

1.50 May 1980

How to Buy a Turntable - Intelligently!

HIGH FIDELITY

ICD ® 08398

New Record Care Accessories

- Guns
- Mats
- Fluids
- Weights
- Feet
- Clamps

Our tests show how well they work - or don't

New Record-Playing Equipment

Lab Reports on:

Top Straight-Line-Turntables

Microprogrammable

Compact

Car's first

350 changer

80 ZX cassette deck

amp

Author: **Rupert Holmes**

Six Years to Overnight Success



37 CLINTON
ONEONTA N Y
19820



changes in temperature. But even the best of them just seem to reduce drift instead of eliminate it.

The Pioneer PL-400, on the other hand, has a Quartz PLL servo system that keeps rotational speed at a constant. And keeps the PL-400 unaffected by temperature changes, voltage fluctuations and other powerline anomalies.

These features work to keep the PL-400 sounding like a much more expensive turntable. But without our specially designed Coaxial Suspension system, they wouldn't be nearly as effective.

This free floating suspension system isolates the platter and tonearm from the rest of the turntable. So even if the base vibrates, the platter and tonearm don't.

This means you can shake, rattle and roll a lot more with a lot less worry that your turntable is doing the same thing.

Even the tonearm of the PL-400 is designed to give you better sound. Its

new "Mass Concentrated" design improves crossmodulation distortion and tracking accuracy. So you get more sound clarity and better channel separation.

All these features on a turntable the price of the PL-400 is unheard of. But Pioneer didn't stop there. The PL-400 also has full automatic controls. Including automatic lead-in, viscous damped cueing, automatic return, and automatic repeat. An easy to read one-stripe strobe that confirms platter speed accuracy. A quick start mechanism that starts the platter revolving as soon as the tonearm begins to move. And more.

So if you want to buy a \$200 turntable and are just interested in great specs, there are any number you can buy. But if you're interested in a \$200 turntable that will give you great sound, there's only one.

The Pioneer PL-400.

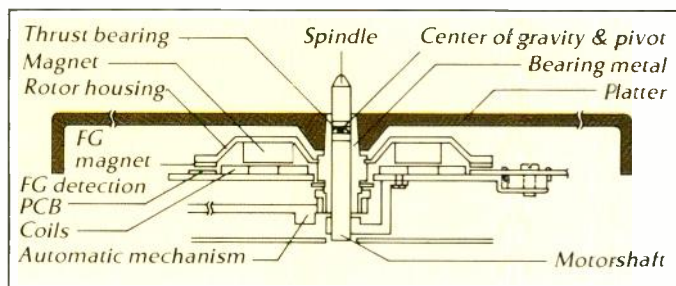
 **PIONEER**[®]

We bring it back alive.

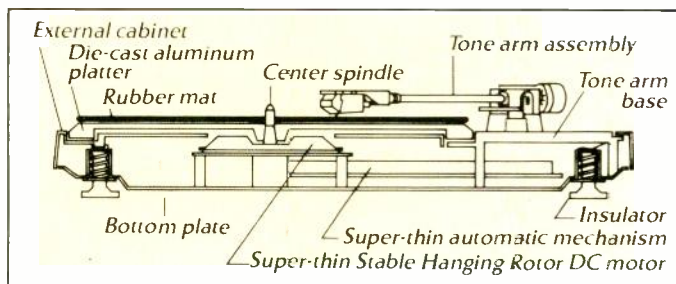
©1979 U.S. Pioneer Electronics Corp. 85 Oxford Drive, Moonachie, N.J. 07074
Manufacturer's suggested retail prices. Actual prices will be set by individual dealers.



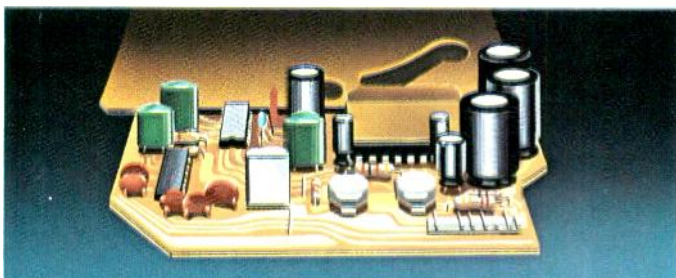
INTRODUCING THE NEW PIONEER PL-400.



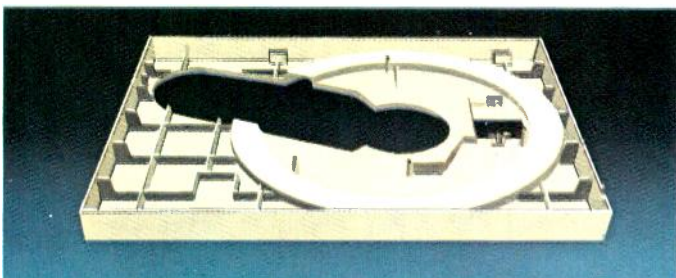
PIONEER'S NEW STABLE HANGING ROTOR. BY RAISING THE CENTER OF GRAVITY, WE LOWERED THE RATE OF DISTORTION.



PIONEER'S COAXIAL SUSPENSION SYSTEM. IT VIRTUALLY ELIMINATES VIBRATION AND RUMBLE.



THE PIONEER QUARTZ PHASE LOCK LOOP SYSTEM. BY AUTOMATIC MONITORING, ROTATIONAL SPEED IS KEPT CONSTANT TO REDUCE WOW AND FLUTTER.



THE PIONEER COMPUTER-DESIGNED HOWL-PROOF ENCLOSURE. BY SLIMMING DOWN THE SIZE, WE SLIMMED DOWN ACOUSTIC RESONANCE.



PIONEER'S BEST-SOUNDING REASON OF ALL: THE PRICE. UNDER \$200.

Today, most turntables in the same price range look practically the same on paper. But they don't sound at all alike in your home.

Because equal specs don't necessarily mean equal sound. In fact, specs are just a measure of the distortion caused by your turntable itself. They tell nothing about how your machine prevents distortion caused by your environment.

Pioneer's new PL-400 turntable was designed to also keep external interference from coming between you and great sound.

Much of the success of our new PL-400 turntable revolves around our all new "Stable Hanging Rotor." The world's thinnest direct drive motor.

Unlike more massive conventional motors, the motor in the PL-400 is so thin, it allows the center of gravity to be at the pivot point of the rotating mechanism. So instead of the platter wobbling like a top, the platter on the PL-400 acts like a gyroscope to stabilize itself.

Although this technology is very difficult to understand, the result of it is very easily appreciated. You no longer are bothered by distortion caused by stylus mistracking or speed deviations. So you get just what's on your record. Nothing added to it. And nothing taken away.

But this super thin motor does more than eliminate distortion. It also eliminates any space wasting elements used in conventional motors. And because it's so much thinner than any other motor, the cabinet around the PL-400 is also a lot thinner. This 20% reduction in cabinet size means the PL-400 is 20% less likely to suffer from acoustic distortion.

Many turntables in this price range are direct drive. Some of them offer DC motors. Some of them have servo motors aimed at eliminating drift caused by

**IF ALL \$200 TURNTABLES HAVE
THE SAME SPECS, HOW COME THE PL-400
SOUNDS BETTER?**



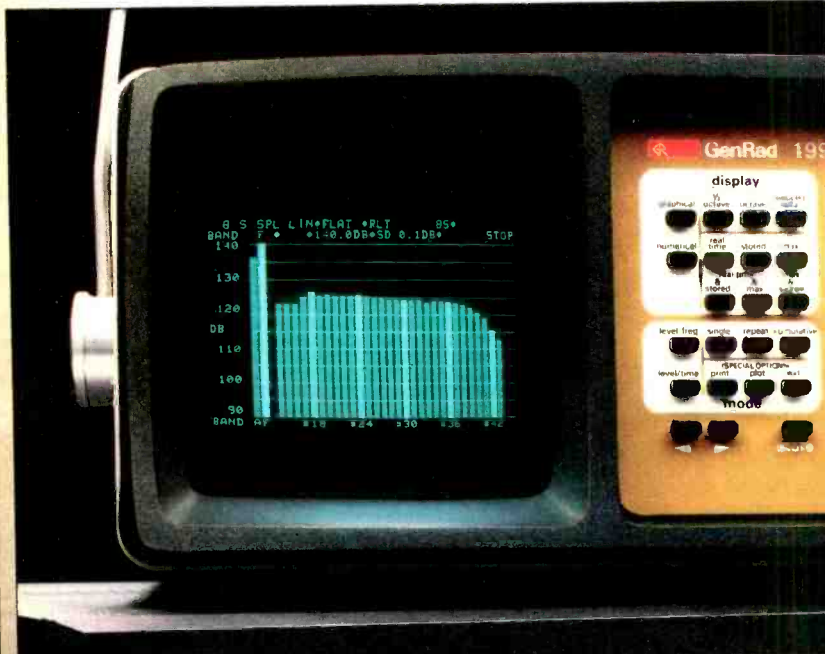


PIONEER QUARTZ-PLL FULL-AUTOMATIC PL-400

30 10 20 7 2 1/2 2 1/2 START/OUT

MEMOREX HIGH BIAS TEST NO. 5.

WHICH HIGH BIAS TAPE STANDS UP TO A GENRAD REAL-TIME ANALYZER?



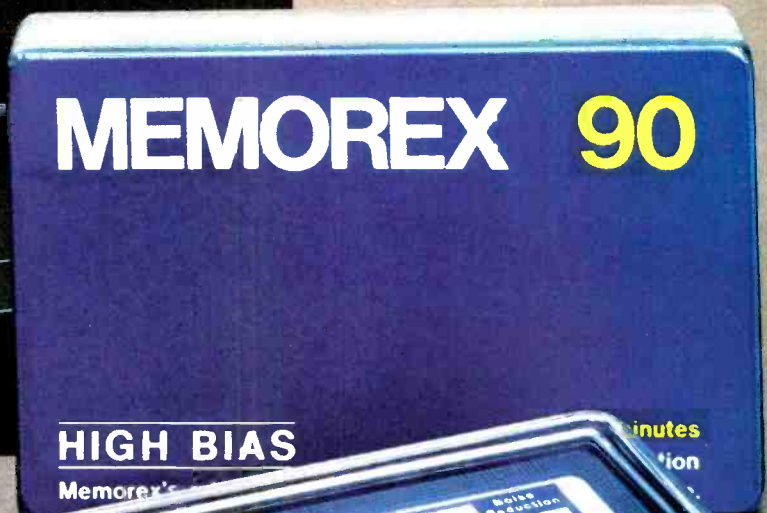
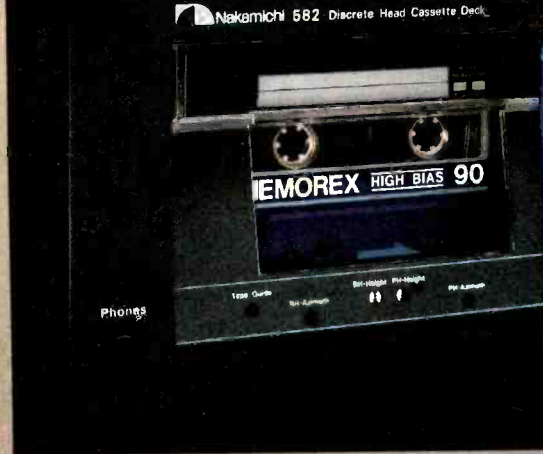
The GenRad 1995 Real-Time Analyzer is among today's state-of-the-art devices for accurately measuring and displaying audio signals. That's why we used it to show that MEMOREX HIGH BIAS is today's state-of-the-art high bias cassette tape.

When tested at standard recording levels against other high bias tapes, none had a flatter frequency response than MEMOREX HIGH BIAS.

And, the signal/noise ratio of MEMOREX HIGH BIAS proved to be unsurpassed at the critical high end.

Proof you can't buy a high bias cassette that gives you truer reproduction. And isn't that what you buy a high bias tape for?

Is it live, or is it
MEMOREX



The GenRad 1995 Integrating Real-Time Analyzer measured signals from a Nakamichi 582 cassette deck. Input signal source was "pink noise" at 0dB (200 nanowebers—standard record level). If you'd like a copy of the test results, please send a self-addressed, stamped business-size envelope to the address below. Ask for the GenRad Test.

For unbeatable performance in a normal bias tape, look for Memorex with MRX₃ Oxide, in the black package.

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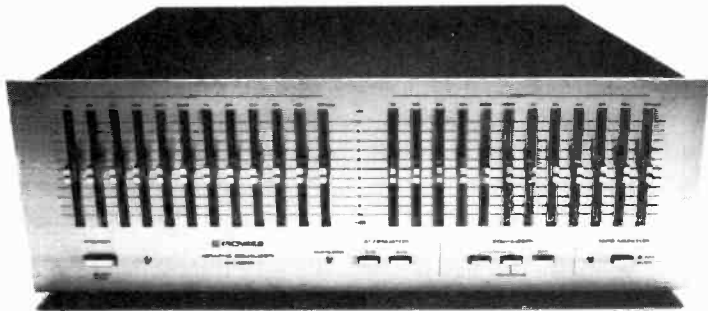
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THE EQUALIZER THAT HAS NO EQUAL.

If you think that all stereo equalizers are created equal, you probably haven't heard Pioneer's new SG-9800. Because while most equalizers are not built to handle extended frequency response, sharp transients and high slewing rates, Pioneer's SG-9800 is. The SG-9800 has low-noise $\pm 1\%$ metal-film resistors for more precise equalization. And low-error $\pm 2\%$ polypropylene capacitors for superior audio characteristics. And instead of wires, the SG-9800 has a computer-designed circuit board that eliminates distortion caused by wiring in the signal path. The result is an unheard of distortion level of .006%. Which just goes to prove that some equalizers are more equal than others.



SYSTEM ENHANCERS

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PIONEER
We bring it back alive.

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Are your records really clean? Vac-O-Rec, the sure way.

There are plenty of record cleaning products around, but none of them can match the Vac-O-Rec system. Vac-O-Rec rotates the record past a metalized, mylar brush which discharges static electricity. This in turn loosens the dust. Then, separate super soft mohair brushes gently reach into the grooves to loosen and effectively remove micro dust. Finally, all dust and dirt is vacuum cleaned away.

The result — a really clean record free of dirt and surface noise. Vac-O-Rec is UL and CSA listed. Don't put up with noise, or risk damage to your priceless records. See Robins Vac-O-Rec at your dealer. Manufactured in U.S.A. by Robins Industries Corp., Corvick, N.Y. 11725



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Technics

Performance and reliability. That's why 73 of the top 100 radio stations that use turntables use Technics direct drive turntables. In fact, of those stations surveyed by Opinion Research Corporation, Technics was chosen 6 to 1 over the nearest competitor.

Why did station engineers choose Technics direct drive: "Latest state of the art." "Reliability and past experience." "Low rumble, fast start." "Wow and flutter, direct drive and constant speed." To quote just a few. And you'll choose Technics for the same reasons.

The D-Series. Three turntables that start at \$125. Each with 0.03% wow and flutter and -75 dB rumble. That's unsurpassed performance for the price.

The Q-Series. Two turntables with speed accuracy of 99.998%, wow and flutter of 0.025% and -78 dB rumble. No wonder so many radio stations choose Technics quartz-locked turntables.

The MK2 Series. Three turntables with a startup time of 0.7 seconds, or $\frac{1}{4}$ of a revolution. And the accuracy of Technics quartz-locked pitch control. That's performance good enough for the most demanding professional.

Then there's the SL-10 (\$600). The turntable of the 80's. Not much bigger than a record jacket, it has a quartz-locked direct-drive motor and a servo-controlled linear tracking arm. But what really makes it unique is what it can do: Play with all the accuracy Technics is so famous for, even on its side or upside down.

Technics direct drive. The turntables that top radio stations use. * Technics recommended prices, but actual price will be set by dealers.

You should buy a Technics direct drive turntable for the same reasons 73 of the top 100 radio stations did.



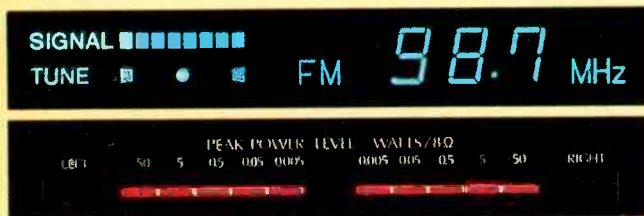
The new Sansui G-4700.



A double-digital receiver with all the right numbers.

Digital readouts and digital circuitry. Great specs. And the best price/performance ratio in the business. All the right numbers. That's the new Sansui G-4700. Just look what we offer:

Double-Digital Design: The front panel of the G-4700 has a bright electronic digital readout that shows the frequency of the station you've selected; and behind the front panel is one of the most advanced tuning systems in the world.



Sansui's patented Digitally Quartz-Locked Circuit uses a precise quartz crystal time base to keep your station locked in, even through many hours of listening or if you turn the receiver off and back on again.

Conventional quartz-controlled receivers use analog phase comparison circuits that can become inaccurate because of harmonic interference. Our system uses a new LSIC (Large Scale Integrated Circuit) digital processor that actually counts the vibrations of the quartz crystal to compare to the tuned frequency. The frequency is perfectly locked in the instant you find the station you want.

With this unique Digitally Quartz-Locked system, the G-4700 delivers high sensitivity (15dBf, mono); a better signal-to-noise ratio (75dB, mono);

and a better spurious rejection ratio (70dB).

DC power amplifier: Power is ample for almost any speaker made, with 50 watts per channel, min. RMS, both channels driven into 8 ohms from 20 to 20,000Hz with no more than 0.05% THD.

And the wide bandwidth DC power amp circuit responds quickly to transient music signals for the most accurate and pleasing music reproduction. What you hear is clean and sharp, just the way it was recorded.

Electronic LED power meters: Don't worry if your present speakers can't handle 50 watts. The array of fast-acting LED's (Light Emitting Diodes) on the Sansui G-4700 lets you monitor and control the output level so you don't damage your speakers.

Electronic tuning meters: Two fluorescent readouts help to zero-in on each station with accuracy and ease. Both the signal strength and center-tune indicators operate digitally for precise station selection, and the nearby LED verifies that the quartz circuit has locked in your station.

Superb human engineering: A full complement of genuinely useful knobs, switches and jacks gives you complete control over what you hear and how you hear it.

Ask your authorized Sansui dealer to demonstrate the G-4700. Listen to the music. You'll love what you hear. Look at the numbers. You'll love what you see.

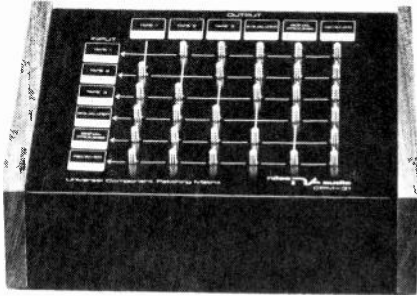
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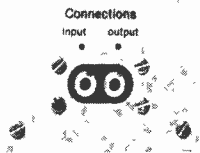


Mix 'n' patch from Niles

The CPM-31 from Niles Audio is a component patching matrix that allows up to thirty-one different interconnections between preamp (or receiver) and tape decks or signal processors. It has no active electronics and includes 3,300 ohm resistors in each output line for prevention of overload distortion. Insertion loss is said to be less than 1/2 dB when operating tape recorders singly into normal loading impedances. All interconnections are made with RCA plugs. The CPM-31 is priced at \$200.

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ACE AUDIO
model 3900
Ground Eliminator
System Ground-
Loop Eliminator



Ace Audio's hum zinger

The Model 3900 Ground Eliminator from Ace Audio is designed to eliminate hum in component audio systems by breaking up ground loop faults in connecting cables. Because of its passive circuitry, the 3900 is said to introduce no distortion of its own. The Ground Eliminator can be purchased in kit form for \$14.25; a wired version is available for \$16.

Circle 141 on Page 79



MOS FETS plus Realistic

Radio Shack's Realistic STA-2200 receiver features frequency-synthesized tuning and full Dolby FM decoding, as well as microprocessor memory for the storing of six AM and six FM stations. The power amp section, rated at 60 watts per channel into 8 ohms, makes use of recently developed power MOS FETS for their inherent linearity and high switching speed. Other features include two-step FM muting, two-way tape dubbing, and defeatable tone controls with selectable turnover points. Separate LED displays monitor power output and signal strength. Cost of the STA-2200 is \$600.

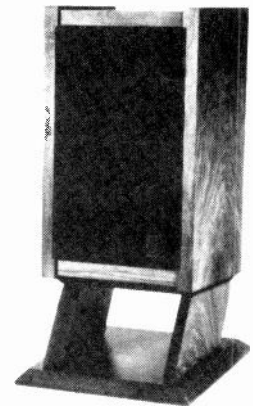
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No-hands tuning

Imagineering Audio has developed the Alphasone series of three alphasone note analyzers that read out the letter of the note being played or sung for quick, hands-free tuning. Flats and sharps are indicated, and an automatic centering bar shows when the exact note is hit. Alphasone I is designed for precise instrument tuning, and Alphasone II is calibrated for vocals; Alphasone III is a combination of the two. Each model is battery-operated and has a seven-octave range. Prices are \$150 for both the Alphasone I and II and \$200 for the Alphasone III. An optional AC adapter can be obtained for \$16.

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A minispeaker with muscle

Kinetic Audio's Stat minispeaker uses two 5-inch "midwoofer" drivers and a 1/4-inch dome tweeter in a tapered trapezoidal enclosure designed for linear phase response. Recommended power input range of the system is 10 to 80 watts (10 to 19 dBW). Rated frequency response is 36 Hz to 22 kHz, ± 2.5 dB. Crossover occurs at 1.8 kHz, and impedance is 4 ohms. The Stat is 17 1/2 inches high and costs \$399. Optional stands cost \$49 a pair.

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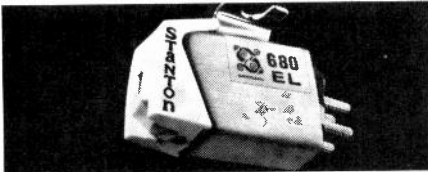


Get The Professional Disco Sound!

Three great reasons why a recent survey published by Billboard Magazine reveals that for the third year in a row Stanton has increased its share of the Disco phonograph cartridge market. The Stanton share has grown to an impressive 55.8%... a full 24 percentage points more than its nearest competitor.



The 500AL... great sound without sacrificing performance quality.



The 680EL... for professional disco operators.



© 1979 STANTON MAGNETICS

The 680SL... especially designed for home Disco.

From Disc cutting to Disco... to home entertainment... your choice should be the choice of the Professionals... Stanton cartridges. For further information contact: Stanton Magnetics, Inc., Terminal Drive, Plainview, N.Y. 11803.



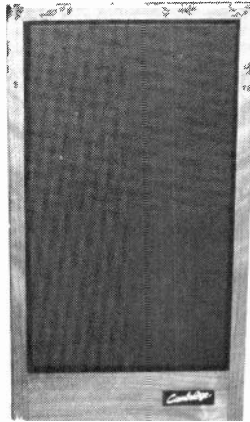
STANTON

#1 in DISCO

THE CHOICE OF THE PROFESSIONALS™

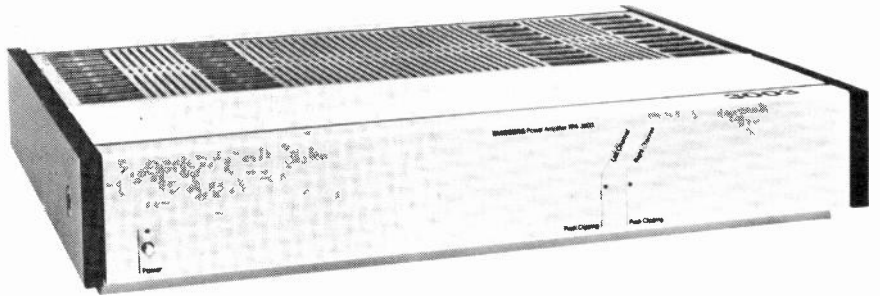
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A budget-priced bookshelf speaker



Cambridge Physics has announced the Model 208 bookshelf loudspeaker, a two-way ported system with 8-inch woofer and 1-inch dome tweeter. Second-order Butterworth filters with a 12-dB-per-octave slope provide a crossover at 2 kHz. A constant-impedance control adjusts tweeter level over a 50-dB range. Rated frequency response is 50 Hz to 20 kHz, ± 2 dB, with a sensitivity of 94 dB for 1-watt input. The 208, finished in walnut veneer, costs \$129.

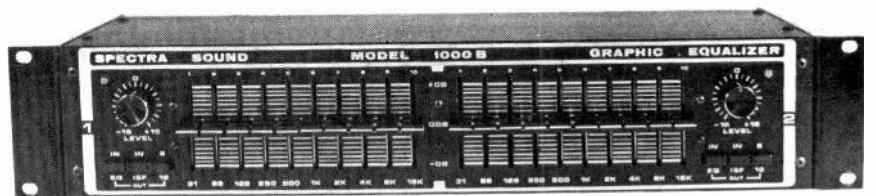
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Tandberg ships separates

Shown last year in prototype, Tandberg's TPA-3003 power amp is now being shipped to dealers. Designed for hum-free operation, the amp uses a toroidal power transformer and is rated to deliver 150 watts (21 $\frac{3}{4}$ dBW) into 8 ohms with less than 0.02% THD. LEDs indicate clipping for each channel. The TPA-3003 is priced at \$1,200. Other products in the Tandberg separates line include the TPT-3001 programmable tuner (\$1,500) and the TCA-3002 preamp (\$1,000).

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Spectra Sound's pro equalizer

Designed for studio and stage applications, the 1000B graphic equalizer from Spectra Sound has ten bands, infrasonic filters, input level controls, and total channel independence. LEDs are provided to indicate overload. Maximum boost or cut for each frequency band is switchable to ± 8 dB or ± 16 dB. Rated frequency response, with EQ in and all sliders set flat, is 20 Hz to 20 kHz, $\pm \frac{1}{2}$ dB. Both balanced and unbalanced inputs and outputs are included on the 1000B, which sells for \$595.

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Circle 10 on Page 79 ▶

The only car tape that eliminates the car.

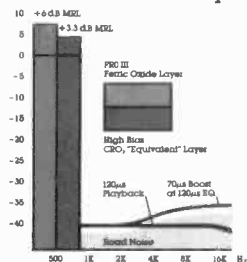


BASF PRO III is the only one for the road.

Today's more sophisticated car tape systems are every bit as good as many home sound systems - until you start your engine. Then, engine noise, wind, tire whine and car vibration all begin to compete with the sound of your stereo. Until now, the listening environment of a moving car was something less than a moving experience. PRO III has changed all that.

There's an "extra" in every cassette.

Since the playback equalization of most car stereo systems is 120- μ s, we designed PRO III at 70- μ s. This gives you an "extra brightness" during playback, and it gives your high frequencies an added boost that stand out dramatically above ambient car noise.

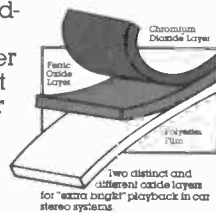


PRO III provides a higher maximum recording level (MRL) than high bias tapes, and effectively boosts the highs to overcome road and car noise.

Two different layers make all the difference.

PRO III has two separate tape layers for peak performance even under the most difficult listening conditions. The top layer is pure chromium dioxide for unsurpassed highs and low background noise. The bottom layer is ferric oxide for superior lows and great

middle frequencies. And it also gives you higher recording levels, so you get clearer, louder playback without cranking up your volume control to compensate.



The guarantee of a lifetime.

Like every BASF Professional Tape, PRO III comes with a lifetime guarantee that covers everything. Should any BASF cassette tape ever fail for any reason, we'll replace it at no cost. PRO III also comes with our patented "Jam-Proof" Security Mechanism - a BASF exclusive that provides smooth, exact winding, alleviates wow and flutter, and puts an end to tape jamming.

Use a tape cassette that gets the most out of your car's sound system. Get the new PRO III from BASF - it's the car tape.



PRO I normal bias.
No tape can be recorded louder or driven harder.



PRO II high bias.
Extremely sensitive tape for the best and most demanding recordings.



Crosby Drive, Bedford, Massachusetts 01730



THE AUDIO PRO TA-150
AM/FM RECEIVER

The finest audio component must do more than merely sound good.

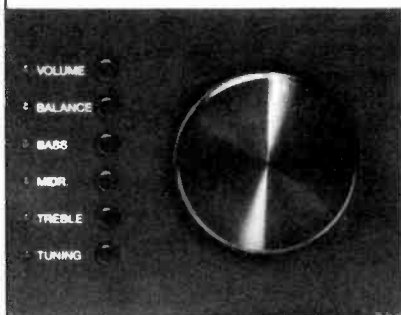
For an audio component to be the absolute finest, it must satisfy all design parameters.

Audiophiles tell us the ideal component is a straight wire with gain. The TA-150's all-electronic design comes closest, which helps explain why its sound rivals the finest separates.

Scientists tell us the perfect machine would have no moving parts. The TA-150 has but one, a single programmable knob.

Designers tell us that form must follow function. The beauty of the TA-150 is that the world's most sophisticated receiver is also the easiest to operate.

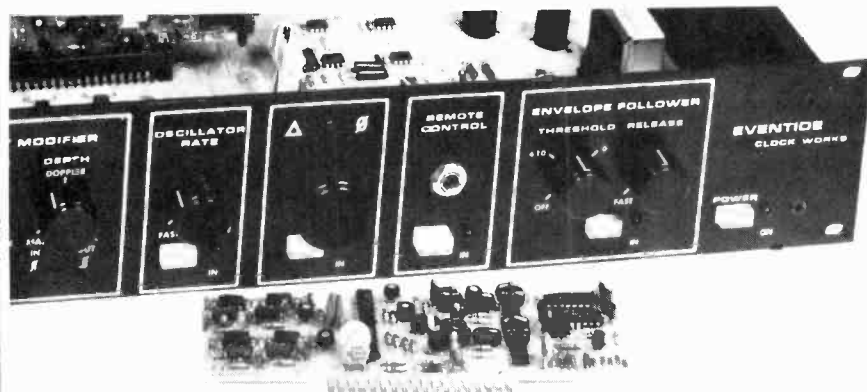
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Circle 6 on Page 79



Phase it in

Eventide's FL-201 Instant Flanger can now function as a phaser with the use of the BPC-101 plug-in phaser card. While bucket-brigade devices are used to create the time-delay flanging effects, the phaser card uses electronic phase-shift networks to generate frequency cancellations in the audio signal. It requires simple calibration to work with the main-frame FL-201, but thereafter it may be interchanged with the flanger card with no further adjustments. The phaser card alone costs \$233. The FL-201 costs \$615 with either the flanger or phaser card and \$848 with both.

Circle 138 on Page 79



Multifunction guitar amp

Acoustics Model 165 is a guitar amp with a five-band graphic equalizer, built-in reverb, dual master volume controls, and switchable FET or tube front end. Power output is switchable to 60 or 100 watts (17½ or 20 dBW). A twelve-inch Electro-Voice EVM-12L speaker is rear-mounted in the solid oak and walnut cabinet of the Model 165, which is priced at \$1,195.

Circle 139 on Page 79



Furman's tunable crossover

The Model TX-4 from Furman Sound is an active electronic crossover with four user-selectable crossover points from 20 Hz to 20 kHz. A rear panel switch allows selection of stereo three-way or mono five-way modes. Features include separate level controls for each output, unbalanced inputs, and a separate power supply for each channel. Maximum available gain is said to be 6 dB, and distortion is rated at 0.01% at 1 kHz for a ±20 dBm output. The rack-mountable TX-4 costs \$415.

Circle 140 on Page 79

Circle 46 on Page 79 ▶

Introducing TDK's Optimum Dynamic.™

Normal bias tape taken to the optimum.



TDK's answer to the need for a normal bias reference standard.

Optimum Dynamic is the outcome of the same, sophisticated technology which set the high bias reference standard with TDK's SA cassette. Its tape formulation consists of Optima Ferric particles. A needle-shaped, pure iron oxide that has been ultra refined to cover the tape surface evenly and densely. The result is a cassette with a sensitivity and MOL audibly superior to any normal bias cassette available in the market today.

Well balanced sound.

Optimum Dynamic has all the sound characteristics you've been looking for. Super flat frequency response and sensitivity with a wide dynamic range. Lower noise and higher output at critical levels. For example, you'll now be able to capture the full dynamic complexity of a classical performance as well as the sustained higher output characteristic of contemporary music. In every way, Optimum Dynamic will deliver a well balanced, reference quality normal bias performance. And you'll hear it, unfailingly, for years to come.

Optimum Dynamic has the same Super Precision Mechanism as the SA cassette, protected by TDK's full lifetime warranty.*

Supplier to the U.S. Olympic Team

*In the unlikely event that any TDK cassette ever fails to perform due to a defect in materials or workmanship, simply return it to your local dealer or to TDK for a free replacement.

The test of success.

We believe we've been highly successful in fulfilling the need for a normal bias reference standard. But there's a simple test. Listen to an Optimum Dynamic just once. Compare it to anything else you've been using. From then on, you may want to use it as a reference.



TDK
The machine for your machine

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The secret of Onkyo.

An incredible sound experience awaits you. An experience that technology alone finds hard to explain. You'll hear music of such stunning purity and sensual richness, that you'll wonder how any turntable could make that much of a difference.

That's the secret of Onkyo. The unique ability to take you several steps beyond pure technology ... to a world of more exciting sound. And we provide it in all our components ... including all five of our turntables.

The Onkyo CP-1030F Fully Automatic Turntable is an outstanding example. Its unique design lets you take much fuller advantage of today's most sensitive high-compliance cartridges ... providing more perfect record groove tracking and more perfect damping of the vibrations that destroy perfect sound quality.

The Onkyo CP-1030F utilizes a uniquely designed low mass, straight-line carbon fiber tonearm and headshell. Its construction assures purer sound even with warped records.

Infrared sensors replace the usual mechanical devices that detect the end of record play ... returning the tonearm more silently

to the OFF or REPEAT position. Manual cueing is also smoother and more precise ... with far less lateral drift during stylus descent.

A Quartz-locked DC direct-drive motor ... with an LED illuminated strobe ... assures rotational speed accuracy. And a separate motor controls automatic tonearm movement functions.

The entire turntable rests on a highly stable triple-insulated suspension system to isolate it from room vibrations and sound vibrations from your speakers.

Styling is superb. Silver-grey with black, low lustre metal and a crystal dust cover. Feather-touch control buttons are front-panel mounted, with a full array of LEDs indicating all function settings.

The CP-1030F is just one of five remarkable new turntables from Onkyo. All built for more perfect sound ... both today and into the future.

Experience "the secret of Onkyo" now, at your Onkyo dealer. Hear audio components so advanced, they transcend mere technology. Onkyo USA Corporation
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The Onkyo CP-1030F

A remarkably advanced turntable that makes every record sound better, even when warped.

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-Croctic No. 53 will appear in next month's issue of HIGH FIDELITY.

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

INPUT

- A. "Pickin' up _____," Southern singing game
- B. Carry out; consequence
- C. Schumann symphony
- D. With Word ZZ, final resort
- E. With Word L, jazz singer (1904-49) with Ellington in the '30s
- F. Jazz-rock performer/composer and Grammy winner, began career at age twelve (full professional name)
- G. Simple piano piece by four Russian composers
- H. American composer, Mrs. _____ (1867-1944): "Gaelic" Symphony (init. and last name)
- I. See Word E.
- J. Reciprocal of conductance
- K. Jazz drummer with Cannonball Adderley (full name)
- L. American composer (1861-1908): "Indian" Suite (full name)
- M. Britten cantata (2 wds.)
- N. Varèse percussion composition
- O. Slight fluctuation in pitch
- P. Of the Dorian scale, manly and strong
- Q. Popular vocalist: "Blind Lemon's Buddy"
- R. Musical show by Judd Woldin; original cast on Columbia
- S. "_____ Tune," famous 16th-century English psalm
- T. Making money
- U. Anglican equivalent of Catholic vespers
- V. Medieval theory of nondiatonic tones (2 Lat. wds.)
- W. Conductor Karl
- X. Former Concertgebouw conductor (full name)
- Y. "Wachet auf, _____ uns die Stimme"
- Z. Music played on the taqsim or bashraw
- ZZ. See Word D.

OUTPUT

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

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Circle 26 on Page 79

Q. I own an old Scott Model 310C FM tuner. Since I thought tuners had come a long way since I purchased it, I decided to test the performance of the Phase Linear 5000 and the Technics 9030 in my home via a loan agreement with my local audio dealer. The results were startling: Both new tuners showed much greater noise and hiss and were less sensitive than the 310C. My dealer insists that the Scott tuner is monaural, but it has outputs labeled A and B, and I can clearly hear separation between the channels. Is the Scott mono or stereo, and can you explain its superiority to the two super tuners?—Aaron Barcham, Cranbury, N.J.

A. While Scott made some tuners that, years after they were withdrawn from the market, continue to compare well with today's products (the LT-112B was, perhaps, the "classic"), you are attributing virtues to your fifteen-year-old 310C that it doesn't deserve. It is, in fact, a mono unit and therefore can be compared with modern tuners only when the latter are heard in mono. On stereo broadcasts, listening in mono will reduce the noise content dramatically in weak or borderline stations. If you hear "separation" from the Scott, it presumably is due to aging, which can introduce response changes independently in the two outputs, one of which was intended for a multiplex adapter.

Q. There seems to be a controversy brewing in bass-reflex speaker design between those companies that extol the virtues of woofers with heavy, cast steel frames and those that continue to use stamped steel frames. A knowledgeable friend of mine tells me that the thin, stamped steel frame flexes in operation, allowing the voice coil to distort the magnetic field, thereby decreasing the speaker's efficiency. Yet, some ads state that the heavy cast frames are impressive looking but add nothing to the performance of the driver. Who's right?—William C. Lloyd, Madison, Wis.

A. The main virtue claimed for the extra-rigid speaker frames—or baskets, as they are called—is that they

are less easily distorted and therefore have a better shot at maintaining voice-coil centering. An off-center coil can rub against the magnet structure, producing gross distortion as well as friction. While the friction certainly would reduce efficiency, the distortion is really the more serious concern from the sonic point of view. But companies that prefer the lighter, stamped type of basket claim that, since the back of the speaker is protected by the enclosure, there is no opportunity for the basket to be deformed to the degree necessary for voice-coil problems. Incidentally, cast baskets are not peculiar to bass-reflex systems, though JBL (one of the companies that has been quite vocal on the subject) is well known for both.

Q. Your test reports on the new so-called "metal ready" cassette decks seem to point out that these decks are really not capable of getting the sort of performance from metal tape we've been told to expect. With metal tape, the decks you've tested seem to show rougher high-frequency reproduction and greater distortion than with high-bias ferric tapes. Nowhere do I see the tape manufacturers' claim of a 10-dB improvement in high-frequency headroom borne out. As an audio salesman, I am in a bind. I've found myself steering customers away from the very expensive metal formulations, knowing that similar (and sometimes better) performance can be had with much cheaper premium ferric formulations. Are metal tape and "metal ready" cassette decks just another hype?—Name withheld at writer's request.

A. As the situation stands right now, metal tape makes sense only for special application recording and, according to the data we've accumulated, only on fairly expensive equipment. Though the "metal ready" feature is fast becoming standard on many budget-priced decks, these decks' ability to get the most from the new tape is doubtful. There is some irony in the situation: Would the purchaser of a \$200 deck really be willing to spend \$10 or so for metal tape? We think not, and obviously many deck manufacturers that

Circle 24 on Page 79 ▶

M U S I C THE KLIPSCH HERESY:

The biggest sound in a small speaker is two-thirds Klipschorn at less than half the price.

Klipsch Heresy is one of the most efficient small speakers in the world. Only one watt of power will deliver 96 dB of sound pressure four feet into your room and it can take 100 watts if your ears can. Response range is from 50 to 17,000 Hz plus or minus 5 dB.

This lowest priced Klipsch Heresy comes in unfinished birch plywood for exceptional durability, so if you want great sound without the furniture finish, this is the one for you.

The Klipsch Heresy cabinet is shown here in beautiful, hand-finished walnut. Built to the highest quality construction standards in the industry, you can also choose oak, teak, rosewood, ebony, zebra wood and other exotic wood veneers.

The Klipsch Heresy is a sound investment because, unlike every other aspect of today's computer hi-fi systems, it will not be obsolete ten years from now.

In 1957 Paul Klipsch designed a small loudspeaker that utilized the same tweeter and mid-range driver as the legendary Klipschorn. He added a 12" woofer and maximized the cabinet volume for exceptional bass response. Until that time, Klipsch had built only corner speakers and the new design was for "against the wall" placement. When he described this accomplishment to a sales representative, the man said it was "heresy" to put so much Klipschorn in such a small speaker that didn't even require a corner.

Because of its high efficiency, the Klipsch Heresy doesn't require expensive, high-powered amplifiers to reproduce the full bandwidth of dynamic sound. This helps you afford a better cartridge, turntable or tape deck.

For tonal detail, definition, imaging, transient response and durability, the Klipsch Heresy has no equal in its size. It will put you front row center, feeling the thunder of the bass, the impact of the drums, and the exhilaration of each crescendo.



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IF YOU THINK YOUR STEREO DELIVERS GREAT BASS, ALLOW US TO LOWER YOUR STANDARDS.

Right now, your stereo system doesn't deliver bass frequencies much below 50Hz. Simply because that's the limit of most records, tapes and FM signals.

But now there's a way to hear the kind of bass so deep, you actually feel it. With the dbx Model 110 Subharmonic Synthesizer.

Technically, what the 110 does is simple. It samples the low frequency signal of your music, reproduces it a full octave lower, and then mixes it back in.

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Circle 12 on Page 79

THIS TIME MAKE THE RIGHT CONNECTION



Only the new MMC 20CL can give your turntable the performance levels of our unique single crystal sapphire cantilever and a micro-polished Contact Line diamond stylus. And our new universal connector makes proper installation an effortless task while it eliminates the weight and mass of the common headshell. If you have a high quality turntable, it probably deserves the MMC 20CL. See your Bang & Olufsen dealer to make the connection.

Bang & Olufsen

For Information Write To: Harold Flemming

Bang & Olufsen of America, Inc., 515 Busse Road, Elk Grove Village, Illinois 60007

Circle 9 on Page 79

16 HIGH FIDELITY

include metal capability as another feature rather than a prime focus would agree. In our tests of high-end metal-capable decks, results are much more encouraging and do not confirm your contention of increased distortion and high-frequency roughness. Obviously there has been a rush by all involved to get metal tape and compatible decks to market as soon as possible—perhaps a bit too soon. In our view, however, metal-alloy tape holds great promise, and we eagerly await the appearance of less costly decks that can be said to be truly metal ready.

Q. To my great consternation, I am finding that my older records are becoming so warped that the stylus literally jumps out of the groove while trying to track them. Is there anything I can do to flatten them out, and how can I prevent other records from undergoing similar deformations?—Yong J. Kim, Thousand Oaks, Calif.

A. Storing records vertically with gentle pressure exerted uniformly should preclude the development of warps. Any attempt to flatten out a warped record is never 100% successful, and anyone undertaking the task should pay careful attention to detail; that is, the disc must be scrupulously clean, pressure must be applied evenly, and only chemically inert materials should contact it. Another reader, Jorge Espinosa of Santiago, Chile, has developed his own protocol for dewarping records. He states, "The warped record should be placed in its inner protective sleeve and then sandwiched between two glass plates [about ¼ inch thick] and pressed gently. This sandwich should then be exposed to strong sunlight and remain untouched for two or three days. The greater the difference between daylight and nighttime temperatures, the better the results. I've flattened absolutely unplayable records with two days of this treatment. Make sure, however, that the record has cooled to normal ambient temperatures before removing it from the glass-plate sandwich." Good luck.

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

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worthy of the name

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the most complete
Mozart collection
ever assembled
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RWAGK2

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I want five tape cassettes and the book instead of records (\$5.00 extra).

RYAGE3

Name _____

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State (or Prov.) _____ Zip (or Code) _____

**WHAT'S
HAPPENING
ON THIS PAGE
SHOULDN'T
HAPPEN
ON YOUR
RECORDING
TAPE.**

IT'S WORTH IT.

Maxell Corporation, 460-Farm Lane, Woodbridge, N.J. 07095

It's called print-through.
And if you think it interferes with your
reading, you should hear what it does
to your listening.

It happens on tape that has low
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layer of the tape is transferred to
music on an adjacent layer, causing
an echo.

At Maxell, we've designed our
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So what's happening to the opposite
page won't happen to your music.

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hear the music you want to hear.

Nothing less, and nothing more.

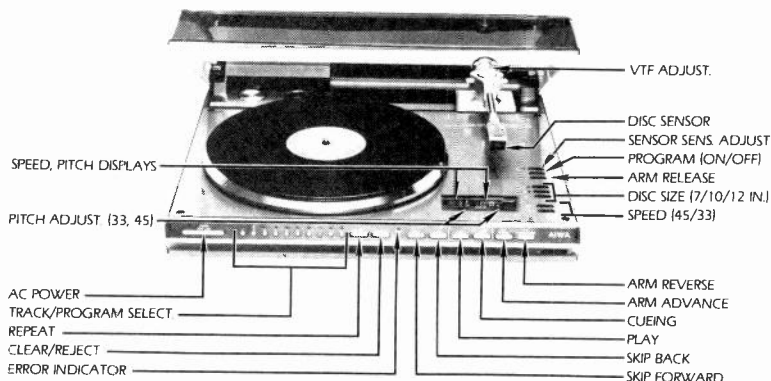


IT'S WORTH IT.

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New Equipment Reports

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



Aiwa's Ultimate Turntable

Aiwa LP-3000U turntable

SPEED ACCURACY (at 33 or 45 rpm)
no measurable error at 105, 120 or 127 VAC

SPEED ADJUSTMENT RANGE
at 33 +6.8 to -6.1%
at 45 +7.0 to -6.0%

TOEARM RESONANCE & DAMPING (see text)
vertical 5.8 Hz; 2½-dB rise
lateral 5.0 Hz; 2½-dB rise

ARM FRICTION negligible in either plane

VTF-GAUGE ACCURACY
reads approx. 10% above actual values

MIN. STYLUS FORCE FOR AUTO TRIP 50 mg

TOTAL LEAD CAPACITANCE 218 pF

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.

Aiwa LP-3000U two-speed (33 and 45 rpm) programmable single-play turntable, with lateral-tracking arm and hinged dust cover. Dimensions: 18½ by 17¼ inches (top plate), 6 inches high with dust cover closed; additional 12 inches at top and 1¼ inches at back required with cover open. Price: \$1,000; optional RC-20 remote control, \$65. Warranty: "limited," two years parts and labor. Manufacturer: Aiwa Co., Ltd., Japan; U.S. distributor: Aiwa America, Inc., 35 Oxford Dr., Moonachie, N.J. 07074.

The LP-3000U is that sort of occasional audio product that demands attention. Were it to be displayed in a store window, only the rarest of audiophiles could resist stopping for a moment to stare at it—delighted as much by its sleek good looks as by the promise held by so many blinking lights and silvery buttons. Though there have been turntables before that incorporate some of its features, the LP-3000U is unique in combining a microprocessor-based memory and optoelectronic track selector with tangent-tracking tonearm and direct-drive motor with quartz lock.

Considered first as an automatic single-play turntable (sans track selection and memory), the 3000U is a fine performer. The lateral-tracking tonearm is statically balanced; you set vertical tracking force by unbalancing the disc-shaped counterweight. The tonearm is propelled across the record by its own motor on a single-support, rack screw mechanism. Cueing, being integral to the automatic functions, also is powered by a separate motor. Once the platter has been brought up to speed, a green LED next to the digital speed readout signals operation of the quartz lock, which operates even when you move the adjustment knob away from the standard settings. The adjustment range reaches a hair beyond the claimed $\pm 6\%$ variation, which represents a half-tone pitch change in either direction, and the percentage of change appears on an LED display. Since the 3000U employs a tangent tonearm, there is no lateral tracking angle error or skating force and hence no overhang or antiskating adjustment.

Data from CBS Technology Center show the turntable capable of excellent basic performance. Line voltage does not influence speed; flutter and rumble measurements are in the good-to-excellent category. CBS did find a slight discrepancy between the speed readout and the actual percentage variation when the control is set near either extreme—for adjustments of more than $\pm 2.5\%$ —but we see no reason why the accuracy of the readout at these settings should be of any interest for all but the most esoteric of applications. (The settings are repeatable, so if the LEDs show +3% when a recording is tuned to your piano, you can return easily to that setting no matter what true variation it represents. The actual percentage might matter, for example, if you were trying to tune the piano to A = 440 Hz from a recording known to have been made with an A at another pitch—from which it should be obvious what we mean by "esoteric.")

The tonearm is equipped to handle any of the "universal" headshells, but for automatic track selection functions the supplied headshell must be used. A rather massive affair at 16.5 grams, it contains the sensor: an infrared-generating LED and an infrared-sensitive photo transistor. All this apparatus adds mass to the

arm at the most crucial point. When mounted with our standard Shure V-15 Type III pickup at the CBS lab, the combination resulted in a resonance point, both laterally and vertically, right in the warp information area. Fortunately, the resonance is fairly well damped, minimizing potential groove jumping, but a less compliant pickup should reduce the possibility even further.

Now to the automatic functions. The 3000U has three modes of operation. The simplest of these is semiautomatic and is available whether or not you are using Aiwa's sensor-equipped headshell. You must select disc size via one of the selectors (marked 17, 25, and 30 cm—for 7, 10, and 12 inches in U.S. nomenclature). Touching PLAY will set things in motion: The arm lowers itself onto the record and returns to rest at the end of play. A touch on REPEAT and on one of the ten consecutively numbered program buttons will trigger replaying for that number of cycles. (If no number is pressed, the arm will repeat its play cycle twenty-four times or until it is stopped manually.) During the play cycle, you can cue the arm to any desired selection via PAUSE (which raises the arm), FORWARD/CUE or REVERSE/REVIEW (which shuttle the arm forward and backward, respectively), and PLAY (which lowers the arm again).

With the disc-sensor headshell in place, you are presented with a choice of fully automatic and programmed play. The former leaves it up to the arm to seek out the beginning of the disc. With PROGRAM switched on, the microprocessor memory circuits will accept your choice of bands on the record, the desired order, and the number of times you wish each to play. Up to fifteen commands can be entered into the memory at any one time, but once the program has been entered and the arm has begun its search-and-play functions, the memory will no longer accept new commands, though you can skip ahead to the next programmed selection (via F/SKIP) or back to the beginning of the band being played (B/SKIP). To erase the memory, a touch of CLEAR/REJECT is all that's needed.

In use—and we lived with this machine for some months before reviewing it—the 3000U can be both thrilling and frustrating. Like many automatic turntables, absolutely level placement is critical. (Otherwise, drift during arm descent can deposit the stylus in the wrong spot; it may even fall off the disc's edge bead.) Since Aiwa says that at least 3 millimeters of banding is required between cuts if the sensor is to find them, we were not surprised that we could not pick out individual movements on many classical records. But many popular records also lack the amount of space between cuts that the 3000U's "eye" demands, and even some records that looked fine were "read" either incorrectly or not at all by the sensor. Pressing HIGH SENSITIVITY does help where sensor perception is marginal, but after several episodes in which the arm scanned entire sides without finding anything to play, we settled on nonprogrammed automatic play for most of our listening.

Used this way, the 3000U is mightily impressive. Its tangent tracking and exact and unvarying speed control are truly state of the art. And we enjoyed the built-in muting circuit that suppresses the impact noise of the stylus alighting on the groove. The programming function is admittedly somewhat problematic, since not all records are made to Aiwa's specifications, but diversity is what adds the spice to life, we're told. If that is so, this turntable adds more than a little spice to its field, and even listeners for whom it represents an overrich diet will find elements to admire—elements that may well appear in less elaborate future models.

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Technics' First Tangent-Tracker

Technics SL-10 two-speed (33 and 45 rpm) single-play turntable, with tangential-tracking arm and moving-coil pickup and head amp. Dimensions: 12½ by 12½ inches (top plate), 3½ inches high with top closed; additional 11½ inches required vertically with top open. Price: \$600. Warranty: "limited," two years parts and labor. Manufacturer: Matsushita Electric Co., Japan; U.S. distributor: Panasonic Co., Div. of Matsushita Corp. of America, 1 Panasonic Way, Secaucus, N.J. 07094.

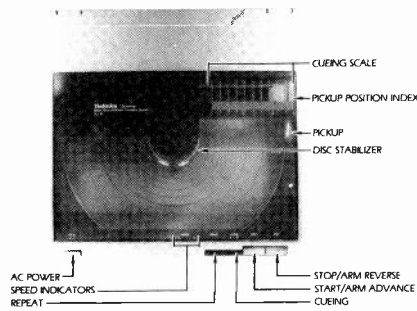
Some months ago Technics held a press conference to announce the coming introduction of its first tangential-tracking turntable, the SL-10. During the presentation a company spokesman noted that, depending on consumer reaction to this first model, Technics hopes to do for this format what it did for direct drive, beginning with the SP-10 almost a decade ago: develop a broad line of well-made, reliable, and affordable units. If our reaction is any indication, the SL-10 may very well be just such a harbinger.

Reel Versatility At a Cassette Deck Price. The New Realistic® Upgrader.

Upgrading is for music lovers who can hear the difference. For them, Radio Shack has made "the difference" affordable . . . for example 30-28,000 Hz (± 3 dB) frequency response, extended dynamic range, low distortion, low noise—you get it all in the easy-to-be-creative open reel format. Tape handling is no problem because the TR-3000 is totally logic controlled. A pushbutton-activated solenoid system controls all tape movement—you can switch functions instantly, without tape spills or snarls. Pause and mute controls even let you edit, electronically, as you record.

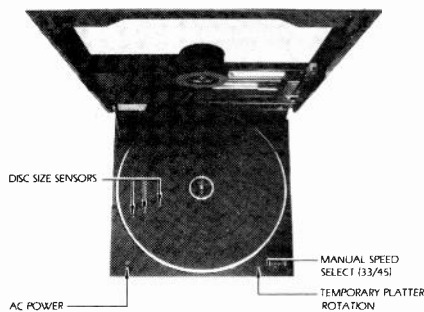
The TR-3000 has three motors. A precision servo-controlled capstan motor reduces wow and flutter to less than 0.06% WRMS. And two high-torque reel motors maintain constant tape tension for smooth, fast winding. Separate play, record and erase heads give you "off-the-tape" monitoring. Individual mike and line input controls work like a built-in mixer. High/low bias and EQ switches for an optimum match with any tape. $7\frac{1}{2}$ and $3\frac{3}{4}$ ips speeds. And lots more. Realistically priced at only \$499.95.* Check its superb sound and specs at one of our 7000 locations today!





Technics SL-10 turntable

SPEED ACCURACY (at 33 or 45 rpm)	
no measurable error at 105, 120, or 127 VAC	
WOW & FLUTTER (ANSI/IEEC weighted peak)	
± 0.03% average; ± 0.06% max. instantaneous	
TOTAL AUDIBLE RUMBLE (ARLL)	-64 dB
TONEARM RESONANCE & DAMPING (Technics pickup)	
vertical	13 Hz; 6½-dB rise
lateral	11 Hz; 5½-dB rise
ARM FRICTION	negligible
TOTAL LEAD CAPACITANCE (head amp bypassed)	
166.5 pF	



This is by far the most compact high fidelity turntable we've ever seen. Technics compares the dimensions of its top to those of an LP jacket, and that's about half the area of most turntables. Its configuration, too, separates it from the rest: The tonearm, microprocessor circuitry, and function selectors are contained in the top half of the body (the cover, as it would be called in a more conventional design), and the bottom half contains the quartz-lock direct-drive motor, platter, speed selector, and moving-coil head amp. This last deserves some explanation. The SL-10 comes equipped with a built-in moving-coil pickup designed specifically for the dynamically balanced tangent tonearm; it will not accept any other brand or type of cartridge. The built-in head amp is, of course, necessary to step up the pickup's very low output voltage, but a bypass switch at the rear of the turntable allows you to use your own head amp, if you have one.

The SL-10 comes from the factory with the pickup in place and the vertical tracking force already set. Because of its dynamically balanced arm, it is extremely insensitive to position. And since a top-mounted, rotating stabilizer keeps the record securely pinned to the platter, you can actually play it with the turntable mounted vertically. (We even played a record with the unit upside down!) According to the owner's manual, stylus replacement is easy, requiring only that you remove one screw, and VTF is reset simply by dialing in the correct amount on a calibrated scale. What this all boils down to is the simplest setup procedure yet for a sophisticated turntable: Remove the transit screws, plug the AC cord into the wall and the signal leads into your system, and it is ready to play.

The SL-10's tonearm logic and automatic record size/speed setting are faultless. When you drop a regular, opaque record into playing position, it will cover one or more of the sensors built into the platter surface, thereby "telling" the logic circuitry the size of the record and suggesting "standard" speed. If the disc is transparent or colored, you can still make use of the automatic sensor by first placing one of the supplied 7- or 12-inch black paper light shields on the platter. To play a record whose speed does not correspond to its size (such as a 7-inch LP) the automatic speed selector can be overridden with manual settings. The tonearm maintains its tracking accuracy with the help of another optical sensor, located close to the stylus, which assesses groove deflection angle and repositions the tonearm to maintain optimum tracking.

A touch on START begins automatic play. Pressing CUE raises the arm and illuminates a portion of the disc's surface. A soft continuous pressure on START causes the arm to move slowly across the record; increasing the pressure increases the traversal speed. If you go too far, you can use the STOP in similar fashion to back up. Intermittent pressure on either START or STOP will cause the tonearm to move in discrete 1-millimeter increments. As a safety feature, the SL-10 will not propel its tonearm past the edge bead of a record in this mode. If the arm is in playing position, you can return it to its rest either by pressing STOP or by opening the lid.

Data from CBS Technology Center bespeak careful attention to basic engineering. Speed control is rock steady; arm friction is negligible; flutter and rumble measurements are excellent. The amplitude of the low-frequency resonance—here measured with Technics' supplied pickup instead of our standard Shure—is typical in light of its well-placed resonance point.

In use, the SL-10 is an absolute joy. It does its job with finely bred finesse and demands no involvement, past pressing START, by the user. Though the cueing light proves marginally helpful in locating the correct band, a long LED index that moves with the arm scale on the top cover proves even more useful in determining exact cue-down spots. Considering the sophistication of the unit, we were somewhat surprised to find an input on the rear that will accept an optional 12-volt negative-ground DC power supply. Information in the owner's manual confirms that Technics does, indeed, envision that the SL-10 might be used in an automobile. Its insensitivity to operating position would argue in favor of such an application, but not its resistance to external shock. While we found its suspension good for home applications, this consideration plus its tendency to create pitch wavers when it is moved suggest that any vehicle in which it is mounted should be stationary before you attempt to play a record on it. In our conventional use of it, we had nothing but praise for the design and hope that it sires a breed of turntables that are equally compact and capable but priced for those to whom a straight-line tracking model still is an improbable dream.

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Speaker for higher.



Unique qualifications.

For example, a tweeter mounted directly in the grille.

It's the Jensen 6½" Coax II car stereo speaker. And by putting the 2" tweeter where it is, we've improved the high frequency dispersion. And slimmed down the speaker.

Experienced treble-shooter ... for better dispersion.

High frequencies can be tricky...they usually just want to travel straight forward. But the up-front position of this direct radiating tweeter helps disperse those highs throughout the whole car.

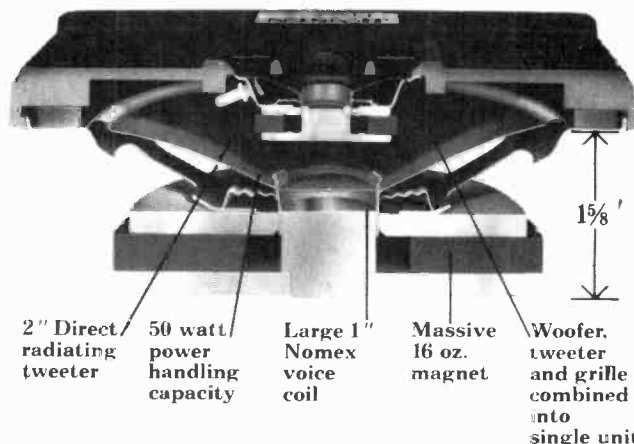
So whether you install these speakers low in your front doors or back in the rear deck, you can be sure you're going to hear all of the treble this unique speaker has to offer.

Beefed up music.

That's what you'll get from the 6½" Coax II. Music with plenty of meat on its

bones. Music with a frequency response that stretches from 50 Hz to 40,000 Hz.

Not only from the tweeter in the grille. But also from the 6" woofer behind it. This woofer's hefty 16 oz. magnet and large 1" Nomex[®] voice



coil serve up a second helping of full, balanced bass. While a responsive rim suspension and meticulous cone design give this speaker extra sensitivity.

This highly efficient, 4 ohm Coax II will handle up to 50 watts of continuous power. And make the very most of it.

A slimmed down speaker.

No extra fat on this speaker...it's only 1⅝" deep and it fits your current 5¼" cutout. So it will fit in more car doors, more rear decks, and more tight spaces than ever before.

The Jensen 6½" Coax II is also easier to install, thanks to its new uni-body construction. The grille is permanently affixed to the speaker unit. Which not only makes installation easier, but also means a sturdier speaker with less vibration.

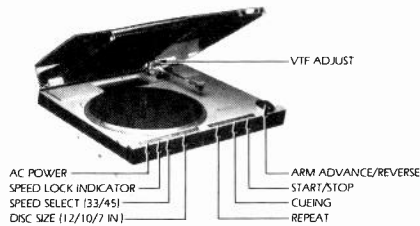
Excellent references.

Give a listen to the new Jensen 6½" Coax II's. The speakers with the grille-mounted tweeters.

We think you'll agree that they're just the right speakers to fill the position in your car.

JENSEN
SOUND LABORATORIES
AN ESMARK COMPANY

A Suave Tangential



Phase Linear Model 8000 Series Two turntable

SPEED ACCURACY (at 33 or 45 rpm)	0.2% fast at 105, 120, or 127 VAC
WOW & FLUTTER (ANSI/IEEC weighted peak)	± 0.035% average; ± 0.06% max. instantaneous
TOTAL AUDIBLE RUMBLE (ARLL)	-63½ dB
TONEARM RESONANCE & DAMPING (see text)	
vertical	7.8 Hz; 2½-dB rise
lateral	6.0 Hz; 2½-dB rise
ARM FRICTION	negligible
VTF-GAUGE ACCURACY	no measurable error
MIN. STYLUS FORCE FOR AUTO TRIP	70 mg
TOTAL LEAD CAPACITANCE	250 pF

Phase Linear Model 8000 Series Two automatic two-speed (33 and 45 rpm) linear-tracking turntable system, with dust cover. Dimensions: 19¼ by 17¼ inches (top plate), 6¼ inches high with cover closed; 12 inches additional clearance vertically and 2¼ inches at back required to open cover fully. Price: \$750. Warranty: "limited," one year parts and labor. Manufacturer: Pioneer Electronic Corp., Japan; U.S. distributor: Phase Linear Corp., 20121 48th Ave. West, Lynnwood, Wash. 98036.

American audiophiles may be somewhat surprised that a company whose name has been so closely associated with electronics should suddenly offer a series of ultrasophisticated electromechanical products (the Phase Linear cassette deck, like this turntable, is such a model) with no history of accomplishment in the field. They may even wonder how good a "first try" could be, even from a company with so fine a reputation in its original field. A more international view makes the answer obvious: This turntable appears elsewhere under the Pioneer name, and Phase Linear became a subsidiary of Pioneer about two years ago. A little earlier, when the Series 20 brand was launched, a spokesman explained to us that its products all represented state-of-the-art Pioneer designs that seemed incompatible with Pioneer's broad distribution system and audio-for-Everyman image in this country. The appearance of the new models under the Phase Linear brand (and the disappearance of Series 20) surely establishes a pattern. We expect that more Pioneer-built products too specialized in appeal and/or too costly for the typical neighborhood home-entertainment retailer will be groomed as adoptive siblings for the Phase Linear electronics.

Yet in one sense, at least, the appeal of the 8000 is very broad indeed. For years we have used the term "silky feel" to characterize the sensuousness of finely made gear, and this turntable has it in abundance. Whether you use the control buttons on the front edge of the base or grasp the arm's finger grip directly, the noiseless and seemingly intelligent scurrying of the arm drive to do your bidding suggests the activities of a superbly trained pet mink. If you do grasp the arm, the behavior is like that of a typical semiautomatic: The phase-lock direct-drive platter motor comes on as the arm nears playing position, and arm return and motor shutoff are automatic at the end of the record. The arm can also be positioned manually via the "steering-wheel" vernier at the right front corner of the base. Or you can set the controls for the disc diameter and go for fully automatic record playing—and even repeat the record indefinitely if you want, since the cycle continues until you press REPEAT a second time.

Behind these relatively cosmetic features is some impressive technology: in particular, the tangential tonearm. (Phase uses the term "linear"; aside from the implied reference to the full company name, it correctly suggests linearity of behavior, but any arm will move the pickup along some sort of "line" from outer groove to label, and the difference is that this line is straight for a tangential arm, curved for a pivoted one.) Its outer end accepts any universal headshell (one is supplied), including those with integral pickups. Tracking force is set with a fairly conventional counterweight, of which two (for two cartridge mass ranges) are supplied. The pivot has a good deal of lateral play and is coupled to the servo controlling the motor drive of the carriage beneath it, which rides on a pair of round rails. When the motion of the record groove (or your fingers, at the handgrip) introduces any angular displacement, the entire pivot support corrects it by trundling along the rails to keep lateral tracking angle error always vanishingly small. Since gravity will pull the arm aside and thus trip the servo, the turntable must be level; a spirit level is included with it, and the feet on the base double as levelers.

One specific in the measurements taken at CBS Technology Center may look worrisome: the resonance frequencies, which fall on the upper edge of the warp-frequency range. Since the measurements are made with a Shure V-15 Type III, which is of moderate mass and very high compliance, you can keep resonance above this range by choosing a pickup that is less compliant or still less massive or both; the models that are equipped with an integral universal coupling might be especially good. But, at 2½ dB of rise, the resonance is not exaggerated, and we successfully used cartridges comparable to the Shure in the 8000. The resonance was evident, in fact, only in our usual table-thumping test, where some pitch waver could be induced, though isolation from shocks was judged exceptionally good.

The data further show that the speed is totally unaffected by line voltage—a pattern to be expected in quartz-lock equipment. The fact that the

TEAC TODAY: THE X-SERIES.

You're looking at four new machines that have more in common with data recorders than audio recorders. Together they are called the X-Series. And they bring a totally new kind of technology to the open reel format.

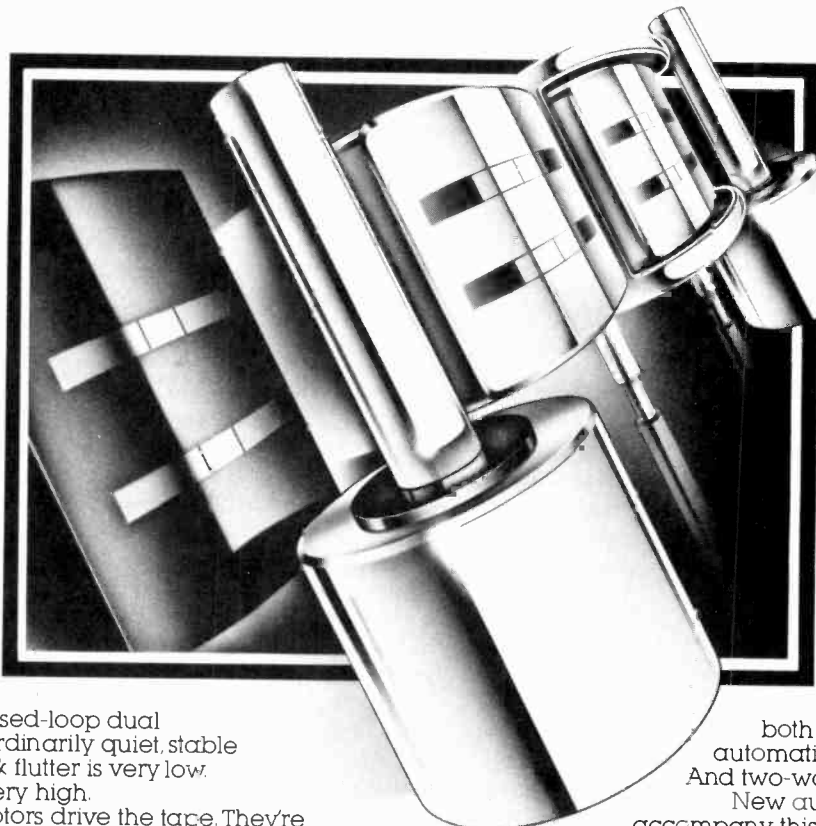
Each X-Series transport is an instrumentation mechanism. For 15 years, this TEAC design has stood the grueling test of time in computer installations where dependability is worth millions.

The basic configuration is closed-loop dual capstan. It's extraordinarily quiet, stable and precise. Wow & flutter is very low. Speed accuracy very high.

Three DC motors drive the tape. They're used to keep changes in motor temperature to a minimum under different loads so constant torque is maintained.

Our Magnefloat flywheel assembly, a completely new concept, uses magnetics rather than mechanics to eliminate problem-causing springs and pressure plates. Axial variations between the tape and capstans are prevented so proper tracking is assured. The result is highly accurate audio reproduction even after years of hard use.

The X-Series transport maintains ideal tape-to-head contact. Audible drop-outs, level and frequency losses are absolutely minimized. Frequency response is wide and flat. And signal articulation is unusually clear.



The brain behind the transport is our LSI control chip. It eliminates the need for mechanical relays so transport control is faster, more positive and reliable. The LSI also lets us provide full motion-sensing in the X-10 and X-10R.

Within the X-Series, machines have been specifically designed for bi-directional record and playback. Perfectly symmetrical head stacks (6 heads in all) assure top performance in

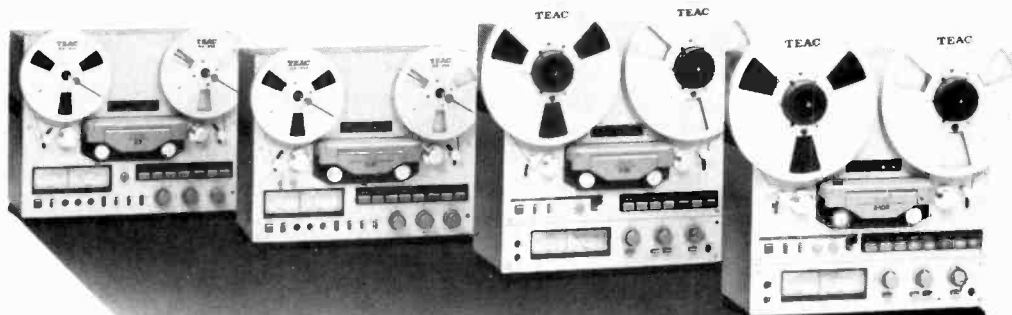
both directions. There's automatic reverse and repeat. And two-way cue monitoring.

New audio electronics accompany this new transport technology. Record and playback amplifiers are quieter and completely free of audible distortion. The sound is cleaner, more faithful to the source. The fidelity is unsurpassed.

An option previously available only on our professional recorders can now be added to any X-Series machine. Called dbx 1, this noise elimination system adds 30dB to the already high S/N and over 10dB of headroom to give you master-quality recordings.

If your audio perception is critical, your listening standards high, audition an X-Series recorder. The performance is flawless. The sound peerless.

TEAC.



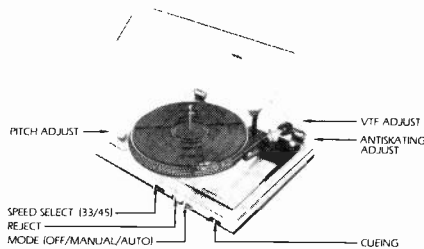
*dbx is a trademark of dbx, Inc.

speed is a hair fast is more surprising but inconsequential. Wow and flutter are just about as low as CBS has ever been able to measure; rumble is squarely in the league with other fine models. The two samples we examined have a slight cant in the headshell (whether we use that supplied by Phase or interchangeable ones from other sources), which could influence the pickup's channel separation somewhat. Otherwise we consider the detailing, finish, and care that have been lavished on the 8000 to be exemplary.

And the logic governing its multimode behavior performed faultlessly for us. Some products are extremely efficient in use, and we would score the present model high in this respect—particularly in the way its manual functions override and complement the automatic ones, rather than inhibiting or being inhibited by them as they often are in automatics. (We even found that we could "trick" the logic into letting us backcue, which is extremely rare in automated turntables and generally beyond the interests of the home users for whom the 8000 obviously is designed.) But the Phase rises above even this level of excellence in the sheer pleasure it affords the user; it is beautiful to look at and so fascinating in operation that we were tempted to play with it, rather than play records on it. It is, in a word, a delight.

Circle 132 on Page 79

A Multiplay and More from Garrard



Garrard GT-350 record changer

SPEED ACCURACY (at 33 or 45 rpm)
no measurable error at 105 or 127 VAC
when set exact at 120 VAC

SPEED ADJUSTMENT RANGE
at 33 +16.7 to -2.8%
at 45 +11.3 to -2.0%

WOW & FLUTTER (ANSI/IEEC weighted peak)
± 0.07% average; ± 0.17% max. instantaneous

TOTAL AUDIBLE RUMBLE (ARLL) -59 dB

TONARM RESONANCE & DAMPING
vertical 8.2 Hz; 4-dB rise
lateral no measurable rise

ARM FRICTION negligible

MIN. STYLUS FORCE FOR AUTO TRIP 120 mg

VTF-GAUGE ACCURACY
reads approx. 5% above measured values

ANTISKATING BIAS FACTOR 0.20

TOTAL LEAD CAPACITANCE 150 pF

Garrard GT-350 two-speed (33 and 45 rpm) record changer/turntable, with base and removable dust cover. Dimensions: 17½ by 14¼ inches (top plate), 7¼ inches high with cover closed; 9¼ inches additional vertical clearance and 4¼ inches at back required with cover open. Price: \$230 without cartridge; \$307.45 with premounted Shure M-95ED cartridge. Warranty: "limited," three years parts and labor. Manufacturer: Garrard, England; U.S. distributor: Garrard U.S.A., 100 Commercial St., Plainview, N.Y. 11803.

Anyone who still believes that multiple-play turntables are inherently inferior to single-play machines in most performance parameters should spend an hour or two with Garrard's GT-350. Designed from the ground up as part of Garrard's Advance Design Group, the GT-350 seeks to assimilate state-of-the-art single-play features into a fully automatic record changer. Judging from the success of the GT-35 (HF, July 1978), we expected much from this machine. Its low-slung silhouette, silvery finish, and front-mounted controls (accessible with the dust cover closed) are attractively different from the classic Garrard look. Though this company has made forays into direct drive, here it has opted to retain belt drive with a servo DC motor, electronic speed selection, and variable pitch control. The 9-inch statically balanced tonearm has been pared down so that its effective moving mass (when balanced for a cartridge weighing 5 grams) is just 12 grams.

The carbon-fiber headshell (actually a two-part system consisting of a finger lift/cartridge holder and headshell body) is cleverly joined with a sort of built-in phono alignment protractor that makes setting stylus overhang quite simple and precise. In this scheme, the pickup is first mounted to the finger lift, which in turn slides into a groove on the headshell body to prevent lateral skewing of the cartridge body. You then turn over the platter mat, exposing a series of raised parallel lines and one intersecting perpendicular line. To set overhang, you move the tonearm over the mat until the headshell is between and parallel to the raised lines. You then slide the cartridge back and forth until the stylus meets the designated intersecting point on the mat and tighten the pickup mounting screws.

Data from CBS Technology Center attest to the GT-350's capabilities. Speed is unvarying; the adjustment range does not extend very far downward, but this will likely concern few users. Tonearm resonance—measured with our standard Shur V-15 Type III pickup—is close to ideal in frequency (and will be higher with pickups that are lighter and/or stiffer) in the warp-sensitive vertical plane and so well controlled as to defy detection in the horizontal plane. Rumble and flutter measurements are good. Measured VTF values, while not dead on the gauge values, are within the operating window (typically, ±10–25%) of most cartridge specs. The antiskating bias is within the normal range—a little toward its high end at the "1-gram" setting (where our bias factor is calculated) and a little lower above.

The GT-350 performs admirably. The illuminated strobe markings are clearly visible and reassured us that, even with five records resting on the platter (the maximum number the changer is designed to handle), speed does not vary.

1 Our TK1 3" high-frequency speakers add brilliance and clarity to your car sound (also a great remedy for already installed lackluster systems).

2 The SK1 5 1/4" extended range speakers are the heart of our system and have Altec's famous crispness and efficiency.

3 Altec's SW1 Power Bass provides the rich, low bass that's been missing in automotive sound.

INCREDIBLE CAR SOUND IN THREE EASY STEPS. AND ONE HARD ONE.



4 Suggested retail price.

Let's break all rules and get to the hard one first. Number four: \$350 for a complete car stereo speaker system. Gulp. But considering what you paid for the stereo in your dash, if you don't have good speakers, all that money is simply wasted.

Before we get to number one, a word about our whole Voice of the Highway™ system (the AL1). It's extremely modular. So much so, you can buy any part of it and enhance what you've got now. Of course, it's best to get it all and listen to car stereo as it's supposed to sound. A system designed exclusively for the road, but engineered to rival the one in your living room.

Now to number one, a pair of TK1 3" high frequency drivers that deliver the highest highs you've heard in car stereo. It's a dimension other speaker systems just don't have.

Just as essential, number two, our SK1 5 1/4" speakers. Designed for extended range and for fitting in where nothing else will. The sound? It's what made Altec famous: clean, clear and tight.

Number three is a unique requirement: the SW1 Power Bass. A self-powered subwoofer that fills out the entire system, improves its dynamic range and reduces distortion. Its unique die-cast structure contains a 40-watt amplifier, electronic crossover, balanced inputs and an active equalizer. And the results are dramatic. (Or you can add the Power Base to your existing speakers for \$219.95 and still get great sound.)

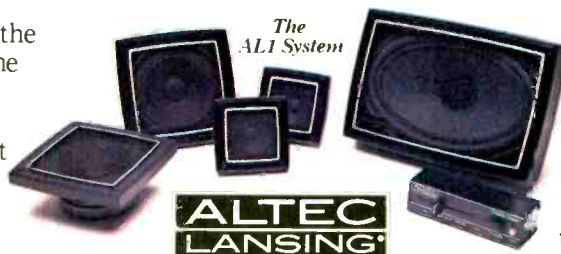
Now back to number four, our \$350 item. If you want true car stereo, super efficiency and clear performance (not just so much noise on the road), you have to give our Voice of the

Highway™ a listen. We believe it's the only speaker truly designed for the car. (And when it's installed by an authorized dealer, we'll guarantee it for as long as you own the car).

In addition to our AL1 system, we also have an incredible set of 6" x 9" Duplex speakers. They're ideal for all cars with severe space limitations, because they easily mount into a door. They also can be used with the AL1 system or are available themselves at \$159.95 per pair.

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Just to get you to listen, we'll pay for your gas money. Take this ad to your car stereo dealer, listen to the speakers, and we'll send you \$2 for gas money, whether you buy or not. That's how confident we are you'll like our Voice of the Highway™. So when it comes down to the four steps, all of them are really easy to take. One at a time, or all at once. Including the last one. It won't be so hard, once you really listen. Hear Altec's Voice of the Highway™ today and end up driving a real bargain. For the name of your local dealer, call toll-free (800) 528-6050, Ext. 731; in Arizona (800) 352-0458.



Voice of the Highway™

1515 South Manchester Avenue, Anaheim, California 92803

tech talk:

45 Watt RMS minimum per channel into 8 ohms.
From 20 to 20,000 Hz. With no more than 0.03% THD.

explained.

The tech talk you just read is a set of amplifier specifications, or specs. Specs for the remarkable MCS® Series Model 3248 45 Watt receiver. Most people think they need an engineering degree to understand specs so they usually don't even try. That's a mistake. Specs are intended to inform and protect you. With that in mind, we'd like to end some of the confusion.

The first sentence above tells you that 45 watts are the least amount of continuous (RMS) power the amplifier portion of the 3248 will deliver to each speaker channel when hooked up to 8 ohm speakers.

The second sentence states that at least 45 watts of power will be delivered over the entire audible range of sound frequencies. From 20 to 20,000 vibrations per second (20 to 20,000 Hz).

The last sentence contains the most important information of all. It tells you that under these conditions the unwanted overtones or harmonics will not exceed three hundredths of one percent of the output signal (0.03% THD or total harmonic distortion).

Prices higher in Alaska, Hawaii and Puerto Rico.

When you consider that THD of up to 3% is considered virtually inaudible you can understand just how remarkable the MCS Series 45 Watt receiver really is.

So come to your nearest JCPenney and see for yourself. See the LED power meters. The tape monitoring system that lets you compare what you're recording to the program source while you're recording. The tape dubbing control that lets you record from one tape deck to another, and back again, at the flick of a switch. The loudness switch that boosts bass and treble ranges when the volume is low. See all these features and much more. Or just come in and listen to the MCS Series 45 Watt receiver. You won't have to look any further. The MCS Series 45 Watt receiver only \$379.95* and only at JCPenney.

Full 5-Year Warranty on MCS® Series speakers. Full 3-Year Warranty on MCS Series receivers, turntables, tape decks, tuners and amplifiers. If any MCS Series component is defective in materials and workmanship during its warranty period, we will repair it—just return it to JCPenney.

MCS® Series Audio Components sold exclusively at JCPenney



MCS®
Series

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Cueing is a bit abrupt in the liftoff but well damped in descent, with no side drift. We had no trouble with a problem sometimes posed by other changers: alteration of effective VTF by electrostatic attraction between the arm and the stack of records poised above it. As far as the "changing" function itself is concerned, the two-point record suspension system and plastic cams beneath the platter performed faultlessly. Immunity to surface-borne shock is about average.

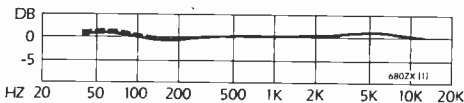
We're not entirely sure whether the introduction of a new record changer at this moment of market domination by single-play models represents an act of courage or one of opportunism on Garrard's part. So swiftly and thoroughly has the limelight swung away from the once-omnipotent multidisc format that its admirers must sometimes wonder where their next turntable will be coming from. Garrard to the rescue! In view of the GT-350's solid performance and scarce competition, the company's efforts should be rewarded. We hope they will be; we would like to think that audiophiles are not such slaves of fashion that they will pass up changers altogether.

Circle 135 on Page 79

All This and Half-Speed Too

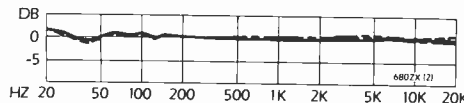
Nakamichi 680ZX cassette deck

PLAYBACK RESPONSE (TDK test tape, -20 dB DIN)



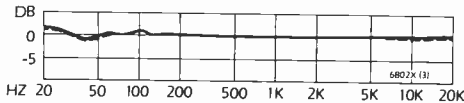
— L ch +1, -1/2 dB, 40 Hz to 12.5 kHz
 - - - R ch +1 1/2, -1/4 dB, 40 Hz to 12.5 kHz

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



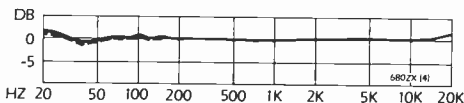
— L ch +1 1/2, -1 dB, 20 Hz to 20 kHz
 - - - R ch +1 1/4, -1 1/2 dB, 20 Hz to 20 kHz
 with Dolby noise reduction
 - - - L ch +1 1/2, -1 dB, 20 Hz to 20 kHz
 - - - R ch +1 1/4, -1 1/2 dB, 20 Hz to 20 kHz

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



— L ch +1 1/2, -1 dB, 20 Hz to 20 kHz
 - - - R ch +1, -1 1/2 dB, 20 Hz to 20 kHz

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



— L ch +1 1/2, -1 dB, 20 Hz to 20 kHz
 - - - R ch ± 1 1/2 dB, 20 Hz to 20 kHz

S/N RATIO (re DIN 0 dB, A-weighted)

	Type 2	Type 4	Type 1
playback without noise reduction	59 dB	57 3/4 dB	55 1/2 dB
Dolby playback	67 1/2 dB	66 1/2 dB	63 3/4 dB
record/play without noise reduction	56 dB	55 3/4 dB	52 dB
Dolby record/play	64 1/2 dB	64 1/2 dB	61 1/4 dB

Nakamichi Model 680ZX two-speed (1 1/8 and 15/16 ips) cassette deck with automatic azimuth adjustment, in metal case with rack-mount adapters. Dimensions: 17 by 5 inches (front plate, 19 inches wide with rack-mount adapters), 12 1/4 inches deep plus clearance for controls and connections. Price: \$1,550; optional RM-200 wired remote control, \$45; RM-580 wireless remote control, \$165. Warranty: "limited," one year parts and labor plus additional three-year coverage on parts other than head, capstan, and motor assemblies. Manufacturer: Nakamichi Corp., Japan; U.S. distributor: Nakamichi U.S.A. Corp., 1101 Colorado Ave., Santa Monica, Calif. 90401.

So many of the features of the 680ZX are new or unique or both that we hardly know where to start. The half-speed option is a first for a quality home deck (though it has been announced for some relatively inexpensive battery portables and is, of course, the standard transport speed for microcassettes). So is the automatic azimuth adjustment system, which is a refinement of the ever-evolving Nakamichi three-head transport. The 680 has audible cueing—not exactly a novelty, though this is the first Nakamichi deck to employ it—and an ancillary system that the company calls Random Access Music Memory. Like the few similar systems on the market, RAMM finds recorded selections by sensing the blanks between selections in the fast-wind mode; but here, too, Nakamichi has left its unique imprint on the way the system is realized. Also out of the ordinary is the pitch control, which adjusts playback speed only and is detented at the normal setting. And there is the "bar graph" metering system, which we consider unequivocally the most useful display available for the amateur recordist.

Like others of its ilk, this display has the advantage (over meters) of showing levels for the two channels in such close proximity that they can be viewed simultaneously. Unlike most, it is superbly calibrated: from below -40 to +10 dB and differentiating 47 signal levels—in steps of less than 1 dB over the entire range from -10 dB up, with the marked calibrations unusually precise in this range. There are two metering modes and two display elements in each channel for each mode. When you switch the display for peak indications, the "bar" of the bar graph (which, as usual, actually comprises a series of discrete segments) follows instantaneous peak values with just enough decay time to allow you to assess signal values. In addition, what Nakamichi calls a cursor—consisting of a single illuminated segment unconnected to the bar except at signal maxima—holds onto those maxima for about 4 seconds before it begins inching downward. Thus you have simultaneous instantaneous-peak and peak-hold metering, the mode in which we generally preferred using the display. A second mode converts the bars to average readings (the sort one might get from a VU meter), while the cursor simultaneously bobs about above the bar at the instantaneous peak signal values. The spikier the waveform—that is, the more sharp transients it includes—the farther apart the two will fall; the closer the signal approaches sine-wave behavior, the nearer they come. Thus the combination tells you not only average and peak values, but something about the nature of the signal as well.

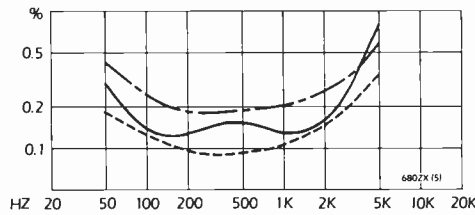
But there's more. When you begin recording and switch the deck to its calibration mode, a 400-Hz tone appears at the recording input and azimuth adjustment begins automatically, using a recording-head servo to eliminate any

METER READING FOR DIN 0 DB +3 1/2 dB

METER READING FOR 3% DISTORTION (at 333 Hz)

Type 2 tape +6 1/4 dB
 Type 4 tape > +10 dB
 Type 1 tape +8 dB

DISTORTION (third harmonic; at -10 dB DIN)



— Type 2 tape ≤ 0.84%, 50 Hz to 5 kHz
 - - - Type 4 tape ≤ 0.36%, 50 Hz to 5 kHz
 - · - Type 1 tape ≤ 0.60%, 50 Hz to 5 kHz

ERASURE (333 Hz; re DIN 0 dB)
 Type 2 tape > 80 dB
 Type 4 tape 76 dB

CHANNEL SEPARATION (at 333 Hz) 40 1/2 dB

SPEED ACCURACY 0.4% fast at 105, 120, and 127 VAC

SPEED ADJUSTMENT RANGE +8.2, -6.1%

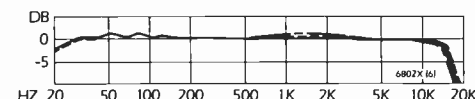
WOW & FLUTTER (ANSI/IEEC weighted peak)
 average maximum
 playback ± 0.06% ± 0.09%
 record/play ± 0.06% ± 0.08%

SENSITIVITY (re DIN 0 dB, 333 Hz) 86 mV

OUTPUT (from DIN 0 dB) 1.33 V

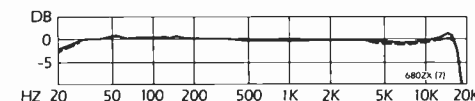
Half-speed (15/16 ips) operation

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



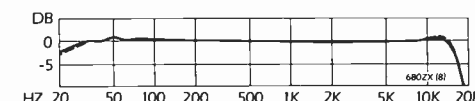
— L ch +1, -3 dB, 20 Hz to 15.5 kHz
 - - - R ch +1, -3 dB, 20 Hz to 15.5 kHz
 with Dolby noise reduction
 - - - L ch +1, -3 dB, 20 Hz to 14 kHz
 - - - R ch +1, -3 dB, 20 Hz to 14.5 kHz

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

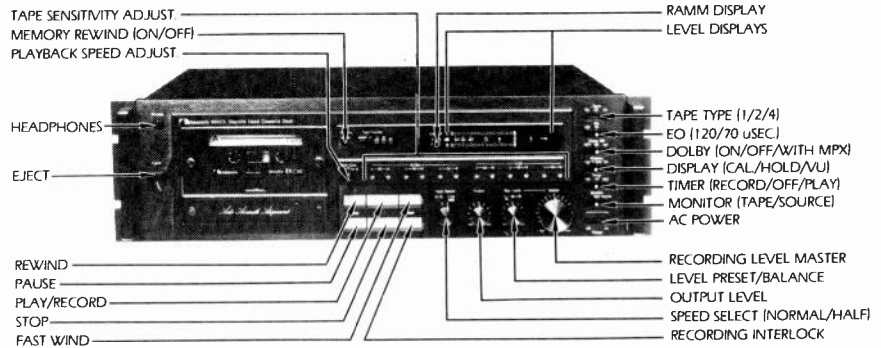


— L ch +1, -3 dB, 20 Hz to 17 kHz
 - - - R ch +1, -3 dB, 20 Hz to 17 kHz

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



— L ch +1, -3 dB, 20 Hz to 16 kHz
 - - - R ch +1, -3 dB, 20 Hz to 16 kHz



phase difference between channels at the playback head. You then can trim for tape sensitivity via the array of twelve screwdriver controls, one for each channel for each tape with each transport speed, below the metering. Its erstwhile calibration disappears as soon as you switch from CAL and is replaced by one that differentiates levels in steps of a mere 1/4 dB from -3 to +3. This permits an adjustment accuracy unknown in most displays of this type, which sometimes have a resolution poorer than 1 dB per step and thus almost guarantee poor Dolby tracking. Bias is not adjustable; the TAPE switch's three positions are marked in terms of Nakamichi's own branded tapes (EX for Type 1 ferric, SX for "chrome" Type 2, and ZX for Type 4 metal), and Diversified Science Laboratories used these tapes in measuring the 680ZX. The excellent (as usual) owner's manual lists alternative Type 1 and Type 2 formulations from Ampex, Fuji, Maxell, and TDK but evidently was prepared before the many recently announced metal tapes could be assessed from production samples.

The separate bias and EQ (120/70 microseconds) switches are used together in the normal fashion when you are recording at 1 1/2 ips. For half-speed operation, however, the manual specifies the 120-microsecond EQ for all tapes to compensate for the reduced high-frequency headroom. Actually, we made some surprisingly good tapes with the slow speed and the heftier (70-microsecond) high-frequency boost, but their success depended on the relative absence of loud highs. Even with the recommended EQ, the slow speed exacts a toll if you want really clean, open highs with signals on which hiss will be minimal in playback. The astonishing thing is that, given the deck's outstanding performance at 1 1/2 ips, you must give up so little when you switch to half speed. The results are comparable to those with the very best (full-speed) decks of not so many years ago.

The slow speed can be used for three basic purposes: to store recordings that would normally require C-90 or C-120 tapes on C-45s or C-60s, using their thicker base material to lessen the likelihood of audible print-through; to reduce tape costs by using shorter tapes or by cramming twice as much onto the same lengths (though, for more exactly comparable signal quality, you may want to choose more expensive formulations for the slower speed); and to accommodate without interruption recordings too long to fit onto one side of standard cassettes at standard speed. This last is of particular merit to operaphiles—above all, Wagnerians. After putting an entire "Carmen" onto a single C-90, we glanced at our collection of fractured acts from "Walküre" and "Götterdämmerung" broadcasts with rueful eyes.

For inherently more fragmented fare, the greater capacity poses a problem: finding what you want to hear. Nakamichi has anticipated the need by providing (in addition to the usual memory rewind) what some manufacturers call a cue/review feature. If you press FAST WIND or REWIND and then PAUSE, the winding speed slows somewhat and a twittering of output appears at your monitor speakers so you can keep track of your whereabouts on tape. We found this a useful feature at both speeds. To activate the RAMM, you start with FAST WIND and press PAUSE twice, at which point the numeral 1 appears to the left of the metering display to indicate that the RAMM will skip one selection and play the next. To increase the number to be skipped, you press PAUSE, stepping the display number upward at each tap; you can step the number downward by tapping RECORD. Perhaps because in RAMM operation its winding speed is slower than average, we find the Nakamichi design uncommonly adept at finding the interselection spaces as they whip past the playback head; but it is not altogether foolproof, and without side-by-side

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RETURN

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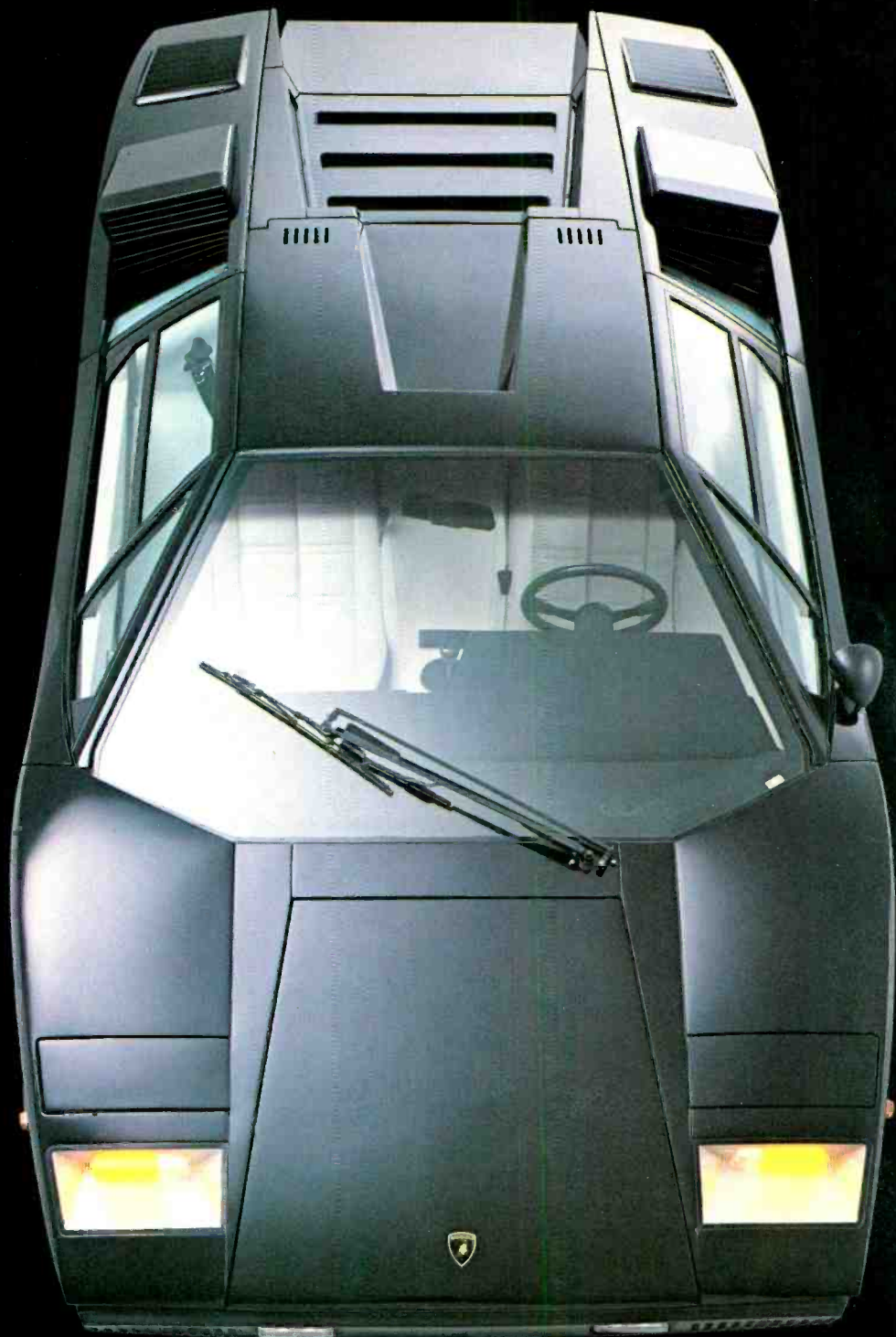
7

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SERVO MOTOR



AUTO RETURN

It would be a pity to put an ordinary car stereo
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Instead, you'll find an Alpine Car Audio System as standard equipment, factory installed in each of their magnificent machines. Chosen by Lamborghini for its superior features and sound performance, Alpine offers a number of pure bred, high technology car audio

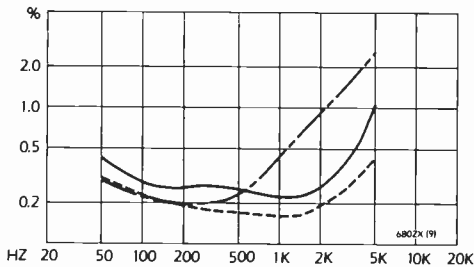
systems to make whatever you love to drive sound as good as it looks. For an audition, visit your Alpine dealer. He'll show you the extraordinary in car audio sound. Alpine Electronics of America, Inc., 3102 Kashiwa Street, Torrance, California 90505.

ALPINE
car audio systems

S/N RATIO (re DIN 0 dB; A-weighted)		
Type 2	Type 4	Type 1
playback without noise reduction		
55 dB	55 dB	55½ dB
Dolby playback		
64½ dB	64¼ dB	64 dB
record/play without noise reduction		
53½ dB	52¼ dB	53 dB
Dolby record/play		
62¼ dB	62 dB	62 dB

METER READING FOR 3% DISTORTION (at 333 Hz)	
Type 2 tape	+4¼ dB
Type 4 tape	+7¼ dB
Type 1 tape	+4¼ dB

DISTORTION (third harmonic; at -10 dB DIN)



— Type 2 tape	≤ 1.1%, 50 Hz to 5 kHz
- - - Type 4 tape	≤ 0.45%, 50 Hz to 5 kHz
- · - Type 1 tape	≤ 2.6%, 50 Hz to 5 kHz

ERASURE (333 Hz; re DIN 0 dB)	
Type 2 or Type 4 tapes	> 80 dB

CHANNEL SEPARATION (at 333 Hz)	41¼ dB
--------------------------------	--------

SPEED ACCURACY	0.2% fast at 105, 120, and 127 VAC
----------------	------------------------------------

SPEED ADJUSTMENT RANGE	+7.3, -6.0%
------------------------	-------------

WOW & FLUTTER (ANSI/IEEE weighted peak)		
	average	maximum
record/play	± 0.10%	± 0.16%

OUTPUT (from DIN 0 dB)	1.25 V
------------------------	--------

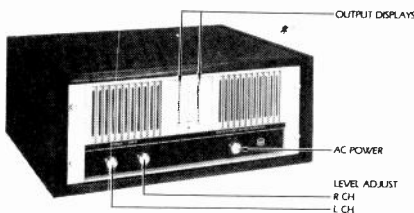
comparison with the same recorded tape we can't quantify its effectiveness. Suffice it to say that in pops (music with relatively few "holes" that will look like pauses to the sensing system) it usually gave us the selection we wanted, but we found it easier to use the CUE/REVIEW for the classics.

In terms of performance, the 680ZX is simply superb. The flatness of the record/play curves—even at levels higher than those shown in the graphs—cannot be surpassed in any significant respect by any deck we know of. Indeed it's a good deck that can match at 1½ ips what the Nakamichi can do at 15/16. Even when we tried the Type 2 tape with its high-speed EO at the slower speed, we saw results that might have come from many a "good" deck, though Dolby response and 0-dB behavior both were significantly degraded by comparison to the results with the recommended EQ. Note that noise actually measures a hair lower in some of the measurements at 15/16 ips; the operative fact, however, is that maximum recording levels are significantly reduced at the slower speed so that the maximum dynamic range is less. The evidence can be seen in the data for overload points at 333 Hz. Note, too, that the distortion is similarly low throughout the midrange but rises more quickly as frequency increases at half speed. More important, perhaps, is the degree to which the touted superiority of metal tape really shows up in these curves. Those for record/play response confirm this. Indeed all of the response curves are extraordinary; in general, the lab had to drive the deck at -10 dB (at standard speed) to get high-end rolloff comparable to that of most fine decks at -20. Nakamichi actually specs the 680ZX to 22 kHz at -20 dB, so the lab checked beyond the 20-kHz top of its normal test range. With the multiplex filter (which introduces a very sharp, clean "cliff" at about 17 kHz) switched off, response did not drop by 3 dB until the lab had reached about 24-25 kHz with all three tapes, and even with the noise reduction turned on, the figures were reduced by less than 1 kHz.

Along with all this praise, we do have some caveats to offer prospective purchasers. It is important that you place the deck in a spot not too far below eye level and with good illumination if the front panel is to be adequately visible. Until we heeded this advice, we had trouble differentiating among the switches at the right end of the deck, reading the left-channel portion of the recessed signal display, and seeing whether the RECORDING LED (nestled below the protruding FAST-WIND switch) was lit. And several times when we intended to check recorded signal via the monitor switch, we inadvertently turned the deck off, ruining our recording; while you quickly learn to avoid this, Nakamichi could have prevented it altogether by using a pushbutton instead of yet another lateral lever switch for the AC power. These are, of course, tiny matters in so wonderful a product. Many companies make solid, attractive, competent cassette recorders; but very few exert Nakamichi's sort of brilliant and far-reaching inventiveness to make the medium always better. The 680ZX gives you both superb performance and the excitement that comes only with such inventiveness.

Circle 136 on Page 79

A Crowning Glory?



Crown SA-2 "self-analyzing" power amplifier, in rack-mount metal case. Dimensions: 19 by 7 inches (front panel), 14 inches deep plus clearance for connections and fan intake. Price: \$1,695; optional 7RV wood-veneer case, \$75; optional HMB-7 handles, \$20. Warranty: "full," three years parts and labor. Manufacturer: Crown International, Inc., 1718 W. Mishawaka Rd., Elkhart, Ind. 46514.

Once upon a time, Crown was a tape-recorder company. Since its products offered excellent value for the pro and excellent capability for the amateur, they might have been considered prototypical of the semipro category. Gradually, a matching group of electronics grew up around them and established such a reputation for clean power and no-nonsense design that they took over from—and eventually superseded—the decks to which they had been mere accessories. Notable among the Crown power-amp specs of that period were details of "safe operating area" (considering output voltage and current as the separate entities they are, rather than lumping their product into behavior-obscuring wattage numbers alone) and phase response. In both respects, the company was well ahead of its time, and the importance of these specifics is only now being re-examined in detail elsewhere. The SA-2, in a sense, sums up this thrust with what Crown calls its self-analyzing computer: circuitry that assesses a number of key factors—including voltage and current at the output—and controls operation accordingly.

Crown SA-2 power amplifier

RATED POWER -	23½ dBW (220 watts)/channel
OUTPUT AT CLIPPING (both channels driven)	
8-ohm load	24¼ dBW (265 watts)/channel
4-ohm load	26¼ dBW (420 watts)/channel
16-ohm load	22 dBW (158 watts)/channel
DYNAMIC HEADROOM (8 ohms)	1 dB
HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)	
at 23½ dBW (220 watts)	≤0.027%
at 0 dBW (1 watt)	≤0.018%
FREQUENCY RESPONSE (at 0 dBW)	
+0, -¼ dB, < 10 Hz to 26.3 kHz;	
-3 dB at 109 kHz	
INPUT CHARACTERISTICS (re 0 dBW; A-weighting)	
sensitivity	145 mV
S/N ratio	97 dB
DAMPING FACTOR (at 50 Hz)	940

The self-regulation is unusually complex. In addition to monitoring output-stage conditions (and shutting down the balanced stage that precedes it in the event of output overdrive), the circuitry monitors input/output waveform comparisons, the internal temperature of the power transformer, and the ambient temperature inside the amplifier case. When it senses an unwanted condition, the circuitry usually prescribes shutting down the high-voltage supply to the output stage, putting the amp into its standby mode. But the design provides more than a single panacea. When ambient internal temperature rises above 47° C, for example, fan speed increases. (The fan is at the intake port on the back panel, and the ventilation path exhausts through the slots on the front panel. Obviously, both must have free access to room air if ventilation is to be efficient. Even with the amp free-standing, the fan is no louder than typical home ambient background noise.) Also on the back panel are three switches: STEREO/MONO (for "strapped" operation), LOW FREQ PROTECT on/off (which puts the amp into standby when anything below 10 Hz appears at the output—essentially a DC protection feature since the amp otherwise is rated to DC), and DELAY on/off (which is used in conjunction with the preceding switch to postpone turnon of the high-voltage supply following standby, including initial startup on the amp). Diversified Science Laboratories measured the SA-2 with both DC protection and delay turned off; we generally listened with both engaged, but since we never tripped the protection, behavior was essentially identical.

A nice touch is what Crown calls the display "ladder" on the front panel. Each channel has its own vertical "rail" with an amber standby LED at the bottom and a red one at the top to indicate when the input/output comparator comes up with a discrepancy. In between are fifteen green LEDs that show peak output in 3-dB steps (with reasonable accuracy, in the lab check) below rated output into 8 ohms. All the green LEDs, up to and including that representing the instantaneous peak output, light as a bar graph; in addition, the top LED reached by the bar in its upward excursions remains lit for about 4 seconds after the signal drops to provide a peak-hold indication as well as what Crown calls the instantaneous running peak. The display is quite fascinating and tells you much more about the nature of your signals than most, but the net effect in so powerful an amplifier is that it simply reminds you how much of the capability is going unused during normal operation. When you do become aggressive enough to drive the amp into clipping, waveform irregularities begin to appear on an oscilloscope before the red comparator LEDs light, though they will do so in the presence of any serious disparity. In the measurements, the lab rated the SA-2 at the first signs of anomalies (as always); in listening, the slightly more forgiving display probably is more realistic.

The bench data certainly are impressive. Interestingly, what distortion there is at the 0-dBW level consists of even harmonics alone, for all practical purposes—a characteristic traditionally associated with tubes, rather than transistors, and sometimes invoked to explain the "warmth of tube sound." Some third harmonic content does appear by the time rated output is reached, but the total distortion remains low—less than 0.01% to beyond 1 kHz—and creeps upward only gradually as frequency increases. The mono mode takes the power rating to 700 watts (28½ dBW), putting it beyond the scope of normal home application, so we have not included it in our data. If you plan the sort of professional installation for which this capability is provided, you will find copious notes about such matters as ground-loop prevention (for which special ground jumpers are supplied on the back panel because of the unusual internal ground scheme of the amplifier) in the manual—which is typical of Crown products in its sober, thorough informativeness. The SA-2 is fitted with a 20-amp three-prong AC cord and supplied with an adapter for the common 15-amp three-prong type. We used the latter with no hint of misadventure, but for a pro setup that will drive the Crown flat out, 20-amp lines (at 120 volts) will match the output transistors' total dissipation rating of 2,400 watts. Home users may be pleased to note, however, that the signal inputs are the standard pin variety, rather than the ¼-inch type.

So Crown has done it again. We don't remember a single Crown product that was less than solid and precious few that were less than innovative. The SA-2 embodies more than its share of both properties. Like other models in the line, it may strike some home users as uncompromisingly "professional" in design: It does not go in for decor styling or convenience features. As a matter of fact, its self-regulation impresses us as a convenience feature of the highest order, and we take the avoidance of self-indulgent glitter as an index of Crown's priorities.

Circle 133 on Page 79

We don't like to brag. But with the new ADC Integra Series: Integra XLM-III, Integra XLM-II and Integra XLM-I, it's hard to resist.

Let's start with basic design. That's what our engineers did. Though what they finished up with is far from basic.

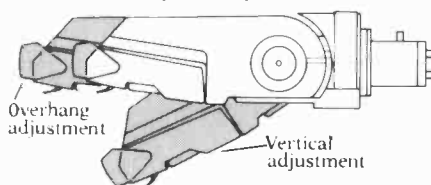
The new ADC Integra is the first all carbon-fibre integrated headshell/cartridge designed to minimize tracking angle distortion two ways.

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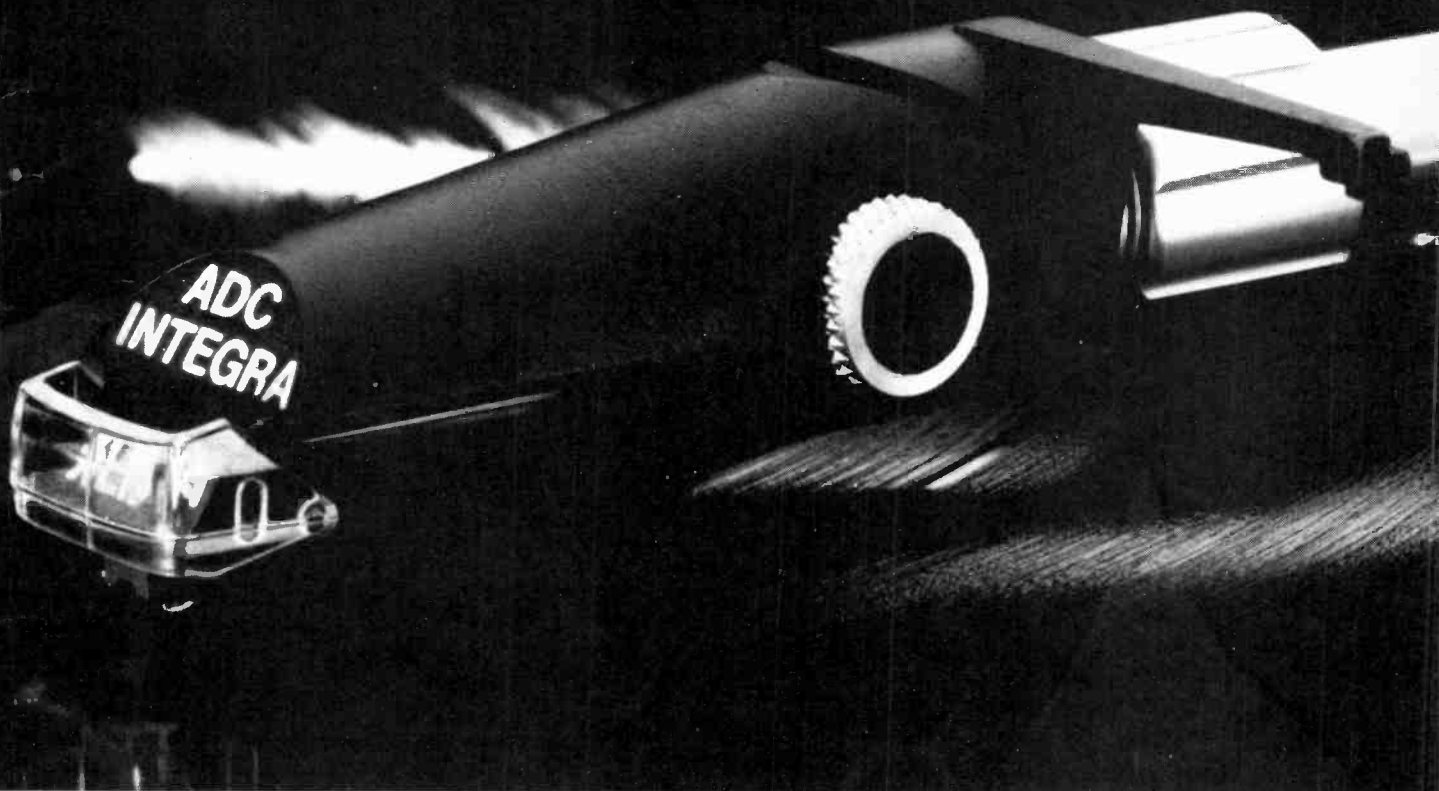
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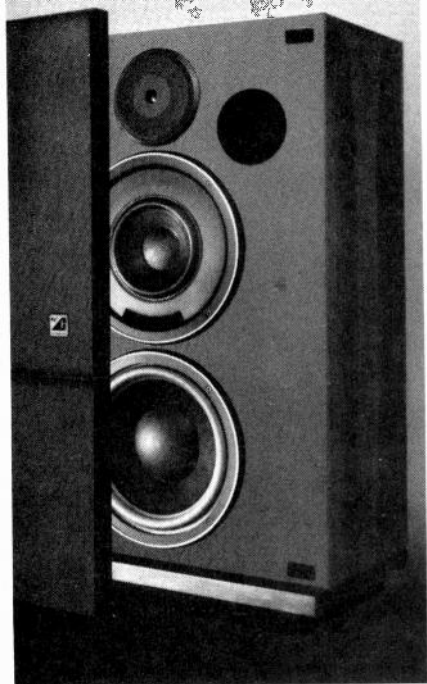
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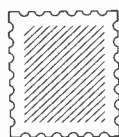
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Letters



Culshaw's Cats

I enjoyed John Culshaw's "Seven Cats and Eight Bags" immensely [February]. His is one of the better Beecham stories. Sir Thomas was right that Handel's *Messiah* lay badly for Joan Sutherland's voice—as witness Sir Adrian Boult's London recording with her singing the soprano part.

Culshaw's column and R. D. Darrell's "The Tape Deck" are among the main reasons for my taking HF.

Pierce H. Russell

Troy, N.Y.

Culshaw's February column was of added interest to me as I have five of the seven recordings whose secrets he revealed to us. I also have "Liberio Arbace" as the Jailer in Maazel's *Tosca* on London and Murray Dickie under his own name as the fourth Jew in the old mono London recording of *Salome* conducted by Krauss (now on Richmond).

Jerome Weintraub

El Cajon, Calif.

Four-Hand Piano Buffs

I have begun the organization of a group dedicated to the preservation and enjoyment of piano music for four hands. We play the gamut from Bach through Mozart to Kristofferson. If any of your readers would like more information, they may contact me.

Richard R. Pullen

A Quatre Mains

4909 Morris Ave.

Fort Worth, Tex. 76103

Best Records

After reading the list of twenty-eight "best records" nominees of 1979 [December]—admittedly an impressive one—I could not help but wonder if Deutsche Grammophon, with ten nominations, did some heavy lobbying and the usual plying with drinks, discs, equipment, and other expenses. Who are you kidding?

Lester Miller

Hollywood, Calif.

The International Record Critics Awards is unique among such organizations in that it has a strict policy of never accepting a penny from any record company. All expenses are paid for by High

Fidelity and the cosponsoring festival, this year the Menuhin Festival in Gstaad, Switzerland. The equipment used came from a local discotheque. Record companies of course supplied discs up for consideration, but most of these were left behind by the judges to avoid excess baggage and because they had most of the records back home.—Ed.

Is That All?

I followed with great interest Patrick Smith's review of recordings by Robin McCabe and James Galway [February] until I got to the last line. Led by Mr. Smith's description of McCabe's performance, I felt myself about to pass through the Great Gate of Kiev but then abruptly abandoned. Something tells me that Mr. Smith did not stop there, but was cut off by an editor.

Galway got seven paragraphs as opposed to three for McCabe. I find her story far more interesting, as we begin with her at the piano at Juilliard and Galway begins as first flute under Karajan. Her history is easier to relate to, for there are more of us struggling than those who have made it. I will read Ruttencutter's book, *Pianist's Progress*, but if the review was sliced, may we have a short followup?

Tom Scardino

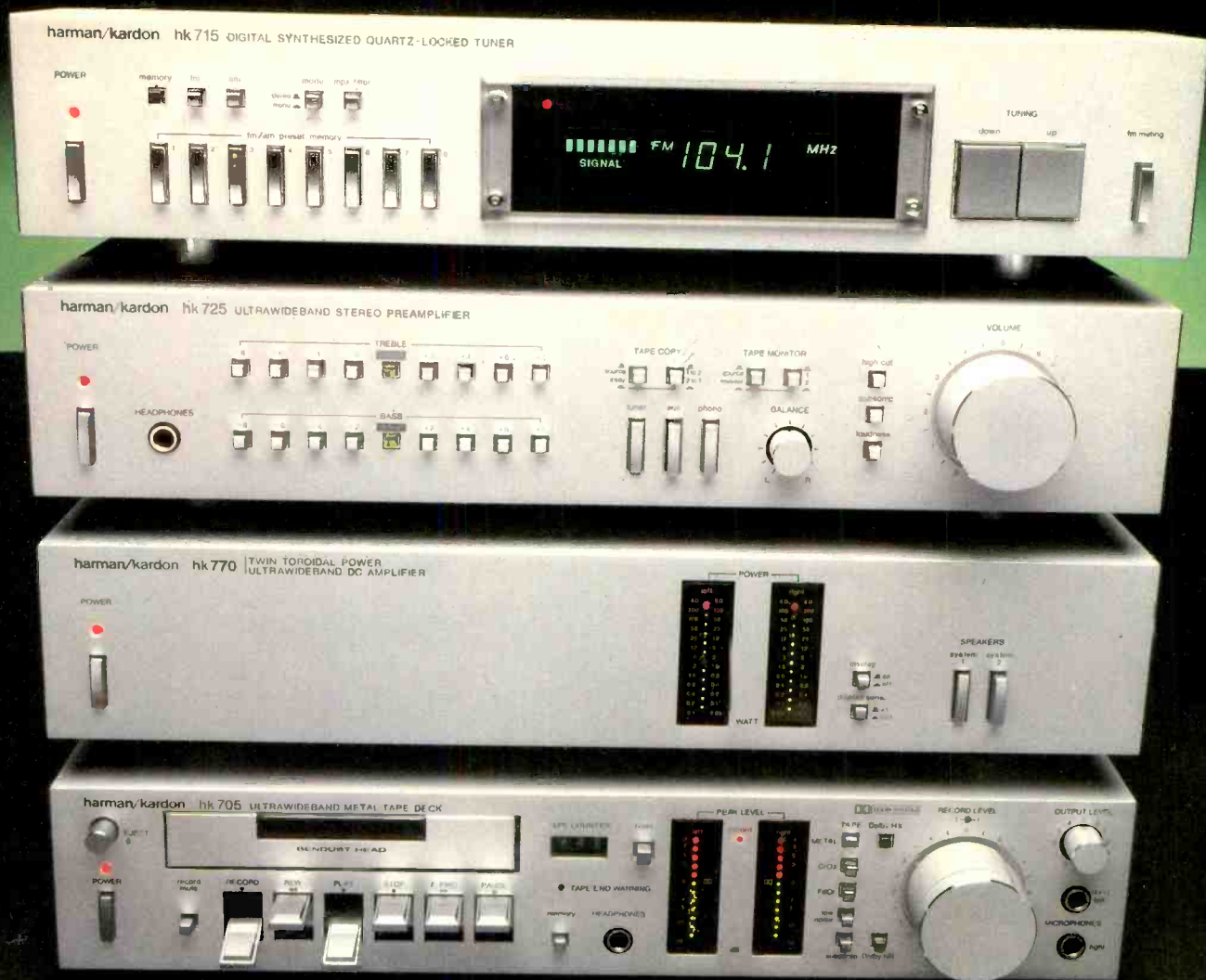
Savannah, Ga.

The review was published essentially as Mr. Smith wrote it, with no cuts.—Ed.

More on London Orchestras

Paul Snook's reply to my letter [February] in reference to the various film scores recorded in London by British orchestras vindicates the London Symphony. Now it has been correctly identified as the fine ensemble that recorded John Williams' *Dracula*, *Superman*, and *Star Wars*.

I respect Mr. Snook's affirmation that he has a preference for the National and Royal Philharmonic Orchestras—a matter of opinion. But he has muddied the waters further by saying he prefers the National Philharmonic under Charles Gerhardt and Jerry Goldsmith. It's true that this orchestra has made the fine RCA Classic Film Score Series under the direction of maestro/producer Gerhardt; it has not, to my knowledge, played with Goldsmith as conductor. If Mr. Snook was referring to the *Alien* score composed by Goldsmith, Lionel Newman is correctly identified on the



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album as the conductor.

But it can safely be concluded that London is blessed with more fine professional orchestras than any other large city in the world. In addition to the aforementioned, there are also the London Philharmonic, the Philharmonia, and the BBC. That's an impressive array.

William Radford-Bennett
Glen Echo Heights, Md.

Mr. Snook replies: The National Philharmonic was conducted by Goldsmith in his soundtrack albums "The Boys from Brazil" (reviewed by me, February 1979) and "The Great Train Robbery" (which I also reviewed, August 1979).

In Defense of Vocal Recordings
I must say that sections of your

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magazine have become somewhat tedious of late, particularly those reviews dealing with vocal records. The crotchety, whiny tone in many of them now borders on the insufferable. While I would generally agree that some modern opera sets have a certain homogenized, artificial feeling that undermines their impact, I find several well sung and enjoyable despite their shortcomings.

What is most disconcerting is the veritable vendetta being waged by your writers against Luciano Pavarotti, continued in January in the review of his Neapolitan songs. While I too have found some of his recent recordings lacking in one area or another (often having nothing to do with him), there is still much to be enjoyed from his singing, as witness not only his continuing popularity, but also the critical acclaim elsewhere.

Martin Sletzinger
Alexandria, Va.

A Single Pringle or Six?

In response to your query as to which of the six flower maidens shown with John Culshaw's "The Plot Against Wagner's Miss Pringle" [December] is Carre Pringle, I think that the picture contains

nothing *but* her, photographed in stop-action by Muybridge. I also think she eventually settled in Albuquerque; the phone book has a goodly number of Pringles, and, like many good musicians, she must have seen the beauty of living in the Southwest after her dear Wagner left for Valhalla.

Ralph Berkowitz
Albuquerque, N.M.

Correction

In our January "Letters" column we printed a communication ("Another Composers' Haven") from Thomas Steenland, Program Coordinator for Owl Recording, Inc., in which he asserted that Owl was "the first record company in the U.S." to acquire tax-exempt status. We have been informed that in fact Louisville First Edition Records holds that honor, having been granted such status in the 1950s, and that New World Records too obtained its exemption in June of 1975. Furthermore, Composer's Recordings, Inc.'s tax-exempt status dates from early in 1976, not 1977, as Mr. Steenland said. Our apologies to all concerned.

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CULSHAW AT LARGE

Video Software: Up a Down Escalator

by John Culshaw

LONDON—It comes as a surprise to find that it is three years (January and June 1977) since I wrote anything about video software and music, and because my prognosis was gloomy it would be agreeable to report that the scene has now changed. Well, in terms of hardware it certainly has, and much sooner than I predicted. "In ten to fifteen years," I wrote, "a video recorder in the home will be as common as high fidelity equipment today," which put the date somewhere between 1987 and 1992, whereas if demand maintains or increases its present rate, most of us will have video recorders in a few years. But the operative word there is "recorder," and what I am concerned with is prerecorded material in general and music in particular. (I am omitting any discussion of tape-vs.-disc because for the software problem it is a red herring: The question is simply whether people will want prerecorded material, whatever the format.)

What people want in general is already clear in all existing markets: They want feature movies at full length (that is, without the "edited for television" restriction and without commercials), and they want pornography. Otherwise, there is a market so small as to be almost negligible for documentary or "teach yourself" programs; and the rest is silence—or, rather, darkness. Yet a swift calculation covering only the past three years, and which almost certainly errs on the side of an underestimate, shows that on a worldwide basis millions of dollars have been spent photographing conductors jumping up and down and waving their arms about. In terms of money earned, this is good news for the conductors, orchestra players, directors, cameramen, and lighting technicians thus employed; it is also quite good news for the minority networks that can acquire such material for a pittance since it is a non-competitive market. Nobody is going to bid for Maestro Hullabaloo's video tape of

Bruckner's Seventh Symphony, but those who paid for it will console themselves with the erroneous anticipation that any kind of television exposure will eventually create a demand for the prerecorded video cassette.

I have been here before, and more than once. The same argument was being advanced, with some force, in the early 1960s when Herbert von Karajan engaged the brilliant French director Henri-George Clouzot to direct a series of orchestral films. Nothing came of them, and the excuse eventually made was that they were in black and white at a time when people only wanted color. So Karajan made many of them again in color, this time directing both the cameras and the orchestra himself; I am told that an intrepid explorer can actually find them on video cassettes in Germany and Japan, although he is likely to be an unhappy explorer when he returns and meets friends who have recorded them off the air for nothing except the cost of an unrecorded tape.

It is here that I am tempted to turn to the more expensive field of opera, but I am going to defer that to a later piece in the hope of delving still further into the motivations behind video cassettes of orchestral music. There are basically two. One is vanity, because whatever they say to the contrary, conductors adore seeing themselves on a screen, if only because it is far less inhibiting than a domestic mirror. The other is profit on the part of those who underwrite the ventures and who think they are sitting on a crock of gold, while in fact they are the victims of a false analogy. They are quick to point out that both LPs and stereo took time to capture the public imagination and that prerecorded video may take a little longer. What they forget is that LPs and stereo offered indisputable *musical* advantages, whereas video applied to the orchestral repertoire offers only pictures of the conductor or bald-headed oboists and the

like, along with sound quality that is woefully inferior by today's standards and that is likely to be risible by the time digital recording gets into its stride.

So where's the market? Let us not forget that film exists of many of the great conductors of this century, and very useful it is to illustrate a lecture or to provide a "clip" in a documentary. But—to cite some of the lesser known examples of material that I know exists—I doubt if the market would be flooded with demand for Stravinsky conducting the *Firebird* Suite, or Klemperer directing all the Beethoven symphonies, or Giulini conducting a Mozart symphony for the very first time. All of this comes under the same category as film of Richard Strauss, Stokowski, Szell, Furtwängler, Walter, and a host of others who made themselves available to the cameras for complete or incomplete performances at one time or another. It is all archive material, and we should rejoice that it has been preserved, while not kidding ourselves for one second that the *sight* of Furtwängler conducting Tchaikovsky's Sixth would add one jot to the musical experience he set out to share with us.

There is a final factor that the video speculators have left out of their equation, and this time there *is* a parallel with audio. It is that, generally speaking, the public wants whatever is current. Of course it is true that recordings by masters from days past are still in demand, but it is the newcomers who tend to command the center of the marketplace. I do not believe it will ever happen, but if at some stage in the future there is a surge in demand for orchestral music on video, it is bound to focus on whatever figures are most prominently before the public. What has been made in the past fifteen years or so will then take its rightful place in the archives. And those who invested so much money with such abandon will be exceedingly sad and wonder why nobody warned them. **HF**

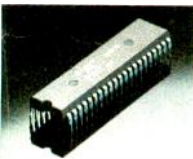
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Now, returning to the topic, we find that we can't adequately document the entire *mélange*; there are too many products to enumerate, much less test. Some are essentially identical, merely bearing different names; others, purporting to serve the same function, differ only slightly—and more in detail than in substance.

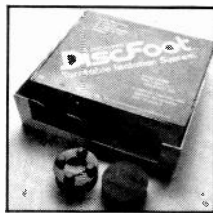
In our February 1978 article, we concentrated mainly on record-cleaning and record-preserving items and only touched on antistatic products, at that time dominated by the ionization gun, whose progenitor was Discwasher's Zerostat. Since then, various antistatic concoctions claiming permanent effect have been formulated, and we now have field mills that can determine static charge more quantitatively than the gold leaf electroscopes we used then. Conductive mats purporting to bleed away static, rendering it harmless, have proliferated; most of these also are said to damp out record and platter resonances that tend to muddle reproduction. In a reversal of heretofore accepted logic, "solid" record mats are offered to replace the conventional rubber ones, again in an effort to suppress undesirable resonances. There are weights and stabilizers to hold the record firmly against the mat, suppressing entrapped-air resonances and sometimes, it is claimed, reducing the effects of record warp. Various compliant feet are sold to improve the isolation of the turntable from its environment. Designing a set of experiments to test such a hodgepodge is no easy matter, and the task is complicated by the fact that the test bed itself affects the accuracy of the measurement.

Vibration Isolators

For example, the effectiveness of a vibration isolator designed to supplement a turntable's own suspension depends upon the mass of the turntable itself and its suspension resonance and damping properties. The mechanical engineer knows that proper isolation requires that the system be considered as a whole, carefully balancing mass, compliance, and damping. Changing any one factor in a random fashion is as likely to make matters worse as better, common sense notwithstanding. Thus, our test results are totally valid only for the particular turntable system we used; another, with different mass and suspension, un-

doubtedly would have responded differently.

To help us judge the effectiveness of the vibration isolators we tested, we rigged up a shake table. The turntable, a medium-weight (14½ pound) direct-drive single-play model whose own suspension consisted of four compliant feet, rested on a spring-suspended platform. The platform was vibrated by an inertial driver. Since such a jury-rigged setup could hardly be expected to result in the same amplitude of vibration at all frequencies, we first calibrated the system as a function of frequency by determining the output from a phono cartridge when resting in a non-rotating silent groove. Then, the add-on isolators were mounted in accordance with the manufacturer's instructions, and the response measurement was taken again. The difference between the two curves suggests the improvement that could be attributed to the isolators.



Discwasher DiscFoot

Two isolation devices were tested: Discwasher's DiscFoot (\$22) and Radio Shack's Audio Insulators (Catalog No. 42-2753, \$18). The DiscFoot system consists of four molded-polymer pods, each resting on four protrusions. A platform cap snaps into the upper portion of the foot to provide a circular resting surface slightly less than 1½ inches in diameter. These are used only when isolating a "foot-suspended" turntable (as opposed to those with internal suspension). Discwasher includes a rubberlike disc that can be placed under the DiscFoot to protect the furniture and four damping-foam pads that can be used to stabilize the turntable's foot if required. A set of four pods will support a turntable weight of 22 pounds; one additional pod should be used for every 5½-pound increase. (Where it would go in the common four-foot system is left to the user's ingenuity, though some turntable bases have flat bottom panels that are solid enough to accept an extra pod just about anywhere.)

In our setup, DiscFoot successfully tamed resonances occurring at 7½ and 11¼ Hz, the former by 11 dB, the latter by 5 dB. However, from 14½–20 Hz, and again from 31–45 Hz, the turntable's isolation averaged about 7 dB worse with

DiscFoot than without. From 45 to 150 Hz, the system seemed to do little. At higher frequencies, the DiscFoot isolators again made apparent improvements from 170 to 225 Hz and from 600 to about 1,300 Hz; there were some frequencies in the 500-Hz range, however, where the isolation was better without the pods.

With the Radio Shack Audio Insulators, the compliance is afforded by a two-part system. The base is formed of a rubberlike molding with a large number of protrusions of varying diameter and length, presumably to distribute the bearing force across the surface and provide a predictable variation in compliance according to weight. The surface on which the turntable rests (about 1¾ inches in diameter) is compliantly mounted to the framework that terminates in the rubber fingers. The turntable-bearing platform, adjustable in height, helps in leveling. (A bubble level is included in the kit.) The four insulators will support up to 36 pounds.

In our tests, the Insulators reduced the 7½-Hz and 11¼-Hz resonances by 5 dB and were also helpful from 18 to 27 Hz. From 14 to 18 Hz and from 30 to 48 Hz, however, the isolation was substantially better (by some 10 dB) without them. From 58 to 72 Hz and from 88 to 110 Hz, the isolators also had a slight detrimental effect. Between 110 and 600 Hz, the number of regions in which they were beneficial just about equaled that in which they were detrimental, but from 600 through 1,300 Hz, they did offer a substantial net improvement in isolation.

Though no audible characterization of frequencies will be exact, if you're unsure how to interpret these frequency references remember that rumble usually constitutes unwanted energy below about 100 Hz, particularly if it's fairly irregular. (If it's very regular and at one or more discrete frequencies, it's usually called hum.) A "boomy" bass—which may come from feedback, as well as inherent speaker design—ordinarily puts most of its excessive energy into the octaves between 40 and 160 Hz. Resonances or feedback that contribute just a general muddiness to the sound probably are operative in the midrange, where most instrumental fundamentals lie—particularly in the octave between 250 and 500 Hz. Problems higher up

(say, above 1 kHz) are more likely to be characterized as a nastiness or edginess in the sound; outright shrillness implies one or more resonances in this range, especially above about 3 kHz.

Conclusions? Both of the isolators are effective in certain frequency intervals but can actually increase transmitted vibration at others. Moreover, the frequencies at which they are effective (and ineffective) depend upon the particular turntable in use, so we caution against drawing specifics from our tests. The best advice we can offer is to try one or the other and hope they will prove advantageous in preventing the vibrational modes that may be prevalent in your system. Either gives the turntable less secure footing than when it is resting on its own feet, however, unless they replace, rather than supplement, the turntable's own suspension.

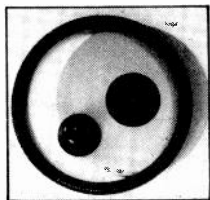
Turntable Mats and Stabilizers

The largest category of products we reviewed consists of turntable mats and stabilizing weights. We will discuss them together because, in one regard at least, most claim similar advantages. The current contention is that a record sitting on a platter is subject to the mechanical resonance of the air trapped between it and the mat, and that these resonances can be controlled either by the contour of a replacement accessory mat or by damping them with the mass or friction of an accessory hold-down device. Some of the latter also claim to flatten warps; some of the mats prove more successful in dealing with airborne vibration (from the speakers) than with the disc/air/mat resonance as such. It has also been said that the vibrations of the stylus while tracing the groove travel throughout the record, reflect from the rim, and return to the stylus, perturbing its motion.

Common sense would seem to bear out the validity of some of these suppositions, but partly because of the diversity of desiderata, common sense leads different designers in very different directions. Two of the mats we investigated—the Kenwood TS-10 and the Audio Source SAES SS-300—are rigid; a third, the Osawa OM-10, is composed of a heavy rubberlike substance; the others generally are foam or feltlike. The weights and clamps have various forms

as well.

For this product group, we used a similar test setup but with an acoustic sound field generated by a loudspeaker rather than the inertial driver and platter of the previous tests. We placed the speaker near the turntable, adjusted the sound pressure level to a loud 94 dB in the vicinity of the turntable, and made two response curves of the cartridge output while the stylus was sitting in a non-rotating silent groove. The first test was made with the disc resting on the standard mat supplied with the turntable. Then a second response curve was taken, using the mat (or weight or clamp) under test. The difference would indicate the effectiveness of the device in damping the airborne vibration and, presumably, any "reply" from the trapped-air resonance. It did not address the warp problem, of course, nor that of stylus-generated vibrations—a claim we find difficult to take seriously because of the relative masses involved and the consequent inefficiency of the stylus tip in "driving" the disc.



Kenwood TS-10 mat, DS-20 & DS-21 stabilizers

The most exotic system we tested is Kenwood's. It consists of three parts that can be purchased separately. The TS-10 Turntable Sheet (\$160) is formed of sintered alumina (ceramic) impregnated with 50% silicone rubber said to provide a high mechanical impedance under the stylus for antivibration performance. The sheet is hard and brittle (don't drop it!), weighs almost 2¾ pounds, and has a moment of inertia of 130 kg(cm)². Further improvement is said to be afforded by the DS-21 Inner Disc Stabilizer (\$40), a 1.3-pound brass weight that rides over the spindle and adds another 2.5 kg(cm)² to the moment of inertia. The pièce de résistance is the DS-20 Outer Disc Stabilizer (\$150), a heavy (3½ pound), circumferential brass ring that adds yet another 430 kg(cm)². First a carefully machined plastic disc is placed over the spindle and record, and then the brass ring is fitted over it. When the plastic disc is removed, the outer ring is left accurately centered and resting only on the outer bead of the record. To prevent the record from "dishing" upward, the inner stabilizer must also be used.

We swept the sound field from 20 Hz to 5 kHz, using just the record sheet, then adding the inner stabilizer and, finally, the ring as well. Below 600 Hz, we could document little improvement in susceptibility to vibration over that with just the normal mat. From 600 to 1,700 Hz, the system responded more severely to external sound pressure when the record was on the TS-10's firm surface than when it was on the regular mat. The susceptibility increased by as much as 10 dB at some points. From 2,000 to 4,500 Hz, however, the Kenwood generally lowered the susceptibility of the system to external sound by 4–10 dB. The addition of the inner and outer stabilizers changed matters slightly but not significantly. The improvement attributable to all three elements was most evident above 3,500 Hz.

Since the shape of the Kenwood outer stabilizer suggests that it might help to mitigate the effects of pinch warp, we sought out a frequency-response test record with a warped edge. First, we measured the frequency response without the outer stabilizer in place. At 10 kHz, there was a 5-dB variation in level each time the warp came by. The inner stabilizer created a negligible change; with both stabilizers in place, the surges in level variation in this test actually were increased.

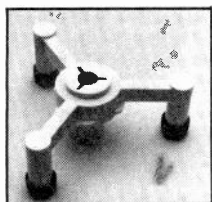
Another of the "solid" turntable mats we tested, the SAES SS-300 (\$140), is formed of a specially treated aluminum alloy. It appeared to be effective above 2,100 Hz, and from there to the limit of testing (5 kHz) it reduced susceptibility to external sound by about 4–5 dB. From about 1 to 2 kHz, however, the system was quieter without the SS-300.

Osawa's OM-10 Diskmat (\$23) is flexible much in the sense of a normal mat. However, its high-density material is said to increase effective mass, inhibit resonant vibrations, reduce wow and flutter, and improve vertical tracking. Its concave surface "supports warped records." Although there were a few frequencies at which the OM-10 reduced the sensitivity to our sound field, the mat supplied with our turntable did a better job overall.

Record weights being essentially similar, we confined our investigation to two versions offered by Keith Monks—the KMAL/RW/60 (\$12.50) and the "lim-

ited edition," hand-signed SRW 50/60 (\$60) and Audio-Technica's AT-618 Disc Stabilizer (\$20). These weighed in from slightly under a pound (the KMAL/RW/60) to 20½ ounces (the AT-618), and each was about equally successful as a vibration damper. Most of the improvement occurred between 1,300 and 2,200 Hz, where the system showed a reduction of as much as 5 dB in sensitivity to the sound field. There were also a few regions where the susceptibility was less without the weight. Over most of the test range, the weight had little effect, either good or bad.

One concern with any record weight is the impact it might have on the thrust bearing that supports the platter. A leading bearing manufacturer confirms that there is some theoretical foundation for our concern. But the modes of thrust-bearing failure are very complex and impossible to calculate; we could obtain no specific information on how much reduction in bearing life you might expect.



AT-618 Disc Stabilizer

If the idea of clamping the record appeals to you but you are concerned about the consequences of adding weight, the Pod (\$20)

might be just the thing. Made in Canada by Eon and distributed here by Hervic, the Pod looks like the bottom section of the Lunar Landing Module. You place it over the spindle to rest on three rubber-tipped feet, press it down until the desired force is applied (how much is up to you), and clamp it in place by forcing a ring down over a split collet that grasps the spindle. In our sound-field-susceptibility test, it proved effective—by as much as 6 dB—from about 650 to 2,200 Hz, and its detrimental effects were negligible.

The Bib Record Clamp (\$15) employs a similar concept: a disc resting over the label area and clamped to the spindle by a split collet. The grip did not appear sufficiently tight to be of much use, and on our sample it proved ineffective.

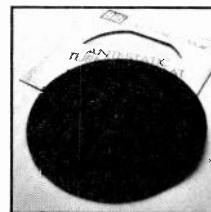
Conductive Mats

Although the prime claim for each of the remaining mats we tested was its conductivity—its ability to drain off the static charge from the record—some sort of antiresonance property was claimed as well. We therefore subjected them to the previous test procedure. A pattern quickly emerged. No mat showed an appreciable reduction in sensitivity to airborne sound at the lowest frequencies—say, from 20 to 550 Hz. Nor did any prove inferior to the mat that came with our turntable. From 700 Hz to 2 kHz, the mats generally increased susceptibility to external sound, but from 2.5 to 5 kHz, most showed some ability to attenuate it. There were minor differences among the mats; the Transcriber mat, however, behaved more like our standard mat at both high and low frequencies than did any of the others.

We also checked each mat for electrical conductivity. Manufacturers often fail to specify whether the mat is to be used in lieu of or in addition to the regular mat. Most indicate that the electrical grounding is via the spindle, which implies that it can be used on top of the regular mat. We attempted to verify this assumption by measuring the conductivity to the spindle both with and without our normal insulating rubber mat. To do this, we obtained a conductive plate the size and approximate weight of a record. An insulating paper the size of a record label was centered on the plate. With the conductive plate in "playing" position but insulated from the spindle, we measured the resistance between it and the spindle—that is, through the mat. As expected, the conductivity depended upon the pressure applied to the plate and its contact with the mat. Thus, only ranges are given.

Then we attempted to evaluate each mat's ability to discharge a record in a more practical sense. We charged an ordinary record by rubbing a piece of fur on each surface and measured the static charge with a field mill. Next we put the record onto the mat for 5 seconds, then flipped it over and measured the charge. (Although some literature suggests that it may take much longer to discharge the record, we feel that 5 to 10 seconds is all that one can reasonably be expected to wait for the discharge to occur.) We also tried to charge the record while it was in

contact with the mat. In each case, our figures show electrostatic field strength as percentages of the charge with the record on an ordinary mat.



Bib antistatic mat

In alphabetical order, our first conductive mat hails from Bib, designated the Audio-ophile Edition Anti-Static Turntable Mat (\$10). Though

it makes no pretensions to vibration damping, it proved the rough equivalent to other soft mats in this regard. It is approximately ¼ inch thick and fabricated of a soft, feltlike, carbon-filled material. On the turntable's rubber mat, the Bib made poor contact with the spindle and remained essentially ungrounded; with the rubber mat removed, resistance ran to 200–600 kilohms. A charged record placed on the Bib mat lost 50% of its static in 5 seconds but could be charged back to 60% while in contact with it.

Discwasher's D'Stat II (\$8.50) is an antistatic, antiresonance mat about 1/16 inch thick. It can be used in place of or in addition to a normal mat. It, too, is a feltlike material, with one side specifically meant to face down. When placed on an insulating mat, the conductivity to the spindle was poor; directly on the platter, resistance was 120–650 kilohms. A charged record lost 30–50% of its static within 5 seconds and could not be charged further.

Empire's Anti-Static Record Mat (\$9.00) is also a carbon-fiber-impregnated, feltlike substance, about 1/10 inch thick. Two sets of strobe rings are printed on the light gray felt. It is said to damp out record ringing in addition to discharging the disc. The mat proved quite conductive (25–30 ohms) when in contact with the platter but, when insulated from it, showed poor conductivity to the spindle. At least 50% of the record's charge was lost but about 70% regained when in contact with the Empire mat.

Goldring's EXstatic mat (\$15) is a relatively hard, thin (1/16-inch), carbon-fiber-impregnated felt with a strobe disc in the label section. Conductivity was on the low side, with a resistance reading of 1,500 kilohms even when in contact with the platter. Yet it quickly discharged a disc by 50–80%, and the disc could not readily be recharged once it had

stabilized.

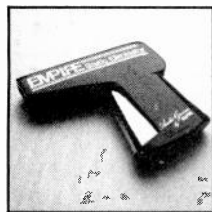
Radio Shack's Disc-O-Mat (\$5.00) is a carbon-fiber-impregnated foam cushion of moderately low conductivity—16–800 kilohms when in contact with the platter, 900–1,300 when on a rubber mat. Static dropped by 40% and was stable at that point.

Scotch's Dustguard (\$6.00) is a hard conductive foam with center strobe pattern. The mat fits tightly over the spindle and, even when insulated by the undermat, proves quite conductive to ground (620–850 ohms). Resistance went down to 110 ohms when in contact with the platter. Upwards of 70% of the record's charge dissipated quickly, and Dustguard prevented static buildup as long as the disc was in contact with it.

The Transcriber mat (\$15) is extremely thin (1/64 inch) and is 100% carbon fiber with a nonporous surface. The center hole is slightly undersized to assure a firm contact with the spindle. Resistance to ground was only 12–15 ohms with an insulating undermat, 1½ ohms with a bare platter. As much as 75% of the charge dissipated rapidly, and, when contact was maintained, the record stayed relatively uncharged.

The correlation of resistivity and static-discharging ability proved tenuous at best: Each freely conductive mat reduced the charge to some degree, but none was totally effective. An adjustment in arm height would be required to maintain vertical tracking angle, depending both on the thickness of the mat and on whether you retain the turntable's original mat beneath it. (And, don't forget, dirt is likely to accumulate in porous mat surfaces.)

Other Static Eliminators

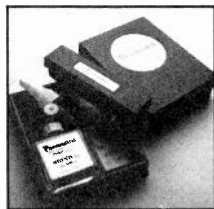


Empire antistatic gun

up, though the Bib unit has since been redesigned. This time we also looked at the Panasonic BH-653 (\$39). The "classic" models (including the Empire and the Zerostat) all work similarly. Squeezing the trigger stresses a piezoelectric element that develops a high voltage and

positively ionizes the air around a pointed electrode in the "barrel." Conversely, releasing the trigger releases negative ions. Since the charge on a vinyl record normally is negative, the squeeze does most of the job. But a balance must be achieved. We experimented with positive ions alone (by squeezing in the vicinity of the disc and pointing the barrel away for the release) and found that we could leave the disc positively charged; though we could reduce the charge by 90% (using the Empire), it takes luck to achieve a perfect balance of positive and negative ions.

The Bib Groov-Stat uses a 1½-volt C cell and generates a sufficiently high voltage to ionize the air around a pin in the nozzle. It generates only positive ions. We found it wise to keep the Groov-Stat 10–12 inches away from the record; in close proximity, it imparted a strong positive charge. The Panasonic device also is battery-operated and emits only one type of charge. For a reason that escapes us, the stream is negatively charged and thus is relatively ineffective in neutralizing the disc's natural charge.



Stanton Magnetics' Permostat

All of the static eliminators mentioned so far are temporary in nature; the next time the record is pulled from the sleeve, it is recharged and stands ready to act as an electrostatic magnet for airborne dust. Several record-treatment solutions claiming permanent antistatic properties have appeared recently. We tested Stanton Magnetics' Permostat (\$20; refills available for \$16) and Bib's Groov-Guard (price not yet announced). The Permostat setup is capable of treating approximately 25 LPs; Groov-Guard, 20 LPs. Permostat is sprayed from a pump-top bottle and then distributed by buffing the disc with a velvet pad. Bib contends that Groov-Guard reduces frictional wear as well as static, a claim that falls beyond the scope of our measurements.

One consideration with any material applied to the surface of the disc is the possible influence it might have on frequency response, record life, etc. While we could not ascertain the long-term effects of these products, we treated test records with each, measuring

frequency response before and after application. Permostat had a negligible impact on response—less than ½ dB at 20 kHz. Groov-Guard produced a 1¼-dB increase in high-frequency output, and its effect could be noted down to about 3 kHz. This change might be attributed to the lubricating properties of its oily residue. Permostat left a substantially smaller and less oily deposit.

Both products are effective anti-statics, but our tests gave Permostat the edge. Once treated with Permostat, discs could not be charged appreciably even with vigorous application of our fur "generator." Compared with an untreated disc, the maximum charge we could reach was about 3%, and that rapidly decayed to below 1%. The disc treated with Groov-Guard could be charged as high as 20%, but the charge rapidly decayed into the region of 4–5%.

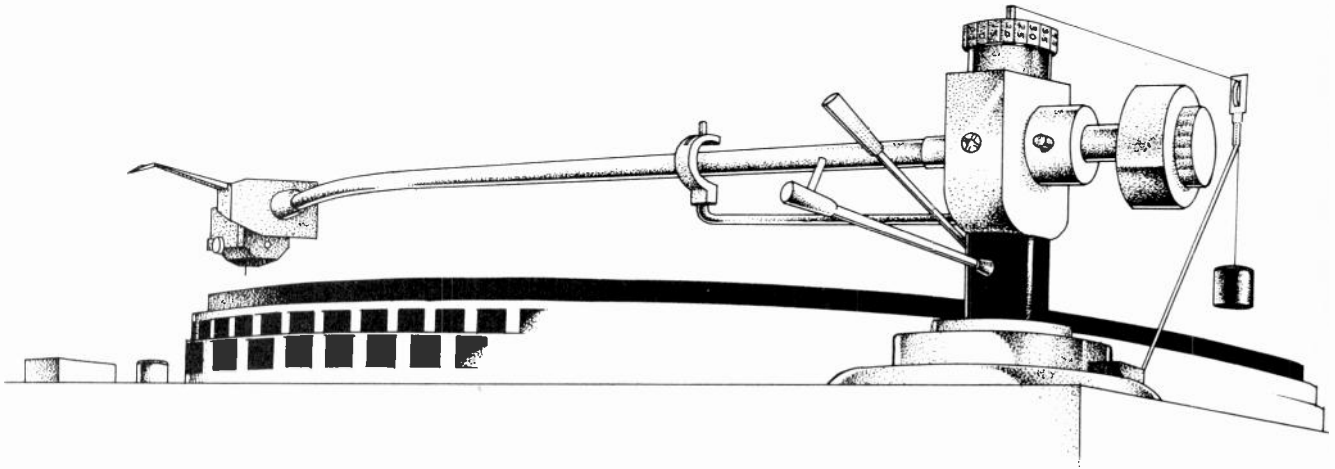
From the many hours of experimenting with these products, what conclusions can we draw? With the exception of Permostat, the products did not fully live up to the claims made for them. (And, of course, we can testify to short-term effects only.) None of the products was totally useless either. One or another of them may solve a given problem in your system. It also is possible that the same product may prove not only ineffective but even detrimental in another system.

As in so many areas of consumer-product testing, the findings here reinforce our conviction that there is no substitute for detailed understanding—that the quick fix is a chimera. There may be readers who can afford to buy every accessory in sight and try them all, looking for the most effective. The rest of us must be more canny. We must begin by trying to understand precisely what we want to achieve. (Is it airborne feedback, for example, that is causing the boominess we hear—or is it a resonance in the shelf beneath the turntable?) Often we can narrow down our needs by trying makeshift solutions (a felt typewriter pad or rubber doormat beneath the turntable as a clue to the effect of these compliances on the system). Our experience of these products—both on the test bench and in an operating system—strongly suggests that satisfaction will result only with careful identification of the problem you want to solve and selection to match. **HF**

How to Buy a Turntable

by Michael Riggs

Setting the record straight on record-playing equipment.



The basic function of a record-playing system is deceptively simple. It has to turn a record at a fixed speed while its arm must position the cartridge in exactly the right way to trace the record grooves without distortion. Other than that, it should just stay out of the way. Which is where the trouble starts.

It's not easy to keep real materials from making their presence felt: Motors vibrate, turntable bases absorb sound from the environment and transmit it through the platter to the stylus, and practically everything resonates. The designer's task is really to outsmart nature. Here we will examine the main obstacles in his path, the common ways of dealing with them, and some approaches to deciding how well he has done his job.

The Tonearm

In most cases, the tonearm is a long, slender aluminum tube attached to a pivot. At the front end is a headshell for mounting the cartridge; at the other end, behind the pivot, is an adjustable counterweight used to offset the weight of the cartridge when balancing the arm. In addition, all arms provide some means of setting vertical tracking force and, with a very few exceptions, antiskating.

Vertical tracking force is something you definitely need—but in just the right amount. One approach to applying VTF is to balance the arm with the cartridge installed, then move the counterweight forward just enough to unbalance the arm sufficiently to create the desired downward force. This is called static balancing, and its only disadvantage is that the turntable must be perfectly level to

Considering the number of variables he faces, the turntable designer has to outsmart nature.

keep the force strictly perpendicular to the record surface. If the base is tilted, part of the force created by the unbalancing of the arm will express itself laterally, causing impaired tracking and excessive groove wear. Dynamically balanced arms use a calibrated spring to apply the tracking force. Because the arm is never unbalanced, it is insensitive to orientation and, theoretically, works well even upside down or sideways.

Most automatic turntables use this system. Unfortunately, springs will not exert exactly the same force over prolonged periods.

Skating—a tendency for the stylus to pull toward the center of the record—is a side effect of the geometry of pivoted tonearms. [See "Tonearm Geometry."] A pivoted arm angles the headshell toward the center of the disc in order to keep the stylus as nearly tangent to as many grooves as possible, thereby generating an inward pull. Unless the manufacturer provides some means of applying a compensatory outward force (by means of a calibrated spring, for example, or weight-over-a-pulley arrangement), styli and record grooves will wear unevenly, and there will be more distortion in one channel than in the other. Radially tracking tonearms (also called tangential or straight-line) are inherently free of skating and so require no anti-skating mechanism.

Of course, fine adjustments of VTF and antiskating will be of little value if there is too much pivot friction. Excessive friction impedes free motion of the arm, causing variations in tracking force and excessive wear of the outside walls of record grooves. Provided friction remains lower than 5% of VTF (about 50 milligrams, in most cases), you

should experience no difficulty. Most tonearms meet this criterion easily, and HIGH FIDELITY'S test reports note any potential problems of this type.

Arm Mass

One of the most important characteristics of a tonearm is its effective mass—essentially, the inertia a stylus feels when it tries to move the cartridge and arm to which it is attached. In a pivoted system, this depends not just on the arm's total mass but also on how the mass is distributed. The lever principle is at work: Force applied far away from the pivot has more effect than an equal force applied near the pivot.

Effective mass is important because, along with the compliance (springiness) of the stylus suspension, it

A turntable's primary function is to spin records at exact, unvarying speed despite line voltage changes.

determines the frequency of the arm/cartridge system's bass resonance. If this resonance occurs at too high a frequency—above about 15 Hz—it will cause a response rise at the very bottom of the audible range. If it is located below 7 or 8 Hz, it will exaggerate warp signals, which tend to fall at or near 5–6 Hz, and that may in turn cause increased cartridge and loudspeaker distortion, mistracking, and pitch wavering. You will often hear 10 Hz cited as the "optimum" target point.

So if you want to use a relatively low-compliance moving-coil cartridge, for example, you will also want a medium- to high-mass arm, of which there are many available. You will be more likely to buy one of the many high-compliance fixed-coil pickups, which means that you will need an arm with lower mass to keep the resonance above the warp frequency range. Although more such arms are coming on the market, they are still relatively uncommon, mainly because they are more difficult to design. The usual tricks are to use a

pared-down headshell, a thin-walled, small-diameter arm tube, and a heavy, disc-shaped counterweight set as close as possible to the pivots (because, again, actual mass is less important than its distance from the pivot point in determining effective mass).

But this approach is constrained by the need to keep the arm absolutely rigid, to prevent flexing and resonances, and to maintain the ability to balance cartridges with widely varying weights. The most obvious alternative is to shorten the arm, but that would entail an increase in tracking error and, therefore, in tracing distortion. The remaining option is to reduce the mass of the cartridge, which, because it hangs right out on the end of the arm, makes a large contribution to the effective mass of the entire system. (In fact, there have been cartridges with weights and compliances such that an arm with negative mass would be necessary to bring the resonance point up to an acceptable frequency.)

You are faced with the problem of making a satisfactory match between arm and cartridge and again HIGH FIDELITY'S test reports can help. By using the same high-compliance pickup (a Shure V-15 Type III) to determine the resonances of tonearms and the same medium-mass tonearm (an SME 3009 Series II) for all cartridge resonance measurements, they provide a means of comparing the relative masses and compliances of different arms and pickups. In addition, there are records from Shure (the ERA-IV) and Ortofon that provide very simple evaluation of the compatibility of any arm and cartridge.

Damping

One way of attacking recalcitrant resonances is to damp them. Many arms decouple the counterweight from the arm tube with a compliant rubber sleeve, and if the mechanical system is designed well, it should reduce the effects ("dB rise") of the low-frequency resonance, along with any higher-frequency tube resonances. One manufacturer has refined this approach somewhat by building into its counterweights what it calls an "antiresonance filter," which splits the bass resonance into two smaller peaks.

The most effective damping technique is also the least common, although

its popularity seems to be on the upswing. It usually involves the application of a thick fluid (silicone, most often) to the pivot bearings. Because only single-pivot designs naturally lend themselves to that implementation of viscous damping, a number of manufacturers who use gimbals or knife edges have turned to the use of paddles descending from the arm tube into a trough filled with viscous fluid. Properly applied (i.e., not overdone), viscous damping can significantly reduce the amplitude of the bass resonance and thereby improve arm stability and tracking, especially on warped records. [See HF, July 1975.]

If you like the idea of viscous damping but don't care for any of the small number of arms that incorporate it, you'll be happy to know that you can get the same benefits from a couple of

To optimize the performance of a pivoted tonearm, great care is needed in setting stylus overhang correctly.

add-on devices that clamp onto the headshell of just about any arm. In addition, at least one pickup manufacturer builds the function into some of its cartridges with a viscous-damped brush on the stylus assembly.

The Turntable

A turntable's primary task is to spin records at a constant, exact speed. There are three common methods of achieving that goal: rim drive, belt drive, and direct drive. Rim-drive mechanisms employ a high-speed motor (about 1,800 rpm, usually) coupled to a small rubber wheel that contacts the inner rim of the platter. Some good turntables have been made this way, but it's not easy. The main problem is audible low-frequency motor noise, also called rumble. Those wheels provide only limited attenuation of the motor vibration, which itself tends to be at frequencies well into the audible band. These days, rim drive turns up mostly in applications that require high torque for quick startups and in low-end

Tonarm Geometry

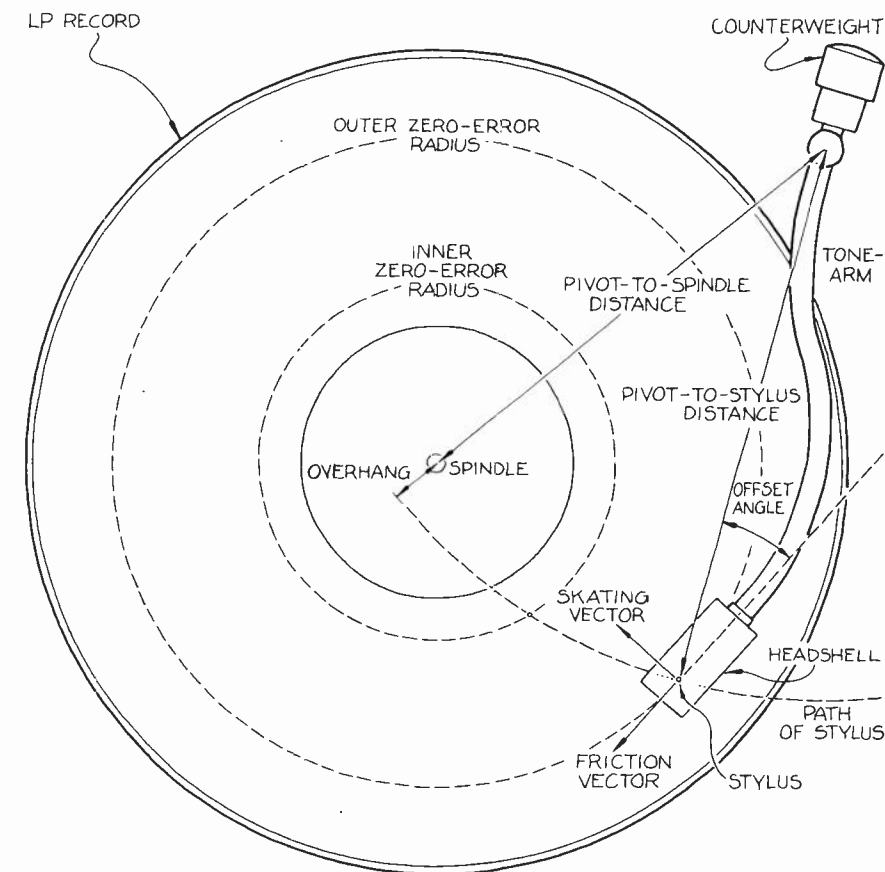
For a stylus to produce minimum distortion, its axis must lie along the groove it is playing. The only way to maintain this ideal alignment over an entire record side is to use a tangentially tracking tonearm, one that moves in a straight line across the disc. Such arms have traditionally been rather complex, and the few that have appeared in the past have usually been dogged by reliability problems and high prices. Contemporary technology makes straight-line arms more feasible, however, and they seem to be enjoying a renaissance.

Even so, the alternative is far simpler, exceedingly reliable, and not necessarily expensive to build or buy. The pivoted arms most of us use can be quite good, but they are a compromise in that the stylus axis can be tangent to the groove at only two distances from the center of the disc. If the arm is not properly designed and set up, it may be tangent at only one radius or even none.

To do the job right, a designer must consider three parameters: effective arm length (pivot-to-stylus distance), "offset angle," and stylus "overhang." Provided everything else is done right, the greater the effective arm length, the lower the maximum tracking angle error. Of course, it's not really practical to make an extremely long tonearm, and the designer must also be concerned with effective mass, which goes up rapidly as arm length is increased. Usually, he settles on about nine inches.

With length decided, it is possible to calculate, for given outer and inner disc radii (i.e., where the side begins and ends), the offset angle and overhang that will yield the lowest distortion across the record. One difficulty is that the radii, especially the inner radii, of discs vary from one to another, which means that any "optimum" geometry will not be truly ideal for most records. The best one can hope for is a reasonable approximation. That, however, is better than nothing, and 2 $\frac{3}{4}$ and 5 $\frac{3}{4}$ inches have become the generally accepted magic numbers for the target radii.

With everything else fixed, offset



angle and overhang become critical. The offset angle is the angle of the headshell relative to a straight line between the stylus and the pivot. The headshell can be offset either by attaching it at an angle to a straight tube or by bending the tube into an S or J shape. A straight tube provides the lowest mass and highest rigidity for a given effective length but will not accept the virtually standard detachable headshell originated by SME (which uses the same connector as the integrated cartridge/headshell combinations that have been appearing lately). Most J- and S-shaped arms do. (That's why they're built that way.) But a J-shaped arm, besides being more massive than an equivalent straight arm, is unbalanced laterally and may require a lateral counterweight to prevent excessive friction. A properly designed S-shaped arm will be laterally balanced (that's the reason for the extra curve), but it tends to be even more massive than a J-shaped arm. As with anything else, don't be too concerned about how the design goal is achieved, so long as

it's well done and fits your needs.

Overhang is the difference between the distance from pivot to stylus and that from pivot to spindle. Obviously, changing the overhang of a cartridge also changes the effective arm length, which changes the optimum offset angle, and so on. These things all interact. The problem is solvable, though, and if the designer has done his homework and you follow his instructions meticulously, all will be well.

Many tonearms, however, are designed incorrectly or come with incorrect instructions or both. In the absence of any other guide, it's probably best to follow the manufacturer's instructions. But there are several alignment aids on the market that can help you set up any arm the way it really should be, almost without regard to how badly the manufacturer has bungled his end of the job. Until the industry cleans up its act, a device such as DB Systems' Phono Alignment Protractor or the Soundtractor from Dennessen Electrostatic is sure to be a good investment.

home models.

Belt drive is another old-timer. For many years, all of the best manual turntables used this system, and a good many still do. A fairly low-speed motor is coupled to the platter by means of an elastic belt, which does an excellent job of isolating the platter from motor vibration. And, because the motor turns more slowly than those used in rim-drive turntables, what rumble there is is lower in frequency and more likely to be below the audible range. Belt drive has displaced rim drive as the most common motor system for high-quality automatic turntables and changers.

The relative newcomer on the block is direct drive: The platter attaches directly to the spindle of a motor that turns at the same speed as the platter. For this technique to work, motor vibration

controlled motors, such as are used in almost all good turntables, do not suffer from this flaw and can generally be relied upon without question.

If you have reason to be especially concerned about absolute pitch accuracy (e.g., if you want to be able to "tune" records to your own instrument), you may want a model with a speed control and a strobe speed indicator. A range of 6% above and below the basic pitch, or about a semitone, should be adequate for most applications.

Wow and flutter are very short-term speed variations caused by inevitable imperfections in turntable bearings and motors. They do not affect the turntable's basic long-term speed accuracy, but they are often audible. Wow, which comprises slow variations, is heard as pitch instability—a sourness in sustained tones. It is especially noticeable on held piano tones. (Most audible wow results not from inadequate turntable mechanisms, but from records with off-center spindle holes or warps). Flutter occurs at higher frequencies and generally is heard as a coarsening of the sound.

Out of the many measurement standards for wow, flutter, and rumble, HF has chosen for its test reports the ones it feels best represent the audible performance of turntables in the home. [See "Measuring Rumble, Wow, and Flutter."] Because all the reports adhere to one set of standards, they facilitate comparisons between reviewed components. Unfortunately, the situation with manufacturers' specifications is rather chaotic. The various standards are significantly different from one another, and numbers derived with one are not directly comparable to those obtained by other methods. Unless the specifications for two components indicate the same measurement methods (and many don't say), you cannot safely make a direct comparison. Nonetheless, you should expect to see wow and flutter figures below 0.1% for acceptability and below 0.05% for premium equipment. Rumble should be less than -60 dB.

Isolation

Acoustic and mechanical feedback are among the worst problems in disc playback. Acoustic feedback occurs when sound from the loudspeakers is picked up from the air by the turntable base and transmitted through the stylus

back into the system and out the speakers. Mechanical feedback is transmitted through solid objects, such as the floor and walls of the listening room. At their worst, when the sound level in the room at the feedback frequencies is high enough to support sustained oscillation in the system, these effects can cause piercing howls. Feedback that severe is rare, but the frequency and transient response of the system may begin to deteriorate at sound levels as much as 30 dB below those required for actual "howlback." The subjective effects include muddy bass and poor definition.

A turntable suspension isolates the tonearm and cartridge from external vibration and thereby prevents feedback. Two basic approaches (with a number of variations on each) to accomplish this are currently in use. One attaches

You might try jumping up and down in the showroom to test a turntable's suspension.

must be kept to a minimum to prevent objectionable rumble. Fortunately, what rumble does appear tends to be at very low, mostly infrasonic, frequencies. Although this system is used primarily in top-line turntables, its only real advantage over belt drive is higher torque (which has won it a niche in the professional market beside the rim drives).

Although each drive system tends to have some generic strengths and weaknesses, both excellent and mediocre turntables can be built with any of them. When shopping, focus on results. You want three things: 1) speed accuracy, 2) low wow and flutter, and 3) low rumble. The first is the most easily achieved. So long as the turntable runs within about ½% of the desired speed, you are unlikely to hear anything amiss. The only models you might expect to have problems with are the few rim- and belt-drive units with induction motors, whose speed depends on the AC line voltage. Line voltage fluctuates too much in most areas to insure correct speed with such motors, which are superseded today. Synchronous and electronically

Manufacturers give turntable specifications differently, so make comparisons carefully.

tonearm, platter, and drive motor rigidly to the base, which is supported by resilient, shock-absorbing feet. Such feet can do a good job of fending off mechanical feedback, but their effectiveness against acoustic feedback is limited. For that reason, some manufacturers have begun using materials (often dense "concrete") in their turntable bases to reduce the influence of airborne vibration. This technique is not a complete cure, but it can help.

Properly executed, the second isolation method can provide an excellent barrier to both mechanical and acoustic feedback. It involves mounting the tonearm and platter on a subchassis, which floats on springs attached to the base. The best of these systems use springs compliant enough to get the resonance frequency down to 4 Hz or below. The only drawback is that the turntable can be sensitive to footfalls, which produce very low frequency resonances. Cures for this problem include damping the suspension springs, setting the turntable on a strut-mounted wall shelf or a heavy, rigid table (a good idea, in any

case), and using a set of accessory insulating feet. [See accompanying article, "Phonographic Prescriptions: Do They Work?"]

Unfortunately, there is no standard test for acoustic and mechanical isolation. (If there were, it might stimulate manufacturers to design better suspensions for their products, many of which are decidedly mediocre in this respect.) You can, however, find out something just by kicking the tires a bit. Some years ago, a prominent manufacturer demonstrated the effectiveness of its turntable's suspension by pounding on the table's top plate with a hammer while a record played on undisturbed. You're not likely to make it very far into an audio store carrying a mallet, but you can thump on turntable bases with your knuckles and listen to the results. Try it first with a

Which turntable is right for you is ultimately a matter of assessing your habits and needs.

record playing, and observe whether the tonearm continues to track steadily. Then turn off the player, leaving the stylus resting in the groove, and tap some more. Ideally, you should hear a dull thud from the base and little or no sound from the loudspeakers. If the showroom has wood floors, you might also try jumping up and down while a record plays to see whether the tonearm jumps with you. These tests certainly aren't scientific, but they're better than nothing.

Deciding What You Want

As with any other component, your buying decision must be based in part on what you want the unit to do for you. The contemporary single-play turntable market offers many degrees of automation, ranging from completely manual designs, which require you to set the stylus down in the groove at the beginning of a record and to remove it at the end, to designs so automatic that you can program them to play certain tracks of a disc in a certain order, to repeat them, and so forth. Although the upper-

most reaches of performance remain the province of manual turntables, there is little reason for most people to eschew automatics and changers. There is nothing inherently bad about automatic operation; the best of the breed are really very fine. Even changers have evolved to the point where their performance rivals some fine single-play models.

If you decide to go with a manual anyway, you still will have to decide whether you want an integrated system or separates. Theoretically, it should be possible to get better performance with an integrated turntable/arm unit, because the designer can tune the whole system for optimum performance. In practice, however, some of the finest ensembles result from the mating of separate arms and turntables. Aside from the premium price you pay for separates, it takes a seasoned enthusiast or knowledgeable dealer to make the correct match and install the arm properly.

There is also the question of features. Most turntables and tonearms include a damped cueing system that enables the user to lift and set down the stylus without going through the risky business of moving the tonearm by hand. Some arms include adjustments for height, enabling you to optimize the vertical tracking angle of your cartridge, and for lateral tilt of the cartridge. Getting these angles set just right should reduce record and stylus wear and offers at least theoretical performance advantages, but whether this kind of fine tun-

ing makes a significant audible difference is a matter of dispute. The available evidence seems to indicate that, provided these angles are not too far off, it doesn't much matter.

If you change cartridges often, you probably will want a tonearm with either a detachable headshell or arm tube. The latter has been gaining favor of late because it puts the relatively heavy connector assembly near the pivot, where it will make a smaller contribution to the arm's effective mass.

Turntables are beginning to sport some fancy speed-regulating mechanisms—quartz lock, phase-lock loop, and so forth. These will yield better numbers, but most listeners probably won't hear the difference. Some manufacturers use an integrated circuit computer called a microprocessor for this function. One turntable so equipped allows its LED speed readout to be switched to a timer mode—a real boon for the inveterate taster. Other manufacturers are bringing out turntables with remote control or elaborate programmable track-selection and record-handling facilities.

In the future, we can expect computer technology, in the form of programmable microprocessors, to find its way into more and more turntables. They are the harbingers of the fully digital future, which eventually will displace the analog disc and banish forever most of the problems we have discussed here. **HF**

Measuring Rumble, Wow, and Flutter

Rumble, wow, and flutter can be measured in a variety of ways, all of which give different results. Rumble figures depend on the level and frequency of the reference tone (rumble is stated in dB below the level of the reference) and on the frequency response of the weighting network used (if any). The resonance of the arm/cartridge combination employed for the test adds another variable, which can affect the results by boosting rumble components near the resonance frequency. **HIGH FIDELITY** uses the ARLL (audible rumble loudness level) weighting for its turn-

table tests. This method incorporates a weighting curve that rolls off above and below 500 Hz to model the ear's sensitivity to low-frequency noise.

Wow and flutter are normally lumped together in a single measurement. **HIGH FIDELITY** follows this practice, although it does present two figures. One conforms strictly to the IEEE/ANSI standard, which specifies a weighted peak measurement that gives greatest emphasis to speed variations occurring at about 4 Hz—the rate that most annoys the ear. But flutter tends to be more random than wow, and **HF** supplies an average figure, based on an interpretation of the movement of the flutter meter during the test, as well as the maximum instantaneous value obtained.

HF/MA Throws a Party

International record prizes given; Mehta named Musician of the Year

The Presentations

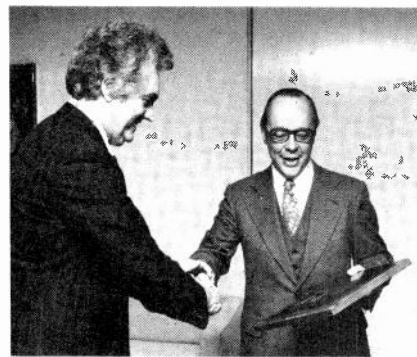
Last January, HIGH FIDELITY and MUSICAL AMERICA held our annual ceremonies to present the International Record Critics Awards—for which HF is the American representative—and to proclaim MA's Musician of the Year. As readers of last December's issue will remember, the winning recordings were the Archiv album of the orchestral music of Jan Dismas Zelenka, featuring horn player Barry Tuckwell and oboist Heinz Holliger and conducted by Alexander van Wijnkoop; the Angel recording of Richard Strauss's *Salome*, conducted by Herbert von Karajan and starring Hildegard Behrens; and the EMI recording of Witold Lutoslawski's complete orchestral works conducted by the composer (not available in the U.S.). The Musician of the Year for 1980 is New York Philharmonic music director Zubin Mehta.



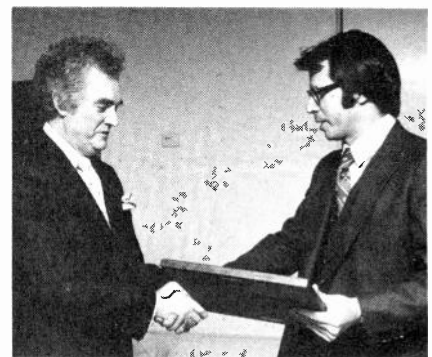
Zubin Mehta accepts his plaque as Musician of the Year from audio pioneer and philanthropist Avery Fisher.



Editor Leonard Marcus presents the Zelenka award to Deutsche Grammophon vice president James Frey.



Angel's Tony Caronia accepts two prizes: for *Salome* from editorial director Robert Clark . . .



. . . and for the EMI album of Lutoslawski orchestral works from music editor James Oestreich.

Musicians of the Year 1960-1980

Since January 1961, what the music business used to call MUSICAL AMERICA's "special," "booking," or "directory" issue, and is now the MUSICAL AMERICA INTERNATIONAL DIRECTORY OF THE PERFORMING ARTS, has proclaimed a noted artist as Musician of the Year. That month we bestowed the title, for 1960, on Leonard Bernstein. Three years later, publication date of the special issue was moved back a month, to December, where it has remained ever since. In the following list of titleholders, you will notice that there is none for 1976; beginning with the 1977 edition (published in December 1976), we have been designating the honoree for the coming rather than the fading year.

Leonard Bernstein—1960
Leontyne Price—1961
Igor Stravinsky—1962
Erich Leinsdorf—1963
Benjamin Britten—1964
Vladimir Horowitz—1965

Yehudi Menuhin—1966
Leopold Stokowski—1967
Birgit Nilsson—1968
Beverly Sills—1969
Michael Tilson Thomas—1970
Pierre Boulez—1971
George Balanchine (Artist of the Year)—1972
Sarah Caldwell—1973
Eugene Ormandy—1974
Arthur Rubinstein—1975
Placido Domingo—1977
Alicia de Larrocha—1978
Rudolf Serkin—1979
Zubin Mehta—1980



The Musician of the Year captivates publisher Leonard Levine and ABC Publishing president Seth Baker . . .

The Party



Soprano Hildegard Behrens, star of the award-winning *Salome* recording, with contributing editor David Hamilton, who reviewed the album.



Terry McEwen, executive vice president of London Records and director-designate of the San Francisco Opera, with record-cataloguer William Schwann.



MA's book review editor Patrick J. Smith amuses conductor Antonio de Almeida, center, as HF contributing editor Abram Chipman listens.



Vanguard Records' Solomon brothers: Maynard, the noted Beethoven scholar, and Seymour, the company's president.



A trio of vice presidents: DG's Frey and Philips' Scott Mampe flank Paul Myers of CBS Masterworks International.



Trumpet virtuoso André Bernard with CBS Masterworks artists-and-repertoire director Thomas Frost.



... and breaks up ABC's chairman of the board Leonard Goldenson and president Elton Rule.



From left, McEwen, Guenter Hensler, recently named president of Polygram Classics, London classical manager Richard Rollefson, and Frey.



Mehta seems to be demonstrating his own version of *Salome* to CBS Masterworks executive Peter Munves and MA columnist Dorle Soria.

Behind the Scenes

Columbia Masterworks is no more! Columbia Records' classical label will now be CBS Masterworks. The "Columbia" trademark started out in the nineteenth century as the District of you-know-where of the North American Phonograph Company, a merchandiser of Edison and other phonographic equipment, but its international vicissitudes have been complex—and often amusing. The English subsidiary, for instance, merged in 1931 with the Gramophone Company to form EMI (now Angel here), forcing U.S. Columbia to seek British representation from other firms and leading to such delights as Philips promoting the competition in advertisements of Bruno Walter conducting the Columbia Symphony Orchestra. "CBS" has long since been the Columbia label abroad, and now America joins the rest of the world.

Again. In 1968, as a matter of fact, Columbia attempted the name change. Pierre Boulez' album with the London Symphony Orchestra of Berlioz' *Lélio* and *Symphonie fantastique* that year wore a CBS label; it was deleted in 1970, and when each recording re-emerged (separately), it had on the Columbia dress. At the moment, we notice that, while classical jackets sport the new CBS logo, the record labels themselves still read "Columbia."

The recent trend for young virtuoso soloists to combine forces in high-powered chamber ensembles has produced yet another group: Violinist Itzhak Perlman and pianist Vladimir Ashkenazy have joined with cellist Lynn Harrell in a recent recording of the Tchaikovsky trio for EMI/Angel. The same performers are also in the midst of a more ambitious undertaking, a complete recording of the nine Beethoven piano trios, to be released as a set. This project calls to mind one of the more notable Perlman/Ashkenazy collaborations—their recording of Beethoven's complete violin sonatas, which won an International Record Critics Award for 1978.

The rush to digital production has begun to outstrip available resources. Since the number of digital recorders is still limited, and the few there are have to be moved from one recording site to another, companies have had to build a degree of flexibility into their planning. This is reflected in EMI's term "projected digital," which it now applies to most of its Euro-

pean sessions. One such is a recording of Schubert songs by Janet Baker and pianist Geoffrey Parsons, an interesting repertory departure for the digital medium, should it come to pass.

So Thorn Electrical Industries is now firmly in the driver's seat at EMI—or is it? Don't look now, but 20th Century-Fox has been making overtures to the new British parent with a view to acquiring the EMI music divisions. There is speculation that Thorn was more interested in EMI's electronics divisions all along and was never terribly thrilled about getting into the record business, though official word is, of course, to the contrary. Just when you thought you had all the new ownerships straight!

On January 29, just two weeks after Polygram acquired Decca/London's recording and publishing assets, Sir Edward Lewis, Decca's board chairman who had himself acquired the company fifty-one years earlier, died, in London. He would have been eighty in April.

The Association for Recorded Sound Collections will hold its fourteenth annual convention May 8-10 at the National Library and Public Archives of Canada in Ottawa. Among presentations, open to all, are a survey of the history of unauthorized duplication ("piracy" to the layman) by Raymond Wile, a professor at Queens College; a panel discussing the problems and possibilities of LP reissue of archival materials; a session on the preservation and duplication of early recordings, which will include a display of recently developed equipment for transfer from cylinders; a progress report on several nascent discographies, including Steven Smolian's of the New York Philharmonic, nearly completed; a discussion by Ifan Payne of standards for record-sleeve notations; and, tentatively, a session on the problems of transcribing the spoken word, with particular reference to the Nixon tapes.

The Musical Heritage Society is about to issue Alfred Deller's Purcell opera series, licensed from French Harmonia Mundi. The first release, scheduled for this month, will be *King Arthur*, to be followed later in the year by *The Indian Queen*. In addition, the Society has itself recorded a

number of Purcell works, performed on original instruments by Frederick Renz's Ensemble for Early Music, with British countertenor James Bowman. The two-disc set, taped shortly after the group's recent New York concert, will include a suite from *The Fairy Queen* and the ode *Come ye sons of art*.

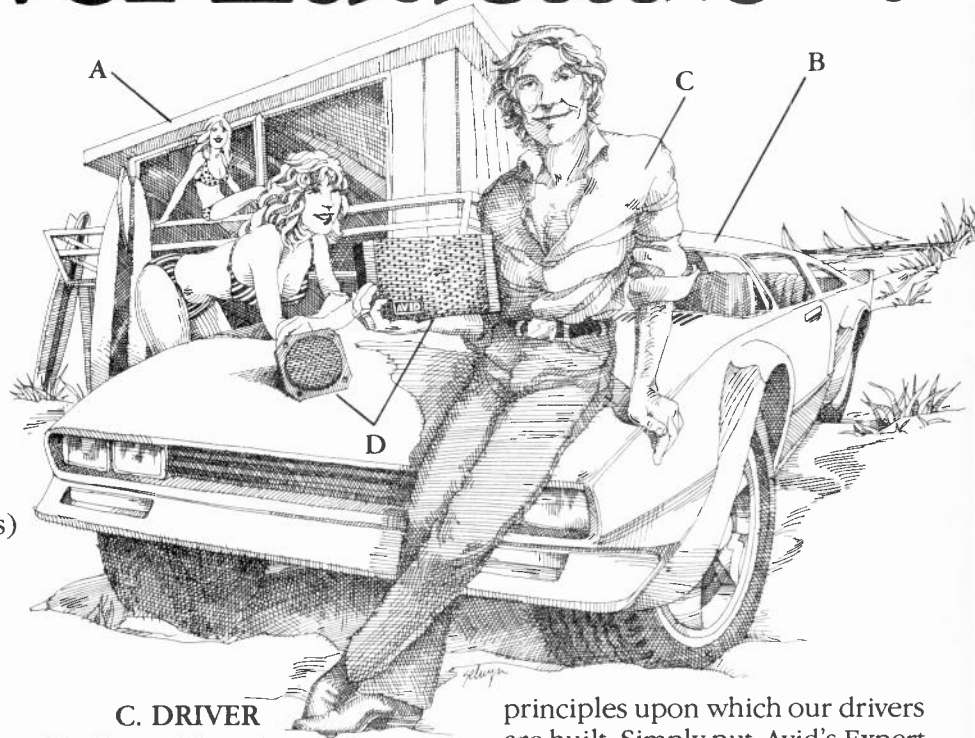
MHS has also signed a nonexclusive agreement with the Walter W. Naumburg Foundation that guarantees each major Naumburg Competition winner the opportunity to make at least one recording. Though the agreement takes effect with this year's event, a vocal competition to be held this month in New York, MHS has already completed a recording with the 1978 winner, flutist Carol Wincenc, and is considering a similar project with last year's winner, pianist Peter Orth. The Wincenc recording, with pianist Andras Schiff, contains the Poulenc sonata and works by other French composers and the Romanian Enesco. The Society is working out more future plans with Wincenc.

Swedish pianist Eva Knardahl, familiar to many Americans from her twenty-year stay in this country, is now in the moping-up stages of her recording of Grieg's complete piano works for Bis Records of Sweden (distributed by Qualiton). The fourteenth and final volume, still to be recorded, will include the composer's piano arrangement of music from his incomplete opera *Olav Trygvason*. (The opera, recently recorded by Unicorn, will be reviewed next month by Irving Lowens.)

Bis has also begun recording another Swedish pianist, the young Staffan Scheja, who recently moved to New York. He will play the Prokofiev Third and Sixth Sonatas.

Virtually a one-man operation—the one man being thirty-six-year-old Robert von Bahr—the five-year-old Bis label is now producing more than thirty records per year (in contrast, Von Bahr proudly points out, to the heavily subsidized Swedish Caprice label, whose fourteen employees turn out some twenty records a year). Though something of a linguist, Von Bahr apparently does not know the meaning of the word "delete"; he vows that all Bis titles will remain available indefinitely. Plans include complete recordings of Mendelssohn's works for piano and orchestra and for organ and Sibelius' works for piano and for organ. **HF**

A Short Course In Driver Education.



A. HOUSE

Students, pay attention. A house is a big, square box with many surfaces which absorb and reflect sound, in varying degrees. Designing speaker systems to perform superbly in such an environment (which Avid already does) requires experience and technical expertise. But when one starts out to design speaker systems for cars, not all experience gained with A. is transferrable to B.

B. CAR

A car is also a box, sort of. But with a different shape, and different reflective and absorptive surfaces. And, a lot of problems not associated with houses. Cars move. And make noise. And vibrate. Thus, one who attacks the car-speaker-design problem as if it were a house-speaker-design problem is making a big mistake. Listen to what is on the road these days and discover how many expensive mistakes are being made in the name of car stereo.

C. DRIVER

That's you. The educated listener whose ears are accustomed to the finer sounds in life, found most often only in your living room. Wouldn't it be nice if you could get such great sound in your car? Well, now you can.

D. EXPERT DRIVERS

That's what we make. Speakers designed for your car, not adapted from your living room. We've spent many years (not to mention lots of money) perfecting the research which has provided the

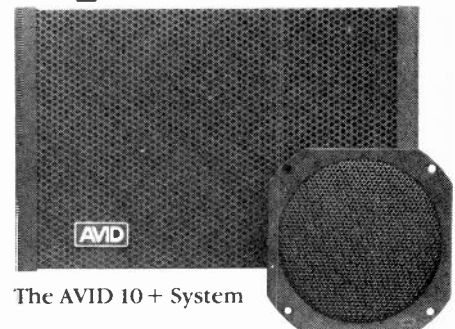
principles upon which our drivers are built. Simply put, Avid's Expert Drivers perform better than others because we've isolated the obstacles to good car speaker performance and designed around them.

This is your homework. But the real test is waiting for you at your Avid dealer. See him soon, or send for your free Drivers Manual. Write Avid Corporation, 10 Tripps Lane, East Providence, RI 02914.

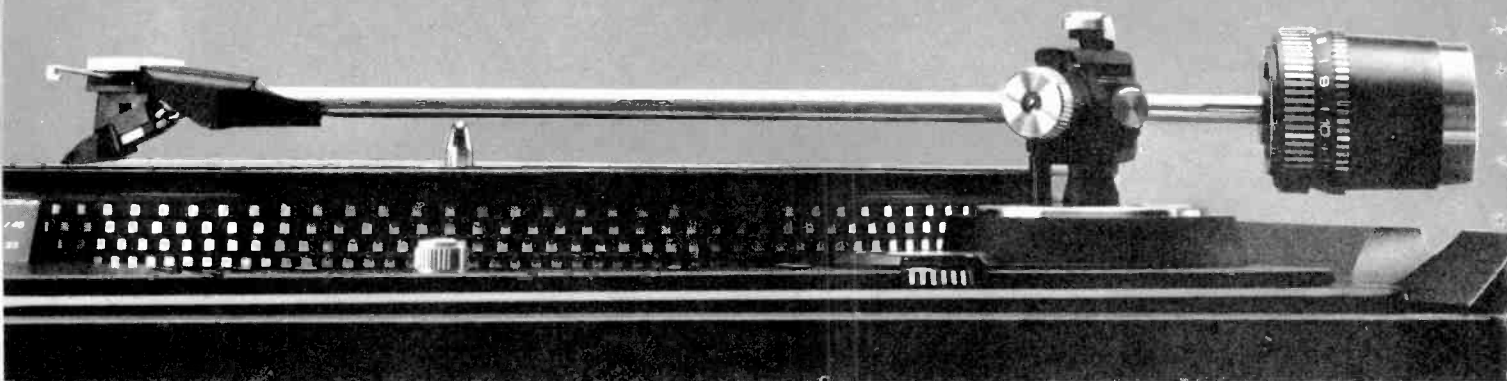
Study Sheet

Expert Driver	Type	Components	Impedance	Continuous Power Capacity	Frequency Response	Suggested Price
RD-5	Wide range door mount	4½" cone	4 ohms	50 w	60 Hz to 8kHz ± 5 dB	\$60/pair
Model 1	Full range rear deck	6" x 9" woofer 1" whizzer cone	4 ohms	50 w	70 Hz to 16kHz ± 5 dB	\$60/pair
Model 5	2-way rear deck	4½" woofer 1" soft dome tweeter	4 ohms	75 w	60 Hz to 20kHz ± 5 dB	\$175/pair
Model 10	2-way rear deck	6" woofer 1" soft dome tweeter	4 ohms	100 w	50 Hz to 20kHz ± 3 dB	\$225/pair
10+ System	Combines the Model 10 and RD-5 for the ultimate 4-driver system		4 ohms	100 w	50 Hz to 20kHz ± 3 dB	\$275/system

AVID Expert Drivers™



The AVID 10+ System



All your records will sound better with Dual's new ULM tonearm and cartridge system.

Even if they look like this.

Although none of your records may be in such bad shape, many are probably warped enough to present serious problems to conventional turntables.

The high inertia of a typical tonearm and cartridge combination, with approximately 18 grams total effective mass, causes the stylus to dig in riding up the warp and to take off on the way down. Tracking angle and tracking force vary widely—as much as 30 percent. And a warp as small as 1.5mm (which is barely discernible) can generate harmonic distortion of 2.7 percent. That's audible!

These problems have now been solved by Dual's new Ultra Low Mass tonearm and cartridge system.

The potential for this solution has existed ever since the development of Dual's dynamically-balanced tonearm with its gyroscopic gimbal suspension and straight-line tubular design.

Dual's research into the effects of mass on record playback led to a collaboration with Ortofon.

A cartridge was developed with substantially less mass than any in existence. It weighs just 2.5 grams, including mounting bracket and hardware.

At the same time, the mass of the Dual tonearm was further reduced so that a perfectly matched tonearm and cartridge system emerged. Its total effective mass is just 8 grams. That's less than half the mass of conventional tonearm and cartridge combinations.

Tracking a record with the same 1.5mm warp, the ULM system reduces harmonic distortion to only 0.01 percent. That's 270 times less than that produced by the conventional tonearm and cartridge.

Not only is the overall sound audibly improved, but stylus and record life are significantly extended.

To experience the demonstrable advantages of ULM, bring a badly warped record to your Dual dealer. Listen to it played with the ULM tonearm and cartridge. (All nine new Dual turntables feature this system.)

You will hear the difference that ULM can make on all your records.

For the complete ULM story, please write to United Audio directly.

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Record Reviews

And Now Mozart On Original Instruments

What Telefunken is doing for the Bach cantatas,
Oiseau-Lyre proposes to do for the Mozart symphonies.

by Nicholas Kenyon

Is nothing sacred? In recent years, a growing number of recordings have attempted to persuade us of the virtues of music performed on "original" instruments: Concertos by Handel and Corelli, operas by Lully and Rameau, chamber music by countless minor and major figures, and almost everything by Bach have all been subjected to this approach. But if we thought that the disconcerting noises and strangely unfamiliar interpretations that resulted from these efforts were at least confined to a period of supposed musical prehistory before 1750, then we were mistaken. The trouble (if trouble you think it is) is only just beginning.

Here is the first installment of an ambitious attempt to record all of Mozart's symphonies not only using instruments of his time, but also reconstructing some of the conditions of performance and playing techniques of the period. Vol. 3 has appeared first; by Vol. 6 (some years away, you may be relieved to know) we can expect to hear these instrumentalists tackling

the great final trilogy of symphonies—works whose every inflection and phrase we know from "conventional" performances. And finally, in Vol. 7, they will add such curiosities as the G major Symphony "No. 37" (by Michael Haydn, with only a slow introduction by Mozart) and a group of early symphonies from 1767–68, which will run the total number of Mozart's authentic symphonies up to fifty-one or fifty-two.

That this project will annoy many listeners is beyond question. Adventurousness, which involves taking risks, which results in making mistakes, is not a favored quality in the recording studio. It is easier to play it safe with the Academy of St. Martin-in-the-Fields—and indeed, there are very good, sophisticated performances of Mozart's early symphonies by that ensemble available. But I view the new series with unrestrained delight, and the results in this first set, with all its evident imperfections, may be greeted with what W. S. Gilbert would have called modified rapture.

The fundamental premise behind the undertaking is that we can no longer rely on a continuous performance tradition of classical orchestral music. Our understanding of eighteenth-century orchestral music is clouded rather than clarified by the interpretations of nineteenth- and twentieth-century performers that lie behind today's accounts of this music. We must now try to isolate a precise, appropriate style of performance for each period, each type of orchestral music—not just an antiquarian reconstruction, for that would be lifeless, but a performance practice that respects all the important features of the playing techniques of the time and attempts to recapture the spirit in which the music was originally intended.

This process involves an important collaboration between musicologists and

performers; one of the most welcome features of the new series is that it has enlisted the scholar who probably knows most about the classical orchestra, Neal Zaslaw of Cornell University. Zaslaw's important paper for the Royal Musical Association in England, "Toward the Revival of the Classical Orchestra" (1976–77, still unpublished), lies behind this project. He is able to tell us what Mozart thought of the orchestra he had available in Salzburg in the 1770s (not much, apparently), what its strength was (though this is a little vague), and how it might have been arranged (with flutes and trumpets and first and second violins, both separated). He is also able—and this is more controversial—to tell us what contemporary writers thought was the function of a symphony, before the nineteenth century turned it into the weightiest means of instrumental musical expression. He concludes: "With the arguable exception of the last few, Mozart's symphonies were perhaps intended to be witty, charming, brilliant, and even touching, but undoubtedly not profound, learned, or of great significance. . . . Approaching Mozart's symphonies with this attitude in mind relieves them of a romantic heaviness under which they have all too often been crushed. Thus unburdened, they sparkle with new lustre."

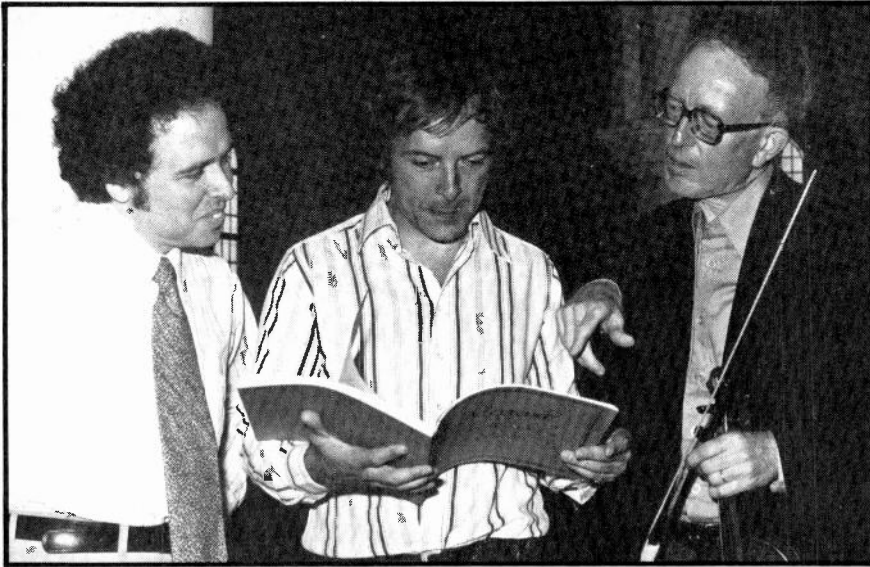
This, I think, goes too far. It is neither fair to earlier Mozart interpreters to suggest that they crushed the music with Romantic weight (Did Thomas Beecham? Did Bruno Walter?) nor fair to the music to suggest that it is really of little significance. For the predominant impression I take away from this first collection of the symphonies—eleven of them, all written when Mozart was sixteen or seventeen—is what superb, subtle, skillfully original music fills them and how far it must have outstripped the social function for which it was intended. I have tried to treat the pieces as "background," to do other things when the records were on, but time and again the music drew me back to look at some detail in the score, to listen to a movement or a symphony again.

Perhaps I am in a minority. Certainly, previous commentators have dismissed many of these works. "I cannot extract much artistic interest from it [K. 162], or indeed from K. 181 and K. 182. . . ." writes Hans Keller in the two-part Penguin symposium *The Symphony*. "The first two [K. 162 and K. 181] are of the least interest. . . ." says Jens Peter Larsen in a generally more

MOZART: Symphonies, Vol. 3:
Salzburg, 1772–73.

Academy of Ancient Music, Jaap Schröder, violin and dir.; Christopher Hogwood, harpsichord and dir. [Peter Wadland and Morten Winding, prod.] OISEAU-LYRE D 169D3, \$29.94 (three discs). Tape: K 169K33, \$29.94 (three cassettes).

Symphonies: in D, K. 135; in D, K. 161/3; No. 18, in F, K. 130; No. 19, in E flat, K. 132; No. 20, in D, K. 133; No. 21, in A, K. 134; No. 22, in C, K. 162; No. 23, in D, K. 181; No. 24, in B flat, K. 182; No. 26, in E flat, K. 184; No. 27, in G, K. 199.



The guiding forces behind the project: musicologist Neal Zaslaw, harpsichordist Christopher Hogwood, and concertmaster Jaap Schröder

appreciative guide in *The Mozart Companion*. Yet the D major Symphony, K. 181, with its sudden alternations of major and minor, its imitative syncopations and expressive viola lines, its rushing sequences of sixteenth notes, has scarcely been out of my mind since I first heard it. There are less than perfectly constructed works here, but there is not one that lacks interest; my enthusiasm wanes only in some of the slow movements, which sound sweet and sometimes sickly.

Prospective purchasers of this set will likely be less troubled over the quality of the music, however, than over the style of the performances. There is little to fear. Decca/London has chosen an ideal set with which to begin this issue, for the music is brilliant yet unfamiliar. Not one of these symphonies is often heard in the concert hall—even the famous “little” G minor, K. 183, escapes this chronological collection by a couple of months—and so there are few prejudices to be overcome.

The Academy of Ancient Music has developed its corporate “authentic” style not only in baroque music, but in that of J.C. Bach—an ideal background for Mozart. The string playing is often excellent, with no small help from Jaap Schröder (of Amsterdam’s Esterhazy Quartet and Great Barington’s Aston Magna), who leads the ensemble jointly with harpsichordist Christopher Hogwood. The “stringy” attack on the hammer-stroke chords, the transparent textures in the quicker passages, and the lightness of touch and articulation in the running sixteenth notes are all

major advantages. The music can bounce without being stodgy, can be lyrical without sounding overripe. The drawback, of course, is that with playing techniques that are less familiar and instruments that are difficult to handle, subtlety of phrasing and inflection inevitably suffers. This is true not only in the slow movements, but also in the opening allegros, where one notices a lack of large-scale phrasing and of a sense of direction.

The wind playing is fresh and lively: The horns (of which there are four in the unusually scored E flat Symphony, K. 132) are reliable, the oboes incisive (though I would perhaps have retaken one squeaky interval in the otherwise very fine solo in K. 181’s slow movement), and the flutes nicely puffy and woody. Their tuning—“modern” concert pitch is used—is not impeccable, but only a couple of times does this prove disconcerting.

Some of the symphonies come off in performance, and some do not. On the whole, the brighter key signatures seem to work better. The D major pieces are splendid (especially K. 133, with its trills and fanfares and its structural surprise—the quiet first subject returning in bold octaves as a coda), as are the A major (K. 134) and the less significant G and C major works. But the E flat symphonies are unassertively done; the contrasts and surprises of K. 184’s first movement are not strongly projected, and the anticipation of the K. 482 Piano Concerto at the start of K. 132 sounds cloudy, the rest of the movement uncertain, the chords sloppy. The B flat Symphony, K.

182 (wrongly listed as B major), is also less than powerful in its dynamic contrasts; the sudden alternations of forte and piano should be more striking.

A few of these drawbacks may be attributed to the instruments, some to a lack of extensive preparation for the recording, and some perhaps to the lack of firm direction. It seems to me that at a stage when players are necessarily unfamiliar with every detail of eighteenth-century performance practice, the benefits of firmer guidance would outweigh the “authentic” claims of the conductorless method. But doubtless the Academy of Ancient Music will improve its cohesion, its polish, and its precision of style as the series progresses—if Schröder’s string quartet recordings are a guide, we may expect something very fine. No one could claim that the results in this first installment are ideally finished, but they provide enough revelations to make us look forward to more adventurous explorations in future issues.

Two footnotes: First, numbering. The situation is complicated by the successive revisions of Köchel’s catalog. Here, record labels and the contents list prefer Köchel’s original numbers, with the more chronologically exact numbers from the latest (sixth) revision of the catalog in brackets. Thus: K. 182 [173dA]. But Zaslaw’s notes use the numbers the other way around! Thus: K. 173dA [182]. And the New Mozart Edition uses an earlier revision of Köchel in its authoritative scores! Thus: K. 182 [166c]. Surely the original Köchel numbers provide the most convenient point of reference. (They are listed in Einstein’s biography and *The Mozart Companion*.) Even if they sometimes mislead as to the order of the symphonies, they should always have precedence.

Second, a curious problem. Recent recordings of this project in England have been disrupted by the insistence of the Musicians’ Union that Hogwood, as a non-union “director,” may not play the harpsichord in these performances. (Only conductors and soloists are exempt from having to join the union; all orchestral players must belong.) And so authenticity founders on the rocks of twentieth-century industrial practice. Rumor has it that another harpsichordist has been engaged and that Hogwood now has to “direct” the recordings from the control room. It really is nonsensical that artistic freedom should be interfered with in this way; we must hope for a speedy resolution of the situation.

For another slant on the use of original instruments in Mozart’s music, see the review of his *Quartet for Oboe and Strings*.—Ed.

Record of Singing Continued

With commentary almost as valuable as the documents themselves, EMI's second volume is another must for the vocal collector.

by Dale S. Harris

With the appearance of this second volume of EMI's monumental survey of the vocal art as it has survived on 78-rpm recordings, we have reached the end of the acoustical era. Vol. 3—originally projected as the final album in the series but destined, from the look of things, to be followed by yet another—will have the advantage of much better sound but the disadvantage that the electrical recording process, introduced in 1925, sometimes makes it hard to judge the true size (and occasionally even the quality) of a singer's voice. In any case, Michael Scott is bound to provide judicious guidance to the album's contents. In the full-length, richly illustrated books of commentary that accompany Vols. 1 and 2, he has already proved himself a singularly illuminating preceptor.

I make no apology for mentioning Scott so early on, since he is the vital factor in the success of the entire venture: He supplies a critical/historical framework that alone renders this vast assemblage of voices meaningful. Without him, the twenty-five LPs issued so far would be, at worst, confusingly miscellaneous and, at best, merely entertaining. As it is, while they are certainly entertaining, they are also revelatory. Indeed, for anyone wanting to understand the development of vocal art in the twentieth century they are indispensable.

Actually, Scott's reach is even wider. In Vol. 1, by using the recorded evidence provided in the early years of this century by artists of the "old school" like Patti, Sembrich, Tamagno, Santley, Battistini, and Maurel, he is able to trace the course of singing back into the early years of the nineteenth century and from there even to the eighteenth century and the heyday of the castrato. Adelina Patti, who did not record until 1905-6, made her operatic debut, after all, as early as 1859 and studied

Bellini's *Norma* with Maurice Strakosch, the former accompanist of Giuditta Pasta, who created the role in 1831 and first appeared on-stage in 1815. And Bellini, whose music can be regarded as a touchstone of vocal elegance, learned about singing from the castrato Girolamo Crescentini.

In Vol. 1, which covers the period from the turn of the century to 1914, Scott traces the decline of what he calls "the classical virtues" of the once universally accepted Italian school of singing, and in Vol. 2, he recounts its virtual extinction and replacement by the various distinctively national styles of vocalism—in order, Russian, French, Italian/*verismo*, Anglo-American and German. Because Scott's method is not simply to analyze a singer's technique in the abstract, as it were, but to relate it to the stylistic requirements of the music being sung, he provides insight into both the art of individual performers and the musical taste of an entire age: "Compare the recordings of 'Ah! non credea' by Patti and Muzio, made when both ladies were in decline; Patti, in spite of the various accommodations she is obliged to make to age, is still able to contrive an ineffably moving effect solely by vocal means: purity of tone, perfection of legato, phrasing informed by eloquent portamento, and exquisitely turned ornaments. Muzio's singing lacks refinement; she relies on a generally lachrymose delivery and mannered enunciation of the text. It may be affecting, but it is not stylish; this is Bellini out of Boito and Puccini."

By listening to the 213 selections on the thirteen LPs that make up Vol. 2, and then checking one's reactions against Scott's analyses, one finds oneself repeatedly challenged and stimulated. It is particularly instructive to be made to listen as if for the first time to certain singers whose immensely high reputations are part of the permanent critical landscape—often because of the persistent advocacy of a small but predominant group of writers on historical records—and to discover that they are not the paragons of vocal art one had been lulled into thinking they were. His searching analyses of Giuseppe de Luca, Elena Gerhardt, Giovanni Martinelli, Claudia Muzio, Rosa Ponselle, Tito Schipa,

and Vanni-Marcoux will give many a collector pause. Much of what we have been prepared to believe about their vocal and interpretive genius does not stand up very well to Scott's informed critical scrutiny.

Which is not to say that he finds nothing admirable in their work, but merely that he has taken pains to view their accomplishments objectively despite uncritical received opinion. Listen to him on Martinelli: "He had a fine conception of legato, but the execution was imperfect; instead of letting the voice flow poised on the breath, he squeezed it out like toothpaste; for a musical tension he substituted a muscular one. Especially in later years, as we can hear in complete performances of *Aida*, *Simon Boccanegra*, and *Otello*, the unrelenting intensity becomes monotonous and wearisome. In life, however, his personality was full of variety and energy, and those who had the good fortune to know him in his old age will not quickly forget the grace and charm of his manners, yet these two characteristics are conspicuously absent from his art; the voice was not responsive enough to reflect them."

Scott is no mere absolutist when it comes to vocal technique, which he invariably realizes is only a means to an end: "[Lotte] Lehmann's records are among the most satisfying ever made. In the first place, her voice, especially in the earlier recordings, is of a rare loveliness, and then by the truth of her accents she contrives to give it a greater beauty still; it is the perfect marriage of verbal and musical accent that makes her art so compelling. Although hers was not a classical method, she has the two fundamental virtues that would have been recognized in the eighteenth century: spontaneity and intensity. . . . And her faults, what of them? Like those of Maria Callas they are so glaringly obvious that even the most insensitive ear can identify them. To mention them again would be gratuitous; one may as well complain that the Venus de Milo has no arms."

There is plenty of good singing here. The very first selection, the 1924 Chaliapin version of Bertram's Invocation from Act III of Meyerbeer's *Robert le Diable* (in Italian), is enough to make even the most jaded listener sit up in amazement and delight, so

THE RECORD OF SINGING, VOL. 2.

Various performers. EMI ODEON RLS 743, \$160 (thirteen discs, mono, plus book) [from various originals, 1914-25] (distributed by German News Co., Inc., 218 E. 86th St., New York, N.Y. 10028).



Feodor Chaliapin
Delighting the jaded



Gertrude Kappel
An authoritative Battle Cry



Edoardo Ferrari-Fontana
An intriguing *Vesti la giubba*

sonorous a performance is it, and so authoritative. Some of the pieces will be familiar to collectors of historical vocals, either originals or LP reissues. The most often encountered recording of a singer is, after all, likely to be the one that contains his best or most characteristic performance. Thus, the selection chosen to represent the art of Graziella Pareto, "*Quel guardo*" from Donizetti's *Don Pasquale*, is one many will already know—as they will, no doubt, Frances Alda's "*Ah! dunque*" from Catalani's *Loreley*, Lucrezia Bori's "*Oh gioia, la nube leggera*" from Wolf-Ferrari's *Segreto di Susanna*, and Marie Louise Edvina's "*Depuis le jour*" from Charpentier's *Louise*.

But the majority of these selections are both relatively unfamiliar and hard to come by. There are excellent and interesting performances by Russian baritone Alexander Bragin and Russian soprano Maria Kuznetsova; by several outstanding artists of the French school, including tenors Paul Franz and Louis Cazette, baritone Hector Dufranne, sopranos Fanny Helder and Berthe Auguez de Montalant (born in Baltimore, Maryland); by celebrated singers of the Italian school, like Rosa Raisa, Amelita Galli-Curci (including her enchanting performance of Massenet's "*Crépuscule*"), and Gabriella Besanzoni (a beautiful "*Voce di donna*" from Ponchielli's *La Gioconda*); by a group of fine and too little appreciated English and American singers like Edith Mason, Julia Heinrich, Eleanor Jones-Hudson, Peter Dawson, and Horace Stevens; and by some first-rate representatives of the German school, like Helene Wildbrunn, Lola Artôt de Padilla, Margarete Arndt-Ober (the Met's first Octavian), Julia Culp, and Vera Schwarz.

Some of the most fascinating selections are among those previously unpublished: René Lapelletrie's "*Où suis-je?*" from

Ambroise Thomas's *Le Songe d'une nuit d'été*, Edoardo Ferrari-Fontana's intriguing "*Vesti la giubba*," Gertrude Kappel's authoritative version of Brünnhilde's Battle Cry, Maria Ivogün's "*Caro nome*" (in German), Alexander Kipnis' 1921 version of Prince Gremin's aria from *Onegin* (also in German). Other fine (published) items are Wildbrunn's "*Abscheulicher!*," Schwarz's "*Liebe, du Himmel auf Erden*" from Lehár's *Paganini*, Zinaida Jurjevskaya's Act II aria (in German) from Janáček's *Jenůfa*, Culp's "*I've Been Roaming*" (Charles Edward Horn), Cazette's "*Je suis l'oiseau*" from Massenet's *Griséïdis*, and Ruth Vincent's charming account of that old Melba specialty, *Nymphes et Sylvains* by Herman Bemberg.

To my ear, some of the performances are distinctly unpleasing—those, for example, by Frank Mullings, Gilda Dalla Rizza, Ester Mazzoleni—but all have been carefully chosen to illustrate the vocal situation during the years under survey, and all have something significant to reveal about the age. Occasionally I find myself disagreeing with one of Scott's judgments. I concur with his analysis of Elisabeth Schumann's faulty technique but find her a more attractive vocal personality than he does. I also find Edvina's top notes in "*Depuis le jour*" less secure, Elena Ruszkowska less impressive, Florence Easton less satisfying, and the rattle in voices like Tina Poli-Randaccio's and Juanita Caracciolo's less enduring. All this is as it should be. To Scott's credit, his auditory precision and technical objectivity encourage one to arrive at opinions that still allow for the operation of subjectivity.

Because his views about the development of vocalism are so coherent, technically sound, and musically cultivated, he also, willy-nilly, tells us a great deal about the state of singing today—though by im-

plication, not directly. No one listening to these recordings and reading Scott's commentary could fail to become more alert, to feel—as I have time and again—that he has never listened properly to certain singers before. Unlike J. B. Steane, whose striking descriptive powers (as evinced in his oft-quoted book *The Grand Tradition*) are ultimately too impressionistic to be genuinely helpful and, in any case, do not arise from a sound theoretical basis, Scott provides invaluable insight into specific records and, by extension, into the art of singing. What this album reveals, a state of evident decline, awakens the gravest doubts about the art's future.

Such doubts are only aggravated by Scott's quotations from certain American critics of the past, like W. J. Henderson (1855-1937), H. T. Parker (1867-1934), and Richard Aldrich (1863-1937), to read whom on the subject of voices is to become horrifyingly aware of how little their current counterparts know—or care—about the art of singing, whether in a technical or an artistic sense. Present-day critics must surely be held in large measure responsible for the decline in judgmental standards that has accompanied the decline in vocalism.

In any case, no lover of singing can afford to bypass this album. The sound throughout, though somewhat variable—hardly surprising, given the diverse origins of the material—is excellent. Surface noise has not been eliminated and neither, therefore, have the overtones of the voices. Greater care seems to have been taken with the speeds than was the case with the first volume. That one, sadly, is now out of print, and when copies change hands, they do so for around \$1,200, according to the *The New York Times*. Only 1,500 copies of Vol. 2 have been imported from England. It would be wise to act with dispatch.

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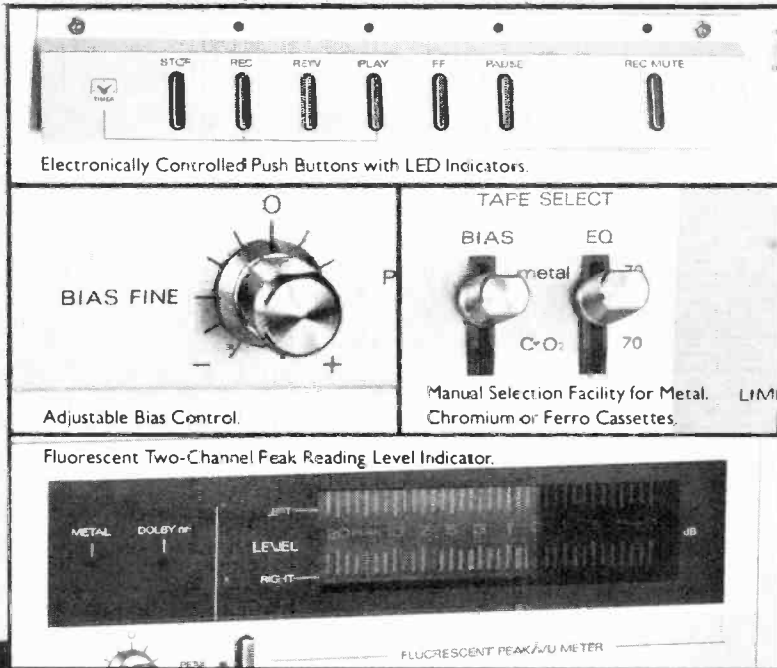
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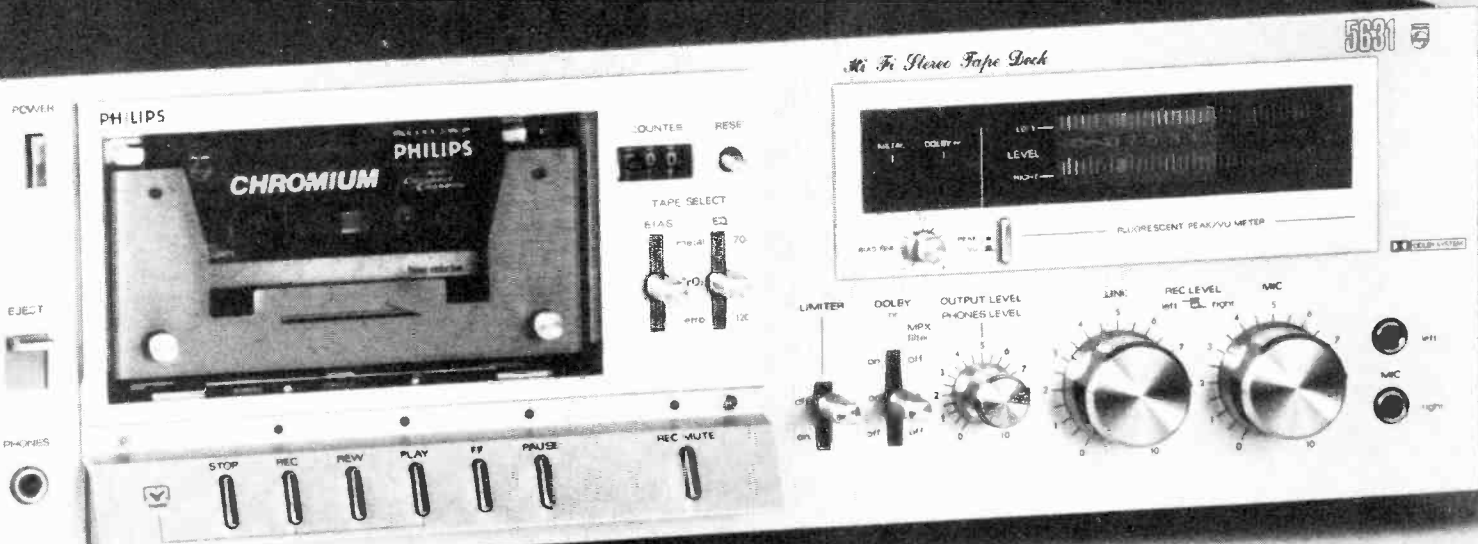
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BRAHMS: Intermezzos (3), Op. 119—See Schumann: Piano Works.

BRUCKNER: Symphony No. 5, in B flat.

Chicago Symphony Orchestra, Daniel Barenboim, cond. [Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2707 113, \$19.96 (two discs, manual sequence).

B Munich Philharmonic Orchestra, Rudolf Kempe, cond. ODYSSEY Y2 35243, \$9.96 (two discs, manual sequence).

BRUCKNER: Symphony No. 7, in E. **WAGNER:** Siegfried Idyll.

Concertgebouw Orchestra, Bernard Haitink, cond. PHILIPS 6769 028, \$19.96 (two discs, manual sequence). Tape: 7699 113, \$19.96 (two cassettes).

Bruckner's Fifth Symphony is an architectural masterpiece, nearly flawless in its symmetry and awesome in its contrapuntal rigor. It seems to require a conductor of steadiness and authority, qualities most apparent in the performances of Bernard Haitink (Philips 6700 055), Kurt Masur (Vanguard 71239/40), and Otto Klemperer (Angel, deleted). The looser, more Romantic view propounded in the past by Eugen Jochum, Wilhelm Furtwängler, and Eduard van Beinum is more vulnerable to critical attack, and the two latest arrivals are of approximately that ilk.

"Approximately" covers a multitude of sins and virtues, however, and if Daniel Barenboim and Rudolf Kempe both favor rubato and tempo modification beyond a literal reading of Bruckner's (original edition) score, the latter does so with a seamless flow, subtlety, and control that are everywhere more authoritative. Whereas Barenboim responds to momentary whim,

Kempe appears to have a larger plan of expressive contours, of the play of stillness and movement, darkness and light. His tempos are intensely contrasted, except in the scherzo, where the fiery momentum barely lets up even for the "bedeutend langsamer" episodes. Barenboim is less vehement in this movement, but he doesn't slow much for the secondary theme group either, in contrast to Herbert von Karajan (DG 2707 101), for example, who extracts all its Austrian folk sentiment.

Kempe's inspired, idiomatic, and



Rudolf Kempe
An inspired performance

sympathetic reading clearly refutes the notion that architectural "rigor" is the only path to a successful Fifth. Despite his basically flexible outlook, he manages the great finale with uncanny assurance and conducts the fiercely tricky three-against-two rhythm in the Adagio as securely as anyone on discs. By comparison, Barenboim is relatively flaccid in these movements, though his exciting reading makes the most of the Chicago Symphony's imposing low brass and creamy strings.

Kempe's Munich Philharmonic plays with a tautly contained, smooth sonority and an intensity of concentration that rival the Chicago's. Horns are less gloriously steady but completely Brucknerian in their dark and tragic solemnity. Some excessive flute vibrato and a mildly nasal oboe are the only minor drawbacks. The acoustical ambience is ideal, neither resonant nor dry. Everything is beautifully proportioned, and the heftiest pages of the finale project clearly. Violins are divided, and there is even a welcome spread of the low strings. This at the Odyssey price!

Haitink, perhaps the least egotistical of today's major conductors, would not be likely to remake all or part of such a towering achievement as his Bruckner cycle without compelling reason. In the case of the Seventh (the 1967 recording was last available on Philips 802 759/60), there are two compelling reasons: both some major

interpretive rethinking and significant sonic improvement.

Haitink still uses the mildest of the Loewe/Nikisch rescorings (e.g., the percussion at the Adagio's climax), and the major interpretive difference shows up in the tempos. Though I prefer the greater propulsion and tautness of the older reading in the first movement, I fully subscribe to the reassessment of the third, where the trio section is now discernibly broader than the crackling scherzo. The Adagio ought to stretch to eternity, and here Haitink has slowed down comfortably, albeit not quite enough to suit me. (Karl Böhm, on DG 2709 068, comes closest.)

Philips' latest sound preserves the admirable balance and perspective of the earlier issue and adds new warmth, immediacy, and dynamic range. There is not better sounding edition of the work in SCHWANN, and this will serve nicely as a basic purchase for those who don't have the earlier Haitink version. Böhm's Vienna Philharmonic recording has a special compassion that makes it one of the most compelling alternatives, but it is packaged in a three-disc box with the Eighth Symphony. The fine single-disc accounts of Masur (Vanguard 71242), Hans Rosbaud (Turnabout TV 34083), and Jascha Horenstein (Unicorn 72004) are inevitably compromised by side breaks in the Adagio.

The familiar choice of the *Siegfried Idyll* as a filler is sensible, given the Wagnerian overtones of Bruckner's Adagio. Haitink offers an ideal mix of soothing tenderness and firmness of purpose. The work's contrapuntal lines are articulated with a crystalline clarity equal to that of the one-player-to-a-part Solti/Vienna Philharmonic version (London RDN 51) and with considerably finer definition than in most full orchestral versions. A.C.

COPLAND: Piano Works.

Leo Smit, piano. [Thomas Frost and Judith Sherman, prod.] COLUMBIA M2 35901, \$17.98 (two discs).

Scherzo humoristique: The Cat and the Mouse. Passacaglia. Piano Variations. The Young Pioneers. Sunday Afternoon Music. Piano Sonata. Midsummer Nocturne. Four Piano Blues. Piano Fantasy. Down a Country Lane. In Evening Air. Night Thoughts.

An admirable idea, admirably carried out—though not perhaps quite as "complete" as it is billed: What happened to the Gershwin *Sentimental Melody* that Copland wrote for the Ampico piano-roll

B Budget
H Historical
R Reissue
A Audiophile
(digital, direct-to-disc, etc.)

Critics' Choice

The most noteworthy releases reviewed recently

BACH: Brandenburg Concertos, S. 1046-51. Aston Magna, Fuller. SMITHSONIAN RECORDINGS 3016 (2), Dec.

BACH: Keyboard Works. Verlet. PHILIPS 9500 588, April.

BARTÓK: Piano Concertos Nos. 1, 2. Pollini, Abbado. DG 2530 901, Feb.

BEETHOVEN: Missa Solemnis, Op. 123. Bernstein. DG 2707 110 (2), Jan.

BEETHOVEN: Piano Sonatas Nos. 21, 31. Goldsmith. MUSICAL HERITAGE 4005, March.

BERG: Lulu. Stratas, Boulez. DG 2711 024 (4), March.

BERLIOZ: Harold in Italy. Suk, Fischer-Dieskau. QUINTESSENCE PMC 7103, Nov.

BRAHMS: German Requiem. Grümmer, Fischer-Dieskau, Kempe. **BRUCKNER:** Te Deum. Forster. ARABESQUE 8007-2 (2), March. **DEBUSSY:** Preludes, Book I. Rev. SAGA 5391, Feb.

HAYDN: Armida. Norman, Burrowes, Dorati. PHILIPS 6769 021 (3), March.

HINDEMITH: Mathis der Maler. Fischer-Dieskau, Kubelik. ANGEL SZCX 3869 (3), Feb.

MAHLER: Symphony No. 9. Philadelphia, Levine. RCA ARL 2-3461 (2), April.

MASSENET: Don Quichotte. Ghaurov, Crespín, Bacquier, Kord. LONDON OSA 13134 (3), April.

MASSENET: Werther. Kraus, Troyanos, Plasson. ANGEL SZCX 3894 (3), April.

MOZART: Don Giovanni. Raimondi, Maa-zel. COLUMBIA M3 35192 (3), Feb.

SCHUBERT: Piano Sonata in B flat, D. 960. Kraus. VANGUARD VSD 71267, April.

SHOSTAKOVICH: Song Cycles. Bogacheva, Nesterenko. COLUMBIA/MELODIYA M2 34594 (2), April.

SIBELIUS: Violin Concerto. SCHNITTKE: Concerto Grosso. Kremer, Rozhdestvensky. VANGUARD VSD 71255, March.

STRAUSS, J. II: Waltz Transcriptions. Boston Symphony Chamber Players. DG 2530 977, Dec.

STRAUSS, R.: Songs. Te Kanawa, A. Davis. COLUMBIA M 35140, Feb.

STRAVINSKY: The Wedding; Histoire du soldat. Levine. RCA ARL 1-3375, March.

TCHAIKOVSKY: Violin Concerto; Sérénade mélancolique. Perlman, Ormandy. ANGEL SZ 37640, March.

VLADIMIR HOROWITZ: The Horowitz Concerts 1978-79. RCA ARL 1-3433, Jan.

GERARD SCHWARZ: The Sound of Trumpets. DELOS DMS 3002, Feb.

people in 1926? (It will be found in a well-intentioned, limply played, dimly recorded Copland collection, similarly not quite complete, issued a couple of years back by a Washington label optimistically known as Golden Age.) One other caveat: The 1966 *In Evening Air* is billed as a first recording, but was previously included in Peter and Meriel Dickinson's "American Anthology" (HNH/Unicorn UN 1-72017), an attractive collection of songs and piano music.

But of course it is to the major works that we turn first in such a collection. Leo Smit has been associated with Copland's music for a long time; he made the first recordings of the piano sonata and piano concerto, gave the first performance of the *Four Piano Blues*, and before making this recording, played all of this music as a single recital program (all, that is, except the *Midsummer Nocturne*, which Phillip Ramey had only just turned up among Copland's sketches; this, at any rate, is a first recording). Smit's playing is rhythmically firm without being stiff, compact in tone without loss of fullness when needed, and sensitive to musical character. It is also less impetuous than, say, the playing of William Masselos in the variations and fantasy (*Odyssey* 32 16 0040), less rhetorical in the climaxes than the writing seems to imply.

This has interesting results. The concise and kaleidoscopic variations, though set forth with great clarity, seem small-scale by comparison with the Masselos recording. On the other hand, the sonata seems to gain by not being pushed to storm ultimate heights; the piece seems more at ease with itself in Smit's performance than in most others (although Leonard Bernstein once brought off the rhetorical sort of reading very successfully—if RCA would only reissue that famous set of 78s!). And the fantasy, the longest and most problematic of these works, both gains and loses—at least we now have two strongly contrasted approaches on record.

In the shorter works, Smit's clear and characterful playing is a continuing pleasure; I particularly like the easy sway of the slower *Piano Blues*, the vivid sense of fun in *The Cat and the Mouse*, the control and absorption of *Night Thoughts*. And the five children's pieces—though they are the sort of music it's more fun to play than to listen to—are set forth with a clarity and a conviction that should give younger players something to aim for.

The recording is clear and uncluttered, but I am bound to add that one of the four surfaces in my set was very gritty, and all four whispered rather loudly in quiet music. The liner features an interview between Copland and Smit. D.H.

DEBUSSY: Quartet for Strings, in G minor, Op. 10. **RAVEL:** Quartet for Strings, in F.

Melos Quartet. [Rudolf Werner, prod.] DEUTSCHE GRAMMOPHON 2531 203, \$9.98. Tape: 3301 203, \$9.98 (cassette).

The Stuttgart-based Melos Quartet seems incapable of a harsh or ungrateful tone, playing both works with unstinting attention to the printed page, placing details in an overall context, and avoiding anything that smacks of self-serving mannerism, but observing nuances of rhythm, dynamics, expression, and tone. These absolutely patrician performances, with recorded sound that is solid and spacious but never disembodied, will give much satisfaction with repeated hearing.

This brings to eight the number of SCHWANN stereo listings of this inseparable twosome. It is a tribute both to the stature of the music and to the vitality of the current performance scene that most are so supremely fine—if radically different from one another—as to make perilous any attempt at absolute critical judgments. If your exploratory urge is incurable, and your budget can take it, you will want to investigate some of the other prime versions: the Guarneri (RCA Red Seal ARL 1-0187), with lithe, wiry intensity and dry, somewhat acrid acoustics; the Quartetto Italiano (Philips 835 361), drenched with poetic sighs, scents, and swoons; the LaSalle (DG 2530 235), with its ethereal sense of refinement; and the Tokyo (Columbia M 35147), with an undulating plasticity of line and a bracing, steely gloss of tone. This repertory enjoys a chronically healthy condition.

A.C.

GILBERT AND SULLIVAN: Trial by Jury.*

CAST:

The Plaintiff	Winifred Lawson (s)
The Defendant	Derek Oldham (t)
Counsel for the Plaintiff	Arthur Hosking (b)
Usher	George Baker (b)
The Learned Judge	Leo Sheffield (bs-b)
H.M.S. Pinafore.*	

CAST:

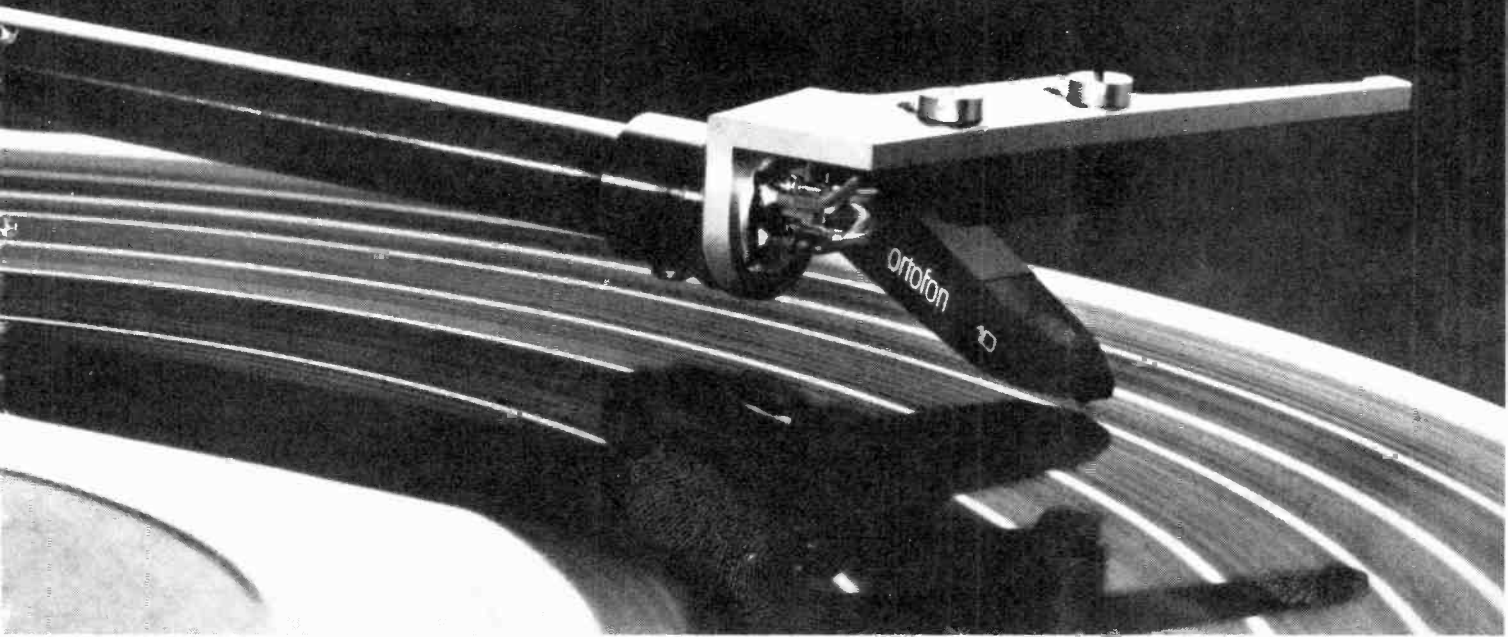
Josephine	Elsie Griffin (s)
Hebe	Nellie Briercliffe (ms)
Little Buttercup	Bertha Lewis (a)
Ralph Rackstraw	Charles Goulding (t)
Sir Joseph Porter	Henry Lytton (b)
Captain Corcoran	George Baker (b)
Boatswain	Sydney Granville (bs-b)

Dick Deadeye	Darrell Fancourt (bs)
Carpenter's Mate	Stuart Robertson (bs)

H Chorus and orchestra, *Harry Norris

Continued on page 71

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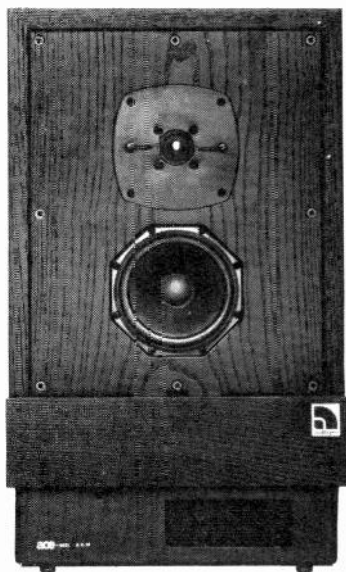
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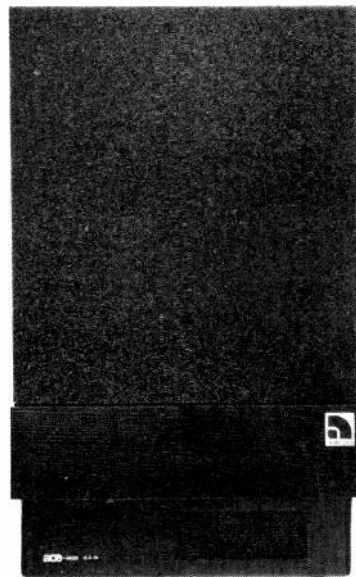
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Circle 7 on Page 79



Zoltán Rozsnyai conducts
the orchestra he founded.

My first report on the superb silencing of all disc surface noise by the DBX encoding/decoding process (November 1979) lamented the lack of digital recordings among the debut exemplars, mostly derived from existing masters. A number of varied additions to the DBX catalog have since appeared, but only now are there any brand-new digitally recorded releases. And the first three (three others are expected shortly) do indeed substantiate the extravagant technical claims made for them and appetizingly anticipate the eventual ideal of digitally reproduced digital recordings.

Perhaps only grizzled old-timers, brought up in the hard school of 78-rpm shellac discs with all their inescapable and often excruciating noise problems, can fully appreciate the total emancipation from noise-slavery. But surely the very youngest, most recently initiated discophile can hear and enjoy the incalculable difference between even the smoothest-surfaced conventionally processed disc and one that has been first DBX-encoded and then played back via a DBX decoder (like the simplest Model 21, \$109 list price, which I've been using). I must stress that it's quite futile to try to explain in words the full meaning of complete disc silencing; that can be grasped only by hearing for oneself—as the disc starts rotating—absolutely nothing until the music suddenly bursts forth in radiance.

The present programs from the Miller and Kreisel Sound Corporation, previously represented only by a series of direct-to-disc releases, hold considerable interest on their own merits as well. The Philharmonia Hungarica is a skilled ensemble and plays with infectious enthusi-

asm under its original conductor/founder Zoltán Rozsnyai, who became a naturalized American citizen, recorded with Biggs and Serkin for Columbia, and is currently conductor of the Knoxville (Tennessee) Symphony. Since these programs feature bravura showpieces, for the most part, Rozsnyai is obviously faced with formidably refined and virtuosic competition that neither he nor his orchestra can possibly match. But they make a fine try and succeed remarkably well in the idiomatically Magyar-spiced Berlioz and Brahms and in Ginastera's barbarically propulsive Panambi ballet suite—recorded here for the first time, I think, since the Goossens version on Everest, sensational by the standards of twenty years ago.

Yet even the more routine readings of familiar Tchaikovsky and French favorites, handicapped as they are by some orchestral (especially brass) coarsenesses—only too realistically captured—and lacking notable stylistic distinction, still must be ranked outstanding principally for their sonics: above all, their well-nigh incredible dynamic extremes, imposing solidities, and searching clarity of inner-voice details. All three discs (PS 1004 in particular) are destined to become sound-specialists' delights, but the joys of "silence with music in it" will not be relished only by audiophiles. They can and should be appreciated by completely nontechnical music lovers too. These releases are truly significant milestones on the direct route to the goal of ideally recorded and reproduced music.

ZOLTÁN ROZSNYAI: Orchestral Works.

A Philharmonia Hungarica, Zoltán Rozsnyai, cond. [Jonas Miller and Ken Kreisel, prod.] DBX PS 1002/4, \$16 each [encoded versions of M&K REALTIME RT 201/3] (PCM digital recordings).

PS 1002: TCHAIKOVSKY: The Nutcracker: Suite, Op. 71a; Romeo and Juliet.

PS 1003: DUKAS: The Sorcerer's Apprentice. CHABRIER: España. DEBUSSY: Nocturnes: Fêtes; Prélude à l'après-midi d'un faune.

PS 1004: BIZET: Carmen: Prelude. BERLIOZ: Damnation of Faust: Rákóczy March. BRAHMS: Hungarian Dance No. 5. GINASTERA: Panambi: Suite. RIMSKY-KORSAKOV: Mlada: Procession of the Nobles.

Continued from page 68

and *Malcolm Sargent, cond. *ARABESQUE* 8052-2L, \$14.96 (two discs, mono, manual sequence) [from HMV originals, *1927 and *1930]. Tape: 9052-2L, \$14.96 (two cassettes).

COMPARISON—*Trial by Jury*:
Godfrey/D'Oyly Carte
Lon. OSA 1155

COMPARISONS—*Pinafore*:
Sargent/Pro Arte Ang. SBL 3589
Godfrey/D'Oyly Carte
Lon. OSA 1209

Beyond the news that Arabesque plans "a long series of historical Gilbert and Sullivan recordings" (complementing as well as overlapping the British Pearl label's series, which already includes this same coupling), my major interest in these performances—from the D'Oyly Carte company's first electrical series of the operas—is Malcolm Sargent's conducting of *Pinafore*. Not surprisingly, it's a more conventional performance than the one Sargent recorded nearly thirty years later as part of his wonderful EMI stereo series, and yet the two readings have much in common—above all, the uncanny and almost proprietary sense of rhythmic equilibrium.

More than anything else, equilibrium seems to me what the G&S operas are about: the attempt to take all the world's silliness and absurdity and pomposity and, yes, maliciousness, and out of them fashion some sort of queasy balance. When Sargent returned to G&S in his later years, he broke new ground in exploring the darker and more tender aspects of these pieces; the foundation on which he built, however, had already been laid in his D'Oyly Carte years.

If I were to write about "justness of proportion," that might suggest a pedantic or humorless quality. In fact, Sargent's performances have their fair share of sparkle (though perhaps not the ebullient bounce of Isidore Godfrey's), yet it remains firmly under control. Listen to the "Let the air with joy be laden" tune in the *Pinafore* overture—or, even better, to the entrance of Sir Joseph's sisters, cousins, and aunts, whom Sargent somehow manages to get on-stage gaily tripping and lightly skipping, all the while keeping both feet planted firmly on the ground.

Unfortunately this *Pinafore* must be listened to—in the manner of, say, Toscanini's *Aida*—with a sort of mental singing-filter. Even the singers of real quality, Bertha Lewis and Darrell Fancourt, aren't very impressive here. Lewis squanders her fine contralto with all sorts of fussy gear changing, and her mincy way of spitting out the name "Buttercup"—especially the middle

syllable—sets my teeth on edge in the aria. (Sorry, but "Recitative and Aria" is how Sullivan billed Buttercup's entrance song.) I prefer both Monica Sinclair and Gillian Knight (this is one of the latter's better roles) in, respectively, the Sargent and Godfrey stereo sets. Fancourt too seems to have caught a case of the minces, so that we don't hear how imposing his bass could sound in those years; he actually sings more firmly in the 1949 Godfrey recording (Richmond RS 62003). In any case, my favorite Dick Deadeye is Donald Adams, who sings

better and more vividly and does wonderful things with the spoken dialogue, which is included in the 1959 Godfrey set.

The *Trial by Jury* and *Pinafore* casts contain several singers with major reputations unsupported by anything I have heard from them. Leo Sheffield and Sydney Granville between them blanketed the G&S bass-baritone repertory, sharing a number of roles, to no great effect that I can hear. Sheffield croaks the Learned Judge even less attractively than do the comedy baritones who normally take the part;



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Granville is a hollow, dull Boatswain. Tenor Derek Oldham's florid style might be less bothersome if the actual vocalism had some real ease and ring; at that, his Defendant is better than Charles Goulding's almost nonexistent Ralph Rackstraw.

Elsie Griffin's singing contains enough evidences of solid control and even some command of color to lead one to suspect that the relative colorlessness of the actual sound heard may owe something to the early electrical recording. The other women, Winifred Lawson (the Plaintiff in *Trial by Jury*) and Nellie Briercliffe (Hebe in *Pinafore*), sound simply like mediocre singers.

At this stage in his career, Henry Lytton could hardly be called a singer at all; still, he gives an expert performance in the arch, surface-deep comic style many people associate with G&S. The other baritones are quite competent but face stiff competition in the modern sets. Arthur Hosking's Counsel for the Plaintiff is no match for the distinctive accounts of John Cameron (Sargent/Angel, deleted), Kenneth Sandford (Godfrey/London), and Michael Rayner (in the more recent Nash/D'Oyly Carte version, London OSA 1167). Similarly, George Baker—who would later be Sargent's stereo Learned Judge and Sir Joseph—is a solid but unmemorable Usher and Captain Corcoran. Given the general excellence of Arabesque's LP transfer, I assume that the transposition of the captain's song from D to C is authentic.

Apart from the modest size of the chorus and orchestra, I find the sound of *Pinafore* quite satisfactory. *Trial by Jury*, in addition to being less interestingly conducted (by Harry Norris, according to the album box; by "conductor unknown," according to the booklet), sounds "older"—recording technology made rapid advances between 1927 and 1930. This set includes a delightful bonus: an 1888 recording, made by Edison technicians, of Sullivan reading a brief message to the inventor—barely intelligible but cherishable all the same.

Future releases in Arabesque's G&S series (next in line is the 1936 *Mikado* with Martyn Green, conducted by Godfrey) should have wider appeal for nonfanatics. Meanwhile, in the absence from Schwann of Sargent's Angel *Trial by Jury*, the Godfrey stereo recording is an obvious choice. (Its three filler excerpts from *Utopia, Limited*, incidentally, remain the best evidence I've heard of that problematic piece's possibilities.) Although Sargent's and Godfrey's stereo *Pinafores* may not rank among their most memorable outings, they can be safely recommended, the choice depending on your preference for inclusion (Godfrey) or omission (Sargent) of the dialogue. K.F.

HAYDN: Die Schöpfung.
Heather Harper, soprano; Robert Tear, tenor; John Shirley-Quirk, bass; James Lancelot, harpsichord; King's College Choir (Cambridge), Academy of St. Martin-in-the-Fields, David Willcocks, cond. [Christopher Bishop, prod.] ARABESQUE 8039-2, \$13.96 (two discs, manual sequence). Tape: 9039-2, \$13.96 (two cassettes).

COMPARISON:
Waldman/Musica Aeterna
MCA 2-10001

Ever since a Viennese audience first heard Haydn bring C major to light from Chaos, this wonderful oratorio has been a perennial favorite with both choruses and audiences. Like Handel's *Messiah*, it is a masterpiece that speaks to the heart not only through the ear, but for many of us, through active participation as well. To those who have sung in a performance or gone to one locally and are thus familiar with the work in English, the language of the recording may be crucial. Thus, the new Arabesque release, the first English version issued here since Frederic Waldman's 1965 recording, is specially welcome. Both recordings are good, but they are quite different. The Willcocks performance, first released by EMI in 1974, is British in conception and execution, and the Waldman, originally on Decca, is American.

Singing *The Creation* in English is quite logical. The original libretto (now lost), which Haydn picked up in London, was in English, and the German he set was a translation by his friend Baron von Swieten. The first publication, in 1800, was in both languages. Most of the English libretto sounds perfectly fine, and some parts are wonderful, but there are also infelicities and (to our ears) archaisms, amended by later editors. The most important of these was Vincent Novello, whose mid-nineteenth-century edition remained the standard for a century of performance and is the basis for this recording (though Arabesque mysteriously omits the final column of text from the libretto printed on the jacket). Waldman employs a text updated by an unattributed editor. Differences stand out most clearly in the solo arias. "On mighty pens," for instance, which has always called to mind a giant scriptorium, becomes "On mighty wings" in the American recording.

The singing is splendid in both performances, though the edge goes to the English simply for the excellence of John Shirley-Quirk, whose smoothly produced bass and beautifully flowing legato far outclass Chester Watson. If MCA's Judith Raskin is shimmering quicksilver, Heather Harper is liquid gold; both sopranos are

perfectly cast within the different conceptions of the two interpretations. Uriel is the least interesting of the archangels, but Robert Tear is in good voice and reliable as usual.

In the English cathedral tradition, Willcocks leads the men and boys of the King's College Choir in their own fifteenth-century chapel at Cambridge, a remarkably resonant space with a lot of room for reverberation in its lofty Gothic arches and intricate stone traceries. Either for this reason or simply out of preference, Willcocks adopts comparatively slow tempos throughout, emphasizing the broad contours of the work. Haydn the symphonist emerges here in the long push to the crowning choruses that conclude each of *The Creation's* three parts. It is an impressive achievement, but fanciers of the Waldman performance will miss the loving attention to detail and the bouncy cheerfulness the dry acoustic of the recording studio permitted there.

The orchestra, the Academy of St. Martin-in-the-Fields, gets a bit lost in the cathedral acoustics; here again you will have to look elsewhere for detail. It is the essentially choral nature of the work that Willcocks brings across, and his justly renowned choir is well equipped to carry the burden. If boy trebles are too British for your taste, however, you can turn to the women of the Musica Aeterna Chorus without any sacrifice.

In sum, listeners who are accustomed to Waldman's crisp, playful *Creation* may be put off at first by Willcocks' majestic deliberation. But traditionalists will surely appreciate this older approach, and fortunately Haydn's *Creation* is a wonderful work that can be reborn in many successful guises. S.T.S.

HAYDN: Quartets for Strings, Opp. 71 and 74.

Amadeus Quartet. [Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2709 090, \$29.94 (three discs, manual sequence).

Op. 71: No. 1, in B flat; No. 2, in D; No. 3, in E flat. Op. 74: No. 1, in C; No. 2, in F; No. 3, in G minor (*The Rider*).

HAYDN: Quartet for Strings, in C, Op. 76, No. 3 (*The Emperor*). MOZART: Quartet for Strings No. 17, in B flat, K. 458 (*The Hunt*).

Quartetto Italiano. PHILIPS 9500 662, \$9.98. Tape: 7300 762, \$9.98 (cassette).

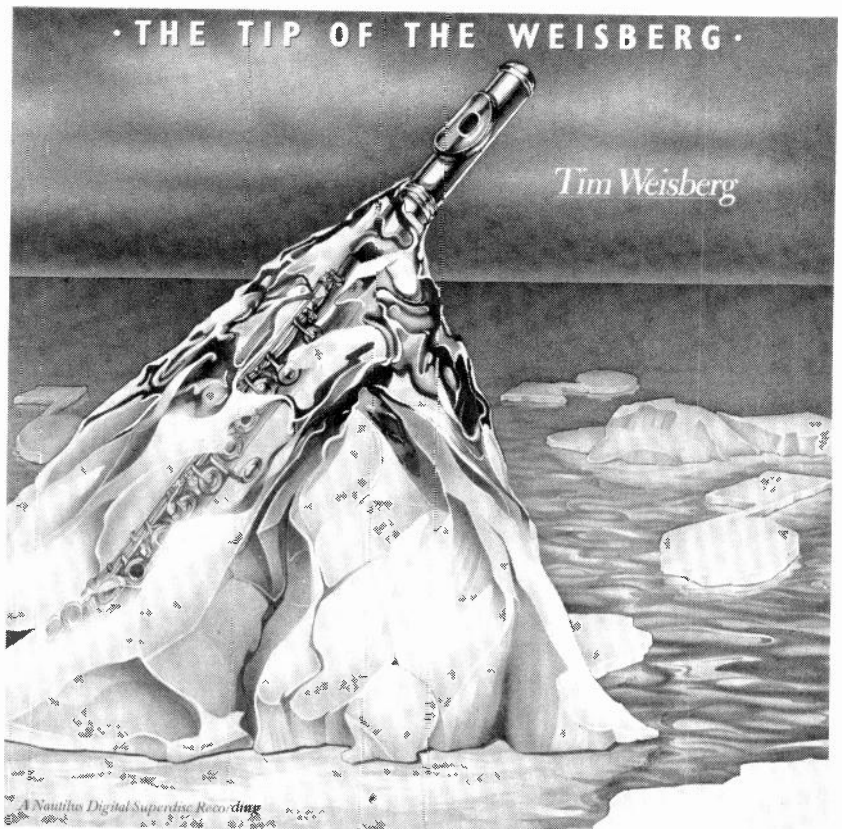
When we speak of Haydn's so-called "master" quartets, we usually mean his last nine, Opp. 76 and 77. (The opus numbers were not of Haydn's designation but are far more familiar than the scholarly Hoboken classification.) Similarly, when his symphonies are discussed it is the *London* Symphonies, the last dozen of the hun-

dred-odd, that are singled out as the masterworks. Indeed, there is a close relationship between his late quartets and his late symphonies, because they represent the summit of his art and are all connected with London, directly or indirectly. But any intimation that there are no masterworks among the earlier works is palpably ridiculous and represents a view that should be rectified. Thus, we should greet this fine recording of Opp. 71 and 74 with satisfaction, especially because the "late" quartets really begin here.

Just about the time young Beethoven arrived in Vienna in 1792, carrying with him some early sketches for his first quartets (later published as Op. 18), Haydn embarked on a set of six quartets. Finished the following year, they were dedicated to the Hungarian magnate, Count Anton Apponyi, who also was a Maecenas and an excellent amateur violinist. Though seemingly two sets of three works each, with different opus numbers, they belong together, like the traditional six-packs under one number.

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These *Apponyi* Quartets show the impact of Haydn's first visit to England, where his new symphonies had created a sensation; quite obviously, he composed them with an eye to his next visit, informing them with a good deal of the orchestral/symphonic, though without in the least jeopardizing their essential chamber music character. Resounding chords, anywhere from one to five, open the first four quartets, sounding almost like the *premier coup d'archet* so popular with the French audiences at the *Concert spirituel*. Haydn does not use these string fanfares in the body of the allegros; they are only a device to invite attention (like the two whiplash chords at the beginning of Beethoven's *Eroica*), portals through which we must advance. The last two quartets dispense with the introductory chords, using instead equally symphonic heavy unison passages from which the theme takes root.

Tovey called Haydn "reckless" in his last works; this was said not in a pejorative sense, but to acknowledge the sexagenarian composer's exceptional imaginative freedom as he goes his own courageous way in every aspect of composition and instrumental writing. Though Haydn now places the main emphasis on tonal and thematic logic—even the subsidiary and closing subjects are often derived from the principal theme—he delights in throwing into the melee a piquant popular tune that comes out of nowhere and seemingly disrupts the closely controlled thematic convolutions. The momentary diversion only serves as an opportunity to reassemble things with an inexhaustible inventiveness that makes the logic of construction even tighter. In Op. 71, No. 2, the first movement has a peculiarly jagged principal subject; in the midst of its contrapuntal elaboration there appears one of these popular melodies totally unexpected and hardly motivated. Disarray threatens for a time, but Haydn reconciles the two extremes by restoring the original flow while fashioning a serene and touching closing subject from the impudent ditty. Beethoven eagerly studied these little miracles, and echoes of them can still be heard in the younger master's latest works.

Then again in Op. 74, No. 1, Haydn entirely recomposes the recapitulation, something no one had done before him. The minuets in these quartets show how far the genre has left behind the old courtly dance; they are fast, sophisticated, and symphonic, yet the spirit of the dance still hovers over them. Slow movements are stately and profound; the Adagio of Op. 74, No. 3, is one of the finest of its kind in the entire classical era. The finales brim with élan, wit, and ever-regenerating ideas, the sonata/rondo never falling into a pattern.

Harmonies can be really "reckless." In Op. 71, No. 3, Haydn presents the first half of the allegro theme in the principal key of E flat, but the consequent is in F minor!

Only the last quartet in the set, which posterity has dubbed *The Rider* because of the cantering figure of its opening movement, has no introduction. But then, this, one of Haydn's greatest quartets, is a terse, concentrated work that permits nothing extraneous. For once the weightiest movement is not the first, but the last, a concept that Beethoven, and later the Romantics, espoused.

The Amadeus Quartet gives masterly performances: Intonation is perfect; style, ensemble work, and articulation are exemplary; everything is precise—a precision not machine-like, but loose and flexible. The sound is good, and James Webster's notes are professional and excellent.

Let us also give favorable mention to the new Philips disc featuring Haydn's well-known *Emperor* Quartet and Mozart's equally often recorded *Hunt* Quartet. The Quartetto Italiano's patrician performances should delight all friends of chamber music. P.H.L.

JANÁČEK: The Makropoulos Affair.

CAST:

Emilia Marty	Elisabeth Söderström (s)
Kristina	Anna Czaková (ms)
Charwoman	Ivana Mixová (a)
Maid	Blanka Vítková (a)
Albert Gregor	Peter Dvorský (t)
Vítek	Vladimír Krejčík (t)
Janek	Zdeněk švehla (t)
Hauk-Sendorf	Beno Blachut (t)
Jaroslav Prus	Václav Zitek (b)
Kolenatý	Dalibor Jedlička (bs-b)
Machinist	Jiří Joran (bs)

Vienna State Opera Chorus, Vienna Philharmonic Orchestra, Charles Mackerras, cond. [James Mallinson, prod.] LONDON OSA 12116, \$17.96 (two discs, automatic sequence). Tape OSA5 12116, \$17.90 (two cassettes).

Since the report on *The Makropoulos Affair*, the second installment in London's Janáček series, is similar to that on its predecessor, *Káťa Kabanová* (January 1978), it can be briefer. Charles Mackerras knows this music well and shapes it with urgency and eloquence. The Vienna Philharmonic plays masterfully, its tone characteristically rich and refined. Elisabeth Söderström, though not as glamorous of voice as once, is still in command of her part both musically and theatrically; a true dramatic soprano (Janáček's designation of the role) would bring more edge to her tone in Emilia Marty's uglier moments, but Söderström reads her lines with such force and point, and shapes the musical phrases with such

thrust, that we are not minded to complain. Peter Dvorský is a bright-voiced Albert Gregor, and the other roles are well taken; a special mention is due Beno Blachut, Czechoslovakia's great heroic tenor, now (in his sixties) occupying himself successfully with character parts, such as the aged, demented Hauk-Sendorf. The recorded sound is solid and full, if not ideal in its delineation of orchestral detail.

There is also a Czech recording, no longer listed in SCHWANN as Epic B2C 167 (in which form it was reviewed in these pages in March 1968) but still to be found in imported form (Supraphon SUAST 50811/2)—one of the least effective Janáček recordings from his native land, with a shrillish heroine and an often inept conductor, Bohumil Gregor, who misinterprets tempo changes and fails to shape the climactic scenes. (It can claim one clear superiority of casting, however: Helena Tattermuschová's bright and spirited Kristina.)

Despite these deficiencies, it makes us aware of important points. The Vienna Philharmonic's playing is not only better than that of the Prague National Theater Orchestra; it is different—and the drier, brighter tone of the Czech band is surely closer to the quality Janáček had in mind than the lush patina of the more famous

orchestra. Furthermore, as suggested, that grander Decca/London ambience tends to swallow up orchestral detail: For example, early on in the Marty/Gregor scene in Act I, a leaping wind figure with repeated notes plays an important part in the textures, but it is frequently smothered over in the new recording—you can find it if you know where to look, but it doesn't grab the ear as in the Czech performance. These points are hardly enough to tip the balance in favor of the slack and sometimes sloppy Gregor recording, but we should be aware that in some respects the London performance is stylistically off-center. The gradual dissolution of national stylistic traits in music is probably an inevitable consequence of the ease of international travel and communication, but we should not let them slip away without being conscious of the loss.

Having registered that reservation, I heartily recommend the new recording, especially to those who do not know the opera. Based on an ingenious and effective play by Karel Capek about a woman who lives for more than 300 years, its music is austere and at first frustrating in its constant reliance on sequential repetition, but the cumulative effect, topped by the final powerful surge of lyricism, is likely to take you by surprise. The London booklet in-

cludes a first-class historical essay and an introduction to the musical material by John Tyrrell, as well as a libretto with a new translation (uncredited) that reads well and makes sense (though I'm not in a position to vouch for its accuracy). D.H.

LIGETI: Melodien; Concerto for Flute, Oboe, and Orchestra*; Chamber Concerto.

Aurèle Nicolet, flute*; Heinz Holliger, oboe*; London Sinfonietta, David Atherton, cond. [James Mallinson, prod.] DECCA HEADLINE HEAD 12, \$9.98 (distributed by London Records).

György Ligeti first achieved international prominence in 1961 with his orchestral *Atmosphères*, which has since become remarkably popular for a contemporary work and has appeared frequently on concert programs. At first hearing, *Atmosphères* seemed similar to those works by Penderecki, such as the *Threnody for the Victims of Hiroshima*, that appeared at about the same time and, like the Ligeti, featured dense, slow-moving textures—"sound blocks," as they are often called—which were developed and juxtaposed in various ways. Yet the points of departure of the two composers were even then fundamentally different: Whereas Penderecki

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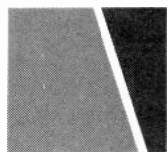
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Circle 41 on Page 79

conceived of these blocks as basically undifferentiated wholes whose individual parts were of minimal significance, Ligeti carefully built up the total texture out of numerous small components, each with some life of its own.

The difference was difficult to detect in *Atmosphères*. The larger textures were for the most part so densely composed that it was almost impossible to distinguish the contribution of individual parts to the overall effect; the elements got lost in the larger mass. Perhaps the most significant development in Ligeti's subsequent music has been a thinning out of these textures, so that the network of melodic strands—what he calls the "micropolyphony"—could become more clearly audible in its details. At the same time his music has become less exclusively chromatic, relying more and more upon small groups of pitches with discernible intervallic characteristics that function as a harmonic foundation for the polyphonic superstructure. Moreover, as a result of both of these tendencies, individual tones periodically emerge with particular emphasis, enabling one to speak of a new kind of "tonality," quite different from the traditional kind, yet unmistakable in its effect.

The three important works here illustrate these developments. Written between 1969 and 1972, all conform to the same basic compositional approach, although each is quite individual. And in all three the apparent similarity to Penderecki is revealed to have been only a surface resemblance. Indeed, these works are more in the tradition of Debussy, Bartók, and the Schoenberg of the third of the Five Pieces for Orchestra, Op. 16.

The subtle shadings of timbre, functions of the extraordinarily detailed transformations of the smallest rhythmic, dynamic, and melodic relationships, form endlessly fascinating patterns. Ligeti handles the constant interplay between various elements—some figurational, some more linear, still others basically harmonic and sustaining in character—with a master's touch. But equally telling is the way these transformations acquire formal shapes that are clear and convincing, yet unpredictable in their details. The opening of *Melodien*, for example, a one-movement work for orchestra (here presented in a version for solo string quintet), begins with a series of simultaneous rising lines in various instruments, all basically similar yet different in some particulars. The rising shape clearly controls the work's first extended gesture; but it is the subtlety of the individual motions that supplies *Melodien* with its special appeal.

The Double Concerto for Flute, Oboe, and Orchestra, the most recent of

these pieces, is the most problematic, since the music of the solo instruments is insufficiently differentiated from that of the larger ensemble. Also, the contrapuntal writing is generally less interesting than in the other two works. In contrast, the Chamber Concerto, the earliest of the three, is a marvel of virtuosic scoring, with thirteen instrumentalists treated as soloists of equal ability. Its four distinct movements together form a work of unusual accomplishment. *Melodien*, with its sensuous and luminous web of long contrapuntal lines and delicate filigree, deserves a place in the standard orchestral repertory. Despite talk to the contrary, there is complex new music being written that is well within the reach of average concert audiences.

The performances by the London Sinfonietta and soloists Aurèle Nicolet and Heinz Holliger under David Atherton's direction are, despite one or two minor lapses, faithful in both detail and spirit. Ligeti himself supplies very informative liner notes. R.P.M.

MOZART: Quartet for Oboe and Strings, in F, K. 370; Quintet for Horn and Strings, in E flat, K. 407.

Michel Piguet, oboe; Hermann Baumann, horn; Jaap Schröder, violin; Wiel Peeters and Wim ten Have, violas; Wouter Möller, cello. TELEFUNKEN 6.42173, \$9.98. Tape: 4.42173, \$9.98.

COMPARISON—Oboe Quartet: Holliger, Krebbers, et al. Phi. 9500 397

I wonder how many other old-timers were led into the paradise of Mozartean chamber music by the great Leon Goossens, the first to record the endearing oboe quartet—both acoustically, for the National Gramophonic Society, and electrically, in 1933, for English Columbia. But today I hesitate to seek out the World Records reissue for fear some of the once incomparable magic may have faded. Though I'm sure Goossens himself remains unique, I doubt that his collaborators, members of the Léner Quartet, could have approached the technical standards of the Dutch ensemble that joins Goossens' successor as oboist extraordinaire, Heinz Holliger, in their truly ideal 1977 Philips version.

Against this background and with considerable dubiety about the advantages of period instruments for Mozart's works, I can't muster much enthusiasm for the present version, with Michel Piguet and members of the Esterházy Quartet playing eighteenth-century instruments. Piguet plays very well, and I'm fascinated by the penetrating, reedy tonal qualities of his two-keyed Christophe Delusse oboe (c. 1785). But the anonymous producer has

given the oboe such prominence that the work almost becomes a concerto rather than a balanced chamber piece.

The same (by no means uncommon) miscalculation is even more egregious in the horn quintet, dominated by the big, boomy tone of Baumann's Bohemian *Inventionshorn* with E flat crook (c. 1800), and further handicapped by his rather unwieldy reading. Baumann participated in an earlier Telefunken account (6.41009, with the Strauss quartet), there presumably playing a valved instrument. But I'm sorry to admit that I haven't heard it—or any of several other more recent recordings, since I never got around to replacing the fine, if somewhat romanticized, early stereo version by John Barrows and the Fine Arts Quartet (available in a 1972 Orion reissue, 7281).

All of which leaves the new Telefunken pairing with strictly limited appeal: to period-instrument specialists. R.D.D.

MOZART: Symphonies (11). For a review, see page 61.

RAVEL: Quartet for Strings, in F— See Debussy: Quartet for Strings.

ROSSINI: Otello.

CAST:

Emilia	Nucci Condò (s)
Desdemona	Frederica von Stade (ms)
Otello	José Carreras (t)
Jago	Gianfranco Pastine (t)
Rodrigo	Salvatore Fisichella (t)
Lucio	Keith Lewis (t)
Doge/Gondolier	Alfonso Leoz (t)
Elmoro	Samuel Ramey (bs)

Ambrosian Opera Chorus, Philharmonia Orchestra, Jesús López-Cobos, cond. Philips 6769 023, \$29.94 (three discs, manual sequence). Tape: 7699 110, \$19.96 (two cassettes).

Rossini's *Otello* is a beautiful, affecting, and dramatic opera. It's not quite true to say that Verdi's greater handling of the same drama drove it from the stage; Rossini's work had started to lose its popularity well before Verdi's *Otello* appeared, in 1887. But the *canto d'azione* pioneered by Bellini and Donizetti and championed by Verdi had long before that begun to replace Rossini's more florid style as a favored medium for musical drama. It is probably true to say that, if Verdi had not composed his *Otello*, we would hear Rossini's opera more often than we do. There were two concert performances in New York in the 1950s, one with Jennie Tourel and the other with Eileen Farrell as the heroine. A few cities staged the piece in the 1960s, among them London, Rome (a production that came to

the Met), and Wexford. I last heard the opera in Philadelphia, a year ago. I've never heard it without being moved or without also reflecting on how well it's composed.

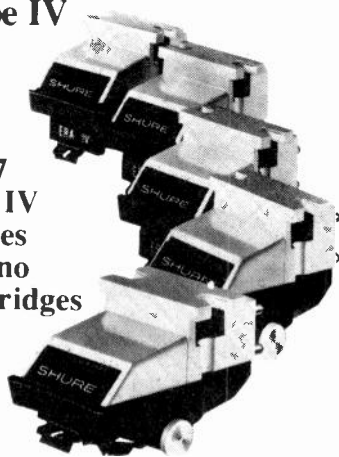
To those who don't know the opera, this Philips performance should come as a revelation. Those who do know it will probably have a different kind of revelation; in none of the theater productions mentioned above was the score anything like as well played as it is here by the Philharmonia under López-Cobos. *Otello* was the second of the nine operas, all of them serious, that Rossini composed for the San Carlo in Naples. (Strictly, *Otello* had its premiere at the Fondo and moved to the San Carlo as soon as that house, damaged by fire, was ready again.) He was sometimes accused at the time of being too learned, too "German"—another way of saying that he was not content merely to repeat the old forms and that he took a good deal of trouble with his orchestral writing. *Otello* is filled with inventions in variation form: The march that accompanies the hero's entrance and the successive strophes of Desdemona's Willow Song are just the most striking examples among many. And it is elaborately and vividly scored, with many beautiful wind solos and many touches of contrasting colors carefully applied. Desdemona's prayer—like Elisabeth's prayer in *Tannhäuser*—is accompanied by winds alone; then the strings are used to convey Otello's fury and anguish, his alternate resolve and hesitation, as he enters. (There are many signs that both Boito and Verdi knew Rossini's opera well.) All the orchestral playing is alert and colorful, and it is very well recorded.

The instrumentalists of our day are trained to a high standard; student pianists take in their stride works that nineteenth-century professionals hesitated to play in public. But very few singers today acquire the technique to sound Rossini's music with anything like fluency and accuracy. No violinist or pianist would dare to offer an audience as many smudged notes, clumsy runs, and tonal unevennesses as are heard from the tenors in this set. *Otello* is particularly tough on tenors. Four of the roles are designated for *primo tenore*. José Carreras, as Otello, can't manage his aria. There's no bright, forward, heroic flash in the timbre; fioriture are sometimes aspirated, sometimes vague. Elsewhere, the music sometimes runs too low for him to be effective in it. Charm of timbre and a natural, unaffected, all-purpose expressiveness take him part of the way, however.

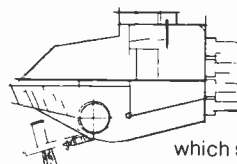
Rodrigo is a role of equal importance. Salvatore Fisichella's voice is new to me; it has an open, slightly hard ping at the top that is not disagreeable, for the focus is true. He's not as nimble as Pietro Botazzo,

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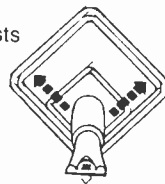


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who used to sing the role in the '60s, and he grabs awkwardly at some of the gruppetti. In the aria, he bears down on the first beats too heavily—"Ah COME MAI non SENI!"—so that the line lurches. In the Act II duet with Otello and the subsequent trio, he is too retiring; in the first cast, Davide would hardly have deferred to Nozzari in this way. Jago is a smaller role; Gianfranco Pastine overinflects his recitatives, but otherwise does the part with fair ability. The fourth *primo tenore* is the Gondoliere. He has just fifteen measures, but magical ones—a strain of Dante, drifting up from the lagoon to chime with Desdemona's sad thoughts. Alfonso Leoz sings them with feeling; and he doubles in one of the two *comprimario* tenor roles that the opera also contains. Keith Lewis sings the other freshly and well. Samuel Ramey's bass is not ideally clean or flexible enough for Elmiro's music, but there's not much of the part, and he is fairly satisfactory.

Frederica von Stade has it in her, I think, to become a remarkable Desdemona. The flaws in her performance here are less of equipment than of style and interpretation. The other day, I read a review of an anthem entitled "How lovely are thy swellings fair"; I recalled the typo as I listened to Miss von Stade. Her voice is lovely, and she can swell it most affectingly. But the music stops moving along when she sings it. She overdoes the recitatives, aiming to "express" almost every word—but with timbre and timing, not with pronunciation: Consonants almost disappear where she breaks in on the duet, in Act II, crying "Fermate! Udite!" The Willow Song goes less stickily than in the performance on her recital disc (Philips 9500 098), and

it's very beautiful in its way, but it still doesn't flow. In general, there's too much swelling and then fading, seesawing between one lovely note and another. Her principal aria, "L'error d'un'infelice," is less a line than a series of beautiful but imperfectly connected notes.

Most of her recitative drags, and this is a general fault of the set. It proceeds from a good intention—to show that recitative can mean something, that it's not just a gabble to keep the plot going between the set pieces. But instead of dramatic, purposive dialogue, we get a series of discrete exclamations—for example, in the long Act II conversation between Otello and Jago. The performers seem to have forgotten that recitative is heightened speech; that they are addressing one another in sentences whose meaning runs through the rests; and that it was only a convention to set out recitative in regular 4/4 bars. Another general, persistent fault is to close phrases with stubbed-out "blunt endings"—repeated notes—where the appoggiatura cadences of natural speech inflection are required.

The orchestral sound is the best thing about this set, and it is reason enough but not the only reason for buying it. The singers may be technically imperfect and stylistically uncertain, but they do show feeling for the music and are as good as most Rossini singers are today. The opera does come across. And so a reviewer is left with mixed feelings: gratitude that *Otello* should have been recorded and that Philips should have assembled probably as good a cast as one could hope to hear now, tempered with the "objective" realization that Rossini's music deserves far better singing still. A.P.

More on page 81

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Circle 3 on Page 79

Recent Record Releases

The following listings are excerpts from the "New Listings" section of the March Schwann Record and Tape Guide. Some listings contain a cross-reference (*) to other works on the recording. Letters in brackets refer to language used in vocal music (G, German; E, English, etc.). Cassette editions are indicated by the symbol Δ . Quadriphonic discs are indicated by a Q following the record number; digital discs are indicated by a D following the record number.

BACH, JOHANN SEBASTIAN

Chromatic Fant. & Fugue in d, Harpsichord, S.903

Tureck (piano) † Duets; Italian
Col. M-35822

Duets for Harpsichord, S.802/5

Tureck (piano) † Chromatic; Italian
Col. M-35822

French Suites (6) for Harpsichord, S.812/7

Verlet 2-Phi. 6768653

Italian Concerto in F for Harpsichord, S.971

Tureck (piano) † Chromatic; Duets
Col. M-35822

Sonatas (6) for Violin & Harpsichord, S.1014/9

Grumiaux, Jaccottet 2-Phi. 6769017

Toccatas for Harpsichord, S.910/16

Gould (piano) (S.911, 914/6)
Col. M-35831; Δ MT-35831

BARTÓK, BÉLA

Bluebeard's Castle, Op. 11

Szönyi, Szekely, Dorati, London Sym.
[Hun] † Dance; Miraculous; Wooden
3-Mer. 77012

Dance Suite

Dorati, Hungarica Phil. † Bluebeard's;
Miraculous; Wooden 3-Mer. 77012

Miraculous Mandarin (ballet)

Dorati, BBC Sym. & Cho. † Bluebeard's;
Dance; Wooden 3-Mer. 77012

Quartets (6) (complete)

Hungarian Qr 3-DG 2728011; Δ 3373011
No. 3 (1927)

Sequoia Qr † Ravel:Qr
Delos DMS-3004 (D)

Wooden Prince, Op. 13

Dorati, London Sym. † Bluebeard's;
Dance; Miraculous 3-Mer. 77012

BEETHOVEN, LUDWIG VAN

Concerto in C for Violin (fragment), K.5

Kremer, Tchakarov, London Sym. † Romances; Schubert:Konzertstück
DG 2531193; Δ 3301193

Leonore (1805) (orig. vers. of Fidelio)

Moser, Donath, Cassilly, Adam, Ridderbusch, Blomstedt, Dresden St. Op. [G]
3-Ara. 8043; Δ 9043

Romances Nos. 1,2, Violin & Orchestra, Op. 40, 50

Kremer, Tchakarov, London Sym. (Op. 40) † Vn Con. K.5; Schubert:Konzertstück DG 2531193; Δ 3301193

Sonatas (32) for Piano

No. 28 in A, Op. 101

Bishop Kovacevich † Son. 30 Phi. 9500569

No. 30 in E, Op. 109

Bishop Kovacevich † Son. 28 Phi. 9500569

Variations & Fugue in Eb, Op. 35, "Eroica"

Buchbinder † Var. Op. 34, 76, G.191
Tel. 642070; Δ 442070

Variations in c (32 var.), G.191

Buchbinder † Var. Op. 34, 35, 76
Tel. 642070; Δ 442070

Variations in D, Op. 76, for piano

Buchbinder † Var. Op. 34, 35, G.191
Tel. 642070; Δ 442070

Variations in F on an Original Theme, Op. 34

Buchbinder † Var. Op. 35, 76, G.191
Tel. 642070; Δ 442070

BELLINI, VINCENZO

Norma

Scotto, Troyanos, Giacomini, Plishka, Levine, Nat'l Phil., Ambrosian Op. Cho. [I]
3-Col. M3X-35902

BERNSTEIN, LEONARD

Fancy Free

Bernstein, Israel Phil. † Ser. DG 2531196

Serenade for Violin Solo, Strings & Percussion

Kremer, Bernstein, Israel Phil. † Fancy
DG 2531196

BIZET, GEORGES

Jeux d'enfants, Op. 22

Martinon, ORTF Orch. † Jolie; Sym.
DG 2535238; Δ 3335238

Jolie Fille de Perth:Suite

Martinon, ORTF Orch. † Jeux; Sym.
DG 2535238; Δ 3335238

Symphony No. 1 in C

Martinon, ORTF Orch. † Jeux; Jolie
DG 2535238; Δ 3335238

BLOCH, ERNEST

Sinfonia breve (1953)

Dorati, Minneapolis Sym. † McPhee;
Schuller Mer. 75116

CHOPIN, FRÉDÉRIC

Polonaises

Berman (Nos. 1-6) DG 2531094; Δ 3301094
Gilels (3) † Son. 3 DG 2531099

Sonata No. 3 in b for Piano, Op. 58

Gilels † Polonaises DG 2531099

CLÉRAMBAULT, LOUIS NICOLAS

La Musette (Cantata)

Monoyios, Richman, Concert Royal [F] †
Marais; Rameau:L'Impatience; Pièces
en concert None. 71371

DEBUSSY, CLAUDE

Fantaisie for Piano & Orchestra

Sonata No. 3 in g for Violin and Piano
Zukerman, Neikrug † Fauré:Berceuse; Vn
Son. Col. M-35179

DUKE, JOHN (1899-

Songs

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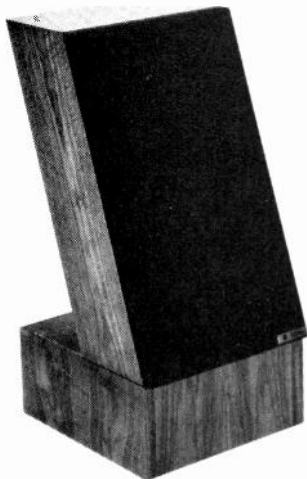
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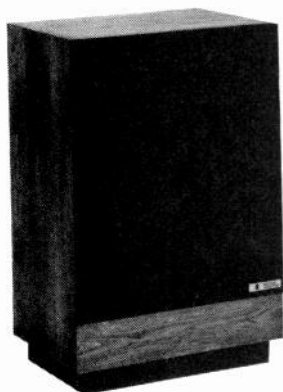
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Circle 83 on Page 79

E2

Bogard, w. Duke: 5 Songs for Soprano (Teasdale); Stopping by Woods on a Snowy Evening (Frost); 6 Poems by Emily Dickinson for Soprano; 4 Poems by Emily Dickinson; 4 Chinese Love Lyrics for Soprano; 4 Poems by e.e. cummings
Cam. 2776

EPSTEIN, DAVID

Night Voices, for Narrator, Orch. & Cho. (1974)

J. Bookspan, Epstein, M.I.T. Sym., Boston Archdiocesan Boys Choir [E] † Walton: Facade
Can. 31116

FAURÉ, GABRIEL

Berceuse for Violin & Piano, Op. 16

Zukerman, Neikrug † Vn Son.; Debussy: Son. 3
Col. M-35179

Sonata in A for Violin & Piano, Op. 13

Zukerman, Neikrug † Berceuse; Debussy: Son. 3
Col. M-35179

FRANCK, CÉSAR

Sonata in A for Violin & Piano

Oliveira, Feldman † Saint-Saëns: Vn Son. 1
Col. MX-35829

GILBERT, WM. S. & SULLIVAN, SIR ARTHUR

H.M.S. Pinafore

Sargent, D'Oyly Carte Op. Co. † Trial
2-Ara. 8052; /9052

Trial by Jury

Sargent, D'Oyly Carte Op. Co. † Pinafore
2-Ara. 8052; /9052

GLAZUNOV, ALEXANDER

The King of the Jews (incidental music), Op. 95 (1914)

Köhler, Stuttgart Phil. Turn. 34739(Q)

HAYDN, (FRANZ) JOSEPH

Creation (oratorio)

Harper, Tear, Shirley-Quirk, Willcocks, St. Martin's Acad., King's Coll. Cho. [E]
2-Ara. 8039; /9039

Quartets (82)

Amadeus Qr (Op. 71, 74) 3-DG 2709090

Symphony No. 94 in G, "Surprise"

Previn, Pittsburgh Sym. † Sym. 104
Ang. SZ-37575

Symphony No. 104 in D, "London"

Previn, Pittsburgh Sym. † Sym. 94
Ang. SZ-37575

Trios (piano) (31)

Beaux Arts Trio (H.XV, Nos. C1, 41)
Phi. 9500658

MARAIS, MARIN

Suites for Viola da gamba & Harpsichord

Richman, Concert Royal (No. 2 in D) † Clérambault; Rameau: L'Impatience; Pièces en concert
None. 71371

MARTINO, DONALD

Triple Concerto for Clarinet, Bass Clarinet, Contrabass Clarinet & Chamber Orchestra (1977)

Vendra, Smylie, Thimmig, Sollberger, Gp for Contemp. Music † Babbitt
None. 71372

McPHEE, COLIN

Tabuh-Tabuhan (Toccatto for Orchestra) (1936)

HIGH FIDELITY

Hanson, Eastman-Rochester Orch. † Bloch: Sinf.; Schuller
Mer. 75116

MOZART, WOLFGANG AMADEUS

Concerti (25) for Piano & Orchestra

No. 14 in Eb, K.449

Vasary, Berlin Phil. † Con. 26
DG 2531207; /3301207

No. 26 in D, K.537, "Coronation"

Vasary, Berlin Phil. † Con. 14
DG 2531207; /3301207

Idomeneo, Re di Creta, K.366

Rothenberger, Moser, Gedda, Büchner, Adam, Schmidt-Isserstedt, Dresden St. Op. [I]
4-Ara. 8054; /9054

POULENC, FRANCIS

Trio for Oboe, Bassoon, & Piano

Still, Turkovic, Perry † Saint-Saëns: Bsn Son.; Schumann: Romances; Tansman
Tel. 642081

PUCCINI, GIACOMO

Suor Angelica

Sutherland, Ludwig, Buchanan, Bonyngne, Nat'l Phil. [I]
Lon. 1173; /5-1173

RACHMANINOFF, SERGEI

Symphony No. 2 in c, Op. 27

Kletzki, Orch. Suisse Romande
Lon. STS-15500

RAMEAU, JEAN PHILIPPE

L'Impatience (cantata)

Monoyios, Richman, Concert Royal [F] † Pièces en concert; Clérambault; Marais
None. 71371

Pièces de clavecin en concert

Richman, Concert Royal (No. 5) † L'Impatience; Clérambault; Marais
None. 71371

RAVEL, MAURICE

Daphnis et Chloé (complete ballet)

Mata, Dallas Sym. & Cho.
RCA ARC1-3458 (D)

Quartet in F

Sequoia Qr † Bartók: Qr 3
Delos DMS-3004 (D)

ROSSINI, GIOACCHINO

The Barber of Seville

D'Angelo, Monti, Capecchi, Tadeo, Bartolletti, Bavarian Radio Sym. & Cho. [I]
3-DG 2728005; /3373005

Overtures

Serafin, Rome Op. Orch. (Gazza Ladra; Scala di Seta; William Tell; Barber of Seville; Semiramide)
DG 2535365; /3335365

RUDHYAR, DANE

Advent; Crisis and Overcoming (string quartets)

Kronos Qr
CRI 418

SAINT-SAËNS, CAMILLE

Sonata for Bassoon & Piano

Turkovic, Perry † Poulenc: Trio; Schumann: Romances; Tansman Tel. 642081
Sonata No. 1 in d for Violin, Op. 75

Oliveira, Feldman † Franck: Son.
Col. MX-35829

SCHUBERT, FRANZ

Fantasia in C for Violin & Piano, D.934

Luca, Kalichstein † Rondo; Sonata D.384 None. 71370
Konzerstück in D for Violin & Orchestra, D.345; Rondo in A for Violin & Strings, D.438; Polonaise in Bb, D.530
 Kremer, Tchakarov, London Sym. † Bee-thoven: Vn Con. K.5; Romances DG 2531193; /3301193
Overtures
 Vaughan, Naples Orch. (Italian Style, in C & D) † Sym. 1-4; Zauberharfe 3-Ara. 8045; /9045

Quartets
 No. 15 in G, Op. 161, D.887
 Juilliard Qr Col. M-35827; /MT-35827
Quintet in C, Op. 163, D.956
 LaSalle Qr, Harrell DG 2531209
Rondo brillant in b for Violin & Piano, Op. 70

Luca, Kalichstein † Fant. D.934; Sonata D.384 None. 71370
Sonatas (3) for Violin & Piano, Op. 137, D.384, 385, 408
 Luca, Kalichstein (No. 1) † Fant. D.934; Rondo None. 71370
Symphonies (Nos. 1-4)
 Vaughan, Naples Orch. † Over.; Zauberharfe 3-Ara. 8045; /9045

Symphony No. 3 in D, D.200
 C. Kleiber, Vienna Phil. † Sym. 8 DG 2531124; /3301124
 Münchinger, Vienna Phil. † Sym. 6 Lon. STS-15499
Symphony No. 6 in C, "Little", D.589
 Münchinger, Vienna Phil. † Sym. 3 Lon. STS-15499
Symphony No. 8 in b, "Unfinished", D.759
 C. Kleiber, Vienna Phil. † Sym. 3 DG 2531124; /3301124
Die Zauberharfe, D.644 (Inc. music)
 Vaughan, Naples Orch. † Over.; Sym. 1-4 3-Ara. 8045; /9045

SCHULLER, GUNTHER
Seven Studies on Themes of Paul Klee (1959)
 Dorati, Minneapolis Sym. † Bloch; Sinf.; McPhee Mer. 75116

SCHUMANN, ROBERT
Carnaval, Op. 9
 Davidovich † Humoreske Phi. 9500667; /7300765
Fantasia in C, Op. 17
 Anda † Sym. Etudes DG 2535364; /3335364
Humoreske, Op. 20
 Davidovich † Carnaval Phi. 9500667; /7300765
Romances (3) for Oboe, Op. 94
 Still, Perry † Poulenc; Trio; Saint-Saëns: Bsn Son.; Tansman Tel. 642081
Symphonic Etudes, Op. 13
 Anda † Fant. Op. 17 DG 2535364; /3335364

SIEGMEISTER, ELIE
Song Cycles: Madam to You (1964); The Face of War (1966); String Quartet

No. 3 (1973)
 Hinds, Mandel; Primavera Qr CRI 416
STRAUSS, RICHARD
Die ägyptische Helena, Op. 75 (1924-27)
 Jones, Hendricks, Finnilä, White, Kastu, Dorati, Detroit Sym. [G] 3-Lon. 13135
Daphne, Op. 82 (1938)
 Gueden, King, Wunderlich, Schoeffler, Böhm, Vienna Sym. [G] 2-DG 2726090; /3372090
Songs
 Eberley [G]: Heimliche Aufforderung; Be-freit; Freundliche Vision; 3 Lieder der

Ophelia; Schlechtes Wetter; Breit' über mein Haupt; Ständchen; Ich schwebte; Nichts; Wiegenlied; Die Zeitlose; Wozu noch, Mädchen; Am Ufer; Wie sollten wir geheim sie halten Eb-Sko 1005
STRAVINSKY, IGOR
Petrouchka: 3 Scenes
 Ránki † Piano Tel. 642358; /442358
Piano Music
 Ránki (4): Sonata (1924); Piano Rag; Tango; Serenade in A † Petrouchka Tel. 642358; /442358
TANSMAN, ALEXANDRE

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Circle 84 on Page 79

Sonatine for Bassoon & Piano

Turkovic, Perry † Poulenc:Trio; Saint-Saëns:Bsn Son.; Schumann:Romances
Tel. 642081

TCHAIKOVSKY, PIOTR ILYICH

Concerto No. 1 in b \flat for Piano & Orch.,
Op. 23

Argerich, Dutoit, Royal Phil.

DG 2535295; /3335295

Arrau, Davis, Boston Sym.

Phi. 9500695; /7300783

Sleeping Beauty, Op. 66 (complete ballet)

Ansermet, Orch. Suisse Romande

3-Lon. STS-15496/8

Symphony No. 3 in D, Op. 29, "Polish"

Mehta, LA Phil. Lon. 7154

Symphony No. 4 in f, Op. 36

Ashkenazy, Philharmonia Orch.

Lon. 7144; /5-7144

Symphony No. 6 in b, Op. 74, "Pathétique"

Böhm, London Sym.

DG 2531212; /3301212

WALTON, WILLIAM

Façade

J. Bookspan, Epstein, Ens. [E] † Epstein

Can. 31116

WEISGALL, HUGO

The Golden Peacock (7 Popular Songs from
the Yiddish) (1960; 1976); Transla-
tions (song cycle) (1971-2)

Raskin, w. Ritt (piano) [Yi,E] CRI 417

WOLF, HUGO

Italienisches Liederbuch

Ludwig, Fischer-Dieskau, w. Barenboim

[G] 2-DG 2707114

ZEMLINSKY, ALEXANDER VON

(1871-1942)

Quartet No. 2, Op. 15 (1915)

LaSalle Qr DG 2530892

ELECTRONIC MUSIC

Op. One 47—CRESHEVSKY: Broadcast
(1973); Great Performances, for Clarinet,
Bassoon & Tape—Shelden, Hindell; HOWE:
Third Study in Timbre (1970-73); Canons 4
(1974)

COLLECTIONS

Anthologies

Greatest Hits of 1721—Kapp, Philharmonia
Virtuosi of New York: Bach:Jesu, Joy of
Man's Desiring; Sheep May Safely
Graze; Suite No. 2 for Orchestra—Badi-
nerie; Corelli:Christmas Concerto—Pas-
torale; Marcello:Oboe Concerto—Ada-
gio; Vivaldi:Mandolin Concerto—Lar-
go; 2-Trumpet Concerto—Allegro; Four
Seasons, Spring—Largo; Handel:Water
Music Suite No. 1—Allegro; Martini:
Plaisir d'Amour; Clarke:Trumpet Vol-
untary Col. M-35821

Barenboim, Chicago Sym.—German Over-
tures: Mozart:Marriage of Figaro; Weber:
Oberon; Invitation to the Dance; Schu-
mann:Manfred; Mendelssohn:Midsummer
Night's Dream DG 2531215; /3301215

Galway, James—Song of the Seashore &
Other Melodies of Japan
RCA ARL1-3534; /ARK1-3534

Piano

Rosenberger, Carol—"Water Music" of the
Impressionists: Liszt:Les Jeux d'eaux à la
Villa d'Este; Griffes:The Fountain of the
Acqua Paola; Ravel:Jeux d'eau; Ondine;
Debussy:La Cathédrale engloutie; Jar-
dins sous la pluie; Reflets dans l'eau;
Poissons d'or; Ondine

Delos DMS-3006 (D)

Vocal

Jerusalem, Siegfried—Operatic Arias: Wag-
ner:Meistersinger—Morgenlich leuch-
tend; Lohengrin—In fernem Land; Mein
lieber Schwan!; Tchaikovsky:Eugen On-
egin—Wohin seid ihr entschwenden;
Mozart:Zauberflöte—Dies Bildnis ist be-
zaubernd schön; Weber:Oberon—Ja,
was auch rings umher; Vater, hör' mich
flehen; Smetana:Bartered Bride—Wart'
nur, wart'; Flotow:Alessandro Stradel-
la—Jungfrau Maria; Meyerbeer:L'Afri-
caine—Land so wunderbar

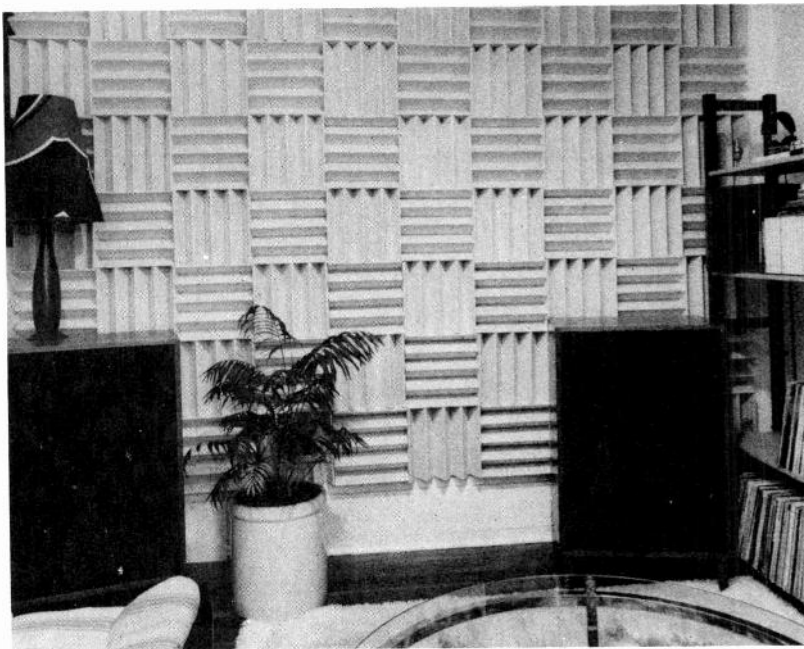
Col. M-35830; /MT-35830

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SCHUMANN: Fantasiestücke, Op. 12; Fantasy in C, Op. 17.

Martha Argerich, piano. [Jurg Grand, prod.] COLUMBIA M 35168, \$8.98.

SCHUMANN: Kinderszenen, Op. 15; Fantasy in C, Op. 17; Arabeske, Op. 18.

Daniel Barenboim, piano. [Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2531 089, \$9.98. Tape: 3301 089, \$9.98 (cassette).

SCHUMANN: Carnaval, Op. 9; Faschingsschwank aus Wien, Op. 26.

Daniel Barenboim, piano. [Günther Breest, prod.] DEUTSCHE GRAMMOPHON 2531 090, \$9.98. Tape: 3301 090, \$9.98 (cassette).

SCHUMANN: Fantasy in C, Op. 17; Arabeske, Op. 18.

Youri Egorov, piano. [Klaas A. Posthuma, prod.] PETERS INTERNATIONAL PLE 122, \$7.98. Tape: PCE 122, \$7.98 (cassette).

SCHUMANN: Kreisleriana, Op. 16; Noveletten, Op. 21: No. 1, in F; No. 8, in F sharp minor.

Youri Egorov, piano. [Klaas A. Posthuma, prod.] PETERS INTERNATIONAL PLE 113, \$7.98.

SCHUMANN: Carnaval, Op. 9; Humoreske, Op. 20.

Bella Davidovich, piano. PHILIPS 9500 667, \$9.98. Tape: 7300 765, \$9.98 (cassette).

SCHUMANN: Intermezzos, Op. 4; Fantasiestücke, Op. 12.

Imre Rohmann, piano. [Attila Apró, prod.] HUNGAROTON SLPX 11799, \$8.98.

SCHUMANN: Kreisleriana, Op. 16. BRAHMS: Intermezzos (3), Op. 119.

L Ludwig Olshansky, piano. [Marc Aubort and Joanna Nickrenz, prod.] MONITOR MCS 2160, \$4.98.

SCHUMANN: Fantasiestücke, Op. 12; Sonata for Piano, in G minor, Op. 22.

Susan Starr, piano. [Albert L. Borokow Jr., prod.] ORION ORS 77284, \$7.98.

SCHUMANN: Fantasy in C, Op. 17; Noveletten, Op. 21: No. 1, in F; No. 2, in D.

Arthur Rubinstein, piano. [Max Wilcox, prod.] RCA RED SEAL ARL 1-3427, \$8.98. Tape: ARK 1-3427, \$8.98 (cassette).

If anyone still questions Schumann's popularity as a piano composer, he has only to consider this unruly assemblage. Apart from Rubinstein's, all are new recordings, and they are joined in the catalog by recent reissues as well (Anda's C major Fantasy and *Symphonic Etudes*, DG Privilege 2535 364; Eschenbach's *Kinderszenen*, *Waldszenen*, intermezzos, and *Abegg Variations*, DG Privilege 2535 224).

Martha Argerich's name comes as a surprise on a Columbia release, but the Argentinian virtuoso has not shifted her contractual allegiance away from Deutsche Grammophon; she made this recording for the Italian Ricordi label—a one-shot deal, I am told—and Columbia has licensed it for sale in other countries. Argerich seems to

have a Midas touch. Even where she is not at her very best—the first several *Fantasiestücke* are a bit fast and glib; parts of the fantasy are slightly detached and perfunctory and even a bit cavalier technically—the sheer naturalness of the pianism and the wingedness of the musicianship carry the day. She seems more sympathetic to the short pieces than to the larger fantasy, which requires tension and grandeur, but there is much in both performances that is revealing. The reproduction is at a low level, and I suspect that Columbia's pro-

cessing does not do full justice to the nuances of the master tape. Still, the sound is serviceable.

Daniel Barenboim, fresh from his traversal of Schumann's orchestral music with the Chicago Symphony (DG 2709 075), shows that he can be as willful and variable at the keyboard as on the podium. When he is at his considerable best, as in the *Kinderszenen* and *Faschingsschwank*, his musicianly interpretations are refreshing. His *Kinderszenen*, in particular, is direct, uncluttered, full of soundly considered detail,



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and devoid of treacle. While he plays each of the vignettes with classical cogency and succinctness, he (like Schnabel) also manages to make the various components work as a cycle, and the prevailing robustness is attractive. *Faschingsschwank* gets a similarly affectionate, propulsive performance, though its sonority is understandably weightier and less intimate.

In the fantasy, as in the central movements of the C major Symphony, Barenboim's brusquer qualities come unattractively to the fore. Many of his interpretive points are intellectually defensible, usually derived from either the printed page or the "tradition" of prior artists; but the sensibilities of Barenboim the musician are not nearly so persuasive as the workings of Barenboim the logician. His tone is oppressive and opaque, and his interpolated ritards and Luftpausen have a certain belligerent crassness. (I am reminded unpleasantly of his manhandling sforzato accents in the symphony's second movement trio sections and his graceless, unsubtle Adagio in the same work.) His *Carnaval* has a few exemplary details (the beautifully sturdy, rhythmic "Arlequin") and some that are at least thought-provoking (the repeat of both sections in the da capo of "Valse allemande"); but on the whole, it and, to a lesser degree, his *Arabesque* are depressing and shallow. Technically, the pianism is clean—more than could be said of much of his work ten years ago—yet a prevailing percussive drabness robs the music of its tonal allure.

The first release of the much-heralded Soviet émigré Yuri Egorov (Peters International PLE 121, May 1979) was somewhat disappointing; recorded live at a Carnegie Hall appearance, the young pianist sounded understandably intimidated by the dual challenge of having to live up to the standard he set at his Tully Hall debut six months earlier and of having to produce a concert tape that could withstand the scrutiny of repeated hearings. But in these imposing performances he realizes a full quota of ardor and poetry and integrates them into an Olympian, symmetrical progression. The music unfolds imperturbably, with perfect timing and wonderful plasticity of tone, and no detail sounds either skimmed or dwelt upon to the detriment of the overall musical plan. Only the greatest stylists possess comparable breadth of design and aesthetic sensibilities.

The *Arabesque* is somewhat more epic than usual, with such details as the forte upbeats of the middle section given a supercharged emphasis that somehow escapes sounding aggressive. And, for all the scope and dynamic range, the quintessential intimacy is not slighted. The fantasy, too, gets a dream of a performance:

Whereas Richter's and Horowitz' recordings are finicky and detail-conscious, Egorov, a colorist of exceptional ability, subordinates all the spasmodic jolts to a long-range dynamism (but without losing vitality, as Pollini's slightly denatured reading does). Egorov negotiates the celebrated skips at the end of the march with awesome aplomb—keyboard mastery reminiscent of Rachmaninoff's in Schumann's *Carnaval*! The low-key, yearning third movement is a grand summation of what has gone before. Rarely, if ever, have I encountered a more affecting (and less affected) C major Fantasy. The *Kreisleriana* and *Noveletten* are equally commendable, and Peters' EMI-derived sound has spacious solidity.

Bella Davidovich also gets gorgeous sound for her *Humoreske* and *Carnaval*, and on the whole, these are more interestingly played than her Beethoven and Chopin (Philips 9500 665/6, January). The massiveness and deliberation with which she opens *Carnaval* augur well, and her interpretation is generally clean, powerful, and efficient. But why must she use so much arm weight? And why must she dawdle so in the introspective middle section of "Reconnaissance"? The *Humoreske* is steady and ingratiatingly lyrical. Though both performances are idiomatic, they are a trifle prim and orthodox and do not eclipse memories of Arrau, Horowitz, Richter, and Yves Nat in the *Humoreske* or Rubinstein, Hess, Gieseking, and—above all—Rachmaninoff in *Carnaval*.

The young Hungarian Imre Rohmann turns in excellent, musicianly accounts of the rarely heard Op. 4 Intermezzos and the *Fantasiestücke*. He paces with convincing rigor and shapes with stringent sensibility. His *Fantasiestücke*, somewhat broader than Argerich's, are stylistically akin to Perahia's (Columbia M 32299); they have shape, lucidity, and poetry allied to excellent virtuosity. Hungaroton's reproduction, while still close, is less boxy than the piano sound that label produced a few years ago. This is a fine disc, particularly valuable for the strong rendering of Op. 4.

Ludwig Olshansky's performance of the *Kreisleriana* and the intermezzos from Brahms's Op. 119 can be passed over quickly: His playing, though never really bad, is beset with eccentricities and blotchy articulation. There are much better performances of both works available.

Susan Starr is a brilliant technician capable of impressive digital clarity in "Fabel," "Traumeswirren," and the scurrying outer movements of the G minor Sonata, and her playing would be first-rate if it weren't so inescapably prosaic. What with all the cautious little adjustments and hesitations (especially in "Aufschwung" and "Des Abends") and a certain percussiveness, the music ends up sounding monochromatic and earthbound. Orion's sound, bas-

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ically good, is a bit one-dimensional.

Arthur Rubinstein's 1965 recording of the C major Fantasy also disappoints. One can certainly revel in his lush, solid tone, and there are many felicities of texture and craft that are sure signs of a great pianist. But, as with other Rubinstein performances from the same period—Schubert's *Wanderer* Fantasy and B flat Sonata, Liszt's B minor Sonata, and, to a lesser degree, Chopin's waltzes—the fantasy is rather bland, and lacks kineticism, sounding soporific and dynamically flat. The *Noctellets*, previously released on LSC 2997 with the piano concerto, are far more vigorous, and their excellent sound has been opened out still more on this beautifully engineered disc. H.G.

TANEYEV: Oresteia.

CAST:

Cassandra	Nelly Tkatchenko (s)
Electra	Tamara Shimko (s)
Pallas Athene	Ludmilla Ganestova (s)
Clytemnestra	Lydia Galushkina (a)
Orestes	Ivan Dubrovin (t)
Aegisthus	Anatoly Bokov (b)
Apollo	Arkady Savtchenko (b)
Agamemnon	Victor Tchernobayev (bs)

Watchman/Judge of the Areopagus
Stanislav Frolov (bs)
Slave
Mikhail Pushkaryev (bs)

Chorus and Orchestra of the Belorussian State Opera and Ballet Theater, Tatyana Kolomizeva, cond. DEUTSCHE GRAMMOPHON 2709 097, \$29.94 (three discs, manual sequence).

If I sing some tune—
Since music's the one cure
prescribed for heartsickness—
Why, then I weep, to think how
changed this house is now
From splendour of old days.

Aeschylus, *Agamemnon*: Watchman's Soliloquy (Vellacott trans.)

It has long seemed an impossible dream—a chance to hear the truly legendary magnum opus by an extraordinary composer condemned to near-obscurity in this country despite near-canonization in his native Russia. But here it is at last, not only exhumed from the graveyard of music history, but restored to electrifying life.

For all the formidable production problems involved, Taneyev's operatic setting of the earliest and greatest Greek-tragedy trilogy, the *Oresteia* of Aeschylus, was

well received at its St. Petersburg premiere, October 29, 1895. Although more discussed than performed thereafter, it has in recent years become a specialty of the Belorussian State Opera and Ballet Theater (Minsk), which first revived it in 1963 and recorded the present performance for Melodiya in 1966. Like many another magnum opus, it proves, in Deutsche Grammophon's invaluable reissue, to be a highly uneven masterpiece, but a true masterpiece nevertheless—an uncommonly original, grandly impressive musical evocation of the tragic consequences of "man's rash heart, his stubborn will,/And woman's desperate love and hate."

Nothing less could be expected from so uncommon a genius as Sergei Ivanovitch Taneyev (1856–1915), at once the most intellectually gifted and historically minded of Russian musicians, an incomparable teacher (both in person and through his treatises on invertible counterpoint and canon) of a whole generation of outstanding composers. Not even Nadia Boulanger could claim a student galaxy outshining the likes of Scriabin, Rachmaninoff, Glière, Gretchaninov, Medtner, Miaskovsky, and (more informally) Prokofiev. The accusation of creative ultraconservatism, even cerebralism—not unlike that

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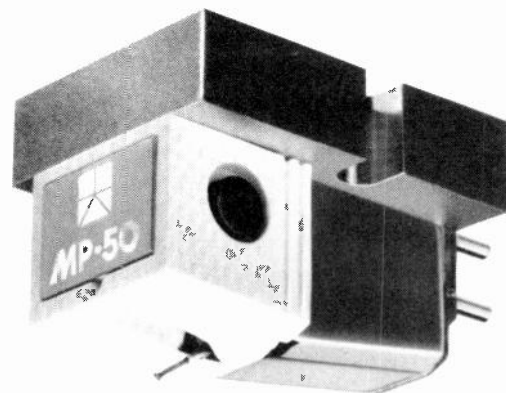
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leveled at Bach and Brahms—is a poor excuse for the near-complete neglect of Taneyev's music in this country, especially since a considerable number of imported Melodiyas have become accessible to testify to the breadth, variety, and exceptional fascination of his works. Yet the lovely choral program released here in 1971 by Angel soon was deleted; and only the distinctive cantata/symphony coupling that made up one of the last ABC Classics/Melodiya releases (AY 67043, June 1979) is now available from MCA Records.

It's typical of the range of Taneyev's culture and of his reluctance to be limited to native nationalism that he should be the first Russian to join the many Western composers who have gone to the very roots of drama for subject matter. But his approach to Greek tragedy has surprisingly few characteristics in common with either of the best-known operatic examples: Gluck's *Iphigénie en Aulide* and Richard Strauss's *Elektra*, both of which feature some of the same characters and events. And where the librettos prepared for Gluck by Du Roullet (after Racine) and for Strauss by Hofmannsthal were based, respectively, on Euripides' and Sophocles' treatments of the Homeric myths, Taneyev sent his librettist, A. Venkster, back to the earliest (458 B.C.) dramatic treatment by the eldest of the three great Greek pioneers, Aeschylus (525–456 B.C.).

Several other composers have also based music on the Aeschylean *Oresteia*, but the 1902 opera by one of the most notable, Felix Weingartner, seems to have disappeared without a trace. Only Milhaud's 1913–22 incidental music (with French text by Paul Claudel) has been represented in part on records, with Bernstein's 1963 *Chœphores* still in print (Columbia Special Products AMS 6396).

Taneyev's *Oresteia*, composed over the years 1887–94, follows Aeschylus quite closely in celebrating mankind's rite of passage from chthonian darkness to enlightenment. But the opera compresses into three quasi-acts the original separate plays, *Agamemnon*, *The Choephoroi* or *The Libation-Bearers*, and *The Eumenides*—the classical thesis/antithesis/synthesis trilogy. DG's trilingual booklet comprises an informative introduction by Knut Franke and, in lieu of a complete libretto, a detailed synopsis of the "story" and its musical treatment in thirty linked sections. The booklet gives no hint of performance cuts (to the contrary, Jane Wiebel's English translation calls this a "complete recording," though Franke's German makes no such claim), but the sixth disc-side label reveals the omission of Nos. 27 (*Orestes and Chorus*) and 28 (*Procession of the Areopagites*), which together amount to only five pages out of the Belaiev vocal-

score total of 333. (Lacking a copy of that score for home use, I am unable to determine whether there are further cuts within any of the selections.)

The lack of a complete text is a severe handicap in following the longer solos and duos. And while the synopsis is a considerable help, a still better one is an English translation of the Aeschylean dramas themselves. There are several paperback editions; the only one I have used and can recommend is *Aeschylus: The Oresteian Trilogy*, translated and introduced by Philip Vellacott (Penguin Classics, 1956, \$1.95). Connoisseurs bent on deeper study are referred to the extremely handsome hardcover *Aeschylus: The Oresteia*, translated by Robert Fagles (Viking, 1975, \$15). Its immensely, if sometimes pretentiously, erudite introductory study and notes by Fagles and W. B. Stanford provocatively explore the incalculable extent to which the work's mythic symbolism, imagery, archetypes, and anthropologies have reverberated down the centuries and the endless fascinations they have held for creative artists as well as literary, historical, and psychological exegetes.

The Belorussian company's performance is uninhibitedly fervent; the obviously well-drilled chorus and orchestra are more tautly controlled by conductor Kolomizeva than the highly emotional yet dramatically persuasive soloists. In the impressively powerful if often coarse sonics, the soloists are spotlighted with miking that is sometimes cruelly close. While I'd prefer a balance that brings the orchestra more to the fore, instrumental details are fortunately not obscured. One just has to listen more attentively—and is well rewarded for doing so: Taneyev's inventiveness and mastery of intricate textures are manifest not only in orchestral passages, but in his accompaniments as well.

The decisive response of many American listeners may be determined by their adverse reaction to the quintessentially Russian singing. The magnetic attractions of the soloists' hypnotic, however hectic, acting may not overcome the violent aural repulsion sure to be experienced by many nonspecialists in opera (and especially Russian opera). For to a lesser or (mostly) greater degree, all the solo voices are afflicted by overresonance (in the men) or razor-edged shrillness (in the women) and practically every symptom of the chronic maladies diagnosed by the British voice-pathologist F. C. Field-Hyde in his treatise on *Vocal Vibrato, Tremolo, and Judder* (Oxford University Press, 1946). ("Judder," should that term's meaning not be self-evident, is the British motorist's description of a car's oscillatory malfunctioning that an American driver would call "shimmy.")

To my own perhaps overtender ears, the true Heldenenor of Dubrovín's Orestes is the most readily tolerable, the garish sopranos of Shímko's Electra and Ganestova's Pallas Athene the least, while the vocal aggravations of the other singers fall variously between these extremes. But even listeners who suffer most acutely as a result of such strictly vocal aberrations (undoubtedly some are entirely impervious) will likely ignore their discomfort in the irresistible dramatic grip of the best role-enactments—especially Galushkina's superb Clytemnestra.

The outstanding musico-dramatic moments (including whole selections) not only compensate for the major executant and minor creative weaknesses, but irrefutably justify the fabulous reputations of Taneyev and his opera. Quite unforgettable are: the arrestingly virile orchestral introduction and well-nigh Mussorgskian Watchman's Soliloquy (*Agamemnon*, No. 1); Cassandra's long prophecy-arioso with oboe obbligato, chorus, and Agamemnon's off-stage death cries (No. 8; a scene worthy of concert exploitation by a Flagstad or a Nilsson); the night-scene of Clytemnestra's guilty ghost-ridden terrors (*Choephoroi*, No. 11); Orestes' brooding over the tomb of his slain father and then watching from a distance as his sister Electra and her attendants bring grave-offerings (Nos. 14 and 15); the orchestral storm-entr'acte and Orestes' pursuit by the Furies (*Eumenides*, No. 23); the superbly evocative entr'acte depicting Apollo's temple in Delphi (No. 24; an ideal excerpt for orchestral presentation in concert); and the last part of No. 30, the finale of the entire opera, with Orestes' and the Athenians' hymn of thanksgiving to Pallas Athene and the solemn procession from the Acropolis to the Parthenon: "Thus God and Fate are reconciled."

It's superfluous to stress that this album is essential for every specialist in opera and Russian music. But for others—even those who share my abhorrence of its sheerly vocal acerbities and judders—it holds endless fascinations, inexhaustible chills and thrills. And by no means its least significant rewards are one's enhanced appreciation of the remarkable genius of Taneyev and its illumination of the granddeurs of ancient Grecian mythology and drama in general and of Aeschylus' trilogy in particular. R.D.D.

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flat, RV 548.

VIVALDI: The Four Seasons, Op. 8, Nos. 1-4.

Simon Standage, violin; English Concert, Trevor Pinnock, harpsichord and cond. [Simon Lawman, prod.] VANGUARD VSD 71257, \$7.98.

COMPARISON—Op. 8 complete: Harnoncourt/Vienna Con. Musicus Tel. 26.35386

As part of Philips' gargantuan *Edizione Vivaldi*, begun in 1978 to commemorate the tercentenary of the incredibly prolific Red Priest's birth (some ten boxes comprising forty-eight discs have been announced overseas), Heinz Holliger and I Musici have been busily recording the oboe concertos. There are a lot of them: twenty for solo oboe, three for two oboes, two for oboe and violin, one for oboe and bassoon, and countless others for three or more soloists including oboe. The present release is the third (following Philips 9500 044 and 9500 299) in what promises to be a lengthy series.

The five concertos here are admirably varied. Vivaldi's own arrangement of one of his many bassoon concertos, the rhapsodic RV 448, is relatively familiar, as is the cheerfully quirky RV 449—one of the two Op. 8 concertos in which the usual solo violin part may preferably be given to the oboe. The other three are new to me. The fleetly whirling RV 456 emanates from a collection published by Walsh in London around 1728 and is presumed authentic. Both the four-movement RV 543 and the sometimes jaunty, sometimes haunting RV 548 cofeature a concertante solo violin, deftly played here by Pina Carmirelli.

The prime appeal here is shared by the bewitching music itself and Holliger's truly spellbinding playing. He inspires I Musici to some of its finest performances, and for full measure, the brightly vivid recording and tonal balances are well-nigh ideal in both disc and cassette editions. The former, however, is modulated at a level that will demand considerable reduction to suit most tastes.

The present nth recorded version of *The Four Seasons* (not entirely new, since it has been circulating for a couple of years in the original British CRD edition) is not directly competitive with most others. As one of the rare recorded performances featuring period or replica instruments, it is the chief challenger to the highly controversial Harnoncourt version included in the complete set of Op. 8, *Il Cimento dell'armonia e dell'invenzione* (September 1978).

But single-disc availability is only one of the Vanguard release's attractions. Foremost is the nature of the performance—generally straightforward and taste-

fully restrained, yet with infectious relish. These qualities, admirable in themselves, are given still greater weight by comparison with the highly idiosyncratic reading of the Harnoncourts, violinist Alice and conductor Nikolaus. Tempos and dynamics differ markedly: The Harnoncourts often play much faster, sometimes more vigorously, and there are times—in the entire *Autumn Concerto*, for example—when the two ensembles scarcely seem to be playing the same music.

Most listeners seeking a period-instrument *Seasons* will probably find Vanguard's easier to accept. Yet, much as I admire it, I'm far more stimulated by the reckless, even sensational, Harnoncourt dramatizations. And while the 1976 CRD recording is admirably bright and open (with some sharp edges in the high end), the Vanguard review copy was noisy. Still, if you're not yet ready to be galvanically jolted by the Harnoncourts, and you crave a change from slicker modern-instrument recordings, Standage and Pinnock offer a rewarding alternative. R.D.D.

WAGNER: Siegfried Idyll—See Bruckner: Symphony No. 7.

Recitals and Miscellany

CHAMBER WORKS BY WOMEN COMPOSERS.

Joseph Roche*† and Robert Zelnick*, violins; Tamas Strasser, viola*; Camilla Heller, cello*; Paul Freed, piano*; Macalester Trio**. [Dennis D. Rooney and Russell Borud, prod.] Vox SVBX 5112, \$13.98 (three discs).

MENDELSSOHN-HENSEL: Trio for Piano, Violin, and Cello, in D minor, Op. 11**. CHAMINADE: Trio for Piano, Violin, and Cello, No. 1, in G minor, Op. 11**. BEACH: Trio for Piano, Violin, and Cello, Op. 150**. C. SCHUMANN: Trio for Piano, Violin, and Cello, in G minor, Op. 17**. CARREÑO: Quartet for Strings, in B minor*. TAILLEFERRE: Sonata for Violin and Piano, in C sharp minor†. L. BOULANGER: Nocturne; Cortège†.

Even if one assumes that 51% of the music ascribed to Anonymous was actually written by Mrs. or Miss A., the question of women composers (or, in the approved lingo, composers who happen to be female) is bothersome. God may be a woman, but Bach, Beethoven, Mozart, Haydn, Brahms, and Stravinsky certainly were not. If a woman in the seventeenth, eighteenth, or nineteenth century had composed music of genius, she would have been recognized for

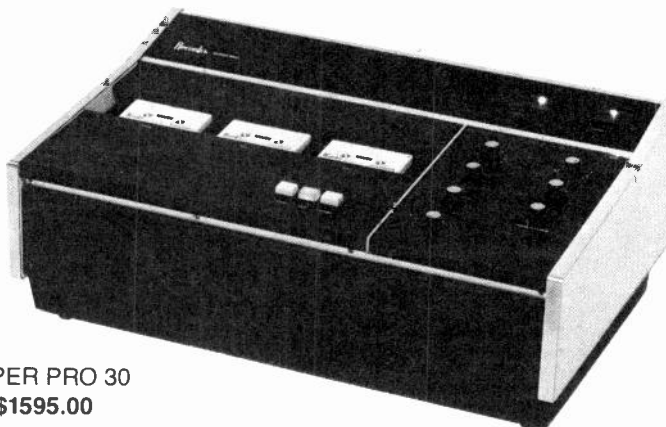
it; her contemporary commentators and critics and, perhaps, even colleagues would have made their little remarks and wondered how she could give birth to both babies and symphonies, but she nevertheless would have been recognized. And we would know that music today.

But in fact, history has sent us no masterworks (I hesitate to say "mistress-works") from the pen of even one woman, let alone the number of women population statistics would logically dictate. Since the explanation for this dearth is clearly not genetic, it must be social or circumstantial. That troubles me, too, because I can't believe that Beethoven or Mozart would not have composed had he been born female. Still, some rationales can be accepted: Women in centuries past were not given the kind of professional training lavished on their brothers; they were not encouraged or pushed toward public success by friends and family; they were scorned by society if they tried to break with tradition and take on "men's work." Now those strictures have been eased, and we in the twentieth century have seen the emergence of a number of important women composers—Thea Musgrave, Barbara Kolb, Shulamit Ran, and Joyce Mekeel, to name only a few. I hesitate to forecast that the next half-century will see composers who happen to be female outnumber composers who happen to be male. At the very least, however, we can hope and assume that the public will not faint with shock should that actually happen.

Meanwhile, the point remains that women have written no musical masterworks, and this collection of chamber works by seven women doesn't disprove that. It does raise some intriguing questions, though. In isolating the work of women composers (or black composers, Indian composers, Hispanic composers, etc.), a set like this tends to present the pieces as curiosities. I intend to try a blindfold test, putting Amy Beach's piano trio between one by Haydn and another by Schubert, for instance, or playing Teresa Carreño's quartet along with a late Mozart and an early Beethoven. My unsuspecting listener/victim won't rave about how wonderful and powerful and unfairly neglected these mystery works are. But neither will he—it has to be a he, of course—look down his nose at this music by women, or dismiss it as a good way to stave off boredom between feedings and diaper changes.

Five of Vox's seven women—Fanny Mendelssohn-Hensel, Cécile Chaminade, Amy (Mrs. H.H.A.) Beach, Clara Schumann, and Lili Boulanger—are recognized as skilled creators, although their music is rarely played today. Germaine Tailleferre

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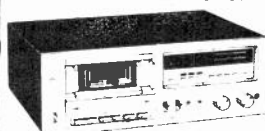
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should be better known than she is; she was, after all, a member of the famed *Les Six* in Paris (the only woman), and the violin sonata played here is every bit as impressive as the work of the other five.

I'm embarrassed to admit that, until now, I had never heard of Carreño, but I certainly intend to find out more. She must have been quite something: born in Venezuela in 1853; driven from her homeland by revolution; a piano prodigy and student of Louis Moreau Gottschalk and Anton Rubinstein; married to Emile Sauret, Giovanni Tagliapietra, Eugen d'Albert, and Arturo Tagliapietra (G's brother); an opera singer, director, and conductor; died in New York in 1917; reinterred in her homeland in 1938. She outmarried Alma Mahler and was known as "the Walküre of the piano." Furthermore, she wrote very good music, if the Quartet in B minor is any indication.

The best work among these seven is Schumann's G minor Trio, Op. 17, which, fortunately, has been well recorded elsewhere, by the Beaux Arts Trio on its Schumann set for Philips (6700 051). The timid, sometimes sloppy playing throughout this set by the Macalester Trio ("*& Friends*" (*everybody* has friends, these days) is a distinct liability; in fact, the talents of the performers are much more modest than those of the ladies whose music they play. Still, it's easy to tell that Fanny Mendelssohn, Felix' sister, was much better at presenting sweeping musical ideas than she was at developing them. And Mrs. Beach (who can hardly be blamed for using her husband's name, when her maiden alternative was Amy Cheney), though crafty and technically accomplished, could not discipline herself in this, her only piano trio (Op. 150!), to keep from throwing in everything but the proverbial kitchen sink. Boulanger is represented by two miniatures, a nocturne and *Cortège*, that hint at her talents but hardly display them to best advantage. Chaminade's First Piano Trio is a work of much greater originality and conviction than the little flute concertino and the *Scarf Dance*, by which she is usually identified, and who's to complain if most of the charm is on the surface? The same goes for Tailleferre's C sharp minor Sonata, but here the language suits the café more than the parlor; the music speaks with the tongue of a very witty and delightful asp. Then there's the B minor Quartet by Carreño; alas, the only people who seem to have remained unsmiten by this composer's charms are the Minnesotans who play her music here.

In the pitifully abbreviated liner notes that accompany this release, violinist Joseph Roche (who unearthed the scores) says that "the phenomenon known as Teresa Carréno may provide a clue" to why tropical storms were given women's names.

Someone might remind him that even the National Weather Service now gives men equal time in the hurricane department. Furthermore, saying that the work of these women was inspired by their husbands is tantamount to putting a footnote at the bottom of a program for Bach's B minor Mass to thank Anna Magdalena for keeping the kids out of the way while J.S. composed.

K.M.

THE RECORD OF SINGING, VOL. 2. For a review, see page 63.

ZOLTÁN ROZSNYAI: *Orchestral Works.* For a review, see page 70.

Theater and Film

STAR TREK. Music from the original film soundtrack.

Composed, conducted, and produced by Jerry Goldsmith. COLUMBIA JS 36334, \$7.98.

THE BLACK HOLE. Original motion picture soundtrack recording.

Composed, conducted, and produced by John Barry. BUENA VISTA 5008, \$8.98.

In keeping with the stately, elegant pacing and suavely handsome mounting of Robert Wise's *Star Trek*, Jerry Goldsmith's score projects an almost naively Romantic warmth and sense of awe at the wonders of space, instead of the knowingly comic-book-like vulgarity of other recent science-fiction fantasies. It may not equal his *Planet of the Apes*, *Logan's Run*, *The Omen*, or *Coma* in power and originality, but it does display an ingratiating and even winsome side of the composer. Like the film it embellishes, the music is a celebration of space rather than a trivialization.

Although the main title fanfare theme underlines the unavoidable precedent of John Williams' *Star Wars* music, its use and development throughout the film stress its wholesomely heroic and humanistic potential rather than its garish aspects. There is only an occasional reminder of Goldsmith's calculated methods of creating tension through jagged textures and relentless ostinatos. His conception and execution are consistently symphonic in scale and tapestrylike in their smooth transitions from one section to the next. And though the music plays an integral role in articulating the film's narrative and ambience, it is always supportive, never suffocating.

Some of the more threatening pas-

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sages, with their emphasis on low brass registers, the discreet application of electronic effects, and the distant reverberation of an organ tone or two, recall Bernard Herrmann's evocative use of similar devices in *The Day the Earth Stood Still* without in any way sound derivative. And the soaring, yearning melodic line of "Illia's Theme" is one of Goldsmith's most passionate inspirations. Interestingly, his witty incorporation of Alexander Courage's breezy theme from the original television series into a couple of sequences has been deftly edited out of the recording.

This is the first large-scale Goldsmith soundtrack of recent years not to be recorded in London; it apparently utilizes members of the Los Angeles Philharmonic, though the orchestra is not specifically identified. Orchestrator Arthur Morton, music editor Ken Hall, chief engineer John Neil, and veteran Hollywood musician Lionel Newman are all to be congratulated on this eminently lifelike and listenable Columbia release, as stunning aurally as the film is visually.

For *The Black Hole*, a much more juvenile and derivative film with a cut-and-dried "action" emphasis, John Barry has written a less sophisticated but nonetheless theatrically effective score. Though he has never aspired to Goldsmith's extended symphonic structures, Barry has always turned out scores that are well tailored to the task at hand, idiosyncratic in sound, and superbly crafted within their own more modest dimensions.

After the inevitable obeisance to the *Star Wars* signature in a main title theme that seems almost a retrograde clone of its famed model, the trio section offers one of those distinctive Barryisms in its lockstep, assembly-line march tune. And the swirling, rotary motion of the "Black Hole" music—in which the characteristically repetitive accompanimental figure assumes a greater importance than the melodic line in the brasses—presents a striking example of the composer's penchant for simple, graphic leitmotifs with almost subliminal formulative force.

But the purely musical interest flags quickly, as his powers of variation are ultimately stretched to the breaking point. As with many Barry scores, the music is more illustrative in a subsidiary vein than evocative in the truest sense. His "Space Station" sequence for *Moonraker* was far more awe-inspiring than anything here.

The orchestra seems of slightly less than symphonic proportions; thus, the sonic elements are not quite as overpowering as in previous films of this genre. The digital recording techniques, however, make for a transparently natural-sounding reproduction and pressing. P.A.S.

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The Tape Deck

by R. D. Darrell

Sweet singing in the choir

Surely no recorded-music experience can surpass the sheer thrill and lasting satisfaction of a masterpiece for chorus and orchestra, four outstanding examples of which have appeared recently in multicassette Prestige Boxes. At least one of them ranks among the all-time best: the combined Vols. 3-4 of Vittorio Negri's Vivaldi sacred works series, with soloists led by soprano Margaret Marshall, the John Alldis Choir, and the English Chamber Orchestra (Philips 7699 118, two cassettes, \$19.96). Like the yet untaped Vols. 1-2 (November 1978), this set combines relatively familiar works (RV 589 Gloria, RV 591 Credo) with ones rarely heard (RV 586 *Sacrum* Mass, RV 604-607 psalms)—spellbinding music, superbly performed and recorded.

I can't commend the others as unreservedly, but each has potent individual appeal. Hanns-Martin Schneider's Bach *Christmas Oratorio* (Archiv 3376 012, three cassettes, \$29.94) will delight period-instrument fanciers who enjoyed the Regensburg *St. John Passion* ("Tape Deck," December 1979), yet again will convince most listeners that boy soloists are wholly inadequate for Bach's great soprano and alto solos. Leonard Bernstein's remake of the Beethoven *Missa Solemnis*, this time for Deutsche Grammophon (3370 029, two cassettes, \$17.96), gives his fervent reading, now under tauter control, new dramatic conviction in an exciting live recording with the Hilversum Radio Chorus and Concertgebouw Orchestra. But the soloists, except for bass Kurt Moll, are less persuasive. I'm disappointed, too, by the Wood-Dove of Tatiana Troyanos in an otherwise overwhelming Schoenberg *Gurre-Lieder* (Philips 7699 124, two cassettes, \$19.96). The other soloists, especially James McCracken (Waldemar) and Jessye Norman (Tove), excel. The Tanglewood Festival Chorus and Boston Symphony, under Seiji Ozawa, perform incandescently, giving this unique bridge between the Romantic and modern musical eras the full impact, lucidity, and breadth it demands.

Hungarotonalities

Musicassettes from Hungary continue to flow steadily into this country (Hungaroton, \$8.98 each). The ones I've heard all meet present-day recording, processing, and Dolby quieting standards but lack notes. They're particularly valuable, of course, for authoritative, idiomatic Hun-

garian performances of native composers like Liszt and Bartók. Witness the truly grand Romantic manner commanded by pianist Jenő Jandó in Liszt's *Hungarian Rhapsody No. 8*, Second Concerto, and *Fantasia on Hungarian Folk Tunes*, with the Hungarian State Orchestra under János Ferencsik (MK 12024); and the bravura coupling of Bartók's viola concerto, with Géza Németh and the Budapest Philharmonic under András Kórody, and Third Piano Concerto, with Dezső Ránki and the Hungarian State Orchestra under Ferencsik (MK 1018).

The now internationally noted young virtuoso pianist Ránki also excels, with the Franz Liszt Chamber Orchestra under Frigyes Sándor, in remarkably zestful, brightly gleaming, suitably lightweight versions of Mozart's Concertos Nos. 9 and 14 (MK 11942). And a conductor new to me, Adam Fischer, brings much of the same engaging verve to six of the best-known Rossini overtures with the Budapest Symphony (MK 11932).

More of Marriner's argosy on reel

Barclay-Crocker's stepped-up open-reel production prominently features the imaginatively varied, consistently admirable Argo recordings of Neville Marriner and his redoubtable little Academy of St.-Martin-in-the-Fields ensemble. Many of these are not yet available in cassette editions. In any case, neither the disc nor the cassette format does as much justice to the original masters as do the well-nigh ideal B-C reel processings—currently exemplified by some exceptionally invigorating rococo/early classical and modern programs (\$8.95 each, with one noted exception, from Barclay-Crocker, 11 Broadway, New York, N.Y. 10004).

The Mozartiana includes irresistible 1968 recordings of the string divertimentos, K. 136-138, and the *Serenata notturna*, K. 239 (Argo/B-C E 554); the 1971 *Eine kleine Nachtmusik* (never played better), *Sinfonia concertante*, K. 364, and quasi-overture Symphony No. 32 (E 679); and the 1973 coupling of the Third Violin Concerto and K. 190 *Concertone* (E 729), in which soloists Alan Loveday, Iona Brown, and Carmel Kaine put many far more famous fiddlers to shame.

The Haydn brothers are represented by Joseph's popular trumpet concerto (with Alan Stringer) and six allemandes and Michael's Horn Concerto in D (with Barry

Tuckwell) and six unfamiliar but delightful minuets (E 543). This 1967 version of the horn concerto is in many respects preferable to Tuckwell's recent self-conducted version on Angel (45Z 37569, "Tape Deck," April). From the same era come some Rossini juvenilia, six sonatas for strings, in first-rate 1967-69 string orchestra versions (E 506 and 603), with the second reel filled out by a rarely heard youthful quartet of Donizetti's.

Then, to jump forward more than a century, it's fascinating to hear Marriner's highly sympathetic approach to such Americana as Ives's Third Symphony, Barber's Adagio, Copland's *Quiet City*, Cowell's *Hymn and Fuguing Tune No. 10*, and Creston's *A Rumor* (E 845). But of course he faces formidable native competition in most of these works. And this is true to an even greater degree in such demanding programs as his 1970 Bartók *Divertimento for Strings* and *Music for Strings, Percussion, and Celesta* (F 657, \$9.95); the 1972 Shostakovich Concerto, Op. 35, and Stravinsky capriccio, with pianist John Ogdon (E 674); and the 1974 Schoenberg *Verklärte Nacht*, with pieces by Hindemith and Webern (E 763).

More successful than any of these is one of Marriner's earliest (1974) programs with the Los Angeles Chamber Orchestra—the one I so relished in its disc edition (September 1975), but which sounds even more impressive in open-reel format (E 792). Novel for Janáček's early but distinctive suite and Richard Strauss's *Capriccio* Sextet, it is perhaps most appealing for its incomparably mellifluous Suk serenade.

De-digitalizing *Ilya* (and R.D.D.)

Only after the January column appeared in print did I learn that I had jumped to an erroneous conclusion in hailing the Unicorn/B-C edition of Glière's *Ilya Murometz* as the first digitally recorded reel. Barclay-Crocker had made no such claim, but since the British disc edition was made from a digital master, I naively assumed the American reel had been too. But no: It stems from an analog "insurance" tape master, recorded, of course, at the same time.

To be sure, the technical merits of both recording and reel processing are undiminished. But we still have to wait a while longer (one of us very red-faced and muttering "Peccavi!") for the first real digitally recorded reel. **HF**



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Rupert Holmes: A Lesson in Resilience

by Stephen Holden

When people ask me what I would have been in another life, I say that I would have been the illegitimate second son of the Marquis de Provence during the French Revolution, printing up tracts urging the peasants to revolt. But come the bloody revolution, you would have found me running up and down the halls

trying to save the paintings as the masses set fire to the palaces with torches."

Rupert Holmes's description of himself as part conservator, part iconoclast is an accurate characterization of this sophisticated singer/songwriter with a non-singer's voice. His recent—and thus far only—hit under his own name, *Escape*

(*The Pina Colada Song*), is a junk-pop novelty fable about a bored lover who unwittingly answers his girlfriend's personal ad. Yet Holmes is a classically trained musician who frankly admits that his idols are Rodgers and Hart.

Though far from his finest work, *Escape's* level of verbal craft is considerably higher than that of most hits these days. In fact, like that of Paul Simon and Randy Newman, Holmes's work is the essence of songwriting polish. His five solo albums and various production projects abound with terse pop tunes and sophisticated lyrics that use such "legit" devices as internal rhymes, clever turns of phrase, puns, and double entendres. His perspective is a lot more distanced than that of tough-talking contemporaries like Warren Zevon. Holmes calls himself a "Victorian anarchist" whose refined diction has prompted some critics to compare him to Cole Porter and Noel Coward. Holmes, however, balks at the comparison.

"My problem with Coward and Porter is that their elegance can turn to foppishness. When people liken me to them, I'm flattered, but I don't go around with a cigarette holder. Now Rodgers and Hart are different. Their songs have the same beautiful construction and elegance of expression, but they're not so brittle. Hart's lyrics are simply incredible. The poor man wore his heart on both sleeves. He wrote the most vulnerable lyrics I've ever seen."

His point is well taken. His own lyrics are also more aching than arch. *The People That You Never Get to Love*, the best song on his recent "Partners in Crime" album, is very much like Lorenz Hart in its poignant simplicity: "And you think about/The people that you never get to love/The poem you intended to begin/The saddest words that anyone has ever said are, 'Lord what might have been.'" The melody reflects the lyric's quiet conversational quality. Holmes, who's very self-critical, agrees that *The People* is one of his best songs and numbers it among the seven or eight he has



“I’ve accomplished my goal if I can distract someone enough so they forget they have a dentist appointment tomorrow.”

written that he’s completely satisfied with.

Holmes’s musical background runs the gamut from highbrow to bubblegum, with the two extremes often getting delightfully mixed up. His best pop orchestrations have a classical grace, while his witty side often expresses itself in melodies that sound like extended jingles. The son of a Nyack, New York, music teacher who played big-band clarinet in the ’40s, he had acquired an extensive familiarity with both classical and big-band repertoire by age five. Rock & roll was looked down on in his house, so he didn’t really discover it until the advent of Beatlemania, which prompted him to learn bass guitar and form a local band. After high school, Holmes entered the Manhattan School of Music on a clarinet scholarship but soon switched his major to composition. Musical academe didn’t suit his temperament, and he began moonlighting as a pop jack-of-all-trades, taking what odd jobs he could find.

“I’d go to composition class and the teacher would say, ‘You can’t write for trombone like that,’ and he’d give me a D. That night the same teacher would be playing trombone ‘like that’ on one of my recording sessions,” Holmes recalls. “I said to myself, ‘The people who are teaching me how to compose are teaching me because they can’t earn a living as composers.’ I’m very pragmatic. I think an artist has to find his audience. You can’t wait for it. I kept thinking, ‘Am I going to hang out a shingle that says ‘Rupert Holmes, composer,’ and wait for the Ford Foundation to come and give me a grant?’ I want my music to be heard.

“Classical music for me was like wearing a tweed suit without underwear. I wanted to get into a field where no one could say that you had no right to your opinion because you hadn’t read the textbook.”

So in 1969, Holmes got his first music business job for \$45 a week as a songwriter/mailboy for Lou Levy Publishing at 1650 Broadway. This was his initiation into the “bubblegum” factory, where teenage junk music was cranked out by studio hacks with mythical group names (known for such singles as *Yummy Yummy Yummy*).

“You’d sell a song on the ninth floor, record the thing in the basement at Associated Studios, then take it back up

to Buddah Records. You could have a single out on the streets in one week without leaving the building,” he says. “We ripped each other off. I’ve had hit records I’ve yet to see a penny from, but on the other hand, the bubblegum manufacturers let me learn my craft.” He worked under some forty different group names, turning out literally hundreds of songs. One of them, *Timothy*, a novelty about cannibalism in a mineshaft, went to the Top 10 in 1971 and landed him a publishing deal with MCA.

“Finally, I realized that if I didn’t make a break soon, I’d become a true hack and an alcoholic,” Holmes says. “I went to England for a rest, and after that I started dissociating myself from all the people who’d kept me under their thumb.”

In 1974, he signed a singles deal with Epic under the pseudonym Rosebud. But instead of recording a frothy “group” sound, he presented the label with one of his serious story songs, *Terminal*. Epic liked it enough to sign him for an LP under his own name, and for the next nine months he and his partner, engineer Jeffrey Lesser, worked on “Widescreen,” a concept that Holmes had been developing for several years. “I’d been mailing off short stories, mostly mysteries, to publishers, and my walls were covered with rejection slips,” he remembers. “One hot summer day, I went to see the movie *You Only Live Twice*. When John Barry’s title tune came on, with Nancy Sinatra singing over this massive orchestration, I had a vision of the pop record as a three-and-a-half-minute movie scenario. The song’s story is the plot, the music the orchestration, the lyric the screenplay, and the rendition the cast. When we finally made ‘Widescreen,’ we used ten actors and fifty-six musicians.”

Though the album received favorable critical notices, it sold poorly. Epic probably wouldn’t have picked up Holmes’s option had not Barbra Streisand, also a CBS artist, phoned him to request the lead sheets for two songs on “Widescreen.” A subsequent meeting resulted in Holmes and Lesser agreeing to produce her next LP, “*Lazy Afternoon*,” which now ranks among Streisand’s best records. It’s her only ’70s album to eschew rock altogether, and the quality of the material (including three Holmes songs) is unusually consistent.



"It's really a live album recorded on 24 tracks," he says. "Nine times out of ten, what you hear is what happened at that moment, which is very rare these days."

When not working with Streisand, he was recording his second LP, "Rupert Holmes," which he feels might have been better had he not been dividing his time. Still, it contains several nuggets, among them *Brass Knuckles*, a mini Raymond Chandler-like epic, and *The Place Where Failure Goes*, a cynical show-business antianthem.

Holmes likens his career from then on to a disaster movie. Engaged by Streisand to be the musical director of *A Star Is Born*, he wrote ten songs for the picture (most of them unused), and when the project looked like it would never be finished, he quit. Meanwhile the people who signed him to Epic had left, and the new head of a&r wanted him to write singles. He responded with "Singles," an album of light pop tunes, most of which he admits "could have been written by anybody." Ironically, it contains his most frequently covered songs. *Who, What, When, Where, Why* has been recorded by Dionne Warwick and Manhattan Transfer, among others, and *The Last of the Romantics* is an Englebert Humperdinck mainstay.

When "Singles" flopped commercially, Holmes got his release from Epic and, to support himself, free-lanced as a producer, cutting albums with Strawbs, John Miles, Sparks, and Sailor. "I never shortchanged anyone I produced. But if I have my way, I'll never produce again unless it's someone special like Mel Tormé or Frank Sinatra," he says bluntly. "You can imagine what it's like to be a singer/songwriter and have to tell other people, month after month, how great their songs are."

The disaster movie continued when he signed with Private Stock, an independent label that folded just as a single from his fourth album, "Pursuit of Happiness," began to climb the charts. Though the LP contains some filler, it also boasts two major pieces in *Less Is More* and *The Old School*. The latter includes his declaration of allegiance to the Rodgers and Hart tradition: "And if there is any purpose to my life and to this rhyme/It's to keep alive the old school/For a brief but blessed time."

Holmes was so discouraged by the

commercial failure of "Pursuit of Happiness" that he considered never recording again. But when Infinity Records, MCA's custom label, offered him a shot, he took it. Bizarrely, history repeated itself with the folding of Infinity as *Escape*, from his fifth album, was climbing the charts. This time, however, the single was too hot to be stopped. It went to No. 1 and stayed there for over a month, selling more than 1.5 million copies. (It also completely defied music business conventional wisdom that people don't listen to lyrics and that short-story songs don't stand a chance commercially.) Holmes is now technically on MCA, Infinity's parent, though this status is being challenged in court by Infinity's president Ron Alexenburg, to whom "Partners in Crime" is dedicated.

"Before I made 'Partners in Crime' I went over my backlog and realized that there was a recurrent theme in my work. Most of my best songs were about couples. I also decided to clown around again and consciously brought humor back into my songs. At the same time, I wanted to get back to the story song."

Easily his most cinematic record since "Widescreen," "Partners in Crime" is an engaging mixture of junk-pop ideas like the sound effects on *Answering Machine*, and of luxurious studio polish. It evokes the bustle and the loneliness of hyperactive city life. Amidst the clamor and under the hard edge, Holmes talks like a nervous Everyman, trying to communicate through a maze of gadgets that only impede what they're supposed to facilitate.

"I love junk as much as anyone else," he says. "One of the reasons I liked writing *Escape* was that, even though it's a lighthearted song, it has a point of view in its suggestion that we dispose of relationships too easily. To go back to what I said about revolution, while the mob burns the palace. I'm trying to save the paintings, because when the revolution's over, they'll all become middle class and want to buy some paintings and there won't be any. I hope I'm not sounding pretentious, because I'm very pragmatic. I wanted to get into pop music, pop being short for popular, as populist, as in people like it. If someone can find himself in one of my songs, I feel I've accomplished my goal. I think it's a noble goal if I can distract someone enough so they forget they have a dentist appointment tomorrow."

"I never shortchanged anyone I produced. But if I have my way, I'll never produce again."

"Classical music for me was like wearing a tweed suit without underwear."

"Lorenz Hart wrote the most vulnerable lyrics I've ever seen."

“Record” Business: The End of an Era

by Sam Sutherland

At the end of the opening day of the Las Vegas Consumer Electronics Show last January, I found myself sharing dinner and talk with a group that included Bill Anderson, president of the Advent Corporation. As a writer who has been involved principally in the “music industry”—an often distant cousin to the trade that makes listening to recorded music possible—I was powerfully impressed by the show’s interminable maze of high-tech dazzle.

After discussing the increasing cross-fertilization between the various media technologies (a phenomenon that had been so apparent on the CES floor) the talk inevitably turned to 1979, the year of the Platinum Goose’s downfall. Would the record business learn from its harrowing losses? And what would be the effect of the technological refinements—of digital reproduction, miniaturization, and, most promising, video—that clearly lay ahead?

Anderson answered with a question: “What are you going to do when there isn’t a record business?”

He wasn’t warning of an overnight demise, but his challenge did underscore some troubling ironies, starting with the very phrase “record business.” That term has become more prevalent than “music business” during the two decades that preceded the decline of the phonograph as the primary vehicle for sound reproduction. Whereas the ’70s witnessed cas-

sette technology’s bloom as a universal medium, “record business” veterans tended to think of tape as “plus business,” a dividend earned on their real commodity. They treated it as a second-class format in almost every respect—product quality, packaging, catalog variety, and marketing support—even as the caliber of cassette hardware consolidated the consumer’s ability to make better tapes in his living room than he could buy from the “record business.” Indeed, it has been the

“What are you going to do when there isn’t a record business?”

drastically steep growth curve of blank cassette sales coupled with the fact that prerecorded tapes are now approaching parity with disc sales that has finally caused the majors to recognize the format’s importance.

But why has it taken them so long? The implications of laying the groundwork for the aforementioned conjunction of media—the spread of cable and satellite transmission, the adaptation of digital technology to home applications—have, for at least the past decade, been felt by the entire “communications industry.” Of which the record business is a part, of course. Or is it?

Part of the answer lies in its booming financial growth in the ’60s and ’70s. Even as technology drew film, television, music, and information systems toward a future crossroads, heady profits and steep growth diverted labels’ attention from the long-term outlook. So the people who made records remained aloof from the

people who made hardware, despite the obvious commonality of interests down the road.

In fact the two industries have seldom understood the market goals and economic realities each faces. For instance, much as the labels underestimated the impact of superior playback technology in exposing their own products’ flaws, hardware manufacturers have been indifferent to the real obstacles—including environmental restraints—that disc and tape manufacturers face.

This will have to change, and may already be changing, since CES saw more “record business” participation than ever. Both industries are feeling the harsh gusts of economic reality, as discretionary dollars tighten and new home entertainment rivals emerge to compete for those dollars. With the early months of 1980 revealing no easy escape from ongoing market ills, “record company” managers are realizing that they must become “entertainment company” managers in order to survive. ☐

We goofed: In last month’s Pop-Pourri column by Stephen Holden, the Five Royales were erroneously referred to as a “fictional” Fifties rhythm & blues group. Our apologies to the Five Royales, to Mr. Holden, and to rock & roll.

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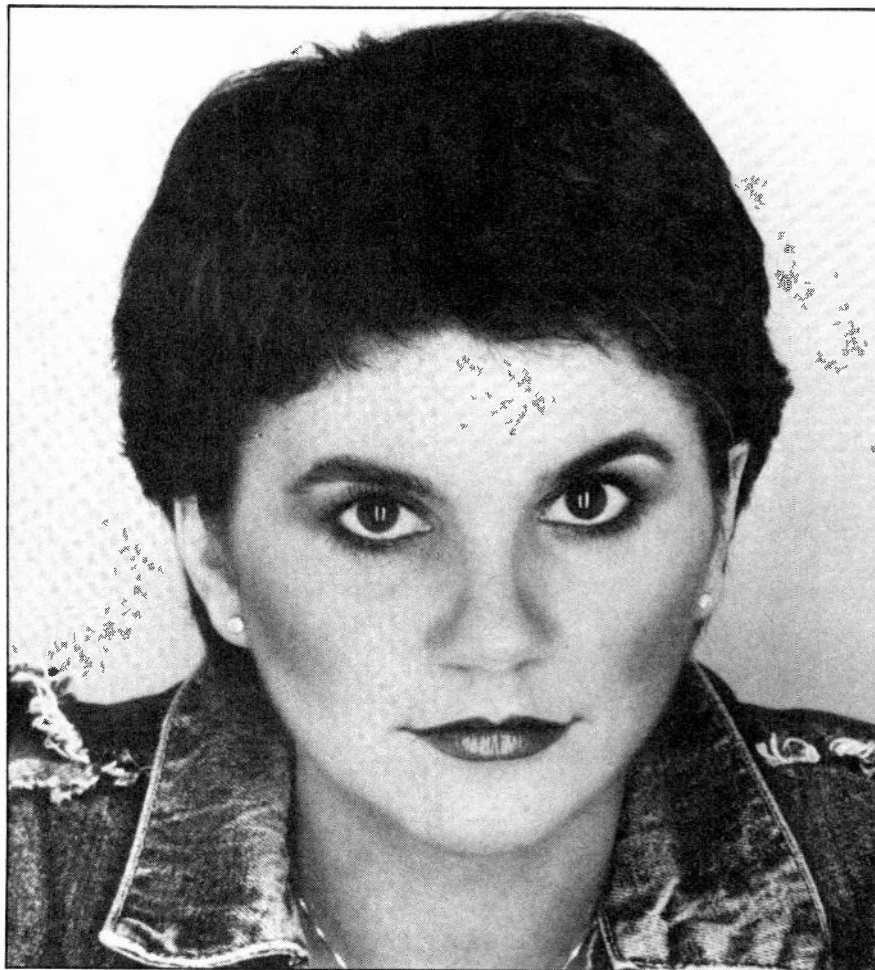
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Records



Ronstadt's new look—a venture into new wave

L.A. Discovers NoDoz

by Steven X. Rea

The Cretones: *Thin Red Line*

Peter Bernstein, producer
Planet P 5

Linda Ronstadt: *Mad Love*

Peter Asher, producer
Asylum 5E 510

When Linda Ronstadt, pop star, makes an album, it's a big-bucks, painstakingly calculated project. Material is carefully screened: an old Temptations hit, a Buddy Holly rocker, an anguished J. D. Souther ballad. The general strategy for her last few LPs has remained as formulaic and predictable as her band lineup. "Mad Love" at least represents a change—a calculated move to try something new, something kind of "new wave." Ronstadt has cut her hair, opting for a

stark, harder image. A punchier, leaner, more assertive band has been assembled. Three Elvis Costello songs and one by Angeleno hipster Billy Steinberg are tackled. Mark Goldenberg—lead singer/songwriter/guitarist with another L.A. combo, the Cretones—contributes three more.

And if Goldenberg and three fellow veterans of writer/songstress Wendy Waldman's old backup band decide to cut their hair short, put on tight black trousers and wraparound shades, and cast mean, angry glares at the camera, that's their prerogative. A mainstream pop star like Ronstadt can assume new wave trappings, so there's no reason why an unknown L.A. pop/rock band can't do the same. After all, this is Hollywood. Nothing's real. What matters are the end results, which, on

"Mad Love" and on the Cretones' "Thin Red Line," are surprisingly satisfying.

Like the three Karla Bonoff tunes Ronstadt recorded for "Hasten Down the Wind," the three Goldenberg tunes on "Mad Love"—the title cut, *Cost of Love*, and *Justine*—are bound to draw attention to the Cretones' renditions of the same. Goldenberg writes succinct, sharp lyrics in a Costello mold, but without that writer's venom. He resigns himself to the calamities of love, but pursues love's course regardless. Musically, the songs are a flurry of descending guitar lines, snapping rhythms, and taut choruses. Since Goldenberg is one of the two guitarists on "Mad Love" (the other is Dan Dugmore), instrumental similarities between Ronstadt's and the group's renderings of the three songs are inevitable.

Ronstadt, of course, brings that voice to her versions—a voice which, on "Mad Love," is consistently full of rapt emotional energy. But while a lot of that energy goes into the Goldenberg cuts, they're not necessarily the best. Neil Young's *Look Out for My Love* is a triumphant meeting of the old- and new-school L.A. sounds, Mike Auldridge's dobro aligning with Dugmore's revved-up guitar. Of the Costello compositions, *Party Girl*, an ominous ballad of high-class heartlessness, and *Girls Talk*, one of the songwriter's best, stand out. *How Do I Make You*, already a Top-10 single, is the gutsiest, most overtly new wave track. While melancholy soapers from Bonoff and Souther are absent, Ronstadt and producer Peter Asher haven't forsaken the formula altogether: Little Anthony & the Imperials' *Hurt So Bad* gets a tough new reading, as does the Hollies' mid-'60s gem *I Can't Let Go*.

"Thin Red Line" is a neat little surprise. The Cretones display a self-mocking spirit and a penchant for powerful, pounding rhythms that their vigorous playing manifests with gusto. The ten tracks are all Goldenberg's. (Two are co-written, *I Can't Wait* with Andrew Gold, and *Ways of the Heart* with bassist Peter Bernstein.) Of the three covered by Ronstadt, *Justine* is the best, Goldenberg singing with a shade of Jagger, circa "Between the Buttons." The opener, *Real Love*, is a crashing hybrid of hook-happy Eagles and sentimental Costello. *Everybody's Mad at Katherine* explores the world of a girl who "doesn't care" and calls to mind the cleverness of Jules &

the Polar Bears. *Mrs. Peel*, a homage to Diana Rigg's role in the old *Avengers* TV series, is a rousing walk down the dark alleys of spydom with every espionage cliché thrown in for good measure. The Cretones' sound is spurred on by Goldberg's guitars and Steve Leonard's surging keyboards, the latter a cross between the tacky Farfisa of the Attractions and Todd Rundgren's grandiose keyboard sweeps.

It's refreshing to hear Ronstadt break her five-album-long somnambulism, and if it took the arch, rocking wit of the Cretones to do it, more power to them. What "Mad Love" and "Thin Red Line" indicate is that rock's new wind is finally barreling down the canyons and up the beaches of L.A.

Bruce Cockburn:
Dancing in the Dragon's Jaws
Eugene Martynec, producer
Millennium BXL 1-7747
 by Sam Sutherland

The solution to Bruce Cockburn's obscurity in this country may actually be related to his success: In his native Canada, this singer, songwriter, and guitarist has been a major star for nearly a decade, allowing him to continue his pursuit of an often idiosyncratic acoustic music. He might easily have abandoned that style in order to court more lucrative commercial acceptance below the border, but he hasn't needed to—most of his albums have turned to precious metal up north.

Both Cockburn's writing and performing mirror the sweeping plains of his homeland, as well as its cultural diversity. (He has continued to include at least one French lyric on every album, and his liner notes remain pointedly bilingual.) There's a hushed pastoral quality to his music that consciously avoids any nod to urban life fueled by the recurrent mysticism of his imagery.

This latest album, his first via Jimmy Ienner's RCA-distributed Millennium label, continues his familiar blend of acoustic folk-guitar styles, jazzy percussive accents, and meditative lyric themes. In these respects, his closest musical peer is the equally underexposed Scot, John Martyn, with whom he shares an evocative command of guitar harmonics and nimble, finger-picked filigree.

"Dancing in the Dragon's Jaws"

isn't going to get any play at the Mudd Club, nor does it probe the vicissitudes of modern American life. For Cockburn is unconcerned with pop's sociological aspects: This is personal music, internalized as a mantra and similarly aimed at imposing a holistic perspective. If Cockburn's poetry sometimes veers uncomfortably close to cosmic philosophizing, the overall effect is lucid and rather hypnotic. His early records have weathered well, and this new one fits comfortably into their tradition.

Elvis Costello
and the Attractions: Get Happy!!
Nick Lowe, producer
Columbia JC 36347
 by Sam Sutherland

"Get Happy!!" may be too much of a good thing: With ten songs per side, many of them furiously uptempo and all of them dense with Costello's typically convoluted wordplay, the listener is overwhelmed by a blur of new plot lines, characters, and catchphrases compressed into two- and three-minute works. If the effect is inescapably powerful, it can also be a little disorienting, especially coming in the wake of last year's "Armed Forces."

The concise delivery and thematic coherence of that album put the author's misanthropic viewpoint across quickly. "Get Happy!!" not only covers a wider range of topics and root styles, but also makes pronounced shifts in narrative perspective. One moment Costello is railing against familiar crises (imminent societal collapse, personal alienation, or romantic treachery), the next captures him in an atypically subdued, or even openly confessional, mood.

Such candor makes him seem less like an avenging prophet than like the Everyman sometimes obscured by his rage in the past, and there is some tradeoff in focus. In that sense, "Get Happy!!" will disappoint some fans, but to these ears the ultimate effect is positive, conferring glimpses, however oblique, of a warmth and humility previously missing from his tortured cityscapes. Even the album's title seems less sarcastic than one would have expected, given his past work.

The Attractions also take a looser tack on their arrangements, although their playing is as charged and economical as before. They pay more direct homage to the models (including Motown, '60s Brit-



Crowell—a switch to rock & roll

ish beat music, country, and folk) they invoked through more stylized means on "Armed Forces." Whereas that album's metrical devices and mannered keyboard voicings gave the material a clockwork intricacy and often ethereal atmosphere, the new performances hew to more traditional instrumental timbres, and the rhythm section explores both fluid grooves and more complex time schemes. The music, like Costello's lyrics, poses a more life-sized image.

A week after hearing "Get Happy!!," Costello's fourth album, I'm still marshaling my restraint in order to digest its dizzying surfeit of songs. But the best ones here suggest the depth and verve of their feisty author's finest prior tunes. *Love for Tender*, *Secondary Modern*, *King Horse*, and *New Amsterdam* are my favorites so far, but that's just Side 1, and the flip sounds better each day. Too much of a good thing? Sounds impossible, actually.

Rodney Crowell: But What Will the Neighbors Think
Craig Leon & Rodney Crowell, producers. Warner Bros. BSK 3407
 by Steven X. Rea

Up until now, Rodney Crowell has been traveling mainly on country roads. Johnny Cash's son-in-law, his songs have been recorded by the likes of Emmylou Harris, Waylon Jennings, George Jones, and Jerry Jeff Walker. Crowell's debut, "Ain't Living Long like This," boasted most of Harris' Hot Band among its players. His second LP sports pretty much the same personnel (drummer Larrie Londin

is the only major newcomer), but it's an affair far from country, or even country/rock. "But What Will the Neighbors Think" is an understated, eloquent rock & roll record.

Coproducer Craig Leon has elicited the same unlabored clarity of sound from Crowell's musicians that has marked his recordings with Moon Martin. Keyboards and guitars—Albert Lee's among them—resonate with bright, bountiful color. The disc's sonic simplicity is matched by Crowell's unaffected songwriting craft. *Here Comes the '80s*, which kicks off Side 1, is an optimistic bluesy rocker. *It's Only Rock 'n' Roll* is like its title: basic, straight-ahead stuff. But it's on the ballads that Crowell really excels: On *Ashes by Now* he croons wryly to a long-gone lover, "As much as you've burned me, I should be ashes by now." *The One About England* is a hazy, romantic reverie that alludes playfully to *I Dream of Jeannie*.

There are three covers. Keith Sykes (a singer/songwriter with two early '70s LPs on Vanguard) supplies *Oh, What a Feeling*, a euphoric song cast in an ethereal Everly Brothers glow. Texan Guy Clark's *Heartbroke*, which Crowell sings in the swirling midst of Hank DeVito's pedal steel, is the closest the album comes to pure country. DeVito's *Queen of Hearts* is handled with easy aplomb, but for anyone familiar with Dave Edmund's version (from "Repeat When Necessary") this one is only adequate.

Crowell's singing is consistently warmhearted and direct, and his lyrics almost fool you with their simplicity: Old hackneyed phrases are infused with new meaning by the subtlest inflections and juxtapositions of images. Whether his long association with country kinfolk will hinder a widespread pop acceptance remains to be seen. If "But What Will the Neighbors Think" gets on the airwaves, though, Crowell shouldn't have any problem.

Daryl Hall: Sacred Songs

Robert Fripp, producer
RCA AFL 1-3573

by Don Shewey

"Sacred Songs" is Daryl Hall's controversial, long-awaited solo album produced by English experimental guitarist Robert Fripp. Recorded in August of 1977 with the Hall and Oates touring



Hall—worth the wait

band (Caleb Quaye, Roger Pope, Kenny Passarelli, and Charles De Chant), it was withheld for release until now because RCA reportedly considered it "uncommercial." Though it is no masterpiece, it is definitely worth the wait.

The title is somewhat misleading; one imagines Hall's silken, soulful voice incanting hymns over Fripp's celestial, electronically altered guitar. But the only moment that comes close to that is a brief bit called *The Farther Away I Am*, while the title track is a punchy rave-up declaring that nothing is sacred anymore. The urgently romantic *Why Was It So Easy* and the driving *Something in 4/4 Time* are as irresistibly pop as anything Hall and Oates have done. Less satisfying are *Don't Leave Me Alone with Her* and *Survive*, which degenerate into numbingly repetitive riffing, and *Without Tears*, on which Hall's shrieky, forced falsetto undercuts his intended sincerity. The album's tour de force is the odd suite of songs that closes Side 1. Beginning with *Babs and Babs*, it appears to be an aural portrait of a split personality (or perhaps Siamese twins). Apparently, one sings and the other doesn't; when they venture away from home, *Urban Landscape* (a dreamy cascade of swirling Frippertronics) represents the silent one's observations, while *NYCNY* features the other's demented ravings ("New York, love me!").

Needless to say, "Sacred Songs" is

far removed from Hall and Oates's usual fare. Nonetheless, its sonic textures and surrealistic storytelling show unusual adventurousness for a pop record.

The Knack:

... but the little girls understand

Mike Chapman, producer

Capitol SOO 12045

by Sam Sutherland

As the focal point for an industry-wide swing toward power pop and new wave styles, the Knack offered 1979's most frightening success story. On the one hand, its stripped-down arrangements and emphatic delivery invested its records with a drive largely missing from big-budget rock, suggesting a sane alternative to the six-figure excesses of high-tech recording. On the other, the band's underlying goals were frankly odious, closer to pop cannibalism than to a truly fresh synthesis capable of launching a new generation of musicians.

Perverting the romantic optimism of the Beatles' early records they so accurately imitated, songwriter Doug Fieger and his partners confined their perspective below the belt. They masked their deeply cynical, misogynist contempt for their audience with a perky counterfeit of the Fab Four's original exuberance. Fieger's message was that sex isn't merely enough, it's everything. What made that so chilling was the undeniably infectious surface of the music: You could almost ignore the rancid thematic core to his hook-laden three-minute songs.

Thus it's heartening to report that the Knack's second album succumbs to the band's own arrogance, failing to support its erotic conceits with the musical momentum that made "Get the Knack" difficult to ignore. This time around, Fieger has begun to cannibalize his own band, as the first single and opening track, *Baby Talks Dirty*, quickly reveals. The song is a thinly veiled retreat of last summer's *My Sharona*, propelled by the same visceral drumming and panting vocal. (Drummer Bruce Gary is the band's secret weapon and the one musician I'd actually enjoy hearing, though in a different band.)

Elsewhere, the band steals from the Rolling Stones (*Can't Put a Price on Love*, a lift from *Beast of Burden* that could have been co-written by a copyright lawyer given its hairbreadth escape from outright

plagiarism) and pays more honest homage to the Kinks in a cover of Ray Davies' *The Hard Way*. That song, the album's best, is still a pale replica of the original, relying on its hammering rhythm guitar and call-and-response solos and adding nothing new.

On balance, the only classy move made here is the title taken from Willie Dixon's blues classic, *Back Door Man*. Even that is shadowed by Fieger's smarm and the laughable vanity of the inner sleeve, which depicts these Mop Top clones sitting in their limo, basking in the grins of the swooning jailbait surrounding them. On the strength of these new songs, though, perhaps the Knack should start thinking about bus fare.

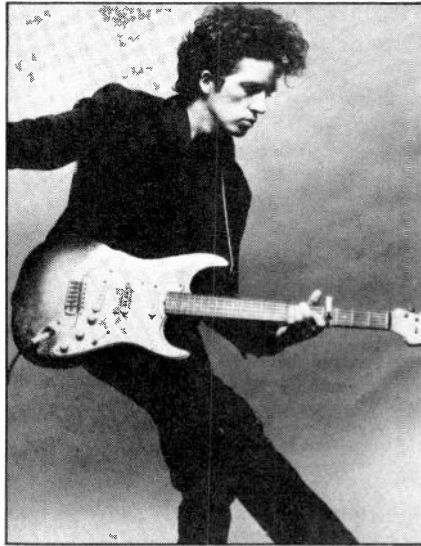
Willie Nile

Roy Halee, producer
Arista AB 4260

by Steven X. Rea

The majority of the cuts on "Willie Nile" smack of starry-eyed romanticism, even in the face of emotional adversity and cynicism. *Behind the Cathedral* describes lovers' trysts beneath the shadow of the church steeple, *Old Men Sleeping on the Bowery* is a protest against poverty and apathy, and *They'll Build a Statue of You*, is an indictment of fame. These and tales of requited and unrequited romance are framed by a pair of searing, surging electric guitars and a galloping rhythm section. Nile, who possesses one of those nasally Dylanesque timbres, adds his own electric and acoustic guitars to the brew and, more significantly, some resilient piano playing. His band consists of guitarists Clay Barnes and bassist Tom Ethridge from the Cryers, drummer Jay Dee Daugherty from the Patti Smith Group, and guitarist Peter Hoffman. But even amidst their whirlwind of aggressiveness, Nile's stance is one of—pardon the expression—sensitive singer/songwriter.

The overall effect varies. The opener, *Vagabond Moon*, is like listening to Loudon Wainwright fronting the trebly twelve-string wash of the Byrds. On the spry ditty *That's the Reason*, Nile, as he often does, explores the limits of one infectious lyric/melodic hook and invokes the AM ambience of Stevie Nicks and Fleetwood Mac. On *It's All Over* and *Sing Me a Song* (whose guitar run is a wonderful steal from the theme of TV's *Bonanza*)



Nile—an auspicious debut

the accelerated verve produced by Nile and compatriots matches that of his band's new wave associates.

Nile has managed to maintain the integrity of his songs while, at the same time, making certain bows to the commercial dictates of the music business. Though an occasionally lackluster, overly repetitive moment intrudes here and there (*Dear Lord* and the dirge-ish *Across the River*, in particular), for the most part "Willie Nile" marks the emergence of an auspicious new talent.

Gene Parsons: Melodies

Gene Parsons, producer
Sierra-Briar SRS 8703
(Box 5853, Pasadena, Calif. 91107)

by Sam Sutherland

With its emergence as a major commercial force during the '70s, country/rock went the way of all trends, its early sense of adventure replaced by the certainties of formulaic thinking. In the eyes of rock critics, and to the ears of some fans, the platinum twang of the Eagles and Linda Ronstadt came to invite skepticism rather than admiration. Listeners began to associate the style with cocaine cowboys and a much-publicized clique of Los Angeles musicians.

That backdrop makes this modest album by Gene Parsons, a veteran of the style, all the more surprising. Parsons is best known as the drummer in the re-vamped Byrds that Roger McGuinn assembled in 1968 and that made its debut

with "Dr. Byrds and Mr. Hyde." Though no relation to another brief Byrd member the late Gram Parsons, like that seminal songwriter Gene approaches the fusion of modern rock with country roots from an unforced, authentic vantage point. Thus his music is much closer to the fresh, exploratory work of the Byrds, the Flying Burrito Bros., and Michael Nesmith's late '60s bands than to the glossier pop hybrid that followed.

Parsons has long been a versatile instrumentalist, comfortable on a variety of stringed instruments and adept at airy country vocal harmonies. By the time he freed himself from the Byrds, however, interest in country-tinged rock was already waning. A warm, somewhat reserved solo LP for Warner Bros. in 1973 ("Kindling") went largely unnoticed. So Parsons retreated to the sidelines, living off sales from the mechanical string-bender he developed with Byrds guitarist Clarence White, who died in a freak auto accident at mid-decade.

For "Melodies," Parsons has opted to keep his style intact rather than plumb the pop mainstream. That, rather than the quality of his music, explains the LP's release on the tiny Sierra-Briar label. The music is anything but low-budget: Surrounded by some of the best country-rockers alive (guitarists Bob Warford and Albert Lee in particular), he has ignored commercial wisdom to assemble an intelligent sampler of country swing, bluegrass, white gospel, and, of course, rock. A ringing electric cover of Phil Ochs's *My Kingdom for a Car* benefits from an ironic lyric even timelier today than when the late songwriter first penned it. At the other extreme, Parsons captures the wide open plains feel and sweet innocence of the Sons of the Pioneers via Bob Nolan's *Way Out There*. He also serves up some Gram Parsons (*Hot Burrito #1*) and Mickey Newbury (*Why You Been Gone So Long*) with similar verve and feeling, and the production throughout gives full weight to the musicianship.

The Searchers

Pat Moran, producer
Sire SRK 6082

by Steven X. Rea

Another crusty comeback attempt from a veteran group of an era gone by,

Continued on page 103

SpinOffs

Jazz

by Don Heckman &
John S. Wilson

**Charlie Haden,
Jan Garbarek,
Egberto Gismonti: *Magico***
Manfred Eicher, producer
ECM 1-1151

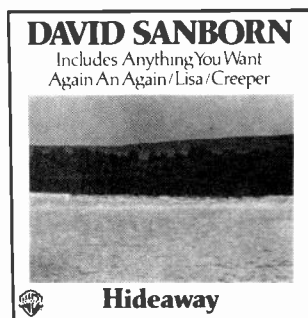
Putting these three world-class jazzmen together was a great idea that somehow never ignited. Garbarek is coolly distant, Gismonti sounds uninterested, and Haden seems confused. The air of passivity that permeates virtually every track is enough to drive one straight back to the Sixties. **D.H.**

**Gary Lawrence and His
Sizzling Syncopators**
Steven Epstein, producer
CBS Masterworks
M35824

This is more Jazz Age than jazz: a collection of 1920s jazz and pop tunes as well as Beatles and Bee Gees songs, all arranged in 1920s style. Gary Lawrence has picked up the period's characteristics (clarinet trios, oomping tubas, even an accordion solo), and his band projects the sound and beat with a lot of polish. When he sticks to '20s material the idea works, but when he tries to squeeze Glenn Miller (*Pennsylvania 6-5000*) or the Beatles into the formula, it does not. **J.S.W.**

**New York, New York:
Sounds of the Apple**
Bernard Brightman, producer
Stash ST 204

Gimmicky records, such as a collection of songs about New York City, rarely have any

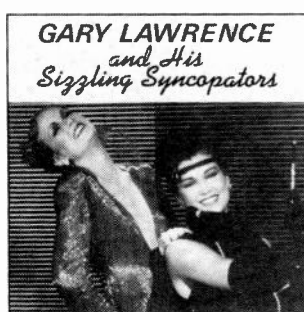


reason to exist beyond the hook on which they are constructed. But this one does. Marky Markowitz, Phil Bodner, John Bunch, Bucky Pizzarelli, George Duvivier, and Grady Tate create a swinging ensemble sound, topped by an interesting assortment of vocalists. Slam Stewart reveals a little-known facet of his talent by singing lyrics instead of humming. Dardanelle gives *On Broadway* a swinging reading, and Markowitz builds some enthusiastic and brilliant Armstrong scat lines. The only weak point is a pompous vocal by Tate. **J.S.W.**

David Sanborn: *Hideaway*
Michael Colina, producer
Warner Bros. BSK 3379

The narrowing limits of David Sanborn's already proscribed alto saxophone style may just be too small to sustain an entire LP. He does all the predictable things here—disco/jazz, a bit of r&b, and one or two Warner Bros.-style string-heavy ballads. His once-delightful ability to surprise is rapidly waning. **D.H.**

**George Shearing Trio and
Stéphane Grappelli:
The Reunion**
*Hans Georg Brunner-
Schwer, producer*
Pausa Records PR 7049
(Pausa, Inc., 9255 Sunset Blvd.,
Los Angeles, Calif. 90069)



When Grappelli was in England during World War II, young George Shearing met and played with him. When they met again thirty years later, Shearing had achieved even greater eminence than his friend. On "The Reunion," Shearing dispenses with the block chords that he ground out with his quintet and plays with a swinging rhythmic intensity. Grappelli slashes and slices away one moment and is the essence of romanticism the next—part hot-foot, part slow-burn. **J.S.W.**

**John Haley Sims, Sweets
Harry Edison: *Just Friends***
Norman Granz, producer
Pablo 2310-841

Both the merits and drawbacks of consistency are illustrated on this disc. Trumpeter Harry Edison is consistent, using the same devices on virtually everything he plays; what is initially provocative finally becomes tiresome. John Haley Sims (Zoot's formal name) is a consistently swinging saxophonist, and via innumerable and varied means. On this disc he plays soprano as well as tenor, offering a definitive example of his light, fresh soprano approach on *I Understand*, accompanied only by Roger Kellaway's piano. Kellaway alternates between acoustic, on which he can be inventive, and

electric piano, which is a tinkling bore.

Leo Smith: *Spirit Catcher*
Chuck Nessa, producer
Nessa N 19 (Nessa Records,
5404 N. Kimball, Chicago, Ill.
60625)

Leo Smith is identified with the avant-garde, but his music is just as connected to African sources. An impressive composer, his use of three harps on *The Burning of Stones* is a revelation, and "Spirit Catcher" is an effective addition to the repertoire of contemporary jazz. Unlike much avant-garde stuff, it stands up well to repeated hearings. **D.H.**

**Michal Urbaniak's Fusion,
Featuring Urszula
Dudziak: *Heritage***
MPS Records, producers
Pausa Records PR 7047

This installment in the Urbaniak/Dudziak oeuvre dates back to 1977 and sounds strangely bloodless for this usually fiery duo. Only the always-stimulating ululations of Dudziak's astonishing voice make the whole thing worthwhile. Both performers have done better work more recently. **D.H.**

**Nana Vasconcelos:
Saudades**
Manfred Eicher, producer
ECM 1-1147

Vasconcelos' battery of Brazilian percussion is on full-fledged, brilliant display in this mostly-solo recording. The few gaps are filled—equally brilliantly—by Egberto Gismonti's passionate string-orchestra writing and by Vasconcelos' eerie, overdubbed vocals. One of ECM's best of the year. **D.H.**



Continued from page 101

right? Wrong, dead wrong. Almost two decades after their founding, the Searchers are back. The sole major Merseyside outfit that stood outside Brian Epstein's stable (the Beatles, Jerry and the Pacesetters, etc.) they are responsible for such classics as *Needles and Pins*, *Don't Throw Your Love Away*, *Love Potion No. 9*, *When You Walk in the Room*, *What Have They Done to the Rain?* etc. Founders John McNally and Mike Pender still front the group, backed by drummer Billy Adamson and bassist Frank Allan, a Searcher for fifteen years. Shimmering harmonies are still their calling card, spangly, ringing guitars still their hallmark.

Among the ballads and pop rockers here are several by writers who admit—in their songs, if not in so many words—to the Searchers' influence. Tom Petty's spooky *Lost in Your Eyes* is one such confession, British band the Records' *Hearts in Her Eyes* is another. The latter is a spry, midtempo track, tailor-made for the Searchers' euphonious chiming; it should pick up where their string of hit singles slackened off in the '60s. Mickey Jupp's oft-covered tune of telephonic eroticism, *Switchboard Susan*, gets a loping, low-key folkish reading. A rare Dylan track, *Coming from the Heart*, and John David's *It's Too Late* (the first single) share sides with a pair of Searchers-penned pop pieces, *This Kind of Love Affair* and *Don't Hang On*.

While the army of short-haired, skinny-tied kids revamp '60s stylings and fall far short of producing anything really new, the Searchers have pulled off a veritable magic act of self-resuscitation. They make the much-ballyhooed new pop sound like so much mush.

Sylvain Sylvain

Lance Quinn, Tony Bongiovi, & Syl Sylvain, producers
RCA AFL 1-3473
by Don Shewey

Knowing that Sylvain Sylvain played lead guitar for those brash and ragged protopunks, the New York Dolls, will hardly prepare you for his surprisingly lush and versatile debut. One minute he's Southside Johnny playing party-hardy on *What's That Got to Do with Rock 'n' Roll?*, and the next minute he's a breathless teen

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In Search of Authentic Comedy Recordings

by Sam Sutherland

The Firesign Theater:

Nick Danger—The Case of the Missing Shoe

Philip Austin, Peter Bergman, David Ossman, & Philip Proctor, producers. Rhino RNEP 506 (12-inch EP) (11609 West Pico Blvd. Los Angeles, Calif. 91107)

The Credibility Gap:

A Great Gift Idea/Floats

The Credibility Gap, Donn Landee, & Harry Shearer, producers Sierra/Briar SRS 8704 (Box 5853, Pasadena, Calif. 91107)

The Rhino Brothers' Circus Royale

Harold Bronson & Richard Foos, producers. Rhino RNLP 007

KROQ-FM Devotees Album

Compiled by Harold Bronson, Jed the Fish & Richard Foos Rhino RNLP 008

Mal Sharpe: The Meaning of Life

Larry Ball, Jerry Zelinger, & Paul Decker, producers Rhino RNLP 006

For fans of pure aural comedy, it's difficult to view the current standup comic boom without a tinge of frustration. Granted there are more new performers grabbing laughs from club audiences, and Steve Martin and Robin Williams have persuaded record numbers of fans to buy albums and concert tickets. But so far none of these talents has addressed his work specifically to the aural medium.

As a result, a once fertile crop is now nearly fallow, at least in terms of interest from major record labels and established writers and comedians. Where Spike Jones and Stan Freberg tailored punch lines and effects to the phonograph, drawing their perspective from the earlier aural theater offered by live radio, today's mainstream comedians think primarily in terms of the tube. Paradoxically, television has led them not to a more liberated, multimedia array of comedic weapons, but back to the classic standup format.

Recent comedy LPs have con-

sequently been little more than documentaries of their authors' stage or TV spots—audio without video, dependent on a familiarity with the acts' facial expressions or physical shticks. Without that familiarity, the materials' impact is lessened—at times lost—on the listener.

Where can one find vestiges of the more ambitious aural comedy of the '40s, '50s, and '60s? These strains are alive, if not entirely well, in the hands of a number of maverick entrepreneurs now cutting comedy albums and releasing them on small labels. With the qualified exception of the Credibility Gap retrospective, none of these records is an instant classic. But all represent comedic writing built specifically around music and the recording medium.

Illustrating aural comedy's fall from commercial grace is the fact that Rhino records, a tiny company, is probably the most active comedy label in the U.S. An outgrowth of a West Los Angeles record shop that specializes in rock imports, jazz, and used records, Rhino initially issued a few left-field comic oddities as a promotional lark. What began as a giggle soon took on more ambitious goals as early discs like Fred Blaussie's *Pencil-Necked Geek* and Gefilte Joe & the Fish's *Walk on the Kosher Side* (a Yiddish parody of Lou Reed) snared airplay.

A typical Rhino anthology culls from both outside sources and the label's own community of cracked musicians, singers, and writers to create a grab bag of song parodies, simulated ads, and comic esoterica. On "The Rhino Brothers' Circus Royale," that translates into *Matzoh Man*, sung by the Yiddish People, whose costumed personae (dentists, brokers, butchers, and rabbis) are miles away from Indians and construction workers. Also included is a generally wicked radio spot for *The Beverly Hills Blues Festival*, promising such titans as Big Matron Thornberg singing *You Just Can't Get Good Help These Days* and bluesman Perrier Waters singing *Hootchie-Gucci Man*.

Ironically, Rhino's first new release by established comic masters, the Firesign Theater, is among its least satisfying. Between 1967 and 1974, this quartet of writers and actors produced the most dazzlingly intricate, multileveled comedy records ever made, establishing a high-water mark for ensemble comedy through albums that could stand up to countless listens. Shakespeare, computer language, and good old American jingoism informed their writing, and multitrack recording enabled them to create aural movies with casts of thousands.

"The Case of the Missing Shoe," a twelve-minute "serial" EP, is thus especially disappointing, since it offers the weakest thematic framework ever erected by these once astute comedians. Old Firesign fans will be better off checking the Credibility Gap anthology, which couples "A Great Gift Idea" (a now out-of-print Warner Bros. album) and the group's infamous Rose Bowl Parade broadcasts, here excerpted under the appropriate title "Floats."

Like Firesign, the Gap honed its ensemble approach through progressive FM broadcasts, but it seldom matched Firesign for consistency or inventiveness, perhaps because of the constantly shifting lineup and the Gap's early domination by radio newscasters, rather than writers. The most gifted members, though, definitely shine on the best cuts here, notably a dead-center parody of Johnny Carson. Harry Shearer, Michael McKean, and David Lander have since gone on to wider visibility, but they may never have been funnier than they are on this extended bit, or on other gems like the neo-McKuen drivel of *In Someone's Sneakers*.

For rock fans unwilling to treat their new wave with too much reverence, Rhino's "KROQ-FM Devotees Album" also has its moments. The offspring of a radio promotion that invited listeners to contribute their own parodies of Devo, the package consists mostly of ham-fisted Devo covers. For anyone who ever derived simpleminded joy from playing Four Seasons singles at 78, a Devo-ted cover of *Okie from Muskogee* and a reworking of Devo's anthem, *Jocko Homo*, to *Jocko Bozo* are painless fun.

Finally, the one coherent concept album here is Mal Sharpe's "The Meaning of Life," which extracts some genuinely bizarre comic nuggets from Sharpe's numerous "man on the street" forays. **S**



Continued from page 103
 cooing *I'm So Sorry*. A Fifties-like testimonial to true love called *Deeper and Deeper* stands back to back with the jackhammer rhythms of the savvy street anthem *14th Street Beat*.

The style-hopping gets into mawkishness on *Without You*, an early, too-earnest Paul Simon folk-rocker that quotes from the Beatles *Norwegian Wood* and ends with Sylvain whispering, "Do you want your ring back, darling?" But generally the album builds in momentum, finally exploding with a roof-raising rendition of Clarence "Frogman" Henry's *Ain't Got No Home*, a double-time New Orleans boogie complete with false ending and orgasmic reprise. Jonathan Senator Gerber's searing, lonely sax solo takes the place of a vocal on *Tonight* and closes the album with impressive eloquence. The production sounds hasty and superficial in spots, and Sylvain isn't the most distinctive singer in the world, but the LP's flaws are more than made up for by its overwhelming vitality.

||:≡≡ JAZZ ≡≡:|

Joanne Brackeen with Eddie Gomez: Prism
 Gerry Macdonald, producer
 Choice CRS 1024

Joanne Brackeen: Mythical Magic
 Hans Georg Brunner-Schwer & Willi Fruth, producers
 Pausa PR 7045
 (Pausa, Inc., 9255 Sunset Blvd., Los Angeles, Calif. 90069)
 by Don Heckman

It's going to be Joanne Brackeen's decade. After years of drifting through the jazz scene, always well respected, usually working with first-rate players, but constantly burdened with the stigma of "female musician" (still particularly virulent in the jazz world), she has finally come into her own.

To get the nonsense out of the way first: In the past, women players have often been easily identifiable by their rhythmic awkwardness. Alas, at times this has

been true even of such fine improvisers as Toshiko Akiyoshi and Marian McPartland, to name only two. But I challenge anyone to listen to these new Brackeen recordings blindfolded and identify them as anything other than the work of one astonishingly brilliant jazz pianist—regardless of sex, race, age, religion, or planetary origin.

Both "Mythical Magic," a solo LP, and "Prism," a duo with bassist Eddie Gomez, bristle with the electric energy of a talent that has found itself. (Both were actually recorded in 1978.) There is more than enough here to delight and stimulate the listener for repeated hearings. The first thing one notices is Brackeen's extraordinary skill as a pianist. She knows the instrument well, obviously loves it (and probably hates it sometimes too), and fully explores its limits—from pure jazz percussiveness to outright Lisztian Romanticism and Cecil Taylor pyrotechnics. She is also an evocative composer whose work is texturally thick enough to demand expansion into larger instrumental ensembles. Listen to *Hobbits* (either it was recorded with overdubbing or she's even better than I thought), *Told You So*, *Prism*, and *Habitat*.

Superb as Brackeen is, she should be more careful about an occasional tendency toward anachronistic fluff pieces like *If You Dare*, as well as too much drifting into cocktail-lounge dreaming. But, for the most part, she is firmly in the present—a solidly gifted, realistic jazz player for the Eighties.

Jim Cullum's Happy Jazz Band: Live and Swingin'
 American Jazz AJ 127
 (American Jazz Recording Company, 522 Riverwalk, San Antonio, Tex. 78205)
 by John S. Wilson

In the eighteen years since Jim Cullum founded it, the Happy Jazz Band has developed from a traditional group that specialized in lesser-known tunes to a contemporary revitalizer of material from the '20s and '30s. In the process, Jim Jr., who took over when his father died in 1973, has grown into a confident professional.

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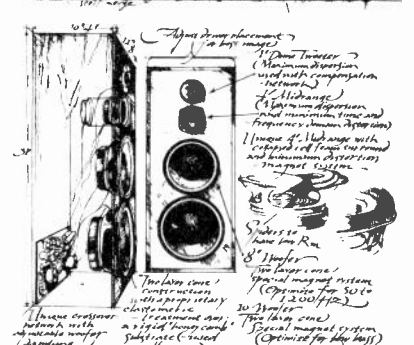
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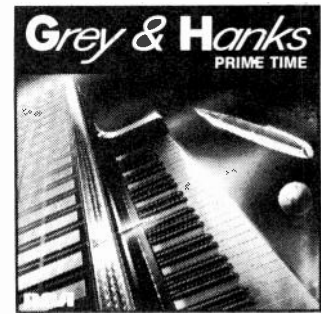
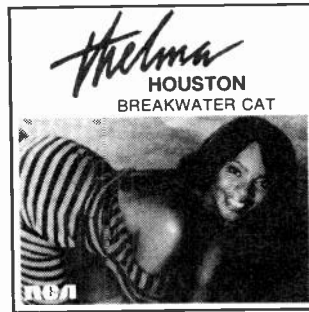
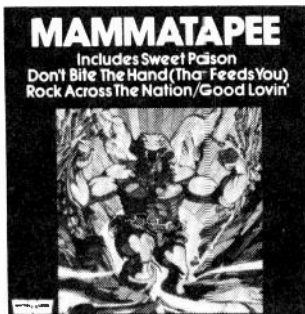
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R&B

by Christopher Petkanas

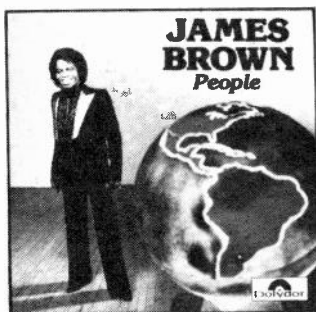


James Brown: People
Brad Shapiro, producer
Polydor PD 1-6258

A great and faithful soul improviser herein makes a convincing case for living the funk. James Brown sounds as relevant and resolved as ever, and the horn section's darting licks compete with his own for hotness. Where would Millie and Michael Jackson, among many others, be without him?

Merry Clayton: Emotion
Steve Tyrell, producer
MCA 3200

A former backup singer for Ray Charles, the Stones, Streisand, and Joe Cocker, Merry Clayton is an exuberant vocalist who is linked stylistically to Aretha and Patti LaBelle. Among the best cuts here are a cover of the First Choice's *Armed and Extremely Dangerous*—one of disco's early hits—and a salute to Sly Stone. Chris Dedrick provides the vibrant, first-class orchestral arrangements.



Gotham: Void Where Inhibited
Gene Allan, Gary Knight, & Harold Wheeler, producers
Aurum AU 0002 (Aurum Records, 43 West 61 Street, New York, N.Y. 10023)

There's so little musical activity here that it sounds as if entire tracks are missing from the mix. This is budget disco—the kind of record that can turn your brain to mashed potatoes. Gotham's singing is faceless, the material insubstantial. Ironically, the trio has a pleasant and extremely professional nightclub act, proving that the choices made on this album were not its own.

Grey & Hanks: Prime Time
Len Ron Hanks & Zane Grey, producers
RCA AFL 1-3477

On the dance floor, the endless repetition of the most fundamental riffs is less irksome than it is in a listening-only situation. High-gloss sameness is the only characteristic that stands out on "Prime Time."

Thelma Houston: Breakwater Cat
Michael Stewart & James Gadson, producers
RCA AFL 1-3500

An athletic voice and good dramatic sense notwith-

standing, one would have to be fully schooled in the long roster of female disco artists to pick Thelma Houston's voice out on the radio. Her cover of *Suspicious Minds* does stand out, though, and its grizzly intro is inspired. Executive producer Jimmy Webb contributed five tunes.

Debbie Jacobs: High on Your Love
Paul Sabu, producer
MCA 3202

Touted as "d.o.r." (dance-oriented rock), "High on Your Love" contains too many heavy-handed disco elements for the term "rock" to be applicable. Former Guess Who guitarist Paul Sabu empties a pocketful of fancy tricks on six of his own unmemorable compositions. Alas, the most electric and satisfying cut, *Hot Hot*, is a remix from this unremarkable singer's last effort.

Mammatapee
Norman Whitfield, producer. Warner Bros.
WHK 3171

One member of this new, lackluster disco quartet was part of the Undisputed Truth. Producer Norman Whitfield has created a few exciting peaks, but singer Ella Faulk makes no impression whatsoever. Jr. Walker's sax is eagerly welcomed, otherwise—no thrills.

Ray, Goodman & Brown: Vincent Castellano
producer. Polydor
PD 1-6240

The former Moments (*Found Love on a Two-Way Street*) are experts at creating rich, warm three-part harmonies. Their song tags have a mildly improvisatory feeling that works well and their earnest lead vocals are never overbearing. There's plenty of pleading falsetto, finger-popping, and, best of all, wholesome romance.

Sister Sledge: Love Somebody Today
Bernard Edwards & Nile Rodgers, producers
Cotillion SD 16012

"Love Somebody Today" is a triumph of urbane disco. The sisters Sledge have crossed over from plaited cornrows to new wave preppy pastels while retaining the flawless, celebrated sound that produced their chartbusting "We Are Family." This package is even smoother than the aforementioned, if measurably less funky. Vocals are solid and assertive with brightly projected harmonies, ballads are affecting and well-conceived, and, of course, the powerful Chic rhythm section lays down a clean path. Hear the Cory Daye-derived *Let's Go on Vacation* and Eddie Daniels' sax solo on *Reach Your Peak*.



Jim Cullum's Happy Jazz Band

Continued from page 105
 both as a cornetist and a band leader. "Live and Swingin'," recorded in 1979 in San Antonio at the Landing (where the group has been playing since 1963), displays the band's sense of confidence. Its approach to the material is relaxed and swinging, with not a trace of the anxiety that makes so many traditional bands rush their playing. Though the rhythm section deserves much credit for this, Cullum's self-assurance also plays a part. He still follows the styles of Bix Beiderbecke, Bobby Hackett, and Louis Armstrong, but he is no longer straining to sound like them. Bix's little running figures, Hackett's singing warmth, Armstrong's strong, urgent phrasing flow easily and naturally through his solos.

The band has picked up another strong voice in Mike Pittsley, a trombonist with a broad, lusty, sometimes bellicose attack that, in the gentler lines of ballads such as *I've Got a Crush on You*, falls somewhere between Bill Harris and Jack Teagarden. Clarinetist Allen Vaché is not as fully developed as Cullum and Pittsley, but he has a warm low register from which he emerges with bubbling enthusiasm. "Live and Swingin'" includes the works of King Oliver, Armstrong, Hackett, and Bix, which are often rendered on a tinny piano that has no place in a successful jazz club.

**Duke Ellington:
 The Collector's Ellington**

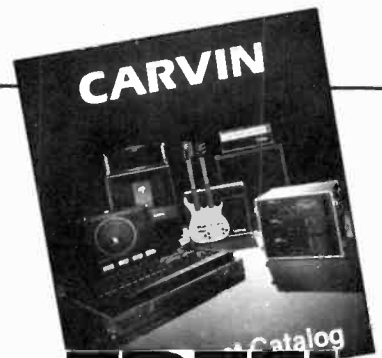
*The Franklin Mint Record Society
 (Two discs, from FMRS, Franklin Center,
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by John S. Wilson

This two-disc collection is the perfect gift for the Ellington fan who, until now, had everything. Among its fourteen selections that have never been released before are an attractively rhythmic Ellington song, sung by Woody Herman, called *I Fell and Broke My Heart* and two developments on one of the Duke's favorite themes, trains. In addition to the unissued material, which is drawn from 1935-62, there are eight earlier pieces that have not before been available on LP, as well as two alternate masters.

For those who are not really aficionados, the set provides an overview of Ellington and of his band's significant developments from 1928 to 1962 without using the obvious, standard examples. Its only glaring omissions are the 1940-42 period, when the band was at its height and the Duke at a creative peak, and any representation of the longer Ellington works that began to appear in the '40s. Otherwise, all the great Ellingtonians are here in fine form.

Continued on page 111



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Circle 21 on Page 79

Music in Print



Mitchell—a writer for all seasons

by Elise Bretton

table of contents, the songs have been arranged in order of their recording release dates. After thirteen group and twelve individual albums, four compilations, and six LPs that Messrs. Garcia, Hunter, Weir, and their cohorts have issued with other disc notables, one may need a little help in tracking down a favorite tune. After all, there are 260 pages of goodies here.

Some of the Grateful Dead and Garcia material, though previously issued, has long been out of print, which makes this a valuable collection. Never repetitive and still fresh after thirteen years of success, the Grateful Dead has earned a place on your folio shelf, even at this price.

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Warner Bros. Music

I am not a guitarist, but I am enchanted with this series. Each folio comes complete with pictures and diagrams and, with the exception of "Improving Blues Guitar," a demonstration record put together by the Green Note staff (Straw Dog, Ceél, and Richard Saslow). The well-organized curriculum, crystal-clear text, easy-to-follow transcriptions, and examples from top echelon performers make these books appropriate for professionals and amateurs alike.

Joni Mitchell: Mingus
Warner Bros., 6 songs, \$8.95

This reverently conceived folio, transcribed from Joni Mitchell's latest LP, is not for amateurs or dilettantes. The strong, leaping Mingus bass lines demand technical dexterity; two of the selections eschew keyboard notation in favor of complicated guitar tablature; and chordal fluency is a must for anyone who essays the (electric) piano notation. Inasmuch as Mingus had dedicated these compositions to her, it would have been grossly inappropriate for Mitchell to alter any of the rhyth-

mic structures to accommodate her usual logorrhea. I am happy to report that she has risen to the challenge, renouncing self-indulgence, ostentation, and excess, and achieving both lyrical maturity and a oneness with Mingus' spirit. Joni Mitchell here proves herself, at last, a writer for all seasons.

The Muppet Movie
ATV Music Publications/
Cherry Lane Music, 9 songs, \$7.95

Kermit desperately needs a hit single. Not only is it not easy being green, but a frog can't get by on his good looks forever. Brilliant colors and a smashing layout make this package a Muppet-lover's dream come true, but the Paul Williams/Kenny Ascher score is merely so-so, and many of the lyrics are either simplistic or simply incoherent. Yet obviously there's no point in my telling you not to buy this folio: Who can resist the sheer rapture of Kermit, Miss Piggy, Gonzo, Fozzie Bear, et al.? Two-line piano settings by Jack Perricone are quite good, and an intermediate pianist can negotiate them with ease.

Kenny Rogers Song Book
Cherry Lane Music, 23 songs, \$7.95

Kenny Rogers can park his guitar under my stereo any time. The spectacular recording career of Nashville's sweetest music man is here delineated in easy-play, two-line piano-vocals. One boggles at the number of top sellers attributed to him: *Lucille*, *Anyone Who Isn't Me Tonight*, *Love Lifted Me*, *The Gambler*, and *She Believes in Me* are just part of the pile of gold. In addition, editors Milt Okun and Dan Fox have furnished succinct program notes for singers, keyboardists, and pickers. Though the editors stress their belief that the included songs are the very best of Rogers, it's worth noting that at least half of them were composed by other songsmiths. The singer's tastes are eclectic; he chooses good material that he truly feels comfortable with. And that, fans, is one very good reason why he's a star today. ♪

Chic: Risqué
Warner Bros., 7 songs, \$6.95

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Grateful Dead: Anthology
Ice Nine Publishing Co.,
Warner Bros., 50 songs, \$12.95

Though a collection of this size would seem to call for an alphabetical

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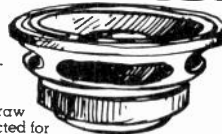
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The best periods represented are the early Cotton Club days (late '20s, early '30s), with *Freeze and Melt*, *Mississippi Moan*, *Flaming Youth*, and *Sweet Mama*, and the late '50s, when the band recorded some provocative variations by Billy Strayhorn on *Take the 'A' Train: Allah-Bye and Track 360*, a musical portrait of a train in motion that is in the tradition of (though different from) the Duke's *Daybreak Express* and *Happy-Go-Lucky Local*. Some of the least successful selections also come from the late '50s/early '60s. Among them are a listless *Lullaby of Birdland*, a determined but futile effort by Milt Grayson to sing some life into the Duke's stodgy *Love You Madly*, and, in general, a heaviness in the band's sound.

Ella and Basie: A Perfect Match

Norman Granz, producer
Pablo Today D 2312110 Digital
by John S. Wilson

Though the title of this recording implies a meeting between Ella Fitzgerald and Count Basie, that is only marginally true. It is Ella and the Basie band, minus three-quarters of its rhythm section. (Only guitarist Freddie Green is present.) Basie is heard at the piano only briefly on an extended selection.

But, mislabeling aside, "A Perfect Match" is one of the happiest, most open, exuberant records that Ella has ever made. In the past few years she has begun to find herself as a singer, employing expression and interpretation instead of bland virtuosity. The new fresh, warm Ella pours out of this record, adding tremendous intensity to *Please Don't Talk About Me When I'm Gone* and *Sweet Georgia Brown*. She punches out the up-tempo numbers as though she had just discovered them and brings gorgeous new colors and depth to the ballads. It is difficult to believe that this very vital performing talent has lived inside for so long, particularly when one remembers her on stage, nervously pulling at a handkerchief, shifting her feet, and reciting her standard introduction in a robotlike manner.

In her ad lib scatting with Basie on *Basella*, their one number together, she even comes out with a few lines of *Shake That Thing*, also a departure from her past image. It is a very welcome change, particularly to those who, while recognizing her remarkable vocal talents, were



Mingus Dynasty's Joe Farrell

constantly distressed by her failure to develop as a performer.

Mingus Dynasty: Chair in the Sky

Ihan Mimaroglu, producer
Elektra 6E 248
by Don Heckman

The Mingus Dynasty has the strong aura of the kind of band Mingus would have chosen for himself: Dannie Richmond was his drummer for years; Jimmy Knepper was in and out of various groups (and various Mingus tantrums); John Handy, Jimmy Owens, and Joe Farrell can play with anybody; Don Pullen manages to play avant-garde jazz in a traditional setting; and Charlie Haden—while hardly in Mingus' class as a bassist—is, at the very least, dependable.

Superficially, on "Chair in the Sky" the Mingus sound is there: strong and vibrant in an effervescent *Boogie Stop Shuffle*, off-the-wall silly in *My Jelly Roll Soul*, and richly moody in the classic *Goodbye Porkpie Hat*. (Ironically, that is now as much a threnody for Mingus as it was originally for Lester Young.)

Despite all the talent, there are problems. The remaining three pieces are from Mingus' late-life collaboration with Joni Mitchell, and they cannot be considered vintage Mingus, despite heroic efforts by orchestrator Sy Johnson. More serious is Mingus' very absence. His music always was as much the result of sheer creative intimidation as it was the product of notes on the page. Dannie Richmond tries hard to provide some of the energy, the sheer juice, that poured out of Mingus and that made even his lesser bands into something very special. But he can't bring it off by himself.

Without that energy, Mingus Dynasty is a group of very fine musicians playing very fine music. But the magic sim-

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ply isn't there—no more than it is in the leaderless Duke Ellington band. Without the masters' hands, things just can't be what they used to be.

Charlie Ventura: Euphoria

Albert Marx, Teddy Reig,
Herb Abrahamson, & Bob Shad,
producers; Bob Porter re-
issue producer. *Savoy 2243 (two discs)*
by John S. Wilson

Unlike some of the saxophonists who came up during the late '40s—Dexter Gordon, Lucky Thompson, Stan Getz, Zoot Sims—tenor saxist Charlie Ventura's name has almost disappeared from the current jazz repertory. "Euphoria," a two-disc reissue of his 1945-48 recordings, serves as a reminder not only of his impressive talents, but of the interesting groups he led.

Among those represented here is Buddy Stewart, who sang with Ventura's 1947 band. Stewart was an unusually good straight vocalist and an adept and creative bop singer. His solo on *Synthesis* forecasts the style of Jackie Cain and Roy Kral, who joined the band separately in 1948—he as a pianist and arranger, she as a singer—and eventually became the team that is still going strong. In addition to their unison scat singing on *Euphoria*, *Piña Colada*, and *I'm Forever Blowing Bubbles* (their biggest hit with Ventura), Jackie can be heard soloing in the rather flat, strained manner that was fashionable at the time.

Ventura's groups always had distinctive trombonists—Bill Harris at one time, Kai Winding at another, and finally Benny Green. All three bring strong flavors to these performances. It's also possible to chart Ventura's progression from his deep-throated but feathery style in 1945 (much in the Chu Berry manner) to the lighter tone that characterized his playing later on. His occasional baritone saxophone sounds much like his tenor but richer, and his soprano might be mistaken for a clarinet.

The performance by all five of the groups here are consistently rhythmic, easygoing, and swinging, with drummer Ed Shaugnessy adding a lot to the 1948 band. This is fine post-Swing jazz in a mainstream that draws from Swing, recognizes bop, and features musicians whose

personalities are distinctive enough to be independent of both genres.

Cedar Walton: Soundscapes

George Butler & Cedar Walton,
producers. *Columbia JC 36258*

by J.B. Moore

At forty-six, keyboardist/composer Cedar Walton seems an unlikely candidate to "burst on the scene." Working with such greats as J. J. Johnson and Art Blakey in the late Fifties/early Sixties and, more recently, with Freddie Hubbard, Milt Jackson, and Eddie Harris, he has earned a reputation for being a competent and dependable sideman. His last album, "Animation," showed him to have great promise of becoming a first-class writer, arranger, leader, and producer. "Soundscapes" fulfills that promise to the extent that it could indeed be Walton's vehicle to "burst on the scene."

Of particular interest here are *Warm to the Touch*, a ballad, and *Latin America*, an instrumental. The former, cowritten by Walton, features vocalist Leon Thomas in an exquisitely crafted arrangement. The strings are lush, the rhythm swings without intruding, and the voicings are a perfect complement to Thomas' subtle styling.

Latin America demonstrates Walton's arranging skills in an entirely different genre. Bass, drums, and piano provide a solid foundation over which the horns settle into a loose, easy Latin feel. The soloists seem to get caught up in the almost hypnotic flow of it all, especially percussionist Ray Mantilla, who chugs through his congas and cow bell solo like a speeding train. In "Soundscapes" Walton has managed to integrate the intelligence and lyricism of progressive jazz with the drive and energy of the current idiom. The result is fresh, challenging, and entirely satisfying.

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