIPS' EXCLUSIVE DIRECT CONTROL ELECTRONIC DRIVE SYSTEM.

In all Philips Direct Control turntables a mini-computer at the driving disc constantly checks and re-checks the platter speed. Instantly correcting for any variations in line voltage, frequency, pressure on the platter, temperature – even belt slippage.

That's how all Philips Direct Control turntables keep the speed constant and accurate.



A 160 pole tachometer generator (A) at the driving disc (B) electronically monitors the platter's (C) rate of rotation. The tachometer's d.c. signal is continuously compared to a stable d.c. reference signal. Any variations (+ or -) and the tachometer (A) instantly accelerates or slows the separate d.c. motor (D). Direct Control actually puts the driving disc into the electronic feedback loop for excellent speed stability.

DIRECT CONTROL FREE-FLOATING SUBCHASSIS. Specially designed to give Philips Direct Control turntables superb acoustic and mechanical isolation. To cushion the platter, the tonearm – and protect your valuable records – from unexpected jolts, shocks and knocks. And to keep the rumble remarkably low.

DIRECT CONTROL = TOTAL TURN-TABLE DESIGN. But Philips doesn't stop there. For us Direct Control is more than an exclusive new drive and suspension system – it's a completely new concept in total turntable design. Direct Control is specially designed straight, low mass, tubular aluminum tonearms, with very low friction bearings. To track even your most warped records accurately.

DIRECT CONTROL ELECTRONIC FEATURES. Direct Control means reliable electronic touch switches for silent, vibration-free operation. Accurate electronic pitch controls. Digital and LED indicators to monitor platter speed and identify functions. And photo-electronic sensors to initiate the automatic tonearm return.

trol:

DIRECT CONTROL RECORD PROTECTION. Philips even built in an accurate stylus pressure gauge, to keep the pressure off your valuable record collection. Nobody ever thought of that before. But Philips thinks of everything.

ALL AT A PRICE THAT'S WELL UNDER CONTROL. Philips' exclusive Direct Control turntables – the new state-of-the-art – from \$160 to \$250. With Quartz Control, \$400.

By joining our European research facilities with our American know-how, Philips produces a full line of audio equipment high on performance and value. That's what sets us apart from the competition. Here and around the world.

**EVERYONE WHO KNOWS, KNOWS
PHILIPS**

High Fidelity Laboratories, Ltd.

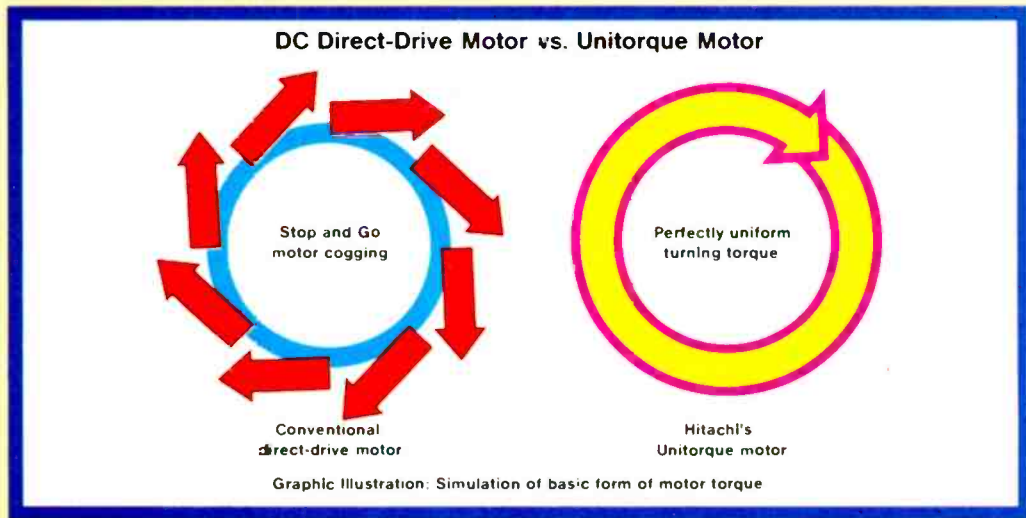
	WOW & FLUTTER	RUMBLE	PRICE
AF 977	0.025% (WRMS)	- 73dB (DIN B)	\$399.95*
AF 877	0.03% (WRMS)	- 70dB (DIN B)	\$249.95*
AF 867	0.05% (WRMS)	- 65dB (DIN B)	\$219.95*
AF 777	0.05% (WRMS)	- 65dB (DIN B)	\$189.95*
AF 677	0.05% (WRMS)	- 65dB (DIN B)	\$159.95*

*Suggested retail prices optional with dealers.



QUARTZ PU

Absolutely even torque through a full 360°



Unitorque direct-drive turntable

Hitachi's HT-356 Semi-Automatic Turntable is the epitome of accuracy. Its patented Unitorque motor has two star-shaped stator coils arranged for precise balance, even torque distribution and low temperature rise. Brushless, coreless and slotless, it eliminates cogging and vibration. And this direct-drive marvel features quartz-locked control to keep platter speed free from deviation or drift, regardless of changes in load, temperature or line voltage.

Quartz is the most accurate frequency generating element known to man. Coupled with Unitorque's inherent smoothness, it leads to extremely low wow and flutter and virtually unmeasurable turntable rumble. 0.03% WRMS and a S/N ratio of 75 dB (DIN B).

This impressive performer also has front-mounted controls for full operation with the dust cover down.

The Hitachi HT-356. It's the accurate choice.



HITACHI

The New Leader in Audio Technology

Audio Component Division, Hitachi Sales Corp. of America, 401 West Artesia Boulevard, Compton, CA 90220, (213) 537-8383, Extension 228

FREQUENCY RESPONSE (at 0 dBW)		
	+0, -½ dB, ·	10 Hz to 15 kHz
	+0, -1 dB, <	10 Hz to 21 kHz
	+0, -3 dB, ·	10 Hz to 41 kHz
RIAA EQUALIZATION +0, -½ dB, 20 Hz to 20 kHz		
INPUT CHARACTERISTICS (re 0 dBW, A-weighting)		
	sensitivity	S/N ratio
phono	0.27 mV	71½ dB
aux	17 mV	73½ dB
PHONO OVERLOAD (1-kHz clipping)	200 mV	
PHONO IMPEDANCE	51k ohms, 140 pF	
DAMPING FACTOR (at 50 Hz)	52	
HIGH FILTERS	-3 dB at 12.5 kHz, 6 dB/octave	
	-3 dB at 8 kHz, 6 dB/octave	
LOW FILTER	-3 dB at 210 Hz, 6 dB/octave	
INFRASONIC FILTER	-3 dB at 22 Hz, 6 dB/octave	

Of the extras included, perhaps the most important is the dual five-band equalizer and its LED graphic array. The eleven-detent filters fall approximately two octaves apart with center frequencies of 60 Hz, 240 Hz, 1 kHz, 4 kHz, and 16 kHz. By and large, the center frequencies are indicated with sufficient accuracy for any reasonable purpose, and each section provides symmetric maximum boost and cut of about 10 dB. The two low-frequency equalizers have a relatively low Q: Their effective range overlaps substantially.

The equalizer works quite nicely in the listening room and we find ourselves using it to a greater extent than we normally use tone controls. Sometimes we might like to have boosted the very low bass (say, around 30 to 40 Hz) without an equivalent boost in the lower midrange (100 to 130 Hz); for modest boosts and cuts, the 60-Hz section measures and sounds like a conventional shelving bass tone control. We find 2 to 4 dB of boost with the 16-kHz equalizer helps to restore some of the high-frequency brilliance that otherwise seems lacking in the MCS-3275 phono preamp. Using the system with a fixed-coil cartridge of moderate sensitivity, the noise level is adequately low. The sound character seems slightly withdrawn, however, with a touch of rawness in brass sounds.

J. C. Penney's MCS-3275 impresses us as, above all, a great stimulator for the nascent audiophile. We'd be hard pressed to point out another receiver that offers the newcomer as many novel opportunities for experimentation and sheer play. And the neophyte, in particular, may find Penney's "full" warranty reassuring: Not only will Penney catalog stores take care of any shipping (as well as the repair) in case of misadventure, but the company tells us there even is a reimbursement provision for qualified local repair services where there is no Penney outlet. We hope the MCS-3275 is the harbinger of good things to come from one of America's leading merchandisers.

Circle 134 on Page 125

Another Fine Koss Speaker



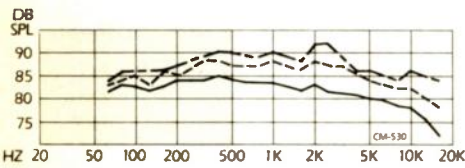
Koss Model CM-530 loudspeaker system, in walnut-veneer enclosure. Dimensions: 24 by 13¼ inches (front), 11¼ inches deep including grille. Price: \$175 each (sold in mirror right/left pairs). Warranty: "limited," five years parts and labor, except enclosure. Manufacturer: Koss Corp., 4129 N. Port Washington Ave., Milwaukee, Wis. 53212.

For years before actually taking the plunge, Koss seemed on the verge of making loudspeakers as a natural complement to the headphones for which it is famous. When it bought Acoustech, the emphasis was on electrostatics based on the Acoustech design. But though some models eventually reached the market, it is the more recent cone-driver models designed with computer assistance that have made Koss's mark in the loudspeaker field, by our reckoning. The first one we tested (Model CM-1030, June 1978) impressed us; the CM-530, which is the newest and least expensive of the group, impresses us too—particularly given its lower price. It seems eager to please, with an up-front, gutsy personality that will surely win many admirers.

An important reason for that personality is a strong, well-defined, extended bass/midbass register. The design has bookshelf-style use in mind (Koss suggests, but doesn't demand, horizontal placement) and we prefer to keep it off the floor to avoid boominess. There certainly is no want of deep bass—if it's in the original signal—with the speakers at listening level, yet internal musical details like tuba and trombone lines are unusually well differentiated from surrounding orchestral textures. Percussive sounds, too, reproduce unusually well, with plenty of punch and zing and (presumably thanks to Koss's care with time integrity) without significant blurring.

The upper midrange is a little on the bright side, which also helps the zinginess of the transients and subtly emphasizes the plangency of woodwinds but can exaggerate any steeliness in string tone or the edge on overly close-miked vocals. Since this portion of the response is, subjectively, the least smooth, we judged it the speaker's least attractive characteristic; it is not, however, a marked fault—rather, a mild disappointment among the goodies. And the quality may actually be one of the contributing factors in the speaker's projection of detail and stereo imaging, both of which are very good and are part of what we called the "up-front" quality—the immediacy—of the sound.

The behavior of the speaker appears to be explained by its design concept; a dome tweeter and an 8-inch woofer are crossed over at 3 kHz, making the woofer, in reality, a midrange driver. In a sealed enclosure, such a design would imply poor bass, but Koss uses a passive radiator as a mass-loaded port to extend bass downward. The test data—particularly for distortion—show three distinct registers corre-



boundary-dependent region
 — average omnidirectional response
 - - - average front hemispheric response
 - · - on-axis response

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

CONTINUOUS ON-AXIS OUTPUT (at 300 Hz)
 109% dB SPL for 20 dBW (100 watts) input

PULSED OUTPUT (at 300 Hz)
 124% dB SPL for 35% dBW (3,189 watts) peak

"NOMINAL" IMPEDANCE 4.9 ohms

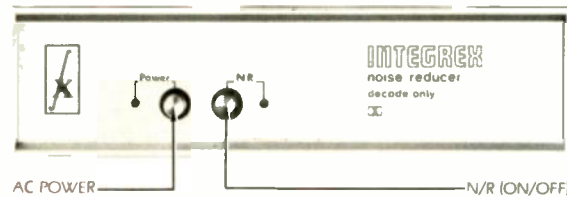
APPROX. TWEETER CONTROL RANGE (re "flat")
 +3, -4 dB, 4 to 20 kHz

sponding to the three driver elements. The deep bass (the passive radiator's domain) up to about 100 Hz responds with a more gradual rolloff than might be expected in a speaker of this size and, along with it, the usual rising harmonic distortion: mostly the second harmonic at normal listening levels, though the third does creep up with the level. The range dominated by the 8-inch "woofer" has very little (about 0.1% average) second harmonic at listening levels, but the third harmonic rises to 1% and above in the octave between 500 and 1,000 Hz (the violin/soprano range) and seems to account for the slight brightness that we hear there. As the speaker is pushed harder, the third harmonic doesn't rise much, but the less intrusive second also begins approaching the 1% level. The roughest portion of the basically very smooth response curves is just below the 3-kHz crossover; above it, the second harmonic stays generally below 1% and the third drops to the neighborhood of 0.1% at both high and low testing levels. The 300-Hz tone pulses are excellently reproduced; those at 3 kHz (which, again, falls right at the crossover in the CM-530) display noticeable but not exaggerated overhang and reflections.

The impedance varies with frequency over a fairly tight range, with Koss's 7-ohm rating an apparent median value. The 4.9-ohm "nominal" occurs fairly high (at around 200 Hz), and the tweeter's minimum (of about 4.5 ohms) occurs just above the crossover. So much of the curve in the midrange (where most of the energy lies in typical music) is close to 4 ohms that we wouldn't suggest paralleling pairs of CM-530s in each channel from typical transistor amps. And the relatively low lie of the impedance curve will make the most of the output capabilities of such amps anyway. Efficiency is moderately high at 82% dB of sound pressure level for a 1-watt input, and the 20-dBW continuous-tone test produced no signs of strain in the amp. Nor did the pulse test, where the driving amplifier ran out of steam first (at over 3 kilowatts).

All this adds up to an extremely attractive design. Those for whom tightness of sound control, associated with "accuracy," is a virtue may look (or listen) askance at the unfettered, vivid quality that the CM-530 projects; those who seek the sensation of nearby music-making should be delighted. Though theory and computer alignment evidently had much to do with its qualities, it is a model better calculated to please listeners than theoreticians. And, frankly, we're on the side of the listeners.

Circle 131 on Page 125



Integrex Noise Reducer Dolby B decoder, in metal case. Dimensions: 8½ by 2½ inches (front), 4 inches deep plus clearance for controls and connections. Price: \$99.50. Warranty: "limited," 1 year parts and labor. Manufacturer: Integrex, Ltd., England; U.S. distributor: KM Associates, 47 Underwood Ave., W. Newton, Mass. 02165.

The wistful queries we have received from owners of open-reel decks about decoding Dolby tapes without a) buying a secondhand (and hence potentially trouble-prone) Dolby unit, b) investing in an expensive new deck with built-in Dolby circuitry, or c) building a kit (which, though the Dolby circuit should be relatively simple to build, intimidates many readers who demand precise performance and mistrust their own soldering skills) led us to jump at the Integrex decoder when we first heard of it. Here, it seemed, was a device that would solve the open-reel dilemma and also provide correct decoding of Dolby FM broadcasts—and do so with minimum cost and fuss. And that's exactly what it proves to be.

On the front panel are two switches: on/off and Dolby-decoding in/out. On the back panel are two more. One selects between two modes: straight Dolby decoding from tapes or from FM tuner circuitry that already provides for the equalization change (from 75 microseconds to 25) needed for Dolby broadcasts, and equalized Dolby decoding that compensates within the Integrex for the FM pre-emphasis difference and therefore can be used for broadcasts only. The second switch chooses either the left or the right channel for adjustment via an LED and a pair of screwdriver pots just above it. When a Dolby reference-level tone (from a test tape or broadcast by a Dolby station) is fed to the inputs, these pots are turned until the LED lights; it will go

Quiet in a Box

If you can find a receiver that does more.

DC configuration
OCL power
amplifier with
fully complemen-
tary output stage

Bimodal electro-
sensor relay
protection and
delay circuit
with LED
indication

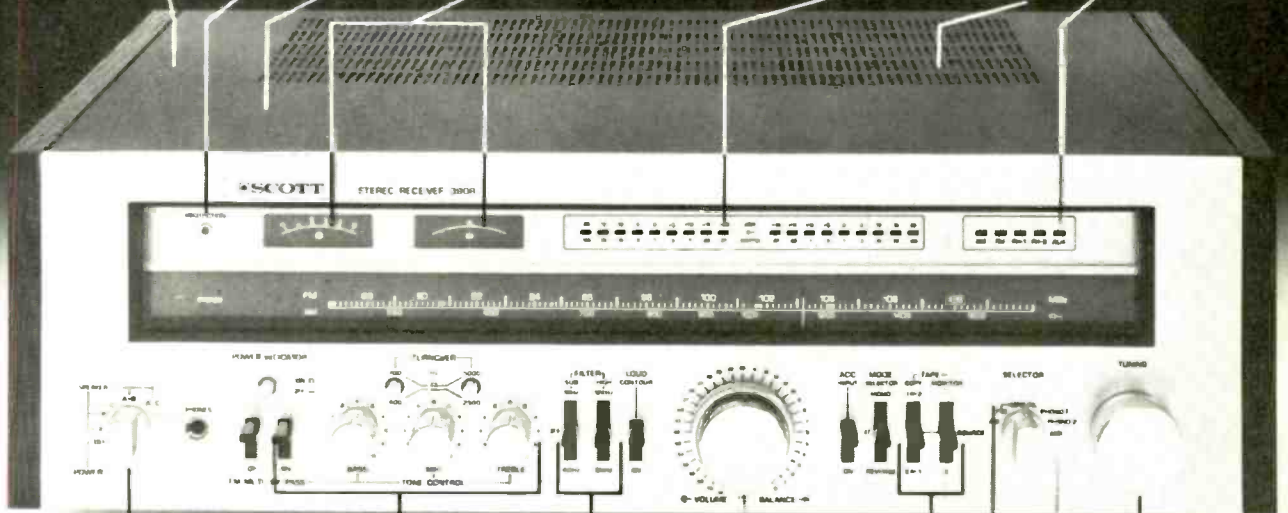
Differential
current mirror
loaded low noise
input stage

Center channel
and signal
strength tuning
meters

18 LED Analog
to digital
logarithmic
power display
indication
calibrated in
watts and dBW

3 stage IF ampli-
fier incorporating
3 linear phase
ceramic filters
with differential
limiter and
quadrature
detector

LED function
indicators



Connections for
3 pair of speakers

11 position
detent bass/
midrange/treble
tone controls
with variable
turnover fre-
quencies and
by-pass

Twin position
active subsonic
and high filters

32 detent loga-
rithmic volume
attenuator cali-
brated in dB

2 tape monitors
with full tape
copy capability

Multiplex filter

2 phono inputs

5 gang FM tun-
ing capacitor
with twin
stage dual gate
MOS FET
TRF amp

Buy it.

Scott's new 390R is perhaps the most complete receiver ever made.

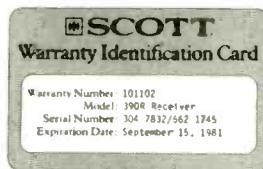
A professional control center for your entire sound system, the 390R delivers a full 120 watts per channel min. RMS, at 8 ohms from 20-20,000 Hz with no more than 0.03% THD. And it offers more options, features and flexibility than you'll find on most separates.

Compare the Scott 390R with any other receiver on the market today. If you can find one that does more... buy it.

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 Commerce Way, Dept. ER, 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.

**Your deck isn't ready for
the ultimate cassette tape.**





G-4700



G-5700



G-6700

QUARTZ-LOCKED TUNING DOES.

life like, crisp and clean.

ELECTRONIC LED POWER METERS

The all-new peak power level LED display gives you an instantaneous reading of the power output of each channel, so you can continuously monitor the power you're sending to your speakers. This electronic indicator responds much faster and more accurately than any conventional needle-type meter.

ALL THE EXTRAS, TOO

The new Sansui receivers are high technology through and through. So we've designed them with special protection devices to prevent any mishap. Protective circuits save the output transistors from excessive current and keep too much direct current from your speakers.

And we haven't forgotten about the con-

trols and features that make it possible for you to fine-tune the music. Like the bass and treble controls, which operate with an absolute minimum of distortion. And tone defeat switch plus audio muting on our top three models. The volume controls with 41 click-stops, and ultra-smooth tuning knobs, are large and centrally placed for ease of operation. Taping, too, is simple, with versatile and complete facilities.

Everyone is proud of a great-sounding, high performance receiver. But you should be proud of its looks as well. With Sansui, you will be.

Ask your authorized Sansui dealer to show you one of our Double-Digital receivers. Ask him to turn it on. You'll see that your music never had it so good. And you never heard it better. That's something you can count on.

G-7700

- 120 watts per channel, min. RMS, both channels driven into 8 ohms, from 20 to 20,000Hz with no more than 0.025% Total Harmonic Distortion.
- Power Amplifier Frequency Response: DC to 200,000Hz +0, -3dB
- FM Sensitivity: 9.8dBf (1.7uV IHF T100)
- FM Signal-to-Noise Ratio: 76dB
- FM Spurious Response Ratio: 90dB

G-6700

- 90 watts per channel with no more than 0.025% THD under the same conditions.
- Power Amplifier Frequency Response: DC to 200,000Hz +0, -3dB
- FM Sensitivity: 10.8dBf (1.9uV IHF T100)
- FM Signal-to-Noise Ratio: 75dB
- FM Spurious Response Ratio: 70dB

G-5700

- 75 watts per channel with no more than 0.03% THD under the same conditions.
- Power Amplifier Frequency Response: DC to 200,000Hz +0, -3dB
- FM Sensitivity: 10.8dBf (1.9uV IHF T100)
- FM Signal-to-Noise Ratio: 75dB
- FM Spurious Response Ratio: 70dB

G-4700

- 50 watts per channel with no more than 0.05% THD under the same conditions.
- FM Sensitivity: 10.8dBf (1.9uV IHF T100)
- FM Signal-to-Noise Ratio: 75dB
- FM Spurious Response Ratio: 70dB

SANSUI ELECTRONICS CORP.

Lyndhurst, New Jersey 07071 • Gardena, Ca. 90247
 Sansui Electric Co., Ltd., Tokyo, Japan
 Sansui Audio Europe S.A., Antwerp, Belgium
 In Canada, Electronic Distributors

Circle 37 on Page 125

Sansui



Introducing the first line of decks that are.



25-18,000 Hz \pm 3dB at -20VU with metal tape, 70dB signal-to-noise ratio. 6dB hotter output than ferrichrome.

The reason we can offer you SIX metal tape-compatible decks with specs like these, is all in the heads. Sen-Alloy heads. With better high frequency characteristics than the Sen-Dust most of our competitors use, Sen-Alloy just happens to record and erase metal tape perfectly.

So while our competitors have had to struggle with little problems like designing heads that could handle metal tape, we've had a head start towards packing our metal decks with more state-of-the-art features.

Our new "X-cut" Sen-Alloy record head extends bass response to lower than your woofers may go: 25Hz!

Our unique double-gap Sen-Alloy erase head gets 60dB erasure on metal tape at the critical 400 Hz level.

Our B.E.S.T. computer automatically finetunes deck bias, equalization and

sensitivity to tape in less than 30 seconds.

Spectro-Peak and Multi-Peak L.E.D. indicators react 100 times faster than meters so you can make perfect, undistorted recordings.

How much does it cost to replace the weak link in your system with a JVC metal deck?

As little as \$299, and no more than \$750, suggested retail price.

After all, now that your ears are ready for metal tape, your pocket-book ought to be too.

For the name of your nearest JVC dealer, call

800-221-7502 toll-free (in NY State, 212-476-8300). Or write to US JVC Corp., 58-75 Queens Midtown Expressway, Maspeth, NY 11378.



Shown: KD-A8 2hd 2mot, MPIL E D s B E S T * cut SA rec/play head SA erase head, solenoid controls, Super ANRS Freq resp 25 17k* S/N, 60dB** w&f 0.035* KD-A5 2hd 2mot, MPIL E D s, SA rec erase hds sol cont, Super ANRS, freq resp 30 15k* S/N 60dB** w&f 0.04* KD-A6 2hd 2mot, X cut SA Rec/play & SA erase hds 2 * 10 MPIL E D s, Super A 4RS pitch corr t 25 17k* freq resp S/N, 60dB** w&f 0.04* Not Shown: KD-77 3 SA hds 2mot, sol contr, Super ANRS, KD-A7 2hd 2mot * cut SA rec/play & SA erase hds sol cont 2 cir fluores 10 band Spectro-Peak mtrs Super ANRS KD-A3 2hd 2mot, MPIL E D s, SA rec erase hds, Super ANRS

* \pm 3dB @ 20 μ V **Without noise reduction (ANRS adds 10dB @ 5kHz)

JVC[®]
JS JVC CORP

Now you're ready for JVC.

THERE ARE FASTER WAYS TO BUILD SEPARATES, BUT THEY WOULDN'T HAVE NIKKO'S ONE-OF-A-KIND EXCELLENCE.



Once is not enough for Nikko.

That's why we go one step beyond the inspection and quality control procedures of most manufacturers. Nikko's "200% Quality Control" program takes more time. But we know that once you buy a Nikko preamp, amp or tuner you're going to enjoy it for a long time. And you can be confident you will because we continuously monitor every unit as it moves along each station of our production line. Then we thoroughly inspect each and every unit a second time before it's shipped to your Nikko dealer. It's Nikko's way to make sure you always get the accuracy, dependability and outstanding performance that we build in. And that's what you get with these new separates.

Alpha III MOS-FET DC Power Amplifier

The Alpha III uses two separate power supplies, each with its own transformer. Its direct-coupled DC amplifier lets nothing come between you and the music since there are no input or output capacitors in the circuit. By combining this design with two pairs of DC power



MOS-FETs, there's rock-solid stability. The Alpha III delivers 80 watts per channel, minimum RMS, at 8 ohms, from 20 to 20,000 Hz, with no more than 0.008% total harmonic distortion. And you can monitor power output with fast, accurate multi-LED indicators.

Beta III Stereo Preamplifier

From its direct-coupled phono input to its high-speed circuitry and top performance specifications, the slim-line Beta III is the perfect control center. Complete versatility is provided to accommodate the impedance characteristics of different phono cartridges. There's also the convenience of two-way tape dubbing and switch-selectable low and subsonic filters. The combination of high sensitivity, flat frequency response and wide dynamic range coupled with low noise and distortion makes the Beta III a professional performer you can enjoy at home.



Gamma V Synthesized FM Stereo Digital Tuner

FM stations a hairline away from each other pose no challenge for the Gamma V

Whether you tune manually or automatically, its digital synthesized tuning circuit pinpoints and locks in the signal. You can even program the unit to memorize and store up to six stations automatically by the push of a button. LED indicators show signal strength and stereo operation. With switching for high blend, IF band (wide or narrow), stereo/mono and adjustable muting, plus exceptional specifications, the Gamma V is everything you'd ever want in an FM tuner.



So if you want to get the best sound from records, tapes and FM broadcasts, you want Nikko separates. We build them as though they're one of a kind; because we refuse to compromise a standard of excellence abandoned by many for the sake of expediency.

Call toll-free 800-423-2994 for your nearest Nikko dealer
Nikko Electric Corp. of America/16270 Raymer St., Van Nuys, Calif. 91406 (213) 988-0105/320 Oser Ave., Hauppauge, N.Y. 11787 (516) 231-8181.

Nikko Audio

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Integrex Noise Reducer

FREQUENCY RESPONSE

Dolby decoder off	+0, -2 dB, 20 Hz to 16.5 kHz
	+0, -3 dB, 13 Hz to 16.7 kHz
Dolby decoder on	+0, -2½ dB, 20 Hz to 16.5 kHz
	+0, -3 dB, 20 Hz to 16.6 kHz

SENSITIVITY (for Dolby 0 level at 400 Hz) 31 mV

S/N RATIO (re 0.5 V, A-weighting)

Dolby decoder off	69 dB
Dolby decoder on	81 dB

CLIPPING LEVEL (0.5 V in set to Dolby 0)
4 V at 400 Hz

HARMONIC DISTORTION (THD, 20 Hz to 15 kHz)

Dolby decoder off	0.22%
Dolby decoder on	0.21%

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, a division of Columbia Broadcasting System, Inc., and Diversified Science Laboratories. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Samples normally are supplied on loan from the manufacturer. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; HIGH FIDELITY, CBS Technology Center, and Diversified Science Laboratories assume no responsibility for product performance or quality.

out if the level is significantly off—either high or low—making it easier to use than LED systems that stay lit above (or below) a threshold value. The spread of levels over which this one will light is only about 1½ dB, and adjustment can be further refined by going for maximum brightness. So the scheme is well within the required (± 1 dB) “window” for acceptable Dolby tracking.

The back panel also sports the usual pairs of pin-jack input and output connectors plus a pair of screwdriver output-level adjustments. (There is a fuse, but it is mounted internally, requiring case disassembly if you blow it.) This design is both reasonably straightforward and reasonably flexible, though it could be improved in both respects. In particular, we would like to have both the FM option with re-equalization and the nonequalized tape decoding available without back-panel switching. A tuner or receiver that already has the equalization switch can be connected permanently to the Integrex via “tape loop” or pre-out/main-in connections, and as long as the tape deck has an output level control of sufficient range to match its Dolby level to that of FM broadcasts, no back-panel accessibility or repugging is needed when you go from tape to FM and back. Failing such a system, the Integrex (with its present switching) works best in one application or the other, rather than doubling on both. And straight feed-through with the power off might have been nice when the decoding is turned off, since the intent is to get unity gain with or without the decoding action. In some systems, the Integrex will fit most comfortably between the preamp and the power amp, and all signals will have to pass through it. Since the best preamps have noticeably lower noise and distortion figures and flatter response, the Integrex will constitute the signal path’s weakest link in these respects.

DSL had to improvise a bit to measure the device, because we have no “standard” measurement scheme for it. As a basic setup, DSL postulated normal conditions based on those used in testing preamps: an input of 0.5 volt as reference (and Dolby) level, with the output set for unity gain—that is, delivering the same 0.5-volt level back to the stereo system. This allowed intelligent investigation of such usual parameters as noise, distortion, and overloading, but frequency response could be tested normally only with the decode function off. Unlike Dolby tape decks, where the measurement is made by encoding and recording a flat signal, then playing and decoding it to see how flat it remains, the Integrex has no encoder. So DSL took signal values for various frequencies and levels from the encoding curves published by Dolby Laboratories and fed these values through the decoder to see how accurately they would be decoded—hardly a standard technique, but the best approximation of “correct” values we could arrive at.

With this setup, the Integrex acquitted itself nicely, though a few oddities did turn up. Basic response shows a slight and very gradual rolloff in the bass plus a very sharp 19-kHz filter (required by Dolby Laboratories in the products it licenses) at the top end. The 75/25-microsecond EQ conversion (for Dolby FM) is accomplished with only a slight sag (about ½ dB) in the range around 3 kHz. And distortion generally remains at around 0.1% whether the Dolby circuit is on or off. (The slightly higher maxima shown in the data are at high frequencies only.) The clipping level with our standard setup—though it already affords ample headroom—can be exceeded at some other input or output settings; input overload actually is beyond 8 volts. And since the noise floor is more than adequately low, the useful dynamic range is greater than you’re likely to encounter in program material (Dolby-encoded or otherwise) itself.

The Dolby response measurements proved less encouraging. (Again, the test technique is not an established one, and Dolby Laboratories has not encouraged this use of its data.) At 40 dB below the reference level, all decoded values came out within ½ dB of predicted levels. At -30 dB, however, the maximum departure was 2 dB (at 5 kHz), while at -20 dB it measured 2½ dB (at 1 kHz). In listening tests, we could find no audible evidence of incorrect decoding.

The Integrex passed the aural tests very well in every respect, in fact. While the fixed 19-kHz filter—whose purpose is obvious only in decoding Dolby FM broadcasts—could be deemed unnecessary or undesirable in playing tapes in the non-Dolby mode, we could hear no evidence of its presence; response is flat to about 15 kHz, where very little program material contains significant signal energy anyway. And despite our complaints about the switching, we find the decoder generally easy to work with; its Dolby calibration holds rock-steady through extended use or through periods of nonuse, which isn’t always true of Dolby calibration even in relatively expensive tape decks. So as a minimum-investment, minimum-fuss entrée to the world of Dolby broadcasts or (we hesitate to say “and”) Dolby open reels, the Integrex Noise Reducer is both unique and effective.

Circle 136 on Page 125

THE DIGITAL READOUTS ON THE NEW SANSUI RECEIVERS ARE NOT WHAT COUNT.



OUR PATENTED DIGITALLY QU

DIGITAL READOUTS

While digital readouts may improve the looks of a receiver and make it easier to use, only digital circuitry can improve the receiver's performance. That's why all the new Sansui Double-Digital receivers use our patented Digitally Quartz-Locked Tuning System, too.

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To meet its rated distortion specifications, a receiver's tuner section must be perfectly center-tuned. The slightest mistuning causes distortion of the final signal to increase rapidly. And even if a tuner is accurately tuned initially, it may drift away from the desired frequency within a short time.

Sansui's Digitally Quartz-Locked Tuning System automatically provides optimum tuning that not only remains perfect while you listen, but stays on the same center frequency even if the receiver is turned off and back on again later.

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actually counts the vibrations of a quartz-crystal time-base and compares it to the tuned-in frequency for instant corrections.

When you listen to any of the new Sansui Double-Digital receivers, you'll immediately hear the difference that perfect tuning makes.

You'll also see the difference in the specs. The tuning sections are extremely sensitive, with unusually high signal-to-noise and spurious response ratios.

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A great receiver needs more than a superb tuner section. The amplifier must be first rate, too. That's why Sansui uses our own unique Pure Power DC amplification system in all of our Double-Digital receivers.

While some other receivers have low Total Harmonic Distortion (THD), a Sansui DC receiver can achieve lowest Transient Intermodulation Distortion (TIM) simultaneously. That's because our high slew rate, fast rise time DC circuits provide sufficient drive current to respond instantaneously to even the most fleeting musical transients. The music reproduction is remarkably



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-Croscopic No. 46 will appear in next month's issue of HIGH FIDELITY.

O1	F2		C3	E4	A5	G6	H7	M8	X9	D10	I11	K12	N13	T14	
M15	U16	Z17	H18	O19	D20	Y21	S22	F23		Q24	X25		V26	P27	T28
H29	F30	O31	M32	B33	D34	W35		X36	E37	S38	N39		V40	Y41	H42
I43	D44	J45		M46	R47	G48	U49	K50	C51	B52		H53	R54		E55
M56	D57	G58	O59	V60	H61	Y62	X63	Q64		N65	H66	O67	M68	A69	X70
	D71	U72	W73	S74	H75	E76	B77		Y78	D79	K80	Q81	H82	J83	O84
X85	I86		M87	Z88	H89	V90	T91	D92	B93	E94		K95	P96	H97	C98
	Z99	E100	O101	U102	K103	M104	G105	D106	B107	X108	H109	N110		Z111	M112
Y113	W114		H115		D116	L117	S118	V119	H120	T121	O122	W123	E124	G125	
A126	O127	L128	H129	M130	D131	Y132	X133	B134	I135	J136		V137	P138		F139
X140		E141	O142	I143	H144	M145	C146	V147		J148	O149	T150		H151	X152
	D153	G154		T155	O156	X157	H158		A159	N160		H161	I162	C163	L164
S165	D166	E167	U168	A169	F170	B171	K172		M173	W174	H175	D176	O177	U178	Q179
G180	K181		T182	P183		J184	S185	H186	O187	X188	I189		B190	D191	E192
H193		N194	X195	F196	D197	H198	R199								

INPUT

- A. Half-note
- B. German-American musicologist (1880-1952), revised Köchel's Mozart catalog
- C. French conductor (1891-1968), with Boston Symphony after Koussevitzky
- D. Austrian musicologist (1883-1967), cataloged Schubert's works (full name)
- E. In the Catholic liturgy, Good Friday chant
- F. Lalo opera, "Le ____ _" (3 Fr. wds.)
- G. Shortened the vibrating length of a string
- H. Yes composition for chorus and orchestra (4 wds.)
- I. American pianist (b. 1925); married Casals' widow
- J. Leslie _____, tenor; Hovhanness: "Lady of Light" on Poseidon
- K. Paul _____, countertenor; Bach's "Christmas" Oratorio on Telefunken
- L. Musical works (abbr.)
- M. See Word Z.
- N. Praised in song
- O. Composer (b. 1927): Toccata for Flute Chorus on Golden Crest (full name)
- P. "Quiet _____," Copland orchestral suite
- Q. Do
- R. Switch position
- S. "Cultures turn _____ when they part."—Robert Conquest
- T. Summer circuit of Jewish entertainers (colloq.)
- U. Of foreign character
- V. Public performance by one or two players
- W. Lehmann or Leruya
- X. Russian conductor (1894-1953); recorded Beethoven's Second Concerto with Schnabel (full name)
- Y. Soviet balalaika orchestra, toured U.S.
- Z. With Word M., French violinist

OUTPUT

- 5 _ 169 69 126 159
- 93 134 33 52 190 77 107 171
- 163 146 51 3 98
- 57 153 106 44 197 79 20 116 92 176 71 131 10 166 34 191
- 167 76 55 100 4 141 124 94 37 192
- 30 170 139 23 2 196
- 105 48 154 58 6 180 125
- 109 82 175 161 7 198 144 97 186 129 89 158 66 115 61 18 53 42
- 151 29 193 75 120
- 143 189 135 162 43 11 86
- 148 136 83 184 45
- 80 172 103 95 12 50 181
- 117 164 128
- 145 56 68 46 173 112 8 15 32 130 87 104
- 39 160 194 13 110 65
- 187 127 1 142 122 59 177 31 84 19 67 156 101
- 27 96 138 183
- 179 149 64 24 81
- 47 199 54
- 74 165 185 38 22 118
- 182 121 150 14 28 155 91
- 102 72 16 168 49 178
- 60 90 40 137 119 26 147
- 123 174 114 73 35
- 9 140 133 157 195 70 63 108 188 85 36 152 25
- 132 113 62 78 41 21
- 111 99 17 88

Solution to last month's HiFi-Croscopic appears on page 4

JBL'S NEW L150: ITS BOTTOM PUTS IT ON TOP.

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uses a stiff, heavy cone that's been coated with an exclusive damping formulation for optimum mass and density.

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(peaks, climaxes and sudden spurts) in music.

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dome radiator provides wide dispersion throughout its range. And a 5" midrange transducer handles high volume levels without distorting.

The maximum power recommended is 300 watts per channel.

The L150's other attributes include typical JBL accuracy—the kind that recording professionals rely on. Maximum power/flat frequency response. High efficiency. And extraordinary time/phase accuracy.

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day for 17½ years. As well as feather-touch controls, Dolby† memory rewind, Quick Reverse and dramatically recessed red/green illuminated VU meters. Not to mention the kind of specs serious component buyers all over the world depend on AKAI to deliver. (For the more economy-minded, there's the CS-732D. Same great Quick Reverse record/playback feature with Dolby and tape selector — a lot of AKAI quality for not a lot of money.)

Hear them both at your AKAI dealer, or write AKAI, P.O. Box 6010, Compton, CA 90224. They'll reverse your thinking about automatic recording.

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Why is it that every time the FCC says it's doing something "for the sake of FM," FM seems to be the loser?

The Feds Are Coming!

by Robert Long

It's hard to believe, but it's true: The Federal Communications Commission is considering reassigning FM frequencies, squeezing the channels closer together so that more can be fit onto the dial. While that objective seems worthy (who would look askance at greater choice?), the concomitant implication of reduced service and/or poorer performance is pretty hard to take.

Reassignment would spell obsolescence for digitally synthesized tuners right off the bat, since all are designed to receive only the specific center frequencies now in use. A 150-kHz spacing, for example, would fit four stations into the space now occupied by three, 200-kHz apart. At best, only one of the four could fall on a currently assigned frequency. (Some synthesized tuners will tune every 100-kHz and hence could pick up two of the four, but that still leaves no better than a 50-50 chance that a desirable station will be receivable.)

Even conventional tuners and tuner sections, whose RF and IF circuitry has been carefully optimized for the 200-kHz bandwidth, seem sure to suffer. While the inventiveness that has gone into achieving excellent selectivity specs, for example, could be reapplied to a different bandwidth in a new generation of equipment, owners of what we now call state-of-the-art tuners presumably would be expected to scrap what they have and start over. I know of no reliable figures for the retail cost of the quality FM receiving gear now in use, but it could easily run into the billions of dollars. Perhaps the FCC is paying us the greatest of compliments in presuming that we are good for such a pricetag.

As part of the squeezing, something must give. It could be 1) the audio bandwidth (which is limited to 15 kHz now and would no longer qualify as high fidelity with a significant further cutback) or 2) the modulation level (degrading signal-to-noise ratios and hence reducing transmitter coverage) or 3) ancillaries like SCA (which probably would go unmourned by most listeners but could take away the economic *raison d'être* of some stations that subsidize enjoyable programming from SCA revenues).

This last specific raises another question: How would you adjust the quadriphonic broadcasting systems that already are cramped in the 200-kHz spacing to the reduced bandwidth? The FCC is, in fact, mulling over these systems with a view to adopting one as an official medium. But, commercially, quad is a nonissue today. (I make that statement with some feeling, since I still believe in quad's potential.) One important reason for its lack of success is the knot of reservations that have tied up the quadriphonic disc systems in unresolvable claims and counterclaims—coupled with the significantly higher price of the otherwise acceptable tape alternatives. If the FCC is to lock us into a specific broadcast system, it may eventually prove to be at odds with a thoroughly satisfactory disc system when one comes along, once again killing the goose before it can lay any quantity of high-karat quadriphonic nuggets.

Those of us who lived in major centers during FM's salad days all have tales to tell of live concert broadcasts, uncompressed signals, offbeat programming—sonic and cultural wonders galore. Then came a succession of FCC measures intended to make FM "self-sustaining." Simulcasts were prohibited, making many of the concerts economically unfeasible. (The FCC seems on the road to prohibiting even common ownership of an AM and an FM station in the same market.) Station after station brought to FM the raucous sameness with which AM stations had been competing. And with it came the necessity to "sound loud" and grab the dial-twirling listener before he could move on. That meant peak limiting, compression, "presence" boosting—any perversion that could slither through the broad chinks in the FCC signal-quality rules.

The FCC has allowed oases to remain, of course. But, as the man says in the cigar commercial, "We're gonna getcha! Sooner or later, we're gonna getcha!" **HF**



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Metal-Tape Debate
Why all the excitement about the new metal tapes? What will people record on them—the same old records and FM broadcasts (both of generally

poor quality)? Are most of these sources really worth the added expense? Metal tape would provide a big advantage for live recording, but how many people have access to good live music that is legal to record?

Wouldn't it make more sense to be concerned about the introduction of commercially recorded cassettes, featuring major artists, that utilize current state-of-the-art techniques, such as metal tape? If they were duplicated at a reasonably slow speed, I guarantee they would be capable of providing a magnificent listening experience. The new Connoisseur Society/In Sync Labs chrome cassettes should convince any skeptic. I realize that the cost would be higher than conventional discs, but look at the direct-cut and digital discs, while admittedly having great sound, they are frequently every bit as noisy as conventional discs, but they are selling very well indeed, and for nearly twice as much as regular discs. The tapes would be free of static pops, inner groove distortion, and warpage; and they would not require cleaning devices as records do.

Michael Read
Jacksonville, Fla.

In fact, Connoisseur Society did investigate using metal tape, but neither the duplicating equipment nor the raw tape was available.

Super Williams

I was interested to read that Robert Fiedel hears influences of Korngold and Stravinsky in the film scores of John Williams [feature review, "It's Superman!", June]. I agree with those examples given and wish to add another. Try listening to the Coronation Marches from Sir William Walton's *Crown Imperial* (1937) and *Orb and Scepter* (1953), then listen to the soundtrack of *Superman*. The quieter "majestic" statements have a lot in common with each other.

Vera Webb
Miami, Fla.

From the Tenor's Mouth

I just read David Hamilton's excellent critique of Judith Blegen's recent recording of Mozart vocal selections [May]. In regard to the aria "Non temer, amato bene," he wrote, "It has never, I believe, been recorded by a tenor nor is it included in any of the 'complete' *Idomeneo* recordings."

I thought that it might be of some interest to you to know that I had the privilege of recording this aria for Philips (A 0074 R) in 1956 in the "Mozart Jubilee Edition." "Non

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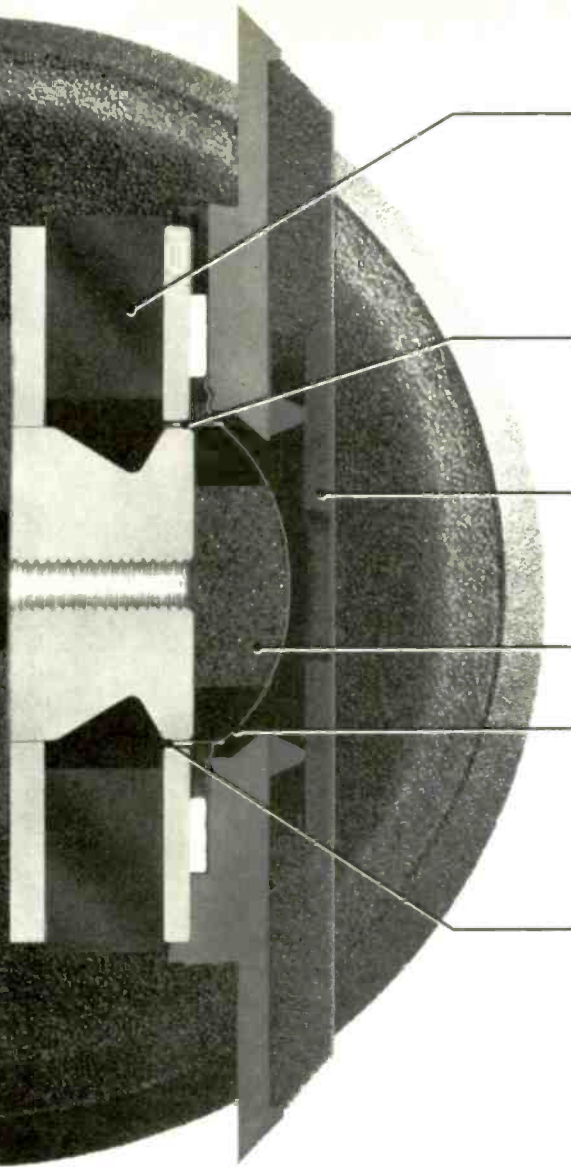
Bella Davidovich
Russia's most noted woman pianist has quietly moved to Long Island to prepare her conquest of the West.

High Fidelity welcomes correspondence from its readers that falls within the scope of our coverage—music, recordings, audio componentry, and aspects of the general cultural milieu that relate to these. Letters may be edited in order to sharpen their sense and style and to pare their length, and we suggest therefore that correspondents confine themselves to 400 words. Please keep 'em comin' to the Editor, High Fidelity Magazine, The Publishing House, Great Barrington, Mass. 01230.

Leopold Simoneau
San Rafael, Calif.

Mr. Hamilton replies: Mr. Simoneau's recording of the aria was indeed issued by Epic (LC 3262), as I might have discovered

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The Super-Dome™ tweeter in the new generation of Interface speakers represents an extraordinary development in speaker design. Electro-Voice engineers have developed the first high-performance tweeter capable of matching the high efficiency and extended bass response found in our optimally vented, computer designed Interface: A. Super-Dome has the sonic excellence normally associated with a dome tweeter and the efficiency heretofore found only in cone tweeters — two to four times that found in a standard dome. Plus, its voice coil will withstand a full 25 watts power input long term. That's *five times* the power handling capacity of other standard dome or cone tweeters.

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Circle 14 on Page 125

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64 HIGH FIDELITY

by checking in some standard reference works instead of relying on my obviously fallible memory—and as, by a remarkable coincidence, I was able to confirm a few days after the receipt of his letter, when browsing through my neighborhood secondhand record dealer's bins, what should I discover but a copy of Epic LC 3262! I was not surprised to find it a beautiful piece of singing; my only regret is that the Epic edition omitted one aria from the Philips disc, Idomeneo's "Fuor del mar."

Curiously, the second half of my assertion about the aria—that it had never been included in a complete recording of the opera—was also recently rendered incorrect; see my review of the Böhm set in this issue. However, since "Non temer" is abridged in that performance, Mr. Simoneau's remains the only complete version by a tenor.

Organ Fan

Congratulations, Scott Cantrell! It is about time someone wrote about the sad status of organ recordings [feature review of Vista releases, May].

Frederick Swann has no peers and few equals as an organist. One "equal" in the field is young Michael Murray on Telarc/Advent. Carlo Curley and Virgil Fox are also equals but diminish their impact with those horrible electronics. There is Anthony Newman, whose claim to fame is his ability to play harsh-sounding tracker organs at breathtaking tempos. And the Century recording of the Mormon Tabernacle organ played by Robert Cundick is a must for any collector.

It would be nice to see a revival of the old Aeolian-Skinner series of recordings, which included some of the best pipe organs in existence. There are many fine organs in this country and quite a few good organists to play them. Let us hope we will soon get more fine recordings of the King of Instruments.

James C. Lisk
Charlotte, N.C.

Dvořák Reissue

Harris Goldsmith wondered, in his review of Dohnányi's Sonata for Violin and Piano [July], why Thor Johnson's Dvořák Eighth Symphony should be reissued. After twenty-five years, it stands up as a performance of exceptional vigor, with marvelously sustained big lines and climaxes. No other conductor has punched out the lower brass so vividly. That was the original mono Remington. I'm off to order the stereo version—thanks for pointing out its existence!

Robert McColley
Urbana, Ill.

Between the time that we wrote our report on the Euro 7 speaker system for our July issue and the time that issue appeared, its distributor, Visonik of America, Inc., underwent a change of address. The company is located at 701 Heinz St., Berkeley, Calif. 94710.

Feedback Causes:



Feedback Cure:



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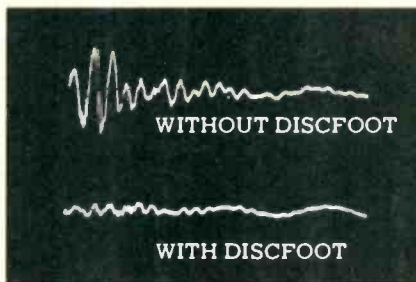
Hi-Technology Turntable Isolation System

- Works in combination with existing feet for dramatic reduction of feedback.
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Home environments can "upset" a turntable by feeding back both speaker and footfall vibrations. Acoustic isolation of a turntable involves the complex variables of turntable weight, room/floor conditions and audio system placement. The Discwasher DiscFoot has been specifically designed to successfully isolate most turntables in the home environment.

The "Material" Solution

The major components of the Discwasher DiscFoot System are new, "totally engineered" chemical complexes that behave radically different than other plastic, rubber or spring systems. These proprietary compounds are durable and precise in behavior, although difficult and expensive to synthesize. Laboratory and real-world tests justify the use of these unusual materials in the DiscFoot System.




The Telling Test

The oscilloscope photo shows the output of two identical audio systems on the same shelf with their styli contacting the platters. The shelf is being struck by a rubber mallet. The top trace shows a turntable with absorptive "replacement" feet. The lower trace shows a DiscFoot System operating in conjunction with the existing turntable feet. Note the dramatic (tenfold) improvement in shock and feedback isolation.

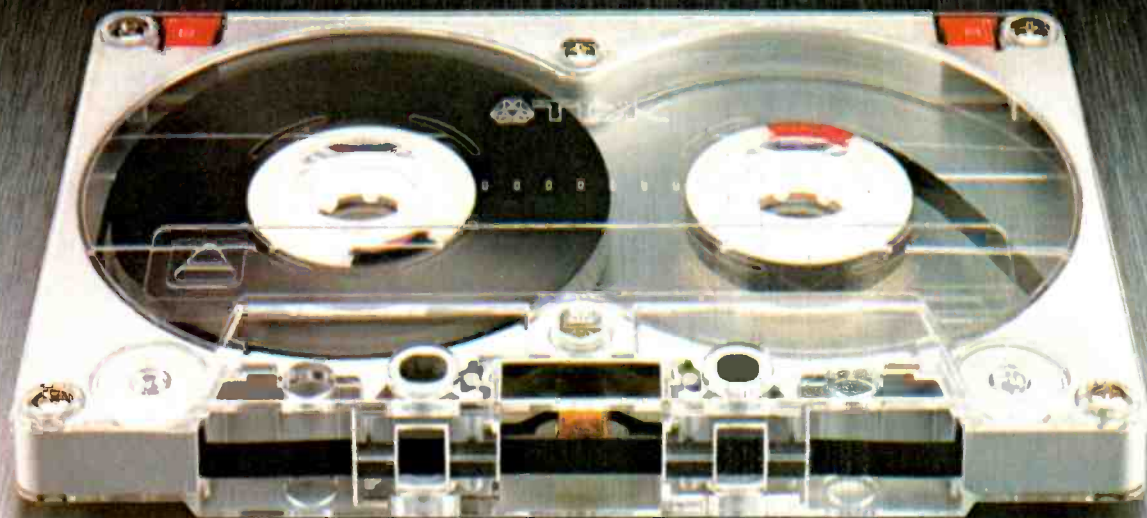
The DiscFoot System contains four isolation feet, four platform caps, four furniture-protecting sheets and four special damping pads (to adapt DiscFoot units to certain turntables.) Additional single DiscFoot units are available for turntables weighing over 22 lbs. The system costs \$22.

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Introducing TDK metal. The Music Mirror.



The era of metal particle tape has arrived. Metal-ready cassette decks are already in the stores, and more are on their way. There are also a number of metal cassettes on the market, and all of them have a high coercivity and remanence—their magnetic energy is roughly four times that of the best oxide tapes. But that does not mean that all metal cassettes are alike. Not by a long shot.

TDK's metal cassette, MA-R, looks, feels and performs like no other cassette. That's why we call it "The Music Mirror." We've used advanced manufacturing technology to solve the problems inherent in metal tape. If left untreated, metal particles oxidize upon contact with water vapor and oxygen in the atmosphere—they actually "rust." TDK has developed a unique way to coat each and every particle with a process that protects them from the atmosphere, even at the critical exposed edge of the tape. The result is a tape that is resistant to oxidation. In fact, the overall stability of MA-R is well within the limits that have been set for conventional cassettes. But superior tape is only

part of MA-R's story. TDK's new Reference Standard Mechanism is so revolutionary in design and performance, that its influence will be felt for years to come.

For starters, there's the one-piece, die-cast metal main-frame. Metal is far more resistant to warpage than plastic, and unibody construction eliminates performance differences between the A and B sides. The frame and mechanism are sandwiched between two clear covers held in place by six computer-torqued, double-threaded locking screws that will not slip because of vibration.

MA-R's amazing mechanism is visible for all to see, thanks to a transparent slip sheet. Our unique double hub-clamp is an integral part of a strong and circular tape storage system. (MA-R's two clamps are color-coded red and black, as a visual reference).

Our newly-designed, seamless, water-wheel-type rollers rotate around stainless steel pins, which are micro-polished for circularity. Our new dual-spring pressure pad assembly allows for more flexibility, yet provides more hor-

izontal support for uniform tape to head contact. MA-R even includes removable, replaceable erase-prevention lugs, a new standard in protection and flexibility.

Ask your TDK dealer to show you the new MA-R cassette. Hold it in your hands and feel its weight. Look at the ingenuity and precision of the shell and mechanism. Then listen to it perform in one of the new metal decks. All your senses will tell you that this isn't just another new cassette—it's one of the memorable audio products of our time. TDK Electronics Corp., Garden City, N.Y. 11530.

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TDK.MA-R

The machine for your machine.

Sometime during the Eighties, we may turn back to 1979 and realize that it was a turning point in the history of sound reproduction. In some ways, we now seem to be reaching the end of avenues down which our technology has moved—trudging or racing by turns—for decades; in others, we are seeing developments that could be our future shock. Not that today's prototypes necessarily prefigure tomorrow's products; in some instances, we suspect, the prototypes may prove stronger as catalysts of change in existing technologies than as successful beginnings in themselves. But the crystal ball in which one could discern the difference would be limpid indeed.

Perhaps the sorts of considerations that are abroad were best summed up by engineer John Eargle in a recent chat with us. Regular readers will remember that he addressed the impact of "superdisc" technology—including digital recording—in an interview we published last March. By June, we found him ruminating on the resiliency of the "old-fashioned" analog technology on which we have relied for so long. What will studio open-reel equipment be capable of with metal tape, he wondered, adding that a period of experimentation with transport speeds, bias points, and equalization would be required before any definitive answer could be formulated. Then, turning a little professorial (one of his many roles is, in fact, that of a professor of physics), he discussed the theory of group delay and the impossibility of using the sharp antialiasing filters—necessary in digital audio to prevent interaction between the signal and the sampling frequency—without also introducing anomalies into the audio bandpass. At a time when many loudspeaker companies are concerned with the phase performance of their products and recording engineers are redoubling their efforts to achieve solid, believable stereo imaging—through, among other things, careful attention to phase relationships in stereo miking—the gratuitous introduction of phase disruption by digital audio may eventually prove to be the wrong way to go.

Obviously, Eargle is raising questions, rather than proposing answers, for the present. Many similar, and often related, questions come to mind. For example, Philips has demonstrated its digital discs, which use the basics of its video discs' laser technology to deliver sound that, theoretically, is essentially free of noise and distortion and virtually proof against the sort of misadventures (scratches, dirt) that so easily and quickly compromise even the best of conventional analog discs. Will the digital disc—following Philips' scheme or any of the others proposed to date—really take over the music-reproduction field, or even the audiophile corner of it, in the next decade or two?

The analog competition has the wherewithal to fight back. Distortion already is vanishingly low in most amplifiers and virtually all preamps with pretensions to component quality; the subtle and elusive matters with which the more advanced designers are grappling (RFI, clipping properties, phase linearity, transient effects, and so on) generally aren't areas in which digital approaches have much, if any, inherent advantage. Questions of dynamic range, too, are subject to ingenious solution among the analogists (though the digitalists might call it only postponement of the inevitable). We were impressed, for example, by Robert Grodinsky's demonstration of his dynamic range expander, which seems to undo common forms of compression (or, perhaps, subtly exaggerate the "reality" of uncompressed dynamics) in a more natural, convincing way than any competing device we know of has achieved. But such after-the-fact "fixes" may be obviated by the application of noise-reduction techniques to a new generation of analog discs. For years, reporters have been asking Ray Dolby when he would have a disc system, but the problem of matching levels in playback plus the complexity of a Dolby system that would attack all forms of disc noise (the otherwise ubiquitous Dolby B circuit alleviates only high-frequency noise) evidently have inhibited a Dolby solution. Now, companders that cover the full frequency range and are not level-sensitive for correct decoding are making a bid to fill this void.

Specifically, DBX has returned to an idea with which it dallied some years since: DBX-encoded discs that achieve as much as 90 dB of dynamic range when played back through a decoder. The idea never got off the ground the first time around, but there have been some significant changes since then: 1) the idea of special (and even premium-priced) audiophile discs has taken hold, 2) a significant number of DBX decoders (for tape systems) already are in the field, ready to be used for

High Fidelity at the Crossroads?

An examination of the new fall audio components, with some thoughts on the directions that they are taking.

by Robert Long
and Peter Dobbin

the encoded discs as they become available, and 3) the list of DBX-encoded discs that will be issued immediately is much broader and more attractive in both repertoire and source companies than could be mustered at the first attempt.

There are other compander systems that might be applied to discs with similar results, though at present they are offered essentially as Dolby B alternatives for the cassette and other home-recording formats. The most talked of certainly is the Telefunken Hi-Com system, for which integrated-circuit chips have just been announced. (Hi-Com cassette decks should make their appearance in Berlin this month; a more elaborate version of Hi-Com, engineered specifically for cassette use, has already been introduced by Nakamichi.) Then there is a compander that NAD has demonstrated in prototype—and in conjunction with Dolby B noise reduction. For reasonable cost, it is said to deliver 75 to 80 dB of dynamic range with no audible side effects.

Whatever impact these developments may have on the future of high fidelity, and whatever dialectical end may result from the digital/analog confrontation, the immediate result is more obvious, if somewhat paradoxical. On the one hand, we seem to be moving into an era in which sonic purity—freedom from distortion, phase anomalies, promiscuous overmixing, tape nonlinearities, signal compression, and the like—is the touchstone of quality; on the other, electronic complexity of many sorts, though easily obtained through ICs and microprocessors, makes ever greater mockery of yesterday's concept of "straight wire with gain" purity in equipment.

On a more practical level, the current crop represents filling out, rather than replacement, of the models in most familiar lines. From AR (whose success with the AR-9 apparently inspired its current "verticals") among loudspeaker companies, to SAE (and its SAE Two line) among electronics houses, to U.S. Pioneer (with a number of models that clearly build on the past) among the less specialized manufacturers, features and prices in the new equipment are well calculated to attract customers whose interests may not have been precisely served before. Yet there are some major starts. Sanyo, for example, has begun an entirely new audiophile line, comparable to Sharp's Optonica and Panasonic's Technics.

As you go through the specifics, keep in mind that, though the products mentioned are legion, no single article can cover everything nor hope to give more than rudimentary details of most models. The bulk of these products are scheduled to appear at dealerships from now through late fall. Of course, a few doubtless will not be in production until next year, and some may disappear entirely on their way to market. Prices, where given, are approximate.

Signal processors, considered as a single field, represent to some degree the leading edge of current high fidelity technology. Among them, so-called ambience generators have created much excitement in the past few years and are well represented in this season's offerings—joined (or rejoined) by units that seek to extract ambience information already in the stereo program and reproduce it as surround hall sound. For buyers with around \$3,000 to spend on ambience recovery, Scheiber Sonics' 360 Degree Spatial Decoder is in dealers' hands. (Peter Scheiber, many will remember, first distinguished himself in high fidelity as a leading theoretician and inventor in quadriphonic matrixing.) Fosgate reintroduced the SQ matrix last winter in car gear; this fall it is offering the Tetra II home preamp, which incorporates a single-chip Tate SQ decoder that also can be used to derive ambience from non-SQ stereo recordings. Up to 35 dB of separation is claimed across the four amplification channels. Audionics of Oregon also uses the Tate single-chip decoder in its Space and Image Composer (and plans a high-accuracy SQ encoding system for the advanced amateur recordist as well as for professional applications).

Ambience simulation (often called time delay) also is in evidence this fall. Nikko is delivering its ATD-1 time-delay synthesizer, unveiled last winter. Pioneer introduced its version in the SR-303. Unique to this bucket-brigade device is the graphic time-depth display, an oval-shaped design that changes color in proportion to the amount of delay introduced. And finally, Audio Pulse, first on the home market with a digital delay device, has added capabilities to its Model 1000.

Another product category that seems to be gaining in popularity is spectrum analyzers. Used in conjunction with graphic equalizers, they are a mighty tool



Fosgate Tetra II



Pioneer SR-303

in the equalization of room acoustics. Audio Control combines a ten-band spectrum analyzer and an equalizer with stereo-paired slide pots in ten octave bands from 32 Hz to 15.5 kHz for up to 15 dB of boost or cut. JVC's SEA-80 also combines a ten-band equalizer with a corresponding ten-band fluorescent-display spectrum analyzer. And Phase Linear has chosen to go the separate route with the introduction of its Model 1200 five-band real-time analyzer and matching Model 1100 parametric equalizer.

ADC offers what it calls a "paragraphic" equalizer. Claimed to provide the advantages of both graphic and parametric designs, the Sound Shaper Three features twelve primary frequency controls and twenty-four ancillary control positions per channel that allow the slide pots' center frequency position to be raised or lowered by some 20%. Soundcraftsmen's ten-band Model AE-2420 attacks the problem of equalization with a differential comparator circuit that is said to achieve an accuracy of 1/10 dB in EQ response. Pioneer, Technics, Sansui, and Nikko also unveiled frequency equalizers in twelve-band, five-band, ten-band, and six-band configurations, respectively.

Preamps, the traditional domain of the young designer with a better idea, are once again the stage for a host of audio innovations. JSH Laboratories, a young company in Tucson, Arizona, this season premiered its Model C preamp, a stylish-looking unit with tape dubbing and a current-driven moving-coil input. The cosmetics of the Model C derive from none other than the legendary Saul Marantz, who saw a prototype of the preamp last year and submitted—unasked and gratis—a complete blueprint for its faceplate. The Dimension 3 control preamp from RG Dynamics is engineered with an extremely high phono overload capability. Robert Grodinsky, president of RG Dynamics, asserts that extending overload characteristics helps to alleviate the transient and dynamic limiting of conventional preamp designs. Marcof Electronics' MAP-4 is a no-frills model, utilizing Class A discrete circuitry and no tone controls. When not in use, the MAP-4 continues to draw current (about as much as an alarm clock) to keep its circuitry charged and dry.

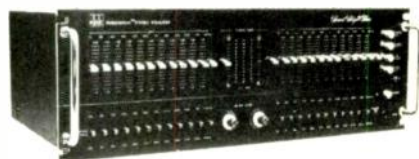
Another no-frills design comes from Audio Technology. Its Model 440 preamp has front-panel switching for moving- or fixed-coil cartridges and may be ordered with an optional plug-in moving-coil head amp. Threshold Electronics continues its work in the field of esoteric audio technology with the introduction of the SL-10, a direct-coupled, cascode Class A design. Both cosmetically and technically, Quad's Model 44 preamp is a knockout. All switching is electronic, and each of the five inputs (RADIO, AUX, DISC, TAPE 1, TAPE 2) is built on a modular plug-in format board, allowing the user to augment or substitute for the basic inputs as needed.

ADC makes its entry in high-end preamps with the \$1,195 B-100. A hybrid design with tubed audio stages and transistor-regulated power supplies, the B-100 has three phono inputs: moving-coil and fixed-coil with either 47,000-ohm or adjustable resistive and capacitive loading. Both Tandberg and Eumig are also making a mark in preamp design. Tandberg's TCA-3002 control preamp, to be available in January, features electronic source switching and moving- and fixed-coil inputs. Eumig's slim-line C-1000 direct-coupled preamp comes complete with a moving-coil head amp and claims S/N ratios of 100 dB on high-level inputs, 80 dB for fixed-coil cartridges, and 70 dB for moving-coil models. And Sansui is addressing advanced design in its CA-F1. Incorporated in the preamp is the company's diamond differential direct-coupled circuitry, which claims exceptionally high slew rate and rise time.

Amplifiers—integrated and otherwise—this season are characterized by new styling and improved electronics. Kenwood and Sansui feature high-speed DC amplification in their top-of-the-line models. The Sansui AU-X1 pumps out a hefty 160 watts (22 dBW) per side—and carries a hefty price tag: \$1,450. Three Onkyo integrated amps combine direct-coupled amplification with a servo loop to limit potentially damaging infrasonic frequencies. Pioneer's two entries, at 25 watts (14 dBW) and 45 watts (16½ dBW) per channel, feature fluorescent power metering. And Nikko and Sanyo include moving-coil head amps in their new moderate-power integrated amps. In styling, Optonica has taken a new direction in two integrated amps; both a



JVC SEA-80



ADC Sound Shaper Three



RG Dynamics Dimension 3



Threshold SL-10



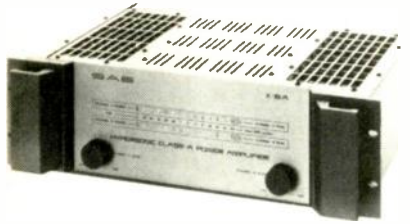
Quad 44



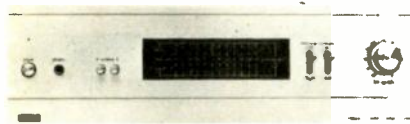
Sansui AU-X1



Sanyo Plus P-55



SAE X-15A



Eumig M-1000



Michaelson & Austin TVA-10



Kenwood KT-413



Optonica ST-7405

70-watt (18½-dBW) and a 40-watt (16-dBW) model are housed in slim-line cabinets with ebony finishes.

One of the delights in audio reporting is the chance to see firsthand the results that creative, albeit sometimes quirky, designers come up with to solve long-standing problems. Sanyo's Plus P-55 power amp, for instance, actually incorporates a refrigeratorlike device to cool its output transistors. Heat generated by the transistors is used to boil liquid Freon contained in sealed loops; the gas rises, condenses, and returns for reuse. Sanyo claims that with this system it cuts the weight of the heat sinks necessary for the two 100-watt channels by 80%.

SAE is also making news, with its line of Class A amplifiers. Three models respectively rated at 100 watts (20 dBW), 150 watts (21¼ dBW), and 250 watts (24 dBW) per side are claimed to exhibit the benefits of Class A design without the resulting inefficiency and excessive heat generation. JVC is another new name in this field, with models at 100 and 70 watts (20 and 18½ dBW) per channel. The B-200 FET power amp from ADC is rated at 100 watts per channel. Belles Research has one rated at 70 watts per channel, and Bedini plans to augment its Class A amp—45 watts (16½ dBW) per channel—with a similar car unit. And Threshold follows last year's introduction of the Stasis 1 with the CAS-2 cascode power amp rated at 100 watts per side.

In other amplifier designs, Phase Linear and Sansui added to their lines: Ratings are 120 watts (20¼ dBW) and 110 watts (20½ dBW) per channel, respectively. Eumig's first offering is a direct-coupled job rating 100 watts per side and featuring a switchable capacitor for better coupling when the amp is used to power electrostatic speakers. The Apt Corporation has unveiled two models, one rated at 100 watts, the other at 200 watts (23 dBW) per channel. The latter, Model 2, combines Class AB audio circuitry rated for some 6 dB of dynamic headroom with a switching power supply.

The only pure tube amplifier introduced this season comes from an English company: Michaelson & Austin, Ltd. This essentially Class A design is rated at 70 watts per channel. Also rare these days are amplifiers in kit form; David Hafler has added one (the DH-200) to go with his preamp. Utilizing Hitachi's MOS-FET output devices in an original circuit design rated at 100 watts per channel, the amp is said to take no more than one evening to assemble.

In tuners, the trend toward digitally quartz-referenced circuitry and digital display continues apace. Eumig, which entered the U.S. audio market three years ago, is offering the T-1000 digitally synthesized tuner. This streamlined model can store as much as ten FM frequencies and, thanks to its built-in automatically recharging nicad battery, retain memory even if AC power is disconnected. Both JVC and Phase Linear also have quartz-synthesized tuners. And Sanyo, as part of its new Plus Series of audiophile componentry, introduced both a fully synthesized quartz tuner and a slightly less expensive quartz-lock tuner. Sansui's quartz-lock design is the Model TU-919.

Among nonquartz tuners, Kenwood's Model KT-413 features automatic sequential tuning. To bring in a station, the user depresses one of two directional tuning bars that activate a channel-scanning mechanism; once the desired channel is selected, the circuitry locks it in to optimum tuning. Up to five AM and five FM stations may be preselected. Optonica has introduced two slim-line tuners with matte black finish: The ST-7405 adds digital readout to the ST-4405's linear tuning scale. Onkyo, whose quartz-locked tuning in receivers began the current popularity of the technique, launched two tuners, one quartz-locked and the other servo-locked. Pioneer and Technics have brought out models of moderate price, the ST-8011 for \$170 and the \$200 TX-6800, respectively. And both companies joined Akai in showing models at still lower prices. GAS, known for its colorful model names, baited the market with the \$650 Charlie the Tuner.

Microcomponentry, though there is still considerable doubt about its future in the audio industry, this season saw the debut of several models. Despite often impressive specifications in these scaled-down components, industry doubters wonder whether consumers will balk at the inverse dimension-to-dollar ratios. One possible direction for the micros might be double-duty home/car systems. Judging

from the increasing sophistication of auto-sound buyers, we may soon see micros billed as all-purpose high fidelity systems. Along these lines, we wonder how long it will be before auto-sound manufacturers, who have been in the miniaturization business for a long while, see the home market as the next logical step for their products. We fondly hope that, when (and if) they start catering to that market, their wares will reflect the performance specifications that component buyers have come to expect.

Toshiba, JVC, Sony, and Aiwa all have new micros. The front panels of Aiwa's direct-coupled power amp, at 30 watts (14½ dBW) per side, and matching preamp and tuner—which are sold only as a system, with or without an end-loading cassette deck of similar dimensions—are remarkably minute. Toshiba has expanded its micro line to include a tuner, integrated amp, power amp, preamp, and remote-controlled cassette deck with IC logic. JVC has entered the market with an integrated amp capable of putting out 50 watts per side and a quartz-synthesized tuner with five station presets (Models A-M1 and T-M1, respectively). Onkyo has a small format, too—but with a difference. Instead of going for ultraminiature separates, it has produced a full receiver in what it calls the "midi" size: midway between micros and conventional models. And Rotel strikes its own balance in the micro vs. full-size product with its "macro" line of five separates and one receiver that are twice the size of micros but still smaller than conventional-size components.

Receivers, judging from those emerging last spring, finally are de-escalating the power race. One of the most powerful contestants is from Sanyo, which has joined the audiophile receiver marketplace with four advanced models along with two of medium power in its traditional line. The top of the Plus Series will put out a hefty 200 watts (23 dBW) per channel at a rated THD of 0.009%. Built around a "docking" design, the Plus 200 can be physically separated into a tuner/preamp and a power amp if space considerations demand it. The three other Sanyo models have power ratings of 130, 70, and 55 watts (21½, 18½, and 17½ dBW) per channel, and each offers high-speed DC amplification, quartz-locked tuning, and analog and digital AM/FM tuning scales.

Technologically, the byword in receiver design is "direct-coupled." The DC amplifier circuit, once the exclusive province of high-priced separates, has come down to more moderate-priced receivers. Kenwood, one of the leaders in high-speed DC amplification in separates, brought out seven receivers, six of which incorporate DC amplification. With digital tuning circuitry and digital frequency readouts, Sansui's five new receivers are called "double digital." Each, from the G-9700 (rated at 200 watts per channel) to the G-4700 (with 17 dBW or 50 watts per), employs pure DC amplification. The feature has also been adopted by Nikko in its top two receivers.

SAE continues broadening its SAE Two line; four new receivers contain quartz-locked tuning with quartz-referenced digital frequency readouts. Prices range from \$1,359 for the R-18 at 180 watts (22½ dBW) per channel to \$650 for the R-6 at 60 watts (17¾ dBW). Yamaha's new top-end receiver, the CR-4020, is one of four 40-series models that will supersede its Series 20. The CR-4020, at 120 watts (20¾ dBW) per channel, incorporates some nice touches in its tone control circuitry, including a separate, continuously variable LOUDNESS. And Akai has updated its entire stock of receivers with four models ranging in power from 26 to 62 watts (14½ to 18 dBW) per channel.

A brand-new name in high fidelity, Vector Research, has unveiled four receivers ranging from 80 watts (19 dBW), with digitally synthesized tuning and presets for six AM and six FM stations, down to 22 watts (13½ dBW) per channel. New Acoustic Dimension (NAD), a relative newcomer, has broadened its line to four models, ranging up to 90 watts (19½ dBW) per channel. Marantz calls its new series of receivers "true power rated," referring to its power supply flexibility, which will provide up to 25% more power into 4 ohms than into 8-ohm loads. There are four models, topped by the SR-6000 with 88 watts (19½ dBW). Hitachi, Rotel, and Fisher all have filled out the lower ends of their lines with moderate-power receivers.

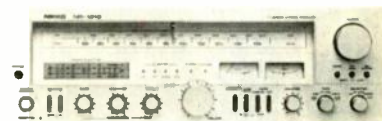
If this season's speaker offerings can be characterized at all (a difficult task, considering their numbers), the formula would have to focus on the intent of the designers: perfection in small things. More than ever, designers are concerning themselves



Toshiba Models T-10 & A-10



SAE Two R-18



Nikko NR-1219



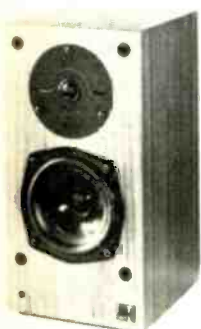
Electro-Voice Interface D



Cerwin-Vega SUFT-FET-2



B.I.C. SoundSpan TPR-600



KEF 101

with the subtle refinements that sometimes can effect radical changes in tone and coloration. It is ironic that some of the credit for these human-pleasing touches can be placed at the metallic feet of the computer, which has taken over the drudgery and, to a degree, freed the engineer to attend to the finer points.

AR, for example, has exerted special efforts in the planning of its top systems to alleviate the small irregularities that can mar the sound of otherwise well-planned speakers. Its Acoustic Blanket, which surrounds the midrange and tweeters on the front of the baffle board, is said to absorb the sound waves before they can diffract from the edges of the cabinet. AR's more obvious news, however, involves format: Four vertical floor-standing models (following the lead of the AR-9) are the current flagships of a company that originally built its reputation on bookshelf speakers. Electro-Voice also makes its mark with a completely revamped Interface line. Models 1, 2, and 3 each contain a newly developed tweeter said to combine the response characteristics of a dome tweeter with the efficiency of a cone—two to four times that of a standard dome. In addition, the tweeter's voice coil has been beefed up; E-V claims it can withstand up to 25 watts long-term.

Computers not only figure heavily at the design stage, but are showing up as part of the total loudspeaker system in KLH's innovative roster of computer-controlled speakers. The small analog bass computer module that accompanies three of the four models continually monitors the bass signal and, to prevent distortion, controls woofer excursion accordingly. KLH claims this technique has increased the bass response of relatively small enclosures to the threshold of theoretical limits. JBL, taking a different tack, has redesigned magnetic structures for symmetry of flux densities in the air gaps—said to reduce driver distortion. EPI has also turned its attention to better bass response and lower distortion in the low registers with a new passive radiator incorporated in the two-way Model 200C. Formed of an inert foam plug and dual suspensions, the bass radiator reportedly reinforces extreme low-frequency response while blocking the transmission of midrange frequencies.

Cerwin-Vega has developed a tweeter/midrange driver consisting of a continuous spiral voice grid on a thin-film diaphragm suspended in a radial magnetic field. Coupled to a separate bass cabinet, the array (dubbed SUFT-FET) is rated to operate over an eight-octave range without incorporating crossovers or separate driver elements, with a dispersion of 120 degrees. JVC says it has devised the lightest ribbon ever built into a tweeter, for faster and more accurate transient response, and uses it in the Zero-9 and Zero-5 systems. B.I.C., also rethinking the problem of accurate transient response and proper dispersion in loudspeakers, has come up with the SoundSpan line. Comprising three models, the series features upward-firing horn-loaded treble and midrange drivers whose sound is deflected and dispersed throughout the horizontal plane. Coupled to this array is a down-firing woofer operating in a Venturi-loaded low-frequency enclosure.

B&W, the English manufacturer, sings the praises of computer assistance but will readily admit that such techniques are only tools in the hands of the discriminating designer. B&W's Model 801, shown as a prototype last spring and now being shipped, is a three-way acoustic-suspension system with a separate enclosure for each of the three drivers. KEF and Wharfedale, also British, unveiled several models this fall. A novel touch found in KEF's Model 101, a two-way mini-monitor system, is a protection circuit that senses both steady state and transient voltages and can act to limit dangerously high voltages by some 30 dB when necessary. Wharfedale's E-90 system is rated to handle as much as 280 watts and utilizes two 10-inch woofers, two 4-inch midrange drivers, and a 1-inch compression tweeter. Jamo, a Swedish company, offers its MFB-3000, a self-powered three-way system with motional feedback and built-in ten-band equalizer.

This season's subwoofer entries include a variant on the theme by Burhoe Acoustics: one operating with a delay/amplifier module developed in conjunction with Sound Concepts. Dubbed infrared, Burhoe's end-table subwoofer can be used without the time delay in a conventional setup. KA/Kinetic Audio has three subwoofers in its line, each with built-in crossover networks that can be tapped at 40, 90, or 175 Hz. General Sound's Model 1011 is sold either alone or with two satellite speakers. From Altec-Lansing come two end-table subwoofers, the LF-1 with an onboard power amp and a built-in electronic crossover (selectable at 80, 60, and 40 Hz) and the LF-2 with a fixed crossover at 80 Hz that need not be biamped. Ohm Acous-

tics claims that its Model N subwoofer with built-in passive crossover is efficient enough to be driven without an additional amplifier. The Model N utilizes two 8-inch drivers with two 12-inch passive radiators. ADC has also moved into the subwoofer market with the Model B-300, a 12-inch driver powered by a built-in 100-watt amp. Standard with the ADC system is a passive crossover module, but an optional electronic crossover especially designed for the B-300 is available. A French company, 3A Acoustique, makes a self-powered coffee-table subwoofer with motional feedback circuitry to monitor cone excursion. And Audio Pro, a Swedish manufacturer, offers its B2-50, also with a built-in power amp.

JBL is up to several new things this fall, as departures from its traditional speakers. First, it has entered the auto-sound market (along with Avid). Second, JBL is producing the Radiance line of popularly priced home speakers, consisting of the two-way Model 502 and three-way Models 702 and 9012. It also has added a floor-standing version of the Model L-220 and created the Model L-222, engineered for the sort of disco sound that is being "forced" out of JBL speakers that were not meant for that sort of big bass.

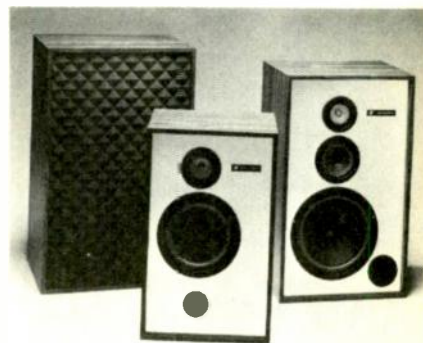
Newcomer Boston Acoustics is making its presence felt with the A-200, whose 10-inch acoustic-suspension woofer, 4-inch midrange driver, and 1-inch dome tweeter are housed in a relatively shallow floor-standing cabinet intended to be placed close to the wall. ADS has expanded its speaker line with the L-630, a three-way system similar to the L-620 but incorporating a dome midrange. Noteworthy Japanese speaker introductions include three systems from Technics, each of which features a radial-horn high-frequency driver with a 120-degree horizontal spread. Mitsubishi is again employing a rigid aluminum honeycomb in the woofer of its three-way MS-40 system, which it claims helps to produce bass frequencies with improved definition and clarity. And Kenwood says its top-of-the-line LS-1900 matches the performance specifications of the new high-speed amplifiers due to totally redesigned drivers and crossovers.

Japanese engineers have been particularly engrossed in "waveform fidelity" and therefore in phase linearity, though the idea obviously has taken root with American loudspeaker designers (especially since Jon Dahlquist's appearance) as well. Appropriately named, Phase Research's Models RT and R both feature a time-phased, low-diffraction configuration in rigidly constructed, mirror-image pairs. And Belles Research, in its Model 2 bookshelf speaker, uses a beveled baffle board to maintain low diffraction and good phase coherency.

In headphones, Sennheiser has come up with a new type of circumaural ear cushion that does not isolate the wearer from normal room sounds. The design is found on Model HD-430, which also incorporates cobalt-samarium magnets and a whorl-shaped diaphragm surround that, claims Sennheiser, permits greater diaphragm excursion for a given amplifier signal. Beyer makes its first step into electrostatic headphones this fall with the ET-1000. The headset alone costs \$160; with the power supply, it runs to \$279. Koss has added another headphone to its extensive line: the Tech/2. A circumaural design, it contains a 2-inch polyester diaphragm dynamic driver.

Though turntables have been subject to no startling breakthroughs this year, much work in refining the workhorse of audio componentry has precipitated a plethora of new models. Direct drive and quartz control are, once again, dominant themes, but belt drive shows up in a number of fairly sophisticated models. Controls that can be reached without lifting the dustcover constitute a nice touch that seems to be catching on. Dual's top-of-the-line turntables feature up-front controls, as do several from Sony, Technics, Garrard, Sansui, Mitsubishi, Optonica, Sanyo, Marantz, Fisher, and Kenwood.

A lot of attention has been lavished on two tangential-tracking turntables: The Phase Linear Model 8000 Series Two is both elegant and simple; Aiwa's Model LP-3000U, built around a microprocessor, is fully programmable. Efforts to lower tonearm mass and control resonance are evident in several introductions. Dual's whole new line—nine turntables—is fitted with ultralow-mass tonearms. Working in conjunction with Ortofon on design of complementary ULM cartridges, the people at Dual claim that the effective mass of their ULM-tonearm combo is just 8 grams. Also just developed by Dual, and incorporated in several models, is an anti-



JBL Radiance Series



Technics SB-L300



ADS L-630



Aiwa LP-3000U



Dual 731Q



Garrard GT-350

resonance filter that can be tuned to the mass and compliance of any high-quality cartridge.

Even more radical is Sony's approach in the PS-B80, designed around a multifunction microcomputer. Incorporated into a structure at the pivot are a pair of motors and a sensing system whose information is analyzed by the microcomputer, which uses the motors to correct for any untoward resonance behavior—in effect, varying the damping to optimize the ensemble for the pickup and the record (including warps). The microcomputer also adjusts tracking force and displays the result digitally on the control panel; among its more mundane functions are arm cycling (including claimed groove-by-groove programmability) and speed regulation. Sony has opted for carbon fiber (for its light weight, stiffness, and tensile strength and its self-damping properties) in the arm of its Plus Q-60 direct-drive turntable. Other attributes are a stylus-use timer and a digital stylus-force display. The Q-60's digital speed display (which is not, in itself, particularly unusual among the fancier new models) shows on command the number of hours the cartridge has been in use and the exact tracking force. Even if the power goes off, a built-in battery keeps the timer "remembering."

Ortofon—which last year introduced its Concorde integrated cartridge/headshell—this time combined it with an SME tonearm. The effective mass of this ensemble is a featherweight 4.3 grams, and the system resonance is rated at 13 Hz. Among other separate tonearms, an aluminum model joins ADC's two higher-priced carbon-fiber designs, and Audio-Technica's AT-1010 embodies a system to keep the stylus at a constant vertical angle even with warped records. Micro Seiki's MA-707X (sold through Great American Sound) allows the user to tailor the moving mass of the arm for the specific compliance of just about any phono cartridge.

Sansui calls the arm on its XR-Q9 direct-drive, quartz-controlled turntable "dyna optimum balanced" as a means of finding the optimum pivot point for reduced vibration transfer and friction. Other niceties on the XR-Q9 are the advanced functions afforded by the LSI logic chip. Not only are cue, pause, arm return, lift and lower functions controlled electronically, but the turntable is "smart" enough to shut the motor off if it senses that someone is trying to move the arm while it is locked into the clip or holding it back while the motor is trying to move it.

Large-scale integrated circuitry contributes to the foolproof functioning of Mitsubishi's DP-EC7 direct-drive turntable, which houses photoelectric sensors beneath the platter to detect the size of a record placed on it and automatically select the speed—a holdover from Mitsubishi's DP-EC1. Optonica's top model also employs some sophisticated circuitry: Built around a microprocessor, the RP-9705 enables the listener to program up to ten functions, including the replaying of separate bands and portions of bands. It has full-function remote control.

B.I.C. and Garrard presented whole new lines this year, all with belt drive. B.I.C.'s nine-member Z series features quartz control along with LED speed readout. Garrard calls its four models the "advance design group"; its low-mass arms have carbon-fiber headshells. Philips, which was the first to combine quartz technology with belt drive, this time introduced a direct-drive unit. In sheer numbers, Technics' fall turntable lineup is awesome: fourteen models, which should cover just about any turntable application. At the top are the Model SP-25 and SP-15 direct-drive professional turntables with quartz-synthesizer pitch control. Among more modest home versions, three servo-locked belt-drive designs depart from Technics' traditional emphasis on direct-drive technology.

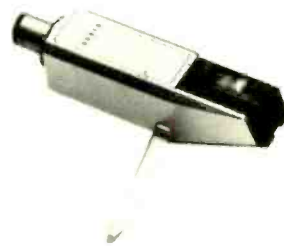
In phono pickups, both Yamaha and Onkyo have entered the moving-coil field. Yamaha's MC-1X pickup features a tapered, hollow cantilever formed of pure beryllium and is available either integrated with a headshell or unmounted. Onkyo constructs the cantilever of its MC-1000 of carbon fiber sandwiched in Duralumin. Two of Dynavector's 30 series of moving-coil pickups have an output voltage sufficient to drive a preamp without any additional amplification. The company has two others with solid ruby or diamond cantilevers.

In fixed-coil designs, Sonus offers a top-of-the-line pickup dubbed Dimension 5. It mates a newly designed Lambda-shaped stylus tip to an integrated cantilever whose stiffness and shape are claimed to reduce resonance problems. ADC introduced the Integra series of integrated cartridge/headshells, in which each of the

three models features adjustable vertical tracking angle, adjustable calibrated overhang, and low mass. Audio-Technica also launched a new line of moving-magnet cartridges; two of the four Omnitec models come in headshells with overhang adjustment.

Several recent and generally inexpensive gadgets can make record playing more enjoyable. DB Systems' phono alignment protractor allows the user to measure the lateral tracking angle error of a mounted cartridge to $\frac{1}{4}$ degree without resorting to complicated reference tables. A variant on the same theme is the Soundtraktor from Soundlift. Audio-Technica's Safety Raiser automatically lifts the arm from the record when the stylus reaches the final groove. And Discwasher's DiscFoot turntable-isolation system, consisting of four rubberlike polymer caps and pods, is said to reduce acoustic and mechanical feedback by upward of 20 dB. Most of these neat little stocking stuffers hover around the \$20 mark, though the Soundtraktor costs \$35.

Considering just how good record-playing equipment has become, it's a shame that so many people ignore the cleaning products that can do so much to banish disc noise. For those who do want to get the most out of their records, in playing quality and longevity, the Ball Corporation has broadened its range of Sound Guard products with a buffer designed for both wet cleaning and dry preening of disc surfaces. Audio-Technica's Lifesaver is claimed to provide a microscopic barrier against surface damage; after a record has been thoroughly cleaned, the Lifesaver DiscProtec is applied in aerosol form. It is then buffed to distribute the solution, which forms a layer of dry lubricant 3 microns thick. Audio Kare, a Hammond Industries company, says that Quietone cleans and protects a record in a one-step procedure, whose action will last for up to 200 plays. And Ampex has submitted a kit containing a cleaning brush, a cleaning/antistatic spray, a mirror-backed stylus inspection tool, and a stylus brush.



Yamaha MC-1X

Cassette decks now have almost totally eclipsed open-reel tape gear, once the showpieces among each year's new models, for most consumers. A few companies still keep the open-reel faith, however, and three of them have announced decks that seem to deliver fine specs as well as excellent values in today's inflating market. Akai has two: The \$750 GX-620 handles 10½-inch NAB reels with three motors (including an AC-servo direct-drive for the capstan), while the \$650 GX-255 has auto-reversing playback and will handle up to 7-inch reels. Both offer the choice of 7½ or 3¾ ips, as do Teac's two decks. The latter pair have closed-loop dual-capstan transports and pitch controls, and they can be bought with bidirectional recording and playback (designated with an "R" suffix). The Teac X-10, which includes a cue control, handles NAB reels; the X-7 limits reel size to 7 inches. Pioneer's latest, the three-motor RT-909, provides auto reversing in playback and will handle NAB reels, again at both 7½ and 3¾. Among its many features are fluorescent "bar-graph" level indicators like those on Pioneer's cassette decks, a pitch control, and a servo-DC capstan drive system.



Akai GX-620

In cassette decks, the most obvious news is, of course, the rapidity with which provision has been made for the metal-particle tapes. Practically every major brand has at least one metal-ready model, and some are in the process of adapting all decks to operate with the new pigment. But while there is general agreement that this is the hottest thing going, not all industry insiders (even those at companies going full tilt toward metal tape) agree that it should be. Some see multiple speeds as a more important development; others look to noise reduction to attack the hiss that remains cassette's weakest point; still others are excited about new ways of ameliorating high-frequency overload effects. Since all these factors are related to metal tape and to each other, the possible combinations and tradeoffs are legion, giving the prospective deck buyer a lot to think about in making his selection.

While several manufacturers have followed B.I.C.'s lead in offering (or, at least, demonstrating) decks equipped to record at 3¾ ips for "ultimate" cassette quality, only Marantz had talked of using 15/16 ips—and then only for low-cost portables—until this summer. Nakamichi has announced a high-performance model with the half-speed option for recordings where long playing times (Wagner fans, please note) or low tape consumption are more important than the last dollop of sonic perfection. Other companies that are contemplating high-performance half-speed decks



Nakamichi Hi-Com II



Vector Research VCX-600



Hitachi D-75S

must be assessing reactions to Nakamichi's prototype demonstration with much interest.

Nakamichi also has unveiled its two-band version of the Telefunken Hi-Com noise-reduction system, which uses only a single control band in the non-compatible "standard" version for which Telefunken is offering ICs to other recorder houses. At present, Nakamichi's Hi-Com II exists as a \$420 add-on unit intended to upgrade high-performance decks into the 70-dB dynamic-range bracket of mastering recorders. Plans for recorders with built-in Hi-Com or Hi-Com II have not yet been announced.

Dolby Laboratories and Tandberg have attacked dynamic range in a different way. Tandberg's Dyneq (for dynamic equalization) circuit varies high-frequency recording equalization at high signal levels so that output is more linear. Since a superabundance of highs can drive tapes beyond their saturation point—so that, as input level increases, output actually decreases at these frequencies—the Dyneq system boosts the highs less than normal when they are above the compression threshold. Simultaneously—and, as far as we can discover, independently—Dolby Laboratories has announced its HX headroom extension system, which (at the deck manufacturer's option) can be built into the Dolby B noise-reduction circuitry to alter both recording EQ and bias for essentially the same purpose. Both systems allow higher recording levels than would be possible with conventional circuitry if clean, open high-level highs are to be maintained and hence increase effective dynamic range.

For the bulk of lines, however, exploration of the relative attractions of better-established features (especially metal tape and programming/convenience schemes) appears the order of the day. Marantz, for example, is in the process of bringing out a collection that stretches in seemingly endless permutations from the normal/double-speed, metal-ready, microprocessor-controlled, bias-adjustable SD-9000 down to the portables that include the normal/half-speed option—with the home decks, in particular, representing a progressive paring away of features as the price drops. Sansui has added the SC-5330, 3330, and 1330 rack-mount decks and SC-3300 and 1300 (simpler home-styled models) for metal tapes. All but one have bar-graph level indicators (another common feature this year), here created by rows of sixteen LEDs per channel; while the higher model numbers (as usual) imply more features, the highest (SC-5330) flies in the face of fashion by reverting to conventional meters. Two of Aiwa's new models—including the \$1,000 AD-6900 Mk. II U—will record on metal tapes; the AD-L40U contains a twenty-LED bar-graph level indicator, while the 6900 retains Aiwa's double-needle metering scheme.

Teac's varied and extensive line continues the C-1's metal-conversion option by building the capability into the C-2 and C-3, which also are rack-mount models. In home styling (though with a rack-mount option), there's the A-430, whose auto-bias scanning system encompasses the needs of metal tapes. All three models, incidentally, successfully resist the blandishments of bar graphs. Akai's four decks all are designed (with its new Super GX heads) for use with metal tape, and all include fluorescent bar indicators. Pioneer's variant on this sort of "metering" is called Fluroscan and is available in five metal-capable models, topped by the multifeature CT-F1250. To its KD-A8 (with its automatic bias/EQ/sensitivity adjustment system) JVC has added three metal-ready models, with prices ranging down to \$300 for the KD-A3; of these, the KD-A6 is one of the few new decks with a pitch control. They use JVC's X-Cut sendust head, said to eliminate the contour-effect "bumps" so often observed in low-frequency response with small heads. Of Hitachi's models, the \$400 D-75S is metal-ready; so are Toshiba's PC-X20 and PC-X40, which fall a little lower in the midpriced range.

Dual has taken a major new direction with four decks: all metal-ready, all front-loaders, and all with post-EQ metering for most accurate representation of the demands being made of the tape by the signal. Actually, "metering" is a misnomer, since some use rows of LEDs; the top model (the \$850 839RC) also provides automatic reversing, pitch control, and a headphone level control. Sanyo has four metal-ready units in its Plus series, including the auto-reversing D-65; another, in its regular line, is the lowest-priced metal-ready deck we know of: the \$190 RD-5035. Of the four offerings in Sharp's Optonica line, three will record on metal tapes and all have APLD microprocessor controls and what Sharp calls Opto peak level dis-

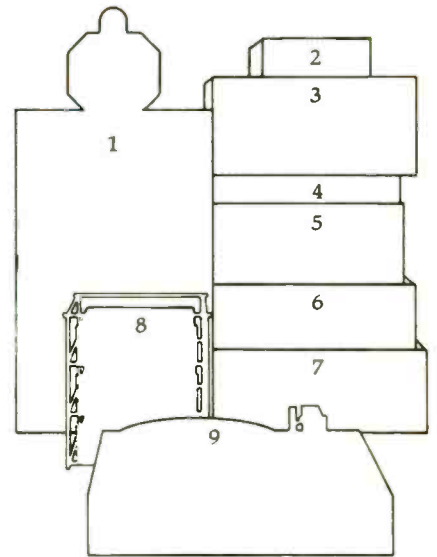
plays for metering. Sharp's regular stocks also include three metal models. Onkyo's newest metal-ready deck (but not its only one) is the medium-priced (\$370) TA-2040 with fluorescent bar graph and Accu-Bias adjustment. Fisher's three metal entries, ranging from \$300 to \$500, also have both normal and high transport speeds.

Tandberg's Dyneq model—the \$1,600 TCD-440A, which incorporates the Actilinear bias circuit and records on metal tape, of course—is not the only glamorous import from Europe. Eumig's FL-1000, shown in prototype at the beginning of the year but only recently in production, is delivered metal-ready. (The previous model can be converted for metal recording.) The \$1,300 Thorens PC-650 (its first deck on the U.S. market) will provide for metal-tape conversion. Neal/Ferrograph has introduced the Neal 302 as a studio recorder with Varitape bias adjustment. Among glamorous non-Europeans, the \$1,350 Nakamichi 680 affords not only the aforementioned normal/slow speed option, but also a random-access program-finding system, fluorescent bar graphs with a peak-hold feature, and a pitch adjustment. Phase Linear has announced its first deck, the \$1,350 Model 7000 Series 2 Micro-Scan with microprocessor three-parameter tape matching, fluorescent metering, digital counter and memory-location readout, and a rack-mount case. A new name altogether is Vector Research, which has three cassette decks—all with fine bias adjustments, metal-tape capability, and bar-graph indicators. The top model (VCX-600) includes logic solenoid controls and a programmable music search system. NAD also has declared its intention to enter the cassette-deck field.

One unique feature this year is Yamaha's "focus" control, which gives the user the choice of maximum flatness in either frequency or phase response. The \$600 TC-920B that embodies it also includes a "pure plasma process" sendust record/play head developed in Yamaha's metallurgy lab, dual meter-speed modes, bias trimmer, and switchable infrasonic filter. Technics, which emphasizes performance in most of its products, has gone for convenience features in two decks: the RS-M56, with microprocessor music location, and the bidirectional RS-M68. Teac also has a bidirectional model in the CS-650R, while the A-550RX incorporates both DBX and Dolby noise reduction on an either/or/neither switch. B.I.C., adding the "M" suffix to denote the metal-readiness of its T-4, also presented its first single-speed deck, the budget-priced (\$200) T-05, which retains the broadband electronics of its other decks. Many lines have, in fact, added decks at similar prices—Sansui's D-90 and Kenwood's KX-760, for example. Sanyo even manages to bring in its RD-5006 at \$100 without sacrificing many of the "basic" features, though the absence of a Dolby circuit will rule it out for many users. Sharp has moved its Automatic Program Search into the low-priced field with the \$270 RT-1177.

Tapes are, of course, attempting to keep pace with the "metal-readiness" of hardware. TDK announced its metal formulation, housed in a unique metal-spined shell, for distribution in this country this summer, and BASF has prototype samples that, we expect, will be followed by production metal tape by the time this issue appears. Maxell, Ampex, Memorex, and Fuji all have expressed interest in the subject, but their marketing plans are not yet clear. All four companies recently introduced VHS blank video cassettes. In audio cassettes, there are some new names, too. Empire now distributes EMI's tapes here. RKO Radio, long a contract tape duplicator, has introduced its Broadcast I ferric cassettes, the first blanks it has marketed. Comsette Corporation offers its Tru-2-Life ferric cassettes in three grades, with color-coded labels, and in C-120 as well as the standard lengths.

But as we consider the cassette field—particularly in its relationship to the rest of high fidelity and to the future—we seem to come up with more questions than answers. Does the avalanche of metal-ready decks indicate the direction that quality cassettes are taking? Or will improved headroom and decreased distortion gained from the new approaches to high-frequency recording EQ plus the quieter approaches to noise reduction produce comparable or better results with more attractively priced formulations? Will the metal tape be needed anyway for quality results and longer playing times with half-speed cassettes? Or will the increased dynamic range of other recorded media put a premium on using all of these cassette developments together? And which direction will the other recorded media take in the long run: analog recordings with noise reduction, or digital recordings? It's a fascinating story that's unfolding before us, friends, and we're as anxious as you are to see how it turns out. **HP**



On this month's cover: 1) B&W Model 801 loudspeaker system; 2) Audio Control Model C-50A "real-time" response display; 3) Tandberg TCD-440A Dyneq cassette deck; 4) Onkyo Model TX-20 "midi" receiver; 5) Pioneer Model CT-F1250 metal-ready cassette deck; 6) Nakamichi Model 680 full/half-speed cassette deck; 7) Eumig Model FL-1000 metal-ready cassette deck; 8) Aiwa micro package (ST-R22 tuner, SA-C22 pre-amp, SA-P22 power amp—sold only as a system); 9) Sony Model PS-B80 micro-processor turntable system.



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Composers Recordings, Inc.—Surprising Survivor

by Allan Kozinn

A quarter-century old this year—and its catch-as-catch-can days apparently behind it—the maverick record company is the last hope and the first chance for many contemporary composers.

ask a composer the best way to bring new music to the largest possible audience, and you'll have a definite answer without a second's pause: Get it recorded. Yes, the composer will admit, concerts are sought after too—there's nothing like the excitement of a live performance and an audience's reaction. But the concert life of a new work these days is often fewer than five performances, and the number of people who will have a chance to enjoy it, or at least sample it, is therefore limited. On disc, the exposure can be infinitely wider, if for no other reason than that radio stations may play it. In New York, WNCN and WQXR, which play classical music around the clock, estimate that their combined listenership at any moment of the day is 85,000, the equivalent of thirty soldout concerts at Carnegie Hall.

Unfortunately, the LP and the exposure it affords are beyond the reach of most composers. In an industry where classical music accounts for about 4% of the market, only a sliver of which is devoted to contemporary music, a lot of record company executives see nothing but red (ink and otherwise) when someone dares suggest recording new works. Commercial record companies are, after all, commercial.

Twenty-five years ago, a small group of maverick composers who were, one way or another, involved in the record business decided to start a label of their own, one that would give composers not only the vinyl forum denied them by the major labels, but also protection from the slings and arrows of commercial fortune by keeping all of its discs in print for the life of the company. The pioneers were Oliver Daniel, Otto Luening, and Douglas Moore, and the company they formed was Composers Recordings, Inc., better known by its initials, CRI.

In its quarter-century of recording contemporary music, CRI has managed to grow steadily without retreating from the principles on which it was founded. It has created and continues to build a permanent library of music composed in this century, the majority of it by living Americans. Looking through the catalog, one finds first (and often only) recordings of works by Aaron Copland, Elliott Carter, Milton Babbitt, Roger Sessions, Elie Siegmeister, Mario Davidovsky, George Crumb, George Rochberg, Charles Wuorinen—the list goes on and on to include some 400 composers represented by about 900 works on 300 discs.

CRI has had its share of embarrassments over the years. They have included poor recording quality, questionable, apparently expedient couplings of disparate works (one disc—SD 388—links a work for brass choir and percussion, played in a way that makes it sound electronic and spacy, with a comparatively straightforward sax-and-piano piece and a work for handbell chorus), just marginally competent performances, and the inscribing of works that looked healthy at first blush but have wilted with time, yet remain in the catalog because CRI's scruples prohibit deletion. Fortunately, most of these shoals lie behind the company. Judging the worth of new compositions is as difficult as ever, but performance and recording standards have improved noticeably. As groups specializing in contemporary music began to proliferate, they naturally gravitated toward CRI, replacing the well-



meaning but not always capable performers that had been used early on.* And while producer Carter Harman's claim that "CRI's sound is now the equal of DG's or anyone's" may strike some critical ears as at least a slight exaggeration, it can truthfully be said that both newer releases and recently remastered pressings of older discs reveal a crisper, cleaner sound than the label has been credited with in the past.

Of course, sonic perfection is not the point. What is important is dissemination of works from a seemingly limitless stylistic palette that runs from the extreme conservatism of the Koussevitzky double-bass concerto (CRI's best-selling disc) through the neoromanticism of early Sessions, Menin, Ruggles, and Piston, the nontonal experimental worlds of Crumb, Martino, and Wolpe, the microtonality of Sims, and the electronic explorations of Dodge and Ussachevsky to music that defies classification. The only major school that seems to be missing from the CRI catalog is the new minimalists—Steve Reich, Terry Riley, Philip Glass, and their circle of hypnotic composers. But this lack does not indicate a bias. In fact, the method of selecting works—by rotating committees—makes any such wholesale ban virtually impossible. Rather, Harman explains, "I guess they never came our way."

In his phrase lies the nub of the company's enforced *modus operandi*. Having to wait passively for composers to come along is something it would like to change, and a recent grant from the Jerome Foundation now makes it possible for the label to initiate a few projects of its own. CRI is also hoping that its status as a nonprofit, tax-exempt organization, acquired in 1977, will attract similar open-ended grants from large corporations. These grants, Chairman of the Board William Mayer says, would at last enable CRI to plan projects from the commissioning to the marketing stages.

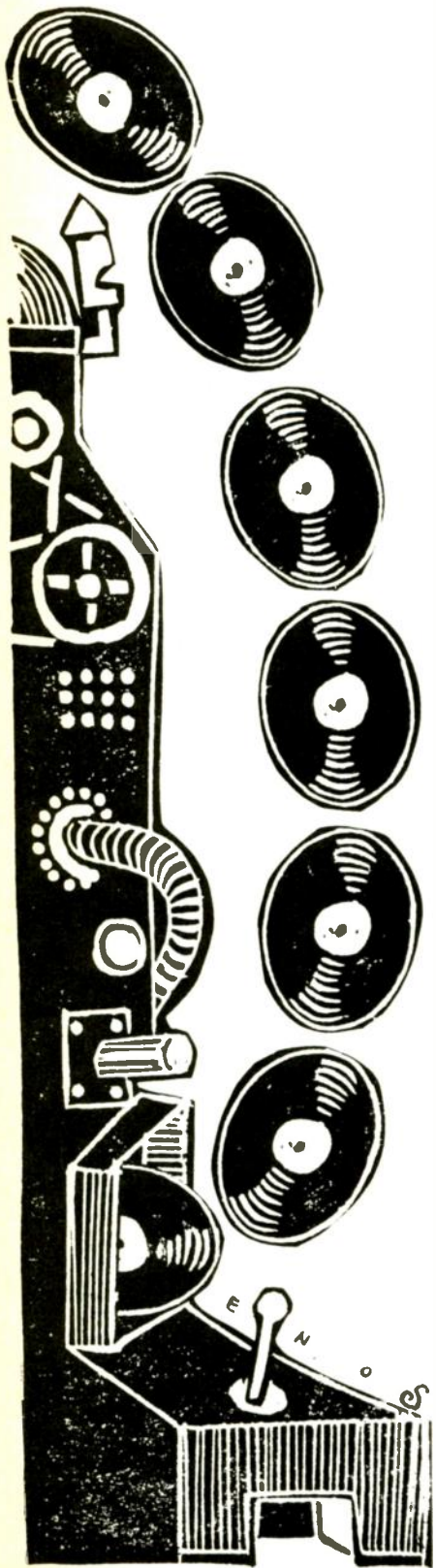
At present, composers must show up at the CRI offices with a score in one hand and cash in the other. Naturally, most of them would prefer a situation in which large, highly visible companies come to them and offer large sums for the right to record their latest work. That not being the way of the commercial world, CRI often represents both the last hope and the first chance for many composers. Nevertheless, unlike a vanity publisher, it is concerned with maintaining the integrity of a permanent archive and must therefore be selective. Only half of the works submitted are accepted.

"When a composer comes to us," Harman explains, "we tell him that there are two requirements: money and approval by our editorial committee. Money comes first, because our committee works without pay, and they work hard, so we cannot ask them to decide on a piece unless the composer can get the funds to produce it. The composer, by the way, does not generally pay for the recording out of his own pocket—if he's at a university, he may be able to get publication funds from the school; otherwise, there are several foundations he can turn to. We cannot help with fund-raising, but we do try to give advice. Once the funding is settled, the editorial committee—its membership rotates for both philosophical and workload considerations—listens to the tape, studies the score, and if it finds that the music *says* something, recommends it to the executive committee for final approval."

Because the committees rotate, and because they consist of composers of widely varying musical persuasions, it is difficult to find consistent trends in the approval policy or to make accurate predictions about what will or will not be accepted. Still, one hears all sorts of guesses.

"I've been told by several of my colleagues," said one prominent younger composer, "that the board is more likely to approve extremely avant-garde music than music with more traditional leanings. Now I may be wrong—I'm not speaking from personal experience. But I do know a case of an awfully good composer, whose music was middle-of-the-road modern-

*Most recently, another label devoted to contemporary music, the Louisville Orchestra's First Edition Records, also gravitated to CRI, which will now be its retail marketing arm. Previously, the Louisville records were available only by mail order.



ism, who could not get a CRI release. I'm not sure they rejected it because it was conservative or for other reasons, but his experience corroborated, to my mind, similar things I've heard recently."

"They say we're anticonservative?" Harman asked with a surprised look when I told him of this. "That's a new one—often a composer whose work has not been approved will complain that he was rejected because we're not adventurous *enough*. I don't think either complaint can be substantiated, though. Our editorial committee is very competent at recognizing a decent piece of music. They will not reject something simply because it may sound out of date. They'll reject something that sounds tired or that's boring. And they'll reject music that doesn't say anything, no matter what the idiom."

When a work is approved, Harman asks the composer if he has a group in mind that plays it to his satisfaction and if the piece is scheduled to be performed. "If there's a performance, so much the better: We schedule the recording as soon after the concert as possible so that the work is sufficiently rehearsed and ready to be recorded. The composer, of course, is invited to the session and is free to criticize. Most commercial companies try to keep the composer away from the studio. But we realize that, if there's anything wrong, there will be a terrific backlash later on."

The composer is given a 7½-ips dub of the master and is asked to select the best takes and send Harman a marked score. Harman then makes a sample edit, and tapes go back and forth until everyone is satisfied. A similar procedure is followed in producing the liner material.

The cost of producing a CRI record varies with the length of the work, the number of performers, and all the usual studio time considerations. A composer who has submitted an acceptable, fully produced master (as is generally the case with electronic music) can get off relatively cheaply, paying only the onetime \$1,600-per-side production cost. This covers the pressing of the first 1,000 copies; if those sell out, the income they generate pays for the next pressing. Studio time makes the process considerably more expensive. According to Harman, the least expensive orchestral recording he has produced in this country was a recent American Composers Orchestra disc (SD 384—works by Robert Helps and Marc-Antonio Consoli, conducted by Gunther Schuller), which came in at about \$15,000 a side. In London, CRI has recorded an orchestra for as little as \$10,000 a side.

When CRI was younger and smaller, it made a substantial number of its recordings overseas—in Iceland, Japan, Poland, or wherever else conductor William Strickland (who was used often because he seemed eminently available) had an orchestra and a studio at his disposal. Musically, this was sometimes a convenient arrangement, because the available orchestras were often *Mittleuropa* radio groups with lots of contemporary-music experience. But the lack of a proper budget took its toll in other ways: Strickland often found himself not only conducting, but producing his sessions. It was not always possible to accurately judge balances before the sessions, and there was rarely time at the end for Strickland to hear a playback and make another take. Some of his work sounds fairly good, despite these circumstances, but the worst recordings underline one problem that faces a company with a permanent catalog: Technology renders some of the early issues archaic from a strictly sonic standpoint.

Along similar lines, many of CRI's otherwise acceptable old recordings have suffered a certain amount of discrimination because they were recorded in mono. Back in the label's early days, stereo was still in its infancy. Some sessions were taped in stereo but pressed in mono, that being the predominant format on the market; eventually they were recut and issued in genuine stereo. Of the mono recordings, a few have been reissued in re-

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channeled stereo (indicated by an SRD prefix), but most have remained in unadorned, untampered-with mono.

Mono or stereo, as each pressing of 1,000 discs runs out, Harman returns to the master tapes to see if improvements can be made before the disc is recut. Sometimes this involves repairing weak or audible splices, and sometimes it means re-equalizing the tape. Laudable as this effort is, no indication of the pressing date appears on the liner; one has no way of knowing whether he's buying a quiet new or a noisy old recording.

To prevent the sort of catch-as-catch-can recording CRI did in the Strickland days, Harman personally attends every session to "supervise the audio personality of the recording," oversee the live stereo mix, and make sure he comes out of the studio with usable takes. The grants used to pay for the recordings are usually limited, so there is often no possibility of remaking a tape if the original sessions go badly. And there are occasional mishaps. At the sessions for a recent recording of songs by Ned Rorem, for example, Harman was unable to find positions in the studio, a very small one, in which the voices of Phyllis Curtin, Beverly Wolff, and Donald Gramm would sound properly balanced on tape. Every placement combination he tried created a different problem, and the resulting disc, by the admission of both Rorem and Harman, is a sonic nightmare. But even for a composer—which Harman and virtually everyone else at CRI is—a job that entails recording and editing completely unfamiliar and sometimes esoteric new music cannot be an easy one. Harman's record for getting acceptable takes has been rather good in the twelve years he has worked at CRI.

In addition to making new recordings, CRI has always kept an eye on the major labels, buying and reissuing contemporary-music discs as they are deleted from their catalogs. By this means Leonard Bernstein, Eugene Ormandy, Dimitri Mitropoulos, and Leopold Stokowski have come secondhand to CRI discs. Some of the Stokowski recordings, in fact, were arranged by Oliver Daniel before the label was born. Daniel at the time was doubling as a CBS producer and as the coordinating manager of the American Composers Alliance, the performance wing of Broadcast Music, Inc. In the latter capacity, he found performance and recording opportunities for ACA—that is, BMI—composers.

"In 1952," he recalls, "ACA put on an impressive series of concerts at Columbia University and at the Metropolitan Museum. They were underwritten by the Alice M. Ditson Fund, and the programs included new works conducted by Stokowski. One of those concerts included the Roger Goeb Third Symphony. Stokie and I had worked together, and we were good friends, so I asked him if he'd be amenable to recording the Goeb, inasmuch as it had already been rehearsed, and he agreed. At that time, ACA had a contract with RCA Victor providing for the release of first recordings by ACA composers, with ACA subsidizing the sessions. When you think about that now, little ACA having to subsidize big RCA Victor seems a bit silly, but that's how it was done.

"Now, in writing up the contract, I had thoughtfully included a clause to the effect that, if RCA withdrew the records from the market, all rights, masters, mothers, stampers—the whole show—would revert to ACA. We made several recordings under that arrangement, and before long RCA withdrew them and ACA reclaimed them. Our next problem was how to release them. I had, at first, thought of reviving Henry Cowell's New Musical Quarterly label, but that didn't prove feasible. So we started CRI."

Otto Luening and Douglas Moore, meanwhile, had been directors of Horace Grenell's mail-order label, the American Recording Society. ARS had started out as a contemporary-music label, but in the early 1950s it defected to the standard repertoire and then went out of business. Like Daniel's Columbia concert series, ARS had been supported by the Ditson fund. When

ARS went under, some of this Ditson money—about \$5,000—remained. Luening and Moore contributed the \$5,000 to Daniel's new venture. Daniel got ACA to provide \$10,000, and by the close of 1954, CRI was in business.

Because of the sums provided at the start, ACA had a controlling interest (two-thirds of the stock) in the label. The other third, represented by the Ditson money, belonged to the American Musical Associates (AMA), an organization analogous to ACA except that it represented the interests of ASCAP and other non-BMI composers. Naturally, this two-to-one ownership ratio led to a general assumption in the music publishing world that composers whose works came under the BMI umbrella stood a better chance of getting a CRI recording. But a close look at CRI's newest catalog (an interesting, well-indexed compilation that includes publication information, timings, dates, etc.) quickly dispels that notion. In fact, the ASCAP/BMI ratio is nearly 50-50.

Over the years, as enough money came in to pay the electricity bills and hire secretaries, the label grew increasingly independent of ACA. When it finally became a nonprofit, tax-exempt corporation, in which there are no stockholders, the official connection was finally broken. It seems curious that it took until 1977 for this company, which by its very nature could not be profitable, to apply for nonprofit status. According to Daniel, this is because its original lawyers, without a tax-exempt record company as a precedent, advised CRI not to bother. Actually, CRI does not see itself so much as a record company as it does "a composer-run cooperative," in Bill Mayer's words.

"We are like a multifaceted diamond," explains the president, Blair Weille, "or a series of concentric circles. On one level, we are a record company and must function as a business. But then, people think of record companies the way they think of Hollywood film studios—they're rolling in dough, so why should they need public support? And while it's true that RCA Red Seal and Columbia Masterworks are not turning great profits, their parent companies have the David Bowies and Bob Dylans making enough money to cover the budgets of the classical departments. We don't have that advantage.

"And it's an archive of contemporary music. It has an educational function. It is a performing arts organization that happens to use recordings as a medium for the dissemination of music. . . . It seems to us that we serve the contemporary composer better than performing organizations that prefer to be curators of the past, ignoring, for the most part, the creators of today."

Composer William Schuman puts the whole case well: "I've been giving a great deal of time and thought to the problem of recording contemporary American music, and I've concluded that there is virtually no future for the American composer in the commercial recording world. . . . CRI is one answer. It may not be the *whole* answer, but one thing CRI has done—and this is important—is that it has *survived*. And as long as it continues to look to the future, I'm a great supporter of it."

CRI's survival against the odds created by the commercial world may startle some, but Luening takes the label's longevity in stride: "I've always said that, if a part of society didn't want us and need us, we'd go out of business. Personally, I'm all for Frank Sinatra and Elvis Presley. But I think CRI has survived because people realize that you cannot live just on popular music and mass production of the masterpieces of the past. It's like agriculture: If you use the same field over and over, you get soil erosion. The same thing happens in the arts. Without new material, it all folds up for lack of nourishment." **HF**

Kozinn's Choice: A Bouquet of CRI's Best

Choosing a dozen discs from a catalog of 300 is not an easy task. For one thing, there are hundreds of highly recommendable works here; and, second, the fact that estimable works are frequently found on the same discs as less interesting ones complicates matters. Nevertheless, here is my choice, arranged—very roughly—from the most conservative to the most radical.

KOUSSEVITZKY: Concerto for Double Bass and Orchestra. Karr; Oslo Philharmonic, Antonini. **PISTON:** Concerto for String Quartet, Winds, and Percussion. Emerson Quartet, Juilliard Orchestra, Ehrling. **COWELL:** Hymn and Fuguing Tune No. 2. Boston Symphony, Koussevitzky. SD 248 (78).

BERG&MA: Music on a Quiet Theme. Japan Philharmonic, Strickland. **SESSIONS:** Symphony No. 1. **R. SMITH:** Tetrameron. Japan Philharmonic, Watanabe. SRD 131.

KOHS: A Short Concert for String Quartet. Shapiro Quartet. **SIEGMEISTER:** Quartet for Strings, No. 2. Galimir Quartet. SRD 176. **SESSIONS:** Concerto for Violin and Orchestra. Zukofsky; Orchestre National, Schuller. SD 220.

ARGENTO: Letters from Composers. Sutton, tenor; Van, guitar. **MAYER:** Quintet for Brass; Six Miniatures; Khartoum; Two News Items. Various performers. SD 291.

20TH-CENTURY MADRIGALS: Works by Canby, Claflin, Dvorkin, Harman, Kay, List, Mills, Pinkham, Stevens. Randolph Singers. 102.

CORIGLIANO: Sonata for Violin and Piano. Corigliano Sr., Votapek. **STRANG:** Concerto for Cello and Orchestra. Rejto; chamber orchestra, Strang. SD 215.

ROREM: Romeo and Juliet. * **PISTON:** Sonata for Flute and Piano. * **FRANÇAIX:** Suite for Flute. Dingfelder, flute; Levine, guitar*; Gordon, piano*. SD 394.

LAZAROF: Concerto for Flute and Orchestra. Galway; New Philharmonia, Lazarof. Spectrum, for Trumpet, Orchestra, and Tape. Stevens; Utah Symphony, Lazarof. SD 373.

P. McLEAN: Dance of Dawn. **B. McLEAN:** Spirals. Indiana U. South Bend Electronic Music Studio. SD 335.

MARTINO: Concerto for Wind Quintet. Contemporary Chamber Ensemble, Weisberg.

WUORINEN: Chamber Concerto for Flute and Ten Players. Sollberger; Columbia U. Contemporary Music Group, Wuorinen. SD 230.

CRUMB: Eleven Echoes of Autumn. Aeolian Chamber Players. **WOLPE:** Trio for Flute, Cello, and Piano. Columbia U. Contemporary Music Group. SD 233.

Conductors' Discographies: Some Hits, Some Misses

by David Hamilton

Compilers of reference works have two obligations. One is to get the facts right. The other is to make those facts conveniently accessible to prospective users. Thus, a dictionary with the most finely drawn definitions and carefully traced etymologies would be of limited value were the entries arranged in random order. And, naturally, the most logically organized book of baseball statistics would be worthless if the statistics were incorrect.

Those of us who feel that pre-stereo orchestral recordings, even acoustical ones, are matters of great historical interest and often also of considerable pleasure have in principle been pleased by the recent upsurge in research on the subject. I've been looking at some recent discographies devoted to conductors, and wondering why they manifest such a variety of responses to the above-mentioned obligations. Granted, prospective discographers have no convenient handbook to consult for suggestions about research methods or organizational techniques, let alone all the phonographic lore that may be necessary to make sense out of apparently anomalous circumstances. Still, there are some useful articles: J. F. Weber's "Discography: A Plea for Rules" (in *Recorded Sound* 57/58, January/April 1975) and Steven Smolian's "Standards for the Review of Discographic Works" (*ARSC Journal* VII/3, 1976) for a start.

And there is no shortage of excellent models to show how thorough, painstaking, and illuminating good discographic research can be. A notable example is Jerrold N. Moore's *Elgar on Records* (Oxford University Press, 1974), which narrates the whole history of the composer's relationship with The Gramophone Company as well as exhaustively documenting its recorded results. Also exemplary is the work of Christopher Dymont: on Albert Coates (in *Recorded Sound* 57/58, January/April 1975), Felix Weingartner (a book, *Felix Weingartner: Recollections and Recordings*, Triad Press, 1976), and, in collaboration with Jim Cartwright, Karl Muck (*ARSC Journal* XI, 1977). These publications not only list what their subjects recorded

and when, but place it usefully in context: where, how, with what forces the records were made, how they were published and disseminated.

This, apparently, is more than some would-be discographers consider necessary; to them, a simple list of their subject's recordings, perhaps with dates, seems sufficient. In practice, however, making such a list truly accurate will require deeper research, if only to discriminate among potentially different recordings of the same selection. And once this deeper research has been done, why not publish it? Otherwise some later student who needs the information will have to retrace your steps. If, on the other hand, you don't do the research, your list will probably be inaccurate.

Consider an admirable recent piece of scholarship, Peter Morse's discography of Richard Strauss as conductor, in *ARSC Journal* XI/1, 1977. Had Morse merely copied listings from catalogs and other secondary sources and examined a few LP reissues, his list—like all its predecessors—would have been wrong. For example, Deutsche Grammophon on LP has issued recordings of Strauss conducting *Till Eulenspiegel*, *Don Juan*, and "Salome's Dance" with a recording date of 1939. Since the known DG/Polydor 78-rpm discs by Strauss of these works can be traced in catalogs back to around 1930, a discographer would be tempted to hypothesize that the LPs contain a later version that was either tacitly substituted under the same 78-rpm numbers or perhaps never issued on 78s at all because of the war. What actually happened, Morse establishes, is that DG dubbed the old recordings onto new matrices in 1939, with a new copyright date and new matrix numbers—which then misled the compilers of the LP reissues! Now those phantom 1939 recordings can be written off, sparing collectors fruitless searching.

Few discographic projects are without at least one such booby trap. One of the pleasures of reading Morse's work is his willingness to explain his reasoning and, when necessary, to admit that he hasn't been able to resolve an obscurity. As Smolian once wrote, "The

point of discography is to clarify things for the user, not to pass over the difficult parts for the compiler's convenience." That motto should be framed over every discographer's desk. To be sure, some questions will turn out to be unanswerable (e.g., in this age of tape, there may be no accurate documentation of which parts of a finished disc came from which recording sessions)—but too many lacunae seem to be the result of carelessness or indolence.

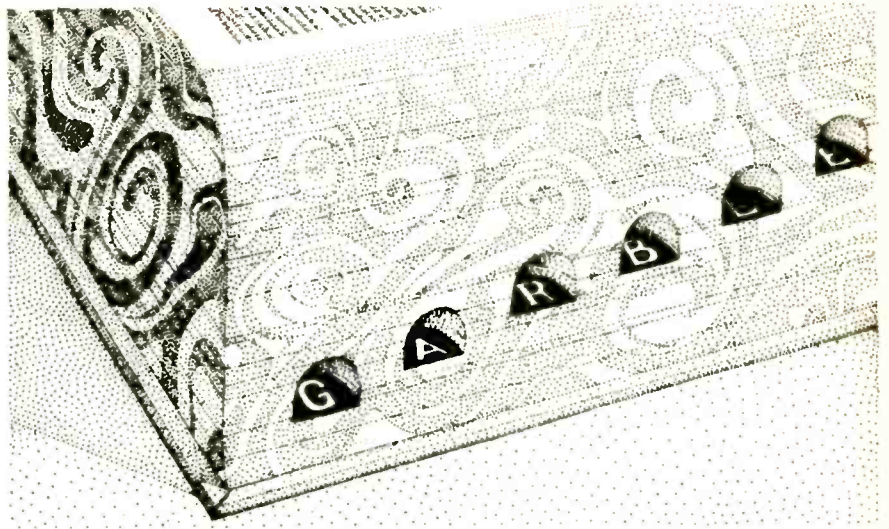
The new Reiner discography, compiled by Arthur J. Helmbrecht Jr. (published by the Fritz Reiner Society, P.O. Box 202, Novelty, Ohio; \$7.50), purports to be "structured with the recording collector in mind, not the biographer." Yet only American catalog numbers are given—surely a disservice to collectors more than to anyone else; European numbers would assist those in search of superior European pressings and of those Reiner records not now available on American labels. Such numbers are not inaccessible information: English, French, and German catalogs, if not always Japanese ones, are to be found in major libraries and archives all over the country.

The Reiner discography is frustrating—nay, infuriating—in another way. Instead of listing the recordings either alphabetically (by composer and title) or chronologically (by recording dates), this list is subdivided into twelve distinct alphabetical sequences (eight for different categories of commercial records, four for noncommercial)—and there is no semblance of an index. To find out whether Reiner recorded a piece (and, if so, how many times), you must look in twelve different places. You may also find the same noncommercial recording listed in several places, and sometimes the compiler isn't sure whether or not it is the same recording. One of the reasons people buy discographies is to find the answers to precisely such questions. (Beyond matters of organization, I strongly suspect that the late Dr. Reiner, famously intolerant of imprecision, would not have much admired a work exhibiting as many minor typographical and factual errors as this one.) The Beecham Society's discography of its eponymous hero, published a few years back—though an immeasurable improvement on its initial effort—suffered from a similarly inconvenient arrangement, though at least an index was provided. Beechamites will be cheered to know that Michael Gray's *Beecham: A Centenary*

Discography, which promises to be a much more orderly and accurate treatment of the baronet's commercial recordings, is currently in press. (Published by Duckworth in England, it will be distributed in the U.S. by Southwest Book Service, 4951 Topline Dr., Dallas, Tex. 75247.)

Between alphabetical and chronological arrangements, both sides can muster valid arguments—some users are more interested in repertory, some in biography. In fairness to both groups of users, therefore, every compiler should certainly offer an index—to composer and title in a chronological discography, or a chronological index of sessions in an alphabetical compilation. *Herbert von Karajan: A Discography*, compiled by Anthony Williams (published in England by Gramophone; £1.50), puts the recordings in chronological order (only roughly—by month, not by day) and has no index whatsoever—to a very long list indeed, and one full of duplications of repertory. Considering the distinguished auspices under which it appears, this publication is especially disappointing, for to its unindexed cumbersomeness and unattractive typography must be added a number of factual deficiencies. At least two significant recordings have been left out (the 1953 *Coriolan* Overture and the latest Beethoven Second Symphony), while the matter of the vocal recordings Karajan conducted anonymously in the 1940s has barely been broached: Some are included in a gaggle of mostly unpublished items that turns up without warning in the middle of 1960, but the Boris Christoff sides are not here at all (I've long suspected that Ljuba Welitsch's recording of "Musetta's Waltz," on Seraphim 60202, is conducted by Karajan too). Some of the recording dates assigned here look questionable, or at least incomplete: Like Beecham, Karajan often records over a very long time span.

More pedestrian, but also more practical, is the ponderously titled *Discographies of Commercial Recordings of the Cleveland Orchestra (1924-1977) and the Cincinnati Symphony Orchestra (1917-1977)*, compiled by Frederick P. Fellers and Betty Myers (Greenwood Press; \$22.50). For the price, one expects something more attractive than faint printing from miniature typescript, nor does the consistent misspelling of the name of Eugene Goossens instill much confidence. In fact, I have found relatively few errors here (the heading for



Session 189, on December 11, 1965, has been left out, along with the recording of the *Fliegende Holländer* overture made that day), though some apparent anomalies in the matrix numbers for the Rodzinski 78s, if correct, ought ideally to have been explained. Admirers of George Szell, in particular, will find this a useful volume.

Finally, I approach warily a paperbound volume called *The Discographer's Handbook: Volume I, Conductors*, by Pavel Kutsch (published by GE, Suite 310, 620 N. Michigan Ave., Chicago, Ill. 60611; \$14.95). The title suggests that this might be that much-needed book on how to compile discographies. Not so—it's a collection of a dozen inept discographies, and might well serve as a textbook on how *not* to compile them. The errors and omissions herein are so frequent and serious that one dare not trust any piece of information offered unless it can be corroborated from some outside source. There's little consistency here: Some of the chapters include broadcast tapes, some don't; some give dates, some don't; most give but a single catalog number for each recording. The Toscanini and Cantelli pages include phantom listings for discs that the Toscanini Society never got around to publishing, though Toscanini's 1939 Beethoven cycle, which *was* published on Olympic/ATS 1120/7, is not listed! The Furtwängler section is rather blatantly derived from Henning Olsen's excellent work, here rearranged into alphabetical order and embellished with passing errors. Some kind of *reductio ad absurdum* is achieved at the end of the Argenta chapter: Under the heading "Unidentified Recordings of Argenta" are listed eight album titles and catalog numbers, with

no intimation of the contents. These should not be major rarities, for all were issued in this country (by London or Montilla); the Rodgers and Hammerstein Archive in New York was able to lay hands on three of them for me without difficulty—and one (Montilla 22) turns out to have nothing to do with Argenta at all. More phantoms! People buy discographies, I repeat, precisely to obtain correct information about such matters, not speculation masquerading as facts. The demands of serious research are not satisfied merely by copying information from secondary sources and adding what you and your friends know—that is just the starting point!

Coming years will bring the centenaries of the births of a whole generation of important conductors, those born before the turn of the century and trained before the cataclysm—cultural as well as political—of the First World War. Adequate discographical studies will be of great value in assembling commemorative and comprehensive reissues of their recordings (many of which will be, in Europe at least, in the public domain). There's a lot of work to be done in this area still—for one example, we have not yet a comprehensive and scholarly Toscanini discography. But please—if it's worth doing, it's worth doing well! **HF**

ARSC Journal, \$10 per year, from Association for Recorded Sound Collections, Box 1643, Manassas, Va. 22110.

Recorded Sound, \$12 per year, from the British Institute of Recorded Sound, 29 Exhibition Rd., London S. W. 7, England.

Preview of the Forthcoming Year's Recordings

Could this be a trend? The coming year promises hardly any new versions of *The Four Seasons*, but multiple recordings of Verdi's *Sacred Pieces* and (gasp) Mendelssohn's *Erste Walpurgisnacht* (with yet another of the latter to come from London).

That's our contribution to trend-spotting: the listings should speak for themselves, with the usual qualifications: All plans are tentative, and some lists cover only fall releases. (At the other extreme, Columbia even gives us a look at next fall.)

One more thing: This is not the complete preview. A batch of import lists will appear next month, along with some late-arriving domestics.

A footnote for nostalgia buffs: The **■** that indicates planned quad releases, which bowed in the 1973 preview, is on its last legs; barring unforeseen developments, its prospects for making the 1980 preview don't appear good. On the brighter side, the reissue symbol—which this year sports a new look (**■**)—is going strong; apparently we haven't lost interest in our musical past.

NOTE ON ABBREVIATIONS

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

Where the number of discs is not obvious from the listing, this information (where known) is included in parentheses at the end.

ANGEL

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CHOPIN: *Nocturnes*. Ohlsson.

DEBUSSY: *Pelléas et Mélisande*. Von Stade, Stilwell, Van Dam; Deutsche Oper Berlin Ch, Berlin PO, Karajan.

GOUNOD: *Faust*. Freni, Domingo, Allen, Ghiaurov, Command, Taillon, Vento; Paris Opera, Prêtre.

HANDEL: *Alexander's Feast*. Donath, Tear, Allen, Burgess; Kings College Ch, English CO, Ledger.

HAYDN: *Horn Concertos (2)*. M. HAYDN: *Concerto in D*. Tuckwell; English CO.

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HINDEMITH: *Mathis der Maler*. Fischer-Dieskau, Cassilly, et al.; Bavarian Radio, Kubelik.

MAHLER: *Symphony No. 4*. Ameling; Pittsburgh SO, Previn.

MAHLER: *Symphony No. 5; Symphony No. 10: Adagio*. London PO, Tennstedt.

MOZART: *Requiem*. Donath, Ludwig, Tear, Lloyd; Philharmonia Ch & O, Giulini.

RIMSKY-KORSAKOV: *Scheherazade*. London SO, Svetlanov.

SCHUBERT: *Piano Sonata in D, D. 850*. Ohlsson.

SCHUBERT, R. STRAUSS: *Songs*. L. Price, Garvey.

SCHUMANN: *Symphony No. 1*. MENDELSSOHN: *Symphony No. 5*. Philharmonia O, Muti.

■ SCHUMANN: *Symphony No. 3; Die Braut von Messina Overture*. Philharmonia O, Muti.

TCHAIKOVSKY: *Symphony No. 5*. Philharmonia O, Muti.

TCHAIKOVSKY: *Violin Concerto*. Perlman; Philadelphia O, Ormandy.

VERDI: *Don Carlos (4-act version)*. Freni, Baltsa, Carreras, Cappuccilli, Ghiaurov, Raimondi; Deutsche Oper Berlin Ch, Berlin PO, Karajan (3).

VERDI: *Rigoletto*. Sills, Dunn, Kraus, Milnes, Ramey; Ambrosian Opera Ch, Philharmonia O, Rudel (3).

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ARCHIV

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ARGO

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BRAHMS: *Piano Concerto No. 1*. Berman; Chicago SO, Leinsdorf.

BRAHMS: *Piano Concerto No. 2*. Barenboim; N.Y. PO, Mehta.

BRAHMS: *Symphony No. 2; Tragic Overture*. National PO, Stokowski.

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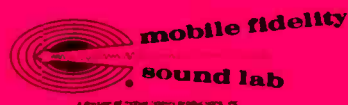
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 pora, Mariotti, Stecchi; Teatro Comu-
 nale (Trieste), Basile (in Italian).
 ■ BEETHOVEN: *Fidelio*. Rysanek, Seefried,
 Häfliger, Lenz, Fischer-Dieskau, Frick,
 Engen; Bavarian State Opera, Fricsay.
 ■ BERLIOZ: *Requiem*. Schreier; Bavarian Ra-
 dio, Munch.
 ■ BRAHMS: *Symphony No. 2*. Berlin PO,
 Abbado.
 ■ CHOPIN: *Etudes*. Vásáry.
 DEBUSSY: *Preludes, Book II*. Ciani.
 ■ DVORAK: *Cello Concerto*. Fournier; Berlin
 PO, Szell.
 ■ PAGANINI: *Violin Concertos Nos. 1, 2*. Ash-
 kenasi; Vienna SO, Esser.
 ■ SCARLATTI, A.: *Il Giardino di amore*.
 Gayer, Fassbaender; Munich CO,
 Stadlmair.
 ■ SCHUBERT: *Die schöne Müllerin*. Wunder-
 lich, Giesen.
 ■ TCHAIKOVSKY: *Symphony No. 6*. Berlin
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EB-SKO PRODUCTIONS

FRANCK, SZYMANOWSKI: *Violin Sonatas*.
 Skowronski, Isaak.
 STRAUSS, R.: *Songs*. Eberley, Isaak.
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 NOWSKI: *Romance; Paganini Caprices
 (3)*. Skowronski, Isaak.
Helen-Kay Eberley: American Girl (arias by Bar-
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 Menotti, Moore). With Isaak.

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 Rózsa. WAXMAN: *Paradise Case Rhapsody*.
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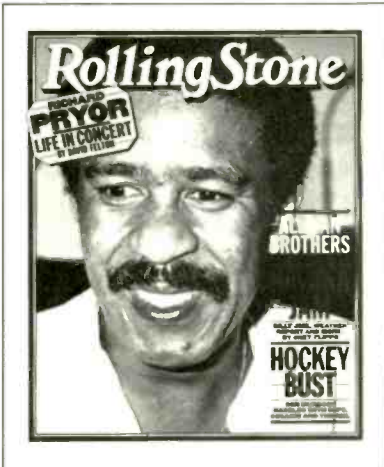
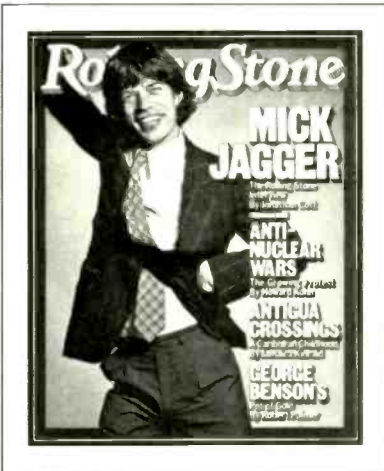
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COTEL: *August 12, 1952: Night of the Murdered Poets.* E. Wallach (spkr); Cotel, cond. *Piano Sonata No. 2.* Cotel.

DEBUSSY: *Sonata for Flute, Viola, Harp; Syrinx.* POULENC: *Flute Sonata.* Brook, et al.

IMBRIE: *Flute Concerto.* Baker; San Francisco Young Professionals O, Sayre (coupling to be determined).

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■ CHOPIN: *Nocturnes, Vols. 1-2.* Moravec.

■ CHOPIN: *Piano Sonatas Nos. 2, 3.* Barbosa.

■ DEBUSSY: *Images, Sets 1-11; L'Isle joyeuse; Musques; Estampes.* Moravec.

■ FAURÉ: *Barcarolles (13).* Collard.

■ FAURÉ: *Nocturnes (13), Vols. 1-2 (with Theme and Variations, Op. 73).* Collard.

■ LISZT: *Piano Concertos (2).* Cziffra; O de Paris, Cziffra Jr.

■ LISZT: *Totentanz; Hungarian Fantasia.* Cziffra; O de Paris, Cziffra Jr.

MUSSORGSKY: *Pictures at an Exhibition.* PROKOFIEV: *Piano Sonata No. 3; Visions fugitives (10).* Yablonskaya.

■ RACHMANINOFF: *Etudes Tableaux.* Collard.

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■ SCHUMANN: *Piano Sonata, Op. 14; Impromptus, Op. 5.* Collard.

■ SCRIBAN: *Piano Sonatas Nos. 1, 2, 8.* Laredo.

SZYMANOWSKI: *Violin-Piano Works.* Wilkomirska, Chmielewski.

■ TCHAIKOVSKY: *Piano Concerto No. 2.* Kerszenbaum; O National, Martinon.

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Rogeri Trio. Piano trios by R. Clarke, K. Hoover.

LONDON

BARTOK: *Bluebeard's Castle.* Sass, Kováts; London PO, Solti.

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BEETHOVEN: *Fidelio.* Behrens, Ghazarian, Hofmann, Kübler, Adam, Sotin, Howell; Chicago Sch&O, Solti.

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BERLIOZ: *Requiem.* Riegel; Cleveland O&Ch, Maazel.

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

BRAHMS: *Symphonies (4); Overtures (2).* Chicago SO, Solti.

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

JANÁČEK: *The Makropoulos Affair.* Söderström, Dvorský, Blachut, Zidek, Jedlička, Kuchař, Krejčík, Czaková, Svehla, Joran, Mixová, Vitková; Vienna PO, Mackerras.

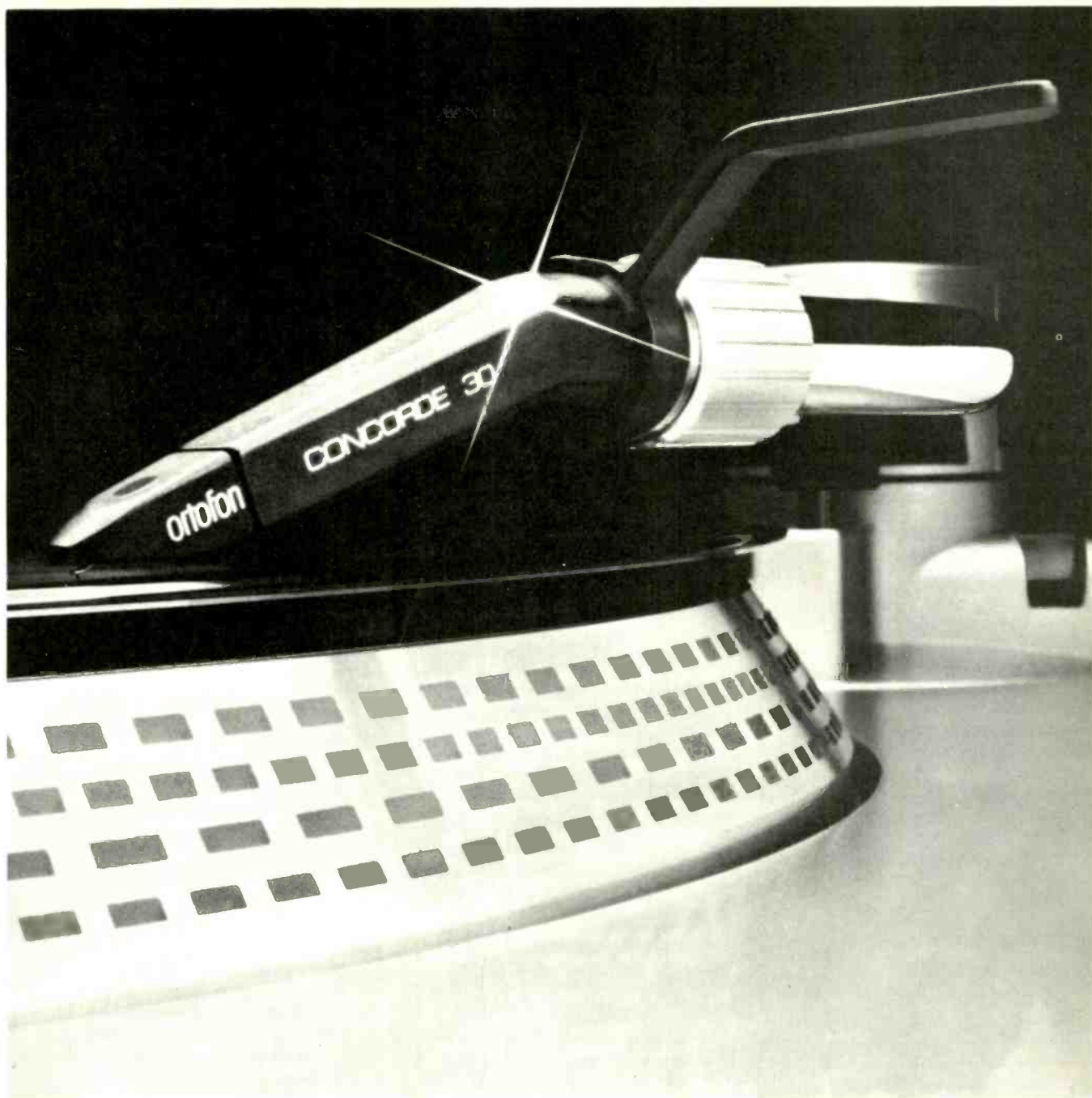
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MASSENET: *Cigale; Valse très lente.* Hartley; London Voices, National PO, Bonyngé.

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SCHUBERT: *Fantasia in C* (■); *Kreisleriana*. hanský (this coupling available only on cassette).

SHOSTAKOVICH: *Symphony No. 6; Festival Overture*. Plovdiv State PO, Petkov.

TCHAIKOVSKY: *Violin Concerto*. E. Friedman; Sofia State PO, Manolov.

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- Moss Music Group, 211 E. 43rd St., New York, N.Y. 10017.

MUSICAL HERITAGE SOCIETY

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- DVOŘÁK: *Symphony No. 9*. Slovak PO, Košler.
- GERSHWIN: *Rhapsody in Blue; An American in Paris*. Hala; Slovak PO, Burkh.
- HANDEL: *Harpichord Works, Vols. 1-2*. Sgrizzi.
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- SCARLATTI, A.: *St. Cecilia Mass*. Church of St. Mary the Virgin (New York) Ch&O, Robinson.
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- SCHUBERT: *4-Hand Piano Works, Vol. 2*. Lee, Ivaldi.
- SCHUBERT: *Die schöne Müllerin*. Pfeiffer (b), Hornung.
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- VIVALDI: *Sacred Works, Vol. 3*. Lausanne Vocal and Instrumental Ensemble, Corboz.
- VIVALDI: *Works for Flute and Orchestra, Vol. 3*. Rampal; Solisti Veneti, Scimone.
- WAGNER: *Overtures*. Bamberg SO, Guschlbauer.
- Armenian Piano Music*. Arzruni.
- Christmas in the New World*. Western Wind.
- Elizabethan Bowdrey*. Ensemble for Early Music, Renz.
- English Virginalists*. Payne, harpsichord.
- Music from the Time of Shakespeare*. N.Y. Consort of Viols.
- Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724.

NEW WORLD

- PISTON: *String Quartet No. 2*. Budapest Qt.
- SESSIONS: *Quartet No. 1*. Pro Arte Qt (Library of Congress performances, 1945).
- Bradford Gowen: *Piano Recital*. Works by Adler, Cowell, Evelt, Goossen, Keeney, Perle.
- Oku Shareh: *Turtle Dance Songs of San Juan Pueblo*.
- Cecil Taylor: *3 Phasis*.
- New World Records, 231 E. 51st St., New York, N.Y. 10022.

NONESUCH

- BACH, BRAHMS: *Chorale Preludes for Organ* (arr. for piano by Busoni). Jacobs.
- BERLIOZ: *Symphonie funèbre et triomphale*. Musique des Gardiens de la Paix de Paris, Dondeyne.
- CHAUSSON, RACHMANINOFF: *Songs*. DeGaetani, Kalish.
- CLÉRAMBAULT, RAMEAU, MARAIS: *Cantatas and Instrumental Music*. Monoyios (s); Richman, Springfels, S. Miller, Gruskin.
- DEBUSSY: *Fêtes galantes*. RAVEL: *Histoires naturelles*. DeGaetani, Kalish.
- DEBUSSY: *Images (1894); Estampes; Images, Sets I-II*. Jacobs.
- DUFAY: *Missa Ecce ancilla domini; Motets; Chansons*. Pomerium Musices, Blachly.
- GIBBONS: *Church Music*. Clerkes of Oxenford, Wulstan.

- HAYDN: *Piano Music, Vol. 5*. Kalish.
- MARTINO: *Triple Concerto*. BABBITT: *Arie du Capo*. Group for Contemporary Music, Sollberger.
- ROSSI: *Motets; Instrumental Works*. SALADIN: *Canticum hebraicum*. Boston Camerata, Cohen.
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- SCHUBERT: *Violin Sonatina, D. 384; Rondo, D. 895; Fantasia, D. 934*. Luca, Kalichstein.
- Christmas in Anglia: Early English Music for Christmastide*. Ensemble for Early Music, Renz.
- New American Piano Music*. Jacobs.

EXPLORER SERIES

- Music from Japan, Bali, India, Java, Africa.
- Nonesuch Records, 665 Fifth Ave., New York, N.Y. 10022.

ODYSSEY

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- ALBÉNIZ: *Iberia*. Arrau.
 - BEETHOVEN: *Songs*. Various singers (2).
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- BRUCKNER: *Symphony No. 5*. Munich PO, Kempe.
- HINDEMITH: *Der Schwanendreher*. WALTON: *Viola Concerto*. Primrose; Columbia CO, Pritchard; Royal PO, Sargent.
 - MENOTTI: *The Medium; The Telephone*. Soloists; Ballet Society, Balaban.
- MOZART: *Symphonies Nos. 31, 35*. Bamberg SO, Schmidt-Isserstedt.
- MOZART: *Violin-Viola Duos*. J., L. Fuchs.
 - PROKOFIEV: *Symphony No. 5*. Cleveland O, Szell.
 - ROSSI: *Various Works*. N.Y. Pro Musica.
 - STRAVINSKY: *Agon; Canticum sacrum*. Los Angeles Festival SO, Stravinsky.
 - *Budapest Quartet: Historical Recordings, Vol. 2* (from EMI 78s; 3).

OISEAU-LYRE

(released by London Records)

- DOWLAND: *Keyboard Transcriptions*. Tilney.
- LISZT: *Piano Works*. Bolet.
- MOZART: *Symphonies*. Academy of Ancient Music, Hogwood (beginning of cycle using original instruments).
- SHOSTAKOVICH: *String Quartets*. Fitzwilliam Qt (conclusion of cycle).
- VIVALDI: *Gloria*. Kirkby, Watkinson; Christ Church Choir, Academy of Ancient Music, Preston.

OPUS ONE

- BERG, C.: *Three Short Piano Pieces*. CHATMAN: *Wild Cat*. VIOLETTE: *Amor dammi quel fazzoletto*. Various performers.
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CHATMAN: *Quiet Exchange*. CRESHEVSKY: *Portrait of Rud Perez*. SCHUBEL: *Ragwyrk*.
 CRESHEVSKY: *Highway; Chaconne*. SCHUBEL: *Paraplex*.
 FARRAND: *Piano Sonata, Op. 40*. C. BERG: *Songs (6)*. Felty (ms), Berg.
 HOWE: *Improvisation on the Overtone Series*. VIOLETTE: *Black Tea; Piano Piece Two*.
 HOWE: *Third Study in Timbre; Canons 4*. CRESHEVSKY: *Broadcast; Great Performances*.
 IVES: *Piano Sonatas (3)*. LaBrecque.
 LAVALLE, ZAHLER, ROENS, HYLA: *Piano Works*. LaBrecque.
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 ROBB: *Songs (13)*. McRae (s), Ives (b).
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 SESSIONS: *Piano Sonatas (3)*. LaBrecque.
 SNOW: *Apocalypse* (electronic).
 THEMEN: *Ode to Akhmatova*. Kraft (ms).
 VANAPPLEDORN: *Communiqué; Set of Five*. MAULDIN: *Glyph for Clarinet, Vibraphone, and Piano*.

Opus One, Box 604, Greenville, Maine 04441.

ORION

■ BARBER: *Violin Concerto*. BLOCH: *Violin Sonata No. 1*. Kaufman, et al.
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 CHOPIN: *Cello Sonata*. SZYMANOWSKI: *Violin Sonata*. Kosmala, viola; Snyder.
 ELGAR, DELIUS, WALTON: *Violin-Piano Works*. M. Davis, Platt.
 HERVIG, GODFREY: *Chamber Works*. Various performers.
 KOEHLIN: *Paysages et marines; Pastorales; Les Heures persanes*. Sharon, piano.
 KRENEK: *The Dissembler*. Ingham (b). *Capriccio for Cello and Orchestra*. Elsing; American Camerata for New Music, J. Stephens.
 KRENEK: *Songs*. NORDENSTROM: *Zeit XXIV*. Various performers.
 LEWIS, R.H.: *Combinazioni I, II, IV*. Penn Contemporary Players; Eastman Percussion Ensemble; Kates, Senofsky.
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 ■ PORTER: *Violin Sonata No. 2*. GUARNIERI: *Sonata No. 2*. VAUGHAN WILLIAMS: *Concerto accademico*. Kaufman, et al.
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 Hernan Pelayo (b): *Operatic Recital*.
 John Russo: *Clarinet Recital* (works by Reger, Pollin, et al.). Ignacio.
 Duncan Stearnes: *Piano Recital*. Works by Griffes, Haydn, et al.
 Evelinde Trenkner: *Piano Recital*. Works by Casella, Honegger, Liszt, Carter.
20th-Century Ukrainian Violin Works. Gratchovich, et al.
 Orion Master Recordings, 5840 Busch Dr., Malibu, Calif. 90265.

PANDORA

BACH: *Violin Sonatas and Partitas (6)*. Zsigmondy.
 BEETHOVEN: *Diabelli Variations*. Neal O'Doan.
 BRAHMS: *Two-Piano Sonata, Op. 34b*. Neal and Nancy O'Doan.
 HOVHANESS: *Symphony No. 31*.
 HOVHANESS: *Symphony No. 35*.
Fugues for Piano (by Bach, Beethoven, Brahms). Goldstein.
Graded Violin Pieces from the Romantic, Impressionist, and Contemporary Literature. Zsigmondy.
 Pandora Records, 901 18th St. E., Seattle, Wash. 98112.

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PELICAN

CHOPIN: *Piano Works*. Gimpel (Ambassador Auditorium concert, May 1978).
 ■ *Piano Works by Women Composers* (De la Guerre, Boulanger, Talma, Szymanowska, Bacewicz). N. Fierro.
Piano Works by Women Composers (Chaminade, C. Schumann, Martinez, Gainsborg). N. Fierro.
 Pelican Records, Box 34732, Los Angeles, Calif. 90034.

PHILIPS

AVISON: *Concerti Grossi after Domenico Scarlatti*. St. Martin's Academy, Marriner.
 BACH: *A Musical Offering*. St. Martin's Acad-

emy, Marriner.

BIZET: *Symphony; Jeux d'enfants*. Concertgebouw O, Haitink.
 BRAHMS: *Symphonies (4); Tragis Overture; Haydn Variations*. Leipzig Gewandhaus O, Masur.
 BRUCH: *Violin Concerto No. 3; Serenade, Op. 75*. Accardo; Leipzig Gewandhaus O, Masur.
 BRUCKNER: *Symphony No. 7*. Concertgebouw O, Haitink.
 CHOPIN: *Nocturnes*. Arrau.
 DELIBES: *Coppélia (complete)*. Rotterdam PO, Zinman.
 DVOŘAK: *Symphony No. 8*. Concertgebouw O, C. Davis.
 FRANCK: *Symphony*. Concertgebouw O, De Waart.
 HAYDN: *Armida*. Norman, Burrowes, Ahnsjö, Ramey; Lausanne CO, Dorati.
 RACHMANINOFF: *Symphony No. 1*. Rotterdam PO, De Waart.
 RODRIGO: *Concierto de Aranjuez*. P. Romero; St. Martin's Academy, Marriner.
 ROSSINI: *Otello*. Von Stade, Carreras, Pastine, Fisichella, Condo; Ambrosian Opera Ch, Philharmonia O, López-Cobos.
 SCHOENBERG: *Gurre-Lieder*. Norman, Troyanos, McCracken, Klempner; Boston SO, Ozawa.
 SCHUMANN: *Piano Concerto*. WEBER: *Konzertstück*. Brendel; London SO, Abbado.
 STRAVINSKY: *The Firebird*. Concertgebouw O, C. Davis.
 José Carreras: *Zarzuela Recital*.

FESTIVO

■ BACH: *Mass in B minor*. Stich-Randall, Reynolds, Häfliger, Shirley-Quirk; Berlin RSO, Maazel.
 BEETHOVEN: *Flute Works*. Gazzelloni, Canino.
 ■ BRAHMS: *Piano Trios*. Beaux Arts Trio.
 ■ DVORAK: *Symphony No. 9*. Berlin RSO, Maazel.
 ■ GRIEG, SCHUMANN: *Piano Concertos*. Arrau; Concertgebouw O, Dohnányi.
 ■ HANDEL: *Water Music*. Concertgebouw O, Van Beinum.
 ■ RAVEL: *Bolero; La Valse*. TCHAIKOVSKY: *Nutcracker Suite*. Concertgebouw O, Van Beinum.
 WAGNER: *Der fliegende Holländer*. Silja, Crass, Greindl, Uhl, Paskuda; Bayreuth Festival (1961), Sawallisch.
 ■ WAGNER: *Tannhäuser*. Silja, Bumbry, Windgassen, Wächter, Greindl; Bayreuth Festival (1962), Sawallisch.
 Released by Classics International, 810 Seventh Ave., New York, N.Y. 10019.

QUINTESENCE

■ Each: *Brandenburg Concertos (6)*. Collegium Aureum.
 ■ Each: *Secular Cantatas*. Ameling; Collegium Aureum (2).
 ■ BACH: *Violin-Harpichord Sonatas*. Suk, Ruzičkova.

- BEETHOVEN: *Piano Sonatas Nos. 8, 14, 21, 23, 24, 26, 29*. Kempff (2).
- BEETHOVEN: *Symphonies Nos. 1, 8*. Bavarian RSO, Berlin PO, Jochum.
- BEETHOVEN: *Symphony No. 4; Leonore Overture No. 2*. Berlin PO, Jochum.
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- BRAHMS: *Piano Trio No. 3*. MENDELSSOHN: *Trio No. 1*. Suk Trio.
- BRAHMS: *Violin Sonata No. 3*. FRANCK: *Sonata*. D. Oistrakh, Richter.
- CHOPIN: *Piano Concerto No. 1*. FAURÉ: *Ballade*. Wild; Royal PO, Sargent.
- CHOPIN: *Piano Works*. Wild.
- DVORÁK: *Cello Concerto; Carnival Overture*. Rostropovich; Czech PO, Talich and Ančerl.
- DVORÁK: *Symphony No. 7*. Czech PO, Košler.
- HANDEL: *Water Music; Royal Fireworks Music; et al.* Collegium Aureum.
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- HAYDN: *Symphonies Nos. 88, 103*. Prague CO.
- HAYDN: *Symphonies Nos. 92, 103*. Berlin RSO, Maazel.
- MAHLER: *Symphony No. 1*. Moscow PO, Kondrashin.
- MAHLER: *Symphony No. 4*. Vishnevskaya; Moscow PO, D. Oistrakh.
- MENDELSSOHN: *Symphonies Nos. 4, 5*. Czech PO, Delogu.
- MOZART: *Piano Concertos Nos. 21, 24*. Badura-Skoda; Prague CO.
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- SCHUBERT: *Moments musicaux*. SCHUMANN: *Nachtstücke*. Gilels.
- SHOSTAKOVICH: *Symphony No. 5*. Moscow PO, Kondrashin.
- SIBELIUS: *Violin Concerto; Humoresques (2)*. D. Oistrakh; Moscow RSO, Rozhdestvensky.
- STRAVINSKY: *L'Histoire du soldat*. SUITE. PROKOFIEV: *Quintet, Op. 39*. Rozhdestvensky.
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- STRAVINSKY: *Le Sacre du printemps*. U.S.S.R. SO, Svetlanov.
- TCHAIKOVSKY: *Serenade for Strings; Capriccio italien*. U.S.S.R. SO, Svetlanov.
- TCHAIKOVSKY: *Symphonies Nos. 1-4*. U.S.S.R. SO, Svetlanov (separate discs).
- Timofey Dokschutzer: *Virtuoso Trumpet* (works by Haydn, Hummel, Biber). Moscow CO, Barshai.

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Richter, Benda). Rampal; Prague CO, Munclinger.

Flute of Versailles. Rampal; Musica Antiqua, Rousset.

■ Emil Gilels: *At Carnegie Hall*. Works by Beethoven, Prokofiev, Chopin, Ravel. *Golden Age of England*. Deller Consort.

■ Igor Oistrakh: *Works for Violin and Orchestra* (by Chausson, Saint-Saëns, Ravel). Moscow RSO, Rozhdestvensky.

Released by Pickwick International, 7500 Excelsior Blvd., Minneapolis, Minn. 55426.

RCA RED SEAL

BEETHOVEN: *Songs of the British Isles*. White; Kavafian, Ma, Sanders.

BEETHOVEN: *String Quartets, Op. 18*. Cleveland Qt.

BIZET: *Carmen Suites (2); L'Arlésienne Suites (2)*. Philadelphia O, Ormandy.

BRAHMS: *String Quartets (3)*. Guarneri Qt.

■ BRAHMS: *Symphonies (4)*. Chicago SO, Levine (4, in slipcase).

MAHLER: *Symphony No. 9*. Philadelphia O, Levine.

MASCAGNI: *Cavalleria rusticana*. Scotto, Domingo, Elvira, I. Jones, Kraft; National PO, Levine (1).

MENDELSSOHN: *Die erste Walpurgisnacht*. Soloists; Philadelphia O, Ormandy.

MOZART: *Piano Concertos Nos. 20, 22*. Ax; Dallas SO, Mata.

MOZART: *Piano-Winds Quintet; Piano Quartet, K. 478*. Levine; Ravinia soloists.

RAVEL: *Daphnis et Chloé*. Dallas SO, Mata.

■ RIMSKY-KORSAKOV: *Scheherazade*. Philadelphia O, Ormandy.

RODRIGO: *Concierto pastoral; Fantasia para un gentilhombre*. Galway; Mata.

SAINT-SAËNS: *Violin Concerto No. 3; Introduction and Rondocapriccioso; Havanaise*.

Amoyal; New Philharmonia O, Handley.

STRAVINSKY: *Firebird Suite (1919); Suites for Small Orchestra (2); Symphony in Three Movements*. Dallas SO, Mata.

STRAVINSKY: *Les Noces; L'Histoire du soldat*. Ravinia Festival, Levine.

WEBERN: *Chamber Works*. Tashi.

Julian Bream: Spanish Lute Music.

Horowitz Concerts 1978-79. Works by Liszt, Schumann, Rachmaninoff.

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Vienna Choir Boys: Christmas Album.

Plans for 1980 include Ponchielli's *La Gioconda* (Scotto, Troyanos, Domingo, Milnes; Levine); newly released material of Arthur Rubinstein; works by Rochberg and Corigliano; more Tomita; conclusion of the Cleveland Qt's Beethoven cycle; several albums with James Galway; Eugene Ormandy and the Philadelphia O in works by Tchaikovsky, Dvořák, Bizet, Sibelius; more Mahler from James Levine and the Philadelphia O; more digital recordings.

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

SERAPHIM

(released by Angel Records)

■ HAYDN: *Baryton Trios (11)*. Esterhazy Baryton Trio (2).

■ LALO: *Symphonie espagnole*. D. Oistrakh; Philharmonia O, Martinon.

■ PROKOFIEV: *Symphony No. 1*. SHOSTAKOVICH: *Symphony No. 1*. Philharmonia O, Kurtz.

■ RIMSKY-KORSAKOV: *Scheherazade*. Concert Arts O, Leinsdorf.

■ TELEMANN: *Overtures*. Prague CO, Björlin.

■ VERDI: *Simon Boccanegra*. De los Angeles, Campora, Gobbi, Christoff, Monachesi; Rome Opera, Santini.

SERENUS

■ HAIEFF: *Symphony No. 2*. Boston SO, Munch (from RCA). *Piano Concerto*. Smit; Vienna SO, Hendl (from Desto).

HANUS: *Music of, Vol. 4: Little Suite; Violin Sonata; Clarinet Sonata; Two Movements for Timpani and Tape*.

NIEMAN: *Music of, Vol. 1: Chromotempera for Cello and Piano; Canzona for Quintet*.

RIBARI: *Music of*.

TILLIS: *Music of, Vol. 1: Niger Symphony*. Royal PO, Freeman. *Music for Violin, Cello, and Piano*. Sackson, Bialkin, Peltzer.

WALKER: *Music of, Vol. 1: Variations for Orchestra; Piano Sonata No. 1; Perimeters; Music for Brass*.

WALKER: *Music of, Vol. 2: Anitofonys; Cello Sonata*. KUPFERMAN: *Music of: Atto, the Smallest Particle (two versions); Good Friends; Premeditation*.

WATTS: *Music of, Vol. 1: Elegy to Chimney; Piano for Te; et al.*

Déconcertant et Sublime: A Group Show. Works by Kapr, Nieman, Kupferman, Kraft.

Piano Piano Piano Piano. Works by Brehm, Kupferman, Kraft, Wallowitch.

Paul Sperry: Vocal Art. Works by J. Berg, Hundley, Gideon, Rieti.

Serenus Music, Box 267, Hastings-on-Hudson, N.Y. 10706.

1750 ARCH

AMIRKHANIAN: *Lexical Music*. Text-sound compositions.

DALLAPICCOLA: *Songs; et al.* Buckner, Dudley, Tartak, Arch Ensemble members.

DEBUSSY: *Preludes, Book II*. Stark.

DEMPSTER: *Standing Waves—1976; Didjeridervish—1976*. Dempster, trombone.

DODGE: *Cascando*. Musicalization of the Beckett radio play.

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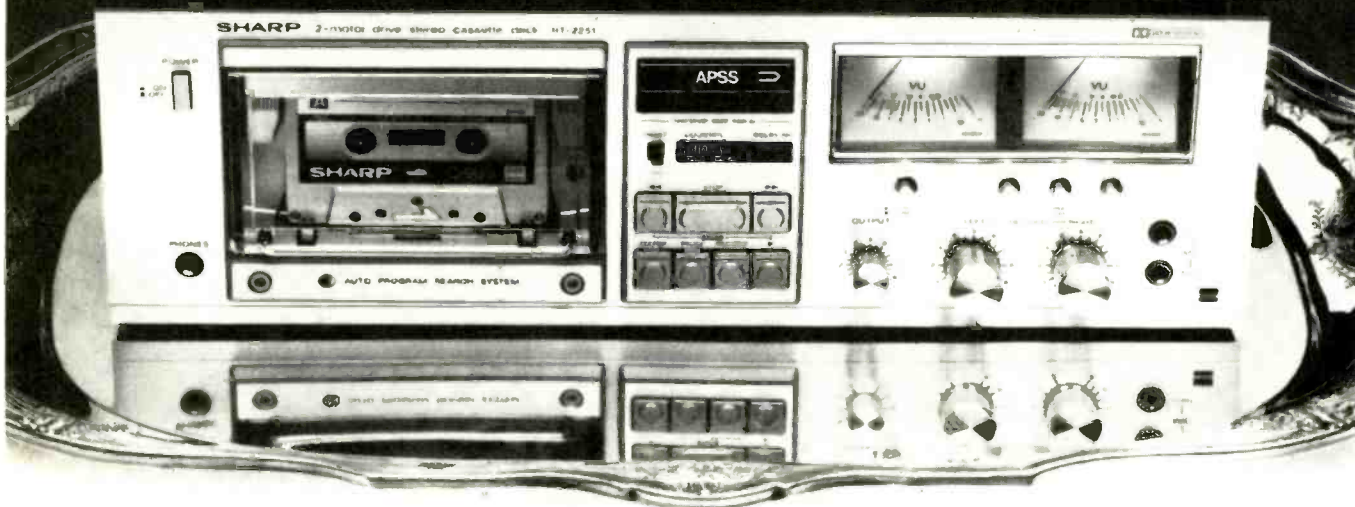
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SHARP

Shostakovich's *Lady Macbeth with Her Sting Undiluted*

Galina Vishnevskaya stars in Mstislav Rostropovich's gripping performance of the opera later revised as "*Katerina Ismailova*."

by Dale Harris



Vishnevskaya and Rostropovich

It will no doubt be some time before political considerations cease to play a part in our assessment of *Lady Macbeth of the Mzensk District*. The very existence of two versions of the opera must surely serve as a constant reminder of the tribulations to which Shostakovich was subjected because of the irreverence of his approach to what was considered by the Soviet authorities of the time to be an inherently noble subject.

The opera's plot, it might be said at this point, concerns Katerina Ismailova, a merchant's wife who has an affair with one of her husband's workmen, Sergei, is found out, and murders first her father-in-law and then, with the aid of Sergei, her husband. Arrested at their wedding feast, Katerina and Sergei are sent to Siberia. On the way Sergei takes up with a new mistress, whom Katerina, in despair, kills before taking her own life.

First performed in 1934, *Lady Macbeth* was initially a huge success. Samuel Samosud, the highly regarded music director of the Maly Theater in Leningrad who conducted the world premiere, declared it a work of genius. So did Artur Rodzinski, who conducted the American premiere twelve months later. Within two years of its first performance *Lady Macbeth* had been heard, usually in concert

form, all over the world. In both Leningrad and Moscow it had decisively established itself in the repertory, achieving no fewer than eighty-three performances in the former city and ninety-seven in the latter.

Listening to this first recording of what is more or less the 1934 version, one can see why it enjoyed such instantaneous acclaim. After forty-five years the sheer dramatic assurance that Shostakovich showed in this early work (he was twenty-seven at the time of its premiere) remains astonishing. All the characters come immediately to life. An entire world—in part topographical, in part emotional—is established virtually in the opening bars of every scene. The confrontations of will on which the tragic story hinges make a clear and powerful impact. Relatively inexperienced though Shostakovich was in the lyric theater (his only previous opera was the satirical *The Nose*), he combined music and text into an expressive medium that sounds utterly natural and can encompass an enormous range of feeling. Many of his ploys are, even now, startlingly vivid: the thrashing of Sergei by Katerina's father-in-law, for example; the use of persistent, soft drumbeat to depict the stealthy tread of her returning husband; the erotic trombone slides that occur so disconcertingly toward the end of the orchestral interlude after Katerina and Sergei go to bed for the first time.

It was such graphic and satirical strokes as the latter that eventually brought the wrath of Soviet bureaucracy down on the composer's head. In January 1936, shortly after Stalin saw the opera—and, we are told, found it repugnant—an unsigned article in *Pravda* condemned *Lady Macbeth* as confused, unmelodic, and degrading. The work's naturalism was described as "coarse, primitive, and vulgar," and its success abroad was ascribed to the fact that "it tickles the perverted tastes of the bourgeoisie with its fidgety, screaming, neurotic music."

Following this attack, which in fact constituted an assault on all "modernist" tendencies in Soviet music, *Lady Macbeth* disappeared completely from Russian opera houses. In December 1962, nine years after the death of Stalin and in a rather different political climate, it surfaced once again—though not exactly as heard originally. Revised by the composer and retitled *Katerina Ismailova*, it was warmly received and was soon seen throughout the world. A Russian recording of this version was issued shortly after and appeared a few years later in this country on *Melodiya/Angel*. Though now deleted, the latter set is still available in England (HMV SLS 5050) and in Germany (Eurodisc 89 507 XGR) and is well worth trying to obtain through importers.

It is, of course, tempting to believe that Shostakovich's revisions were carried out purely for reasons of political expediency and that the result must therefore be weaker than the original. Nevertheless, the matter is not so simple. A certain number of his changes clearly represent the mature composer's in-

creased knowledge of vocal technique. Even Mstislav Rostropovich, a dedicated proponent of *Lady Macbeth* over *Katerina Ismailova*, has incorporated some of these second thoughts about the vocal line into his recording. The narrowing of the work's dynamic range, and, with it, the avoidance of aural shock tactics, may also be ascribed to growth in maturity. The deletion of sensuality from the libretto and eroticism from the music could also, I suppose, be explained in the same way.

Here, however, I find the changes less convincing. Even if it could be proved that the fifty-six-year-old composer did indeed amend the excesses of his youth because of a change in his artistic convictions, I would continue to find the results a bowdlerization of the original. For one thing, there are in *Katerina Ismailova* some troubling discrepancies between music and text that do not occur in *Lady Macbeth*, where the sensuality of the music is the perfect realization of what is expressed in the libretto. More important yet, the opera is primarily a sexual and psychological tragedy and not the social one that Soviet critics seem to have been looking for. To diminish this element is to undermine the work's artistic validity. Katerina murders because she is sexually unsatisfied (her husband is impotent) and has nothing but a decorative role to play. In every sense she is unfulfilled.

I am also unconvinced by the way the

SHOSTAKOVICH: *Lady Macbeth of the Mzensk District*, Op. 29.

CAST:

Katerina Ismailova	Galina Vishnevskaya (s)
Aksinya	Taru Valjakka (s)
Woman Convict	Lynda Richardson (s)
Sonyetka	Birgit Finnilä (ms)
Sergei	Nicolai Gedda (t)
Zinovy Borisovich	Werner Krenn (t)
Ragged Peasant	Robert Tear (t)
Teacher	Martyn Hill (t)
1st Foreman; Coachman	Colin Appleton (t)
2nd Foreman	Alan Byers (t)
3rd Foreman	James Lewington (t)
Drunken Guest	Edgar Guest (t)
Millhand; Officer	Leslie Fyson (b)
Steward	John Noble (b)
Boris Timofeyevich	Dimiter Petkov (bs)
Priest	Leonard Mróz (bs)
Sergeant	Aage Haugland (bs)
Old Convict	Alexander Malta (bs)
Porter	Steven Emmerson (bs)
Policeman	Oliver Broome (bs)
Sentry	David Beavan (bs)

Ambrosian Opera Chorus, London Philharmonic Orchestra, Mstislav Rostropovich, cond. [Suvi Raj Grubb, prod.] ANGEL SCLX 3866, \$24.98 (three discs, automatic sequence).

middle-aged Shostakovich curbed the overall exuberance of his youthful score—most crucially his deletion of the interlude that describes Katerina and Sergei making love, which upset so many people in the 1930s, American music critics as well as Soviet commissars. The interlude is important, not merely because it makes clear what can only be implied by the stage action, but because the trombone slides (and the one that occurs earlier, when Katerina's father-in-law berates her for failing to arouse his son sexually) are part of the satirical strain that gives the opera both vitality and moral objectivity.

In *Lady Macbeth*, Shostakovich is obviously sympathetic to the heroine, and a great deal of her music is simply ravishing—the lament for her unfulfilled sexuality in Act I with its haunting cello accompaniment, for example, or the scene in Act II with Sergei before the return of Katerina's husband, or, again, her final, despairing monologue. But she is self-deluded as well as oppressed, and in the flourishes with which Shostakovich adorns the interlude he comments sardonically on her failure to find anything but a temporary assuagement for what ails her. Here the composer clearly presages Katerina's moral downfall and tragic ending. His later omission of this comment weakens his objectivity toward Katerina.

Shostakovich's overall musico-dramatic method is essentially veristic, the naturalistic depiction of mimetic action heightened by satirical commentary. Many writers have spoken about *Katerina Ismailova's* inconsistency of viewpoint, adducing such incompatible elements as the expressionistic treatment given to the police in Act III and the realism of the husband's murder in Act II; the original score, more consistently satirical in tone than *Katerina Ismailova*, seems to me to obviate a great deal of this criticism.

Only the final scene of Act III, showing the prisoners on the way to Siberia, is troublingly uncertain. In Sergei, his new love, and the scornful women prisoners, Shostakovich maintains his ironical view of the human condition. Against their baseness, the fundamental fineness of Katerina shows even more clearly than before. The disturbing element is the noble Old Convict, whose function is choric and who gives utterance to a generalized compassion for all humanity. Moving though this scene is, it seems to work against the artistic intentions hitherto revealed, to make explicit what is personified in Katerina and thus expressed not directly, but obliquely.

Nevertheless, the opera in its original form is a powerful and exciting experience. It is good to have it restored to the world at last. Luckily, this first recording is superb. Compared to the Melodiya/Angel *Katerina Ismailova*, the small parts and the chorus are less idiomatic and therefore less convincing, though they perform on the whole with greater accuracy than their Russian counterparts. But the soloists, the orchestral playing

and the conducting are utterly persuasive. Galina Vishnevskaya, showing an enormous range of interpretive nuance, is a splendid Katerina. By turns tender (she has some particularly lovely soft high G sharps in her scenes with Sergei), ferocious, despairing, she shows the subtlety of a great Lieder recitalist and the scope of a great operatic performer. Nicolai Gedda, too, is very good as Sergei. Dimiter Petkov's portrayal of the father-in-law is vivid. Rostropovich conducts with passion and insight.

The recording is good, though one or two of the climaxes, especially in ensemble scenes, are sonically paler than they might be. The libretto offers the original Cyrillic text, a transliteration, and a disconcertingly British translation—what, I wonder, will most American listeners make of "pong," "bob" (a sum of money superseded even in Britain), and the Sentry's threatening, "I'll do you!'"? The prefatory essay might have been longer and more informative. There is much to know about this thrilling work. But these are minor objections. Angel's *Lady Macbeth* is a notable achievement.

A New Look at Bach's St. John

Archiv's premier recording of the original St. John is valuable despite the performance's overdose of historical "learning."

by Paul Henry Lang

This is a most important recording of one of the great masterpieces of Bach—and therefore of the entire baroque era—because for the first time we can hear the complete original version (1724) of the Passion According to St. John. Hitherto we have been treated to Wilhelm Rust's old Bachgesellschaft edition, now more than a hundred years old. The score used here, Arthur Mendel's edition made for the New Bach Society of Göttingen, is as accurate as superb scholarship can make it from a distance of two and a half centuries, and the accompanying booklet is written by Christoph Wolff, one of the foremost Bach scholars. We also get an invaluable bonus, a sort of appendix on the verso of the third record, of the choruses and arias that Bach added to the second version of the Passion.

The *St. John* Passion has led an existence in the shadow of Bach's *St. Matthew*. As we compare the two works, the reason for the preference accorded to the more massive and elaborate *St. Matthew* becomes clear: It is of one piece, monumental (eight-part choruses and double orches-

tra), and more varied; it shows Bach at his secure and inspired best. Furthermore, its definitive shape was established a few years after its first performance, whereas the *St. John* never reached a final version; Bach repeatedly made significant changes and substitutions almost to the end of his life. The *St. Matthew* had a libretto by Picander, a man of letters of sorts, and its dramatic-epic unity was thereby assured, despite the weakening of the drama by pietistic insertions. But the text of the *St. John* is a crazy quilt. It was compiled by Bach from the Gospels and other quotations from Scripture, from Brockes (whose Passion was widely admired and set by other notable composers, among them Handel), from Postel's Passion, and from a number of edifying Christian songbooks—a practically unmanageable mélange. Editor Bach's changes in the non-Biblical portions are hardly improvements.

The *St. John* Passion seems to lean toward the old seventeenth-century *historia*, as we know it from Schütz's Passions; the *historiae* were strictly Gospel-based, without any "free poetry." While Bach, standing between the *historia* and the later oratorio-Passion, added non-Biblical texts, the fact that he has more choral numbers and fewer arias and duets here than in the *St. Matthew* shows this archaic bent. At the same time, by his use of unconventional da capo constructions he is in advance of his time.

On the other hand, the choruses are more dramatic than those in the *St. Matthew*. All of them are tremendous, and in the second half of the work they become really agitated, only the ineffable chorales offering some rest and consolation. This rising tension is well planned. At first the crowd of onlookers is hesitant: "We should not put any man to death." Then they turn to sarcastic jeering: "Hail, King of the Jews." And in the end they become a roaring mob: "Crucify Him!"

The choral numbers, though different, are every bit as great as those in the *St. Matthew*; where Bach was uncertain is in the lyric numbers. Some of the arias are too long; also, though Bach is capable of rivaling the best Italians in vocal writing, he often forgets that he is writing for a singing voice and gives the soloist typically instrumental melodic convolutions and overloads the "accompaniment" with severely contrapuntal lines. And he has difficulty in maintaining dramatic continuity—no doubt because of the heterogeneous text.

The recitatives, composed with the utmost care, are wondrously expressive and eminently singable. Curiously enough, all of them are seccos, while in the *St. Matthew* the recitatives assigned to Christ are always accompanied by the full string body. All in all, the *St. John* Passion—while perhaps somewhat flawed and less readily absorbed and more difficult to perform satisfactorily than the more unified *St. Matthew*—is still a masterpiece.

There is in this performance, however, more "learning" than plain solid musical

sense. The cover states that it is a historical performance, using the original scoring and "original" instruments (some of which are only copies). The intention sounds laudable, but, as I have often said, when it comes to live music-making, history must to a degree yield to musical sense and logic.

The forces available to Bach cannot be regarded as the historical norm for baroque *Besetzung*: the Thomasschule was in financial straits and could not muster a sufficient number of singers and players for such a demanding task. So while the fact of a miserly complement of performers is indeed historical, the results are unacceptable from the artistic point of view. We should not submit ourselves to the chance limitations of past times when we have the means to correct them. An orchestra consisting of eight violins, one viola, two cellos, and one double bass is hardly sufficient even for a recording, where the engineers can help with their microphones; they can not properly support a chorus of two dozen good singers.

The oboes and flutes, almost always playing complicated contrapuntal parts, are swamped in the *tutti*s because there is only one player to the part. Baroque orchestral composers counted on one oboe for every two or three violins to insure that it always would be heard. Moreover, the "original" strings, especially the violins with their all-gut strings, are timid and sound pinched above the staff. The lone viola—historically "correct" because Bach had only one usable player—is completely lost, upsetting the balance of the four-part setting. The one violone (a smaller double bass), however, is re-enforced by the bassoon. The fourth version of the *Passion*, made sometime between 1746 and 1749, shows by the heavy continuo apparatus that Bach must have envisaged a fuller orchestra; it seems that he even called on a *contrabassoon*.

In the concertato parts the oboes do well; the baroque flute does not. Though the latter is pleasant, the difference between its low and high registers is marked: In the low passages it is weak and muffled, and the player obviously proceeds with caution, especially with the trills, which do not come off well; but when it swings up into the heights, the bright sound is similar to that of the modern flute. So why not use our nicely equalized instruments? Of the other soloists, the two *viole d'amore* and the *theorbo* are fine, and the *gamba* is first-class.

The organ continuo is excellent. Gerd Kaufmann and his able cellist, Klaus Storck, supply just the right strength demanded by the occasion, and they have good taste and a full appreciation of the crucial role of their contribution. I particularly applaud their discerning way with the note values, abbreviating them frequently to let the singer proceed freely until the next harmonic change. This is as it should be in the *secco* recitatives, though few accompanists know it, especially cellists who as a rule mournfully hold on to their long notes to the bitter end. The notation of the

secco recitative is only approximate: Neither barline nor note values are binding, because it is the singer who dictates pace and duration.

While in this case the organ accompaniment is admirable, in certain spots even this skillful player cannot furnish the crisp chords demanded; a harpsichord is obviously called for. The baroque practice was indeed to alternate the two instruments, and we know that the harpsichord in the *Nikolai Kirche*, where the first performance of the *St. John Passion* was to take place, was especially reconditioned for the occasion.

The greatest mistake made in the name of historical accuracy was to allot the soprano and alto solos to choirboys. Archiv has a bevy of musicologists in its service who surely cannot be so completely blinded by the new cult of historical accuracy at all cost as to fail to appreciate that in Bach's time the sole reason for using boys instead of female sopranos and altos was theological, not musical; all Christian denominations considered women ineligible to officiate in any capacity in the services. There is no earthly reason for obeying such long-since rejected and pointless religious prejudices.

Boys can be very good—and they are fine here—in a chorus, but in dramatic and contemplative solo roles they are sadly wanting, as is quite natural considering their immature state. The boy alto is pathetic in the very first aria; the tessitura is too low for him to produce the slightest volume on low notes. The soprano, singing in the natural range of young boys, is a shade better, but both children frequently gasp for breath at the wrong places because their young lungs cannot cope with Bach's long lines, which are taxing even to grown women. Also, these boys are innocents who merely sing the notes with little or no expression. This is really a parody of aria singing.

The outstanding member of the cast is Nikolaus Hillebrand (Jesus), a warm-voiced bass with rock-solid intonation, sensitive delivery, and perfect enunciation. Here is an artist who really knows how recitatives should be sung. Bass Hans Georg Ahren is less well endowed with vocal beauty but still efficient. Tenor Heiner Hopfner, the Evangelist, acquits himself with distinction. His voice is not remarkable and thins out above the staff, but he is a fine and sensitive musician, always in rapport with the words he interprets, watching the proceedings, and getting more and more involved. He is most convincing when he relates the dramatic events, but the Evangelist often gives what amounts to mere stage directions: "Jesus then said unto them" or "They answered Him," and like most present-day Evangelists he pours the same profound emotional-religious feelings into these simple declarative statements as when narrating Christ's tribulations.

Quite a few numbers, especially the recitatives, are appealing, and in general the performance is well meant, but much of the

time it is inadequate. The balances are often ambiguous and opaque because of the lack of more winds and violas; the chorus sings well, and here the boys distinguish themselves, especially in the fast-moving and pointed madrigal-like passages, yet the fugues are confused owing to the naive enforcement of historical accuracy whenever all the forces are engaged.

We are now touching upon the prime problem of performance of some of Bach's and other baroque composers' works, as exemplified in the great opening chorus in this setting. Gluck once said about a composition that compressed too many ideas and means into one piece that it "reeks of music." Here everybody sings and plays dense contrapuntal parts, the score is black with notes page after page, and there is scarcely any respite for anyone; the impression one gets is of vaguely controlled chaos. Bach was so engrossed in the logical maneuvering of his linear ideas that he became heedless of the acoustic consequences. It is possible, of course, that under his own direction he managed somehow to make the sense of the music discernible, but perhaps this kind of music, magnificent on paper, cannot be fully intelligible in performance.

Yet I believe that the problem can be at least partially solved. Hanns-Martin Schneidt, the Archiv conductor, seems a good and devoted baroque specialist, but one whose liberty is greatly restricted by a doggedly literal interpretation of historical requirements. It would seem that by an intelligent use of the prerogatives of the performing artist to assess the music directly rather than through dubious historical precepts, clarity could be brought even to such complicated music, which, unaided, defies our faculties of perception. Of course that means departure from the holy writ of the historical documents; in this case, for example, more instruments than were used on the momentous first performance at St. Nicholas'. Also, a more discerning dynamic scale than Schneidt's must be followed, and more attention paid to the inner parts.

A performance watchful of these things and making the necessary steps to achieve them would help to realize Bach's true intentions. Still, there is much that is attractive on these discs, and no lover of Bach's music should neglect them.

BACH: *St. John Passion*, S. 245.

Frank Sachesch-Pur, boy soprano; Roman Hankeln, boy alto; Heiner Hopfner, tenor (Evangelist); Aldo Baldin, tenor; Nikolaus Hillebrand, bass (Jesus); Hans Georg Ahren, bass; Regensburg Cathedral Choir, St. Emmeram Collegium, Hanns-Martin Schneidt, cond. [Hans Ritter and Andreas Holschneider, prod.] ARCHIV 2710 027, \$26.94 (three discs, manual sequence).

Is It Time for a Martinů Vogue?

Supraphon adds a pair of interesting discs to its growing catalog of the Czech composer's output.

by Karen Monson



Bohuslav Martinů

If Supraphon can succeed in bringing the music of Bohuslav Martinů (1890-1959) back into vogue, our listening lives will be so much the happier. The tally of the Czech composer's works includes ten operas, eight ballets, six symphonies (counting the *Fantaisies symphoniques*), a number of other orchestral works and concertos, and a good many chamber pieces. Some of these may be too Dadaesque for contemporary tastes; the ballets *They Are Filming* and *La Revue de cuisine*, written in the mid-1920s, sound as if they could overtax the humors of audiences in the late '70s. But that does not explain the fact that only eight of Martinů's works—mostly smaller ones, at that—are listed in the current domestic catalogs. Considering this, Supraphon's two latest releases come as a significant contribution to the recorded repertoire, and these four previously unavailable works suggest that much of what he wrote sounds as fresh and good-natured now as it did when it was new.

Martinů trained as a violinist in Prague, then went to Paris and Albert Roussel to concentrate on composition. He stayed in France for seventeen years, until he escaped Nazi oc-

cupation and settled in America. His style can be passed off as neoclassic, but it's more complicated than that. Like Stravinsky, Martinů absorbed the French influence without losing touch with his homeland. So, apart from the several works that are blatant homages to the mid-eighteenth century, the composer walked what he obviously found to be a friendly tight-rope between the seemingly incompatible idioms of French spice and Czech folk-style Expressionism.

His music is facile in the best sense. It moves with amazing fluency, which, combined with contrapuntal mastery and rhythmic insistence, makes it remarkably compelling. It is virtually impossible to turn off or tune out Martinů's strongest scores. Certain passages have less kinetic energy than others, to be sure, but by the time the listener realizes the pace has slowed, the music is off on another race to inevitable victory. Yes, it does lack depth, but it more than makes up for this tendency in its wry humor, its naturalness, and a kind of cleverness that never stoops to gimmickery.

The more representative of these two discs is the one that pairs the Concertino for Piano Trio and String Orchestra with the smaller (but longer) *Sinfonietta Giocosa*. Martinů had both the theatricality and the sense of history to make him a natural exponent of the concerted style, and the four-movement concertino, which was written in the incredibly short span of twelve days in August 1933, shows him at his best: jovial, slightly folksy, always sophisticated, ever concise. The solo trio, made up here of virtuosos Josef Suk, Josef Chuchro, and Jan Panenka, is milked of all its symphonic virtues without undue homogenization and without any loss of clarity.

The well-titled *Sinfonietta Giocosa*, in contrast, has a catchy neoclassic tune that is worked out with the rigor and precision of a geometric proof. This is a more fragile work, almost chamber music, and only its brittleness illustrates the fact that Martinů wrote the *sinfonietta* late in 1940, forging ahead even while he was on trams in quest of an exit visa from France, making notes with gloves on his hands to protect against the cold.

The pianist Panenka is the soloist in the *sinfonietta*. Martinů liked to employ the keyboard for its clean, percussive effects and for its simulated chimes, and here, as in the concertino, Panenka comprehends his somewhat ascetic role. Václav Neumann conducts the concertino, Zdeněk Košler the relatively uncomplicated *sinfonietta*; both works receive capable and sympathetic performances. The Czech Philharmonic is among the world's finest orchestras, especially—but not exclusively—in the music of its countrymen.

With all this, the more important of these discs is the one that includes the First Symphony, part of Supraphon's very welcome series of the composer's symphonies. Like Brahms, Martinů felt the responsibility of

writing what would be the Symphony No. 1, and he waited until he was fifty-two to begin the series that would eventually result in five justly designated symphonies and the Sixth, the *Fantaisies symphoniques*.

The weight of the assignment can be felt in this No. 1, which was written in America at the behest of Serge Koussevitzky, who performed the work with the Boston Symphony in November 1942, in memory of his wife. The symphony is tenser than the concerted works, and, because more than one idea tends to be operative at a time, it can be called more inventive. On the one side, it seems more contrived than some of Martinů's other works; on the other, it is more interesting and just as charming.

The use of the word "pretty" is not entirely out of place when speaking of this music; the middle section of the symphony's first movement is pretty in its use of high sonorities and in its grace, and the third-movement Largo shimmers prettily (if not quite beautifully) as the themes play together under what seems to be an aura of sunlight. All of this happens without any suggestion of self-consciousness. Martinů was not ashamed to stay with the traditional IV-I and V-I sequences and cadences, but he knew how to color them to give them personality and uniqueness.

The three little Variations for piano and small orchestra complete this recording, and it comes as no surprise that Martinů was a master at the development of the one-idea invention, picking up the idea, running with it, and dropping it just in time. The solo piano line in this 1934 work is somewhat more complicated than in the *sinfonietta*; though the piece is still concerted, it is not quite a full-scale concerto. Emil Leichner, the soloist in this performance, discharges his obligations well.

The reading of the Symphony No. 1 is the ultimate test for Neumann and the Czech Philharmonic, and there is no doubt here that these musicians are experts in the style. Martinů's music tolerates no indulgence. It is not ragingly difficult, but it must be played proudly and with assurance, and that's just what Supraphon's forces provide. **HF**

MARTINŮ: Symphony No. 1; Variations for Piano and Orchestra*.

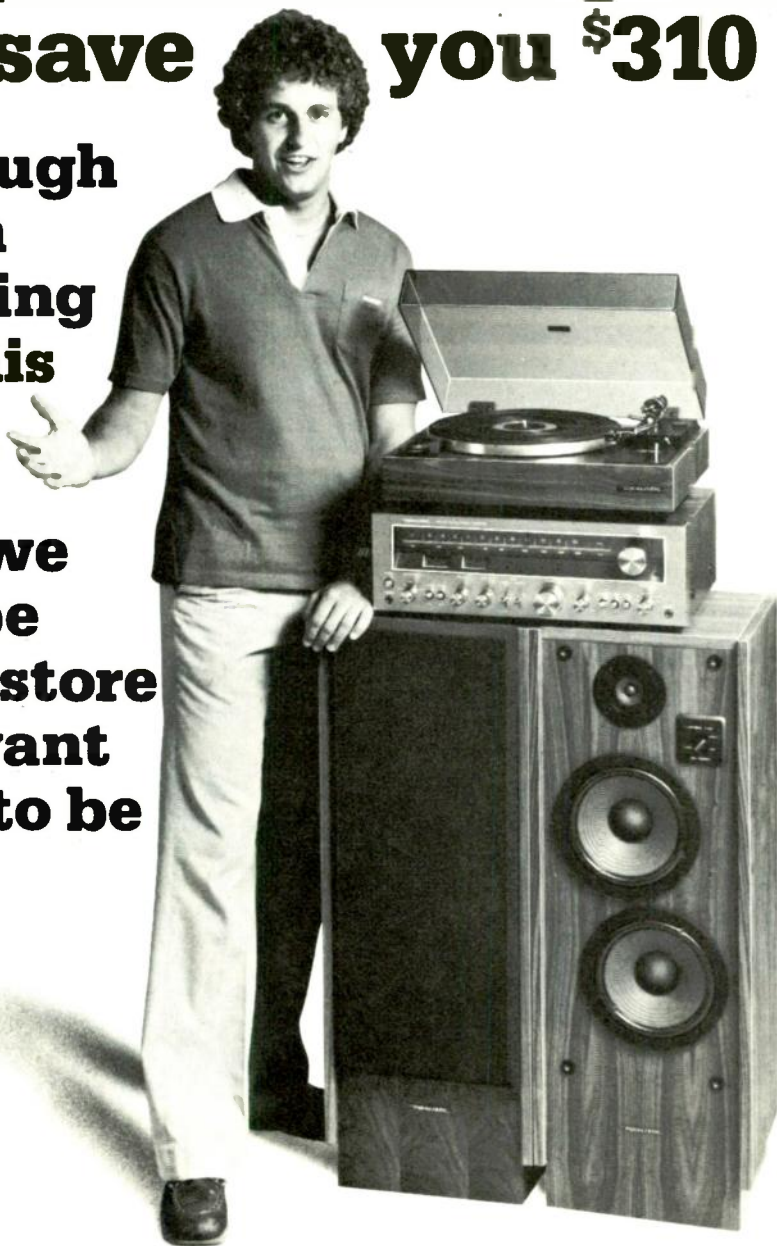
*Emil Leichner, piano; Czech Philharmonic Orchestra, Václav Neumann, cond. [Milan Slavický and Jan Vrána, prod.] SUPRAPHON 4 10 2166, \$8.98 (SQ-encoded disc).

MARTINŮ: Concertino for Piano Trio and String Orchestra*; *Sinfonietta Giocosa*.*

*Josef Suk, violin; *Josef Chuchro, cello; Jan Panenka, piano; Czech Philharmonic Orchestra, *Václav Neumann and *Zdeněk Košler, cond. [*Pavel Kühn and *Zdeněk Zahradník, prod.] SUPRAPHON 4 10 2198, \$8.98 (SQ-encoded disc).

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BACH, J.C.: Sinfonias (6), Op. 3.

Academy of St. Martin-in-the-Fields,
 Neville Marriner, cond. PHILIPS 9502 001,
 \$8.98. Tape: 7313 001, \$8.98 (cassette).

It appears that no northern musician who made the pilgrimage to Italy could come back home the same man; it was so with Schütz, Handel, Mozart, and many others, and especially so with the youngest of Sebastian Bach's musical progeny, Christian. All his brothers, famous and important composers, stayed home and never left the German orbit, the adventurous Emanuel not excepted, but Christian renounced his patrimony in Italy and even became a Catholic (a fact wisely soft-pedaled when he settled in England). He became an Italian opera composer, something that was not done in the Bach clan of sturdy Lutheran church musicians. Of course, all this must not be taken quite literally, for Christian was well aware of the musical goings-on in Mannheim and Paris, and while his suave melodic imagination was altogether Italian-

tinged, he was also among the pioneers of the classical German symphony.

Bach's Op. 3 shows the symphony with one foot still in the opera pit, for these works are opera sinfonias; the other foot is planted in the concert hall. The festive and noisy beginnings, as in Mozart's early overture-symphonies, remind us of the origin of the species, but there are many signs that the nascent genre intends to live a life of its own. There is some baroquish sequencing along with the mighty Mannheim "rollers" that lead to symphonic outbursts. The movements are short but neatly rounded, the allegros contain all the essential ingredients of the symphony-sonata, and the urge for thematic development—the cornerstone of the classic symphonic style—is in evidence despite the modest room allowed to it, occasionally invading even the slow movements. The latter, which Mozart adored and never forgot, are sweet and smiling, though here and there one divines a few suppressed tears; and the finales are romping and sprightly.

Neville Marriner knows this music to its last semiquaver, and he and his fine little orchestra present a performance that is perfection itself. He is not fooled by Gainsborough's famous painting of Christian Bach as an elegant dandy; he catches the propulsive force of this music as well as its suavity and executes his task with verve and delicacy. It is bracing to hear music-making so virile and at the same time always considerate of weight and pace. The basses dance lightly in ballet slippers, while the violins scintillate or sing like so many smooth sopranos, and all of them readily follow their leader in delectable dynamic changes. The allegros carry one right along, and the andantes caress the ear. (Bach does not compose adagios and in general avoids profundity and "problems" so dear to his northern brethren.) This is indeed a performance to be treasured, and Philips helped by providing its best sound.

I do have a small bone to pick: The presence of a harpsichord is pure historical chichi. The continuo is not necessary in a complete four-part symphonic setting where there are no harmonic holes to be filled; we are in the preclassic era. Since the harpsichordist has no proper scope for his talents—his imaginary part is flattened by the sweeping "rollers"—he does something this kind of music rejects: He plays into the rests. The English are devoted to tradition; they made Haydn play a continuo even in the 1790s, when he performed his London symphonies, which amazed the old man, who wanted none of it. We also read of the gasp that went up from the public when Spohr pulled a little baton from his pocket to conduct the London Philharmonic instead of sitting down to the piano—in 1820! P.H.L.



Neville Marriner—a J. C. Bach performance that is perfection itself

(more)

Critics' Choice

The most noteworthy releases reviewed recently

BACH: Toccatas, Vol. 1. Gould. COLUMBIA M 35144. Keyboard Works. Kempff. DG 2530 723. **Well-Tempered Clavier.** Loesser. TELARC 5029-5 (5), July.

BEETHOVEN: Fidelio. Flagstad, Walter (1941). METROPOLITAN OPERA MET 6 (3), July.

BEETHOVEN: Piano Concerto No. 4. Rosen, Morris. PETERS INTERNATIONAL PLE 110, Aug.

BEETHOVEN: String Quintets, Opp. 4, 104. Suk Qt, Spelina. SUPRAPHON 1 11 2128, July.

BERG: Lulu. Silja, Berry, Hopferwieser, Dohnányi. LONDON OSA 13120 (3), Aug.

BRITTEN: Peter Grimes. Vickers, Harper, C. Davis. PHILIPS 6769 014 (3), July.

BUSONI: Piano Sonatinas (6). Jacobs. NONESUCH H 71359, July.

MASSENET: Cendrillon. Von Stade, Gedda, Welting, Rudel. COLUMBIA M3 35194 (3), Aug.

MASSENET: Le Jongleur de Notre-Dame. Vanzo, Boutry. ANGEL SBLX 3877 (2), June.

MILHAUD: Protée Suite No. 2; Les Songses. Abravanel. ANGEL S 37317, June.

MONTEVERDI: Madrigals, Book VII.

Soloists, Leppard. PHILIPS 6747 416 (3), July.

MUSSORGSKY: Pictures. SHOSTAKOVICH: Preludes. Berman. DG 2531 096, July.

MUSSORGSKY: Songs. Nesterenko. COLUMBIA/MELODIYA M 35141, July.

RAVEL: Vocal and Instrumental Works. DeGaetani, Kalish, et al. NONESUCH H 71355, July.

SIBELIUS: Four Legends. Ormandy. ANGEL S 37537, July.

SMETANA: Má Vlast. Talich (1956-57).

REDIFFUSION HCN 8001/2 (2). Neumann. SUPRAPHON 4 10 2021/2 (2), July.

STRAVINSKY: Petrushka (1947 version). C. Davis. PHILIPS 9500 447, June.

TANEYEV: Symphony in B flat; John of Damascus. Fedoseyev. ABC/MELODIYA AY 67043, June.

VIVALDI: L'Olimpiade. Zempléni, et al., Szekeres. HUNGAROTON SLPX 11901/3 (3), July.

ELLY AMELING: Souvenirs. COLUMBIA M 35119, Aug.

TERESA BERGANZA: Zarzuela Recital. ZAMBRA ZL 505, July.

EDWARD TARR AND GEORGE KENT: Baroque Masterpieces for Trumpet and Organ, Vol 3. NONESUCH H 71356, July.

BUCK ROGERS. Original film soundtrack recording. MCA 3097, Aug.

SUPERMAN. Film score by John Williams. WARNER BROS. 2BSK 3257 (2), June.

SWEENEY TODD: Original Broadway cast recording. RCA RED SEAL CBL 2-3379 (2), Aug.

BACH: St. John Passion—For a feature review, see page 104.

BACH: Well-Tempered Clavier, Books I-II, S. 846-93.

Helmut Walcha, harpsichord. [Gerd Ploebusch, prod.] ARCHIV 2714 004, \$44.90 (five discs, manual sequence).

Although Helmut Walcha has been known primarily as an organist, he has from time to time devoted his attention to Bach's harpsichord works as well. Most of his harpsichord recordings (primarily on the Electrola label) date from the years 1956-62, but the Archiv *Well-Tempered Clavier* is more recent: Book I (played on a 1640 instrument by Hans Ruckers the Younger) was recorded in 1973; Book II (for which a 1756 Hemsch was used) followed in 1974.

Each of the instruments recorded here is of extraordinary beauty, and the engineering is exemplary. The same cannot be said for the performances. Walcha's playing is fluent and tasteful, but the almost complete lack of rhythmic inflection and variety in articulation yields 1950s-style "sewing-machine Bach," notes spun out in seamless strands devoid of shape or texture. There are exceptions—and one is grateful for them. Yet in general the rise and fall of phrases passes unacknowledged, harmonic tensions are dissolved in metronomic monotony, and the life of the music is smothered in a cloying legato. S.C.

BARTOK: Suite for Orchestra, No. 1, Op. 3; Two Images, Op. 10.

Detroit Symphony Orchestra, Antal Dorati, cond. [James Mallinson, prod.] LONDON CS 7120, \$8.98.

The 1905 First Suite is appropriately fresh and youthful in spirit, by turns impetuous and indolent. Its gypsyisms, flashes of quasi-Impressionist mystery, and naively overripe Romanticism, call for a warm welcome to this overdue recording. Hungaroton has a pleasant, slightly tubbily recorded rendition by Ferencsik and the Hungarian State Orchestra (SLPX 1203/4, two discs, with two other valuable bits of Bartók juvenilia—the Scherzo for Piano and Orchestra and the symphonic poem *Kossuth*), but it is Dorati who really sets the five movements of the suite on fire with the authority and razzle-dazzle temperament of his best days. The Detroit Symphony plays well, and the recorded sound is effective.

The *Two Images*, Op. 10, consist of a sprawling, painfully inward slow piece ("In Full Flower") followed by a whirling quick-step ("Village Dance"). Again, this is the only readily available recording of this attractive music, though here the composer's coloristic demands are beyond the orchestra's reach; the



Maurizio Pollini
Taut, sinewy Beethoven

deleted Ormandy/Columbia version filled that bill better. A.C.

BEETHOVEN: Concerto for Piano and Orchestra, No. 3, in C minor, Op. 37.

Maurizio Pollini, piano; Vienna Philharmonic Orchestra, Karl Böhm, cond. [Werner Mayer, prod.] DEUTSCHE GRAMMOPHON 2531 057, \$8.98. Tape: 3301 057, \$8.98 (cassette).

The Pollini/Böhm recording of the Beethoven G major Concerto (2530 791, September 1977) was attractive enough; their C minor is magnificent. Böhm is at his best here, setting a perfect tempo for the first movement's *allegro con brio* marking and 4/4 meter, and the Vienna Philharmonic seems to have caught fire from his direction. The playing is taut, detailed, and sinewy, with welcome bite in all sections—all of this beautifully captured in the most satisfying sound yet accorded this concerto. The piano comes through with bold impact; once again, the sonority and accenting seem totally idiomatic and irascibly Beethovenian.

This is a performance very much in the tradition of the 1933 Schnabel/Sargent and the 1961 Fleisher/Szell (in Columbia M4X 30052) recordings—full of vigor, poetry, and integrity. The cadenza, almost needless to say, is the composer's own. H.C.

BOCCHERINI: Symphonies (6), Op. 12.

New Philharmonia Orchestra, Raymond Leppard, cond. Philips 6703 034, \$26.94 (three discs, manual sequence).

These symphonies are as exasperating as they are attractive, but exasperating only to the analysts who are trying to find some constructional order in them. In the end, like this critic, they just throw up their hands and enjoy the music of this completely unorthodox and highly individual composer.

Boccherini, who as an accomplished cellist made many concert tours, undoubtedly became acquainted with a variety of styles, knew French music, the Mannheimers, and Haydn, but he went his own way and, living in isolation in Madrid, depended mostly on his own considerable resources and imagination. His style is an amalgam of all sorts of elements, including many echoes of Spanish folk music, as well as inventions of his own. One of the latter is his frequent dividing of the strings, something that no one else practiced in those days. The resultant sonorities are absolutely ravishing, and in general his handling of the orchestra is brilliant and colorful. Boccherini is not polyphonic, but his part-writing is very neat. He frequently designates movements "amoroso," and the dreamy, slightly melancholy quality and mood are one of his traits.

This man, from all accounts a gentle

dreamer, was amorous himself, enamored of beautiful sound and beautiful melodies. Much of his symphonic style comes from opera, as indeed the symphony was deeply indebted to the musical theater. At times the substance is plainly the operatic *accompagnato*, and one momentarily expects a soprano or a baritone to enter. This is of course equally true of Christian Bach and the young Mozart; the classical symphony reached its maturity when this *accompagnato* was fully converted to symphonic use. But Boccherini also liked the concerto and inserted long solos into his orchestral movements, sometimes at the most unexpected places.

No two of these six symphonies in Op. 12, recorded in its entirety for the first time, are alike. No. 1, in D, has a fine introduction with gorgeous sonorities from the divided strings, but the Allegro is formula music and the cadences are too frequent. Though the Menuetto amoroso is indeed that, there must have been a lovers' quarrel too, because it is interrupted by noisy disputations. The Andantino is pleasant serenade music, and the finale is a bouncing movement in sonata form.

No. 2, in E flat, is almost a *sinfonie concertante*; the horns, violins, and cellos have elaborate solos, complete with cadenzas—and what solos! The violins climb out of sight while the cellos move into their vacated territory and the horns almost into the trumpet range. This is an unusual and very entertaining piece of music, once more attesting to Boccherini's originality. The Grave is serious and a bit mysterious, with those accomplished violin and cello soloists meandering chromatically, followed without pause by the fine last movement.

A very beautiful first movement opens No. 3, in C. It is not unlike—and worthy of—Mozart's earlier symphonies, yet it is doubtful that Boccherini knew any of them. The Minuet is again something that only this maverick could conjure up. It is a march (though in three-quarter time), then a concerto, then a bit of folk music; there is no formal plan—this is sheer fantasy, and the composer ends the movement when he feels like it. The final Presto is also pretty fantastic, though it has the vague outlines of a sonata.

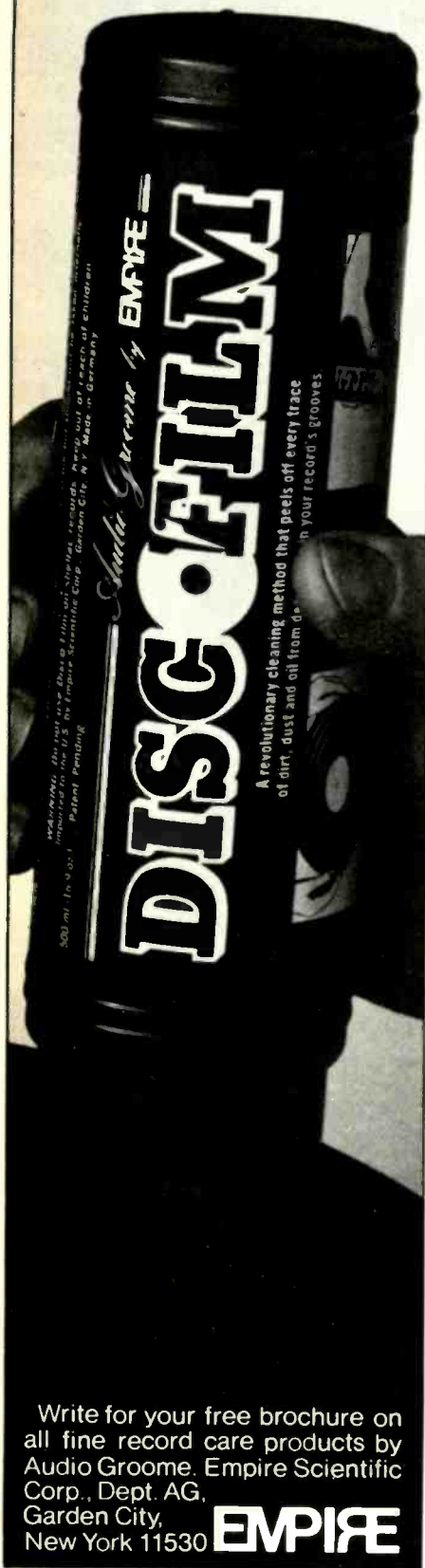
No. 4 has a real D minor introduction, searching and serious, followed by a furiously symphonic Allegro, but the tone remains solemn; Boccherini can summon heroic-dramatic accents, if infrequently. The finale begins in the same vein as the first introduction, being a pure operatic scena. The Allegro into which it leads borrows the first six measures from the finale of Gluck's dramatic ballet, *Don Juan* (1761), but Boccherini considerably enlarges Gluck's scope. This is probably a program symphony—perhaps a little puzzling without our knowing the underlying scenario, yet affecting.

No. 5, in B flat, is the least personal of



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the set precisely because Boccherini relies too much on *accompagnato* figurations. But the Minuet is nice serenade music, and the rambunctious finale is fun to follow.

No. 6, in A, begins with the famous *premier coup d'archet*—a resounding tutti with multiple stops in the violins—that the audiences at the Concert Spirituel in Paris always expected. Mozart once fooled them by beginning pianissimo, then just when the protests were due to become vocal he suddenly cut loose, to the delight of the listeners. Boccherini reverses this procedure. He does start out with a raw tutti, and the traditional beginning would indicate a bustling Allegro in the offing, but he immediately switches to his delightful lyric writing. The Larghetto pours out heartfelt music; the world is at peace, and Boccherini can see nothing but beauty. The beginning of the Minuet still finds him musing, and the movement gets to be a little too long, but the finale is a very interesting and original piece. There is an imposing solemn introduction, then the composer repeats the first movement, picking it up at the suitable moment in the tonal scheme—surely one of the first attempts at cyclic sonata form.

Raymond Leppard's performance is refined, solid, precise, and full of delectable shades of color, dynamics, and rhythm. He sometimes tinkers with long-departed composers' scores, but he is a highly competent musician, and it seems that this time he permitted Boccherini to emerge unscathed. The New Philharmonia is in close rapport with its conductor, the violin, cello, and horn soloists are excellent, and the sound leaves nothing to be desired. P.H.L.

BRAHMS: Concerto for Violin and Orchestra, in D, Op. 77.

Isaac Stern, violin; New York Philharmonic, Zubin Mehta, cond. [Andrew Kazdin, prod.] COLUMBIA M 35146, \$7.98. Tape: MT 35146, \$7.98 (cassette).

TCHAIKOVSKY: Concerto for Violin and Orchestra, in D, Op. 35; Meditation, Op. 42, No. 1.

Isaac Stern, violin; National Symphony Orchestra, Mstislav Rostropovich, cond. [Andrew Kazdin, prod.] COLUMBIA M 35126, \$7.98. Tape: MT 35126, \$7.98 (cassette). Available for a limited time with X prefix at special price.

Stern's continuing quest for new repertory has led to valuable first recordings of interesting concertos by Rochberg and Penderecki (M 35149 and 35150, reviewed in this issue), but his discography is not enhanced by his third go at the Brahms concerto and his fourth Tchaikovsky (the latter including an unreleased version with Bernstein and the New York Philharmonic).

In the Brahms, the solo line sounds wiry and acidulous, partly due to what seems

like unusually close miking. There is also a pervading hectic tenseness in the pacing and shaping of phrases, and the New York Philharmonic's contribution fluctuates between blandness and strident aggressiveness. Mehta appears for the most part content merely to accompany, to the detriment of Brahms's carefully wrought concertante detail. This is a far cry from the adroit pacing, patient execution, and creamy tone of the Stern/Ormandy edition (MS 6153 and a myriad of other packagings); even the slow-moving, overly lush early-Fifties version with Beecham had infinitely more to offer musically.

In the Tchaikovsky, much of Stern's erstwhile lyrical warmth remains along with some of his tonal beauty—he is heard here at a more judicious distance. A certain labored caution has, however, crept into his execution of some technically demanding episodes. Rostropovich takes an almost opposite tack from Mehta, "clarifying" passages that need only straightforward exposition and injecting "personality" into every tutti. The National Symphony lacks the last degree of tonal left; the blare of the trumpets only points up the scrawniness of the strings.

On the plus side are the limited-time special price and the inclusion of the *Meditation* (originally intended as the concerto's slow movement) in a cogent, winning performance. Stern, incidentally, reopens a few of the frequently heeded cuts in the concerto's third movement. H.G.

BRAHMS: Ein deutsches Requiem, Op. 45*; Variations on a Theme of Haydn, Op. 56a.

*Kiri Te Kanawa, soprano; *Bernd Weigl, baritone; *Chicago Symphony Chorus, Chicago Symphony Orchestra, Georg Solti, cond. [Ray Minshull and James Mallinson, prod.] LONDON OSA 12114, \$17.96 (two discs, automatic sequence). Tape: OSA 5 12114, \$17.96 (two cassettes).

Solti recorded the Brahms *German Requiem* once before—an early-Fifties Capitol album that constituted the sole commercial documentation of his tenure with the Frankfurt Opera. It was a fervent, discerning, unaffected performance, brightly recorded for its time, and it had a splendid pair of soloists in Lore Wustman and Theo Adam. The new version is also outstanding, but the performance is very different. Part of the difference is sonic: The recording is decidedly more massive than its spare, keen predecessor. Though detail emerges with far greater clarity than in, say, Solti's Beethoven *Missa Solemnis* (OSA 12111, September 1978), certain instruments such as the harp in the first movement registered with more audacity in the older set. The London engineering may also have something to do with the fact that Solti's tempos seem consid-

erably broader than before. Thanks to the distinction of the Chicago Symphony, phrasing remains alert and cleanly drawn.

Solti is often a man for splashy, punched-out effects, but here he appears genuinely involved in the spiritual essence of this music. He doesn't search for detail as Klemperer did (note, for example, the brass chording in the dirgelike second movement), yet he doesn't slight it either (the syncopes in the fourth movement are as audible as in the two most recent Karajan recordings).

The soloists are as right for the kind of reading Solti gives today as his previous pair were then. Kiri Te Kanawa is a heftier, less flutelike soprano than Wustman, with a winning combination of purity and robustness. Bernd Weikl's is not the darkest sound ever heard in this music, but his mellifluous baritone has an attractive richness and ease. The real star of the performance may be the Chicago chorus, which never fails to give the music superb blend, tensile line, and sense of direction. In sum, Solti's splendid *German Requiem* is competitive with the best, providing more comfortable listening than many of the more churchly performances.

I find the *Haydn Variations* less appealing. Solti drifts between turgidity and frenetic extroversion. The ritards at the ends of some of the slow variations are undoubtedly intended to communicate repose and profundity but instead further the impression of amorphousness. And whether the music is slow (Variation IV) or fast (Variations V and VI, which are rushed off their feet—Toscanini tempos without Toscanini's impetuosity and control), the playing strikes me as decidedly unrhymic; indeed, ensemble is momentarily amiss in the second half of Variation VI. Finally, the sound is overresonant for this linear music: The horns in climaxes are robbed of their burr; woodwinds and strings are smoothed together listlessly, with timpani reduced to mush. H.G.

BRAHMS: Symphony No. 1, in C minor, Op. 68.

Vienna Philharmonic Orchestra, Zubin Mehta, cond. [Ray Minshull, prod.] LONDON CS 7017, \$8.98. Tape: CS5 7017, \$8.98.

BRAHMS: Symphony No. 2, in D, Op. 73.

New York Philharmonic, Zubin Mehta, cond. [Andrew Kazdin, prod.] COLUMBIA M 35158, \$7.98. Tape: MT 35158, \$7.98.

Mehta's Brahms is quite consistent in these performances. He favors leisurely tempos, which he distends slightly for rhetorical and sentimental effect. He likes more string vibrato and portamento than is the norm nowadays. Phrase units are short, and I don't detect any overall plan of climax building within movements. Voice leadings happen serendipi-

tously, as one or another amiable detail wanders out of the general gathering.

It's hard to say which orchestra fits this approach better. When the Vienna fiddles sob, they seem to be doing what comes naturally, and Decca/London casts a plush and agreeable haze over the proceedings. The drier New York violins sound less than at home with a nineteenth-century style, yet overall discipline is fair and Columbia's bright engineering is pleasingly transparent. A.C.

BRITTEN: Spring Symphony, Op. 44.

Sheila Armstrong, soprano; Janet Baker, mezzo; Robert Tear, tenor, St. Clement Danes School Boys Choir, London Symphony Chorus and Orchestra, André Previn, cond. [Christopher Bishop, prod.] ANGEL S 37562, \$7.98.

COMPARISON:

Lon. OS 25242 (OP)

Britten/Covent Garden

Britten's *Spring Symphony* of 1949 is less a symphony than a song cycle/cantata. As in the *Serenade* and *Nocturne*, if on a larger scale, the text is an anthology of English poetry that ranges from the famous Reading Rota ("Sumer is icumen in") to W. H. Auden's "Out on the lawn I lie in bed." Set for three soloists, boy choir, mixed chorus, and symphony orchestra in various combinations and permutations, the poems are grouped into four larger "movements": lengthy first, slow second, lively third, concluding fourth—thus approximating the general outlines of a symphony, though the mode of development is not really symphonic.

The sequence is artfully arranged for maximum contrasts, the various instruments and voices mixed and matched in ever fresh combinations. Britten's prosody is as always apt and memorable: Who can ever again hear phrases such as Nashe's "Spring, the sweet spring," or Peele's "chopcherry, chopcherry ripe within" except in the rhythm Britten has given them? My only reservation comes at the end of the work: After the grand waltzing uproar (with its cross-rhythmed counterpoint of "Sumer is icumen in") had died down, the "stinger" chord of C major punctuates ("And so, my friends, I cease") without actually resolving.

Competing with a composer's recording, especially when the composer is Britten, must demand a certain fatalism on the part of performers and producers; whatever you do, the reviews will almost certainly refer to "the undeniable authority and authenticity of the composer's own recording." Yet it is good that there should be alternative recordings of such music, that it should not freeze in our memories in but a single realization. I should like to be able to say that this new recording of the *Spring Symphony* is a satisfactory alternative to

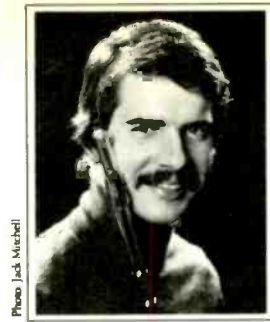


Photo: Jack Mitchell

RANSOM WILSON: FLUTIST FOR THE 1980s, 1990s, AND 2001.

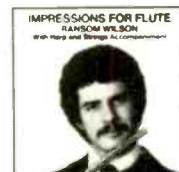
Ransom Wilson has said of the flute, "There is a directness and simplicity about it that allows both player and listener to share in a natural, easy, immediate musical experience. To communicate that way is the great joy of my life."

Obviously, he is finding a great deal of joy. And giving a great deal.

His first album for Angel Records, *Impressions for Flute*, features his own arrangements for flute, harp and strings of works by Ravel, Fauré, Satie, and Poulenc. *Stereo Review* called it "a total delight."

His second album teams his flute with The New Koto Ensemble of Tokyo in four Vivaldi concertos. It is an exciting tribute to his innate musicianship at 28.

The New York Times has called him "an exceptional virtuoso" and "bravura flutist." *The Los Angeles Times* wrote of his "liquid, honeyed timbre, his capacity for suave, expansive phrasing and breath control that mocks such frail commodities as the human lung."



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Circle 41 on Page 125

Britten's own 1960 recording—especially because the latter was deleted from the U.S. catalog several months back.

But it really isn't. The solo trio is not well matched: Sheila Armstrong's whitish soprano doesn't hold its own as the melodic line is passed back and forth in "Spring, the sweet spring," nor does she make her words very clear (later on, her patrician inflection of the "dirty, driving boy" is clear enough, amusingly incongruous). Robert Tear does his customary Peter-Pears-sound-alike routine, and it may strike you as plausible until you compare it with the original, discovering how much tonal chiaroscuro, subtlety of phrasing, vividness of spirit, and sheer vocal control has been lost in the copy. Janet Baker pronounces and phrases with distinction, but she isn't really the alto that the score asks for and the lower reaches of the writing require.

Chorus and orchestra are proficient, but hardly any phrase is shaped with the specificity or tensile strength that informs Britten's own performance. Though the new recording is smoother (the choral climax of the introduction doesn't torture the stylus as much as on the London disc), it has not as much clarity and impact: The oboes have less salt in them at the start of "The Driving Boy," the murmuring counterpoints under "Out on the lawn" aren't as well defined. It's a generalized, soft-edged realization of the work that fails to bring to life all its richness and contrast. If you cannot locate a copy of the London disc, perhaps your friendly importer can obtain English Decca SXL 2264. **D.H.**

BRUCKNER: Symphony No. 6, in A.
 Chicago Symphony Orchestra, Daniel Barenboim, cond. [Wolfgang Stengel and Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2531 043, \$8.98. Tape: 3331 043, \$8.98 (casette).

COMPARISONS:

Phi. 6500 164 Haitink/Concertgebouw
 Lon. CS 6880 Stein/Vienna Phil.

Daniel Barenboim has always been a conductor for pulling out all stops. Abetted by the weighty and aggressive Chicago Symphony and DG's close, brass-prominent perspective, he gives full due to the juggernaut violence of the outer movements and scherzo of the Bruckner Sixth. He doesn't slight the Adagio either, making the most of that sublime moment, the dirgelike episode first occurring at D in the Nowak score. Barenboim's emphatic intensity is apposite to that vision of devastation.

Still, in the adagio an excess of portamento from the Chicago strings pours the warmth on too oozingly. Surely Haitink errs in the opposite direction, toward a cool stand-offishness; for me, Horst Stein's splendid version strikes the best balance of affection and

delicacy. When it comes to the stalking tread of string accompaniments (i.e., the violins' repeated eighth-note figures in the first movement or the basses, staccato quarter-note support for the scherzo), Haitink's Concertgebouw reveals a swagger and bite that eludes Barenboim's forces.

For the rustic warmth of the scherzo's trio and for the flexibility and ardor displayed elsewhere, Stein remains my favorite. Philips and London offer a degree of breathing space in the acoustic, so that climaxes are less overbearing and details often better articulated than in the new DG, which does, however, manage the slow movement without a side break. **A.C.**

BRUCKNER: Symphony No. 9, in D minor.

Leipzig Gewandhaus Orchestra, Kurt Masur, cond. [Reimar Bluth, prod.] VANGUARD VSD 71245, \$7.98.

Munich Philharmonic Orchestra, Siegmund von Hausegger, cond. PAST MASTERS PM 13, \$7.98 (mono) [from HMV/VICTOR originals, 1938].

COMPARISONS:

Lon. CS 6462 Mehta/Vienna Phil.
 Phi. 835 381 Haitink/Concertgebouw
 Ang. S 37287 Giulini/Chicago Sym.

Siegmund von Hausegger, conductor of the Munich Philharmonic from 1920 to 1936, was in the forefront of the modern Bruckner revival, even giving a comparative pair of performances of the Ninth in the original and in the Loewe revision. The original won, and the recording he made of it some years later is here reissued on LP. The skillful dubbing includes the scherzo's da capo in its proper place, which will be a relief to 78-rpm collectors who remember having to replay the side containing the scherzo after that with the trio. In fact, the LP fits the whole second movement on Side 2, without the turnover on so many single-disc versions.

Unfortunately, Hausegger's interpretive skill doesn't match his historical importance. I find the "expressive" tempo modifications disruptive (e.g., the *Luftpause* for the first violins' *innig* passage at bar 109 of the first movement, and the broadening of the bleak final pages of the Adagio). The orchestra gets more vague and slipshod in articulation and ensemble, the faster the notes; nowadays, particularly on records, we are hard put to accept the clumsy horn playing at bar 366 in the first movement or the virtual inaudibility of the viola shudders under the horns between B and C in the finale.

In the new Masur recording, the Leipzig Gewandhaus Orchestra maintains clean intonation, sturdy rhythm, and a warm and stylish sound for this music. In almost every way, this is a performance on the order of au-

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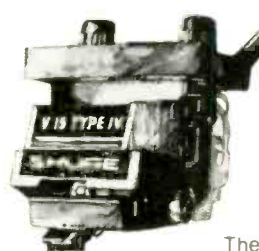
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Siegmund von Hausegger
A Bruckner pioneer

thority and unostentatious musicality noted in these performers' Bruckner Fourth and Seventh (reviewed in their three-disc Eurodisc coupling in November 1977 and now available on Vanguard single discs—VSD 71238 and 71242, respectively).

Still, I am hesitant to recommend Masur's Ninth for the collector wanting a single performance. My long-established favorites, Mehta's and Haitink's, remain undimmed in their musical and sonic attractions, and the recent Giulini is a performance of impressive majesty and virtuosity. Masur's somewhat pressured, if pleasantly dancelike, tempos give short shrift to the music's soaring nobility in the finale and in the *langsamer* passages of the first movement. I also miss the last measure of virtuosity from the Gewandhaus, as in the big first-movement climax (just before 2), where the cackling sixteenths of the first and third trumpet are conveniently slurred, or in the scherzo at F, where the first violins' spiccato lacks giddy brilliance.

The East German recording is a little dry and undernourished compared to the warmth and fullness of the Mehta and Giulini versions—or of the Barenboim/DG (2530 639), an honorably mentionable performance. A.C.

CHOPIN: Concerto for Piano and Orchestra, No. 1, in E minor, Op. 11.

Krystian Zimerman, piano; Los Angeles Philharmonic Orchestra, Carlo Maria Giulini, cond. [Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2531 125, \$8.98. Tape: 3301 125, \$8.98 (cassette).

COMPARISONS:

Sera. 60007 Lipatti, orch.
Sera. S 60066 Pollini, Kletzki/
Philharmonia

CHOPIN: Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21. SCHUMANN: Concerto for Piano and Orchestra, in A minor, Op. 54.

Martha Argerich, piano; National Symphony Orchestra, Mstislav Rostropovich, cond. [Cord Garben and Rudolf Werner, prod.] DEUTSCHE GRAMMOPHON 2531 042, \$8.98. Tape: 3301 042, \$8.98 (cassette).

Zimerman's recording of the Chopin E minor Concerto is perhaps this exciting young artist's most successful effort to date. (And there is a live-performance tape in circulation that, according to one report, is even better.) The microphones have caught his clear fingerwork at sufficient distance to permit an aura of atmosphere and feathery delicacy with no loss of clarity. Although the pianist allows himself more rhythmic leeway than Lipatti and Pollini did in their recordings, the impression he makes is similar to theirs in its chaste, flowing line and aristocratic mien. This is an exceptionally poised, aristocratic reading, and Giu-

lini's suave, lyrical accompaniment supports him admirably. The Los Angeles Philharmonic's lack of massive weight is no liability in this work; indeed, I find the tonal lightness beneficial to the woodwind/horn lines, which emerge with telling clarity.

I am less convinced about the Argerich/Rostropovich chemistry, and it will take more hearings for my reaction to crystallize. For now, my impression is of two flamboyant temperaments somehow neutralizing each other. This is particularly so in the Chopin F minor Concerto, which is pulled about and periodically whipped to an ostensible frenzy but somehow lacks the dash and excitement of Argerich's most imperious solo work (e.g., the Schumann G minor Sonata, DG 2530 193, and the Chopin preludes, 2530 721). The National Symphony sounds wiry and ill at ease under Rostropovich's exhibitionistic leadership.

The Schumann concerto receives a more conservative and more cogent performance. With its brisk tempos and Argerich's rippling fingerwork, it comes close to rivaling such outstanding recordings as the two by Lipatti (with Karajan, Odyssey 32 16 0141; with Ansermet, London Treasury STS 15176), the Rubinstein/Giulini (RCA LSC 2997), the Moravec/Neumann (Supraphon 4 10 2073), the Solomon/Menges (Quintessence PMC 7055), and the Serkin/Ormandy (Columbia MS 6688 or M 31837). H.G.

CIMAROSA: Requiem.

Elly Ameling, soprano; Birgit Finnilä, mezzo; Richard van Vrooman, tenor; Kurt Widmer, bass; Montreux Festival Chorus, Lausanne Chamber Orchestra, Vittorio Negri, cond. PHILIPS 9502 005, \$8.98 [from 839 752, 1969]. Tape: 7313 005, \$8.98 (cassette).

In his own time, and almost to our century, Domenico Cimarosa (1749–1801) was considered second only to Mozart. Among his many admirers was Goethe, who was so fond of his melodies that he wrote poems to fit some of them. His operas were performed from Naples to St. Petersburg, yet while his memory as an opera composer is fresh and—paralleling the case of Bellini—the famous *Secret Marriage* is now being joined by rediscovered siblings, his many other works, instrumental and sacred music, are almost totally unknown.

The C minor Requiem Mass here reissued was composed in 1787, before *Il Matrimonio segreto*, while Cimarosa was in the service of Catherine II of Russia. Though not an outstanding work, it is beautifully composed and engaging. Construction, harmony, and counterpoint are simple and follow the customary southern Italian models, but euphony and accomplished vocal writing reign everywhere. Occasionally things are a little stop and go, yet there is skillful use of what we may call

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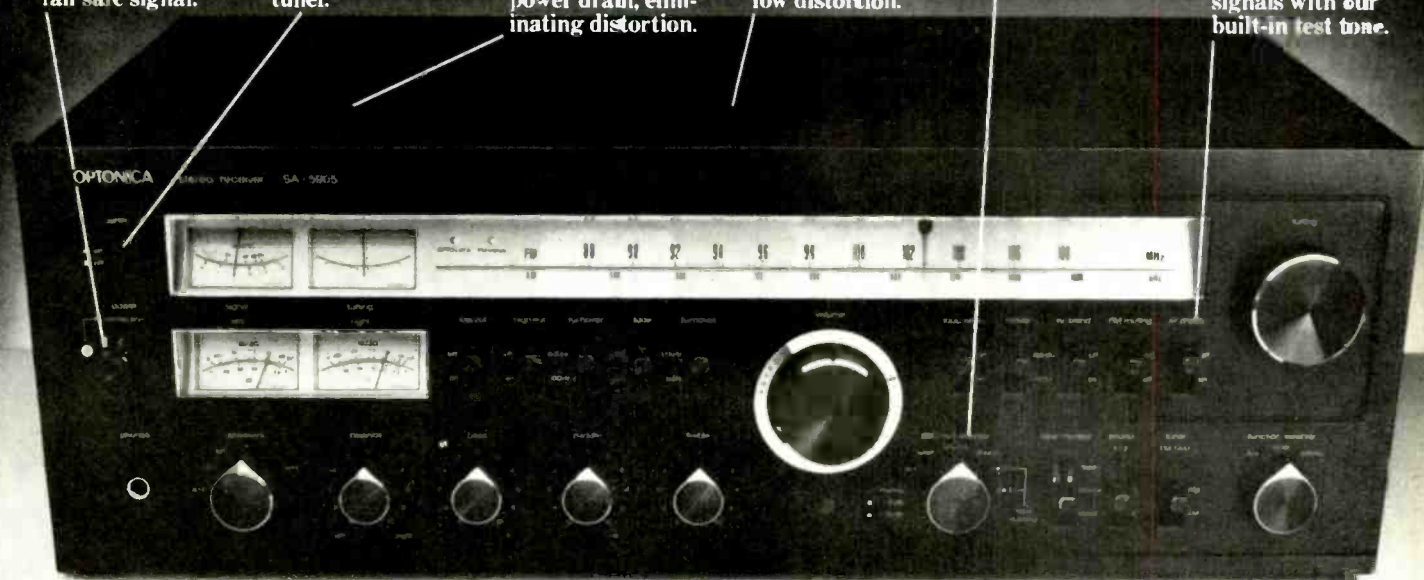
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The Tokyo Quartet—Debussy and Ravel with remarkable finesse

leitmotifs in the ritornels. Toward the end the texture becomes more and more polyphonic, and the "Cum sanctis tuis" is a fugue, but it won't scare anybody away. It is most interesting to watch a breveted opera buffa composer move in this different milieu with such assurance, but then, we know so little about this era's Italian music that whenever something like this is unearthed we are astonished.

The performance is extraordinarily accomplished, and so is the recording. Elly Ameling and Birgit Finnilä are a delight to hear; especially attractive are their entrances on high notes, always in dead center, without hesitation, and with a full and rounded tone. Tenor Richard van Vrooman and bass Kurt Widmer are several notches below their level; they are not very conspicuous, however, and the women and the excellent chorus carry the day. Conductor Vittorio Negri, too, is in top form; he keeps the orchestra at all times intimately coordinated with the singers, he has an acute feeling for the right dynamic level, and his phrasing and tempo modifications bespeak a discerning musicianship.

The notes, though brief and anonymous, are not bad, but is it not about time that whenever such unusual works are recorded we should be told what score was used and what the editor did with it? "Edited by Negri" does not mean anything. Archiv always gives all pertinent information. For that matter one might wonder what this work from the height of the classic era is doing in Philips'

new series, "The Living Baroque." Just listen to the "Recordare" or the Agnus Dei; if that is baroque music, Rachmaninoff is medieval. P.H.L.

DEBUSSY: Quartet for Strings, in G minor, Op. 10. **RAVEL:** Quartet for Strings, in F.

Tokyo Quartet. [Steven Epstein, prod.] COLUMBIA M 35147, \$7.98.

If the Tokyo Quartet hasn't anything completely "new" to say about the Debussy and Ravel quartets, it does unfold their elusive beauties, magic, and inner meaning just a little bit differently from the estimable competition. The playing has remarkable finesse, at the same time pressing forward with terrifying urgency (e.g., in the finale of the Debussy or the ending of Ravel's scherzo). Leader Koichiro Harada's slightly wiry vibrato may not be to all tastes, but there is nothing crude or edgy in the instrumental texture, which is always clean and translucent. Tempos are subject to wide variation, but they intuitively fit the contours of the music, and discipline is maintained.

Columbia's sonics strike a pleasing balance between RCA's dry, close perspective for the Guarneri Quartet (ARL 1-0187) and DG's dewy but gorgeous haze for the LaSalle (2530 235), my other favorite recordings. A.C.

FAURÉ: Sonatas for Violin and Piano:

in A, Op. 13; in E minor, Op. 108.

Arthur Grumiaux, violin; Paul Crossley, piano. PHILIPS 9500 534, \$8.98.

The chamber music of Fauré is seriously underrepresented on discs. While we should be grateful for the Vox and Musical Heritage Society anthologies, the performances therein are uncompetitive with the best that have been, or could be, made available. Many of the pieces cannot be bought separately, and good individual versions tend to leave the catalog quickly. This is an utter shame, as the level of Fauré's writing for various instrumental combinations yields nothing in mastery to the comparable (and much more frequently presented) literature of Brahms.

The A major Violin Sonata begins with a surgingly impassioned movement and concludes in a mood of regretful serenity that builds to moments of defiance. Along the way come a scherzo with delightful imitation effects between the players and a trio of long-breathed ardor. In the later E minor Sonata, the darker, more enigmatic Fauré of the outer movements frames an Andante of unstinting nobility. The composer's thematic invention, terseness of construction, and feeling for the violin-piano combination are on the highest level.

The new Philips recording is the best coupling of the sonatas I've heard since the mid-Fifties Francescatti/Casadesus on Columbia. Pianist Paul Crossley doesn't quite have the ungrateful lines of the E minor's first movement, or the tricky scherzo of the A major, as knowingly in his fingers and head as Casadesus did, but he doesn't cramp Grumiaux' style, which combines supreme aristocracy with deep understanding and technical panache. Grab this disc while you can. A.C.

FIBICH: Symphony No. 2, in E flat, Op. 38.

Brno State Philharmonic Orchestra, Jiří Waldhans, cond. [Jan Vrána, prod.] SUPRAPHON 4 10 2165, \$8.98 (SQ-encoded disc).

His once popular opera *The Bride of Messina* has faded into oblivion, and the name of Zdeněk Fibich is all but forgotten. Yet this second of his three symphonies can survive comparison with those of several recognized masters. Born in Czechoslovakia in 1850, Fibich studied in Prague and Leipzig (piano with Moscheles and theory with Richter), then returned home to become conductor at Prague's National Theater and director of the Russian Church choir. Opera was his first love; he wrote seven works for the stage, the last three of which set librettos by his mistress, Anežka Schulzová.

Written in 1893, seven years before

Fibich died at the age of fifty, the Second Symphony was a love song to Anežka. The free-wheeling spirit of this music's best moments flatters the writer's emancipated womanhood; this is the kind of grand-scale Romanticism that makes one want to stretch weary muscles, shake off all cares, and walk happily into the proverbial sunset. The problem is that, much as he seems to have wanted to, Fibich could not sustain the emotional highs. The symphony's structure is too fragile to support the weight of the material; the longest of the four movements, the first, runs less than ten minutes before it tires of varying the proud if simplistic leitmotiv and halts rather precipitously.

The use of the leitmotiv, which threads its way through the entire work, was his conscious tribute to Wagner. It makes sense, then, that the ghost of Bruckner is conjured in many of the Second Symphony's passages. But the facile Fibich lacked the depth to do much more than refer to the works of either of his elders. Even when the Brucknerian specter appears most vividly in this symphony, one is left with the impression that Fibich was being stubborn in his use of repetitions and with the suspicion that he was not entirely sure where he wanted his music to go.

Mendelssohn comes to mind in the symphony's lighter phrases, especially in connection with the blocky melodic outlines and the use of winds and brass. Fibich's language may, in fact, have been endowed with more Mendelssohnian grace than this recording indicates. The performance by Jiří Waldhans and the Brno State Philharmonic has more patriotism than elegance, and the engineering has left the orchestral sound tubby, heavy, and dull. K.M.

MARTINU: Various works—For a feature review, see page 106.

MOZART: Idomeneo, K. 366.

CAST:

Elektra Julia Varady (s)
 Ilia Edith Mathis (s)
 Idomeneo Wieslaw Ochman (t)
 Idamante Peter Schreier (t)
 Arbace Hermann Winkler (t)
 High Priest Eberhard Büchner (t)
 Voice of the Oracle

Siegfried Vogel (bs)

Walter Taussig, harpsichord; Leipzig Radio Chorus, Dresden State Orchestra, Karl Böhm, cond. [Werner Mayer and Eberhard Geiger, prod.] DEUTSCHE GRAMMOPHON 2740 195, \$31.92 (four discs, manual sequence). Tape: 3371 043, \$26.94 (three cassettes).

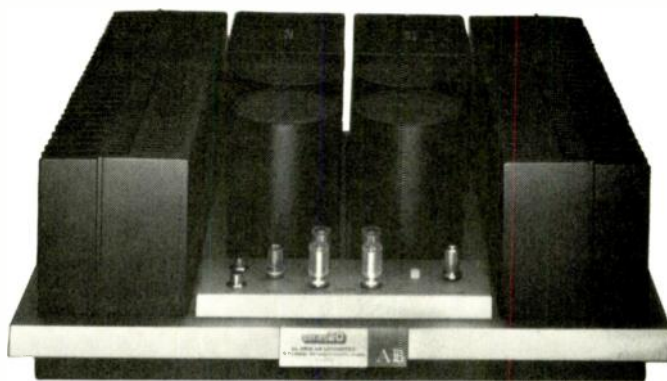
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 Phi. 839758/60 Davis/BBC
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Mozart's *Idomeneo* is a noble and affecting tragedy in music. Modern opinion ranks it among the greatest such works of the eighteenth century—a status not accorded by its own time. Well received at its Munich premiere in 1781, *Idomeneo* was not taken up by any other theater in Mozart's lifetime, and by few in subsequent decades. Soon enough, it seems to have been regarded as an obsolete antique, and as early as the 1840s people began making "adaptations for the modern stage." With rare exceptions, the infrequent

performances of *Idomeneo* during the next hundred years employed some bowdlerization or other.

The most celebrated of these, devised by Richard Strauss and Lothar Wallerstein, was unveiled in Vienna in 1931, to celebrate the opera's 150th birthday. The same year, Ermanno Wolf-Ferrari and Ernst Leopold Stahl made a version for Munich—which is, oddly enough, where the substantial representation of *Idomeneo* on records begins, for the Wolf-Ferrari *Fassung* endured in the Munich reper-



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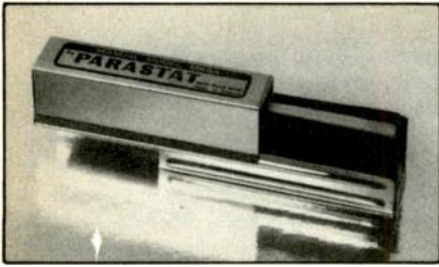
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tory long enough to be preserved on a wartime German radio tape and later issued as a Mercury recording. I never heard this set, now long out of print; since it filled but two LPs, Mozart's score must have been treated rather drastically.

Since then, five more recordings of the opera have been made. None of them uses an explicit "adaptation" of that sort, but each of them represents an "edition," a selection from among the material left by Mozart. In this respect, and in the style of the performances themselves, these recordings, by and large, tell us as much about recent attitudes to *Idomeneo* on the part of performers and listeners as they do about Mozart's opera itself.

During the past three decades or so, we have gradually come to understand better—thanks to direct experience replacing mere historical hearsay—the nature of eighteenth-century tragic opera, its way of progression by means of isolating and elaborating in music a succession of emotional conditions and responses, rather than by setting up interactions of character and accumulations of tension. *Idomeneo* is more than the usual *opera seria*, to be sure. It stems from a Mannheim-Munich tradition that placed considerable emphasis on chorus and ballet. And it stems from Mozart in the full flush of his mature powers: The orchestral writing is uncommonly rich in invention and detail; the powerful ensembles break down some of the genre's conventional stiffness of interaction; the use of transitions between numbers, motivic interconnections, and key relationships integrates the entire score on an unprecedented scale and in dramatically effective ways. For all that, the work still belongs to its century: The climactic sacrifice scene depends for its effect on solemnity rather than upon the dramatic intensity that later composers, in a less formal idiom, would learn to distill.

This growth of understanding has not proceeded in a straight line, however. Not all conductors and producers are yet willing to take eighteenth-century opera on its own terms, in its own dimensions; besides seeking to accommodate it to modern conceptions of length, they sometimes also try to "tighten it up." The temptation to tamper with *Idomeneo* is certainly encouraged by the historical evidence that Mozart himself was not entirely satisfied with his opera. It underwent revision during the Munich rehearsals. Later, other alterations were considered should it be accepted for performance at the Vienna Opera; it wasn't, but Mozart did write two fresh numbers for a private Viennese performance in 1786, and made the adjustments necessary to fit the role of Idamante, originally a castrato part, to the tenor range.

These changes alone furnish a variety of alternatives, even if free enterprise is not brought into play. Here are some of the neces-

sary decisions (the numbering is that of Daniel Heartz's score for the New Mozart Edition):

No. 10a, "*Se il tuo duol*," an aria for Arbace, the king's councillor—an obligatory part in Munich, because there was a good singer for it in the company, but not a necessary one for the action. In the Vienna performance, this was replaced by No. 10b, "*Non temer, amato bene*," K. 490, an aria with violin obbligato for Idamante.

No. 12a, "*Fuor del mar*," a bravura aria, with much coloratura, for Idomeneo. This was replaced, probably (but not certainly) before the Munich premiere, by No. 12b, a shorter and simpler setting of the same text.

No. 20a, "*S'io non moro*," a duet for Ilia and Idamante. For the Vienna performance with a tenor Idamante, Mozart wrote a new duet, No. 20b, "*Spiegarti non poss'io*," a shorter and more aptly expressive piece.

Three further substantial pieces were omitted in the Munich performances. No. 27a, "*No, la morte io non pavento*," sung by Idamante just before he is to be sacrificed, was dropped because, in Mozart's words, "it is out of place there." No. 29a, "*D'Oreste, d'Aiace*," Elettra's final aria of rage and frustration, was replaced by an accompanied recitative. And No. 30a, "*Torna la pace*," Idomeneo's final invocation of peace and conciliation, went by the boards simply because the third act was too long. Musically, they are all splendid pieces, so singers and conductors have often been minded to restore them.

Because the character of Arbace seems superfluous (Mozart thought so too), his second aria, No. 22, "*Se colà ne' fati è scritto*," is also often dropped, and the lengthy closing ballet, though an integral part of Mannheim-Munich operatic tradition, is rarely performed today. (There are also four alternative versions of the Neptunic oracle, No. 28, but we'll have to ignore that refinement for now.)

In addition to changing the set numbers, Mozart also abridged or rewrote parts of the secco recitative during the Munich preparations; some of this was out of consideration for the limitations of the singers, and so need not be taken as definitive. A good deal could be said about the significance of the recitatives and their various versions, about which (I suspect) many producers don't worry much; assuming that audiences don't understand all that gambling anyway, they just put the facts of the plot in the program synopsis, without worrying about whether or not these are ever uttered from the stage. But that's a subject for another day.

As far as those major alternatives are concerned, the five "authentic" recordings demonstrate clearly the variety of solutions in use; no two are remotely alike. The pioneer Haydn Society effort of 1950, conducted by Meinhard von Zallinger (later issued by Vox, and long deleted), preferred the Munich al-

ternatives (10a, 20a) and the shorter "Fuor del mar"; all three of the last-act arias were retained. Its unique features included the use of a soprano Idamante, the longest version of the oracle, and the inclusion of the ballet music. Strange and clumsy cuts were made in the recitatives, the singing was generally undistinguished, and the tempos frequently missed the point.

The earliest of the still available recordings is the Seraphim set, recorded in conjunction with a 1956 revival of the celebrated 1951 Glyndebourne production. Both Arbace arias are omitted, but No. 10b is not sung either. A curious composite is made from the two versions of No. 12; No. 20b is preferred, and all of the last-act arias are included. Internal cuts are made in many of the set numbers as well as in the recitatives; more about this later.

Colin Davis' Philips recording omits Nos. 10a and 10b, 22, and 27a; the Munich duet (No. 20a) is preferred, and—uniquely—the long version of No. 12. The fullest text among the stereo recordings is offered by Schmidt-Isserstedt's Electrola set. Nos. 10a, 12b, and 20b are preferred and No. 27a is slightly abridged (there are some odd cuts in the recitatives, and other anomalies in the text). This is the only recording to offer both of Arbace's arias complete.

Karl Böhm's new recording is the first to be able to claim that it's based on Hertz's 1972 edition—from which, however, it departs almost as frequently as any of the other recordings departed from the old edition. The English-language essay in the booklet is non-committal about what is being played, suggesting that the author had not heard the records; the essay in the other languages asserts that the recording is based on the 1786 "Vienna version," which is slightly misleading—there was indeed such a version, but, aside from the two new pieces, we don't know precisely which Munich pieces were played, which omitted at that 1786 Vienna performance. What Böhm does, in fact, is perform those two new pieces (Nos. 10b and 20b), use the short version of No. 12, and, among the third-act arias, omit both No. 27a and No. 30a.

Though not necessarily the decisions I would prefer, these are historically defensible. "Non temer, amato bene," a fine piece on its own, seems out of keeping with the opera's more austere style, and the solo violin adds an irrelevant note of display. Though few Elettas will agree to sacrifice their sizzling final aria (No. 29a), it does unbalance the opera's conclusion if it is included when No. 30a is omitted—you have this enormous and vivid chunk of irate soprano, then very little of the magniloquent tenor to bring you back to the proper concluding frame of mind. Böhm further aggravates this problem because—one of the positive effects of using Hertz's edition—

he gives us for the first time the correct (and longer) accompanied recitative preceding Eletttra's aria, which got pied in the older editions. And then he aggravates it still further because Idomeneo's surviving final speech is trimmed by about a third through internal cutting.

Which is only the last chapter of a melancholy tale: In Böhm's *Idomeneo* nine of the opera's set numbers are thus mangled. The Vienna "Non temer," for example, is reduced by a fourth (there are several complete record-

ings by sopranos—most recently, Judith Blegen on Columbia M 35142). Mozart's shorter version of "Fuor del mar" isn't short enough for Böhm, who deguts it so that some material is "recapitulated" without ever having been heard in the exposition. From the historical evidence, Mozart didn't cut this way; if the opera was too long, he tossed out a whole aria (or, on occasion, trimmed strophic pieces—but formally that's another matter, of course).

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Circle 31 on Page 125

for the abridgments? Well, the music on these four discs comes to just over 170 minutes—ten minutes less than Böhm's recent *Don Giovanni*, which fit onto three discs. Both Mozart and the consumer are getting short measure here, I think.

It will be recalled that one earlier recording indulged in similar internal cuts: the Seraphim set. Though John Pritchard conducted that recording, I assume that its musical text is basically that devised by Fritz Busch for the original 1951 performances (the excerpts recorded under his direction in 1951 do not contradict that assumption: Victor LHMV 1021, later Electrola E 80722, both long unavailable). And I consider it germane that Busch (1890–1951) and Böhm (b. 1894) belong to the same generation; though their performances, and the textually more intact one of Hans Schmidt-Isserstedt (1900–73), are in certain respects quite divergent, when compared with the performance of Colin Davis (b. 1927) they can be clearly perceived as sharing a basic interpretive approach. That approach is perhaps best defined in terms of aspiration: The older conductors are apparently inured to regarding *Idomeneo* as more an oratorio than an opera, more contemplative than dramatic.

Davis, quite clearly, thinks otherwise, and his performance is different, from the very first bar: rhythmically tauter, more vigorously accented, more forcefully phrased than any of the other recordings. Ilia's first *accompagnato* moves decisively into the cadential formula that begins the aria, the irregular opening phrases of which sound logical only as scanned by Davis (so that the *sforzando* chords sound like real destinations rather than mechanically imposed emphases). Another example: After *Idomeneo* comes ashore and dismisses his retinue, there is a simple cadential phrase in the strings; in most performances it just lies there, but Davis makes it vividly expressive, an expansive preparation of the king's next line, "*Tranquillo è il mar.*"

I don't really think the older conductors incapable of giving such a performance had they imagined the work suited to it—but the training and prejudices of their generation precluded entertaining the possibility that *Idomeneo*, though not dramatic in the fashion of *Don Giovanni* or *Fidelio*, is nonetheless made up of much powerfully theatrical and expressive music. Of course their performances contain things of value, just as Davis' has moments that don't work (e.g., Elettra's second-act aria, a difficult piece at best, limps rather than lilts). But the fundamental difference is decisive, to my ears.

Among the older-style performances, and quite aside from its reprehensible cuts, I would not be able to rank the Böhm very high. Most of it limps along at sleepy tempos, and even when they are not too slow, they are underarticulated, played with little alertness.

There are some scrappy bits in the playing, and some curious balances: At the start of "*Fuor del mar,*" the winds manage to cover the brass, and the chorus is often swamped by the orchestra. The recitatives are stiffly articulated by loud, banga harpsichord chords—a Spartan continuo indeed.

Few of the singers in any of these recordings cover themselves with distinction; if the Glyndebourne set still retains interest, that is because the singing of Sena Jurinac and Léopold Simoneau has rarely since been matched. For Böhm, Edith Mathis is a poised and sweet-sounding Ilia; her singing of "*Zeffiretti lusinghieri,*" the scales taken smoothly, without aspirates, is the best thing in this set.

The problem with Elettra is that most sopranos who can cope with the first and last arias come to grief in the lyrical "*Idol mio*" and in Elettra's contribution to the subsequent "*Placido è il mar*" chorus. Julia Varady is no exception, though I'm bound to say that others are still less successful here (including, surprisingly, Edda Moser in the Electrola set).

With only one aria ("*Vedrommi intorno*") left intact, Wieslaw Ochman faces fewer challenges than any other *Idomeneo*; this may be fortunate, since he evidently doesn't have much flexibility. He does very well, however, with the solemn invocation to Neptune in the last act, a passage evidently more difficult than it looks, to judge from the grief to which George Shirley (Philips) and Nicolai Gedda (Electrola) come in their attempts. Ochman's darker tone makes a good contrast to Peter Schreier's *Idamante*—especially desirable in a recording, to clarify their many dialogues. Schreier is so unfailingly musical that I wish I liked his sound better—but it really is not cut out for this quasi-heroic writing; the more lyrical "*Non temer*" doesn't come off either, because Böhm's plodding beat chops every measure into two. The Arbace is capable enough, though not as fluent as was Schreier, who took this role in the Electrola set.

By and large, the merits and demerits of the singing in the Davis recording are not very different, yet the result is vastly more vivid and expressive because sights are higher, energies are more focused. Shirley tackles the long version of "*Fuor del mar*" with vigor and breadth of phrase; he doesn't emerge unscathed, but we have tasted a grander experience than any other recording offers (except Hermann Jadlowker's ancient and abridged—though not simplified—acoustic version in German, of which I don't know a currently available dubbing). The BBC chorus and orchestra cover themselves with glory in this recording, which does not show its age, now ten years or more. One demerit, however, for the inadequate Philips libretto, with only paraphrases, no full English translation; DG gives a good Lionel Salter version, marred by one or two uncharacteristic slips.

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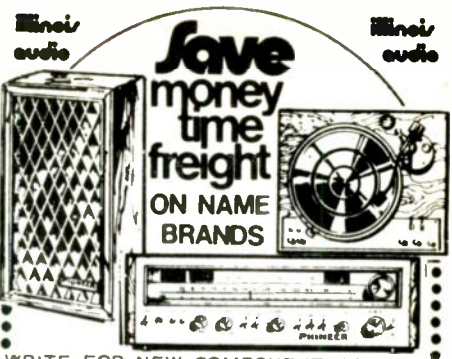


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Böhms recording of *Idomeneo* may be the "newest," chronologically speaking, but it embodies the attitudes and practices of an older generation. Let us hope that the next recording will make better use of Hertz's edition, and that at some not too distant date there will be a recording of the entire score as Mozart composed it—whatever its practical limitations in the theater, that version surely deserves "publication" on records as well as in score. D.H.

PENDERECKI: Concerto for Violin and Orchestra.

Isaac Stern, violin; Minnesota Orchestra, Stanislaw Skrowaczewski, cond. [Andrew Kazdin, prod.] COLUMBIA M 35150, \$7.98.

ROCHBERG: Concerto for Violin and Orchestra.

Isaac Stern, violin; Pittsburgh Symphony Orchestra, André Previn, cond. [Andrew Kazdin, prod.] COLUMBIA M 35149, \$7.98.

With these first recordings of violin concertos by two of the more talented composers of our era, Columbia offers a short course in neoromanticism—a pair of works that cannot possibly offend tradition-oriented ears and might even inspire some conservatives to try out some music more genuinely inventive and more sensitive to the issues of the decade.

This is not to say that either concerto is a weakling; both are, in fact, strong works. To me the Rochberg is the stronger, because it is decisive. The sixty-one-year-old New Jersey-born composer has always known that his heart lay with the Romantics; Penderecki, who is now forty-six, discovered his Romantic tendencies only recently and seems not yet comfortable with them. With the violin concerto and his opera *Paradise Lost* he is, to use the current word, "waffling."

Of the two, the Rochberg also has more immediate appeal. Cut significantly to thirty-eight minutes from the form in which it made its first rounds of the American symphony circuit in 1975 and 1976, the concerto is full of the sweetest kind of Romantic stresses—it makes Berg's violin concerto (now some forty-five years old) sound ragingly avant-garde. Rochberg stays with traditional tonality, melodies, and structure without the least bit of embarrassment. If the Introduction-Intermezzo-Fantasia-Intermezzo-Epilogue plan seems unorthodox, keep in mind that the idea of combining a solo instrument with orchestra has long led composers to theatrical gestures. In Rochberg's case, this has meant a structure that promises the violinist a million-dollar starring role. When Isaac Stern is giving the world premiere and recording the work, there's a lot to be said for providing plenty of cause for his name to appear in large type.

The problems Rochberg seems to face

and deal with in his violin concerto are no more serious on a global scale than those pondered by the nineteenth-century Romantics, and the resolution is charming, with the musical equivalent of kisses and handshakes all around. Penderecki's *Weltanschauung* is much bleaker. The Eastern European heritage holds fast even as the musical idiom is simplified, as Penderecki deals in ominous sounds, where even the most lyrical passages are full of questioning and a sense of longing.

Written for, dedicated to, first performed and recorded by violinist Stern, this 1976 concerto was conceived in several movements but narrowed to one when it threatened to grow like Topsy. Penderecki's unbroken movement is, in fact, divided into three sections, which operate as distinct entities—a shadowy opening idea, a tamer central section, and a concluding scherzo that calls on the ghost of Shostakovich. Even so, the concerto is too long, and I can't imagine audiences not squirming during its thirty-eight-minute course.

That discomfort would probably result not merely from the length of the work, but also from its almost unrelieved aura of sincerity—or would-be sincerity—and from a structure that is vague to the ear. Although the concerto is divided into sections, the composer rambles and skids so much between signposts that the architectural details so needed in a work of this duration are easily overlooked.

Much of the skidding takes place in the form of glissandos, through which Penderecki slides in and out of the 1970s. Always a master of effects, he relies heavily here on slipping of pitches. The symbolism is not subtle; Penderecki is sliding out of the avant-garde into a camp that unabashedly pays homage to Wagner (witness the *Lohengrin* theme in *Paradise Lost*) and, symphonically, to Strauss. But in the violin concerto, as in the opera, he seems unsure of both the old and the new, and until the composer is convinced, the listener won't be.

Nevertheless, it helps the Penderecki work, as well as the Rochberg, to have Stern as deliverer, especially in light of the violinist's own Romantic tendencies, which serve fortunately to underline the composers'. In both cases producer Andrew Kazdin has made what are essentially less-than-first-rate instrumental ensembles sound fully competent and colorful.

André Previn conducts his Pittsburgh Symphony in the Rochberg concerto, which had its world premiere in Pittsburgh in April 1975. Stanislaw Skrowaczewski, the retiring music director of the Minnesota Orchestra, conducts that able group in the Penderecki; the same forces gave the first American performances late in 1977. K.M.

PROKOFIEV: Scythian Suite, Op. 20; Lt. Kije Suite, Op. 60.

Chicago Symphony Orchestra, Claudio Abbado, cond. [Rainer Brock, prod.] DEUTSCHE GRAMMOPHON 2530 967, \$8.98. Tape: 3300 967, \$8.98.

COMPARISON—Scythian Suite:

Col. MS 7221 Bernstein/N.Y. Phil.

COMPARISONS—Lt. Kije:

RCA LSC 2150 Reiner/Chicago Sym.

Col. MS 7408 Szell/Cleveland Orch.

This coupling brings together the opposite polarities of Prokofiev's audacious imagination—the wild and spooky barbarism of the Paris-era *Scythian Suite* and the civilized satire of *Lt. Kije*, written after the composer's return to the Soviet Union.

Hermann Scherchen's 1951 Westminster coupling of these suites was one of the audio sensations of the early microgroove era and still sounds fine. The new DG recording is extremely impressive sonically, but Abbado's performances are less absorbing. Scherchen turned the crudities of his orchestra (the Vienna Symphony) to advantage; the *Scythian Suite* has never since had such raucous power, nor *Lt. Kije* such sidesplitting oafishness.

There is, however, nothing amiss in Abbado's assured and high-spirited readings, although the Chicago Symphony's old *Kije* with Reiner (coupled with a scintillating Stravinsky *Song of the Nightingale*) had purer violin intonation in the stratosphere (i.e., in "Kije's Burial") and more darkly bronzen brasses. The most deft and dapper of all *Kijes* is Szell's, which comes with that work's other "basic library" pairing, Kodály's *Háry Janós Suite*. Bernstein's hard-driving *Scythian*, if less excitingly recorded than Abbado's, is mated to the most judiciously paced Shostakovich Sixth on records. A.C.

RAVEL: Quartet for Strings—See Debussy: Quartet for Strings.

ROCHBERG: Concerto for Violin and Orchestra—See Penderecki: Concerto.

SCHUMANN: Concerto for Piano and Orchestra—See Chopin: Concerto No. 1.

SHOSTAKOVICH: Lady Macbeth of the Mtzensk District—For a feature review, see page 103.

STRAUSS, R.: Ein Heldenleben, Op. 40.

Rainer Küchl, violin; Vienna Philharmonic Orchestra, Georg Solti, cond. [Christopher Raeburn, prod.] LONDON CS 7083, \$8.98. Tape: CS5 7083, \$8.98 (cassette).

COMPARISONS:

Victr. AVM 1-2019 Mengelberg/N.Y. Phil.

Sera. S 60315 Kempe/Dresden State O.

The most provocative aspect of Solti's *Heldenleben* may be the difficult choice between

the Vienna Philharmonic and the Chicago Symphony, with which he recorded *Also sprach Zarathustra*, *Don Juan*, and *Till Eulenspiegel* (CS 6978, August 1976). The use of the Viennese orchestra and Sofiensaal recording locale involves some loss of sonic lucidity, but also the gain of Rainer Küchl's elegantly fine-spun violin solo. Overall, it would be hard to imagine more sumptuous sound than is realized so magnificently here. Yet it's easy to imagine a more tautly muscular, dramatically exciting performance, or one that is more sharply focused and more movingly exalted—in fact, they actually exist in, respectively, the incomparable Mengelberg version of 1928 and Kempe's of c. 1974. Solti's reading, although gloriously rich at times, often seems thick, occasionally unwieldy; it rarely convinces me that he is urgently and fully involved. R.D.D.

TCHAIKOVSKY: Concerto for Violin and Orchestra; Meditation—See Brahms: Concerto for Violin and Orchestra.

WEBERN: Complete Works, Vol. 1.

Heather Harper¹ and Halina Lukomska², sopranos; Charles Rosen³, piano; Juilliard Quartet⁴; John Alldis Choir⁵, Ensemble, and London Symphony Orchestra⁶, Pierre Boulez, cond. [Paul Myers and Roy Emerson, prod.] COLUMBIA M4 35193, \$31.98 (four discs, manual sequence).

Passacaglia, Op. 1.⁷ Entflieht auf leichten Kähnen, Op. 2.⁸ Five Songs, Op. 3.^{1,3} Five Songs, Op. 4.^{1,3} Five Movements, Op. 5.⁴ Six Pieces, Op. 6 (original version).⁷ Four Pieces, Op. 7 (Isaac Stern, violin; Rosen). Two Songs, Op. 8.^{1,4} Six Bagatelles, Op. 9.⁴ Five Pieces, Op. 10.⁷ Three Little Pieces, Op. 11 (Gregor Piatigorsky, cello; Rosen). Four Songs, Op. 12.^{1,3} Four Songs, Op. 13.^{1,4} Six Songs, Op. 14.^{1,4} Five Sacred Songs, Op. 15.^{2,4} Five Canons, Op. 16.^{2,4} Three Traditional Rhymes, Op. 17.^{2,4} Three Songs, Op. 18.^{2,4} Two Songs, Op. 19.^{3,7} String Trio, Op. 20.⁴ Symphony, Op. 21.⁷ Quartet, Op. 22.⁴ Three Songs, Op. 23.^{2,3} Concerto, Op. 24.⁷ Three Songs, Op. 25.^{2,3} Das Augenlicht, Op. 26.^{3,7} Variations, Op. 27.³ String Quartet, Op. 28.⁴ Cantata No. 1, Op. 29.^{2,7} Variations, Op. 30.⁷ Cantata No. 2, Op. 31 (as Op. 29, with Barry McDaniel, baritone). Five Movements, Op. 5 (orchestral version).⁷ BACH-WEBERN: Fuga Ricercata from The Musical Offering.⁷ SCHUBERT-WEBERN: German Dances, D. 820 (Frankfurt Radio Orchestra, Anton Webern, cond.; recorded December 29, 1932).

COMPARISON:

CSPCK4L 232 Various performers, Craft

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ALBINONI, TOMASO

Concerto in d for Trumpet

André, López-Cobos, London Phil. †
Haydn:Tr Con.; A. Marcello; Tele-
mann:Con. in f

Ang. S-37513(Q); Δ 4XS-37513

ASHFORTH, ALDEN

Aspects of Love (song cycle) (1977)

Blanchard [E] † Carlson Orion 78335

BACH, JOHANN SEBASTIAN

Organ Music

Rübsam Phi. Fest. 6570118; Δ 7310118
Toccatà & Fugue in d for Organ, S.565

Rübsam (see Organ)

Phi. Fest. 6570118; Δ 7310118

BARTÓK, BÉLA

Divertimento for String Orchestra

Dorati, BBC Sym. † Corigliano Mer. 75118

Miraculous Mandarin: Suite

Ormandy, Phila. Orch. † Music

Ang. SZ-37608

Music for Strings, Percussion & Celesta

Ormandy, Phila. Orch. † Miraculous

Ang. SZ-37608

BEETHOVEN, LUDWIG VAN

Quintet in C, Op. 29

Guarneri Qr, Zukerman † Mendelssohn:
Qn Op. 87

RCA ARL1-3354; Δ ARK1-3354

Symphonies (9)

No. 6 in F, Op. 68, "Pastorale"

Maazel, Berlin Phil.

DG 2535274; Δ 3335274

BLOCH, ERNEST

Four Episodes, for Chamber Orchestra (1926)

Hull, Arizona Ch. Orch. † Creston:Two;
Muczynski Laurel 110

BOULEZ, PIERRE

Sonata No. 1 for Piano (1946)

Marks † Chávez; Sessions CRI S-385

BRAHMS, JOHANNES

Hungarian Dances

Spivakov (vn, arr. Joachim), Bechterelev (pf)
(Nos. 2, 6, 9, 16) † Paganini:Streghe;
Schubert:Sonatinas Ang. SZ-37574

Serenade No. 2 in A, Op. 16

Boult, London Phil. † Haydn Var.

Ang. SZ-37648

Symphonies (4)

No. 2 in D, Op. 73

Mehta, NY Phil.

Col. M-35158; Δ MT-35158

Variations on a Theme by Haydn, Op. 56a

Boult, London Phil. † Ser. 2 Ang. SZ-37648

BRUCH, MAX

Concerto No. 1 in g for Violin, Op. 26

Zukerman, Mehta, LA Phil. † Lalo

Col. M-35132; Δ MT-35132

BRUCKNER, ANTON

Symphonies (9)

No. 7 in E

Masur, Leipzig Gewandhaus Orch.

Van. 71242

No. 9 in d

Jochum, Berlin Phil.

DG 2535173; Δ 3335173

Masur, Leipzig Gewandhaus Orch.

Van. 71245

CHÁVEZ, CARLOS

Estudio a Rubinstein (1974); Cinco capri-
chos para piano (1975)

Marks † Boulez; Sessions CRI S-385

CARLSON, MARK (1952-)

Patchen Songs (1976)

Rohrbaugh [E] † Ashforth Orion 78335

CHAUSSON, ERNEST

Poème for Violin & Orchestra, Op. 25

D'Archambeau, Mason (organ), Johns
(piano) (arr. Ysaÿe) † Rheinberger; Vita-
li Orion 79336

CHOPIN, FRÉDÉRIC

Concerto No. 1 in e for Piano, Op. 11

Vásáry, Semkow, Berlin Phil. † Mazurkas
DG 2535206; Δ 3335206

Mazurkas (51)

Vásáry(4) † Con.1 DG 2535206; Δ 3335206

Polonaise for Cello & Piano, Op. 3

Kliegel, Maxsein † Kodaly:Son. Op. 8

Tel. 642184

COOPER, PAUL

Quartet No. 6 (1977)

Shepherd Qr † Lansky CRI S-402

COPLAND, AARON

Passacaglia for Piano (1922); Night
Thoughts (1973)

Fierro † Piano Fant.; Piano Var.

Delos 25436

Piano Fantasy

Fierro † Passacaglia; Piano Var.

Delos 25436

Piano Variations

Fierro † Passacaglia; Piano Fant.

Delos 25436

CORIGLIANO, JOHN

Concerto for Piano & Orchestra

Somer, Alessandro, San Antonio Sym. †
Bartók:Divert. Mer. 75118

DEBUSSY, CLAUDE

Ibéria (No. 2 from Images pour Orchestre)

Maazel, Cleveland Orch. † Jeux; Noc-
turnes Lon. 7128

Jeux—Poème dansé

Maazel, Cleveland Orch. † Ibéria; Noc-
turnes Lon. 7128

Nocturnes (Nuages, Fêtes, Sirènes)

Maazel, Cleveland Orch. & Cho. † Ibéria;
Jeux Lon. 7128

DUFAULT (17th Cent.)

Lute Music

Smith: 4 Suites; Pavane

Tel. 642328; Δ 442328

FAURÉ GABRIEL

Requiem, Op. 48

Popp, Nimsgern, A. Davis, Phil. Orch.,
Ambrosian Singers [L]

Col. M-35153; Δ MT-35153

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Suites for Viola da Gamba & Harpsichord

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ras, Vienna St. Op. Orch., Akademiechor
[I] 2-Van. HM-66/7

GRAUN, JOHANN GOTTLIEB

Concerti in c and g for Oboe, Strings &
Continuo

Holliger, Jaccottet, Wijnkoop, Camerata
Bern † Krebs DG ARC-2533412

GRUNENWALD JEAN-JACQUES (1911-)

Organ Music:Hymne aux Mémoires Hér-
oïques (1940); Diptyque Liturgique
(1959)

Britton † Langlais Delos 25443

HANDEL, GEORGE FRIDERIC

Fugues (6) for Harpsichord (1735)

Aitken (piano) † Schubert:Son. D.850;
Webern:Var. Op. 27 Delos 25407

HAYDN, (FRANZ) JOSEPH

Concerto in Eb for Trumpet & Orchestra

André, López-Cobos, London Phil. † Albi-
noni:Con in d; Marcello; Telemann:

Con. in f Ang. S-37513(Q); Δ 4XS-37513

Symphony No. 44 in e, "Trauer"

Janigro, Radio Zagreb Sym. † Sym. 45

Van. HM-59

Symphony No. 45 in ff, "Farewell"

Janigro, Radio Zagreb Sym. † Sym. 44

Van. HM-59

Symphony No. 46 in B

Janigro, Radio Zagreb Sym. † Sym. 47

Van. HM-60

Symphony No. 47 in G

Janigro, Radio Zagreb Sym. † Sym. 46

Van. HM-60

Symphony No. 48 in C, "Maria Theresia"

Janigro, Radio Zagreb Sym. † Sym. 49

Van. HM-61

Symphony No. 49 in f, "La Passione"

Janigro, Radio Zagreb Sym. † Sym. 48

Van. HM-61

KHACHATURIAN, ARAM
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Masquerade: Suite
 Black, London Sym. † Spartacus
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KODÁLY, ZOLTÁN
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 der; Stravinsky: Élégie; Vieuxtemps
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Sonata for Cello Unaccompanied, Op. 8
 Kliegel † Chopin: Polonaise, Op. 3
 Tel. 642184

KREBS, JOHANN LUDWIG
 Concerto in c for Harpsichord, Oboe,
 Strings & Continuo
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 Bern † Graun DG ARC-2533412

LA BARRE, MICHEL DE (c. 1674-c. 1744)
 Suites for Flute
 Preston (Nos. 2, 5, 9) Tel. 642325; /442325

LALO, ÉDOUARD
 Symphonie espagnole for Violin & Orch.,
 Op. 21
 Zukerman, Mehta, LA Phil. † Bruch: Con.
 I Col. M-35132; /MT-35132

LANGLAIS, JEAN
 Organ Music
 Britton: Pasticcio (No. 10 from Organ
 Book); Poèmes Évangéliques † Grunen-
 wald Delos 25443

LANSKY, PAUL
 String Quartet (1971, rev. 1977)
 Pro Arte Qr † Cooper CRI S-402

LECLAIR, JEAN MARIE
 Concerti (6) for Strings, Op. 10
 Wallez, Ens. Instr. de France (Nos. 1, 2, 6)
 Peters PLE-109

Overture in D for 2 Violins & Continuo,
 Op. 13, No. 2
 Goebel, Cologne Musica Antiqua † 2-Vn
 Son., Op. 12; Trio DG ARC-2533414

Sonatas for 2 Violins, Op. 12
 Goebel, Cologne Musica Antiqua (Nos. 5,
 6) † Over.; Trio DG ARC-2533414

Trio in A for 2 Violins & Continuo, Op. 14
 Goebel, Cologne Musica Antiqua † Over.;
 2Vn Son. DG ARC-2533414

LEWIS, PETER TOD
 Signs & Circuits: String Quartet No. 2
 (1969)
 Columbia Qr † Rovics CRI S-392

LISZT, FRANZ
 Concerto No. 1 in Eb for Piano & Orchestra
 Liu Shih-kun, Ozawa, Boston Sym. † Wu
 Phi. 9500692

Piano Music
 Smit: Invocation; Il penseroso; Carillon;
 Liebestraum No. 2; Canzonetta; Sursem

corda † Smit Orion 79333

LITOLFF, HENRY CHARLES
 Concerto Symphonique No. 3, Op. 45 for
 Piano
 Ponti, Schmidt-Gertenbach, Berlin Sym. †
 Rheinberger Can. 31112(Q)

MAHLER, GUSTAV
 Symphony No. 8 in Eb, "Sym. of a Thou-
 sand"
 Kubelik, Bavarian Radio Sym. & Cho.
 [G.] 2-DG 2726053; /3372053

MARCELLO, ALESSANDRO
 Concerto in c for Trumpet
 André, López-Cobos, London Phil. † Albi-
 noni: Con. in d; Haydn: Tr Con.; Tele-
 mann: Con. in f
 Ang. S-37513(Q); /4XS-37513

MENDELSSOHN, FELIX
 Quintets (2), Op. 18, 87
 Guarneri Qr, Zukerman (Op. 87) † Bee-
 thoven: Qn Op. 29
 RCA ARL1-3354; /ARK1-3354

MOZART, WOLFGANG AMADEUS
 Concerto in A for Clarinet, K.622
 Galway (flute, in G), Mata, London Sym.
 † Fl-Harp Con.
 RCA ARL1-3353; /ARK1-3353

Concerto in C for Flute & Harp, K.299
 Galway, Robles, Mata, London Sym. †
 Clar. Con.
 RCA ARL1-3353; /ARK1-3353

Concerti (25) for Piano & Orchestra
 No. 11 in F, K.413
 Perahia, English Ch. Orch. † Con. 20
 Col. M-35124; /MT-35124

No. 20 in d, K.466
 List, Topolski, Vienna Ch. Orch. † Con. 26
 Turn. 34747

Perahia, English Ch. Orch. † Con. 11
 Col. M-35124; /MT-35124

No. 26 in D, K.537, "Coronation"
 List, Topolski, Vienna Ch. Orch. † Con. 20
 Turn. 34747

Snyder, Zinman, Rochester Phil. † Mass.
 K.317 Turn. 34730

Concerti (7) for Violin & Orchestra
 No. 2 in D, K.211
 Spivakov, English Ch. Orch. † Con. 5
 Ang. SZ-37511

No. 5 in A, K.219
 Spivakov, English Ch. Orch. † Con. 2
 Ang. SZ-37511

Mass in C, K.317, "Coronation"
 Bogard, DeGaetani, White, Paul, Zinman,
 Rochester Phil., Roberts Coll. Cho. [L.] †
 Con. 26 Turn. 34730

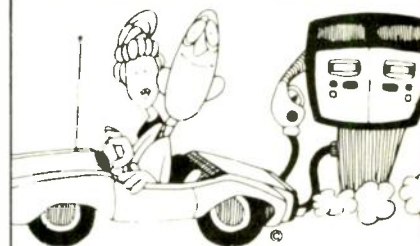
Music of Mozart
 Donath, Hallstein, Schreier, Adam, etc.:
 Magic Flute, excerpts; Così fan tutte,
 excerpts; Entführung, Over.; Minuet,
 from Sym. 39; Passe-pied, from Idome-
 neo; others Van. 71247

Piano Music
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 Fugue, K.394; Kleiner Trauermarsch,

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legitimate prototype of the compositional styles that invoked his name in the 1950s and '60s is now, in the most literal sense, an Academic Question. Webern's symbolic function as "The Apostle of Total Organization" has receded; we can now concentrate exclusively on his music's direct aesthetic qualities. In thinking anew about this, the Boulez recording will surely be useful, enabling us to refresh our hearing of it, especially those works rarely played or recorded, where the restricted diet of the Craft recording has led to staleness.

This change of emphasis from symbolic to aesthetic significance ought to imply more than replacing that earlier oversimplified view of Webern's historical and theoretical role by a similarly trivialized conception such as "The Poet of Brevity and Silence." The one conceivable reason for taking advantage of these sets' completeness and listening to one of them all the way through at more or less one gulp is that it will strongly confront you with Webern's variety. Within the very real limitations imposed by his sensibilities, appetites, and compositional powers, he commanded a remarkably diverse expressivity. Hearing the pieces one at a time, we easily tend to refer them to that same central image of concise, tenuous expressionism—but in fact the range of the totality is considerable.

The doggedly chronological organization of both the old and new sets naturally encourages listening from a historical point of view, each work a link in the chain leading from tonal to "atonal" to twelve-tone, the focus as much on the "development" between the pieces as on the music itself. This is interesting, but I strongly encourage approaching these recordings in a random way: a piece at a time, jumping around. If the individual pieces in each group could have been separately banded, that would have been still better (though one concedes that it is probably impractical); from the new, compendious, biographically fascinating (if decidedly uncritical) book by Hans and Rosaleen Moldenhauer, *Anton von Webern* (Knopf, \$25), we learn not only that the composer had no objection to the performance of single songs or pieces from his groups, but also that in many cases he experimented with a variety of combinations and orderings before arriving at the published ones.

Repeated listening is also constructive, for on records the pieces begin without warning and are often over before the ear and mind have actually grasped their scoring, let alone their shape and content. (This is much less of a problem in concert, where the players give you "ready" signals and the scoring is, in effect, visible; I'm sorry to report that you will search in vain through the booklet with the new set to find out the scoring of some of the pieces.)

At the time of Webern's great ascendancy, the polemics were primarily con-

cerned with philosophical and methodological issues; the expressive qualities of the music were not often discussed, though they were certainly problematic. Webern's music had hardly been played anywhere in public from the Austrian Anschluss until the composer's untimely death in 1945. Only a few performers active after the war had worked with him. Some of the pieces had not even been played in his lifetime—for example, Craft's recordings of the Rilke songs, Op. 8, and the Goethe choruses, Op. 19, are believed to have been the

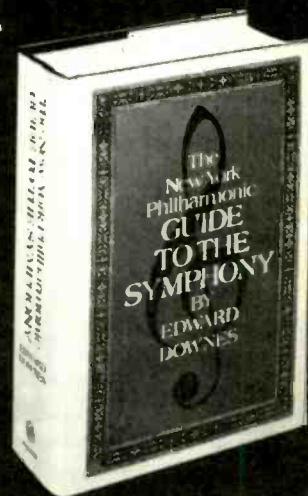
first performances anywhere. It was not easy to deduce what kinds of expressivity lay concealed on these strange pages of notes, at once forbiddingly rigorous and sonorously fragile—and in any case that had to take second place to the formidable challenge of getting the notes right, with their wide skips, persistently irregular and nonsimultaneous rhythms, sudden and extreme dynamic contrasts. Under what must have been far from ideal circumstances, Craft and his colleagues made a brave try. That their performances now sound tense

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and neutral, as well as mechanically flawed in specific ways, is less their fault than the inevitable (and ultimately welcome) consequence of the passage of time, the increased experiences of performers with this and similar music, and everybody's growing familiarity with the music's aesthetic stance. Confirmatory evidence for this proposition, especially germane in the present context, is afforded by Westminster XWN 18866 (long out of print), preserving performances of Opp. 8, 13, 21, 29, and 31, conducted by Pierre Boulez in Paris at about the same time as Craft's recordings; they don't stand up very well today either, though the specific flaws are mostly different.

No argument about it, the new recordings are much better. There are more right notes, in the right places and—most important—at the right dynamics. The many inflections of tempo are more accurately and more comfortably carried out. Not surprisingly, the best-known and most-played works are the most expertly and convincingly projected. These are, mostly, the earlier works, which (in general) are probably most played because they are written for standard ensembles. That the Juilliard Quartet plays the pieces of Opp. 5 and 9 with stunning virtuosity and compelling eloquence is not surprising; they have done so often—and they do comparably well with the later, less familiar string trio and string quartet. The two early sets of orchestral pieces, Opp. 6 and 10, come off well, and so does the surprisingly neglected Passacaglia; the playing of the LSO here, and in the symphony, is quite comparable to the spit-and-polish of Karajan's Berlin recordings (in his four-disc "Second Viennese School" box, DG 2711 014).

On the other hand, the little pieces for violin (Op. 7) and for cello (Op. 11) have been assigned to string players whose contact with the idiom is tentative (Piatigorsky did play Op. 11 in Berlin during the 1920s, but had no consistent contact with such music for decades thereafter); any number of younger players would have more aptly partnered Charles Rosen's strongly profiled playing of these piano parts. Rosen is a tower of strength throughout, not only in these pieces, but also in the piano variations, the Saxophone Quartet, Op. 22 (in which he is joined by players from the Cleveland Orchestra), and the songs with piano.

The work of Heather Harper, who sings all the vocal music up through Op. 14, is another source of considerable pleasure. She's wonderfully in tune and accurate, makes a firm and lovely sound, and has considerable experience with the tradition of the German *Lied* to which this music surely belongs. (The extent of Webern's debt in this direction will become clearer with the release of Vol. 2, containing the early works that Hans Moldenhauer turned up in recent years; for example, a 1903 setting of Dehmel's "Aufblick" begins in imitation of Wolf's "Verborgenheit" and ends echoing the modulations of his "In

der Frühe.") Harper's singing has an idiomatic warmth that is certainly appropriate, that characterizes the songs more vividly than the somewhat mechanical accuracy of the singers in the Craft set.

With the Sacred Songs, the vocal duties are transferred to Halina Lukomska, whose work is less effective. Admittedly, the stretch of music between Op. 13 and Op. 18 (composed from 1917 to 1925) remains the most problematic part of the Webern canon—and, since set for nonstandard ensembles, it is perhaps the least often played. The vocal writing is mad: Not only is a range of more than two octaves required, reaching up to top Cs, C sharps, even Ds, but any and all of these notes are expected to be available in any sequence, at any and all dynamic levels (and, of course, in intricate rhythmic patterns that are usually at cross-purposes with the rhythms of the instrumental ensemble). This isn't vocal writing, of course, it's instrumental, as is confirmed by the canons of Op. 16, where the voice duets and trios to the same lines as the two clarinets.

For all that, this music has on occasion been sung convincingly, even memorably; over the years I recall with admiration and pleasure the work of Bethany Beardslee (who gave the first performances of Opp. 16 and 17), Jan DeGaetani, and Phyllis Bryn-Julson (who became Boulez' singer of choice in such literature only, alas, after the present recordings had been made)—they all pulled these impossible lines into rapt and convincing melodies. Lukomska makes the notes, to be sure, but she doesn't provide much dynamic shading or any sense of melodic ductus. For an alternative recording of this segment of the repertory, I commend to your attention the work of Dorothy Dorow, who has recorded Opp. 14–18 on Telefunken 6.42350 (imported by German News Company); she hasn't nearly enough voice, but her sense of the music is more vivid and varied than Lukomska's, and the accompanying Dutch ensemble, conducted by Reinbert de Leeuw, yields nothing in expertise to Boulez' London players. (Dorow's record also includes Schoenberg's *Herzgewächse*, Dallapiccola's *Goethe Songs*, and Stravinsky's *Elegy for J. F. K.* and *Shakespeare Songs*, a program hardly resistible by anyone interested in contemporary vocal literature.) These strange songs, with the austere religious texts, their intense and tangled textures (except for the athletic economy of the Five Canons), need still further attention.

Webern's choral music has not made its way easily in the world either; all of it, even the early, still tonal *Entflieht auf leichten Kähnen*, is difficult to sing. The John Alldis Choir improves on earlier recordings without making the breakthrough I had hoped for; this is accurate, but not tonally beguiling. Throughout the set, the LSO and its members (I presume they are the basis of the unidentified "Ensemble" heard in the vocal chamber music) play with impressive security and virtuosity.

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The recorded sound is, naturally, light-years ahead of the boxy mono tones of the Craft set, but don't expect the dernier cri in late-Seventies technology. It's ironic that this set should appear, after a decade's delay, in precisely the year of digital recording, whose freedom from tape hiss would have greatly benefited Webern's silences! (We shall have to wait for a completely digital system to do away with the equally damaging pre- and post-echo, however.)

Miscellaneous points: Boulez plays the earlier version of the Op. 6 orchestra pieces, rather than Webern's reduced scoring of 1928, used in all other current recordings. (Craft recorded the first version on Columbia MS 6216, now out of print, but his set includes the later one.) The early quintet in Craft's set will presumably turn up in Boulez' second volume; instead, we get the string-orchestra version of the Op. 5 pieces.

The booklet, I regret to report, is a considerable disappointment, by Columbia's own earlier standards. There's nothing wrong with Humphrey Searle's biographical sketch, or even with the curious selection, attributed to Boulez, of quotations from Webern's letters and lectures, and Susan Bradshaw's notes on the individual works deal with their technical features in reasonably clear language (though some careless editor has substituted Ms. Bradshaw's note on the posthumous orchestra pieces of 1911-13 for that on the orchestra version of Op. 5). But, as noted, no guiding hand has made certain that we should be informed about the instrumentation of the various pieces, or about the identity of the players who play them. The texts and translations for the vocal music are printed in a tiny, virtually unreadable typeface, surrounded by oceans of blank space (and by unnecessary French translations). The Craft booklet furnished all this material in a much larger, extremely legible form—and in just about as few pages. The English translations are the same ones used in the earlier set, though this time the translators are not credited.

The set contains a valuable and touching document at the end of the last side; instead of a new recording of Webern's gentle, very traditional 1931 orchestration of a group of then newly discovered Schubert *German Dances*, we hear a miraculously preserved German radio recording of Webern himself conducting them, with Hans Rosbaud's Frankfurt Radio Orchestra. Delicate of tone, with pronounced *rubato*, this whets our anticipation to hear more of Webern's conducting (as do some of the contemporary comments cited by the Moldenhauers: Of a performance of Mahler's Third Symphony, Alban Berg said: "Without exaggeration: Webern is the greatest conductor since Mahler—in every respect"). He apparently made but one commercial recording, in 1931, of some short choral pieces with the Vienna Singverein that he conducted regularly; only two of the four pieces

recorded were actually issued. At least one work from his BBC concerts survives: the 1936 British premiere of the Berg violin concerto, with Louis Krasner as soloist. There must be some way to make these generally available, as well as anything else that may be hidden in archives.

For those to whom the prospect of four discs of Webern seems a forbiddingly large initial plunge, I hope Columbia will put together a well-assorted single-disc selection: "Webern's Greatest Hits" should be a resistible title. D.H.

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lin and Piano, No. 1, in G, Op. 78). CAS-
SADó: Requiémbros. BRÉVAL: Sonata in G
(arr. Moffat). SCHUMANN: Fantasiestücke,
Op. 73. FAURÉ: Après un rêve (arr. Casals).

Just as the violin tempts young performers to show their mettle (or perhaps metal) in steely brilliance and Heifetz-like hypertension, the cello invites lugubrious, overripe tone and excessive expressivity from players who have yet to learn the rewards of moderation. This inclination to overdo sensual and interpretive effects is the one serious flaw in Eugene Moye's otherwise promising debut recital. One notices it in the Bach-Siloti Adagio, which is a trifle more slow-moving than usual, even for this Victorian-baroque conflation, and full of little swells and lines that don't flow freely enough. It is certainly apparent—and fatal—in the Schumann *Fantasy Pieces*, which need to soar with fragrant understatement and instead heave, tug, and churn with gesturesome excess.

There are additional problems in the Schumann. In the second piece, the talented pianist commits the customary misjudgment of distorting the melodic duplets just because the composer ambiguously attached them to the accompanimental triplets. In the coda of the third piece, the performers interpret the series of *scheller* (faster) markings as a lurching effect rather than the implied continuous acceleration, and the final chords would surge more impressively if the pedal were held through, as Schumann instructs.

Moye and Mary Louise Vetrano are more controlled and succinct in their treatment of the D major adaptation of Brahms's G major Violin Sonata, but, however well they play, this arrangement is an impossible monstrosity. Columbia's annotator perpetuates the assertion made some years ago by Janos Starker that Brahms himself is responsible; not so—the arranger was Julius Klengel, brother of the more famous Paul Klengel. Unlike the Franck violin sonata, which adapts well as a cello/piano vehicle, this Brahms sonata sounds utterly wrong transposed down a fourth. Right at the outset, with the rumbling piano chords, I always have the uncomfortable sensation of listening to a recording played on a wildly defective turntable, and many lines that the fiddle can float above the staff sag and groan in the low cello register. The increasingly frequent appearance of this fraudulent concoction—in concert and now on records—alarms me.

As for the shorter pieces, the Cassadó *Requiémbros* is excellent in all respects, the Bréval sonata and Fauré *Après un rêve* sympathetic but a bit rough. I am reasonably confident that these obviously capable players—who work together very well, incidentally—will outgrow their bad habits with more experience. Perhaps this recording was a bit premature? H.G.

BEVERLY SILLS and SHERRILL MILNES: *Up in Central Park*.

Beverly Sills, soprano; Sherrill Milnes, baritone; New York City Opera Orchestra, Julius Rudel, cond. [George Sponhaltz and John Coveney, prod.] ANGEL S 37323, \$7.98. Tape: 4XS 37323, \$7.98 (cassette).

BERNSTEIN: *Wonderful Town*: It's Love. FRIML: *Rose Marie*: Indian Love Call. HERBERT: *Sweethearts*: Sweethearts. Naughty Marietta: 'Neath the Southern Moon. Eileen: *Thine Alone*. ROMBERG: *The Desert Song*: The Desert Song. *Up in Central Park*: Close as Pages in a Book; The Fireman's Bride. STRAUS: *The Chocolate Soldier*: My Hero.

As last year's unfortunate production of *Naughty Marietta* by the New York City Opera demonstrated, the theatrical revival of operetta today is a dubious prospect. Even so, the charm and melodic lure of numbers like "Indian Love Call," "The Desert Song," and "My Hero" are indubitable. And, on the evidence of this record, virtually indestructible. Not that *Up in Central Park* is wretched, merely that, despite the valiant efforts of Julius Rudel, who knows precisely how this music ought to go, it is devoid of charm.

Neither Beverly Sills nor Sherrill Milnes has much to offer on the present occasion. Of the two the soprano sounds the more at home, though it is only in "It's Love" from *Wonderful Town*, where she employs a forceful pop-song delivery, that she also sounds at ease. In general, she must be praised less for her vocalism than for vocal discretion, all this material being arranged so that she hardly ever has to venture above the middle range—with the consequence that the currently ravaged state of her vocal equipment is thankfully minimized. Except when she is belting out "It's Love" and trying with somewhat less success to belt out "The Fireman's Bride," every one of her sustained notes still dissolves into tremolo, but at least there is none of the painful stridency one hears on her disc of selections from *The Merry Widow*, for example. On the other hand, spontaneity and individuality are only momentary (e.g., the verse of "My Hero"), and after a while the sense of caution one hears in Sills's performance becomes enervating.

Milnes projects even more discomfort, singing for the most part in an intimate microphone voice that sounds both unattractive and unnaturally constrained. He also has a hard time enunciating the words, skipping terminal consonants whenever they become awkward for him. Sills's diction, too, is less than attractive. Not only are her *r*'s recessive, but she is also guilty of such lapses as "my arms ahrching now to embrace thee."

The orchestral arrangements of Eric Knight are inappropriately lush for these theater songs, which tend to get smothered by so much syrup. Chatty notes, no texts. D.S.H.

BOMC's Bargain Rachmaninoff, Operatic and Sonic Novelties, New Open Reels

by R. D. Darrell

BOMC tape-classics debut

The record division of the Book-of-the-Month Club has been issuing disc reprints for some time but only pop, jazz, and Broadway-show programs on tape, while it sought a cassette duplicator who could do justice to its Classics Record Library series. It has finally found one in Julius Konins' Cassette Productions, Inc.—with the quite serendipitous consequence that its tape debut is a budget-priced reprint of the Connoisseur Society's four Rachmaninoff piano concertos that Konins processed so spectacularly for the In Sync Laboratory Series super-chrome deluxe edition ("Tape Deck," July).

The base tape is, of course, a first-rate standard ferric type, and the four concertos (plus the Paganini Rhapsody and six short fillers) are Dolby-processed on two double-play cassettes rather than four singles. So instead of In Sync's total list price of \$43.92, BOMC 60 5625 (including full notes) is available for just about half that. For ordering information, write to Book-of-the-Month Club Records, Camp Hill, Pa. 17012.

For audiophiles, the dual editions provide fascinating opportunities for comparison; for other cassette collectors, BOMC makes available an inexpensive set of the Rachmaninoff concertos. And the BOMC version sounds remarkably effective in its own right. Naturally this "ordinary" edition is not quite as quiet-surfaced or as sensorially wide in dynamic and frequency ranges as the super-chrome one, but it's outstanding by proper competitive standards. And when one's attention is no longer monopolized by technological considerations, the music itself and the bravura performances of soloist Jean-Philippe Collard—with Toulouse's Orchestre du Capitole under Michel Plasson—seem even more enjoyable than before.

Operatic oddities . . .

If you're fed up with interminably duplicated mass-favorite operas, venture off the beaten paths with some genuinely "different" new sets (all with libretto). Perhaps the most musically rewarding is a relatively early Verdi work—composed in 1848, just a year before Luisa Miiller—that is as exciting as it is brand new to me: *La Battaglia di Legnano*, in its first stereo recording (Philips 7699 081, \$17.96). The competent cast, headed by Katia Ricciarelli and José Carreras, is overshadowed by the dramatic conviction of the Austrian Radio forces under Lamberto Gardelli, by the exhilarating recording, and above all by the fervor of the music itself.

Even when the incomparable Mary Garden donned breeches for the title role of Massenet's *Jongleur de Notre-Dame*, this miracle play made exorbitant suspension-of-disbelief demands. Yet its first complete recording, by Alain Vanzo and an almost entirely unfamiliar all-French cast with the Monte Carlo Opera Chorus and Orchestra under Roger Boutry, is so idiomatic, so straightforward, and so persuasive (and so vividly recorded) that one's previous evaluations of both the work and its composer demand radical revision (Angel 4X2X 3877, \$16.98).

On the other hand, the first new recording in some years of Manuel de Falla's prizewinning, appropriately short opera, *La Vida breve*, is handicapped by the use of a British chorus and orchestra with the all-Spanish cast headed by Teresa Berganza, by some lack of fire in young conductor Garcia Navarro, and perhaps most of all by the ever-vivid memory of Victoria de los Angeles' 1966 Angel version conducted by Rafael Frühbeck de Burgos. But there still are endearing musical and warm sonic attractions here and in the filler—*El Amor brujo*, also with Berganza (Deutsche Grammophon 3370 028, \$17.96). In any case, this is the only available taping of *La Vida breve*.

I'm venturing off my own usual turf to report my perhaps horrid, but certainly spellbound, fascination with what well may be more an opera than a Broadway show: Stephen Sondheim's prizewinning *Sweeney Todd. The Demon Barber of Fleet Street*, in its original-cast recording (RCA Red Seal CBK 2-3379, \$13.98) It begins like a watered-down *Dreigroschenoper*, but it winds up a masterpiece of the macabre, with listeners strong-stomached enough for its anthropophagous episodes fervently echoing the ensemble's "Yum! Yum! God, it's good!"

. . . Singularities . . .

I have long craved a brilliant, up-to-date recording of one of my favorite ballets *trouvés* scores—the Rossini-Respighi *Boutique fantasque*—and here it is at last, by ballet specialist Antal Dorati and the Royal Philharmonic (London Phase-4 SPC5 21 172, \$8.98). For good measure, it's ideally coupled with Respighi's companion *Rossiniana* suite, a no less gracefully delectable work, but one with graver moments, particularly in its extraordinary (for Respighi) "Lamento" movement.

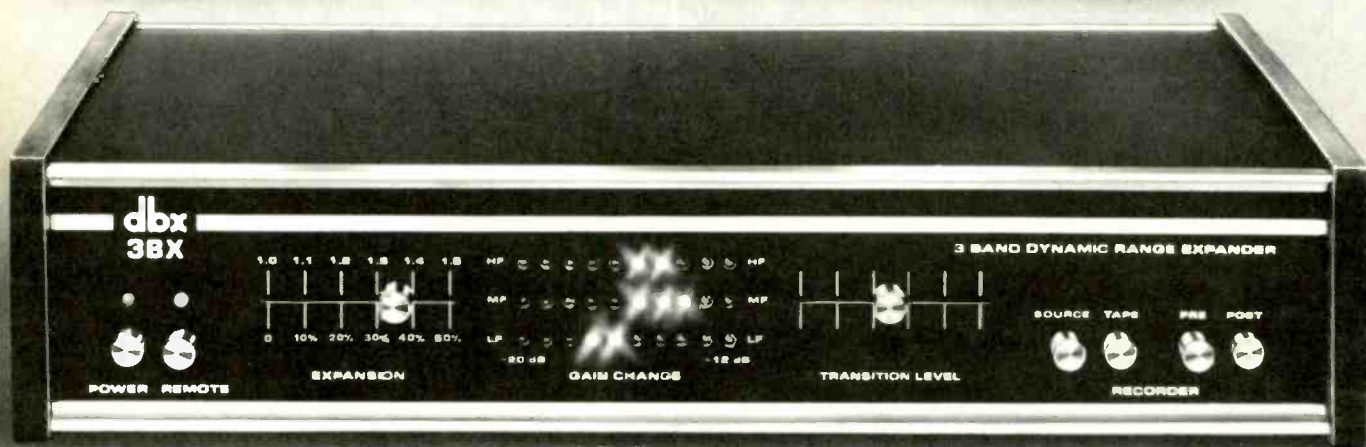
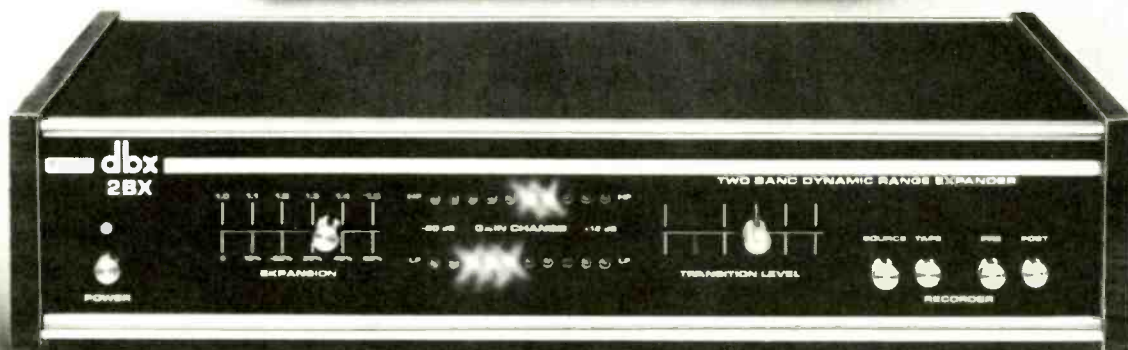
That sonic spectacular of yesteryear, Poulenc's organ concerto, is given a new lease on life, paired with the more drily mannered *Concerto champêtre* for harpsichord; Simon Preston doubles as organ and harpsichord soloist, accompanied by the London Symphony under André Previn (Angel 4XS 37441, \$7.98). And my Finest Tonal Coloring Award for 1979 goes—hors concours—to Beethoven's Clarinet Trio, Op. 11, as performed by Tashi's Richard Stoltzman, Fred Sherry, and Peter Serkin (RCA Red Seal ARK 1-2217, \$7.98). The coupled Piano-Winds Quintet, Op. 16, is as superbly colored and recorded, but its performance is a shade too careful.

. . . And offbeat open reels

Tape collectors have had an inordinate wait for the 1968 Abravanel/Utah Symphony "Homage to Erik Satie," featuring three great ballets (*Parade, Relâche, Mercure*) plus various Satie orchestrations by Debussy, Milhaud, Poulenc, Roland-Manuel, and Desormière. But its Vanguard/Barclay-Crocker double-play reel version (M 10037, \$16.95) was worth waiting for. Except for some lack of acid bite, the performances stand up well, the recorded sound even better. A companion Vanguard/B-C single reel (D 2095, \$7.95) brings back to tape the hauntingly evocative film-score suites from *The River* and *The Plough That Broke the Plains* by our American Satie, Virgil Thomson. The memorable 1961 recordings by Leopold Stokowski and the Symphony of the Air are given renewed vitality by processing notably superior to that of the 1962 Ampex edition.

Most of all this month, I've relished the rediscovery of two Handel programs: the 1973 overtures and ballet music from *Alcina, Ariodante*, and *Il Pastor fido* by Neville Marriner and the Academy of St. Martin-in-the-Fields (Argo/B-C E 686, \$8.98), and Kenneth Cooper's 1978 "Theater and Outdoor Music," solo-harpsichord transcriptions of the Op. 1, No. 11 Flute Sonata plus pieces drawn from the *Water Music* and a wide variety of stage works (Vanguard/B-C D 71224, \$7.95). **HF**

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BACKBEAT

The Cars: East Coast Surfin' Music

by Toby Goldstein



Still speeding: Ric Ocasek, Greg Hawkes, Dave Robison, Ben Orr, Elliot Easton

I just go out like I'm normal," insists Ric Ocasek, the Cars' towering, reedy writer and mastermind. "I was surprised by the Grammy nomination [for Best New Group]. I was surprised about all the polls we won. Six months ago I could walk down the street unnoticed, and today, on the way over here, I had to sign four autographs. Yeah, I guess that's a change, but I can't say I mind it too much." No one, least of all the Cars, expected their eponymous first album, released in May 1978, to cling tenaciously to the charts for over a year and sell more than 2 million copies. No one would have predicted that this obscure Boston-based

band would be the ones to crack AM radio's resistance to New Wave rock & roll, clearing the field for such others as the Police and Joe Jackson. And certainly no one would have guessed that they would do so via a basement demo tape of Ocasek's *Just What I Needed*. It was when that tape became a top request item on two of Boston's FM stations that Elektra records got smart and signed the Cars. Prior to that time, Ocasek supported himself by playing the bar circuit with Cars bassist and friend of eight years, Ben Orr. Keyboardist/saxophonist/arranger Greg Hawkes, of Martin Mull's Fabulous Furniture fame, had been working on experi-

"We didn't write any clone songs."



Easton and Orr (top), Ocasek and Hawkes: "They're our songs"



mental film soundtracks, and lead guitarist Elliot Easton had been a member of Cap'n Swing, the Cars' first incarnation. Drummer Dave Robinson was the last to join the band, early in '78. He had been a founder of early art-rock combo the Modern Lovers, "who got much more praise from intellectual-type people than this band will ever get," he says. Less than two years ago the Cars were playing Boston's punk cellar, the Rat. Now they're headlining at 3,000 to 7,000-seat auditoriums and will continue to do so through December to promote their new album. While nothing on "Candy-O" grabs the listener with the irresistible force of *Just What I Needed*, there is a cumulative magnetism to it that, in combination with Elektra's promotion campaign, is sure to result in at least a pair of hit singles. An enviably effortless songwriter, Ocasek says he felt no pressure to attempt a repeat of the first album, opting instead for a far more subtle sound. "It does take more than one listen to get it," he says. "But I think if you can catch everything the first time, it's boring."

"We didn't write any clone songs. Cars songs will always be pretty diverse, and as long as they meet our expectations of being worthwhile, they'll go on record. We'd even put an a cappella song out there if it was conceptually worth it."

Though Ocasek is the group's frontman, the Cars function pretty much as a democratic unit. Says Robinson. "It's not like Ric's this composer who brings us these finished pieces and then we play the parts. He brings something that's so rough you wouldn't recognize it as the final song. We do all the arrangements, and by the time we're done they're our songs, not his."

When I mentioned to Ric that, after a year of listening to "The Cars" I still couldn't differentiate his vocals from Orr's, he said that he considered their dual leads one of the band's unique features. He attributes the similarities in their voices to the years he and Ben spent together, first as a folk duo, then in a string of rock & roll bands. "But his voice is much more trained than mine. He could probably sing a Paul McCartney song and



handle it, whereas I would have to stylize it. There's some edge between us, but you don't quite know where it is." I venture that Ocasek can be identified as the singer when a song scores high in angst—like *Double Life*, *Kicks*, or *Dangerous Type*. "That's because I'm probably a very anxious person," he admits.

He is also quite willing to give responsibility for the Cars' crisp sound to Roy Thomas Baker, producer of both albums. "It's different when we're with Roy. We don't infiltrate much, because you don't hire a Grade A producer and then say, 'You have a great style and a great sound, but we're gonna change it.' We appreciate his work, and I figure that nothing's going to stray too far from my thinking anyway. I know the mechanics of recording, and I'm aware if things aren't there. As long as they are, I'd rather not think about them—I'd rather just listen than physically touch the board."

With Baker subject to massive taxation if he sets foot back in his native England, the Cars recorded "Candy-O" at Los Angeles' Cherokee studio. It was selected for its Trident board, valued for giving the group a mid-Atlantic sound that spans their American-born casualness and British-bred gloss. "We brought in a half-ton of plywood, put it all over the walls, covered the carpeting, and sort of made believe we weren't in Los Angeles," says Ocasek. "I shouldn't say that though—the L.A. people were great to us." It was in that city that the group really began to perceive their popularity as fans started sleeping outside their hotel rooms. "We had to tune out, just open the doors, step over the bodies, and walk away."

The Cars have learned to play upon a stylistic formula that is right for America at this moment. Equal parts of nervous tension, persistent rolling rhythms, immaculately crafted production, and a slightly sinister overlay of seductiveness add up to an atmosphere that's, well, suited to the road. And they like touring, says Ric, "as long as it's for a good reason. I hate slave tour bands, and we're not one. There's only so much energy and fun in the whole situation. When it gets mechanical it's time to stop. No

amount of money can take the boredom away from something that is not constructive, especially when I'm trying to write and do other things. I get upset when I'm stifled and I can't do what I want when I want to do it."

Ric has a nifty way of reacting when the outside world tries to put him on overload. He up and disappears, mentally and, occasionally, physically. And since without his creative input the Cars would have never gotten off the assembly line, he's unapologetic about setting limits: "It's part of a built-in protection mechanism that I learned when I was five or six years old. . . . I would tune out my own family when they screamed and yelled about what I *should* be doing."

Remarkably, Ocasek has managed to retain all the values of the music devotee while learning to roll with full-time fame. Since finishing "Candy-O" he has produced an LP by another Boston band, the Nervous Eaters, and a demo tape for a band called La Peste. And just two weeks before the Cars' tour began, he was still enmeshed in production of a single for avant-garde electronic group, Suicide. "I hope these tapes I've done get signed," he says, "but if they don't they'll be great demos. The way I always looked at our early tapes was I didn't care if anybody took 'em or not. I would have liked it if they did, but as long as it was a good tape, it was important to me to have a representation of the songs."

"Being on tour doesn't give me much time, but I've gotta get these things in, because they're all a part of what I do. If I do need time to myself, I take it. I push, but I'd rather be doing all this than nothing." With the new LP in the Top 10 and "The Cars" still in the Top 50, his days of "doing nothing" are safely behind him. ♣

The Cars: Candy-O

Roy Thomas Baker, producer
Elektra 5E 507

If the Cars' first album was an oversized American model that rolled full tilt down the motorway, their second one uses a lot less machinery to cruise more slowly through the back streets. Unlike its predecessor, "Candy-O" contains no immediately accessible songs, lending itself more to reflection than to finger-popping.

Fewer overdubs and special effects allow more room for instrumental spotlighting. Lead guitarist Elliot Easton and keyboardist Greg Hawkes emerge as the dominant musical forces, reinforcing the suppressed mania of Ric Ocasek's compositions. As bass player Ben Orr sings the anguished lyrics of *Got a Lot on My Head* ("most of it is you"), Hawkes's organ propels the song's frenzy. Easton introduces and helps sustain *Double Life*, punctuating his modest bubbly beat with a few Knopfler-esque tortured lead lines.

Given the instrumentalists' increased freedom, it's surprising that the strongest drawing card of "Candy-O" is its cohesiveness. This is in no small part due to Roy Thomas Baker's wraparound production style and to the fact that the songs all came from Ocasek's pen. All of them deal, in one way or another, with wild boys and girls living out the dark side of fantasy. But where "The Cars" stopped at the level of "my best friend's girl, she used to be mine," this LP's *Lust for Kicks* introduces a couple who are "crazy about each other, like a misplaced fix." (Ocasek still has the annoying tendency to indulge in impenetrable wordplay much in the manner of Dylan, c. 1966, but he has cut down considerably.)

For "Candy-O," the Cars could have recorded direct descendants of their past Top 10 glories, but instead opted for a less familiar route filled with obstructions, overhanging branches, and risky detours. How refreshing. T.G.

DISCOTECH II:

The Producer Is the Star

by Crispin Cioe



Patrick Adams: capable of adapting to any artist



Bernard Edwards and Nile Rodgers: going for the live sound

Disco producers are considered the real stars in their field and, as we saw in July ("DiscoTech I: How the Big Boys Fix the Mix"), they share some basic production values that are tied largely to the physical reality of the dance floor. Disco evolved from a fusion of rhythm & blues dance music with various Latin rhythmic and percussion effects. As the popularity of discotheques rose in the mid-'70s, certain production conventions became virtual hallmarks of the music. The most obvious is that of the four bass drum beats to the bar, a near-martial pulse that usually clocks in between 125 and 135 beats per minute and continues unabated throughout a song regardless of other musical events. As another instance, most disco cuts are mixed to include an instrumental interlude. It usually starts with a break to percussion alone, and then gradually builds in instrumentation and intensity before driving into a final verse.

One of the most important precepts is the general lack of concern for room ambience. In virtually all other forms of recorded popular music (and classical too, for that matter), the emphasis is on re-creating a previous performance for the purpose of listening. A good disco production, however, is one that creates an environment in which dancers can perform. The bass and drum tracks are placed far up in the mix, building walls of sound that surround the dancers on the floor.

Beyond these broad goals, disco producers follow their own instincts, and there's more individuality in the field today than ever before. At one extreme, Boris Midney might go into the studio with only a sketch of the music, working first on the specifics of the rhythm track by jamming and experimentation. At the other, Jacques Morali (Village People's producer) and Giorgio Moroder (Donna Summer's) create sometimes bombastic, sometimes elegant orchestral tableaux, always working from a full score with specific charts for each instrument.

Bernard Edwards and Nile Rodgers, the writers/producers/players behind Chic and Sister Sledge, are one of



the hottest production teams in the music business: Last year's *Le Freak*, by Chic, was a top-selling single worldwide, and this year's *We Are Family*, by Sister Sledge, is following suit. Unlike many disco producers who started out as deejays, Edwards and Rodgers owe their phenomenal success largely to their prowess and experience as musicians. Playing bass and guitar, respectively, they perform on virtually every song they produce, so all their records feature a similarly infectious tight and funky groove. They first met in the early '70s, playing in rock and soul groups. (For a time, Rodgers was in the pit band at Harlem's Apollo Theater.) Gradually they began to test out their own ideas in various New York studios, but, Nile told me, "I had already been hanging around studios since I was a kid. In fact, I used to jam with Jimi Hendrix at Electric Lady studio in Greenwich Village."

By the time they landed a record deal with Atlantic in 1977, the duo had their basic production methods down pat. As Bernard explains it, "We'll work out a tune at home and tape it there, ironing out all the different parts. Years ago Nile and I worked in a three-piece show band, where we had to cover all the different instrumental parts between us. So now, it's natural for us to hear all the parts of a song when we write it. Also, jamming at home first helps us lock into the groove before we take it to the studio. We get the same loose, good-time feeling we used to get as kids jamming in the basement. After we've worked out the tune we'll go into the Power Station, the studio where we record, and lay down tracks as soon as possible. Our engineer, Bob Clearmountain, gets our natural sound on tape. He's really a key part of our team."

I stopped by the Power Station, on Manhattan's West Side, to talk with Clearmountain about Chic. Bob, who has recently been working with Bruce Springsteen and Ian Hunter, got his start working for engineer Tony Bongiovi (who owns the Power Station) at another Manhattan studio, Mediasound. He believes part of the reason for the "natural" sound Bernard described is that "we use specially

designed Pultec equalizers that have tubes, not transistors. All audio equipment distorts, but transistors distort in seconds and dissonant intervals, while tubes tend to distort in more consonant intervals, which gives things a 'warm' sound. With Chic, I go for a live sound recorded very cleanly for the modern disco thing. Bernard and Nile will rarely use all twenty-four tracks on their tunes, and we try to do as much live playing as possible."

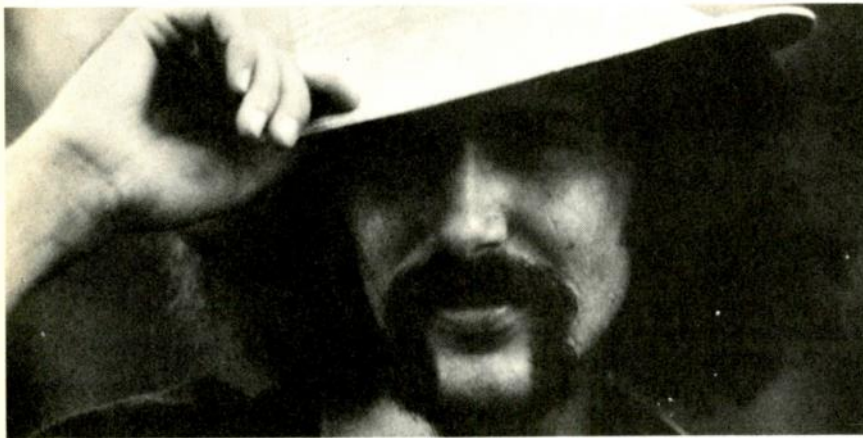
Studio A, where Chic does most of its recording, is wood-paneled and octagonal. One of the two adjacent smaller glass-enclosed areas was set up for Chic's rhythm section with bass and guitar amps, keyboards (Fender Rhodes and clavinet) and amps, and a drum kit. Amps and drums were baffled with four-foot dividing walls, allowing Nile, Bernard, drummer Tony Thompson, and keyboardist Andy Schwartz maximum eye contact and communication. Bob explained that "I close-mike the instruments, with twelve to sixteen mikes on the drums alone so we get virtually no leakage. We also get a tight sound in the small room and they're playing live, with each other.

"Bernard and Nile work very fast in the studio with rhythm tracks. As I recall, the basic tracks for both the 'C'est Chic' and 'We Are Family' albums were cut in four days altogether. *Le Freak* took about two hours—the track we used for that was, I think, the fourth complete run-through. They never use a click-track [an isolated track of the song's beat, usually electronically derived] and rarely have to fix or change any notes in the track they decide to use."

For echo, the Power Station has both EMT reverberation plates and a live echo chamber, which is a back stairwell with a speaker on the bottom landing and two mikes (for stereo) at the top of the stairs. Clearmountain will frequently experiment to get new sounds for Chic: "To get the weird-sounding handclaps on *Le Freak* from the last album, I turned the tape itself upside down and recorded the claps through the echo chamber. Then when I turned the tape right side up for

Who knows, with Motown so involved in the film industry, Adams may yet become the next big rhythm & blues impresario.

The basic tracks for both the "C'est Chic" and "We Are Family" albums were cut in four days.



Gino Soccio: the mastermind of "Outline"

playback, the echo came immediately before the clap."

One afternoon I watched Bernard, Nile, and Bob record strings in Studio A. Eleven violins, four violas, and two cellos made up the section, led by violinist Gene Orloff. These were players who work together constantly on album dates, commercials, and film scores. Nile spent several hours getting them to phrase their parts properly. Unlike much of disco, Chic's sound uses strings as rhythmic devices, playing countermelodies with accents that closely follow Edwards' syncopated, punchy bass lines. While Nile conducted the strings, Bernard and Bob sat in the booth, checking the VU meters, commenting on phrasing and intonation, and cracking jokes. Gradually I began to understand their approach: They merge a loose and funkily precise rhythm section with stately strings and graceful female voices. This is the Chic production concept that has spun gold for all concerned.

A few blocks away at a studio called Blank Tapes (named after owner/engineer Bob Blank), producer Patrick Adams works very differently but with equal success. Although only twenty-eight, he has been an active producer for more than ten years, and he now presides over his own company, called the PA System, which includes songwriters, arrangers, musicians, and other producers. This latter-day mini-Motown is well organized on every level, and to the casual observer it seems to run itself. Adams always has several projects going at once. Recent ones include his own Musique album called "Keep on Jumpin'" (featuring the controversial hit *Push Push in the Bush*), flutist

Herbie Mann's "Super Mann" LP, and new albums for the Spinners, the r&b group the Kay Gees, singer Eddie Kendricks, and Venus Dodson.

"Super Mann" is a good example of the Adams production touch. It features solid, lush arrangements, with a heavy emphasis on female chorus, strings, and horns, the combination serving as a very palatable, eminently danceable setting for Mann's melodic flute excursions. In other words, Adams and his organization can adapt to virtually any artist or situation and produce musically fluent, commercially marketable disco fare.

Any combination of his partner-assistants may write/produce/arrange/and play for an album project, but he makes all the major decisions. Once a song has been matched up with the right singer, band, or concept, the basic rhythm tracks are laid down. The rhythm players are part of a stable of reliable, talented studio musicians who work exclusively on Adams' projects, ensuring that he'll always get his own recognizable sound. The personnel are Stan Lucas and Ken Mazur on guitars, Thom Bridwell and Leroy Burgess on keyboards, Norbert Slolely on bass, and Richard Taninbaum on drums. All work completely from charts, and horns and strings are added later.

I stopped by Blank Tapes to watch Adams, Burgess, and their associate Ken Morris record overdubs on a Kay Gees tune and another song for a new group called Dazzle. The studio had a loose, friendly atmosphere, with musicians, singers, and arrangers drifting in and out to joke and talk. When I arrived, the string section (including some of the same players I'd seen with Chic) was setting up. This

time there were eight violins, two violas, two cellos, and a harp. Adams had just completed the string parts—in forty-five minutes—for the song which had an interesting countermelody that created intervals of ninths and elevenths in conjunction with the melody. He conducted the strings, finishing that section of the ten-minute song in one take. Coming out of the studio, I overheard one viola player muse to another. "That chart seemed wrong at first, like it shouldn't have worked—but it did." Adams told me later that "we have a lot of spontaneous creativity in our music and style of working, but our improvisation, unlike the jazz musician's, is on paper and in the arrangements."

Half an hour later, a ten-piece horn section—three trumpets, two trombones, two French horns, and three saxes (two tenors and a baritone)—was running through its parts for the Kay Gees' song. Though the copyist had only finished writing out their parts just as the strings were leaving the studio, again Adams assured me that "it just seems like chaos here. Actually, everybody knows exactly what they're doing." The horn arrangement was staccato and percussive on top, with the trombones holding cohesive pedal tones underneath. There was a section for a tenor sax solo, and Morris, who was producing at that point, told Dave Tofani, the tenor player, that he wanted a "funky solo, with a little rock flavor to it." Tofani, who's a respected jazz player as well, gave Morris five different solos, each quite fiery and thoroughly usable. Morris decided to use the last one, and the session was over.

Last year Adams' group produced forty albums, several of which went gold. He contends that the people who work with him are all trained to be engineers as well as arranger/producers, so that "I never have to depend totally on an engineer's expertise. Besides, I need people who can do everything well, so I don't have to look over their shoulders. I expect everyone here to have enough expertise to feel free and able to experiment." Who knows, with Motown so involved in the film industry, Adams may yet become the next big rhythm & blues impresario.

Some of the more progressive disco today comes from a twenty-four-year-old Montreal producer, Gino Soccio. "Outline," his first album for Warner Bros.' new RFC disco label, is the genre's

recent runaway hit. On his first project two years ago, "Kebekelektrik," Soccio played virtually all the instruments, including synthesized drums. In a recent conversation, he explained: "A friend developed a sort of computerized drum set, a kind of Rhythm Ace that can be programmed like a synthesizer. You can program each drum separately, and different instruments can also be hooked up so that the rhythm patterns are linked with the sounds of those instruments. Other than that, I played a lot of different synthesizers on that first album. It was recorded on a sixteen-track machine, so that I had to bounce the overdubs around a lot.

"But I'm the type of person who won't use the same production methods twice. On 'Outline,' for instance, I laid down a sequencer line on synthesizer first. This functions as a harmonic click-track for the musicians to play with. Next came drums, with the drummer playing his whole kit at once. Then came bass and keyboards, the order depending on the song and availability of the musicians. I usually draw up a master chart of the song at home, and then give the players chord charts that also might include some turn-around figures. Usually specific melodies and lines are worked out at the session. I'll also tend to do the horns after the vocals, since for me horns fill the holes where vocals aren't happening."

"Outline" is a clever blending and contrasting of influences: synthesized, ultramodern keyboards with funky horns, congas with clavinet, etc. Calling themselves Witch Queen, the famed Muscle Shoals (Alabama) studio rhythm section recently called on Gino to produce their first disco project, "Bang a Gong," by T. Rex (a reworked rock song). Soccio explains: "Again, I used a sequencer first to outline the chord changes of the songs and their form, and the guys in the Muscle Shoals section then played live [that is, all together] with it. I took that master tape back to Montreal and did the vocals and overdubs. For the handclaps that open 'Bang,' I used a slap-back echo effect, then phased the slap, not the clap itself.

"The vocals on 'Outline,' the female chorus, were recorded with the singers standing back from the mikes and really belting it out, which added room ambience and space to the sound. On the 'Witch Queen' LP I close-miked the singers, giving them a much more intimate, boxed-in sound."

Where the Groove Comes From: Enter the MVPs

Disco producers rely heavily on high-caliber studio musicians to, as one drummer friend puts it, "play great, immediately." Allan Schwartzberg is a drummer who has been playing on disco hits since day one: He drummed on Gloria Gaynor's 1975 remake of *Never Can Say Goodbye*, which many people acknowledge as the first big hit produced as a disco song. Allan started out as a jazz drummer, then played rock in the studio (for Alice Cooper, among others), but for the last year or so most of his record dates have been for disco.

A few months ago I watched him and a crack team of studio musicians do a one-song session for a French disco producer at Mediasound in New York. Included were bassist Jim Gregory and guitarists Steve Love and Lance Quinn. The musicians spent about ten minutes going over the chart, then the arranger conducted them through the fifteen-minute tune. Essentially, the players created a totally coherent and funky dance groove, complete with ad lib fills, in one run-through.

After the session, Schwartzberg told me that he feels engineer/producer (and Power Station owner) Tony Bongiovi had "a real big influence on disco's development. He did the early Carol Douglas sessions. I remember that I was playing around with the four bass drum beats per bar motif when he told me to leave it in for a whole song. Also, the open-close hi-hat pattern was

something I remember him isolating and developing as a recurring technique."

Allan prefers to play less, in terms of figures and fills, because "You can always add stuff later, whereas it's difficult to subtract drums in a mix, due to possible leakage. Often, I'll play just foot, snare hi-hat, and maybe one or two rack toms. Also, I might tune one tom all the way up, so it sounds like a timbale.

"The snare sound in rock is the backbeat—the engineer tells you to put your wallet on the snare to make it noisy: 'Bonk.' But in disco, the snare sound is flatter and deadier."

Allan introduced me to Jimmy Maelen, a percussionist who has worked with him on scores of disco sessions. Maelen is hired for his ingenuity as much as for his conga chops. For example, a session with producer Bob James once called for a triangle part. Maelen brought in a bucket of water, and, after striking the triangle, he proceeded to slowly lower it into the water. This not only dropped the pitch but added a very novel effect. Maelen also sings on some sessions and is now doing a solo project, with disco overtones, for producer John Luongo and his CBS/Pavillion label. Along with master percussionist Ralph MacDonald, Maelen and Schwartzberg are part of a new breed of percussionists and drummers who have come to prominence in the studio with disco's rise. C.C.



Future Soccio projects include a disco-influenced album of Otis Redding's greatest hits, again recorded with the Muscle Shoals players. One thing is for certain, Gino will not repeat himself.

In pop music's evolution since the Fifties, the producer's role has grown tremendously, from talent discoverers like Sam Phillips with Elvis Presley to aural architects like George Martin and the Beatles. With disco, the producer becomes

omnipotent, bringing together material, singers, musicians, and concepts—something like a director does in film. The producers we've been talking to over the last several months approach disco as a respectable pop art form. I suspect that they are the people who will successfully merge dance music with listening music to create the new form of expression for the coming decade. ♪

The Manhattan Tradition

by Stephen Holden



Joel—Cohan's descendant . . .



and Simon—Gershwin's

Studio 54. *Saturday Night Fever*. Woody Allen's *Manhattan*. Having been "out" during most of the '60s, New York City is suddenly back "in" with a vengeance. With its wonderful all-Gershwin score and its superb black-and-white photography, Allen's movie is one of the most heartfelt valentines to the city ever put on the screen. Though the classic Gershwin songs are four decades old, they still make such an evocative backdrop for the contemporary skyline that I came away from the film more impressed than ever with the high theatrical tradition to which they belong. These songs hold up so well, in fact, that I've been questioning whether anyone has come along since Gershwin, Porter, Berlin, Rodgers & Hart, et al., who can hold a candle to them.

Certainly the sound of late '70s New York is disco, just as streetcorner doowop and teen r&b reflected the urban melting pot in the late '50s. But will any disco be admired for its songwriting craft forty years from now? Probably not. Similarly, very little '50s and early '60s New York streetsong bears scrutiny on the printed page, despite all its nostalgic appeal.

Until the '50s, the best pop music was the theatrical song, a medium whose principal unit of replication was the printed score. But with the advent of rock & roll, the mass marketing of records and hi-fi equipment, and the rise of deejay ra-

dio, the craft of sound superseded the craft of songwriting. The guitar became as important as the keyboard, and hard rhythm (or implied hard rhythm) became a permanent fixture. Rock's technology changed the very form and substance of pop. The new aurally received and transmitted music encouraged simpler tunes than Broadway had provided, and since radio had taken over the business of test-marketing pop, the truly theatrical musical became dispensable, in turn weakening New York's role as the capital of American pop. At the same time, the various regional and ethnic styles that merged in rock & roll ushered in a new pop aesthetic that stressed roots, spontaneity, and realism over the traditional Broadway values of beauty, urbanity, and sophistication. The American West was "in," and European classicism "out."

The Manhattan tradition survived the '60s in two forms: as a high art subculture whose aesthetic dean, Stephen Sondheim, specialized in exquisitely contrived psychological puzzles, and as a simplified hybrid pop/rock designed for Top 40 radio. Carole King and Gerry Goffin were probably the most talented creators of three-chord teen anthems with a city slant. Jerry Leiber and Mike Stoller represented the next step up in sophistication, hip and slick r&b. But Burt Bacharach and Hal David effected the most elegant com-

promise by melding French cabaret, American r&b, and teen pop. Their signature style blended the narrative flow and open-endedness of rock with the harmonic juice of high Broadway.

In the '70s, a new pop/rock has emerged, and though it is tied to records rather than the theater, it places a high priority on traditional songwriting craft. Its most polished New York-based practitioner, Paul Simon, is in many ways Gershwin's heir. As Simon's work has moved away from Dylan-influenced folk/rock, it has grown steadily more refined and keyboard-centered. His songs strive for clarity through understatement; his melodies and rhythms seduce through subtlety. Simon's album "Still Crazy After All These Years" is a peerless example of contemporary urban songwriting and record-making. The music is cool and reflective and as reverberant as Gershwin in its mixture of American folk, Afro-American, and European Semitic influences.

The other quintessential New York songwriter, one often maligned for confusing the roles of entertainer and rock star, is Billy Joel. Though he is not yet the polished technician Simon is, he's a readier tunesmith with a better ear for the street—the spiritual descendant of Berlin and Cohan. The best songs on "The Stranger" and "52nd Street" show the beginnings of a brawling, outspoken melodic style that is unique. No one else so faithfully captures the vitality and excitement of New York, from the working-class neighborhoods to the hustle of midtown. Joel, in fact, has the potential to become *the* people's songwriter of his generation.

New York is spawning other promising writers. Pop jack-of-all-trades Rupert Holmes has written several songs that hold up well beside the finest of Rodgers & Hart, and I highly recommend his album, "Pursuit of Happiness." On an even more obscure disc, "On Again, Off Again," a virtual unknown named Henry Gaffney has crafted some lovely, whimsical ballads drenched in New York ambience that evoke both Gershwin and Paul Simon. The musical spirit of Manhattan, though not always given due recognition, is alive and kicking. ♣

Mitchell And Mingus

by Sam Sutherland



Joni Mitchell: Mingus

Joni Mitchell, producer. *Asylum 5E 505*

At once more compact and ambitious than the rambling, abstract "Don Juan's Reckless Daughter," Joni Mitchell's homage to the late Charles Mingus measures hard-won progress on her pilgrimage through American jazz. Although unlikely to find wide acceptance among her older fans, "Mingus" will strike a responsive chord among mainstream jazz fans and more adventurous pop listeners, for despite its flaws, the project marks a striking collaboration between two relentlessly inquisitive musical mavericks.

Revolving around four Mingus melodies, three composed for the project during the last year of his life, "Mingus" finds Mitchell attempting nothing less than a multileveled memoir of the bassist and composer's personality and world view. What she achieves is a conceptual work that is undeniably brave, intelligent, and reverent. That its very reverence imbues the album with a high seriousness somewhat at odds with the exuberance of Mingus' own work is perhaps less important than Mitchell's success in assimilating

much of his forceful dignity.

The inclusion of two of her own songs makes "Mingus" both a culmination of her growing absorption in seminal jazz vocal and arranging styles and a departure from her former work. Apart from the structural dictates of Mingus' melodies, the lyricist has rooted her choice of themes and images in his personal history, especially as outlined in his autobiography, *Beneath the Underdog*. Mitchell's own confessional mien and self-absorbed penchant for analysis shape the songs' perspectives, but the title character and central motif of a defiant black consciousness are not inventions.

She is clearly aware of the dichotomy between the latter and her own lily-white folk origins. Since turning away from the lucrative pop bloom of her most successful early-'70s records, Mitchell's growing affection for black musical and verbal idioms has invited withering scrutiny from critics and fans unwilling to recast their folk/rock priestess in bebop raiment. She has been criticized as much for what she refuses to do—formalize the more accessible romantic pop elements of her past—as for what she has actually

been doing.

What she's doing here is, by her own admission, "dog paddling around in the currents of black classical music." It's an apt image, conveying both her obvious enthusiasm and underlying caution. Instrumentally, she seeks an austere chamber jazz context approximating the smaller ensembles of Mingus' most celebrated '50s and '60s sessions and appropriate to the Fifty-second Street jazz scene evoked in the lyrics. Yet that very restraint stresses the music's autumnal flavor to excess. A coolly skeletal level of interchange is sustained, focusing on the linearity of Mingus' melodies while minimizing his lively rhythmic sense and flashes of humor.

When her band does manage to inject warmth beneath that dark melodic beauty, the lineup sounds atmospheric indeed, especially on *God Must Be a Boogie Man* and *A Chair in the Sky*, which respectively offer exterior and interior chronicles of Mingus' passions and motives. Jaco Pastorius, making his third studio appearance with Mitchell, is by now a skilled mediator between her guitar-based style and the limber voices of the other instruments, while his electric bass technique serves as a stylized echo of Mingus' own acoustic bass. And Wayne Shorter brings an austere beauty to his own elegant interjections and melodic statements on soprano sax. Of the stars in the backing sextet, only Herbie Hancock fails to register fully, his electric piano confined to the role of melodic embroidery.

As for Mitchell the jazz singer, her range and timbre remain well suited to the genre, her phrasing more resilient with each outing. What still is lacking is a sense of spontaneity consistent with the best jazz vocalists but not necessarily a requirement of her own past work. Again, the seriousness of the subject matter is doubtless a factor. But as with her earlier attempts at a jazz and pop synthesis, she sounds particularly mannered when attempting scatted lines where a fluid but unselfconscious attack is vital.

Less obvious but more critical is a problem that, ironically, rests with Mingus himself. Mitchell's eagerness to arrive at a detailed portrait of the man tempts her to an almost novelistic density of detail in her lyrics; mated to Mingus' discursive music,

the combined weight of ideas and images sometimes pulls us away from the songs rather than into them. And despite the sharp imagery and precise mannerisms seen in her lyrics to *Goodbye Pork Pie Hat*, Mingus' own elegy to saxophone giant Lester Young, the melody's sensitive emotional spectrum renders words—even these—unnecessary.

ABBA: Voulez-Vous

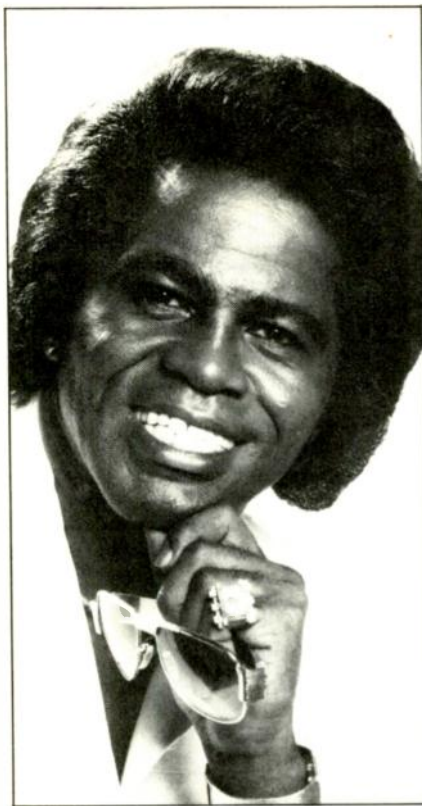
Benny Andersson & Björn Ulvaeus, producers. Atlantic SD 16000

by Ken Emerson

Benny Andersson and Björn Ulvaeus, the B&B in ABBA, are the ultimate mix masters. As usual, "Voulez-Vous," their fifth album, throws everything into the blender. On *As Good as New* it's a prissy, pseudo-classical string section, a disco-funk combo of bass and guitar, and a clap-along bubble-gum refrain sung by Agnetha and Frida. On *Chiquitita*, it's a flamenco guitar, a synthesizer that initially sounds like a flock of French horns, a tinkling piano, a plinking banjo, and practically a polka chorus. On both songs, and on the rest of "Voulez-Vous," the disparate ingredients yield a perfect pop puree.

This album is catchy kitsch that dances to a disco beat, but ABBA arrived at its synthesis of old-fashioned girl-group pop and up-to-the-minute disco long before Blondie met producer Mike Chapman. The Eurodisco is leavened here with old-style Eurosong sing-along ballads and even bracing rock. *Does Your Mother Know*, the first American single from the album, races along with the exuberance of middle-period Elton John.

"You know the rules/You know the game/Master of the scene," run the lines from the title tune, and ABBA have long been masters of the international musical scene. "The biggest group in the history of recorded music," as one of their ad campaigns proclaimed, they have taught the world to sing. No wonder the International School of Stockholm Choir, which beefs up the chorus of *I Have a Dream*, sounds as if it were singing a Coke commercial. And yet their unique combination of ingenuity and inanity and of shrewd commercialism and naive high spirits continues to fascinate. Music so calculated isn't supposed to be fun, yet "Voulez-Vous" puts a barrel full of monkeys to shame.



Brown—the godfather of soul



ABBA—calculated fun

James Brown:
The Original Disco Man
Brad Shapiro, producer
Polydor PD 1-6212
by Crispin Cioe

No one can question James Brown's greatness. In a career that spans two-and-a-half decades, he pioneered such commonplace musical things as six-

teenth-note syncopation in his rhythm sections. As a showman, his precision gyrations and lavish stage spectacles welded together revival-show fervor with modern amplification. Throughout the '60s and early '70s, the word "dance" was synonymous with his name—not just because he was the greatest dancer in town, but because his music was also the most eminently danceable of its time. Ironically, dancing is now a national psychosis, but Brown hasn't had a hit record since 1974's "Payback." So now Polydor is striving to re-establish him as the original dancing soul man.

"The Original Disco Man" marks the first time since the late '50s that Brown has had an outside producer supply him with songs, sounds, and direction. There is one outright Brownian masterpiece. *It's Too Funky in Here*, a sultry, medium-tempo cooker on which the singer trades riffs with an insinuating female chorus while minor-ninth guitar chords alternate with perfectly snide horn sneers. Brown brings a new earthbound meaning to the disco scene when he advises dancers to "get out on that dirty floor." And the entire album maintains a high standard of vocal excellence, especially on the slower numbers. On *Let the Boogie Do the Rest*, he cracks one of his ultimate non sequiturs during a low-down bottleneck guitar solo: "That guitar's so ugly, it could jump behind a tombstone and spit monkeys." Producer/arranger Brad Shapiro gets a great sound on James's singing and rapping, which isn't surprising since he has worked for years with Millie Jackson, a singer who takes the soul rap to new heights and depths.

On the uptempo, big-band disco numbers Brown's presence is only one feature amidst a miasma of vocals, horns, and overdubs. The tracks, especially the title cut, are played well enough by capable studio musicians, but completely gone is the wonderful and inspiring ambience that Brown used to get with musicians like Maceo Parker (who's now with the Parliament-Funkadelic mob), the marvelous saxman. When he is singing, he transforms even tepid disco fare into real excitement. At one point he launches into extemporaneous Caribbean-flavored scat-singing, a concise primer on the African-Latin connection in black music.

At a recent press conference in New York, Brown was asked if he'll still



Dalglish and Larsen



Dr. Strut—reviving a greatly missed tradition

promote and encourage protégés in his band to develop as performers. Without batting an eye, the Godfather of Soul replied, "My protégés are out there right now: the Bee Gees; Earth, Wind and Fire; the Commodores; the Funkadelic. . . ." He's right, you know.

**Malcolm Dalglish & Grey Larsen:
The First of Autumn**
June Appal JA 026
by John Storm Roberts

I really wanted to like this record since the Anglo-Celtic folk revival is related to my personal musical background. Alas, "The First of Autumn" must be interpreted as the Fall of the dying leaves, not as a symbol of Keats's mellow fruitfulness.

Dalglish and Larsen understand that folk music is a performing style as much as it is words, melody, or rhythm, and they know that the authentic instruments (and material) are whatever the musician lays his hands on. Their use of hammer dulcimer and flute—along with tin whistle, bones, spoons, and other late-folk borrowings from various traditions—is no more of a solecism than the use of banjo by the magnificent Dublin streetsinger Margaret Barry. Their problem is much more basic than that. Dalglish and Larsen have not grasped the essential spirit of their material and spirit is at least as important as style. Fire and strength are es-

sential to Irish music. The misty nostalgic prettiness that is the major mood of "The First of Autumn" is an outsider's distortion.

Vocally, their problem is not just spirit, but technique. They reproduce the decorated American ballad and Irish come-all-ye singing styles with the greatest possible care but the least possible conviction. It's what can only be called painstaking imitation.

The album is by no means a total loss. Two tracks do catch the spirit as well as the externals of the style, with an effect like sun striking through the mist. One, a combination of a traditional Irish piece with hornpipe, is composed by Dalglish and played with a great deal of gusto on piano, dulcimer, and concertina. The other is *I Don't Work for a Living*, which is one of the many songs that fed into the folk style from the English music hall and therefore is relatively straightforward.

Overall, though, "The First of Autumn" lacks any real rationale. Much of the American material on the second side (with the exception of the corny old *Fod*) is relatively unknown outside the hardcore traditional music world, but these versions are too limp to be called revivals: Like the album as a whole, they lack any quality more profound than amiability and good intent. Jethro Tull has more to do with living tradition than such genteel ditherings, which are not folk, but merely folknik.

Dr. Strut.
Lee Young, producer
Motown M7 924R1
by Crispin Cioe

There's a certain kind of pop/jazz in the air today whose roots are in '60s organ combos, small funk bands, and seminal players like saxmen Eddie Harris and Junior Walker. Dr. Strut, the first group signed to Motown's highly touted jazz line, openly flaunts these roots, much to its credit. Studio players like Tom Scott, the Brecker Brothers, Stuff, Grover Washington, and the Crusaders tend to smooth out this kind of music, going for a highly polished beauty born of their own extensive chops. But Dr. Strut goes for the grittier stuff.

The L.A.-based band first showed up on vinyl as the Dynamic Groovadelics, backing rocker Tonio K. on his debut album last year. Saxophonist David Woodford spearheads the Strut attack with a grainy, wailing sound that, for all its modern dexterity, actually harks back to another era of torrid tenor sax honkers. Woodford has been a frequent sideman with songwriter Ben Sidran, and a bluesy cry frequently crops up in his tone. *Soul Sermonette* epitomizes his wide-open approach, a moving blend of raspy edge and precise articulation.

Dr. Strut's songs—most of which were written by Woodford—are well con-

structed, with enough interesting and unexpected chord changes to keep the melodies fresh. And yet, to call the album "jazz" is slightly misleading. If music like this succeeds with the listening audience, it's because the sonorities, feelings, and rhythms are genuinely accessible and appealing, not because the players are improvising at peak capacity. Peter Freiberger's thumb-thumping bass lines are always right on the money, while drummer Claude Pepper adds just enough poly-rhythmic turnarounds on a song like *Granite Palace* to give it luster. But in reality the tune's melody and verse are highly reminiscent of the Bee Gees' *Jive Talkin'*. In other words, what makes Dr. Strut look so potentially thriving is their therapeutic streamlining process for basic r&b. Guitarist Tim Weston slides easily between mellow Wes Montgomery-style octave runs and screaming unison duets with Woodford, while keyboardist Kevin Basinson is as at home behind a funky Hammond organ as he is adding empyreal Fender Rhodes parts to *Canadian Star*.

I suppose these guys could be faulted for being derivative, but they're so up front about their sources—*Eddieisms* is top-to-bottom Harris-style sax licks—that at least some of their work can be seen as homage. And in the final analysis, Dr. Strut shows off its own funk. Fifteen years ago, Motown had a similar hunch about another down-home instrumental band called Junior Walker and the All Stars and a song called *Shotgun*. Dr. Strut has the right approach to reviving that sassy, rousing heritage.

Electric Light Orchestra: Discovery
 Jeff Lynne, producer. Jet FZ 35769
 by John Storm Roberts

On "Discovery," ELO's debt to two particular Beatles styles—the ballads and to a lesser extent the wasted-life novellas along the lines of *Eleanor Rigby* and *She's Leaving Home*—jumps to the ears. It isn't that the group is imitative or unoriginal, but leader Jeff Lynne's melodies and lyrics, as well as his voice and the backup harmonies he arranges for it, all have a very clear entomological source. Almost all of the cuts are standard love and lost-love songs. Only one, *The Diary of Horace*

Wimp, deviates by being a happy-ending version of the wasted-life songs. Its subject, approach, even its melody and treatment work, but it lacks its models' sense of tragedy.

Compared with, say, 1977's "Out of the Blue," the new album doesn't stretch the mind, sticking instead to the rock-styled pop-ethos mainstream. But that doesn't mean that blandness reigns. *Shine a Little Love*, for instance, is a fairly successful blend of rock with disco drumming and strings. And, while the lyrics amble between banality and freshness, generally the playing is full of exhilarating and apt touches like the powerful running riff under *Last Train to London*. "Discovery" isn't revolutionary, but it isn't just wallpaper, either.

Arlo Guthrie with Shenandoah: Outlasting the Blues
 John Pilla, producer
 Warner Bros. BSK 3336
 by Sam Sutherland

Arlo Guthrie's earliest recordings endeared him to rock fans largely on the strength of his counter-cultural image and loopy humor. Yet the past decade has cast that early emphasis on individualism and social commitment in a far different light, one showing his traditionalism as well as his sense of adventure. His records and concerts employed electric guitars and up-to-the-minute topicality, yet his awareness of his own lineage within the folk tradition that lionized his father, the late Woody Guthrie, showed that Arlo was making modern folk music.

"Outlasting the Blues" initially sounds like the artist's first direct stab at commercial success in years and, as such, will likely invite some snide dismissals. That would be ironic indeed, for the sense of pop economy and the renewed emphasis on rock & roll haven't blunted Guthrie's acuity as social observer; if anything, the conceptual underpinnings that emerge in the album's first side argue that his determination to reach a broader audience is anything but mercenary.

Prologue begins the collection and sets its tone of unapologetic moral fervor, offering Guthrie's sharp remembrance of '60s social activism and its anticlimactic collapse at the turn of the decade. "Alone



Arlo—tradition and exploration

on a hill back in '65, things looked a lot like changing," he recalls, yet he refuses to sentimentalize that spirit of community. Instead, he chides us for a shared failure to make good on those brave promises, and for the jaded languor that has overtaken the "Me Generation" of the '70s. *Which Side* continues that theme and uses an approach familiar to folk fans (but probably jarring to more high-minded rockers), borrowing its verse melody from Dylan's *All Along the Watchtower* and the chorus from the old union anthem that provides its title, *Which Side Are You On*. Listeners dismayed by those debts should recall the ease with which Guthrie's own father and Dylan himself freely drew from traditional sources to create new material.

Other highlights include a moving meditation on marriage, *Wedding Song*, and solid reworkings of Pete Seeger's *Sailing Down This Golden River* and Hoyt Axton's *Evangelina*. Guthrie's now-seasoned backing quintet, Shenandoah, sustains the set's momentum with a canny balance of acoustic folk filigree and rhytm

mic electric rock. Their performance and longtime producer John Pilla's clean and uncluttered sonic finish recall Guthrie's best and most popular works, "Running Down the Road" and "Hobo's Lullabye," thus adding another argument for his sense of tradition. Trend watchers may find such constancy uninteresting, but Guthrie fans will be charmed.

Teddy Pendergrass: Teddy
Gamble, Huff, Bell, McFadden, Whitehead & Marshall, producers
Philadelphia International FZ 36003
by Crispin Cioe

Teddy Pendergrass' years with Harold Melvin and the Blue Notes cast him in the role of rough-hewn soul shouter, and on songs like *Bad Luck* his gospel background was always close to the surface. When he broke from the Blue Notes, some fans assumed that he would become the latest link in the "ultimate soul singer" lineage that stretches from Johnny Ace and Sam Cooke in the '50s to Otis Redding, Wilson Pickett, and Al Green. But the move presaged much more than that: After several solo albums and hit ballads, it's clear that Pendergrass aspires to be nothing less than a modern, funky Sinatra. Like that singer, Teddy always sounds like he's in the throes of amorous ecstasy. It's a gift that few singers possess, and this album makes a strong case for his bid to be the era's most convincingly romantic crooner.

"Teddy" is divided between unabashedly lush ballads on Side 1 and up-tempo Philadelphia-style soul on Side 2. The former shifts between genuinely rapturous emotion and pure kitsch. *Come Go with Me* casts the singer in the role of an earnest pursuer in a disco, gently urging a woman first to dance with him and finally to "come back to my place . . . you look like you're just bored to death and you want to get away from this noisy crowd." Strings, lilting unison flutes, and a tinkling grand piano add to the arousal atmosphere, and finally the woman responds to his proposal: "No, not tonight . . . hmmm, you said your car's right out in front?" The next tune, *Turn Off the Lights*, finds Teddy and his lover at home: "Rub me down with some hot, hot oil, and I'll do the same thing to you." Absolutely anyone else singing this would lapse into self-



Teddy—a funky Frankie

parody by the second verse, but Pendergrass' deep baritone is so emotionally schooled that this whole side compares favorably with Ol' Blue Eyes' best work, like *I've Got You Under My Skin*, another era's perfect seduction soundtrack.

Side 2 is funky and surprisingly uncluttered and showcases the singer's celebrated vulnerable gruffness. On *Set Me Free*, Teddy assumes a thinly veiled masochist persona, and his performance ranks with Marvin Gaye's *Ain't That Peculiar* as one of the most potent and stirring treatments of self-castigation in a pop tune. Again, when he sings "Why do I hang on your every word? I feel so hurt every time you push me aside and every time I swallow my pride," it is the voice of experience. Producer Thom Bell surrounds him with a suitably dark and pompously churning arrangement, further underscoring the lyric's psychological paradoxes.

When several producer/arrangers work on an album, as they do here, that usually indicates indecision on the artist's



Eddie—ethnic but accessible

part. But the different hands on "Teddy" provide a wide range of emotional settings for Pendergrass, and he sounds equally convincing as a man who's both lucky in bed and unlucky in love. Teddy sings like he means it all.

Eddie Quansah: Awo Awo
Alex Sadkin & Eddie Quansah, producers. Mango MLPS 9546
by John Storm Roberts

In Africa, crosses between American and Latin music and the local idioms have produced many new and exhilarating styles, making that continent one of the great contemporary pop-music areas. Ghanaian singer/flugelhornist/percussionist Eddie Quansah uses several of its styles on "Awo Awo" and blends them with contemporary r&b and disco without any feeling of collage or pastiche. There are also several tracks of equally contemporary but, to American ears, more traditional, Ghanaian percussion and voices.

Continued on page 147



Be Hip, Get the Knack

by Crispin Cioe



Bruce Gary, Doug Fieger, Prescott Niles, Berton Averre

The Knack: Get the Knack

Mike Chapman, producer
Capitol SO 11948

A friend and fellow journalist recently remarked that catchphrases like "punk" and "New Wave" are by now outmoded. What lies ahead, he speculated, is a "brave new world inhabited by clever pop culture synthesists." Certainly the recent success of Blondie and Elvis Costello bears that out, because these artists have drawn on everything from the tinny, antique sound of a Farfisa organ to modern Eurodisco recording techniques. Ironically, the musical fountainhead for these pop futurists has been the '60s, that buzzy, fast-lane decade when rock was lean and cluttered at the same time. The Knack draws on these same sources, juxtaposing the classic rock-quartet format with a neo-classic vision of those popular teen themes, sex and frustration—age-old concerns, to be sure, but what distinguishes the Knack is an unusually deft grip on their music and profile.

The group emerged last year out of the L.A. club circuit, which is famous for spawning highly polished cover bands that pride themselves on reproducing tunes *exactly* like, if not better than, the originals. The Knack shares that polish, but if it ever cranked out cover tunes, they were probably Beatles and Who medleys. Lead

guitarist Berton Averre, in fact, shows a predilection for the nervy, high-end distortion sound George Harrison once popularized. In a concession to fashion, Averre's attack is speedy and precise without sounding too intellectual. This approach works especially well on *My Sharona*, the band's first single and an extremely catchy and brittle paean to lust. Lead singer and rhythm guitarist Doug Fieger quavers, "Oooh, you make my motor run, gunning, coming off the line," while Averre tumbles in with snaking guitar fills.

Not surprisingly, singles are what this band is all about. Producer Mike Chapman is currently reigning as the kingpin of the record charts, having produced No. 1 hits for Blondie, Nick Gilder, Exile, and Suzi Quatro in the last year. His method changes with the artist, but in general he favors a no-frills sound with few sweeteners and a heavy emphasis on guitar clarity. His strategy with the Knack is to accentuate the Beatles-Who dichotomy. Bassist Prescott Niles's stolid Rickenbacker sounds full and round in genuine McCartney-esque style, while drummer Bruce Gary's tendency to play like a teetotaling Keith Moon is underlined. Most importantly, "Get the Knack" was cut live, with some songs done in one take. Overdubs are minimal, and the entire LP took only eleven days to record and mix—a true

rarity in these days of megatrack studio techniques.

The players in the Knack are good enough to take these kinds of production risks, but the real reason for the ultralive sound lies in the songs. As much as they strive to update Lennon-McCartney vocals and Pete Townshend power chords, these newcomers are anything but regressive. Not only is their playing harder-edged than those supergroups' first albums, but they come on with a much tougher lyrical stance, making *I Can See for Miles* and *Please, Please Me* sound quaintly sentimental in retrospect. Three songs are named after girls, all of whom either excite or frustrate. *Lucinda* features ringing vocal harmonies wrapped around Fieger's repeated warnings to stay away from this woman because "she's gonna hurt you, don't ask me why." The next song, *That's What the Little Girls Do*, is melodically similar to the Beatles' *No Reply* (right down to the harmonized "la las"), but here the singer takes a somewhat cynical stance—"If you let her go, she will break your ego and your heart."

For all the thwarted emotions the Knack portrays, there's a rock & roll realism in the lyrics that stands up beside the exaggerated macho posturings of, say, Ted Nugent. On *She's So Selfish* the band sets up a Bo Diddley-style vamp, while Fieger and Averre lament that "she gives a wiggle and a wink... but she doesn't care for nobody at all, it's just 'me, me, me.'" Even when the Knack gets tender, as on *Maybe Tonight*, love is referred to only indirectly.

The LP's one cover tune is Buddy Holly's *Heartbeat*, certainly one of that great singer's most passionate songs. Like its musical forebears, this band is really about pinpointing what they call "your adolescent dreams." Times change, but those dreams don't, which is a fact of life the Knack knows only too well. The group may just become one of the most accurate chroniclers of today's teenage wasteland. ♪



Continued from page 145

The balance of influences varies from track to track. The opener, *Kpanlogo*, is named after a modern drumming music developed by Accra (the capitol of Ghana) teenagers about ten years ago. Quansah marries the basic *kpanlogo* patterns to disco-style backup singing, traps, and bass with exemplary results. The music isn't *kpanlogo*, but it isn't the usual disco/r&b gussied up with a few exoticisms either; ethnic and contemporary elements interweave with equal status throughout, and the result is going to grab you even if you thought Ghana was the name of a jazz pianist.

And it doesn't let up. *Naughty Maria*, an enchanting melody that may strike you as reggae-ish, is in fact based on the Ghanaian dance-band style called highlife, with guitar patterns that remind me of the splendid electric guitar idiom in Zaire (formerly the Belgian Congo).

The title track features Quansah leading more traditional call-and-response singing over a macédoine of American and African elements that include a splendid boogie-cum-bop clavinet passage. *Make the Best of What You've Got* opens the second side with a rhythmic switch: a tight piece of blues-funk held together with a steady Afro-Cuban bell rhythm. I can imagine this one making the funk-oriented radio playlists. *My Star will Shine*, Quansah's flugelhorn showcase, shows that he isn't a soloist of the caliber of, say, Hugh Masekela, but his hornwork fits perfectly into everything else that is going on.

Quansah's more "traditional" pieces are examples of a very common African genre: contemporary music in traditional style. Their voices and percussion both contrast and blend with the fusion tracks (which are themselves pretty Ghanaian), besides illustrating one of African music's outstanding qualities—its combination of simplicity and sophistication. This is possibly the best album I've come across all year.

Arlen Roth: Guitarist

Artie Traum, producer. Rounder 3022
by Sam Sutherland

Arlen Roth's choice of title for his



Roth—guitar virtuoso



Warwick—the wrong producer

first album (released early this year) sounds closer to a business card than a record, but a few listens explains his thinking. Ranging from bottleneck blues to crackling guitar rock, "Guitarist" poses no weighty thematic questions nor adheres to a prevailing style, opting instead for a relaxed ecumenism dictated by this unsung performer's versatility.

Playing a battery of acoustic and electric guitars, Hawaiian lap steel guitar, and six-string bass, Roth makes judicious use of overdubs to create deceptively live-sounding guitar ensembles. On the opener, *(Ghost) Riders in the Sky*, that approach yields both wit and power, with Roth balancing a traditional single-string reading of the melody against overdubbed country and blues accents. Ralph

Schuckett's shimmering piano chords and a stuttering, "chicken pickin'" rhythm and lead part twist the song's familiar country underpinnings with jazz and r&b flourishes, yet never do these wry inversions obscure the song's galloping momentum.

The late Sam Cooke's *A Change Is Gonna Come* is given a more serious but no less inventive arrangement, recasting its gospel intensity into an elegiac country blues that displays Roth's slide guitar credentials handsomely. Both the slide style and choice of translation—which emphasize the shared origins of gospel and blues to give the shift musical meaning—recall Ry Cooder, clearly an influence. Yet Roth, unlike Cooder, isn't concerned with scholarship: Whereas Cooder's recordings have sought to unify his work along historical lines (both musical and sociological), Roth is less consciously eclectic, and his selection of material—including several original instrumentals and two collaborations with songwriter Janey Schram—is personal rather than thematic.

Schram's two vocal appearances, on the raucous *Rocket 88* and *Dreams of Mexico*, are as impressive as the featured artist's guitar work. She drives *Rocket 88*'s classic rock & roll lyric with a fury equal to Roth's stinging leads and fills, while *Dreams of Mexico* showcases her delicacy with ballads. Apart from those songs, though, "Guitarist" sticks to Roth's strong suit, instrumental finesse, and as such will prove more appealing to guitar aficionados than to a broad rock audience.

Dionne Warwick: Dionne

Barry Manilow, producer
Arista AB 4230

by Ken Emerson

Easily and deservedly the most successful pop singer of the 1960s, Dionne Warwick (who apparently has dropped the "e" she appended to her last name for a few years) has suffered a baffling commercial decline in the '70s. Her one hit single was a duet with the Spinners, and the superb follow-up solo album produced by Jerry Ragovoy fell on deaf ears. Barry Manilow's crashing production on this comeback attempt, Warwick's first record for Arista, will wake up the dead, but

whether they'll buy it is another question.

Warwick has a sleek Ferrari of a voice that can negotiate the trickiest turns of phrase and oddest intervals with ease and speed. Manilow, unfortunately, is a trucker at heart. Many of the songs on "Dionne" begin promisingly. Some deliberately recall the singer's salad days with Burt Bacharach and Hal David, and others echo the elegant orchestral arrangements of Thom Bell, who produced Warwick's collaboration with the Spinners. But almost invariably, grace gives way to galumph as chorus after chorus strives for a melodramatic climax while the heavily echoed drums belabor a turgid beat. Manilow, in short, produces Warwick as if she were himself—which is certainly a case of adding insult to injury.

There's no question that Warwick is still in full command of her sumptuous vocal powers. Even her producer's *Sturm und Drang* fails to drown them out. But more sympathetic settings would display them to far better advantage.

Wings: Back to the Egg

Paul McCartney & Chris Thomas, producers. Columbia FC 36057

by Ken Emerson

In a recent interview, Paul McCartney allowed as how he liked the Boomtown Rats because some of their music has "brought a lot of rock back into rock." "Back to the Egg," as its title obscurely hints, does much the same thing. After issuing a limp disco single, *Goodnight Tonight*, which must have made even his most forgiving fans wince, McCartney has made a surprise move and released his hardest-rocking album since "Band on the Run" back in '74. And *Goodnight Tonight* is conspicuously absent.

Gone, too (or at least under strict control), is the cutesy-poo stuff of which Wings' recent albums have been made. The guitars are thick as thieves here, and McCartney has forsaken his coo and croon for a hoarse howl. On the haunting ballad *Winter Rose/Love Awake*, his rasp is reminiscent of Ian Lloyd's. It's been too long since McCartney last sang with such urgency.

Now if only he had something to be urgent about. His lyrics here are throw-aways whose superficiality is shown up by guitarist Denny Laine's sole song, *Again and Again and Again*, which bristles with

his frustration at the refusal of liberated females to be "the little woman I love." The sentiment is sexist, but it rings with real feeling. The rest of "Back to the Egg" is so determinedly trivial that listening to it is like eating Chinese food: The record's energy gives you an MSG high, but an hour later you're hungry again—for more substantial fare.

Not even the two cuts featuring the "Rockestra"—a who's who of British bands including members of the Who, Led Zeppelin, and Pink Floyd—stick to your stomach. McCartney is so multi-talented that he can whip up such storms by himself in the bathtub, and Wings, despite the presence of newcomers Laurence Juber and Steve Holly on guitar and drums, respectively, is still a one-man show.

"Back to the Egg" is a delightful exhibition, McCartney's best in years. Especially interesting is the way he achieves a casual, roughhewn feel yet adorns it with subtle, almost finicky production touches such as unexpected fillips of percussion. But one wishes his music were as expressive as it is ingenuous.

||:≡≡ JAZZ ≡≡:|

Keith Jarrett: Eyes of the Heart

Manfred Eicher, producer
ECM/Warner Bros., ECMT-1150

by Don Heckman

Well, you have to give Keith Jarrett and producer Manfred Eicher credit for going their own way, unaffected by the hot winds of the commercial world. What we have here is a three-sided album. That's right—two discs with three program sides; the final side is blank. And if you don't think that caused some lights to burn late in Warner Bros.' merchandising department, think again.

Jarrett's and Eicher's reasoning is crystal clear. They had three sides worth of music from a May 1976 quartet concert recorded live in Austria, and that's what they wanted to release—no more, no less. So what do we get? For the most part, some very good music. The band is Jarrett's regular one: Dewey Redman on tenor saxophone, Charlie Haden on bass, and Paul Motian on drums. Only Haden is not at his best, sounding muddy and distracted. But the lapse is made up for by an

unexpectedly strong effort from Motian, whose drumming has, in the past, often sounded like an afterthought.

The first two sides are devoted to a Jarrett original, titled *Eyes of the Heart*. I say "original" hesitantly, since, except for outlining certain modal areas, *Eyes* is essentially a group improvisation. *Part 1* is fairly equally divided between a piano solo and an opening dialogue by Motian on drums, Redman on percussion, and Jarrett on soprano saxophone. His work on that instrument is unexpectedly good, especially since his declamatory improvisation is shaped around a Phrygian mode on F sharp (which is not the easiest articulation for soprano since it's a tone higher). After an awkward pause—during which, presumably, he dumped the saxophone and headed for the piano—Jarrett and Haden have some difficulty agreeing on a meter. They finally resolve the problem with a simple little tag figure that becomes an ostinato for a moody piano improvisation.

Part 2 begins with a too-long exploration on piano of a funereal, march-like rhythm, this time based on a Phrygian mode on D. When Redman's brusque, aggressive tenor sax enters, it brings the first real touch of jazz to the proceedings. But he too is limited by the dronelike restrictions of the mode, as well as by Jarrett's peculiarly simpleminded penchant for repeating rudimentary ostinatos.

The album's third and final side includes a three-part *Encore*. The first part places Jarrett and Redman in a bright, near-Calypso environment and, as a bonus, includes a high-energy solo from Motian. *Part 2* spotlights a stunning duet between Jarrett's soprano sax and Redman's tenor on a melody that might have been composed by Ornette Coleman, and the third part is a kind of moody piano epilogue of Satie-esque musings. It's a fitting windup for a sometimes erratic—but never less than interesting—concert by four of the world's best jazzmen.

Warren Kime: Jazz

ASC Productions
Claremont C 778
by John S. Wilson

Warren Kime goes back far enough into the big-band era to have played with Ray Anthony, Tex Beneke, Ralph Marterie, Les Elgart, and Skitch Henderson. Though his name may not sound familiar,



Warren Kime



Magnusson—his U.S. debut

the influences in his cornet playing—Louis Armstrong, Ruby Braff, Bobby Hackett, and Wild Bill Davison—will. But Kime, rather than being buried in his sources, uses them to tastefully color his solos: Davison's growl appears briefly, Hackett's lyrical delicacy floats by, a sudden descent to one of Braff's rich low notes resolves a passage, some Armstrong phrasing weaves through a cadenza.

The extent to which Kime finds his own way is underlined in the tunes associated with other trumpeters and cornetists: Armstrong's *I'm Confessin'*, Bunny Berigan's *I Can't Get Started*, Harry James's *All or Nothing at All*, Hackett's *Embraceable You*. Kime acknowledges their performances but seems to make a point of showing that there are other ways to go from the same starting place. He is backed by a tightly knit rhythmic quartet (central to which is the excellent guitar of John DeFauw) and spelled by some pleasant piano solos by Tommy Zan. Kime is a welcome addition to a tradition that has given jazz much of its color and warmth, yet—with the exception of Armstrong—has rarely produced superstars.

Jakob Magnusson:
Special Treatment
Jakob Magnusson & Henry Lewy,
producers. Warner Bros. BSK 3324

European jazz musicians have traditionally been better known for their technical proficiency than for their creativity. In recent years the situation has changed somewhat with the arrival of such unquestionable originals as Zbigniew Seifert, Jan Garbarek, and Urszula Dudziak. Keyboard player Jakob Magnusson is a native of Iceland, and, though a European more by culture than geography, his work lies somewhere between those two extremes of technical proficiency and gut creativity.

Magnusson has worked in Europe with a group called the Studmen and as an occasional sideman with Long John Baldry. "Special Treatment," his first American outing, is well produced and shows him to have enormous dexterity on a wide array of keyboards. But he is less impressive as an improviser. Warner Bros. apparently has urged him to fill the album with the repetitive disco rhythms that—sadly—are often passing for jazz these days.

Pieces like *Magnetic Storm*, *Special Treatment*, and *Bop Along* have little to recommend them except the presence of Tom Scott. (His impressive work on *Magnetic* and *Burlesque in Barcelona*, in particular, brings new prestige to the Lyricon.)

Freed of disco demands on the minor-keyed *Burlesque*, Magnusson manages some impressive juggling of Yamaha synthesizer, piano, Minimoog and harpsichord. He is also aided by superlative bass playing from his composing partner, Steve Anderson (check his solo on *Porky*), and excellent drumming by David Logeman.

Still, *Special Treatment* lacks impact as a debut. It tells us less about the skills of Icelandic Magnusson than it does about the perennially solid backup work of studio musicians like Scott, Victor Feldman, Jerry Hey, and Rick Smith. **D.H.**

Jay McShann: The Big Apple Bash
Ilhan Mimaroglu &
Ahmet Ertegun, producers
Atlantic SD 8804

This record should help to remove the stereotype of "blues musician" from Jay McShann. For years he has been traveling as a Kansas City blues singer and pianist, despite the fact that he comes from Muskogee, Oklahoma, and first came to fame as leader of a big band. (Granted, it was essentially a blues band from Kansas City that was bruited to be the local successor to Basie's band.)

On "The Big Apple Bash," McShann is thrown in with such unlikely associates as Gerry Mulligan, John Scofield, Janis Siegel of Manhattan Transfer, Herbie Mann (who goes back twenty-five years to pick up the tenor saxophone and clarinet that he dropped to concentrate on flute), and a Dave Brubeck rhythm section (Jack Six and Joe Morrello). Of the seven numbers in the set, only *I'd Rather Drink Muddy Water*, a duet with Scofield, is the kind of performance he usually gives in clubs. With Doc Cheatham, Dickie Wells, and Earle Warren, he evokes the subtle qualities of a Basie ensemble, a Duke Ellington ensemble, and a McShann big band.

Through it all, McShann is at ease and at home. He sings *Georgia on My Mind* with the moody, reflective feeling that suits it better than Ray Charles's gos-

Continued on page 156

SpinOffs

New Rock

by Toby Goldstein

Dixon House Band: Fighting Alone

Mike Flicker, producer
Infinity INF 9008

The major problem with this West Coast quintet is that it takes its album title to heart and beats every song to death. Chief culprit is keyboardist Dixon House, who wrote everything, sings almost everything, and fancies himself a one-man version of Yes. But without Yes' superb vocal harmonies, his puffed-up grand marches on the organ come across as mere pomposity.

Face Dancer: This World

Richie Wise, producer
Capitol ST 11934

Former Kiss producer Richie Wise knows that a lot of compression can go a long way. He's given Face Dancer (named from sci-fi novel *Dune*) a debut LP that oozes with good old-fashioned rock & roll excitement, no matter how softly it's played. The group's other immediate pluses include well-coordinated teen-appeal vocal harmonies, unpretentious danceable tunes, and a warm ballad called *Heart's at Home*.



Philip D'Arrow

Stephan Galfas & Philip
D'Arrow producers
Polydor PD 1-6210

New Yorker D'Arrow thrives on irony, best expressed on the album's disco-beat opener, *Burn the Disco Down*. His tone is appropriately bitchy on *Hamburgers*, *Cheeseburgers* and *Suburban* (sic) *Bliss*, but too often his East Coast vision of life in the food-chain pouts when it ought to kick. Drop the strings, and crank up those guitars.

Gambler

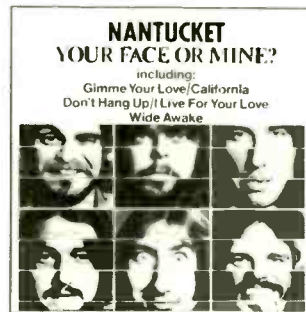
Jeff Glixman, producer
EMI American SW 17009

Many of Gambler's songs are lyrically ludicrous, and worse, its singers try to make what they're saying sound important. When the group is dropped into a spatial chasm so vast even the full-bodied vocals of Kansas (whom Jeff Glixman also produces) would have to strain to fill it, the band's lack of solidity is downright embarrassing.

Gruppo Sportivo: Mistakes

Robert Jan Stips &
Hans Vandenburg, producers
Sire SRK 6066

Americans have no right to be chauvinistic when a bunch of Dutchmen come along and not only write and sing in English, but also happen to be hysterically funny in English. With a blend of irrev-



erent punk philosophy, mock jazz sophistication, and Fifties rock power, Gruppo Sportivo is admirably lovable.

The Laughing Dogs

Bruce Botnick, producer
Columbia JC 36033

If I hadn't seen the ads for this group's appearance at CBGB three years ago, I'd never have figured them to be part of the primordial New Wave. Their album holds to no center, vacillating between vaudeville and easy-going rock, with only the last cuts on each side exhibiting a glimmer of Lower East Side energy. Perhaps after waiting so long to get signed, they suffered a musical identity crisis.

Nantucket: Your Face or Mine?

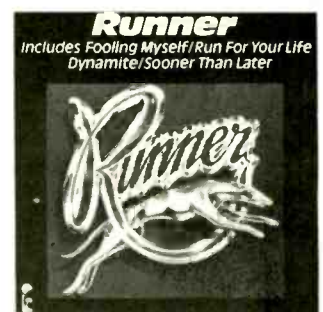
Tony Reale & Nantucket,
producers. Epic JE 36023

This North Carolina sextet's first album was widely overlooked, but "Your Face or Mine?" should rectify that with its electric-bright harmonies and robust guitars. The kick-off track, *Gimme Your Love*, and *Hey, Hey Blondie* sound particularly well suited for on-stage bashing.

Rock Rose

Dennis Lambert &
Brian Potter, producers
Epic 35819

I spy a potential Van Halen in this lot. Despite Lambert's and Potter's tendencies to terminally clean up whatever they produce, Rock Rose



is vocally nasty, with corresponding rhythms made of cascading concrete. There are far too many lyrics in the "You're a bad girl, I'm a star, so give it to me" vein for my taste, but to repressed teenagers, Rock Rose's inevitable audience, what else will matter?

Runner

James Guthrie, producer
Island ILPS 9536

Here's an English foursome guaranteed to produce fond memories of the years when Steve Marriott, Steve Winwood, and especially Peter Frampton had fire in their lungs. Totally out of phase with contemporary Britain, Runner is perfect for Americans who like their metal lightened with melody. Steve Gould sings convincing leads, plays guitar, and wrote eight of the nine songs here. Check out *Fooling Myself*.

Screams

Terry Luttrell, producer
Infinity INF 9009

More like spurts, I'm afraid. Screams are better at writing about rock & roll than they are at making it. Part of the blame belongs to producer Luttrell, who mixes John Siegle's lead guitar and David Adams' vocals into one sticky level, from which even pindots of excitement are hard-pressed to escape. The one memorable song on the album, *I Play for You*, is the only one not written by the group.

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Bishop—lacking in confidence



Rafferty—deserves better

Stephen Bishop: *Bish*
Warner Bros., 12 songs, \$6.95

These soaring ballads are well constructed and singable, and that famous Unknown Transcriber has furnished us with some delicious piano sequences as well. Bishop is a highly skilled, creative writer/performer, and I suggest that he discard the idiotic photos and nervous commentary regarding the making of the "Bish" LP. *Courage*, Stephen—permit us to take you seriously.

Neil Diamond:
You Don't Bring Me Flowers
Warner Bros., 10 songs, \$6.95

Neil Diamond is as predictable as shaving cream: press the button, and he'll come up with a well-constructed, if slightly squishy, song for any occasion. Among the folio's better selections are his collaboration with prestigious lyricists Marilyn and Alan Bergman on the title tune and Tom Hensley's *The American Popular Song*, a sturdy, rockin' salute to the art and technique of music-making. Diamond also brings us something rarer than flowers—an adaptation of an adaptation in *The Dancing Bumble Bee / Bumble Boogie*. Are you sure Rimsky-Korsakov started this way?

Electric Light Orchestra:
Anthology
Big 3, 32 songs, \$8.95

The ELO *Anthology* swings easily in a variety of rock styles—blues, ballads, up-tempo, you name it—and all thirty-two songs are the output of one prolific composer, Jeff Lynne. His melodies are harmonious, his lyrics are literate, and the piano transcriptions fall right into place under your fingertips. The selections are culled from seven of the band's LPs, and I can't think of a better value for this modest price.

Heart: *Double Platinum*
Columbia Pictures, 17 songs, \$7.95

At the heart of Heart are two personable young women whose mama easily could have raised them to be beauty queens. Ms. America, however, is merely today's news, while Women's Lib goes on forever (I hope) and only the most con-

firmed misogynist would refuse to acknowledge that the gutsy Wilson sisters get it on. As writers, singers, and instrumentalists, their recordings have been consistent winners. Herewith, a sampling of "Dreamboat Annie" and "Magazine." It's good material, but I have one complaint: I would like to be able to sing *all* of these songs in my (female) range. I would think the ladies might have tired of transposing everything down a fifth anyway.

The Artistry of Joe Henderson
United Artists, 7 songs, \$4.95
The Artistry of John Coltrane
United Artists, 8 songs, \$4.95

For a specialized audience, United Artists has instituted a series of "Artistry of..." folios that contain unaccompanied note-for-note transcriptions of selected compositions recorded by top jazz artists. The Joe Henderson and John Coltrane collections are in-depth seminars in the techniques and work of two iconoclastic tenor sax men who ventured beyond bop into third-stream jazz.

Editors Don Sickler and Bobby Porcelli have carefully analyzed each musician's phrasing, articulation, tone quality, and use of dynamics within the correct rhythmic and chordal contexts, and they urge the reader to supplement their studies by listening to the recordings (available on Blue Note). The series affords a rare opportunity for the student to live within that passionate aura that separates superstar from journeyman. Highly recommended.

Ted Nugent: *Weekend Warriors*
Warner Bros., 9 songs, \$6.95

Ted Nugent—he of the yowl-and-howl, open-fifth, sharp-eleventh school of rock blues—is back. Although he has energy to spare, his mind's time machine has advanced no further than the late '60s. Color candids of the artists are a plus, but the folio offers only tedious repetitions of nonmelodies. The warrior is indeed weakened in print; listen to the recording instead.

Dolly Parton:
Music from Two Albums
(*Here You Come Again*, *New Harvest First Gathering*)
Columbia Pictures, 20 songs, \$7.95



I would be the last to accuse Ms. Parton of being unfeminine, but I must report that almost half of her new song collection has been (inaccurately) notated in the male octave. Nonoperatic melodies that lie in the upper third of the treble staff, or spill over to ledger lines above it, are usually sung by countertenors, castratos, or screaming rockers. Nonetheless, the material—*It's All Wrong but It's All Right, Me and Little Andy, Two Doors Down*, etc.—is familiar to the ears, gentle on the fingers, and sincerely appealing. So are the pictures.

Poco: Legend.
Warner Bros., 9 songs, \$6.95

A pleasant new collection by this fivesome. Rusty Young and Paul Cotton share the writing chores, setting the folio's romantic tone with their individual paeans to Barbados, southern rain, and eyes that dance like burning embers. The group's black-and-white photography, however, is a disaster. Most of the shots look like overexposed outtakes.

Gerry Rafferty: City to City
Columbia Pictures, 11 songs, \$6.95

Gerry (*Baker Street*) Rafferty is entitled to cry foul play on this vast collection of printers' errata. Omitted accidentals, eighth-note beams jutting into lyrics, incorrectly named chords, quarter- and eighth-note rests touching notes beneath them—you name the typo, it's here. Not only does this folio fail to meet professional publishing standards, but Rafferty, of all people, deserves the best notation editor Columbia has to offer.

Rod Stewart: Blondes Have More Fun
Warner Bros., 10 songs, \$7.95

Rod Stewart fancies himself as somewhat of a rakehell. Several cowriters assist him in sustaining the Errol Flynn image; their collective efforts are no better than such sexist fare as *Attractive Female Wanted, Do Ya Think I'm Sexy, and Dirty Weekend*. The last of the big-time MCPs may indeed be having more fun, but the monotonous melody lines, makeshift grammar, and leering photographs are more redolent of Mel Brooks than Don Juan. The folio is not my cup of Clairol.

"Superman": Soundtrack Selections and Photos
Warner Bros., 7 songs, \$6.95

Your ticket to the Krypton Philharmonic is as close as the rec room, or wherever the old Farfisa is stashed. The hard-hitting, lush orchestrations have been scaled down to fit eighty-eight keys, but the sonic dream dust is still there. Color photos of Christopher Reeve and his interplanetary pals (all except Marlon Brando) can be sighed over until the movie's appearance on Home Box Office, or the next millennium, whichever comes first. Included is *Superman's* love ballad, *Can You Read My Mind?*, winner of the Richard Strauss *Death and Transfiguration* sound-alike contest.

Theme from Ice Castles (Through the Eyes of Love) and I Just Fall in Love Again plus 24 Solid Gold Songs
Columbia Pictures, 26 songs, \$5.95
Platinum '79
Warner Bros., 79 songs, \$7.95
Chartbusters: Hits of Today
Theodore Presser, 13 songs, \$5.95
You Don't Bring Me Flowers and 31 Love Songs
Warner Bros., 32 songs, \$6.95

This month's m.o.r. collection includes one whose title is too unwieldy to repeat. So, in the interest of conserving (my) energy I will say only that Columbia Pictures' entry here, in addition to the two title songs, contains a good many recent chart hits (*Baker Street, Ease on Down the Road, Here You Come Again*) and some you may have grown up with (*On Broadway, Spanish Eyes, Where Is the Love*). If solid gold is too plebeian for your tastes, try "Platinum '79," a mélange of RIAA-certified gorillas as recorded by every conceivable breed of anthropoid: Barry Manilow, the Eagles, Jimmy Buffett, Chic, Linda Ronstadt, Foreigner, Paul Simon, et al.

"Chartbusters: Hits of Today" contains thirteen more or less contemporary selections very heavily Bee Gee-weighted (*More Than a Woman, I Just Want to Be Your Everything, You Stepped into My Life*). All of these songs are notated in simplified piano-vocal versions and a Juilliard degree is not required for max-

imum enjoyment. Finally "You Don't Bring Me Flowers..." features tasty, laid-back material recorded by such balladeers as Kenny Loggins, Jackson Browne, Nicolette Larson, and of course Neil Diamond and Barbra Streisand.

Remarkably enough, I only could discover three duplications in the entire four-volume package. An out-of-date folio shelf could be smartly refurbished for a total outlay of \$26.80.

"They're Playing Our Song," Vocal Selections
Theodore Presser, 7 songs, \$4.95

In 1936 a certain Dr. Louis E. Bisch wrote a slender volume entitled *Be Glad You're Neurotic*, which immediately found its way to the best-seller list. I can't be sure whether Neil Simon has read this book, but I do know that he's been making a decent living by dramatizing the foibles and quirks of your average, next-door, paranoid manic-depressive.

Simon's latest venture, *They're Playing Our Song*, is a Broadway musical loosely based on the romance of composer Marvin Hamlisch and lyricist Carole Bayer Sager, whose prior individual and collaborative attainments are amply represented in every collection of chart hits. The show's rock-oriented score is both literate and witty. Hamlisch is a facile melodist, and Sager's lyrics reveal character and invention without slavish dependence upon rhyme. Accompanying chords are appropriately named, but the folio is designed primarily for singers and pianists so there are no guitar frames.

Village People: Song Book
Columbia Pictures, 14 songs, \$6.95

The Village People are the greatest put-on since Orson Welles gave us *The War of the Worlds*. Here are six virile-looking gentlemen, plucked off the streets, you might say. Although we know they're as straight as John Wayne, isn't it odd that they're wearing those costumes so tight around the, er, combat zone? And what do those provocative lyrics about the YMCA, macho men, cruising, and hot cops all mean? Well, you may not find out by buying the folio, but the music is fun and melodic, and you can always think of your purchase as being in the interest of sociological research.

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Jay McShann—not just a bluesman

Continued from page 149

pel urgency. He shows both his understanding of and ability to deviate from the Basie piano style on *Dickie's Dream*. And he reveals his individualism as a composer on *Crazy Legs & Friday Strut*, which serves as a relaxed, confident contrast to Siegel's self-conscious attempt to find a vocal style on *Ain't Misbehavin'*. Mulligan is also a strong, supple soloist, pulling things together on each of his appearances. But Mann is out of his depth here. He has little blues conviction, even on flute, and while his tenor playing has a hard-toned directness, his clarinet work is uncertain and a little too basic.

To be sure, the mixture of material and performers on "Big Apple" indicates that McShann has a wide scope. It also suggests, however, that if he wants to get out of his singing blues pianist rut, a small, rhythmic group with three such horns as Cheatham's, Wells's and Warren's would be the ideal setting. **J.S.W.**

Red Richards and Friends: In a Mellow Tone

Roger Pola, producer
West 54 WLW 8005

Red Richards and two other relatively neglected talents are brought out into the open on "In a Mellow Tone." One is Norris Turney, the alto saxophonist who took Johnny Hodges' chair in Duke Ellington's orchestra. Like his predecessor, Turney perpetuates a balance between light, feathery warmth and asser-

tiveness. But he seems to draw most strongly on the bluesy guttiness that underlay Hodges' playing, even on his most ethereal ballads. The influence is most apparent on Turney's own composition, *Checkered Hat*, a portrait of his mentor that catches the gracefully erotic lifts and bends of Hodges' lines, glows with the luminescent colors of his tone, and shines with the sunny warmth that his ballads did. Turney also pours out that saxist's driving sense of urgency on *Just Squeeze Me* and on a bright and glittering *Sweet Georgia Brown*.

Buck Clayton, the onetime Basie trumpet star, plays only a modest ensemble role here, as he has since the early Seventies because of trouble with his lip. He does contribute a pair of simple but swinging arrangements in *I Got a Feeling I'm Falling* and *More Than You Know*. By centering the writing on the voicing of his trumpet and Turney's saxophone, Clayton creates unusually rich and supportive settings for Richards' vocals. With no need to carry the full burden of the songs, Richards relaxes into a husky, rhythmic whisper. Red's piano playing tends to be sketchy and somewhat superficial, but he has periods of oddly broken, staccato runs and light, flea-flicking passages that add color to the performances.

An important element in the support both Richards and Turney receive is the consistently strong and steady drumming of Ronnie Cole, who builds the kind of foundation that could support the entire New York Philharmonic. **J.S.W.**



Phil Woods—a personal statement about his peers

Lew Tabackin: Rites of Pan
Toshiko Akiyoshi, producer
Inner City IC 6052

Reedman Lew Tabackin takes a rare outing on flute alone on this appropriately titled album. Although he is best known as a saxophonist, he was a flute major at the Philadelphia Conservatory, and the classical training shows in his remarkably clear, firm tone and in the preciseness of his articulation.

The well-balanced program includes a brief solo improvisation (*Night Nymph*) that counters a duet improvisation (*Rites of Pan*) with drummer Shelly Manne. *Speak Low* is played, appropriately enough, on alto flute, and Fats Waller's *Jitterbug Waltz* is handled with crisp confidence. The best moments come in *Autumn Sea* and *Elusive Dream*, both composed by Tabackin's wife, pianist Toshiko Akiyoshi. *Sea* is particularly impressive, written with just the whisper of a pentatonic, Japanese flavor. And Tabackin effectively alters his sound to simulate the crystal purity of a shakuhachi flute.

Tabackin is one of those musicians who seems almost incapable of playing a wrong note, on either of his principal instruments. He also seems to have a powerful, innate ability to hear through the most complex harmonic structures. Add that he is a master of styles—I've heard him sound like everyone from John Coltrane to Stan Getz—and you have something approaching a near perfect jazz machine.

Maybe that's what's wrong with "Rites of Pan." Major jazz improvisers have always made mistakes, usually when they were reaching for something that was just beyond the limits of their abilities but still worth going for. Tabackin doesn't seem to want to take that kind of risk. Until he does, it seems to me that he always will fall short of the greatness his talent can achieve. D.H.

Phil Woods: I Remember
Norman Schwartz, producer
Gryphon G 788

On "I Remember," saxist/clarinetist/pianist Phil Woods performs a series of pieces that he has written in memory of eight close but departed friends: Cannonball Adderley, Paul Desmond, Oscar Pettiford, Oliver Nelson, Charlie Parker, Willie Rodriguez, Willie Dennis, and Gary McFarland. He succeeds because, rather than simply attempting to capture the styles of the various musicians, his tunes reflect his own emotional and musical relationship with them.

Working with his quartet and a large orchestra, he makes his points in a variety of ways. The Adderley selection is developed with a strong emphasis on that saxist's musical mannerisms, from the clipped yet soaring lines to his rip-saw phrasing. But they are heard from Woods's point of view, ultimately stressing the fact that both of them placed strong emphasis on their musical roots. The Des-

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Circle 13 on Page 125

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Circle 52 on Page 125

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Key No.		Page No.
1	ADC Professional Products, a div. of BSR Consumer Products	15
2	ADC Professional Products, a div. of BSR Consumer Products	151
3	AIWA	33
	Akai America Ltd	60
4	Angel Records	113
5	Audio Technica U.S., Inc.	22
6	Audiotex	21
7	B & F Enterprises	128
	Bose Corp.	43
	Classified Ads	154, 155
8	DBX, Inc	132
9	Discount Music Club	130
10	Discwasher, Inc.	10
11	Discwasher, Inc.	65
12	Electro-Voice, Inc	63
	Empire Scientific Corp.	29, 112
13	47th St. Photo	157
	Franklin Mint Records	34-37
6	G C Electronics	21
14	Gusdorf Corp	64
15	Hi Fi Buys	128
16	Hitachi Sales	46
17	Icelandic Airline	129
18	Illinois Audio	123
19	International Hi Fi	156
	Jensen Sound Laboratories	12, 13; 30, 31
20	J & R Music World	62
21	JVC America, Inc.	50, 51
	Kenwood	Cover IV
22	Lansing, James B., Sound Co., Inc	59
	Lux Audio of America	25
23	Maxell Corp	11
24	Maxell Corp	23
25	McIntosh Laboratory	14
26	Mitsubishi Car Audio	108
56	Mobile Fidelity Records	89
27	Musical Heritage Society	97
	Music Listener's Book Service	16, 127
	Nikko Audio	52
28	Onkyo	20
29	Optonica Electronics	117
30	Ortofon	95
31	Park Row Electronics	122
32	Phase Linear	41
33	Philips High Fidelity Labs, Ltd	44, 45
34	Pioneer Electronics of America	8, 9
35	Pioneer High Fidelity	Cover II, 1
	Radio Shack	107
36	RCA Records	121
	Rolling Stone	91-93
37	Sansui Electronics Corp.	54-57
38	Sanyo Electric	38
	Schwann Publications	24
39	Scott, H. H., Inc.	49
101	Series 20	119
40	Sharp Electronics Corp	102
41	Shure Brothers, Inc	114
42	Shure Brothers, Inc	115
43	Sony Corp.	7
44	Sony Corp. of America	4
45	Sound Guard	78
	Speakerlab, Inc	122
46	Stanton Magnetics	2
47	Stereo Corp	130
	Stereo Discounters	64
48	TDK Electronics	4
49	TDK Electronics	66
50	Teac Corp.	Cover III
51	Technics by Panasonic	5
	Time Life Records	17-19
52	Top Discount Audio	157
53	Warehouse Sound	21
	Watts, Cecil E.	120
54	Wisconsin Discount Stereo	16
	Yamaha Audio	26, 27

mond piece has a long section of soft, sunny strings and woodwinds that generates a wistful tone and conjures up Desmond's quizzical smile before Woods moves in on alto. In some cases, he plays a secondary role: The Pettiford cut is primarily a bass solo for Steve Gilmore, and the warm, tender, and very open portrait of McFarland is largely a piano sonata beautifully played by Gordon Beck.

Compositionally, Woods's most ambitious effort is the second half of his long Nelson tribute. It is written largely for strings and woodwinds and includes, as annotator Herb Wong points out, a tone row that Nelson was fond of using. Each of the various idioms that characterize the eight musicians, including bebop for Parker and Latin gaiety for Rodriguez, are carried out with authority and finesse. One of the merits of this undertaking, aside from the insights it provides into the music of the artists portrayed, is that Woods extends himself into directions that he might not have tried were he drawing simply from within. J.S.W.

The Lester Young Story, Vol. 4: Lester Leaps In

John Hammond, executive producer; Michael Brooks, producer
Columbia JG 34843 (two discs)

One of the delights of Columbia's chronological compilation of Lester Young's solo recordings is the openly disenchanting tone of Michael Brooks's liner notes. This fourth two-disc album in the series starts off with four pieces by a group led by Glenn Hardman, an organist who was totally lost in a jazz setting. (Columbia was apparently trying to catch some of the buyers attracted by Milt Herth's groups on Decca.) Poor Hardman is battered by Brooks from pillar to post ("Hardman starts off the proceedings like a drunk running to the bathroom"), and even his name opens him to humor on a piece called *Upright Organ Blues*.

"Lester Leaps In" covers the period from June 1939 to March 1940. In addition to Lester's exemplary (as always) playing with Hardman's group, the discs include sessions with the Basie band, Basie's Kansas City Seven (*Dickie's Dream* and *Lester Leaps In*), and Billie Holiday. The Basie band, at this time, was



Lester Young

recording a rich, resonant sound rather than the crisp, vital one of its earlier discs. But nothing can dilute the glories of *I Left My Baby*, with Lester mourning soulfully around Jimmy Rushing's subdued, mordant voice. And there is an explosive velocity to Basie's, Lester's, and Buddy Tate's interchanges on *Ham 'n' Eggs*.

The three Holiday tunes, on the other hand, place her with a large group that can't attain the light, airy quality of her earlier contexts. The heaviness is reflected in her singing and in the solos by Basie sidemen. ("The solos are . . . uninspired," says Brooks, moaning over one dreadful song. "Maybe they had all just come back from vomiting.") One entire side is devoted to *Dickie's Dream* and *Lester Leaps In*. Classics though they may be, four takes of *Dream* and two of *Leaps* is overkill. With the exception of Lester's solos, there is relatively little difference between them.

Then again, this is a collection of Lester's solos. In fact that is virtually the only justification for some of the other pieces' inclusion. The more one hears Young, particularly in the range of good, bad, and indifferent circumstances gathered on this set, the more one marvels at his ability to rise to his own astonishingly high level with consistency. J.S.W.

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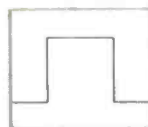
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