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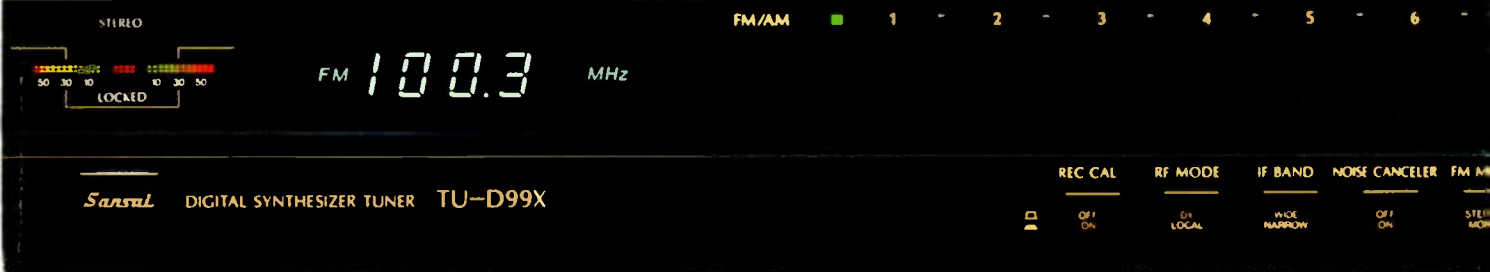
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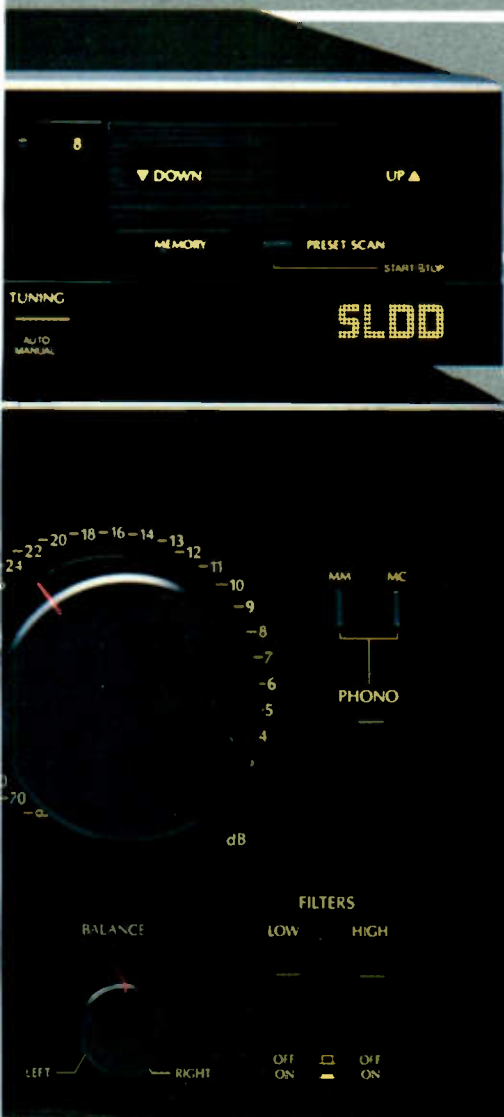
First it was DC. Then DD/DC and Super Feed-forward. Now Sansui astounds the audiophile with the greatest improvement in an amp. X-Balanced circuitry. It cancels out external distortion by eliminating the transformer to chassis ground; and decisively removes IHM.

You'll find X-Balanced circuitry in a wide range of superior Sansui products, like our AU-G99X amp, shown with TU-D99X quartz-PLL synthesizer tuner which incorporates our new Super Linear Digital Decoder for improved rejection of spurious signals and interference. Another version of this tuner has AM stereo capability.

When it comes to digital sound, our new PC-X11 Tri-code PCM Processor is the world's finest for any VCR. With 100 times the accuracy of any other PCM processor, it even reads blurred sections of digital material and lets you record up to eight hours of music on one VHS video cassette.

Our ingenious new XL-900C digital/analog speakers handle broad dynamic range with incredibly quick response to energy flow. Patented Tri-composite Carbon Fiber multi-layer diaphragms, plus high-polymer air-tight cores deliver higher resonance, fewer breakups and overall flat response.

There's more worth hearing about these great Sansui components. Write: Consumer Service Dept., Sansui Electronics Corp., Lyndhurst, NJ 07071, Carson, CA 90746, Sansui Electric Co., Ltd., Tokyo, Japan.



Putting More Pleasure in Sound.

PC-X11

Circle 28 on Reader-Service Card

H I G H F I D E L I T Y V I D E O

ONLY NEC OFFERS THE BEST OF BOTH FORMATS.

Whether you're watching the movie that won the Academy Award's "Best Picture" or want to make your own video movie with the best picture possible, NEC has the video cassette recorder that's exactly right for you.

Now, you've probably heard pretty convincing arguments for the superiority of VHS versus Beta and vice versa.



THE NEC VC-N833EU VHS VIDEO CASSETTE RECORDER. Add Dolby stereo to a high performance four-head, CATV-ready VCR and double your recording pleasure.



THE NEC VC-N895EU VHS HI-FI VCR. This state-of-the-art VCR's features include true hi-fi audio; a 139 channel, CATV-ready PLL Quartz tuner; 14 day, 8 event programmable timer; 4 heads for clear special effects; stereo recording and playback with Dolby Noise Reduction; segment recording; variable speed control; automatic editing system; picture sharpness control; electronic tape counter and full function infrared wireless remote control.

The Paramount Home Video Videocassettes pictured are \$39.95 each suggested retail price and are supplied courtesy of Paramount Home Video.

That's because each format has its respective strengths.

While VHS decks play longer, which saves tape costs; Beta video cassettes are smaller and employ a faster writing speed, making Beta the favorite of serious field and home video recordists.

This is why NEC became the only VCR manufacturer to offer both formats under its own name in the United States. This includes the very finest Beta and VHS models in each category.



THE NEC VC-N40EU BETA SLIMLINE VIDEO CASSETTE RECORDER.

Whatever the recording speed, it produces the best possible VCR picture available.



THE NEC BM-11EU BETAMOVIE. NEC put it all together with an integrated Color Video Camera/Video Cassette Recorder that only weighs 5.5 lbs. including its battery.

Suddenly, the answer to the question, "Which VCR is best?" becomes very simple.
NEC.

NEC
THE ONES TO WATCH.
NEC Corporation, Tokyo, Japan



THE NEC VC-739E BETA HI-FI VCR. The VCR with the picture that sounds as good as it looks. It features studio quality hi-fi audio; a 134 channel, CATV-ready PLL Quartz tuner; 21 day, 8 event programmable timer; 4 heads for clear, special effects; three slow motion speeds; picture sharpness control; segment recording; electronic tape counter and full function infrared wireless remote control.

Sherwood announces the latest thing in second generation CD audio technology: Affordability



The compact disc just may be the most heart-stopping concept in sound since stereo. But the most heart-stopping feature of compact disc players has been their price. Now, with Sherwood's new CDP-100, you can relax about money and really get excited about sound.

A tradition of affordable excellence.

Sherwood is well-known for high-quality audio products at affordable prices. And our new CD player is no exception. While others were still on first generation models, we combined advanced second-generation performance with a no-nonsense array of useful features. And we did it in a way that not only makes sense, but saves you dollars as well.

Three laser beams for better tracking. Most CD players use only one laser beam. Sherwood put a **three-beam** laser into the CDP-100, because a three-beam system virtually eliminates distortion caused by spurious data from adjacent tracks.

Two filters, not one.

All CD's require filters, because the decoding of digital

sound generates a sampling frequency which must be filtered out, or distortions will be heard.

Other CD players use one very steep analog filter; this can cause phase distortion. Sherwood's answer is to use a digital filter to double the sampling frequency, then use a more gentle type of analog filter for reduced phase distortion. The result: better sound at less cost.

Easy-to-use functional controls.

Inserting a disc is easy, thanks to a "smart" motorized drawer under microprocessor operation. (It even knows if you accidentally put the disc in upside down.)

You can easily access any selection, and there's a two-speed fast forward and backward, so you can listen while you quickly locate the spot you want to hear. You can even set the CDP-100 to repeat the entire disc for continuous music.

Find out how advanced, easy to use, and affordable Sherwood's new CDP-100 really is at your nearest Sherwood dealer. To find him, call (800) 841-1412 during west coast business hours.

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HIGH FIDELITY™

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About This Issue

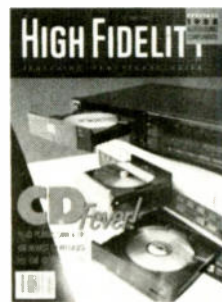
THE COMPACT DISC definitely is being taken seriously by both hardware and software manufacturers. The result is a virtual deluge of CD players and releases this fall. Along with this profusion of new product has come a reduction in prices: You should be able to buy a basic player for less than \$400 and discs for less than \$15. In highly competitive areas, such as New York City, CD prices have already slipped to \$13 for many releases.

To bring you up to date on what's happening in the bustling world of Compact Discs, we've dedicated a major portion of this issue to the topic. First, we've assembled a number of the comments and questions you've written us regarding the Compact Disc into a special "Letters" column. Then, Electronics Features Editor Peter Dobbin reports on the latest CD news in "Currents," and Technical Editor Michael Riggs explores the controversial topic of CD player "sampling rates" in "Basically Speaking." Following this, you'll find an exhaustive buying guide to more than 55 current CD players, ranging in price from \$400 to \$1,600. Salient features are called out clearly to let you easily assess what each price level offers.

Next, we bring you an in-depth lab and road evaluation of the first Compact Disc player designed specifically for car installation—Sony's CDX-5. And lastly, you'll find comprehensive coverage of CDs themselves.

Much of this section is devoted to a complete listing of nearly 500 classical titles that record companies are promising to release on Compact Disc, beginning this fall. Complementing our preview is an article by regular contributor Sam Sutherland, in which he provides an inside view of how record company executives select what will be issued on CD. Classical Music Editor Theodore W. Libbey, Jr., explores the topic of "indexing"—widely touted in the beginning as a major advantage of the CD format, but still rarely used. And starting this month, we'll be combining forces with our sister publication, THE NEW SCHWANN RECORD & TAPE GUIDE, to bring you the most up-to-date listings possible of new pop and classical CD releases. The criterion for inclusion in the lists is actual availability at retail, not just a record company's promise of issuance.

Elsewhere in these pages we offer a complete wrapup by "Autophile" columnist Gary Stock of the new 1985



COVER DISC SIGN Skip Johnston
Cover Photo Grant Roberts

ON THE COVER Three Compact Disc players (from top to bottom) Luxman DX 103 Revox B 225 Kenwood DP-1100B

car-stereo components, another in our series of lab tests on VHS Hi-Fi VCRs, a look at the recordings of the flamboyant pianist György Cziffra, an interview with the influential jazz performer Ornette Coleman, and reviews of new issues in today's hottest LP format—the 12-inch *single*. Readers of our MUSICAL AMERICA edition will also enjoy James Wierzbicki's feature on the latest record releases from CRI and more than a dozen additional reviews.—W.T.

Letters

More CD Debate

First I hear that the greatest advance in audio history has been developed. It's called the Compact Disc and must be played on something called a Compact Disc player, which sells for the same price as a baseball team franchise. Since I am not a baseball fan, I decide to invest my money in one of these new players instead. All is fine and dandy for a few weeks. Now, in your March issue I read that Bob Carver has just invented a black box. And what's the purpose of the box? It's to make Compact Discs sound more like analog records. So it seems I have to buy something to make these Compact Discs sound like the old-fashioned kind I was supposed to get away from. Is someone trying to make me crazy, or what?

Howard Garrett
Bayside, N.Y.

We have read with delight and amazement your article "The Carver CD Fixer" [March], which describes in some detail the new processor that the ingenious Mr. C is concocting for those of us not entirely weaned from the time-worn vagaries of our collections of vinyl. As always, Mr. C has somehow found out what it is that makes whatever it is do whatever it is doing and found a way to change it, whether or not we were psycho-

acoustically aware of it. Those of your readers who may not even know that the gremlins Mr. Carver is slaying are alive may feel some confusion at this, yet attack them he does, sometimes to the delight of all concerned.

Just think of it: For a mere price to be named later you can go right out (later) and buy a processor that turns a CD back into an LP. In fact, we of the older generation feel that there also should be choices available marked "45" and "78." This step backwards in time could be accomplished by a simple binary processor, which the owner would program by giving a few simple yes/no responses to the following questions:

1. Do you stack records for play on your changer?
2. Do you clean your records?
3. More than once a year?
4. Are there pennies on your headshell?
5. Quarters?
6. Do you call what you have a "stylus"?
7. Or a "needle"?
8. Is \$19.95 too much to spend for a cartridge?

This new machine could be combined with one of Mr. C's other devices to create an Automated Surface Synthesizer/Holographic Listening Ex-

citer, which would (based on the programming), statistically at random, inject pops, clicks, and varying amounts of other synthesized surface noise into the music. Note that this is still a step ahead of the regular LP situation, wherein you always remember exactly when the next intrusion will occur and go crazy waiting for it.

Let's you think that we're a couple of amateur crackpots, we'd like to inform you that, between us, we have five (count 'em, five) versions of Mr. Jackson's "Thriller" (standard LP, half-speed mastered LP, CD, stereo VHS, and homemade mono VHS) that we have carefully ABCDE'd against each other and then F'd against the Rock-Olas at the Thruway Diner in New Rochelle in an attempt to reach the Truth. We have but one question: Is there any possibility that we could hook Mr. C's gorgeous new device into one of our systems backwards? You see, although we have, between us, four preamps, two tuners, three amplifiers, one receiver, four cassette decks, two and a half reel-to-reel decks, two real-time analyzers, seven various signal processors, six pairs of speakers, and one sub-woofer, we have only one CD player. Could we share? One of us could use it northbound to make his CDs sound like 78s, while the other could use it southbound for the reverse.

Meanwhile, you might ask why this new



Technics Digital Compact Disc Players. Lasers and computers give you the one experience your conventional audio system never could: Reality.

Reality: The duplication of a live musical performance. The most elusive goal of all. Yet reality is precisely what you hear with Technics digital Compact Disc players.

How? Technics revolutionary Compact Disc players have a laser instead of a conventional stylus. Because instead of conventional record grooves, digital Compact Discs have a computer code. The laser "reads" this code. And a computer instantaneously translates it into music.

What you hear is not just a reproduction of the music, but a re-creation of it: Reality.

And nothing touches the Compact Disc except the laser beam. That means there is no wear. No noise. And no distortion. All of which can plague conventional records.

All this Technics digital technology comes together in the latest generation of Technics Compact Disc players. The remarkable SL-P8 and SL-P7.

You can program the SL-P8 up to 32 different

ways. Play any selection you want. In any order you want. Repeat the selections you like. Even skip ones you don't.

Auto Music Scan automatically lets you hear the first 10 seconds of every selection. So finding the selection you want is easy.

The fluorescent display shows you precisely where the laser is on the disc. So you can even find the exact notes you want to hear.

And to let you do all this from across the room, the SL-P8 even has an infrared remote control.

Experience the full range of Technics digital technology. Including the SL-P8 and the affordable SL-P7.

The digital revolution continues at Technics.

COMPACT
disc
DIGITAL AUDIO

Technics
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Get a Technics CD Starter Kit* — 3 Free Discs: The Jacksons' "Victory," "Flashdance," "Classical Sampler."
Plus a Free CD Cleaning System & CD Club Membership including 1 Free Disc. Total Suggested Retail Value Over \$85.

*with purchase of any Technics CD Player from September 1 to December 31, 1984. See participating Technics dealers for details.



The National Academy of Recording Arts and Sciences
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Now—the most acclaimed performances by the greatest artists of the past 25 years —in one collection for the first time

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*"I applaud
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the great perfor-
mances of the best
popular music
of our time —and*

*you can't get any better than that.
The Grammy Award recordings will
go on and on, as long as people
enjoy melody and rhythm and style.
That's why I said 'Count me in.'
And I hope you love every
minute of it."*

Frank Sinatra

The Grammy Award is the highest honor in the recording field. It is presented each year to the most distinguished individuals in the music world by The National Academy of Recording Arts and Sciences, the professional organization dedicated to fostering the highest standards of artistic achievement in the field of recording.

Now, the Academy has announced that it will issue the *first* collection in its history—The Official Grammy Awards Archive Collection of The Greatest Recordings of Our Time. Assembled with the cooperation of every major record company, this collection will represent the *best* of the *best*. The greatest performances of the greatest music of our time—selected out of all those ever nominated for a Grammy Award, with the assistance of a special committee established by the Academy.

Twenty-five years of great music

These superb recordings have now been brought together for the first time in one complete record collection, to enjoy for years to come.

All of the favorites of the past

quarter-century are included in the collection. For example:

Frank Sinatra with his recording of the nostalgic ballad, *My Way*. Elvis Presley and *Are You Lonesome Tonight*. Barbra Streisand with *People*. Barry Manilow with *Mandy*. Peggy Lee's classic, *Fever*. Willie Nelson's award-winning *Georgia On My Mind*. Diana Ross' interpretation of *Touch Me in the Morning*. Stevie Wonder's *I Wish*. Linda Ronstadt's *When Will I Be Loved?* And Judy Garland at Carnegie Hall with *Over the Rainbow*.

And there are famous groups as well. The Beatles—Peter, Paul and Mary—the Fifth Dimension—the Beach Boys—Chicago—the Rolling Stones—Paul McCartney and Wings. And great instrumentalists such as Herb Alpert with *A Taste of Honey*, Chuck Mangione with *Feels So Good*, Mason Williams doing *Classical Gas*, and Michel Legrand's beautiful *I Will Wait For You*.

Rare and out-of-issue pressings

Some of the original recordings which are included in this outstanding collection are now out of issue—and others are very difficult to come by.

The Greatest Recordings of Our

Among these rare recordings are: Nat 'King' Cole crooning *Ramblin' Rose*. The Kingston Trio doing *Tom Dooley*. George Harrison and *My Sweet Lord*. Dionne Warwick singing *Do You Know the Way to San Jose?* And Ramsey Lewis with *The In Crowd*.

In addition, there are memorable recordings by composers performing their own songs: Carole King with *You've Got A Friend*, Paul Williams' interpretation of *We've Only Just Begun*, Johnny Mercer singing *I Wanna Be Around*, and Harry Chapin's classic *Cat's in the Cradle*.

On superior proof-quality records

To produce the records for this historic collection, The National Academy of Recording Arts and Sciences has appointed The Franklin Mint Record Society, one of America's leading producers of

high-quality records.

These records will be pressed in a dust-free, atmosphere-controlled "clean room," where standards of quality control are stricter than in other facilities. A special anti-static vinyl compound will be used in the production of the records, which resists the accumulation of dust in the sensitive record grooves. This exclusive compound, together with the careful pressing technique, creates a record of exceptional fidelity that is heavier and more durable than ordinary records. A record of true *proof quality*. (The collection is also available on high-quality tape cassettes.)

Attractive library albums provided

To protect the records or tapes, a set of custom-designed library albums will be provided as part of the collection. Each album will hold four

records (or cassettes), and each will be accompanied by specially written commentaries describing the Grammy Award recordings contained in each album. The commentaries will provide in-depth information and little-known sidelights on the artists and their music, and give you an insider's view of some actual recording sessions.

The albums will be illustrated with photographs of performers, composers instrumentalists and band leaders. Many have never been published before.

Subscribe by October 31st

The Greatest Recordings of Our Time will not be sold in any record or music stores. It is available *only* by subscription and *only* from The Franklin Mint Record Society.

There will be 100 proof-quality records in the collection, and the issue price for each proof-quality record is \$10.75, with cassettes priced at \$1 more.

To acquire the Official Grammy Awards Archive Collection, please mail your application to The Franklin Mint Record Society, Franklin Center, PA 19091, by October 31, 1984.



Subscription Application

The Greatest Recordings of Our Time

Please mail by October 31, 1984

The Franklin Mint Record Society
Franklin Center, Pennsylvania 19091

Please enter my subscription for the Official Grammy Awards Archive Collection of The Greatest Recordings of Our Time, consisting of 100 proof-quality records in custom-designed albums, at the price of \$10.75* plus 95¢ for packaging, shipping and handling per record.

No payment is required now. I will receive a 4-record album every other month, and I will be billed for each album in two equal monthly installments, beginning when my first album is ready to be sent. I may discontinue my subscription at any time upon thirty days' written notice.

**Plus my state sales tax.*

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†Trademark of Dolby Laboratories

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Time

device is called an Automated Surface Synthesizer/Holographic Listening Exciter. Frankly, we don't know, but we're sure that Bob could give us a fascinating answer.

William C. Gill, Jr.
John B. Thompson
Mount Vernon, N.Y.

I have a bone to pick about Sam Sutherland's article, "Do CDs Sound Better?" [March]. Even though all his examples clearly are pop music and he says that he's referring to CDs transferred from analog recordings, the piece is more an indictment of Compact Discs than a fair assessment of the sound of all CDs, classical and pop.

I am a collector primarily of classical recordings and bought a CD player a few months ago. I began with two discs and rather quickly increased that number to about fifty. All but three are classical, and most are digitally recorded. I am very pleased with the sound and have not generally experienced any of the problems that are so underscored in Mr. Sutherland's article. In A/B comparisons with LPs, the CDs have much greater clarity, a smoother sound, and remarkable stereo imaging (including excellent depth). And I have top-of-the-line record-playing equipment. Frankly, adding a CD player to my system has made a quantum jump in my enjoyment of recorded music, and it is the first time I have experienced at home anything close to what I've heard in a concert hall.

Because CDs are new, not to mention expensive, I think you should present both sides of the issue so that potential buyers will not be overly swayed to the side of technology critics

who are paid to find fault. My personal enthusiasm for the new medium certainly runs contrary to most of what I have read in your magazine. And the ability of the medium to realize its potential and overcome the faults that Mr. Sutherland points out depends on enthusiastic consumers.
Bill Erwin
Baltimore, Md.

"The exaggeration of sibilants by the new method is abominable, and there is often a harshness which recalls some of the worst excesses of the past. The recording of massed strings is atrocious from an impressionistic standpoint." A present-day critic decrying the advent of digital recording? Not at all. The quotation is from Compton Mackenzie, founder and longtime editor of *Gramophone*, denouncing electrical recording in the mid-Twenties.

Many readers of that distinguished magazine fully agreed; they complained that the mellow sound they were used to was giving way to the nervous stridency of the electrical process (which Mackenzie thought was peculiarly and offensively American). And truth to tell, electrical recordings did strike many as strident, partly because the process was suddenly capable of reproducing high frequencies (up to 10 kHz) that previously had been lost.

Twenty years later Mackenzie came out against long-playing records. What was so terrible about changing records? he asked. Others evidently wondered the same thing, especially in Britain, where EMI clung to 78s long after other companies had adopted the slower speeds.

Today's somewhat worked-up controversy about digital sound refreshes much the same crit-

icisms that have greeted every innovation in recording technology. Some didn't like stereo when it became widely available, for it undoubtedly increased distortion and accentuated surface noise. Remember the hiss and blare of those CinemaScope movies with their special magnetic tracks?

For that matter, high fidelity itself met great early resistance—all that piercing treble, and did it have to be so loud? I can hardly wait for the next advance in sound reproduction, which I confidently expect to be met by a rear guard denouncing it as unnatural, uncomfortable, and clearly unnecessary.

Charles Britton
Manhattan Beach, Calif.

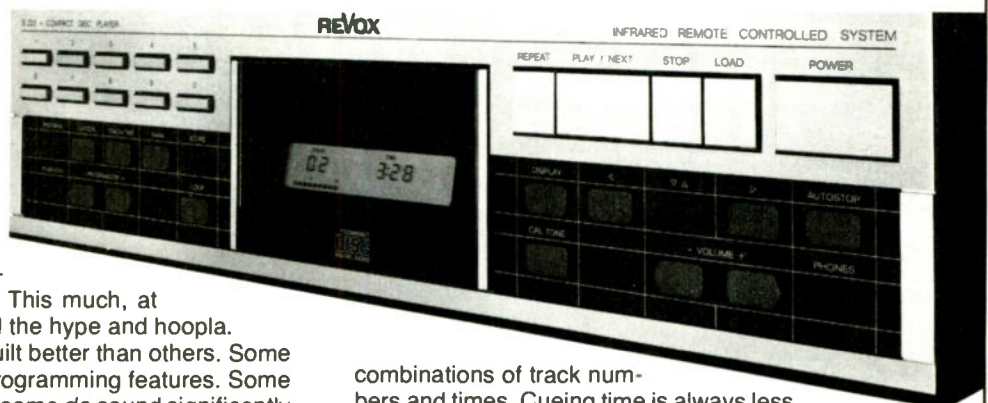
We seem to have touched a nerve. The Compact Disc is a great advance, and we have said so quite often. For the first time, it's possible to take the sound picked up in a studio or concert hall to your home with absolutely no audible degradation. But if the microphones introduce colorations or are poorly placed, or if the signals from them are tastelessly compressed and equalized, the sound will not be good. And that's why some (not all) CDs sound unpleasant—not because they are digital, but because of carelessness and the perpetuation of production techniques developed to compensate for the shortcomings of analog records and playback systems. That's the story we told in March.—Ed.

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

Revox B225

For those who waited.

And those who wish they had.



All Compact Disc players are *not* created equal. This much, at least, has emerged from all the hype and hoopla.

Some CD players are built better than others. Some have more sophisticated programming features. Some are easier to use. And, yes, some *do* sound significantly better than others.

The new B225, from Revox of Switzerland, excels on all counts. For those who have postponed their purchase, patience has been rewarded. For those who didn't wait, the B225 is the logical upgrading route.

First, the B225 is designed for unexcelled CD reproduction. By using oversampling (176.4 kHz) in conjunction with digital filtering, the B225 guarantees optimum sound resolution and true phase response.

For your convenience, the B225 offers programming of nearly every conceivable combination of start, stop, and loop functions, in any sequence, and using mixed

combinations of track numbers and times. Cueing time is always less than 3 seconds, and a single infrared remote transmitter (optional) operates the B225 as well as all other components in the Revox 200 audio system.

Finally, the B225 is a product of refined Swiss design and meticulous craftsmanship. Behind its faceplate of functional elegance, the B225 is an audio component built in quiet defiance of planned obsolescence.

Without question, the definitive CD player has just arrived. For those who waited (and those who didn't), now is the time to see an authorized Revox dealer.

REVOX

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Model GX-R99

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AKAI, NAKAMICHI

COMPUTER RECORD LEVEL PROCESSING SYSTEM—
AKAI

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AKAI

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It's easy to see why the GX-R99, just one of four great AKAI auto-reversing decks, is called the Dragon Slayer. And to find out why it's getting more praise than all the other guys combined, write to AKAI, P.O. Box 6010, Dept. H9, Compton, CA 90224.

AKAI
Hi-Fi & Video

Currents

News, new products, and new technologies Edited by Peter Dobbin

Compact Discs Today: Going for Mass Appeal

• CD Prices Start to Tumble

If you've been holding off buying a Compact Disc player because of the high cost of software, we have good news for you: CD manufacturers are slashing their wholesale prices. The Warner-Elektra-Atlantic family started the ball rolling by announcing an across-the-board wholesale price of \$9.81 per disc, down from \$11.64. Polygram responded quickly, lowering its prices to \$10 for pop and jazz recordings and \$11 for classical releases on the Deutsche Grammophon, Philips, and London labels. CBS is down to \$10 per disc, which RCA is matching for its pop titles. (RCA's Red Seal releases are slightly higher at \$10.75). And Denon is marching in step with the majors, dropping its dealer price to \$10.

What will this mean on the retail level? J&R Music World, a major discount record chain in New York City, has already lowered its price to \$12.99 for most pop and classical titles. According to Allen Peller, J&R's record manager, the downward spiral has just begun. "As soon as record companies get behind simultaneous release of new recordings on LP and CD, the format will start to generate the kind of numbers that will make it possible for prices to come down even more."

• Gearing Up

While the giant Japanese and West German companies have been busy expanding their Compact Disc production capacities to keep up with growing demand, little Nimbus Records in England has been quietly footing the bill for the construction of its own digital mastering and pressing plant. By the time you read this, Nimbus should have its Monmouth factory up and running, with an expected production capacity of 80,000 discs per month by the end of the year.

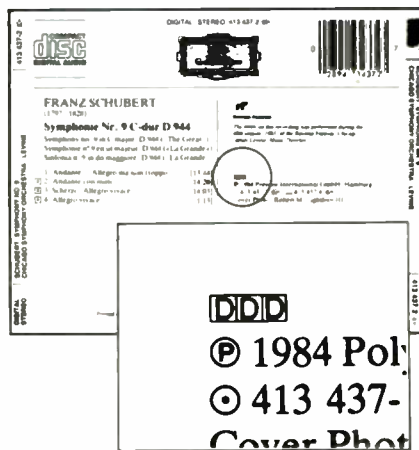
That figure palls, however, in comparison to Polygram's. A recent report pegs its Hanover, West Germany, plant at a daily total of 80,000 discs, making it the largest CD manufacturing site in the world. (For the record, Polygram claims to have pressed more than ten million discs to date.) With such a huge output, has quality suf-

fered? Not in the least, says Polygram. It expected an average defect rate of 0.3 percent, but says that only one-third that many flawed discs (one per thousand) actually are leaving the plant.

Curiously, CBS/Sony has been rather mum about the expected completion date of its domestic CD production plant. The Terre Haute, Indiana, facility was scheduled to go on-line in August, a deadline that has come and gone. According to an unofficial comment by a Sony spokesman, unexpected delays in delivery of mastering and pressing equipment have caused the postponement.

• The Digital Truth

Though the Compact Disc is a digital medium, savvy music lovers have been quick to realize that not all CDs are created equal. Those discs that have been converted to digital from analog recordings can be accurate copies, but the word "digital" on the CD packaging does not mean that you're getting all the potential benefits of a fully digital product.



You'll have to hunt a bit to find Polygram's CD code (inset).

To clarify the situation, Polygram has devised a three-letter code that will appear on the back of its CD packages and has recommended that other manufacturers adopt it as well. The first letter of the code tells whether the original recording was done with a digital (D) or analog (A) recorder. The second D or A denotes the kind of mixing console used, and the last specifies digital or analog mastering, presumably meaning the process used to create the two-track stereo master tape.



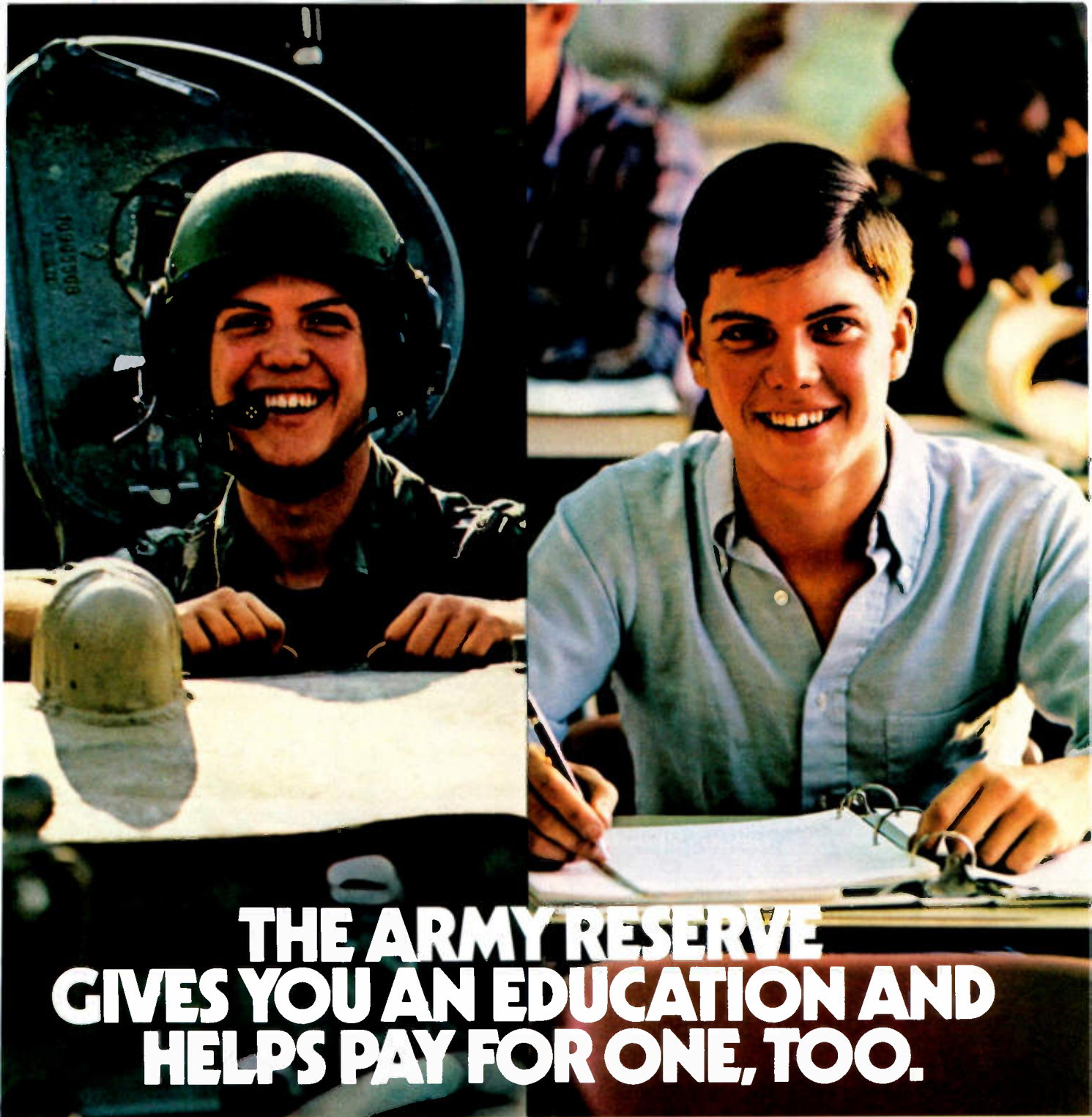
• More for the Road

Pioneer is following hot on the heels of Sony in the race to get a car CD player on the road and claims that its CDX-1 should be available by January. (Sony's CDX-5, which we review in this issue, will hit the stores after this month.) Unlike Sony, Pioneer has adopted a two-chassis format for its player—one enclosure for the transport and another for the digital processing circuitry. (The second chassis can be stowed away under a seat.) The unit's music-access features include band stepping, scan, and repeat (for a single track or a complete disc). Its fluorescent indicators give read-outs of a disc's total number of tracks, the current track, total disc play time, elapsed disc time, and high-temperature warning. Price has not yet been announced.



• Denon to the Test

Given that Denon built its consumer reputation on a solid history of service to the audio professional, we're not surprised that it should be one of the few companies to release a CD test and evaluation disc. Intended for the serious audio hobbyist (and that means someone who, at the minimum, owns an oscilloscope), Denon's "Audio Technical CD" is best thought of as a \$20 means to convert a Compact Disc player into a super-high-quality signal generator. All the signals on the disc (some 80 separate bands, consisting of sine waves, frequency sweeps, square waves, tone bursts, and



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much more) were created with a laboratory-grade digital signal processor. Handmade, so to speak, are the musical excerpts, which enable those of you limited to subjective test instruments (i.e., ears) to get some use from the disc as well.

And while we're on the topic of this estimable Japanese manufacturer, we should tell you to expect several new Denon components on your dealer's shelves this fall. Two cassette decks (the DR-M22 and DR-M11, \$420 and \$320, respectively) use the company's proprietary Silent Mechanism, which not only is quieter than conventional solenoid designs, but is said to ensure consistent tape speed. Both of these two-head decks are equipped with bias finetuning controls and use VCR-grade five-pole DC reel-drive motors for precise tape travel and reduced cogging. Meanwhile, Denon has added two integrated amplifiers to its high-end PMA series of audio electronics. The 80-watt PMA-757 (\$450) and the 100-watt PMA-777 (\$625) employ the company's non-negative-feedback circuitry and are said to have slew rates of 200 and 250 volts per microsecond, respectively. The dynamic headroom spec given for both amps is 3 dB, or twice the continuous rated output when the music demands it.

Two more turntables also join the company's lineup this fall: The DP-61F (\$500) and DP-37F (\$325) are equipped with warp-fighting servo-controlled tonearms and use Denon's magnetic-head speed-control system for a claimed rotational accuracy ten times greater than that possible with typical servo systems. And finally, three new receivers make their debut: the 70-watt DRA-750 (\$550), 50-watt DRA-550 (\$420), and 33-watt DRA-350 (\$320). Each is said to have a heavy-duty power supply and liquid-cooled heat sinks, and the 750 is equipped with Denon's Super Searcher tuning system—a continuously variable filter that enables you to get quieter reception by suppressing strong adjacent channels. For more information, write to Denon America, Inc. (27 Law Dr., Fairfield, N.J. 07006).

A "Lead Balloon"

No, we're not disparaging what may well be a very effective feedback-deadening turntable stand. Arcici, Inc., the manufacturer of the 33-inch-high stand, has named it the Lead Balloon after the 25 pounds of lead bars that are used in making the delta-shaped tower. The stand accepts any three- or four-footed turntable whose feet fall within a 14-by-20-inch area. Adjustable bolts enable you to level the stand, and a spirit level is included to help you calibrate the procedure. For more information about the \$195 Lead Balloon, write to Arcici, Inc. (173 Wilson Rd., Columbus, Ohio 43204).

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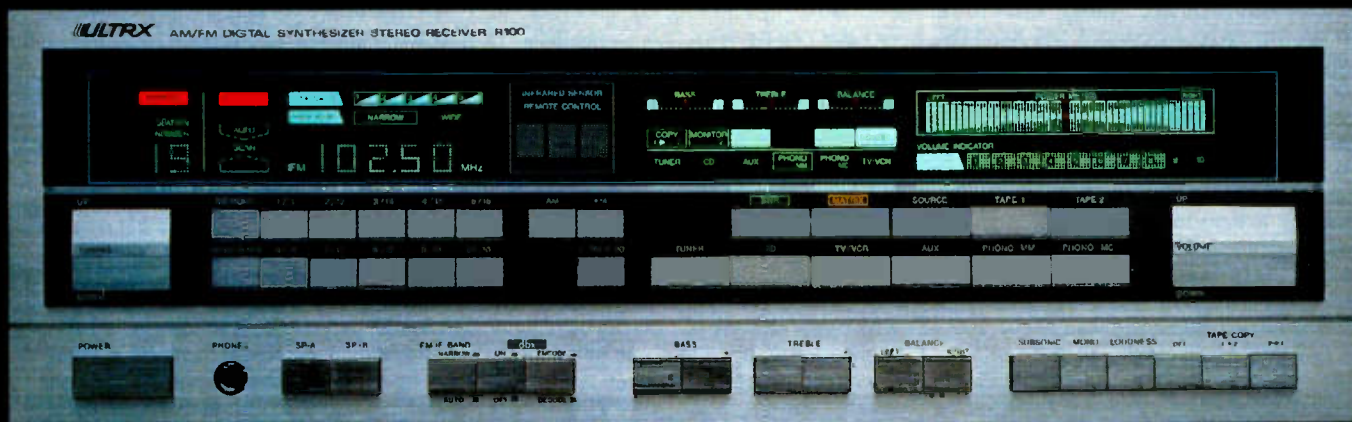
of noise in CD digital recordings. With the dbx, any cassette deck can make virtually noise-free recordings, while the DNR "cleans up" existing noisy signals.

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Basically Speaking

Audio and video concepts and terms explained by Michael Riggs

Two Chips— Better Than One?

AT THE LAST Consumer Electronics Show, I heard a dealer ask a manufacturer's representative whether his company's Compact Disc player used one D/A (digital to analog) converter or two. This followed by a few weeks a phone call to me from a representative of another manufacturer who insisted that the listening impressions reported in a HIGH FIDELITY article were faulty because the CD player involved contained only one converter and was therefore incapable of stereo reproduction. I pointed out that the channel separation of the unit in question measured greater than 60 dB across the audio band, but the argument didn't seem to cut much ice with him.

The point is that at least some people think the chip count is a serious issue; players are being sold and unsold on this basis. One of the reasons given is that single-converter players suffer from severe interchannel phase shift at high frequencies because of an 11.3-microsecond timing difference. The alleged result is, if not mono, at least significantly degraded stereo imaging.

It is true that most CD players using a single D/A converter delay one channel relative to the other by a very small amount. This delay arises from the Compact Disc's sequential recording format, in which the signals for the two channels are sampled alternately, rather than simultaneously. So one channel is always slightly ahead of the other. Each is sampled at 44.1 kHz, which means that the combined data stream comes off the disc at a rate of 88,200 samples per second. Thus, the offset between channels is equal to one second divided by 88,200, or 11.3 millionths of a second.

At first blush, this might seem like a terrible thing, but it's really not. You can compensate for the delay by moving the speaker for the lagging channel forward less than a quarter of an inch (assuming that you have your speakers set up with such precision to begin with). As you might expect, the difference is completely inaudible.

The delay matters only if you switch your preamp to mono—or receive an FM broadcast of a CD in mono. In that case, the phase difference between channels will cause some cancellation, and because the phase shift increases with frequency (as must occur with a constant delay), so will

the degree of loss. Thus, the interchannel delay will manifest itself as a slight, but perhaps audible, high-frequency rolloff. This may be important to you if you're a purist who wants to hear early Beatles records as they were meant to be heard or if you own a radio station, but otherwise, it's hard to see why you should care.

Nonetheless, I admit that my own sense of design propriety is offended by this kind of untidiness, so all else being equal (which it seldom is), I would be inclined to choose a model with its channels in step over one that simply lets the stagger go by. (For the record, the player that I actually use is in the latter category.) But this does not require dual converters.

Some claim that CD players with only one converter have audible phase shift.

To see why, let's look at the four basic ways the system can work. The most straightforward, and most common, feeds the binary codes for the digitally encoded samples through a single converter in the order they come off the disc. The analog output of the converter is switched at 88.2 kHz to send the appropriate signals to each channel—11.3 microseconds out of step.

The usual alternative is found in players employing the Philips chip set, which provides two D/A converters. It switches the samples before conversion, so that those for the right channel go to one converter, those for the left channel to the other. A hold circuit in the leading channel delays the samples going into its converter by the requisite 11.3 microseconds, so that everything is in sync at the outputs.

However, some players with dual converters do not incorporate such a latching circuit and therefore perpetuate the discrepancy. And there are players with only a single converter that use an analog delay line in one channel, after the switching circuit, to eliminate it. In other words, counting the chips really tells you nothing at all—at least in this respect.

The other main argument for dual-converter designs is tied up with the Philips approach to getting from a string of numbers back to an audio waveform. Early on,

the inventor of the Compact Disc decided that it would be wiser to go with a 14-bit chip than to attempt a 16-bit IC capable of audio-grade performance. But the Compact Disc is a 16-bit system: A 14-bit converter operated in the conventional way would sacrifice 12 dB of dynamic range.

Philips's solution was to use a technique known as oversampling, in which each real sample is averaged with several null samples—in this case, three. The playback sampling rate thus becomes four times the 44.1 kHz used in recording, or 176.4 kHz. Because the noise is distributed over the entire bandwidth defined by the sampling rate, much more of it is in the ultrasonic range than it would be with a straight 44.1-kHz, 16-bit system. This, together with another trick called noise shaping, restores the 12 dB of signal-to-noise (S/N) ratio given up by a 14-bit converter.

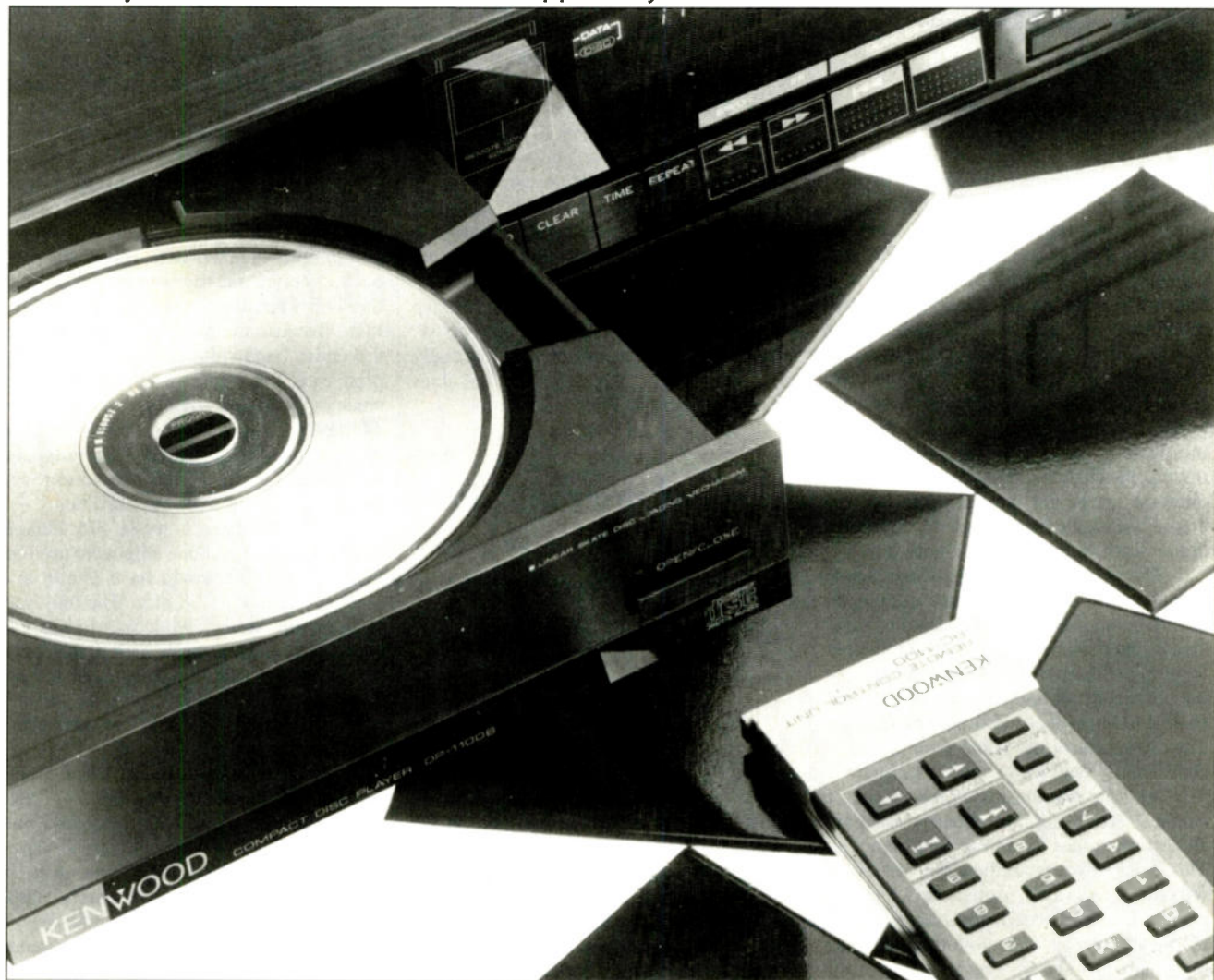
The trouble here is speed: 176.4 kHz is very fast, and if just one chip were used for both channels, it would have to run at a fearsome rate of 352.8 kHz. The only way to make the system work was to use two converters. In fact, this is merely incidental to what some audiophiles see as the big advantage of the Philips approach, which is low phase shift—not just between channels, but also within each one.

Most players use steep "brick wall" low-pass filters to remove the 44.1-kHz switching component from the audio output. These filters introduce relatively large amounts of high-frequency phase shift. In other words, if you were to pass a signal through the filter, higher frequencies would emerge slightly later than lower ones, even though they went into the filter at the same time. Because the Philips method uses a much higher sampling rate, the analog output-smoothing filter can be made to cut in at a higher frequency and with a gentler slope, thereby minimizing phase shift within the audio band. Noise between 20 kHz and the 176.4-kHz playback sampling frequency is removed by means of digital filtration, which introduces no phase shift. Again, this has nothing to do with the number of converters used: The same thing could be accomplished with a single chip if it could be run fast enough.

But does it matter? Can you hear the difference? I'll pick up that topic next month in a more general discussion of phase shift. Until then, suffice to say that although I admire the technological elegance of the Philips approach, the player I use at home is of the other persuasion—which is not the reason I chose it. **HF**

New Equipment Reports

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

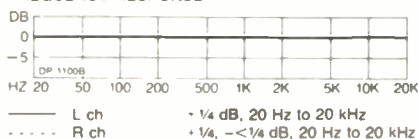


Kenwood Meets Compact Disc

Kenwood DP-1100B Compact Disc player, with wireless remote control. Dimensions: 17¼ by 3¼ inches (front), 11¾ inches deep plus clearance for connections. Price: \$900. Warranty: "limited," two years parts and labor. Manufacturer: Trio-Kenwood Corp., Japan; U.S. distributor: Kenwood Electronics, 1315 E. Watsoncenter Rd., Carson, Calif. 90745.

All data obtained using the Sony YEDS-7, Technics SH-CD001, Philips 410 055-2, and Philips 410 056-2 test discs.

FREQUENCY RESPONSE



IT SEEMS OBLIGATORY these days for any full-line component manufacturer worthy of the name to include at least one Compact Disc player among its wares. From such considerations is me-tooism born. But the Kenwood DP-1100B, though not unique in any important respect, is hardly run-of-the-mill. For example, it counts among its features that precious rarity, the ability to seek out passages or movements by index number—if you are lucky enough to own CDs that have been indexed.

The disc drawer has finger openings at both sides so that you can easily insert or remove a CD by grasping it at opposite edges with the fingers of one hand—the preferred way, in our view. The display panel shows the band and index number to which the laser pickup is cued (or to which the random-access system is set) and either

the operating mode of the player or the time—total elapsed, total remaining on the disc, or elapsed within the current band, depending on the mode to which you've stepped it with the TIME button. The time options work only in manual playback, not for programmed play. The latter can be set up (for a sequence of as many as 16 selections) either by stepping to the desired band numbers with the SEEK controls or by entering band (and index) numbers directly on the keypad beneath the drawer.

In addition to SEEK—which steps backward or forward to the beginnings of bands, depending on which of the buttons you push and how many times you do so—there are scanning controls comparable to the CUE and REVIEW on some cassette decks. They move the pickup across the disc at approximately ten times normal

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In order to properly reproduce the dynamic range of today's music, your amplifier must be capable of similar dynamic range. For example, the Compact Disc has a dynamic range of over 90 dB, and this can place severe demands on your amplifier. By the same token, the impedance of your speaker system is constantly changing from one moment to the next (as the dynamics of the music change), so your amplifier must also be capable of driving a wide impedance range.

Onkyo's patented Delta Power Supply is the only answer to all of these critical requirements. First, our oversize power transformers provide additional power for substantial headroom. The ultra quiet background essential for noise-free reproduction is provided by the Delta circuitry, and substantial Low Impedance Drive Capability means that Onkyo amplifiers will comfortably handle low impedance speaker loads. In fact, our latest series of amplifiers and receivers are IHF Dynamic Power rated

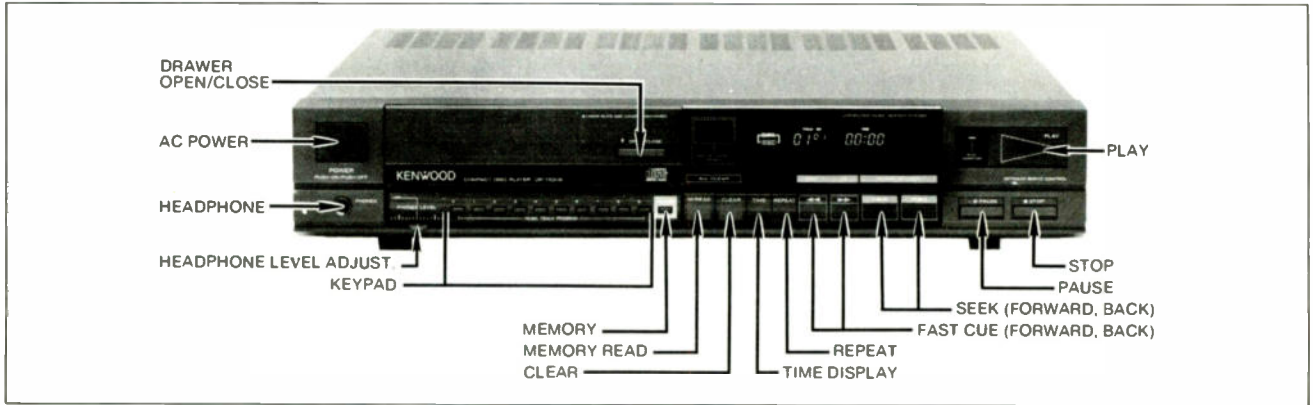
into 8, 4, and 2 ohms, further evidence of the outstanding power capabilities of the Delta Power Supply.

Because the Delta Power Supply effectively satisfies these critical power supply requirements, true high fidelity is possible with any source material, and choice of loudspeaker. As the name Integra suggests, Onkyo components equipped with the Delta Power Supply give the listener a sound as close as possible to the original, with all of the integrity of the live performance retained.

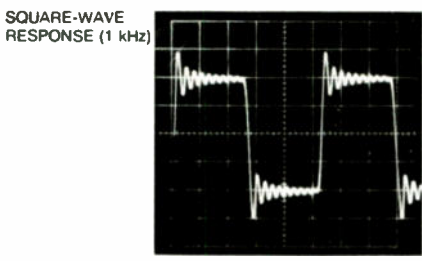
Shown is our new Integra TX-85 receiver. In addition to incorporating the Delta Power Supply, the TX-85 features dbx Type II Noise Reduction (Encode/Decode), APR Automatic Precision Reception, Dynamic Bass Expansion, Computer Controlled Logic Input Selection.

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DE-EMPHASIS ERROR	
left channel	± 1/4 dB, 1 to 16 kHz
right channel	+ 0, -1/4 dB, 1 to 16 kHz
CHANNEL SEPARATION (at 1 kHz)	98 dB
CHANNEL BALANCE (at 1 kHz)	+ 0 dB
S/N RATIO (re 0 dB; A-weighted)	
without de-emphasis	96 1/4 dB
with de-emphasis	101 dB
HARMONIC DISTORTION (THD + N; 40 Hz to 20 kHz)	
at 0 dB	< 0.01%
at -24 dB	≤ 0.046%
IM DISTORTION (70-Hz difference frequency; 300 Hz to 20 kHz)	
0 to -30 dB	< 0.01%
LINEARITY (at 1 kHz)	
0 to -60 dB	no measurable error
at -70 dB	+ 1/2 dB
at -80 dB	+ 1 1/4 dB
at -90 dB	+ 5 dB
TRACKING & ERROR CORRECTION	
maximum signal-layer gap	IV 600 μm*
maximum surface obstruction	IV 300 μm*
simulated-fingerprint test	pass
MAXIMUM OUTPUT LEVEL	
line output	1.92 volts
headphone output	see text
OUTPUT IMPEDANCE	
line output	555 ohms
headphone output	235 ohms



*See text.

playing speed, sampling tiny snippets of music to help you find the passage you're looking for. And there are the usual buttons for repeating a whole disc, or a programmed part of it, and for clearing mistaken program entries or the entire sequence.

When you program consecutive bands (or indexed passages), the pickup travels from one to the next without even the subtlest faltering. This means that you can tell the player to extract one concerto from several on the same disc, all of whose movements are banded, and play it back alone as a continuous thread of sound. Few players will do this without audible breaks between bands. Of course, if you program the deck to skip forward or back within the disc sequence, there is a brief pause in the output and you can hear the pickup as it recues—a procedure that some players seem to require even when the programmed bands are contiguous.

The DP-1100B did very well in Diversified Science Laboratories' bench tests. Frequency response is up about 1/4 dB over the top two octaves (a hair less in the right channel than in the left) and down less than half that much at 20 Hz—minuscule discrepancies compared to those found in phono cartridges, cassette decks, and other conventional program sources. The same might be said of what little distortion or nonlinearity could be measured at all. The tracking and error-correction figures aren't up to the best, but actual behavior is a bit better than the data imply. We show the player as failing the information-gap test at 700 micrometers (μm) and the surface-dot

trial at 500 micrometers. In fact, it didn't skip until the ends of these test bands, suggesting that it might track similar, isolated flaws without problems. The mechanism is just about impervious to external shock and vibration.

The only practical cause for complaint is the headphone output. It's provided with an output level control, which is very nice if you want to use the player plus a fine headset as a complete music system. But the lab found that the control can't be advanced all the way without inducing clipping at full recorded level. With an open circuit (no headphone connected), the output clips at just less than 7.5 volts; with a 50-ohm load, overload occurs at just under 1 volt. The higher the impedance of your headset (and therefore the less current it draws for a given output voltage), the higher the clipping point will be. And if, like us, you seldom or never use headphones for CD listening, the matter is inconsequential.

We like the control scheme of the Kenwood even without its supplied infrared remote control. The latter (which requires two AAA cells) duplicates all of the front-panel controls, including a SCAN to check the opening ten seconds of each selection, and can be turned off to prevent inadvertent interruption of your listening. The remote is also exceptionally small and light, making it particularly handy in every sense. Thanks in part to it, the Kenwood can find and play whatever you want from your CDs with more dispatch and precision than most players and with a sonic beauty that is the medium's hallmark.

NAD's "Dynamic Blend" Tuner

NAD Model 4125 AM/FM tuner. Dimensions: 16 1/2 by 3 1/4 inches (front panel), 9 1/2 inches deep plus clearance for connections. Price: \$245. Warranty: "limited," three years parts and labor. Manufacturer: made in Japan for NAD (USA), Inc., 675 Canton St., Norwood, Mass. 02062.

BY NOW, IT WOULD COME as a shock if an NAD product were less than a good value, not among the technological leaders in its particular niche, or cluttered or glitzy in its control layout. So the Model 4125 tuner isn't even a surprise: It qualifies as a typical NAD on all counts.

The 4125's technological credentials rest on what is probably its most intriguing feature: a dynamic high-blend that responds to the strength of both the broadcast (the RF, or radio frequency, signal strength) and its content (the modulation level). When

both are low, resulting in increased hiss with little musical energy to mask it, the high-blend introduces 3 dB of quieting by recombining channels in the high treble and thus canceling the most audible portion of the noise. We have encountered automatic-blend features before, but never one quite this sophisticated.

Tuning proceeds by full-channel steps (10 kHz, for tuners sold in this country) on AM, quarter-channel steps (50 kHz) on FM. On the latter band, there is a SEEK, engaged by a separate button, that will find

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In a true masterpiece, subtle details combine with unique design to become the ideal. Harman Kardon has achieved this ideal with the introduction of the technologically advanced T65C Turntable.

An example of disc reproduction excellence, the T65C incorporates a sophisticated 3-point suspension system, counter-balanced to center the moving mass at the platter spindle. This keeps the platter, tonearm, and belt drive system isolated from vibration. The T65C's AC sine-wave driven motor is crafted to turn with pure harmonic motion, a dramatic improvement over conventional turntables that use a series of DC pulses, resulting in high frequency deviations in platter rotation.

The T65C's tonearm exemplifies Harman Kardon's technological know-how. A straight, tapered tube to suppress natural resonances, it features a weight and wire anti-skating mechanism for additional precision. Its high mass pivot assembly acts as a high frequency vibration filter, and a lateral balancer on the tonearm compensates for

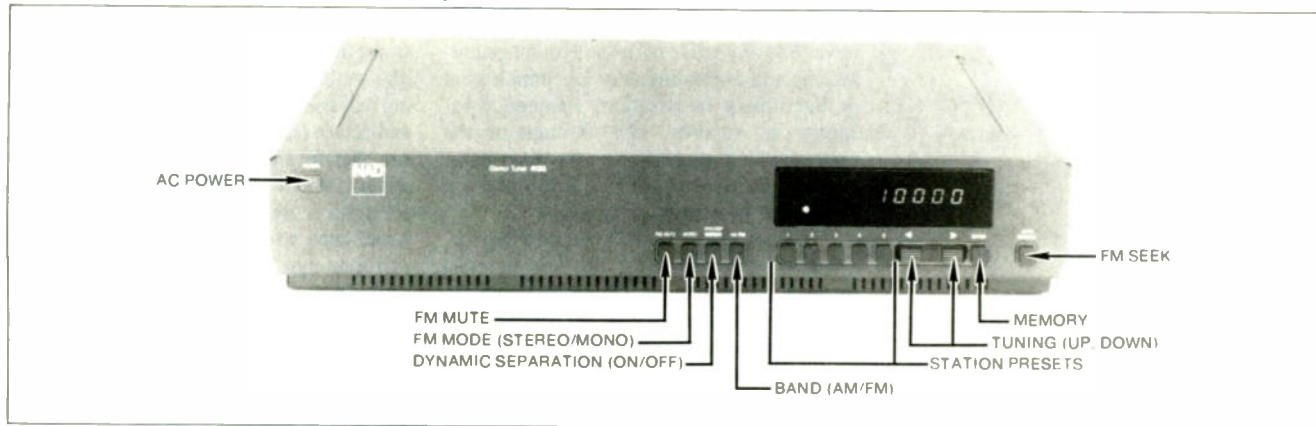
uneven surfaces. A carbon fiber headshell provides low resonance and vibration damping. The T65C's massive 3.3 pound platter, disc stabilizer, capacitance trim and optically-sensed auto-lift further illustrate Harman Kardon's commitment to the art of high fidelity. A commitment that is reflected in all Harman Kardon products.

Harman Kardon... Dedicated to mastering the fine art of high fidelity.

SPECIFICATIONS: Wow & Flutter (WRMS): 0.025%
Rumble (DIN-B WTD): -70dB Pitch Adjustable Range: \pm 3%
 Effective Tonearm Mass: 9.5 Grams Stylus Overhang: 18mm Offset Angle: 25.5% Effective Tonearm Length: 216mm Tracking Error: \pm 2° Phonon[®] Capacitance: 70/170/270 Tracking Force: 0-3 Grams

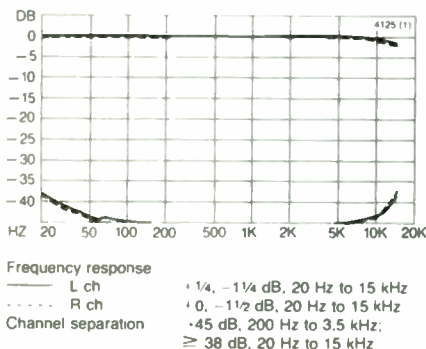
CIRCLE 38 ON READER-SERVICE CARD

harman/kardon

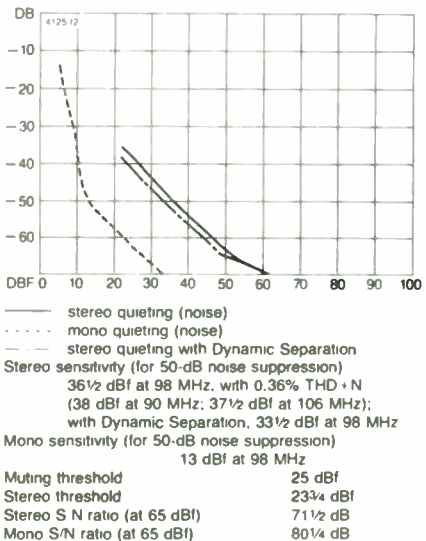


All data taken with the Dynamic Separation feature turned off, unless otherwise noted (See text.)

STEREO RESPONSE & CHANNEL SEPARATION



FM SENSITIVITY & QUIETING



CAPTURE RATIO 1 dB

SELECTIVITY
 alternate-channel 62 1/2 dB
 adjacent-channel 53 1/4 dB

HARMONIC DISTORTION (THD + N)

	stereo	mono
at 100 Hz	0.150%	0.145%
at 1 kHz	0.043%	0.052%
at 6 kHz	0.110%	0.060%

STEREO PILOT INTERMODULATION 0.10%

IM DISTORTION (mono) 0.027%

AM SUPPRESSION 63 dB

the next receivable station above or below the frequency you're tuned to, depending on whether you push the up or down tuning button. Though many stations sneak by the skirts of the IF (intermediate frequency) filter and thus can be received several notches on either side of their true center frequencies, the SEEK never mistunes them, and the decimal point in the frequency readout flashes whenever you do so manually. The manual tuning offers the usual one-step-per-tap option or a "fast wind" when you hold the button in. The small FM step size makes the process a little more wearisome than average, but not seriously so.

Aside from station frequency, there are only two indicators in the readout panel: a green power pilot and a red one to signal stereo reception. There are no aids of any kind for antenna orientation except the blinking decimal point, which also responds to multipath severe enough to make the circuitry "think" it's detuned. (The purpose of this feature evidently is to assist tuning with the more confusing frequency assignments used in Europe; in this country, you simply look for an odd multiple of ten to the right of the decimal point.) Five stations from each band can be memorized for pushbutton selection.

The remaining front-panel buttons choose the band and the FM reception modes (automatic blend, stereo/mono, and muting) and switch on the power. There is no muting of weak AM stations—just the usual progressive fading as they fall below reach of the AGC (automatic gain control)—and no AM SEEK.

The back panel has a pair of pin-jack outputs and a row of four screw terminals: for AM antenna, ground, and the two sides of a 300-ohm FM twinlead antenna. In addition, there's a coaxial F connector for 75-ohm lead-in—a touch we appreciate. The owner's manual, for all its brevity, provides an excellent discussion of FM antennas and even waxes so brash as to suggest that the supplied "floppy" dipole antenna be used only as a stopgap unless you're blessed with wondrous natural reception—a sensible but rarely expressed attitude that other manufacturers would do well to cultivate.

The matter of the AM antenna is less

straightforward. The manual says a three-foot length of wire is supplied for the purpose. Our test sample came with a ten-foot length, which delivered only fair reception. We judged a three-foot length to be even less effective, and the usual loop antenna (we tried two models) proved entirely unsatisfactory. So plan on having a length of wire hanging down in the back of your equipment or strung up along the wall molding. In any event, the AM section performs no better than the standard utility-grade designs built into most receivers.

The FM section is a different story, at least partly because of the automatic blend. When you defeat it, you can hear a hard edge return to the noise under difficult signal conditions. We happened on one program—a male chorus—in which a slight pumping of the high-frequency hiss was audible in response to the music's dynamics. This required just the right combination of signal strength and varying loudness, plus a lack of high treble in the music to mask the pumping. It occurred only once, and we might have listened for months without encountering that particular set of circumstances again.

On strong signals (and also on fairly weak ones in the mono mode) the sound of the tuner impresses us as particularly clean and quiet. Stereo sensitivity without the blend feature is very good, but not exceptional, so the extra 3 dB of noise suppression that the blend can afford is a welcome, if modest, improvement when signal strength approaches the borderline region. Subjectively, the tuner seems a little more sensitive to impulse interference (automotive ignition noise, for instance) on moderately weak signals than the excellent AM-suppression figure suggests.

Channel separation is superb at "full" signal strength (65 dBf or more), as indicated by the graph in our data column. When Diversified Science Laboratories checked at moderate signal strength (40 dBf) to examine the behavior of the automatic blend, it found that separation with the blend off had dropped to a little more than 30 dB (still excellent, and more than adequate for good stereo imaging). With the automatic blend on, separation appeared to decrease by about 5 dB per octave

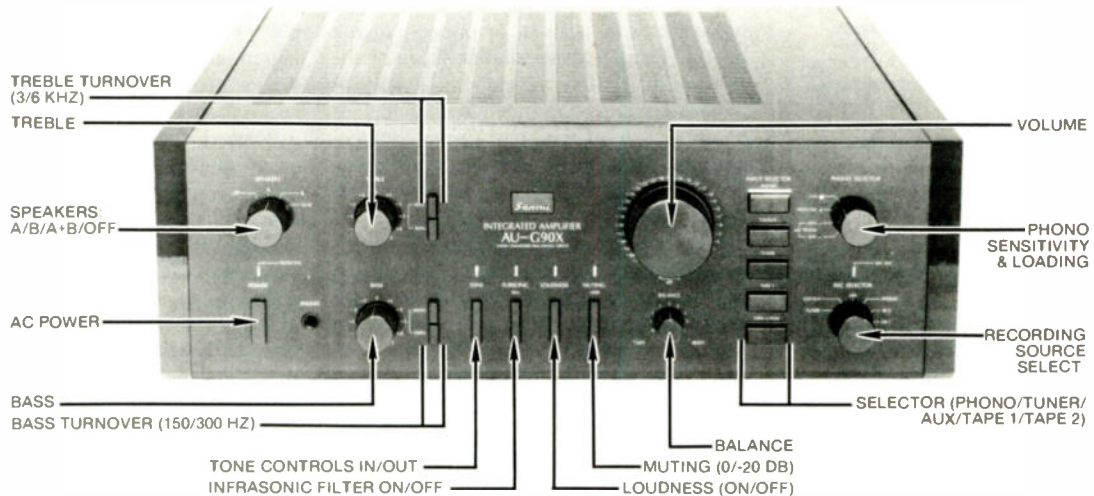
AUDIO New Equipment Reports

PILOT (19 kHz) SUPPRESSION	74½ dB
SUBCARRIER (38 kHz) SUPPR.	85¾ dB
OUTPUT (from 100% modulation)	0.52 volt
OUTPUT IMPEDANCE	1,000 ohms

above 150 Hz. On music, however, we never had any sense of the stereo image collapsing and expanding or of any impairment of instrument localization. Frequency response is superbly flat throughout the midrange and even in the very deep bass, with only a tiny rolloff just below the top end of the passband, at 15 kHz.

All of the lab data suggest performance that is at least good, and in most respects it is excellent. One is left with the impression of a very clean design. Particularly welcome is the discovery that the muting and stereo thresholds have some

"give," so that small variations in signal strength (or, more usually, signal strength plus multipath) don't cause undue "flickering" of the sound as the threshold is crossed and recrossed. At the same time, we must say that this tuner is not really a DXer's delight; it will be most at home where signal strength is moderate or better. But since Americans who live in city and suburban surroundings far outnumber those dedicated to the rural life, the 4125 might be thought of as a tuner for Almost Everyman—especially when you consider its bargain-basement price.



Sansui's X-Balanced Integrated

Sansui AU-G90X integrated amplifier. Dimensions: 18½ by 6 inches (front panel), 15 inches deep plus clearance for controls and connections. AC convenience outlets: one switched (100 watts max.), two unswitched (250 watts max. total). Price: \$800. Warranty: "limited," two years parts and labor. Manufacturer: Sansui Electric Co., Ltd., Japan; U.S. distributor: Sansui Electronics Corp., 1250 Valley Brook Ave., Lyndhurst, N.J. 07071.

RATED POWER	21 dBW (130 watts) channel
OUTPUT AT CLIPPING (at 1 kHz; both channels driven)	
8-ohm load	22¼ dBW (170 watts) channel
4-ohm load	22½ dBW (180 watts) channel*
DYNAMIC POWER	
8-ohm load	23½ dBW
4-ohm load	23¾ dBW*
2-ohm load	24¾ dBW*
DYNAMIC HEADROOM (re rated power, 8-ohm load)	+2½ dB
HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)	
at 21 dBW (130 watts)	≤ 0.04%
at 0 dBW (1 watt)	< 0.01%

*With speaker-matching switch at its low-impedance setting. See text.

TEXTBOOKS WILL TELL YOU that what drives a loudspeaker is a difference in electrical potential (or voltage) between the amplifier terminals to which it is connected. The greater the difference, the greater the current that flows through the load presented by the speaker. In most amplifiers, one terminal of each channel—the "hot" one, normally red—varies in potential with respect to chassis ground, to which the other terminal is connected. The circuit is thus called unbalanced, as is any in which the two sides aren't reciprocal.

Sansui has designed its X-Balanced amplifiers from the premise that reciprocal circuit elements are inherently more linear than nonreciprocal ones. The output is bridged—meaning that in each channel it functions as two amplifiers "pumping" in opposite directions. As one half, attached to one of the output terminals, develops a positive voltage, the other develops a negative one. In fact, the entire circuit is kept "floating," because a conventional ground plays no part in it and therefore has no opportunity to act as a conduit by which an electrical event in one portion of the amplifier can perturb response in another. Even the power supply is balanced, and symmetrical feedback loops around the amplifier reach opposite sides of the differential input

stage.

The significance of such thoroughgoing reciprocity, according to Sansui, is outstanding immunity to external influences—magnetic induction, for instance—because whatever affects one side of the circuit in one way will create an opposite and therefore canceling result in the other side. But, like all bridged amplifiers, the AU-G90X must be treated somewhat specially. The lack of a common ground prevents use of some speaker-switching devices, for instance, so you must use the options (for two speaker pairs) built into the amplifier. The speaker terminals aren't marked "hot" and "ground," incidentally, but "hot" and "cold." This may cause a smirk at first glance (and isn't an entirely apt description of the terminals' functions), but it helps to dramatize the unusual nature of the design.

The AU-G90X is one of the two top models among the five X-Balanced integrated amps that Sansui announced this year, and with a power rating of 130 watts per side, it's an intimidating beast. Besides an unusual number of features, it boasts high-gloss wood-grain end pieces that make a striking and handsome appearance.

There are separate monitor (labeled "input") and recording selectors, with pro-



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The FM Diversity Tuning System, a feature pioneered by Clarion, constantly monitors two FM front ends, picking out

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Typically, automobile interiors create an undesirable harmonic response in the low frequency ranges. The 180 Hz. Acoustic Compensation Control returns the bass to

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to achieve zero-azimuth in both directions so you won't sacrifice high end frequency response.

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THE ART OF SOUND IN MOTION

The Art of Sound in Motion.

4 out of 5 Sony car stereo owners would go down the same road again.

It seems there is one road that most Sony owners would gladly travel again. The road to a Sony car stereo.

In a recent survey, an overwhelming majority of Sony car stereo owners contacted gave Sony the ultimate testimonial. They said they would be more than willing to buy a Sony again*. As one Sony owner, Ronald Dokken of Minneapolis, Minnesota, volunteered, "When there's a car stereo that sounds as good and works as well as a Sony, why would you want another one?"

In fact, most Sony car stereo owners when asked went so far as to say that they would keep their car stereos longer than they'd keep their cars. Or, in the words of Valerie Roussel of New Orleans, Louisiana: "My car was in the shop for a few weeks. I missed my car stereo a lot more than my car." And Mark Share of Tempe, Arizona, added, "I have two cars and two kinds of car stereos. I find myself driving the car with the better sounding one—the Sony."

Which is not at all surprising, considering the fact that Sony car stereos are not just engineered to perform reliably. They are also engineered to deliver brilliant high-fidelity stereo sound. Because they take advantage of the same experience and innovative technology that goes into Sony's home stereos.

So if you're in the market for a car stereo, it makes sense to go down the same road that 4 out of 5 Sony owners would travel.

Buy the Sony.

SONY.
THE ONE AND ONLY.

*In an independent survey of 200 recent Sony car stereo purchasers who sent in warranty cards, 85% said they'd buy a Sony again. © 1994 Sony Corp. of America. Sony is a reg. trademark of the Sony Corp., 1 Sony Dr. Park Ridge, NJ 07656



FREQUENCY RESPONSE

+1/4, -0 dB, <10 Hz to 28.9 kHz;
+3/4, -3 dB, <10 Hz to 590 kHz

RIAA EQUALIZATION

fixed-coil or high-level moving-coil phono

±1/4 dB, 20 Hz to 20 kHz;
-1/4 dB at 5 Hz

high trans. MC phono

±1/4 dB, 20 Hz to 20 kHz;
-5/4 dB at 5 Hz

low trans. MC phono

+1/4, -3/4 dB, 20 Hz to 20 kHz;
-6 dB at 5 Hz

SENSITIVITY & NOISE (re 0 dBW; A-weighting)

	sensitivity	S/N ratio
aux input	13 mV	77 dB
fixed-coil phono	0.22 mV	74 1/2 dB
high-level MC phono	0.22 mV	76 dB
high trans. MC phono	22 μV	75 dB
low trans. MC phono	8.15 μV	77 1/2 dB

PHONO OVERLOAD (1-kHz clipping)

fixed-coil or high-level moving-coil	340 mV
high trans. moving-coil	34 mV
low trans. moving-coil	12.5 mV

INPUT IMPEDANCE

aux input	34k ohms
fixed-coil phono	100k ohms; 140 pF
high-level MC phono	100 ohms
high trans. MC phono	740 ohms
low trans. MC phono	100 ohms

OUTPUT IMPEDANCE (to tape)

from aux input	direct
from phono input	535 ohms

DAMPING FACTOR (at 50 Hz) 160

CHANNEL SEPARATION (at 1 kHz) 70 3/4 dB

INFRASONIC FILTER -3 dB at 16 Hz; 6 dB/octave

visions for two tape decks and dubbing in either direction. One of the inputs is titled CD/aux; a less commonplace sign of the times is the subtitle of the Tape 2 connections—PCM. Sansui obviously is thinking of processors such as its own PC-X1 (test report, February) that can turn a VCR into a digital tape deck. Curious in the face of Sansui's entry into video equipment is the absence of any specific provision for stereo sound from video sources, particularly considering the range of features built into this particular amp.

The AU-G90X has four phono options. A single pair of back-panel phono jacks feeds the phono selector, which determines sensitivity and loading. The output of this phono section then is fed to the recording outputs, the main output, or both. Thus, although you can record from one source while listening to another, you can't use two *phono* sources simultaneously. The fixed-coil (moving-magnet or moving-iron) option has extremely flat, broad frequency response, but the input impedance is high enough (about double the 47,000-ohm standard) that it could compromise these qualities with some pickups.

The same gain is available with a 100-ohm impedance for high-output moving-coil cartridges—presumably the sort claiming sensitivities comparable to those of fixed-coil models. Diversified Science Laboratories therefore adopted the fixed-coil reference level in testing this setting. Frequency response of this option is virtually identical to that for fixed-coil pickups.

The remaining two moving-coil positions supply extra gain. The "trans." in their designations indicates that a step-up transformer is used instead of a head amp. There is no overriding reason to prefer one over the other; both must be designed and built with care if the results are to be worthy of a superb cartridge. Most electronics manufacturers probably go for head amps because they can make them in-house, whereas transformers of appropriate quality require a specialized craft and therefore an outside supplier. Response is not quite as broad or (particularly at "low trans.") as flat as it is for the standard-gain settings, and the input impedances measure surprisingly high, but the figures are very good overall.

The wide bandwidth that Sansui has gone after in the AU-G90X shows itself in the phono section's infrasonic region. There's little rolloff at 5 Hz through the transformer, almost none at the other two settings. The switchable infrasonic filter is both gentle and fairly low in turnover frequency (though it does impinge slightly on the bottom of the audio band, which is down about 1 dB at 35 Hz), so its ability to ward off the ill effects of warps is minimal, putting a premium on the damping of your tonearm and proper matching of it to your cartridge.

The BASS delivers a maximum of about 12 dB of boost or cut in the frequency ranges where it has the greatest effect; if the measurements were to be tracked to above 20 kHz, the same probably could be said of the TREBLE. Maximum BASS rotation produces about 5 dB of boost or cut at the marked turnover frequency: 130 or 300 Hz. The TREBLE is switchable between 3 and 6 kHz and delivers about 3 dB of boost or cut at these frequencies with maximum rotation. The curves are quite well behaved and the turnover options genuinely (if subtly) useful. The lab discovered that response is not flat with the controls at their center detents, but they can be cut out altogether at a front-panel switch. The loudness compensation, which is not level-dependent, adds as much as 10 dB of boost in the deep bass and about 6 dB at the extreme top. We preferred using the tone controls to create less heavy-handed alternatives.

The power amplifier meets its 130-watt rating with plenty of room to spare: Note particularly the 2 1/2-dB dynamic headroom measurement, which is unusually generous. Even more power can be dumped into low impedances, though Sansui provides a back-panel impedance-matching switch to avoid too much of a good thing. It has two calibrations, one for driving two pairs simultaneously. The markings suggest that if you have all 8-ohm speakers, you should alter the switch depending on whether you're running one or two pairs at the moment. (The markings would preclude simultaneous use of two 4-ohm pairs.) Leaving it at the lower mark seems an easier solution. It may reduce maximum available power into a single pair, but the amp has so much to spare that you probably won't notice. DSL made all measurements, except those for 2- and 4-ohm power output, with the switch in the 8-ohm position. The high-impedance setting might have yielded even greater power into the low-impedance loads, but at the risk of excessive current through the output stage and consequent damage to the amplifier.

Distortion is below our reporting threshold at 0 dBW (1 watt) and only slightly above it at rated power. The third harmonic dominates the latter readings, but the quantities involved are too small to be of audible significance. Bandwidth is extreme—covering as much of the proverbial DC-to-light range as we're prepared to measure. In fact, response *rises* ever so gradually in the ultrasonic range, to a peak of +3 1/4 dB at 215 kHz. The damping factor also is noteworthy, being not only quite high (especially for a bridged amplifier), but also essentially uniform across the audio band. Even at 20 kHz, it is down only about 25 percent from the 50-Hz value, which is extraordinary. Under most circumstances, this characteristic is of little or no importance, but it will forestall any tendency to treble rolloff when the amp must drive electrostatic or other loudspeakers.

About the dBW . . .

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

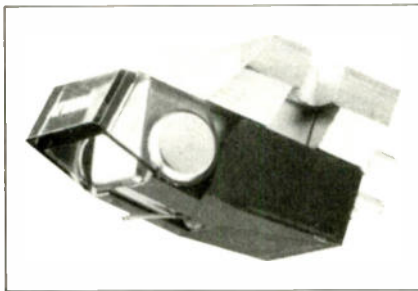
WATTS	dBW	WATTS	dBW
1.00	0	32	15
1.25	1	40	16
1.6	2	50	17
2.0	3	63	18
2.5	4	80	19
3.2	5	100	20
4.0	6	125	21
5.0	7	160	22
6.3	8	200	23
8.0	9	250	24
10.0	10	320	25
12.5	11	400	26
16	12	500	27
20	13	630	28
25	14	800	29

ers whose impedances are very low at high frequencies. The signal-to-noise (S/N) ratios are not among the very best DSL has measured, but they should be more than adequate.

As Sansui's own literature remarks, amplifiers were awfully good even before the X-Balanced circuit came along. So while we find the sound very fine, we're not surprised that we can document no major improvement over other good amplifiers. In fact, it's conceivable that the difficulty of

testing bridged amplifiers (the frequency sweeps, though not the ultrasonic response checks, were made through a calibrated transformer, for instance) has resulted in figures that are a shade less spectacular than they might otherwise have been, despite DSL's diligence. However, this is hardly a matter of concern, for as they stand, they reveal an amplifier of good to excellent performance, capable of delivering ultrahigh power into even low-impedance loads.

The State of The A-T Art



Audio-Technica AT-160ML fixed-coil (moving-magnet) phono cartridge, with MicroLine multiradial diamond stylus and accessory magnesium headshell. Price: \$250. Warranty: "limited," one year parts and labor. Manufacturer: Audio-Technica Corp., Japan; U.S. distributor: Audio-Technica U.S., Inc., 1221 Commerce Dr., Stow, Ohio 44224.

THE PROGRESS in phono cartridges over the last decade is remarkable compared to the much more gradual pace of development through the preceding quarter-century. This advancement has not been without its costs, in the literal sense, but today's higher prices only hint at the precious materials, exotic manufacturing techniques, and astonishing precision that have made it possible.

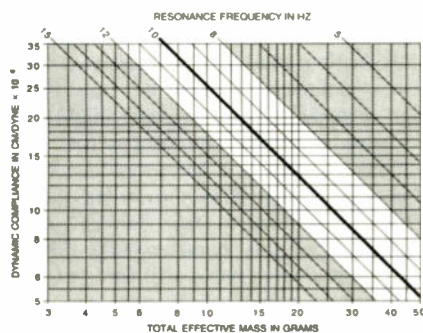
A case in point is Audio-Technica's new flagship model, the AT-160ML. Four coils, in what A-T calls its Paratoroidal Signal Generator, are wound around laminated pole pieces, and the assemblies for the two channels are separated by a permalloy shield to minimize inductive crosstalk, for maximum channel separation. Independent magnets for each channel (an Audio-Technica hallmark) are mounted on the stylus cantilever at its damped fulcrum. Compliance is adjusted individually for each pickup. The cantilever itself is a thin, hollow, gold-plated beryllium tube. A-T says the gold plating helps the cantilever approach the ideal of an utterly rigid structure with no mass or resonance.

The nude diamond tip is ground to Audio-Technica's MicroLine shape—the latest generation in an evolutionary sequence beginning with the Shibata stylus that vaulted the company to international prominence a decade ago. The working tip is shaped almost like a pyramid that has

been squeezed together front-to-back, creating a much sharper pair of angles at the groove-wall edges than at those facing forward and aft. The actual contact surface is not formed by the edges themselves, but is worked into a microscopic half-round "molding" or "nosing" whose contour is the scanning radius. Because the contour up and down the groove wall is almost straight (following the corner edge of the "pyramid"), the contact area is exceptionally long and narrow. As a result, its makers claim, the stylus not only will resolve high-frequency detail in new discs with exceptional clarity, but will contact virgin portions of the groove in worn records, restoring some of their former glory.

The pickup comes, for once, in a box that has a long-term practical function. In a socket near the cartridge is a plug-in headshell (for a standard S- or J-shaped arm), and there is a second socket so that the box can be used as a dust-free caddy for two mounted pickups. Provision of the headshell also means that if your arm is of the appropriate type, you can put your newcomer to work without unmounting an old cartridge or searching for an extra, high-quality shell, which can be hard to find in some stores. To further aid in the process, Audio-Technica gives you the usual screws, washers, and nuts in a resealable tube, instead of the usual plastic bag that

Tonearm/Cartridge Matching Graph



By means of this nomograph, you can quickly and easily determine the compatibility of any cartridge and tonearm we have tested. Ideally, the arm/cartridge resonance frequency (indicated by the diagonal lines) should fall at 10 Hz, but anywhere between 8 and 12 Hz will assure good warp tracking and accurate bass response. (It is usually okay to let the resonance rise as high as 15 Hz, although we don't normally recommend this.)

Begin by looking up the weight and dynamic compliance shown in the cartridge report and the effective mass listed in the turntable or tonearm report. Add the weight of the cartridge to the effective mass of the tonearm to get the total effective mass. Then find the point on the graph where the vertical line for the total effective mass intersects the horizontal line for the cartridge's dynamic compliance. For a good match, this point should fall in the white region, between the 8- and 12-Hz diagonal lines.

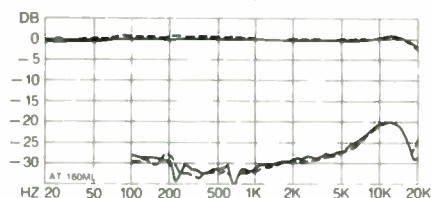
When necessary, you can back-figure compliances and effective masses for cartridges and tonearms (tested before we began reporting these figures directly (in January 1983). For cartridges, look up the vertical resonance

frequency (measured in the SME 3009 Series II Improved tonearm) and the cartridge's weight. Add 15 grams (the SME's effective mass) to the cartridge weight to get the total effective mass. Then find the intersection of the vertical line representing that mass with the diagonal line representing the measured resonance frequency. Now you can read off the compliance from the horizontal line passing through the point of intersection.

For tonearms, look up the vertical resonance frequency as measured with the Shure V-15 Type III cartridge. Find the intersection of the diagonal line for that frequency with the horizontal line representing the Shure's dynamic compliance of $22.5 \cdot 10^{-6}$ cm dyne. Reading down the vertical line on which the point of intersection lies will give you the total effective mass of the arm with the Shure V-15 Type III mounted in it. Then subtract 6.3 grams (the weight of the V-15 Type III) to get the tonearm's effective mass.

Because of differences in measurement techniques, manufacturers' specifications for compliance and effective mass often differ from our findings and may therefore yield inconsistent results if used with this graph.

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



Frequency response
 — L ch +1/2, -2 dB, 20 Hz to 20 kHz
 - - - R ch +1/2, -2 1/2 dB, 20 Hz to 20 kHz
 Channel separation
 ≥ 30 dB, 220 Hz to 1.5 kHz,
 ≥ 20 dB, 100 Hz to 20 kHz

SENSITIVITY (at 1 kHz) 1.24 mV cm/sec

CHANNEL BALANCE ± < 1/4 dB

VERTICAL TRACKING ANGLE 20

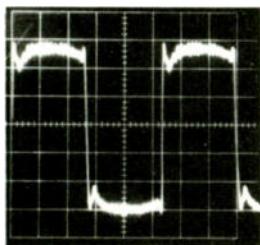
MAX. TRACKING LEVEL (re RIAA 0 VU, 1.5 grams*)
 lateral - +18 dB
 vertical > +12 dB

DYNAMIC COMPLIANCE (vertical)
 ≈ 22 × 10⁻⁶ cm/dyne

RECOMMENDED EFFECTIVE TONEARM MASS
 optimum ≈ 3 grams
 acceptable up to ≈ 10 grams

WEIGHT 8.4 grams

SQUARE-WAVE
 RESPONSE (1 kHz)



*See text.

“leaks” once it’s opened. And there’s a full complement of cleaning brushes and other accessories.

The supplied shell is somewhat unusual in having no slots for the mounting screws—just a pair of threaded holes at each side, affording two discrete positions for the cartridge. This arrangement precludes the skewing that results when one screw moves in its slot relative to the other, and thus keeps the stylus correctly aligned along the shell axis. To adjust the position of the cartridge relative to the arm, you use a supplied Allen wrench to loosen a tiny screw near the plug-in mount. This frees the mount to move within a collar at the base of the shell. Pushing it forward or back adjusts overhang; rotating it adjusts azimuth. Simple but reasonably effective plastic gauges are supplied for both purposes.

The little instruction booklet recommends that the vertical tracking force (VTF) be set at between 0.8 and 1.8 grams. As usual, Diversified Science Laboratories used the minimum in subjecting the pickup to the “torture test” bands of the CBS STR-100 and STR-120 test records. On three of the four bands, it passed the test, and on the remaining one it came close. When the lab set VTF to the median value (1.3 grams), the cartridge did very well in the maximum-level trials. At 1.5 grams, however, it did even better, tracking all of the highest test levels without flaw. So 1.5 grams was used for all the remaining evaluations—including listening. Recommended loading is the usual 47,000 (47k) ohms shunted by 100 to 200 picofarads (pF). (The lab chose the median value: 150 pF.)

Audio-Technica says that the AT-160ML’s intermodulation distortion is about half that of the company’s previous best, so we were anxious to see how it would do in DSL’s distortion measurements. And the figures are exceptionally low for a pickup—anybody’s pickup. They’re not in the amplifier ball park (perhaps no transducer of any sort will ever

achieve that), but they would look respectable if this were a tape recorder. You can’t say that for most other cartridges.

Helping to keep distortion down, doubtless, is the spot-on 20-degree vertical tracking angle (VTA). And the stylus rake angle (measured similarly, but with higher test frequencies) matches the VTA, meaning that it, too, is as close to perfect as the DIN test disc can measure. Frequency response is extremely flat right up to very nearly the top of the audio band, and the slight rolloff visible in our graph is accompanied by only the subtlest (1/2 dB) of peaks. Separation is excellent. Sensitivity is a little higher than average, and channel balance is excellent. The square-wave photo shows one cycle of well-controlled ringing. (The remaining low-level oscillations can be attributed to the cutter used to make the test record, rather than to the pickup.)

The only matter about which you might have reservations is arm matching. The high stylus compliance, combined with the exceptionally high mass of the cartridge as a whole, suggests that the infrasonic arm/cartridge resonance will occur at an unusually low frequency, with attendant warp-tracking problems, unless you use an arm of no more than moderate effective mass or one with excellent damping. In our listening tests, we did try the cartridge in a fairly massive arm without misadventure, but the closer you can stay to an ideal relationship in this respect, the more severe the warps that the pickup will take in stride and the better the sound is likely to be.

The sound of the AT-160ML is superb: wonderfully clean, smooth, and natural. We found ourselves getting out all sorts of test material for the sheer joy of listening. Whether the stylus really does find undamaged groove surfaces in worn records we can’t tell for sure by ear, but we did discover new virtues in records that had begun to pall the last time we listened to them. So Audio-Technica’s best also is among the very best of any brand.

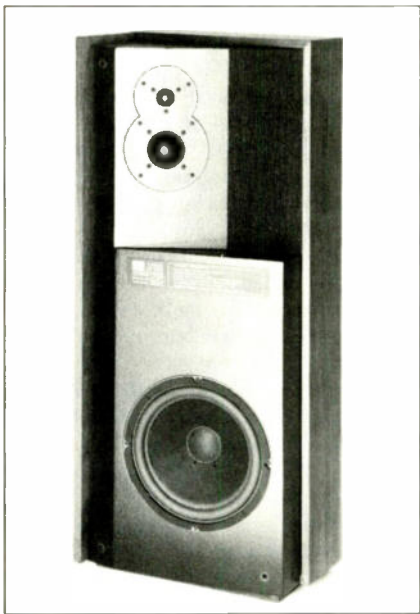
A Touch of The Continent, From ESB

ALTHOUGH YOU’VE PROBABLY never heard of it, ESB is not a new company: The U.S. distributor for its products says that it commands 25 percent of the Italian loudspeaker market. It is, however, new to this country. The Model 7/08 is the smallest of the four floor-standing ESBs being imported here and the only three-way. A ten-inch acoustic suspension woofer crosses over at 600 Hz

to a two-inch midrange dome, which handles everything up to 6 kHz, where a one-inch soft-dome tweeter takes over. Fuses for each driver are recessed into the back of the enclosure, along with color-coded binding posts that will accept banana plugs, spade lugs, or bared wires. The cabinet is beautifully finished in walnut on all of its exposed surfaces, including the back.

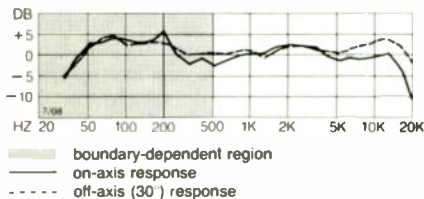
Report Policy: Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by Diversified Science Laboratories. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Samples normally are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

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



ESB 7/08 floor-standing loudspeaker system, in wood enclosure with walnut veneer finish. Dimensions: 15 by 37¼ inches (front), 11 inches deep. Price: \$1,300 per pair. Warranty: "full," five years parts and labor. Manufacturer: ESB-Electroacoustics System Building S.p.A. Aprilia, Italy; U.S. distributor: ESB-USA, 692 Central Ave., Cedarhurst, N.Y. 11516.

ROOM RESPONSE CHARACTERISTICS



SENSITIVITY (at 1 meter; 2.8-volt pink noise, 250 Hz to 6 kHz) 89 dB SPL

AVERAGE IMPEDANCE (250 Hz to 6 kHz) 9.1 ohms

A key element in the design of all the Series 7 speakers is what ESB calls DSR (for "distributed spectrum radiation"), which is intended to maintain accurate, consistent stereo imaging over a wide listening area. Vertically, this is achieved first by building the mid- and high-frequency drivers on a single mounting flange, minimizing the distance (and therefore the interference) between them, so that they act as nearly as possible like a point source. The resulting driver unit is then positioned on the enclosure at a carefully calculated distance from the woofer.

The method ESB uses to stabilize the image horizontally is a refinement of a familiar technique. Toeing in a pair of speakers so that their forward radiating axes cross slightly in front of the listening position usually broadens the area in which you can sit without the stereo image collapsing into the speaker nearer to you. It works by trading off the two cues the brain uses to localize sound sources: timing and intensity.

A sound that is louder at one ear than at the other or arrives at it sooner is perceived as coming from that direction. Moving nearer one speaker than the other necessarily results in its output arriving earlier and the other's later. But if the speakers are conventional direct-radiating models canted inward at an appropriate angle, moving to the left or right also will take you increasingly off the axis of the near speaker's tweeter and onto the axis of the far one's, so that at high frequencies (where intensity cues are most important) the more distant speaker will tend to be somewhat louder. The timing and intensity cues thus tend to offset one another (instead of reinforcing each other, as they would if the speakers were pointed straight forward), thereby enlarging the area in which one can hear a proper stereo effect.

ESB gives you the desired toe-in automatically by means of a small baffle section that slants toward the wall behind the speaker, aiming the upper-range drivers into the room at a carefully calculated angle. To minimize potentially confusing early reflections, the adjoining baffle area is covered with a layer of felt that absorbs energy radiated in its direction.

Although ESB recommends that the Model 7/08 be placed at least a foot from any walls, Diversified Science Laboratories found that the speaker's room-corrected third-octave response was more extended in the bass and slightly smoother overall when it was backed up against a wall than when it was placed in the lab's other calibrated test position, four feet out into the room. DSL

therefore made all other measurements with the speaker against the wall.

As you can see, the response in this position is remarkably uniform, especially "off axis" (approximately on-axis to the high-frequency drivers in the 7/08), where it is within +4½, -2¼ dB from 40 Hz to 20 kHz and within +4½, -¼ dB from 50 Hz to 16 kHz—one of the narrowest spreads we've seen. On axis (by which we mean the axis of the cabinet, not the drivers), response is within +5¼, -3¼ dB from 40 Hz to 16 kHz, which is good, though not as impressive as the off-axis measurement.

The 7/08's sensitivity is about average for a good modern loudspeaker, and its impedance is, in every sense of the word, moderate, with a maximum value of 15.1 ohms at bass resonance (about 45 Hz) and a minimum of 5.8 ohms at 110 Hz. Just as important is the smoothness of the curve, which indicates that the loudspeaker is not a highly reactive load. All told, it should be an easy load for any decent amplifier to drive.

In our 300-Hz tone-burst test, the 7/08 accepted the full 64-volt peak output of DSL's amplifier (equivalent to 27 dBW, or about 500 watts, into 8 ohms). This indicates excellent midrange power-handling capability. And distortion is quite low across the board. At a moderately low sound pressure level (SPL) of 85 dB, total harmonic distortion (THD) averages less than ¼ percent from 100 Hz to 10 kHz (the upper frequency limit of our distortion testing). Although THD increases at higher output levels, it still averages only about ¼ percent above 100 Hz at a very loud 100 dB SPL. Distortion naturally is worse in the very deep bass, but not drastically, and certainly to a lesser degree than commonly is the case for loudspeakers.

We tried the 7/08s in a number of positions in our listening room before settling on essentially the same one used by the lab. The speaker's overall balance is basically neutral, with a tendency to warmth that is most readily apparent on vocals. The effect is not large, however, and is rather attractive on some recordings. As advertised, the 7/08's strongest suit is its imaging, which is consistently first-rate over a wide range of listening positions. It's easy to forget the importance of precise, stable, three-dimensional localization in creating a convincing sonic illusion, until you hear a speaker that carries it off as well as the ESB 7/08 does. In short, this is a relatively big, relatively expensive loudspeaker, but a very good one that merits strong consideration by the serious listener.

CORRECTION

In our June review of the ADS L-570 loudspeaker, we mistakenly reported that the cabinet has a vinyl finish. It actually is a genuine wood veneer.

ONLY ONE AUDIO DEALER IN TWENTY WILL CARRY THE KYOCERA R-851 TUNER/AMPLIFIER WITH MOS FET AMPS.



Very simply, our R-851 is not for everyone. Not for every dealer. Not for every audio buyer.

Only for those who demand the best. Those who want sound that's pure and distinctive... who hear subtleties others miss. For those discriminating listeners, the R-851 is well worth the quest.

Hear the silence before you hear the sound.

Switch on the R-851, switch from one function to another. Try Phono. Tape 1. Tape 2. Auxiliary. Back to Phono.

Absolute silence (of course, you'll get sound on AM/FM). The silence is the mark of a great receiver. And great engineering.

The kind of quiet an audiophile loves to hear.

Sound that takes you closer to the source.

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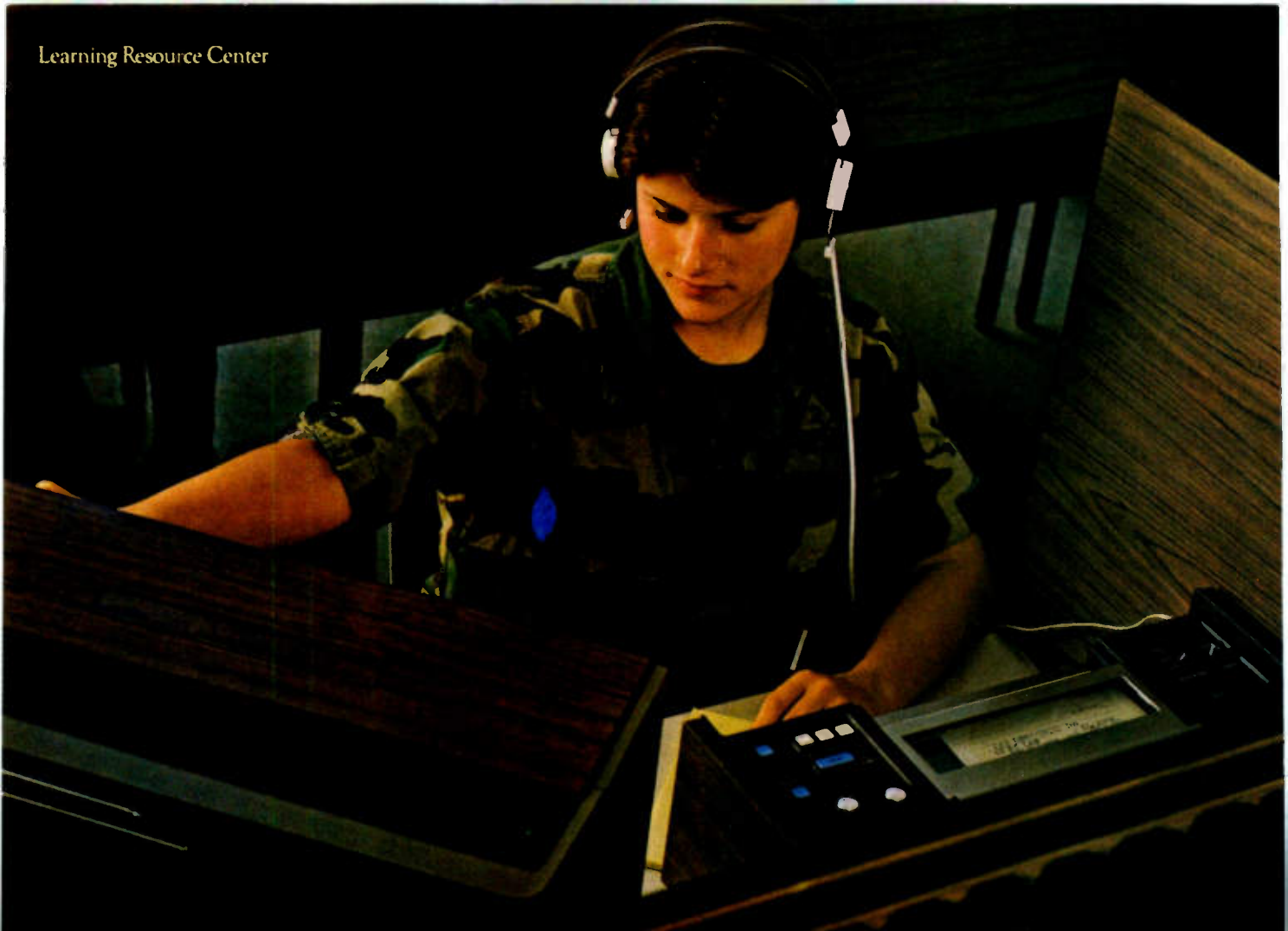
Fine tuned for every audio need.

From front end to output jacks, the R-851 offers every feature an audio enthusiast might want. The most commonly used controls are right up front—the more esoteric ones are placed behind a neat flip-down front panel. There's microprocessor-controlled quartz-locked tuning with 14 station programmable memory (7 AM & 7 FM); automatic station seek; 3-band parametric-style equalizer; fluorescent display panel; and two-way tape monitoring and dubbing.

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*85 watts RMS per channel, both channels driven, at 8 Ohms with no more than 0.015% THD from 20-20,000 Hz.



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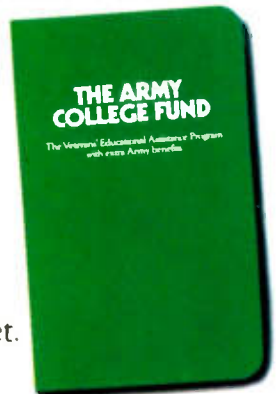
In today's Army, you learn to accept challenge, handle responsibility, and make the most of any given situation. And that's much of what it takes to be a good college student.

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ARMY. BE ALL YOU CAN BE.

REFINEMENTS for the road

MOBILE SOUND SYSTEMS THAT CATER TO YOUR SENSUOUS SIDE FROM THE SUMMER CONSUMER ELECTRONICS SHOW

Early June and it's time to head for Chicago's immense lakeside convention center to eyeball the amazing variety of sexy new car-stereo goodies at the Summer Consumer Electronics Show. But staggering though the show was in sheer quantity of product introductions, traditional car components (front ends, amps, speakers) were not fundamentally different from last year's in technology. Instead, manufacturers with high-tech expertise have concentrated their talents on products in two hot new

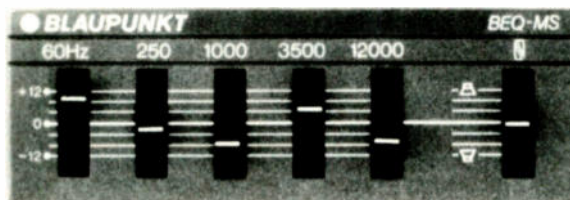


categories: mobile communications systems and protection devices. Butting my way down the crowded convention cen-

Aiwa makes a striking car-stereo debut with the remote-controlled CT-X500 (left).

ter aisles, I was accosted by a veritable army of publicists, all eager to show off their clients' cellular telephones, low-cost emergency CB transceivers, and car security systems.

But we mobile-music enthusiasts can take heart at the news that this year's car stereo components display a growing degree of refinement. Better human engineering, an overall increase in the performance-per-dollar ratio, and good looks are hallmarks of this season's gear. The car system you buy today may not sound different from the one your friend bought last year, but it will almost certainly be a better value overall. **Gary Stock**



Blaupunkt's BEQ-MS graphic equalizer (shown actual size, left) is small enough to fit in a crowded dash.



Twenty-six speakers and 800 watts of power in Panasonic's souped-up Dodge Daytona Turbo Z (above)

New Shapes, New Sizes

Think of a typical car-stereo component, and the image of a cluttered, garish faceplate is inevitable. Well, thanks to some innovative ideas from designers willing to use microprocessors and integrated circuits in creative new ways, the glitz and silliness of some old models may be on the way out. Blaupunkt, for example, made news last year with an equalizer mounted on a flexible stalk—a design that, though eye-catching, tended to give other motorists the impression that you were traveling with E.T.

Alpine's 6393 (right) is rated at a power-handling capacity of 100 watts.

This year, the company is continuing to rethink traditional formats, but has wisely decided to apply its expertise to a more sedate look. One result is the BEQ-MS equalizer (\$100). Just slightly larger than a matchbox, it has five control bands and can be placed in or under the dash. The Blaupunkt boys are also leaders in another trend—the use of oversize, digital-watch-style liquid-crystal readouts. To my eyes, these LCD panels—which are also showing up in front ends from Kraco and Vector Research—are far more readable than traditional LED displays. They don't get "washed out" in bright day-

light, and backlighting makes them easily visible at night.

Aiwa, an old hand at designing high-performance home audio equipment, attracted attention at the SCES with its first line of mobile sound gear. Its best front end is an impressively original model that gains a degree of theft-resistance via a hinged panel that folds over the escutcheon to camouflage the unit. The savvy designers at Aiwa, however, have another use for the panel. When opened, it cradles a control pad that can be operated *in situ* or handed to the backseat music critic who keeps demanding that you change stations. If remote control is appealing to you, Blaupunkt's Houston (\$600) is also worth a look.

Speakers, too, are changing in shape and format. Spark-



omatic joins those companies (Pioneer and Sansui, to name just two) that offer rear-deck speakers with angled, forward-facing drivers. Its new models use a superstructure reminiscent of radar-dish supports to position the midrange and treble drivers. The ASK-4010 (\$250

per pair) even gives you controls for adjusting tonal balance.

In the Digital Domain

Considering all the prerelease publicity car CD players have been receiving, it's surprising that the stores aren't packed with them yet. Obviously, it has taken the Japanese and European electronics giants longer than expected to perfect road-worthy systems. Be that as it may, car CD decks moved a step closer to reality at the SCES. Sony, Pioneer, Technics, and Fujitsu Ten all had players on display. Sony says its two models—one with and one without an AM/FM tuner section—will be available by the time you read this. [See test report of the Sony CDX-5 car player on page 43.] Pioneer claims its CD/radio will be shipped to dealers in January. How much will you have to pay for digital playback on the road? Though refusing to pin themselves down, most manufacturers say that first-generation machines will fall in the \$700 to \$900 range.

But do you really need a CD player for digital playback

on the road? According to the publicist for a major Japanese company that has *not* announced a car CD player, the answer is no. His solution: Schlep aboard a PCM processor and a battery-operated VCR, plug the outputs into your car amp, and you're all set.

Though slightly ludicrous, such a system might prove more forgiving of road shocks than some car CD decks. Time will tell.

So You Need New Speakers

Not to worry: As usual, there are lots of models to choose from. This year's crop continues the overall trend of years past—new materials and processes for the manufacture of diaphragms, and some new driver formats. This year's best-publicized *Wunder* material is graphite. Rather prosaically described by JBL as "a soft, gray-black stone," its allegedly miraculous properties emerge when it is mixed with paper pulp in a process said to yield a cone of unusual rigidity. You can hear the graphite difference for yourself in JBL's ER/G series—four speakers ranging in price from \$70 to \$160 per pair.

Alpine's new speakers combine two ideas that were hot in the early days of high fidelity—a cone with a fluted "tangential" edge (said to reduce flexure) and a "Uni-Axial" driver array. The latter involves mounting the tweeter concentrically within the midrange driver, which in turn sits concentrically within the bass cone. This kind of wheels-within-wheels arrangement should theoretically reduce phase interference between drivers and give a more uniform output. Among the Alpine speakers to include both design elements is the 6393, which drops into a standard 6-by-9-inch hole. The company's other big idea at the SCES made lots of noise, but could hardly be called hi-fi: For the record, Alpine now has an extensive line of car security systems.

Finally, Infinity continues to transfer its home speaker technology to the automotive realm. New this year are an 8-inch polypropylene subwoofer (\$85) and an EMIT planar-film tweeter (\$95 per pair).

Hot Looks, Cool Prices

It was inevitable that the sleek, knobless appearance of top-of-the-line front ends would eventually filter down into mid-priced equipment, but I had not expected it to happen quite so quickly.

Most-Promising Newcomer status belongs to the Targa line of equipment introduced by Haitai, a large Asian manufacturer of electronics and appliances. Despite being reasonably priced, the Targa stuff looks as though it were designed in Stuttgart. It has the black-on-black cosmetics and orange night illumination favored by BMW and Audi, as well as all the microprocessor-controlled tuning and tape-handling features offered by the big names. The company's most expensive front end (HT-7001) sells for only \$380. Another flashy-looking, mid-priced front end that caught my eye is Autotek's 5770, a \$400 flat-faced piece made to fit a European dash opening. Sanyo's flat-faced FT-ED7 has an exceptionally high-tech look and sells for just \$350.

One of the most intriguingly computerized front ends comes from JVC. Its KS-RX910 (\$650) is equipped with a programmable music-seek that counts the selections on the tape, giving you access to songs up to five "cuts" apart.

And More

A variety of other, less easily categorized developments drew this reporter's attention as well. The four competing stereo-AM broadcasting systems have kept consumers confused and manufacturers cautious. Sansui's response is a front end capable of decoding all four, while Pioneer has announced that it will join with Delco in supporting the Motorola multiplex AM system.

Tape makers seem to be paying more attention to the car

(where some surveys say 30 percent of all cassettes end up), with formulations and shells specifically designed to withstand the rigors of the road. Fuji offers GT-II, a high-bias (Type 2) version of its GT-I ferric car tape, and Loran has reformulated its high-bias products specifically for automotive use. In accessories, Monster Cable has introduced one particularly clever item—a multiconductor cable that contains both power and signal wires for remote amplifiers and speakers.

With No Apologies

Though trade shows are hardly classy affairs, every year one manufacturer pulls out all the stops in an effort to win my Most Questionable Taste Award. Well, the judging was tougher than usual this year, but it would be unfair not to bestow top honors on Kenwood. Attempting to attract dealers and the press, Kenwood proudly used a \$100,000 show car developed by the king of customizers, George Barris, as the centerpiece of its booth. Supposedly designed for actress Bo Derek, the "Barrister" (as this bit of vehicular horror is called)

The Winner: Kenwood's \$100,000 show car. Bo Derek (right), hubby John (left), and customizer George Barris share the honor.



sports flaring fenders, a wildly protuberant grille, a fully visible chrome engine exhaust, and (of course) a Kenwood sound system. While film critics may argue about Ms. Derek's talents, there'll be no debate about her taste should she cruise down Sunset Strip in this monster. HF



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Bring a cassette tape recording of your favorite artist to any Ford or Lincoln-Mercury dealer and hear it for yourself.

The Ford Electronic Stereo Cassette System heads an all star cast of high performance sound systems with sophisticated audio features.

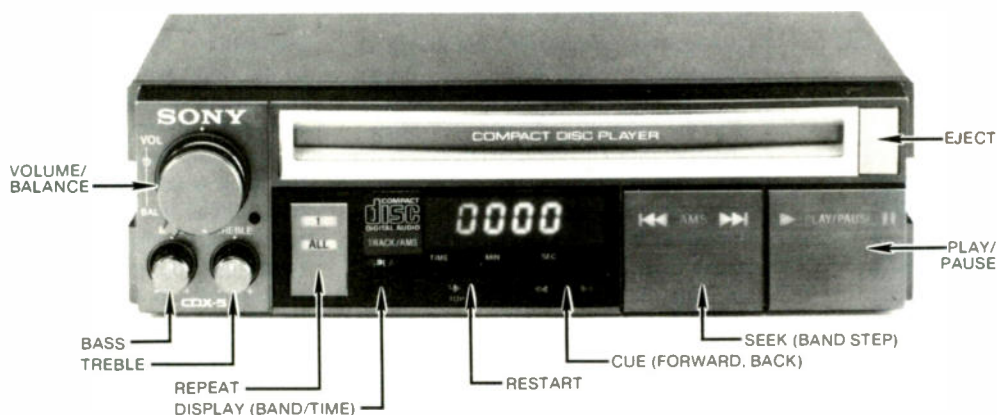
Only Ford factory installed sound systems are designed, manufactured and quality tested specifically for your new Ford or Lincoln-Mercury.



Electrical and Electronics Division

SONY CDX-5 COMPACT DISC PLAYER

Sony CDX-5 Compact Disc player. Dimensions: 7 by 2 inches (chassis front), 6 inches deep. Connections: ignition, battery, ground, power switching; pin connectors for input and output signals (see text). Fuses: see text. Price: see text. Warranty: "limited," one year parts and labor. Manufacturer: Sony Corp., Japan; U.S. distributor: Sony Corporation of America, Sony Dr., Park Ridge, N.J. 07656.



FORECASTS OF THE arrival of car Compact Disc players have been blowing hot and cold ever since the first home decks were announced. On the one hand, the relative indestructibility and random-access features of the CDs themselves sounded like a giant improvement over Compact Cassettes; on the other, the susceptibility of some home CD players to shock and vibration caused eyebrows to raise whenever the subject of a mobile version came up. Now with the Sony CDX-5, we can give this application a first-hand try.

I should warn you right off the bat, however, that one model—and particularly this one—doesn't answer all the questions. We had a few days with a single and evidently preproduction sample. (Normally, we receive two production samples and work with them for much longer.) There was no manual with it, all of its leads were unlabeled, and the Sony contact through whom we arranged the loan was short on information about

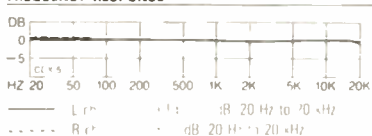
how it should work. Consequently we're reduced to guesswork in some areas, and Sony says that at least one weakness in our sample will be corrected in final production.

Power wires to the player terminate in round connectors (male in all but one case). It was easy to determine which were the ignition and battery lines (equipped with 3.15- and 1-amp fuses, respectively), but the other two were more problematic. Evidently the idea is to wire the CDX-5 between the preamp output of your front end and the input of your separate amplifier, using two attached pairs of in-line female pin connectors. Assuming that your front end has a 12-volt takeoff designed to switch on the power amp, you connect this to one of the remaining CDX-5 leads and attach the other (with the female connector) to the amp's on/off connection.

Such a setup functions as a regular radio/tape ensemble as long as the front end is turned on and delivering 12 volts to the CDX-5, which will simply

All data obtained using the Sony XDS 7 (replaces SH CD001 Philips 410 055 2 and Philips 410 056 2 test discs)

FREQUENCY RESPONSE



DE-EMPHASIS ERROR

left channel : 0 dB 1 to 16 kHz
right channel : 1 dB 1 to 16 kHz

CHANNEL SEPARATION (at 1 kHz) 9 dB

CHANNEL BALANCE (at 1 kHz) 1 dB

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

without de-emphasis 92 dB
with de-emphasis 94 dB

HARMONIC DISTORTION (THD+N, 40 Hz to 20 kHz)

at 0 dB 0.01%
at -24 dB 0.047%

IM DISTORTION (70-Hz difference, 300 Hz to 20 kHz)

0 to -30 dB 0.013%

LINEARITY (at 1 kHz)

0 to -80 dB no measurable error
at -90 dB 4/4 dB

TRACKING & ERROR CORRECTION

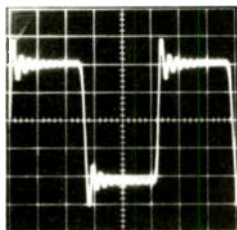
maximum signal-layer gap 900 μm
maximum surface obstruction 800 μm
simulated-fingerprint test see text

MAXIMUM OUTPUT LEVEL

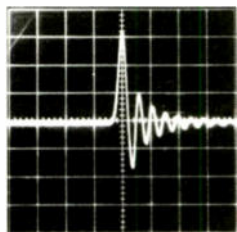
5.53 volts (0.56 volt with level control in detent)

OUTPUT IMPEDANCE 215 ohms

SQUARE-WAVE RESPONSE (1 kHz)



IMPULSE RESPONSE



pass the radio or tape signals straight through without alteration to the amp. Turn off the front end, and the CDX-5 comes to life when the 12-volt control signal stops. It now takes over, injecting its own audio and control signals to the power amp. The only other connection is the ground wire, which was fitted with a spade lug in our test sample.

The chassis is designed to the new DIN size spec, so it can be dash-mounted in some cars. But because the player will probably supplement your front end, you're more likely to want it under the dash. When you slip a CD into the narrow "mouth," rollers in the player "suck" it in the rest of the way, ejecting it only on request. (At the end of the disc, the laser pickup recues to the beginning and goes into STOP/PAUSE, waiting for further instructions.) If you don't retrieve the disc within a few seconds of ejection, the player is supposed to retract it for safety's sake.

Depending on how level the player is at the moment (and possibly other considerations), this last operation may not work. I mounted the player beneath the dash, tilting up the front slightly for better visibility, and found that every time I tried to grasp the CD by its edge the deck pulled it away. (I had to touch the playing side to get it out.) But even when it's level, the player sometimes ejects the disc a little too far to retract it later, and if the front of the player is slanted down it won't retrieve at all. Perhaps—as Diversified Science Laboratories commented when it encountered the phenomenon on the test bench—this is just a question of mechanical fine-tuning for final production.

There are the usual steppers for cueing the pickup band by band in either direction and audible fast-cue controls that move the pickup across the disc at ten times normal speed, sampling as it goes and letting you hear the result at reduced level. The display can be switched between current band number and elapsed time. REPEAT options are "all" or "1" (the track currently playing). The faint red indicators are very difficult to read—even on the test bench with low ambient light—and useless while you're driving. Sony, too, has noticed this, and a representative assures us that the indicators will be brighter in production units.

The volume control, like the


narrow and almost inaccessible balance ring behind it, has a center detent. The mid position may represent a rather meager level with some systems, but there's plenty of room to turn it up. Just below the VOLUME are two pop-out tone-control knobs. (Remember that the CD signals don't pass through your front-end controls.) At maximum rotation, the BASS introduces about 10 dB of cut or boost at 100 Hz and even more at lower frequencies. The TREBLE reaches the same spread at approximately 6 kHz but is a little more restrained toward the frequency extremes.

The bench data make it clear that we're not dealing with a Mickey Mouse knockdown of home CD players: This is the real thing in every sense. Datum for datum, it can stand comparison with even the best decks we've tested. The one oddity the lab encountered was inconsistent behavior in the fingerprint test, mistracking on one pass and then playing the same area perfectly on the next.

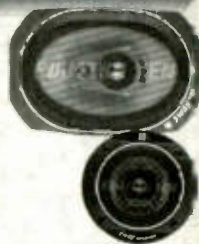
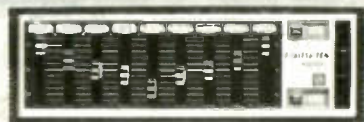
But the big question was whether the deck would prove excessively tender. The lab tried its regular shock test, with excellent results. So did I, confirming the player to be utterly rock-steady. But that was on the bench. After several miles on the road, I hit a bump that caused mistracking. Then another. Even a seemingly small bump induced a glitch. In all, there were four audible mistrackings in 21 miles—not at all bad, I'd say, considering that much of the route was chosen for its stressfulness and that I enjoy tooling around the hairpin curves. But it's still disappointing after the deck's superb benchside manners.

When I started the road test, I was prepared for a certain amount of sonic overkill. I wondered what a dynamic range of 80 dB or more would mean in a moving car. Surely this would not be the venue for ultra-fi. Wrong! All I can say is that in all my road testing to date, I've never heard it so good. Some of the tape equipment has come pretty close, but I don't remember experiencing quite the same sort of bloom. It's true that some pianissimos get lost in the road noise, but the same can be said of many a well-recorded tape. And in the hushed interior of a sedately moving limousine, the unit may really show its breeding. But such luxury is not cheap. Expect to pay from \$650 to \$750 for the CDX-50. HF

Laboratory data for HIGH FIDELITY's autosound equipment reports are supplied by Diversified Science Laboratories; road testing and text are by Robert Long. Preparation is supervised by Michael Riggs, Peter Dobbin, and Edward J. Foster. All reports should be construed as applying to the specific samples tested. HIGH FIDELITY and Diversified Science Laboratories assume no responsibility for product performance or quality.



*Ten.
The Sound
Indulgence.*



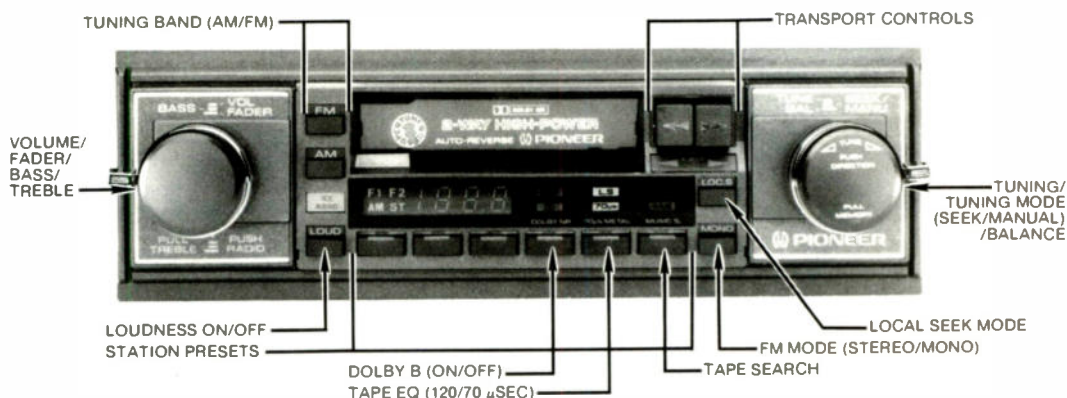
Indulge in truly exceptional auto sound.
Indulge in a technologically forward, feature-fabulous car stereo/cassette deck, equalizer, amplifier and speaker system. Indulge in Fujitsu Ten Car Audio.

*The best sound
on wheels.*



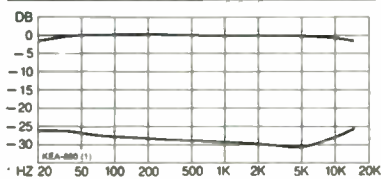
PIONEER KE-A880 RECEIVER/TAPE DECK

Pioneer KE-A880 AM/FM/cassette receiver, with automatic cassette reverse, Dolby B and C noise reduction, and built-in clock. Dimensions: 7 by 2 inches (chassis front), 5 1/4 inches deep; escutcheon, 7 1/2 by 2 1/4 inches; "nose," 4 1/4 by 1 1/4 inches; main shafts, 5 or 5 1/4 inches o.c. Connections: round male for ignition, battery, lighting, accessory amplifier power; flat female for power antenna; round male and female for front and back speakers; female pin connectors for preamp output; standard coaxial female for antenna input. Fuses: 4-amp in ignition line, 0.5-amp in battery, lighting, and accessory-amp lines. Price: \$400. Warranty: "limited," one year parts and labor. Manufacturer: Pioneer Electronic Corp., Japan; U.S. distributor: Pioneer Electronics (U.S.A.), Inc., P.O. Box 1760, Long Beach, Calif. 90801.



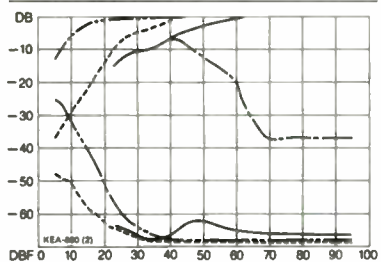
FM TUNER SECTION

FREQUENCY RESPONSE & CHANNEL SEPARATION



Frequency response +1/4, -3 dB, 25 Hz to 15 kHz
Channel separation \geq 25 dB, 35 Hz to 5.9 kHz

FM SENSITIVITY & QUIETING



stereo quieting (noise) & output
mono quieting (noise) & output
channel separation at 1 kHz
mono-mode quieting (noise) & output*
Stereo sensitivity (for 50-dB noise suppression) SEE text
Mono sensitivity (for 50-dB noise suppression) 20 1/4 dBf*
Stereo S/N ratio (at 65 dBf) 65 3/4 dB
Mono S/N ratio (at 65 dBf) 68 1/4 dB*

*See text.

THERE ARE TWO details in Pioneer's top-of-the-line KE-A880 that set it apart from most front ends. First, its control shafts, flanking the nosepiece, are provided with two spacings and escutcheon inserts that snap into place to keep the appearance neat no matter which spacing you choose. Second, and more unusual, is a separate hookup wire that connects to the dash lighting switch so that full illumination comes on only with the car's lighting.

However, I wish more thought had been given to the brightness of the frequency/clock display, whose faint green LEDs are unusually difficult to read in strong daylight. Also difficult is the manipulation of the middle rings (for bass and manual/seek tuning) on the control shafts, which require a caliperlike touch if you're not to move the adjacent elements. On the plus side, the control scheme assigns only one function per pushbutton, except during tape play. In that mode, three of the station presets serve other uses—Dolby, EQ, and SEARCH.

The six presets actually enable you to tune 18 stations: six AM and 12 FM. (Though I found no mention of it

in the owner's manual, you get to the second FM group by pressing the FM button twice.) When the FM tuner is set for automatic mode switching (the normal, stereo position), noise remains very low. Diversified Science Laboratories' tests show that this is achieved by limiting separation, even on strong stations, to no more than is needed for good imaging and by decreasing it quite rapidly as signal strength drops. Separation (and therefore stereo) is gone before signals fall to 40 dBf—and before the signal-to-noise (S/N) ratio deteriorates to the stereo sensitivity rating point of 50 dB. With stereo modulation, output already is down almost 10 dB at 40 dBf, and output begins attenuating even with mono modulation just below this signal strength.

As a result of all this signal manipulation, I experienced very little "spitting" and no "ballooning" stereo in the most multipath-ridden portion of my road test. But the low and fluctuating signal strength during this run caused gross station fadeout, almost to inaudibility at many points. Aware that this would happen with weak stations, Pioneer has done more



Our twelve millionth sound system just found a new home.

Audiovox made the very first custom in-dash radio for audiophiles nearly 20 years ago.

Since then, we've made over twelve *million* custom sound systems for automobiles. One at a time.

Today, our top-of-the-line Hi-Comp matched stereo components produce a response so remarkable they are wooing Mercedes owners away from the most famous European system.

For instance, the Audiovox Hi-Comp HCC-1250 receiver/cassette being installed here is only 5" deep. Yet its back-lit panel displays not only frequency and time, but all other functions just as though you had a small personal computer at your fingertips.

You get Dolby noise reduction from the deck, plus a music search system that permits scanning of cassette programs in both the forward and reverse modes. And a

further refinement is the solenoid soft-touch operating buttons usually found only on the most expensive home cassette decks.

With enormous power and the least cluttered control panel extant, this receiver/deck is designed for minimal eye movement combined with all the listening satisfactions of the home system.

But Audiovox hasn't stopped at sound systems in bringing motorists the comforts of home. Whether you're considering our new Audiotel™ mobile cellular phones or our electronic car security systems, Audiovox leads the way with a host of features the competition hasn't even considered yet. Audiovox. We've made cars more livable for a whole generation of drivers.

Audiovox Corporation, 150 Marcus Boulevard, Hauppauge, NY 11788. (516) 231-7750.

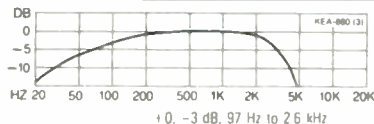
A U D I O V O X

We make cars more livable.

CAPTURE RATIO	3 1/2 dB	
SELECTIVITY (alternate-channel)	66 3/4 dB	
AM SUPPRESSION	54 1/4 dB	
DISTORTION (THO+N)		
	stereo	mono
at 100 Hz	1.13%	0.57%
at 1 kHz	0.48%	0.32%
at 6 kHz	1.12%	0.62%

AM TUNER SECTION

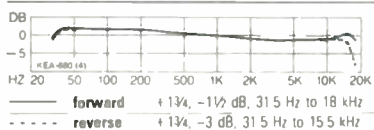
FREQUENCY RESPONSE



SENSITIVITY	3.2 µV
SELECTIVITY	see text
AVC RANGE	71 dB

CASSETTE TRANSPORT SECTION

FREQUENCY RESPONSE



WOW & FLUTTER (either direction)	±0.22% average, +0.27% peak
---	-----------------------------

SPEED ACCURACY

forward	0.2 to 0.4% slow, 10.8 to 14.4 volts
reverse	0.7 to 0.9% slow, 10.8 to 14.4 volts

PREAMP/AMPLIFIER SECTION

BASS CONTROL	+11 dB at 100 Hz
TREBLE CONTROL	+10, -9 1/2 dB at 10 kHz
LINE OUTPUT IMPEDANCE	1.325 ohms
MAXIMUM LINE OUTPUT LEVEL	
from FM (100% modulation)	1.025 volts
from tape (DIN 0 dB)	0.72 volt
OUTPUT (per channel into 4 ohms; at 3% THO+N)	
at 1 kHz, two-speaker mode	10.6 watts (10 1/4 dBW)

HOW WE TEST CAR STEREO EQUIPMENT

Diversified Science Laboratories taps line-level outputs to measure tuner, tape, and "preamp" performance; for those front ends equipped with a power-amp stage (what we call car receivers) but lacking line outputs, DSL takes data from the speaker connections. For our road testing, we use an ADS amplifier/crossover/speaker setup, bypassing the power-amp stages of receivers.

AM sensitivity is given in microvolts, and the lower the number, the better. For FM, we plot both the audio signal level and the noise level as a function of RF input. Since car tuners may have various reception modes, a number of curves may appear on the same graph. Finally, some tuners cannot be assigned a 50-dB stereo quieting figure because they are already in mono at that quieting level.

than blend channels in the mono mode, which retains almost the full audible output down to below 20 dBf (very weak, indeed). The noise floor does fluctuate audibly (according to signal strength), which is what the output attenuation in the stereo mode is designed to inhibit, but in mono you can listen through the noise with much less chance of losing the station altogether.

This radical difference between modes thus has genuine advantages, particularly in an FM section whose overall performance, as documented in our data column, is very good in all important respects. The LOCAL setting, incidentally, affects only the sensitivity of the SEEK, eliminating weak stations that may be subject to fading. Stepping is by full channels on both bands: 200 kHz for FM, 10 kHz for AM. The latter section certainly isn't a match for the FM. Despite the restricted bandwidth and the good sensitivity figure that this helps make possible, on-the-road reception did not strike me as especially quiet, though many stations came through in listenable fashion. (The fact that the standard test yields no reportable selectivity figure is unimportant.)

Behavior of the tape transport (which disengages the drive but does not automatically eject the cassette when you turn off the power) is superior. The deck is very insensitive to road shock, and I am delighted at the inclusion of EQ switching and both Dolby options (plus OFF). Azimuth agreement with the test tape is excellent in the forward direction, but a shade off in reverse. Incidentally, Pioneer subtitles the 70-microsecond EQ setting "metal" (actually, it's equally appropriate for chromes, ferricobalts, and ferrichromes), which is a step ahead of the common practice of letting the insufficient "metal" designation stand alone.

The LOUDNESS introduces progressive bass boost (to more than 12 dB below 50 Hz) as level is reduced and adds some treble boost (to more than 6 dB at 15 kHz) as well. The tone controls—conventional in design, with minimal influence on each other's range—can be used to supplement or replace the loudness contour.

Understanding and correct application of the unit's built-in amplifier are critical to successful installation. The owner's manual is inadequate in this respect for most do-it-yourselfers. In addition to the preamp outputs (which can be used, with an accessory amp, either to

supplement or to bypass the power section), there is provision for direct hookup to two or four speakers. The four-speaker configuration (stereo pairs front and rear, controlled by the fader) involves a regular hot-plus-ground setup.

Pioneer also gives you the option of switching to a bridged configuration for considerably more power when you're driving only one stereo pair from the built-in amp. In this mode, a chassis switch enables you to invert the phase of the signals through one pair of amps, and a separate set of connections supplies the inverse output to what would otherwise be the ground side of the speakers. Thus, one side of the speakers can be safely grounded in the four-speaker setup, but not in the bridged alternative.

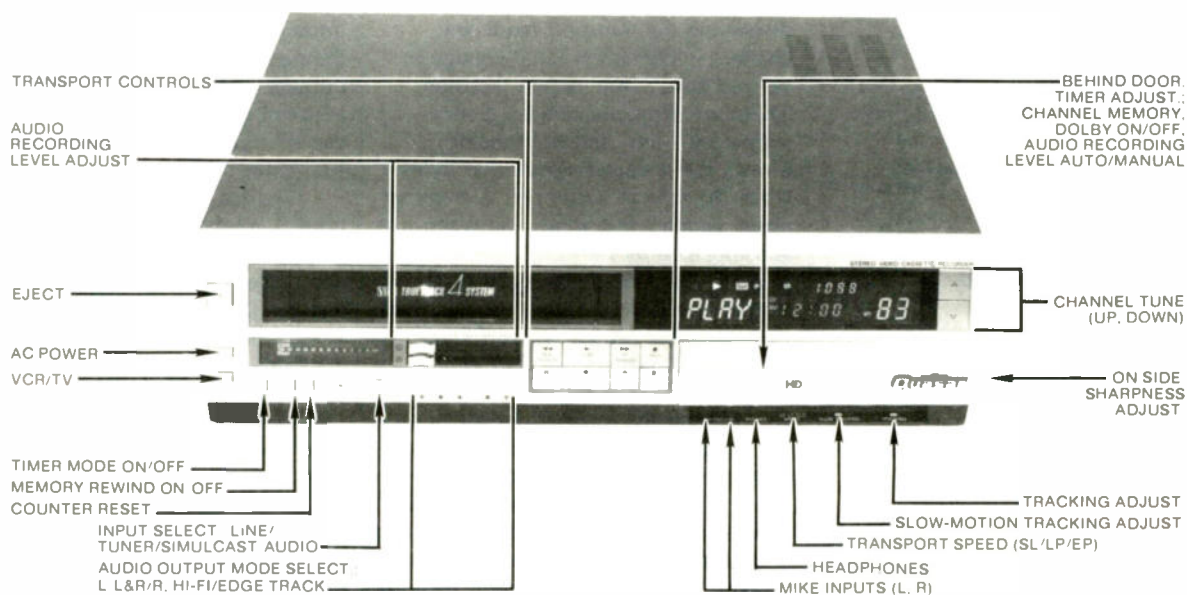
To add to the confusion, the speaker wires (together with the ground and the main ignition supply—misidentified in the manual, but not on the wire itself, as the battery supply) pass through a black box with similarly color-coded wires emerging from both ends. You must carefully connect the 12 speaker terminals attached to the box, choosing from four possibilities: hooking them to the four terminals that emerge from the KE-A880's chassis, to each other, to the speakers, or not hooking them up at all. The connection scheme is very different depending on which speaker configuration you select. And if you're working with a unit from the first production run, you'll have to cope with a short jumper on the end of the ignition supply cable. The only instructions, repeated verbatim in several places, defy correct interpretation. Pioneer says that both the jumper and the instructions are omitted from later production. In the unlikely event that you get them, ignore them.

By all means, seek professional help with this installation. Its complexity, however, does give you more options and more power than could otherwise be squeezed from a 12-volt supply without heroic electronic measures. Pioneer rates the amplifier section at an adequate 3.2 watts (5 dBW) per channel in the four-speaker mode, 10 watts (10 dBW) bridged. DSL measured 10.6 watts (10 1/4 dBW) in the latter mode—still not thunderous, but more than enough to satisfy most tastes inside a car. (Plus the KE-A880 makes it easy to add an outboard amp.) It is, overall, a very attractive receiver, whose shortcomings are more evident in the installation bay than on the road.

HF

QUASAR VH-5845XQ VHS HI-FI VCR

Quasar VH-5845XQ VHS videocassette recorder (available in black as VH-5846XE), with cable-ready 14-day/8-event programmable tuner/timer, wireless remote control, and VHS Hi-Fi high fidelity stereo audio recording and playback capability. Dimensions: 17 by 4 1/4 inches (front panel), 14 1/4 inches deep plus clearance for connections. Price: \$1,195; optional VE-585UQ CATV adapter, \$130. Warranty: "limited," one year parts, 90 days labor. Manufacturer: Matsushita Electric Industrial Co., Japan; U.S. distributor: Quasar Co., 9401 W. Grand Ave., Franklin Park, Ill. 60131.



STANDING AT THE TOP of Quasar's VCR line, the VH-5845XQ provides VHS Hi-Fi sound and then some. For example, it's the first such deck we've tested that is capable of recording edge-track stereo as well as playing it back—a real plus if you or any of your friends already has a non-Hi-Fi stereo VHS deck. And

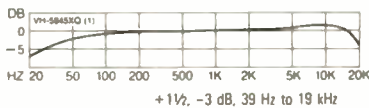
unlike some other models, the VH-5845XQ records at all three VHS speeds (another feature that may or may not matter to you).

Special playback effects—freeze frame, frame advance, slow motion, and search—work best at the highest and lowest speeds (SP and EP), but SEARCH produces at least a

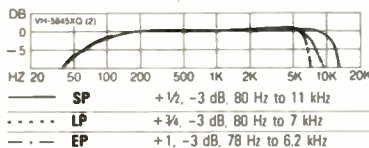
VCR SECTION

Except where otherwise indicated, the recording data shown here apply to all three speeds—SP, LP, and EP (SLP), data listed for standard edge-track audio recording were taken with the Dolby B noise reduction engaged. All measurements were made at the direct audio and video outputs, with test signals injected through the direct audio and video inputs. For VHS Hi-Fi, the 0-dB reference input level is the voltage required to produce 3 percent third-harmonic distortion at 315 Hz, for the standard audio recording mode, it is 10 dB above the voltage at which the automatic level control (ALC) produces 3 dB of compression at 315 Hz. The 0-dB reference output level is the output voltage from a 0-dB input.

VHS HI-FI RECORD/PLAY RESPONSE (-20 dB)



STANDARD RECORD/PLAY RESPONSE (-20 dB)*



AUDIO S/N RATIO (re 0-dB output, R/P, A-weighted)

	standard**	VHS Hi-Fi
SP	53 1/2 dB	79 3/4 dB
LP	52 1/4 dB	79 1/4 dB
EP	50 dB	79 dB

INDICATOR CALIBRATION (315 Hz; VHS Hi-Fi)

for 0-dB input	+2
for -10-dB input	-2

DISTORTION (THD at -10-dB input; 50 Hz to 5 kHz)

	standard	VHS Hi-Fi
SP	≤ 1.50%	≤ 0.66%
LP	≤ 2.46%	≤ 0.69%
EP	≤ 3.45%†	≤ 0.64%

CHANNEL SEPARATION (315 Hz)

VHS Hi-Fi	70 dB
standard	53 dB

INDICATOR "BALLISTICS"

Response time	2.4 msec
Decay time	≈ 350 msec
Overshoot	2 dB

FLUTTER (ANSI weighted peak; R/P, average)

	standard	VHS Hi-Fi
SP	± 0.18%	± 0.015%
LP	± 0.22%	< 0.01%
EP	± 0.25%	< 0.01%

SENSITIVITY (for 0-dB output; 315 Hz)

	mike	line
VHS Hi-Fi	0.94 mV	250 mV
standard	1.4 mV	380 mV

AUDIO OUTPUT LEVEL (from 0-dB input; 315 Hz)

VHS Hi-Fi	1.6 volts
standard	0.42 volt

AUDIO INPUT IMPEDANCE (VHS Hi-Fi)

line input	59k ohms
mike input	100k ohms

Laboratory data for HIGH FIDELITY's video equipment reports are supplied by Diversified Science Laboratories. Preparation is supervised by Michael Riggs, Peter Dobbin, and Edward J. Foster. All reports should be construed as applying to the specific samples tested. HIGH FIDELITY and Diversified Science Laboratories assume no responsibility for product performance or quality.

recognizable picture in LP. At SP and EP, the special effects are about the best we've seen, with only very narrow noise bars in SEARCH and seldom even a trace of one in the other modes. And this without resorting to the "slow" tracking control that Quasar has thoughtfully provided in addition to the normal-speed TRACKING.

SEARCH can be operated at the VCR by pressing FAST FORWARD or REWIND from PLAY or at the wireless remote by means of separate buttons (whose placement, unfortunately, makes them subject to accidental activation). Slow motion (forward only) also can be controlled either locally or from the remote, but you can adjust its tracking only at the front panel and its speed only at the remote. And only the remote has a keypad for punching up a channel directly, although scan tuning in either direction is available at the front panel as well. Other functions accessible either way include the usual transport modes, antenna/VCR selection, and power switching.

A single, large fluorescent panel gives an exceptionally complete overview of system operation, displaying the transport mode and channel in characters large enough to be read easily from across the room. These are supplemented by motion indicators—left- and right-facing arrows and a center square that lights when the tape is stationary. A blinking arrow denotes fast-wind, and when it is accompanied by the PLAY legend, it indicates SEARCH (high-speed playback) in that direction; the center square and PLAY together signify freeze frame. The same alphanumeric display also serves as a dew indicator.

Illuminated legends elsewhere on the display tell when the deck is in the audio-dub mode (edge track only), when it's in the VCR mode, when a tape is loaded, the operating speed, and when MEMORY REWIND is set. This last function is used in conjunction with the display's four-digit electronic counter. Below the counter is a clock, complete with day-of-the-week legends, and a set of program-number indicators—1 through 7, plus "W" for weekly automatic recording. A battery backup maintains the correct time for one hour in case of power failure.

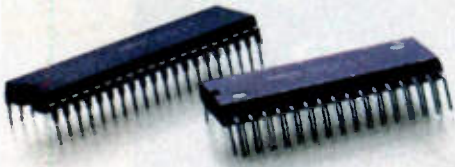
The VH-5845XQ's eight-event tuner/timer can be programmed as much as two weeks in advance, and

you can review any preset with a single press of PROGRAM CHECK, which sequentially displays the start and stop times, accompanied by a flashing channel number. In addition to its regular programmer, the deck includes "one-touch recording." The first time you press OTR (behind a front-panel door), the clock switches from current time to countdown time and the display's OTR legend illuminates. Each additional press on OTR advances the countdown by 30 minutes, to a maximum of four hours. The deck records the currently tuned program until the sand runs out in the timer, at which point recording ceases, the VCR turns itself off, and the clock reverts to normal.

The Quasar's tuner is "cable ready." You choose broadcast or cable reception with a four-position switch behind the door. In its broadcast mode, the tuner handles all the standard VHF and UHF frequencies (Channels 2 through 83); if you have cable, one of the three CATV positions should accommodate your service. When set for cable (indicated by a CATV legend on the display panel), the tuner receives the usual VHF channels (2 through 13) and CATV Channels A through W, AA through EEE, A-5 through A-1, and 5A, which lies between Channels 4 and 5. The last can be received only on the HRC and IRC cable systems that use it.

The back panel supplies the normal complement of inputs and outputs: coaxial F connectors for VHF and cable, twinlead terminals for UHF, and pin jacks for direct audio and video connections. In addition, there's a subminiature phone jack for remote pause from a camera and a five-pin DIN connector for Quasar's optional VE-585UQ CATV adapter, which is said to permit full use of the VCR's functions (including programmability and watching one channel while recording another) with regular TV and cable channels plus one scrambled channel. Presumably, the adapter enables you to loop a cable decoder box into the RF feed to the VH-5845XQ's tuner or your television set, with automatic switching by the VCR. A multiposition "pay TV" switch is supposed to be set to the output channel of your descrambler box, if you're using one. We assume the switch is intended primarily for use with the CATV adapter, but the

TO CREATE A BETTER DISC PLAYER, WE TURNED TO A HIGHER INTELLIGENCE.



Yamaha's proprietary LSI technology provides audibly superior playback and added programming power.

Introducing the CD-2 compact disc player. And the brains that set it

above all other compact disc players.

We're referring, of course, to our proprietary LSIs (Large Scale Integrated circuits). And the approach they use to process digital signals.

Most CD players convert the digitized signals at a standard sampling rate of 44.1kHz. So they are forced to use a very sharp 50db/octave analog filter to cut off the unwanted frequencies above 20kHz generated by the 44.1kHz carrier signal.

This process creates phase anomalies which degrade the harmonic structure of your music. You hear this as a loss of dimensionality.

So we came up with an intelligent solution. Our YM-2201 LSI. It doubles the sampling rate to 88.2kHz and uses an on-chip digital filter.

This over-sampling eliminates phase distortion and



Cordless infra-red remote control is standard equipment.

maintains the harmonic integrity of your source. With no loss of dimensionality. You can actually hear a more natural, spacious sound from your discs.

A related benefit of our proprietary LSI technology is user convenience. You can choose from three different playback modes. Program the random-access memory system in moments. And search for selections (or individual passages within a selection) at the touch of a button.

You also get wireless infra-red remote control. Our 3-beam laser with LSI-based servo-control for extraordinary tracking accuracy. And a sleek, component-sized package.

What's more, if you don't require the CD-2's random access programming, or a remote, you can enjoy all this sound-improving technology in the CD-X1. At an even lower price. (CD-2, \$599*; CD-X1, \$499*)

So visit your Yamaha dealer today. And hear for yourself why our CD-2 is the most intelligent way there is to listen to compact discs.



To match your decor and other components, the CD-2 is available in silver and black (both standard component size).

*Suggested U.S.A. retail prices



Yamaha Electronics Corporation, USA, P.O. Box 6660, Buena Park, CA 90622



VIDEO RECORD/PLAY RESPONSE

	SP	LP	EP
at 500 kHz	+1/4 dB	+1/4 dB	+1/4 dB
at 1.5 MHz	-1 3/4 dB	-2 1/2 dB	-2 3/4 dB
at 2.0 MHz	-6 dB	-7 1/4 dB	-7 1/4 dB
at 3.0 MHz	-10 1/4 dB	-13 dB	-13 dB
at 3.58 MHz	-19 dB	-19 3/4 dB	-5 dB††
at 4.2 MHz	††	††	††

SHARPNESS CONTROL RANGE

at 500 kHz	+2 1/4 -2 dB
at 1.5 MHz	+4, -7 dB
at 2.0 MHz	+4, -9 3/4 dB
at 3.0 MHz	+3, -5 1/2 dB
3.58 to 4.2 MHz	no measurable effect

LUMINANCE LEVEL 4% high

GRAY-SCALE NONLINEARITY (worst case) =15%

CHROMA LEVEL standard

CHROMA DIFFERENTIAL GAIN none

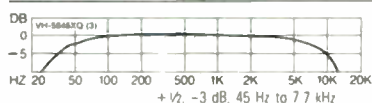
CHROMA DIFFERENTIAL PHASE ±0°

MEDIAN CHROMA PHASE ERROR 0°

TV TUNER SECTION

All measurements were taken at the direct audio and video outputs, with the automatic level control (ALC) turned off except where noted

AUDIO FREQUENCY RESPONSE



AUDIO S/N RATIO (A-weighted)

best case (no video signal)	59 dB
worst case (multiburst signal)	37 dB

RESIDUAL HORIZONTAL SCAN COMPONENT (15.7 kHz)
 <-100 dB

MAXIMUM AUDIO OUTPUT (100% modulation)

ALC off	1.3 volts
ALC on	0.36 volt

AUDIO OUTPUT IMPEDANCE 990 ohms

VIDEO FREQUENCY RESPONSE

at 500 kHz	-1/2 dB
at 1.5 MHz	+1/2 dB
at 2.0 MHz	+1/4 dB
at 3.0 MHz	-1/2 dB
at 3.58 MHz	-4 3/4 dB
at 4.2 MHz	-18 3/4 dB

LUMINANCE LEVEL 2% high

GRAY-SCALE NONLINEARITY (worst case) =12%

CHROMA DIFFERENTIAL GAIN =25%

CHROMA DIFFERENTIAL PHASE ±5°

CHROMA ERROR

	level	phase
red	-2 dB	+4°
magenta	-2 dB	+5°
blue	-1 3/4 dB	+1°
cyan	-2 1/4 dB	+8°
green	-2 1/4 dB	+7°
yellow	-3 dB	+7°
median error	-2 3/8 dB	+4 1/2°
uncorrectable error	± 5/8 dB	± 3 1/2°

*With Dolby on. Response with Dolby off is within 1/2 dB of the response shown over the ranges specified

**Signal-to-noise (S/N) ratios without Dolby B are 46 dB in SP, 44 dB in LP, and 41 dB in EP—a deterioration of 7 1/2 to 9 dB

†Distortion could not be reliably measured at 5 kHz in EP

††Level was too low to measure at 4.2 MHz. Output at 3.58 MHz was unstable in EP, the figure given is a peak reading



COLOR ACCURACY of the VCR section (left) is the best we have seen, with all six color vectors (the white blobs near the edge of the grid) precisely on their targets. The tuner's performance (right) is less impressive, but still good. Some loss of chroma level (color saturation) is evident, as is a small to moderate amount of phase (hue) error. However, most of this (the attenuation, especially) can be eliminated with a monitor's color and tint controls.

manual is not clear on this point.

Audio inputs and outputs are in stereo pairs. Audio output is selected using three mutually exclusive pushbuttons, which determine whether playback is in stereo or the left- or right-channel signal is fed to both outputs. Another pair of buttons selects Hi-Fi or edge-track playback. But even if you choose Hi-Fi playback, the VH-5845XQ automatically switches to the edge track if it can't find a VHS Hi-Fi signal. A series of lamps indicates your selections.

When the deck's four-position input switch is at its audio setting, the VCR generates its own video synchronization signals, enabling you to use it as a straight audio recorder. The line setting selects the direct audio and video inputs for rerecording, audio dubbing, and camera recording. The tuner position is used for regular TV recording with monaural sound, whereas "audio two-channel" enables you to record video from the tuner and audio from another source, such as an FM tuner receiving a simulcast transmission.

You also can choose whether to use the VH-5845XQ's automatic level control (ALC) or manual recording-level sliders. When active, the ALC determines the levels on both the edge and VHS Hi-Fi tracks. You also have the option of using Dolby B noise reduction on the edge track, which causes a green lamp on the front panel to light.

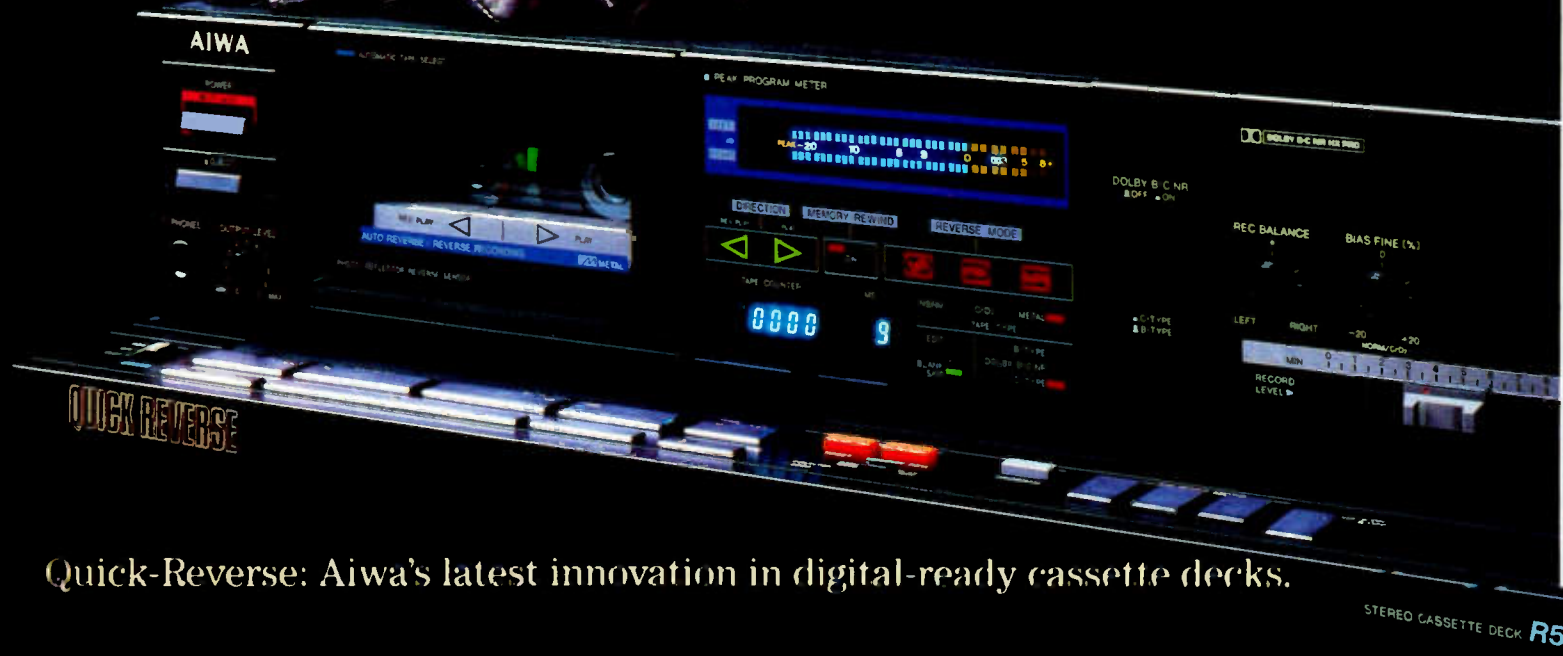
Because the VH-5845XQ records

in stereo on the edge track as well in VHS Hi-Fi, Diversified Science Laboratories made all its audio measurements in the stereo mode. In the past, DSL has detected small amounts of mistracking in the operation of the VHS Hi-Fi noise reduction system, but it found no such anomaly in the Quasar, whose Hi-Fi frequency response is the same at all recording levels within the test range of -10 to -40 dB. This leads us to conclude that the gradual rolloff below 100 Hz and the broad peak centered on 10 kHz are errors contributed by the audio electronics or the VHS Hi-Fi modulator/demodulator circuitry. And though negligible by normal standards (certainly inaudible), measurable amounts of flutter were evident at the SP and LP speeds in the VHS Hi-Fi mode—a first in our experience.

Naturally, flutter is much worse on the edge track, but we are very impressed with the VH-5845XQ's non-Hi-Fi frequency response, which is the smoothest and most extended we can recall for any VCR running in its linear recording mode. What's more, the response with Dolby (shown in the data column) is virtually identical to that without, so there's no reason to forgo the marked and clearly audible improvement in signal-to-noise (S/N) ratio that it affords. And considering the narrow, closely spaced tracks used for stereo recording in this mode, the measured separation is remarkable.

As usual, DSL set VHS Hi-Fi recording levels with the recording-

A to B in 0.2 secs!



CONTINUOUS PLAYBACK AND RECORDING.

Auto-reverse was a great idea. Quick-Reverse is a better one. It not only changes tape sides, it does something even more miraculous. It eliminates interruption between sides!

Aiwa engineers achieved this remarkable feat two ways: First, Aiwa's AD-R550 does its changing act fast: just 0.2 of a second from one side to the other! That's just half the story.

Just before the tape leader reaches the heads, a photoelectric sensor activates Aiwa's Quick-Reverse mechanism. That way, instead of giving you 15 seconds of leader, Aiwa gives you something unheard of...continuous playback and recording!

DOLBY HX PROFESSIONAL

With Dolby® HX Professional, normal bias cassettes you record on the AD-R550 will actually outperform expensive chrome position tapes recorded on conventional decks! What's more, they can be played back on any deck, with the same superior results.

UNPARALLELED PERFORMANCE MATCHED BY

UNEQUALLED CONVENIENCE.

Activate Aiwa's unique Blank Skip feature and the AD-R550 will automatically move into Fast Forward mode when it senses more than 12 seconds of blank tape. That way it skips any long pauses.

The Aiwa Quick-Reverse AD-R550. Catch it at your Aiwa dealer.

*Dolby is a trademark of Dolby Labs.

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In Canada, Shiro (Canada) Ltd.

Quick-Reverse: Aiwa's latest innovation in digital-ready cassette decks.

STEREO CASSETTE DECK **R550**



COLOR CONSISTENCY of the VH-5845XQ's recorder section (left) and for its TV tuner (right). In each case, the ideal would be for the cluster of dots toward the left edge of the grid to be a single dot at the intersection of the nine-o'clock axis with the circumference. The radial spread of the dots indicates chroma differential gain—a measure of how much chroma level (color saturation) varies with changes in scene brightness (luminance). The angular spread shows the chroma differential phase, which tells how much chroma phase (hue) shifts with changes in brightness. The VCR's performance is, again, perfect, and the tuner's is excellent, with nearly all of the error concentrated at the highest brightness level.

level sliders but used the automatic level control on the edge track. The ALC holds the level very "tightly" once it comes into play. Subjectively, it does an adequate job of preventing overload without totally destroying program dynamics.

When controlling recording level manually, you must rely on the deck's fluorescent bar-graph indicators. The meters are calibrated over an extraordinary dynamic range (from below -50 to +10 dB), but DSL reports rather poor accuracy in the important region around 0 dB. For example, a 10-dB change in input level altered the meter reading by only 4 dB (from -2 to +2). The display responds very quickly, with a modest amount of overshoot. Actually, the overshoot is a blessing in disguise, given that DSL measured midrange distortion of 3 percent at an indicator reading of only +2: Don't push the level beyond meter zero if you want clean recordings. Distortion drops substantially at reduced levels (suggesting that the overload may be occurring in the audio circuitry); at -10 dB, it is 1 percent or less from 50 Hz to 6.3 kHz.

Video recording performance is among the best we've seen. Response is quite flat to 2 MHz, and there's usable output to 3 MHz at all three speeds. (The relatively high output at 3.58 MHz in the EP mode is too unstable to be relied upon.) The

sharpness control on the side of the deck functions only for playback but does provide a means of heightening detail (with some increase in video noise) or reducing graininess (at the expense of crispness). Its maximum effect is around 2 MHz, but the total range extends from 500 kHz to 3 MHz. Chroma level is right on the money, luminance level very close to standard, and there's no measurable color error or chroma differential gain and phase.

The TV tuner's video performance is quite good, too. Response holds up very well to 3 MHz and is down just slightly at 3.58 MHz, suggesting that it could deliver a horizontal resolution of close to 300 lines if connected directly to a good monitor. Luminance level is almost exactly on standard, and gray-scale linearity is much better than average. There's a bit of chroma differential gain (indicating variation of color saturation with scene brightness), but only at the highest luminance level, where it's likely to pass unnoticed.

Chroma differential phase (hue variation with brightness) is lower than average, and color accuracy is quite good in both phase (hue) and level (saturation). A slight touch-up at a monitor's tint and color controls is all that's required to produce a very good picture.

As with the VCR section, audio performance is less impressive than the video. For example, the VH-5845XQ exhibits no measurable scan whistle, but at the expense of a high-frequency rolloff that becomes quite steep above 10 kHz. The low end also falls off prematurely, and DSL noted substantially more distortion than we normally find in a TV tuner. Fortunately, it consists mainly of the relatively benign second harmonic.

The Quasar VH-5845XQ is not a perfect VCR (we haven't found one yet), but in several important aspects of video performance it is among the best we have tested. Plus it's very flexible and, despite apparent complexity, easy to use. Audio performance is not all we might have hoped for, but the Quasar's VHS Hi-Fi system is unusually free of tracking error. Certainly it makes recordings far superior to what you could get on the edge track. So if you want a versatile unit combining excellent video performance and high fidelity audio recording capability, the VH-5845XQ deserves your serious consideration. HF

The New NAD 7140 Digital Stereo Receiver.

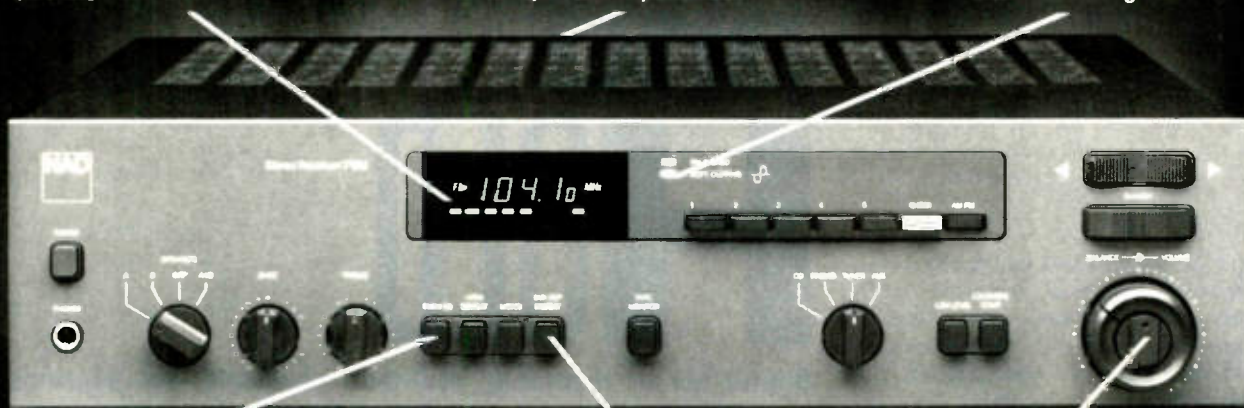
“Take one part Schotz tuner wizardry, lots of dynamic headroom and the bargain price, and you get one h--- of a receiver.”

(Stereo Review Magazine)

Nearly twice as sensitive in FM stereo as other receivers. 50 dB stereo quieting sensitivity is typically only 22 μ V, and maximum stereo quieting is 80 dB.

Exclusive NAD impedance selector to deliver maximum power into any speaker impedance.

Soft clipping reduces the harshness normally heard when an amplifier is over driven. The sound remains clear and musical, rather than becoming distorted.



Bass EQ circuit augments the deep-bass response of speakers while infrasonic filter preserves maximum power for music.

Dynamic Separation circuit maintains full subjective stereo separation while improving the quieting of weak stereo signals.

High-current output stage, able to deliver peak currents greater than 30 amperes for precise control of voice coil with speaker impedances as low as 2 ohms.

The 7140 represents the best value in a receiver in NAD's history. Rated at 40 watts per channel with 3 dB of IHF dynamic headroom, this powerful new receiver is able to deliver twice its rated power (80 watts/channel) over short peaks. Add to this NAD's unique Dynamic Separation circuit, bass EQ and remarkable sensitivity and you have a product that Julian Hirsch of Stereo Review Magazine calls "unmatched at its price."*

*Suggested retail is under \$500. Prices may vary according to dealer. For more information on the NAD 7140 and a list of dealers, send us the coupon below.

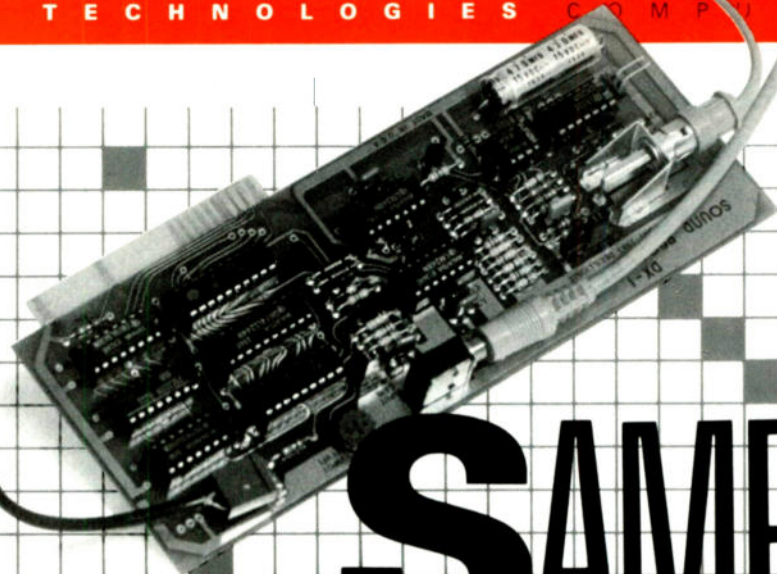


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NAD (USA), INC., 675 Canton Street, Norwood, MA 02062



SAMPLE and HOLD

BY

PAUL D. LEHRMAN

AFASCINATING AND inexpensive introduction to digital sound creation, the DX-1 sound processing system from Decillionix differs from most other computer music-making systems by virtue of its ability to record real sounds, which then become the digital building blocks for a variety of interesting effects. You need an Apple II computer to use the system, but the combination gives you a degree of creative control usually found only in dedicated professional devices.

The DX-1 package (\$239) consists of a circuit card, which plugs into one of the expansion slots inside the Apple, and several disk-based programs. The circuit board contains the necessary analog-to-digital (A/D) and digital-to-analog (D/A) converters, a mini jack for line-level or microphone inputs, and a rotary control to adjust the sensitivity of the system for different inputs. Audio output appears at a standard RCA phono jack, and a cable is provided for routing the signal to an amplifier or tape recorder.

You begin your session with the DX-1 by booting the program disk, which automatically loads the Apple's memory with the control program and a preset library, or "soundbase," of

Digital sound recording, real-time playback, and sequencer functions in an add-on package for the Apple II computer

eight high-quality percussion instruments—snare drum, bass drum, wood block, cowbell, two tom-toms, and two cymbals. The main program menu then offers you three options for accessing the percussion sounds.

First, you can tie the sounds to one of 12 rhythm patterns and adjust speed and volume to your liking. In the second option, you can arrange the sounds into any of eight special-effects patterns, three of which I found particularly interesting. "Cycle" plays each of the preset instruments in sequence with increasing speed and pitch. "Falling Object" repeats one sound faster and faster, as if it were a ball bouncing on the floor. And "Forward/Backward" plays a sound normally and then in reverse, an effect similar to that obtained by rocking an open-reel tape back and forth.

"Real Time Record/Play," the

third menu option, is where things really start to get exciting. In this mode, an individual sound can be played in real time by tapping the Apple's keyboard. The sound appears on a pair of keys, enabling you to trill or "roll" it quickly.

The two-key approach is also integral to the recording feature. With the system in the recording mode,





THE DX-1 CIRCUIT CARD fits into one of the computer's expansion slots (opposite, bottom). Author Lehrman tests the system's fidelity with a pitch pipe (above).

striking the left-hand key of a pair turns on the recording function for a specific chunk of memory. The system waits until it "hears" a sound, either from a microphone or an external line-level source. The sound is then digitized and loaded into memory. When the allocated memory space is full, the Apple's speaker beeps and the recording stops. Striking the right-hand key of the pair then lets you play back your digital recording. Loading a sound into a section of memory erases what's already in there, but since each new sound can be saved on disk, nothing need be lost.

THE SOFTWARE gives you a great deal of control over the recording and playback functions. The amount of memory set aside for each sound can be specified individually—anywhere from one byte to a maximum of 24,000 bytes (the total amount of memory left after the DX-1 control program has been loaded). The sampling rate also is adjustable, from 780 Hz to 23.2 kHz (for a maximum signal bandwidth of 11.6 kHz). At the slowest sampling rate, the system can store about 31 seconds of sound, but with very poor quality. At the fastest speed, maximum recording time is slightly more than one second.

The playback rate for each sound can be specified as well, which enables you to alter pitch over a range of more than five octaves. The "trigger" level

of the recording input is adjustable so that stray noises do not accidentally activate the recording function.

But recording and real-time playback are just part of the DX-1's appeal. The system's built-in sequencer program helps you create some fairly complex compositions. As many as eight sounds can be individually controlled in pitch, duration, volume, and direction. You can order the whole sound or just a part of it to be played, or string it together with another sound. Once all that's done, the sequencer gives you 16 control steps. Each is capable of ordering one of the eight sound events to repeat as many as 254 times before moving on to the next one. Sequences can be stored on disk, and because they are handled separately from the soundbases, they can be used to play any group of sounds.

Another program available for use with the DX-1 hardware has been developed by Paul Swearingen, an independent software writer.

Decillionix sells his single-disk program, called Echo, for \$150. Echo takes incoming analog sounds and loops them through the Apple's memory in a variety of ways to create real-time sound effects—some of which can be very complex and spacey. Its functions are adjusted with game paddles or the Apple's keyboard, or you can even set the program so that it operates randomly. The Echo documentation is sketchy, but Swearingen says that's the point: The program can make sound jump through literally an infinite number of hoops, and it's up to you to discover them.

The DX-1 is a remarkable device for computer hobbyists and those of you who are looking for an economical way to experiment with digital sound recording. With the proper interface, sounds recorded by the DX-1 could be passed on to more complex synthesizer programs, such as the AlphaSyntauri, for elaborate modification and keyboard-based playback (see "The Alpha and the Apple," September 1983). And it's not hard to imagine some enterprising "hacker" coming up with a whole generation of special-effects devices built around the system, including phasers, flangers, digital delays, and reverberators.

For more information about the DX-1, you can call Decillionix at (408) 735-0410. The prerecorded message you'll hear gives you a guided tour through the DX-1's functions.

HF



WHO WOULD HAVE THOUGHT IT COULD TRIGGER A REVOLUTION IN SOUND.

Remember when laser technology was the stuff that made for good science fiction?

Well, it isn't fiction anymore.

Because Pioneer has harnessed the same technology that used to blow space creatures away, now it can blow you away.

Introducing the P-D70. A compact disc player that

reproduces music so realistically you'll think you were at the original recording session.

Since a sophisticated optical laser never makes contact with the disc, all surface noise from dust and scratches is eliminated.

And because the music is processed digitally, distortion is essentially nonexistent, resulting in the drama of a live performance.

In addition, the P-D70 contains all the ultra-convenience features of a player so sophisticated and futuristic.

But of course, it's what you should expect from a compact disc player from Pioneer.

After all, we developed laser optics and digital electronic technology for our revolutionary LaserDisc™ brand video disc player.

And that was back when most people were of the opinion that lasers were more fiction than science.



 **PIONEER**
Because the music matters.

C D P L A Y E R S

H O W T H E Y C O M P A R E

THOUGH THE COMPACT DISC system delivers remarkable and strikingly uniform performance from player to player, its capabilities have resulted in anything but uniformity in convenience and music-access features. Unlike analog record players and cassette decks, whose performance and features usually are tied to price, CD players today defy such categorization. Even a cursory glance at the accompanying guide to 58 models reveals the extent of the diversity, with some very inexpensive models vying in features with ones costing much more.

For your convenience, we have organized the guide by price. As with other audio components, however, published CD player prices are hardly absolute. Considering the volatility of the market, don't be surprised to see some of the expensive players (especially those first-generation machines introduced more than a year ago) being offered at retail for several hundred dollars less than shown here. Still, bargains are relative to what you get for your money, so the important part of our guide is the description of each player.

Most of the features we cite relate to a player's ability to get to the music you want to hear. With an LP, it's relatively easy to find a specific cut: Just eyeball the grooves, then move the tonearm to the desired band. A Compact Disc has no visible marks to point you in the right direction; instead, all the data about what's on the disc are contained in a directory coded into its beginning. Several CD players will display some of this information, giving you the total number of selections and the full playing time. And during play, some machines will show you the elapsed or remaining time.

But that's only part of the story. The universe of CD players is divided, rather roughly, into three music-access categories: players that let you skip

across bands (forward or backward) via a stepper, those that combine sequential stepping with a programmable memory for automatic playback of desired selections, and those that provide a keypad for direct access to any band and the ability to program selections via band number.

Which music-access system is preferable? In our experience, classical music discs rarely contain more than a handful of banded selections, so steppers are easy to live with. But for pop CDs, most of which have at least ten selections, steppers can be a nuisance. Programmability can be thought of in a similar way. Pop music listeners may feel hamstrung without a way to separate the wheat from the chaff on a typical recording. Classical listeners, however, must also consider the vexing CD indexing situation.

According to standards formulated by Philips and Sony for the Compact Disc system, electronic index marks can be used by the producer of a CD to delineate selections contained within a longer, banded work. An opera recording, for example, might contain bands for each scene and index numbers for quick access to favorite arias within them. Without index-search capabilities, a CD player is blind to these notations, and finding the desired selection (via fast-forward controls, a standard feature on all decks) can be painfully slow. Even more frustrating is attempting to find such selections without the help of an audible search function that lets you know when you're getting close. And there are CD players that will display index numbers but that give you no way to reach them automatically.

Theodore W. Libbey, Jr., our classical music editor, has more to say on the topic in "CD Indexing: A Classic Betrayal" (page 68).

The remaining features called out in this guide are less critical to the music lover—except, in some cases,

remote control. In several players, the numerical keypad for direct access and programming is built into the remote, not the deck itself. We have not noted these players separately, preferring instead to describe the capabilities of the whole system. "Loop" is our term for a sequential memory function that enables a deck to play or repeat any continuous segment of a disc. With such a feature, you can even order a player to repeat a phrase just two or three seconds long. A repeat button serves a different purpose, causing either the whole disc, a band, or a programmed sequence to replay indefinitely. Pitch control is a very rare feature, but if playing or singing along to recorded music is your thing, you might want such adjustability. And whether you intend to stack your player among other components or keep it separate (or atop the stack) is the important factor when deciding between a deck with a horizontal, front-loading drawer or one with a top-mounted disc well. Players with vertical front-loading systems are quickly disappearing.

Finally, though we have tried to be as accurate as possible in our features breakdown (an effort not made any easier by some manufacturers who remain remarkably confused about the capabilities of their own machines), this listing cannot tell the full story of a complicated player's capabilities or limitations. Because of the comparative nature of the guide, players as exceptional as the Toshiba XR-Z70 lose some of their uniqueness. In our test of the machine (July), we were particularly delighted at its programming ease and flexibility (via keypad or stepper). So use this guide as a first step in your shopping efforts, but when choosing between machines with similar capabilities, only hands-on experience and a thorough reading of the owner's manual (or our test report) will tell you which deck is for you.

Peter Bobbin

C D P L A Y E R S

HOW THEY COMPARE

	S400 / SHARP DX-100	S450 / SHARP DX-600	S500 / MACHAVOX FD-202BBL	S500 / MITSUBISHI DP-103	S500 / SANSUI PC-V300	S500 / SHERWOOD CDP-100	S500 / SONY CDP-210ES	S500 / SYLVANIA FPD-202SL	S500 / TECHNICS SL-P7	S500 / TOSHIBA XR-LS0X	S350 / JVC XL-V300	S350 / NAD 5235	S350 / SANYO CP-200	S600 / SYLVANIA FDC-303SL	S600 / HITACHI DA-800	S600 / HITACHI DA-3500
Skip Forward/Back	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Audible Search	●	●		●	●	●		●		●	●				●	
Intro Scan				●												●
Direct Access															●	●
Pause	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Programmable	●	●	●	●			●	●		●	●		●	●	●	●
Number of Selections	15	15	15	23			15	12		23	12	16	15	15	15	
Loop ¹				●		●			●	●					●	●
Timer Play						●			●							
Headphone	●	●		●		●		●		●		●		●		
Line-Out Level															●	
Remote																
Pitch Control																
Index Search								●				●			●	●
Repeat	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Load: V, H, T ²	H	H	T	H	H	H	H	T	H	H	H	H	H	H	H	H
Current Track Display	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Total Track Display	●	●	●	●		●		●			●		●	●	●	●
Elapsed Track Time	●	●		●	●	●	●	●		●	●	●		●	●	●
Elapsed Disc Time			●	●	●		●		●	●	●		●			
Remaining Disc Time				●	●	●			●	●		●				
Index Number Display				●		●		●		●		●			●	●
Next Selection Display ³	●	●	●								●	●			●	●

1. Two-step sequential memory. Enables you to program any continuous segment of a disc.

2. Disc-loading formats: Vertical (teaser style), Horizontal (disc drawer), Top (hinged compartment).

3. In programmable players, a display that enables you to see the next "scheduled" selection. Includes decks that allow you to double-check the full contents of the programmed memory before beginning the play cycle.

⊗ Manufacturer claims a 99-selection memory capacity, which we doubt.

5600 MAGNAVOX FD-1000SL

5600 MISSION DAD-7000

5600 QUASAR CD-8994

5600 SCOTT 93P-DA

5600 SONY CDP-1111

5600 TEAC PD-11

5600 YAMAHA CP-2

5630 PIONEER PD-70

5650 FISHER AD-840

5650 FISHER AD-844E

5650 ONKYO CD-54

5660 KENWOOD DP-800

5700 MAGNAVOX FD-1070SL

5700 MAGNAVOX FD-2000SL

5700 SANSUI PC-V500

5700 SONY CDP-300

5700 TECHNICS SL-P8

5750 UTRX CP-400

5800 JVC XL-V2

5800 MAGNAVOX FD-3000SL

5800 MAGNAVOX FD-3030SL

5800 SONY CDP-400

5800 TOSHIBA XR-270K

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C D P L A Y E R S

HOW THEY COMPARE

	3850 / SANSUI FC-V1000	3850 / SONY CDP-610ES	5900 / DENON DCD-1800	5900 / DUAL CD-120	5900 / KENWOOD DP-1100B	51,000 / LUXMAN DX-103	51,000 / MARANTZ CD-73	51,000 / NEC CD-705E	51,000 / OHKO DX-300	51,050 / TECHNICS SL-P10	51,100 / KYOCERA DA-01	51,100 / KYOCERA DA-810	51,150 / MICRO SEIKI CD-M1	51,500 / REVOX B-225	51,500 / SONY CDP-701ES	51,500 / TECHNICS SL-P15	51,600 / KYOCERA DA-910
Skip Forward/Back	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Audible Search	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Intro Scan	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Direct Access	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Pause	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Programmable	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	○	●
Number of Selections	15	15	15	16	16	15	15	8	63	24	24	24	19	8	○	24	
Loop ¹	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Timer Play	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Headphone	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Line-Out Level	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Remote	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Pitch Control	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Index Search	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Repeat	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Load: V, H, T ²	H	H	H	V	H	H	H	H	H	V	V	H	V	H	H	H	H
Current Track Display	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Total Track Display	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Elapsed Track Time	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Elapsed Disc Time	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Remaining Disc Time	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Index Number Display	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Next Selection Display ³	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●

1. Two-step sequential memory. Enables you to program any continuous segment of a disc.

2. Disc-loading formats: Vertical (toaster style), Horizontal (disc drawer), Top (hinged compartment).

3. In programmable players, a display that enables you to see the next "scheduled" selection. Includes decks that allow you to double-check the full contents of the programmed memory before beginning the play cycle.

○ The SL-P15 is a changer, capable of automatic playback of 50 discs. A 12-step memory gives you access to specific discs and tracks.

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POPULAR
COMPACT DISC

DAVE GRUSIN:
Night-Lines.

Dave Grusin & Larry Rosen, producers. GRP RECORDS GRP D 9504 (fully digital Compact Disc) LP: GRP A 1006.

DAVE GRUSIN AND THE NY-LA DREAM BAND.

Dave Grusin & Larry Rosen, producers. GRP RECORDS GRP D 9501 (fully digital Compact Disc) LP: GRP A 1001.

JOE BECK:
Friends.

Joe Beck & Tom Jung, producers. DIGITAL MUSIC PRODUCTS (DMP) CD 446 (fully digital Compact Disc) Cassette: C 446.

Jazz producers were among the first advocates of digital recording. But as these three discs attest, the quality of true digital-to-digital CDs varies widely.

Dave Grusin, a successful film and television composer and seasoned studio player, releases only true digital recordings on his GRP label, using his own multitrack equipment. Upon hearing these CDs under his own name, however, you may wonder why he and coproducer Larry Rosen go to such trouble.

The instrumental format of "Night-Lines" mitigates any substantial improvements in the transfer to CD. Its emphasis on keyboard stylist Grusin's layered synthesizer textures limits bold dynamic changes; the differences between this and analog disc or tape versions are barely audible. Guest vocalist Phoebe Snow does enjoy added bite to her lusty vocals, as does David Sanborn's alto sax, but engineer Rosen's preference for a balanced but somewhat distant ensemble mix downplays any added nuance.

The live "Dream Band," offering studio heavies Lee Ritenour, Steve Gadd, Eric Gale, and Anthony Jackson, suffers the same fate. Grusin's breezy, upbeat fusion charts are well recorded and mixed—there's just nothing dramatic about them that might show off the CD's technical abilities.

For additional reviews of Pop and Jazz recordings, see **BACKBEAT**.



GRUSIN & SNOW: Are they blowing out true digital sound in "Night-Lines"?

By contrast, the latest from Tom Jung's tiny DMP line takes full advantage of its two-track digital master. Whether that documentary format is intrinsically superior to more elaborate systems, guitarist Joe Beck's ensemble brings out the CD's superior distortion and signal-to-noise characteristics. There's nothing comparable on the Grusin "Dream Band" tracks to the visceral presence of drummer Gadd on "Friends," or the exploitation of CD's open bass response by two evocative players, Jay Leonhart on acoustic double bass and Mark Egan on fretless four- and eight-string electric.

Add Michael Brecker's reliably expressive tenor sax, Don Grolnick's lush acoustic piano, and leader Beck's electric guitar—which neatly spans both fluid jazz and denser, rock-inflected timbres—and the results are impressive, technically and musically. While Grusin's objectives in preparing his masters were doubtless shaped in part by the need to create conventional albums, DMP's emphasis on CDs (the label also offers real-time cassette versions, but no LPs) apparently freed Jung and Beck to concentrate on a level of sonic realism that shines on Compact Disc. —SAM SUTHERLAND

DAVID BOWIE:
Let's Dance.


David Bowie & Nile Rodgers, producers. EMI AMERICA CDP7 46002 2 (analog recording, digital Compact Disc) LP: SO 17093, reviewed 7/83.

The sleek but visceral production finish of David Bowie's first collaboration with Chic's Nile Rodgers proved to be one of its commercial trump cards, giving the set a dance-oriented punch missing in the rock star's late '70s work. The album's evocative use of various subtle signal-processing methods, from echo to compression, seemed to promise a digital delight, but the actual results are more of a draw. While "Let's Dance" demonstrates how smart production sidesteps the potential pitfalls of analog recording, it also minimizes opportunities to exploit digital techniques.

If anything, the liberal use of echo on drums and vocals tends to mitigate any substantial improvement, as well as to obscure much of the putative reduction in background noise. Hints of a positive transfer occur only during the quietest passages of *Without You* and between the blaring, staccato phrases of the title track;

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elsewhere, the backdrop of synthesized keyboards and shuffling percussion obviates any advantage. —S.S.

PAUL SIMON:

Hearts and Bones.

Paul Simon, Russ Titelman, & Roy Halee, producers. WARNER BROS. 23942-2 (digitally mastered analog recording; digital Compact Disc). LP 23942-1. reviewed 1/84

Paul Simon's best album in nearly a decade. "Hearts and Bones" revives the often cinematic use of sonics that characterized his most vivid studio works with Art Garfunkel. To an already spacious, immaculately detailed instrumental mix.



SIMON: still dynamically effective

Simon and coproducers Russ Titelman and Roy Halee add mimetic sound effects—typewriters, automobiles, and synthesized accents—as dramatic devices. Such an array provides an ample foil for this Compact Disc release, a fittingly crisp, full rendering of one of the year's finest pop recordings.

Simon has always had a broader dynamic sensibility than most of his peers. Here, *Allergies* moves from a hushed, free-rhythm prologue into a propulsive, syncopated uptempo work. Muted synthesizers behind his opening vocal emerge from virtual silence, while the emphatic drum accents that cap each verse cascade crisply from one side of the stereo array to the other.

That stereo separation and signal-to-noise ratio should prove impressive is a

PLAYING THE NAME GAME

If you've contemplated buying a Compact Disc player, it's a safe bet that one of your first steps was to find out what you could play on it. Adventurous listeners have doubtless been frustrated by the hits-oriented pop catalogs, which have stressed commercial clout over sonic polish.

How do major record companies decide which albums to release on Compact Disc? The answers show how the financial gamble behind an entirely new playback medium dictates a balancing act between aesthetic, technical, and commercial considerations. Most label executives say their initial conservatism in designing CD catalogs was based on past practice. According to the common wisdom, software must help validate new and unfamiliar hardware by pulling the designs into acceptance; as was the case with the first stereo discs, it's familiar names, not spectacular technical effects, that spur broad market success. Consequently, most CD titles are being chosen by marketers, not by the people who find and develop talent for record companies in the first place.

CBS Records vice-president Jerry Shulman, who supervised market research before becoming head of the corporation's CD program, explains, "I personally chose the first hundred or so titles, as the guy in charge of CD. I put on my research hat and looked at the kind of buyer we felt would be the system's first customer." That demographic model described him as twenty-six to forty-five years old, white, and relatively upscale. Shulman then consulted existing research and "matched up artists against the model." Still, he notes the screening process involved his own listening tastes. Although he took full advantage of available digital masters in CBS's classical Masterworks catalog, he says he wasn't aiming for audiophile buyers, "but rather for media-oriented baby-boomers."

Production limitations have also dictated a hits-only approach in the past. Emiel Petrone, chairman of the Compact Disc Group and vice-president in charge of Polygram's domestic CD program, emphasizes that "early on, we faced long lead times between delivery of tapes and finished product. So we went for recordings that had been gigantic sellers as LPs." He adds that subsequent expansion of manufacturing capacity at Polygram's German plant is bringing the label much closer to simultaneous release for recordings in CD, LP, and cassette formats. "We're treating CD more and more as another sound carrier, and less as a special technology."

Some lesser-known titles are being developed for the young CD market, however. David Steffen, A&M's vice-president of sales and head of its Compact Disc program, says that both newer, developing artists and certain specialized releases lend themselves to the configuration's programming characteristics.

At the same time, Steffen does feel that older catalog titles need to be assessed now, before CDs are a mass-market commodity. Because the current cost structure of the embryonic marketplace allows record companies to cover their costs after only a few thousand unit sales, the risk in testing older catalog items is still modest. Those that don't sell now, however, will be unlikely to reappear as CDs in the future.

There is lingering resistance to the Compact Disc among some major recording artists. For largely political reasons, company sources seldom discuss these superstar holdouts, yet executives confide that they are refusing to allow hit albums to make the crossing to CD. Labels had convinced artists to accept reduced royalty rates until the high cost of introducing the system could begin recoupment based on sales; now the performers are impatient for a financial reassessment.

The industrywide drop in software prices, initiated by such titans as CBS, Polygram, and the Warner-Elektra-Atlantic distribution group, brings the typical cost of a CD to below \$15 and parallels hardware price reductions. Together, these trends should prompt a rapid proliferation of available CD titles, ahead of schedule.

—Sam Sutherland

given for this configuration. What might have been more problematic are such half-heard but evocative elements as the quiet instrumental details and shimmering echo. Fortunately these remain unaffected, leaving the overall ambience of the original intact. Credit the producers' use of digital mixdown from analog tracks for at least part of this CD's unquestionable success.

—S.S.

NEW POP CDs

Because no store we know of carries every new pop CD, each month we will present a list of the latest releases. Most retailers can order your selections, even if they don't stock them. The list is compiled for us by the editors of THE NEW SCHWANN RECORD & TAPE GUIDE from CDs that they have received—not from a record company's roster of scheduled releases, which may or may not be available.

ALABAMA

My Home's in Alabama
RCA PCD 1 3644

DAVID BOWIE

Fame & Fashion (All-Time Greatest Hits)
RCA PCD 1 4919
Young Americans
RCA PCD 1-0998

The Rise and Fall of Ziggy Stardust and the Spiders from Mars
RCA PCD 1 4702

JOHN DENVER

Greatest Hits
RCA PCD 1 0374

DARYL HALL & JOHN OATES

Greatest Hits: Rock 'n' Soul, Part 1
RCA PCD 1 4858

JEFFERSON STARSHIP

Nuclear Furniture
RCA PCD 1-4921

RONNIE MILSAP

Inside Ronnie Milsap
RCA PCD 1-4311

THE OUTLAWS

The Outlaws
RCA PCD 1-1321

POINTER SISTERS

Break Out
RCA PCD 1-4705

STYX

Best Of
RCA PCD 1-3597

SYLVIA

Just Sylvia
RCA PCD 1 4312



DOHNANYI debuts with the Cleveland Orchestra in Beethoven and Schubert.

CLASSICAL COMPACT DISC

BEETHOVEN:

Symphony No. 3, in E flat, Op. 55 ("Eroica").
Cleveland Orchestra, Christoph von Dohnanyi, cond. (Robert Woods, prod.) Telarc 80090 (fully digital Compact Disc) LP 10090

This is a puzzling introduction—at least for me—to the Cleveland Orchestra's new music director, and a curious tilt at Beethoven's most torch-bearing work.

To begin with the obvious, Christoph von Dohnanyi allows some of the most startlingly casual string work and off-tune brass playing I've heard from this orchestra, once praised by Stravinsky for playing "right in the middle of the note."

Admittedly, the Trio's horn calls are mercilessly exposed—and yes, Beethoven's race-you-to-the-end finales (the Ninth, the *Appassionata*, *Fidelio*) are hard to play in time and in tune—but this sounds like a Haymarket Anarchists' convention.

Still, one could excuse as nugatory a few hasty errors in the white heat of passion. But that hardly seems the point here. There's certainly *speed* in the outer three movements, but at the sacrifice of gravity and of shaping detail.

The first movement is particularly maimed, its quick bursts of energy bound and gagged. Beethoven's explosive sforzandos, diminishing often with equal suddenness, are here soundly muted. Jagged contrasts in texture are smoothed out, contours eroded, fault lines concealed. And Dohnanyi everywhere softens the rhythms: Where some conductors in effect double-dot, he does the opposite, shortening quarter notes, lengthening sixteenths. The result is an *Eroica* that is no revolutionary fanfare-for-the-19th-century, but a work eminently . . . well, respectable. Comfortable. There is no sense here of perilous harmonic energies overcome, of foreign key areas faced and conquered.

Perhaps Dohnanyi feels the opening Allegro's Promethean exertions have been overrated. In any event, the exception to

this lean-cuisine approach is the imprint and import of his conducting in the *Marcia Funebre*. Right from the start, Dohnanyi offers a bleak portrait of post-holocaust exhaustion. Eighth-note rests are held just long enough to suggest the difficulty of continuing, the slowness of the journey to rebuild. Constant triplets evoke the ritual shuffling of a funeral cortege. Even the dramatic brass calls (as at measures 159ff) suggest the grief of Milton's fallen angel, "Vaunting aloud, but rackt with deep despair." The final expressive playing of fragmented string phrases returns us wearied to the burning lake. It is not this hero's life, but his death we remember.

If only the surrounding movements weren't so bleached out. . . .

—THOMAS W. RUSSELL III

BEETHOVEN:

Symphony No. 8, in F, Op. 93.

SCHUBERT:

Symphony No. 8, in B minor, D. 759 ("Unfinished").

Cleveland Orchestra, Christoph von Dohnanyi, cond. (Robert Woods, prod.) Telarc 80091 (fully digital Compact Disc), LP 10091

A lot of eyes and ears are directed at Cleveland this season as Christoph von Dohnanyi takes over the orchestra there, challenging the shadow of George Szell and the more recent and still reverberating presence of Lorin Maazel [see last month's *MUSICAL AMERICA* edition]. Judging from this recording, Clevelanders old enough to remember the Szell days, as well as listeners of fresher vintage, will have some adjusting to do. The air fairly crackled in Severance Hall in years gone by; today, it promises to be somewhat more soothing.

The Beethoven Eighth offers a happy basis of comparison, as Cleveland versions by all three conductors are now available. The contrasts are easily perceived. Dohnanyi emphasizes smooth surfaces, creamy tone, a sober and urbane handling of rhythm (nothing exaggerated, nothing unkempt), and has a tendency to let inner and sometimes bass voices drop into (Continued on page 72)

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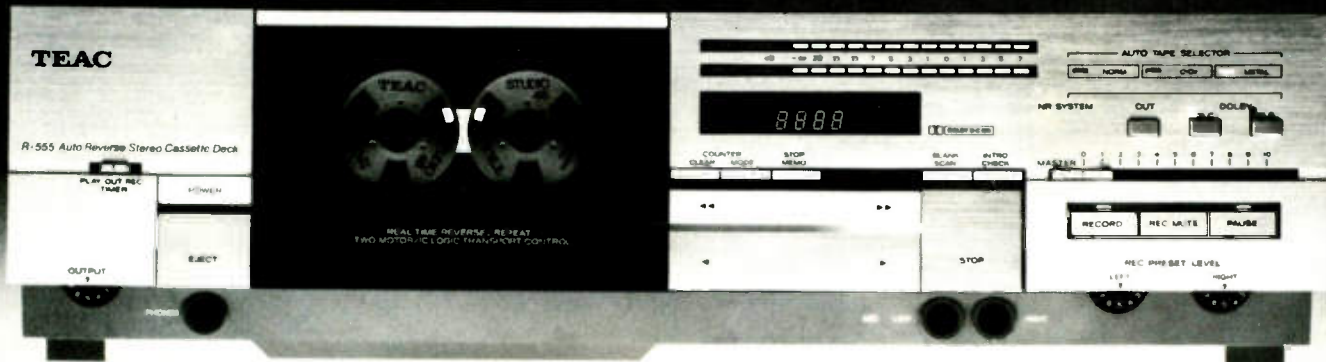
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CD INDEXING: A CLASSIC BETRAYAL

It was touted as a way to make Compact Discs easier to play than conventional LPs, and some manufacturers have taken full advantage of it. But the world's largest CD producer has left listeners in a lurch by not using the feature as it said it would.

WHEN SONY AND POLYGRAM launched the Compact Disc, they understood that its commercial success would depend to a significant extent on the "hard-core" classical audiophile, traditionally the bellwether of the audio industry. As a result, they designed into the disc/player protocol a number of features intended to appeal to him, one of the most important of which was indexing. Not quite two years into the revolution, it is obvious that the industry giants have betrayed the classical listener on the subject of indexing, even though he has borne the CD standard loyally.

Internal indexing, as originally conceived, was to be a secondary and highly useful method of random access to the program material encoded on a CD—making the CD, in theory at least, more convenient to use than the LP. According to guidelines Polygram drew up before it began production of Compact Discs, band numbers were to be given to each composition on a multiwork disc and index points were to be assigned to separate movements or constituent parts of each composition. Where a single work appeared on a disc, band numbers would be used for the movements, and index points could, at the producer's discretion, mark important subdivisions within those movements. This makes good sense, since many classical CDs offer multiple works, each with multiple movements, while some contain larger symphonic works with lengthy movements that invite access at various middle points, such as tempo changes, important thematic statements, and the like.

Unfortunately, the software manufacturers—led by Polygram—have progressively dispensed with the internal indexing feature. (Indeed, I cannot think of a single Polygram CD that ever used it.) The rationale appears to be one of convenience: not for the listener, but for the manufacturer. Polygram has embarked on a confused policy of providing little or no access to parts of works that clearly call for it, or, in recent issues, of substituting extra bands for index points.

The prime example of inadequate access, often cited, is Decca/London's stupendous CD of *Daphnis et Chloé*, with the Montreal Symphony Orchestra under Charles Dutoit. The disc has one band and no index points. Thus the only way to get to the *Danse générale*, the ballet's brilliant concluding section, is by fast-forwarding through 50 minutes of music, which on

some machines can take a good 20 minutes of your time. Decca should have banded each of the ballet's three tableaux and indexed each of the dances—or, at the very least, indexed each of the tableaux if it felt it had to present the whole ballet in a single band. Ravel himself published the third tableau, consisting of three parts, as Suite No. 2—but Decca/London's CD does not permit the listener to hear it that way.

This example of index phobia is a particularly bad one, but there are many others, including several from outside the Polygram group. For instance, Telarc fails to index the Poco Adagio of Saint-Saëns's *Organ Symphony*. True, sections of this symphony are meant to be played through without a pause, but that doesn't mean they shouldn't be individually and directly accessible.

Anyone who spent extra money for a CD player with index capabilities in the days when indexing was a highly touted feature has every right to feel cheated by these developments. And that listener now finds himself in the middle of a vicious circle, because today, only a handful of machines are being offered with indexing. Polygram must shoulder much of the responsibility for that, too, because the hardware manufacturers are building their machines to conform with what the major record companies are putting out.

Even if you don't have the index feature on your CD player and don't want it, you could be inconvenienced by Polygram's current band-it-instead-of-index-it philosophy. One of the most offensive examples of this is Deutsche Grammophon's new CD-only version of the Mahler Ninth, recorded live by the Berlin

MAURICE RAVEL (1875-1937) DAPHNIS ET CHLOÉ

(Complete Ballet · Ballet complet · Vollständiges Ballett)

Orchestre symphonique de Montréal Choeur de l'Orchestre symphonique de Montréal

Chorus director · Maître de chœur · Chorleiter: René Lacourse
Solo flute · Flûte solo · Soloflöte: Timothy Hutchins

CHARLES DUTOIT

Part 1 · 1er tableau · Teil 1
Part 2 · 2ème tableau · Teil 2
Part 3 · 3ème tableau · Teil 3 (55.57)

Recording Producer · Directeur artistique · Aufnahmeleiter: Ray Minshall
Sound Engineer · Ingénieur du son · Toningenieur: John Dunkerley
Cover · Couverture · Titelseite: Shepherd watching a Sleeping Shepherdess
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POLYGRAM'S CD of *Daphnis et Chloé* offers the nearly hour-long ballet in a single band. The tableaux are listed on the liner, but the disc denies access to them.

Philharmonic and Herbert von Karajan. The first movement is divided into eight bands, the second into seven, the third into seven, and the fourth into eight. Admittedly, this is better than having just four bands, with no access points within each movement—but it is still unacceptable. Suppose you want to hear the second movement only. Simple: Just load the first disc and press 9—that's right, 9—and hope that your machine doesn't hiccup six times, between bands 9 and 10, 10 and 11, 11 and 12, etc., all arbitrarily (but intelligently) selected points marking tempo changes or important cues within that movement.

The real problem occurs if you want to repeat a single movement—say, the first. CDs and CD players were designed to make this easy: Theoretically, you program your machine to memorize the band number of the movement you want to hear again, and then press "repeat play" or an equivalent command. But to repeat the first movement of DG's Mahler Ninth, on just about any player in existence, you must enter band numbers 1, 2, 3, 4, 5, 6, 7, and 8 separately into the machine's memory and hope it can replay the whole sequence. If the disc had been formatted the way Polygram guidelines

say it should be, the first movement would have been Band 1 and each of the divisions would have been indexed—making repeat play a simple matter on any machine, while still enabling the listener with a player equipped for indexing to advance or return to any major point in the movement with a single command.

There is marvelous potential for the indexing feature in opera CDs, but so far, it hasn't been tapped. Take Philips's highly praised CD rendition of *Il Barbiere di Siviglia*. The absence of indexing is only the most distressing of several shortcomings in the set's presentation, all of which point to a lack of concern for the listener: The libretto booklet contains no references to band numbers; the band information printed on the discs is not always correct; and the disposition of musical passages among the three discs verges on the illogical (specifically, the break between Discs 1 and 2 occurs after *Una voce poco fa*, which is not part of the opening scene, even though there's room for the aria on Disc 2, where it could go with the material with which it does belong).

The solution? In operas comprised of scenes or "numbers," those passages ought

to be banded, and sections within them (recitatives, arias, ensembles) separately indexed. Where excerpts or parts of two or more acts are contained on a single CD, or where the music is continuous, each individual excerpt or the complete act should carry a band number and the important subdivisions should be indexed. Polygram is right to leave such determinations to a set's producer, but wrong to let its producers avoid them altogether. And it should insist that more care is taken with what gets printed on discs, liners, and librettos.

Happily, not all CDs fall short of Polygram's indexing guidelines. Especially in Japan, the feature is being used as it should, with results that are gratifying to the listener. Take Denon's CD of Andras Schiff playing piano works of Bartók. It contains the *Dance Suite*, the *Roumanian Folk Dances*, *Three Rondos on Folk Tunes*, and the *Fifteen Hungarian Peasant Songs*. The *Dance Suite* is given a single band number, while each of its six sections is indexed; the six *Roumanian Folk Dances* get one band, but they, too, are separately indexed; the *Three Rondos* are indexed within a single band; and all fifteen of the *Peasant Songs* are indexed, again within a single band. Thus, you can go directly to any dance, tune, or rondo, or play a whole group together. The Sugano Disc CD of Rudolf Firkusny playing works of Schubert, Schumann, and Brahms offers, as Band 4, Schumann's *Dauidsbündlertänze*, with each of the 18 sections separately indexed. Want to hear it twice straight through? Press 4, then "repeat play." Try that with a separately banded set. Yet the indexing gives you the ability, if you want, to hear Firkusny play the B minor section near the beginning of the set and to compare that passage with its recurrence at the end.

There are disturbing signs that the Japanese CD manufacturers, following Polygram's lead, are curtailing their use of the indexing feature. They shouldn't. Instead, Polygram should be indexing its discs according to the guidelines it originally laid down. If the company doesn't start soon, there may come a day when some enterprising competitors produce Compact Discs that are deemed superior to Polygram's precisely because of differences in indexing capability. So how about it, Polygram? Instead of beating a disorganized retreat, why not lead the way? And while you're at it, how about remastering and replacing all of the unindexed discs you've made to date? **Theodore W. Libbey, Jr.**

Editor's note: Polygram was offered an opportunity to present its views on indexing and to answer the criticisms made in this article, but its comments failed to reach us in time for inclusion here. The company's response will appear in a forthcoming issue.

RUDOLF FIRKUSNY PLAYS

FRANZ SCHUBERT (1797-1828)

Drei Klavierstücke - Impromptus - op. posth. D.946

PROGRAM 1 (0:00) 1. Allegro assai es-moll (8'16")

PROGRAM 2 (8:20) 2. Allegretto Es-dur (7'22")

PROGRAM 3 (15:46) 3. Allegro C-dur (3'53")

ROBERT SCHUMANN (1810-1856)

Dauidsbündlertänze op.6 (27'52")

PROGRAM 4 (0:00) 1. Lebhaft (12:42) 10. Balladenmäßig. Sehr rasch

(1:30) 2. Innig (13:54) 11. Einfach

(2:32) 3. Mit Humor (15:26) 12. Mit Humor

(3:51) 4. Ungeduldig (16:04) 13. Wild und lustig

(4:31) 5. Einfach (17:51) 14. Zart und singend

(6:35) 6. Sehr rasch (20:10) 15. Frisch

(7:59) 7. Nicht schnell (22:03) 16. Mit gutem Humor

(10:47) 8. Frisch (23:26) 17. Wie aus der Ferne

(11:45) 9. Lebhaft (26:20) 18. Nicht schnell

JOHANNES BRAHMS (1833-1897)

Klavierstücke op.119

PROGRAM 5 (47:49) 1. Intermezzo h-moll (3'03")

PROGRAM 6 (50:53) 2. Intermezzo e-moll (4'06")

PROGRAM 7 (55:01) 3. Intermezzo C-dur (1'30")

PROGRAM 8 (56:32) 4. Rhapsodie Es-dur (4'33")

RUDOLF FIRKUSNY

Piano

A JAPANESE CD of piano works provides a band number for each composition and separate index numbers for each section of *Dauidsbündlertänze*.

(Continued from page 68)

obscurity. In the exceptionally lush CD sound here, details sometimes blur—a picky but important example being the beginning of the second subject of the first movement, where the staccato opening note is scarcely heard as such, but melts into itself as it is repeated back-to-back. Just how much of this is due to the recorded sound is hard to say, but a similar lack of articulation is bothersome in the third movement Trio, where the horns operate in a kind of golden blur. It's a beautiful blur, but one wishes for greater definition.

Against this satiny performance put Szell, and buckle your seat belt. Taut to the point of ferocity, cutting incisively to the bone, incomparably distinct in every note, it is a rendition that quickens the pulse. And somewhere between Szell and Dohnanyi stands Maazel, much closer to the former than the latter. I myself can't imagine any other choice than Szell, for all the grittiness of the recorded sound. But as any Southerner knows, grits are good for you.

The story is much the same with the Schubert *Unfinished*—seamless, serene, and self-possessed. At the risk of sounding geriatric, I must say again that an older performance reveals more of what this symphony can mean: Try Bruno Walter with the Columbia Symphony [soon to be released on Compact Disc by CBS] for a sense of propulsion and dynamism that Dohnanyi fails to convey (the tension Walter builds into the crescendo leading to the famous second subject, for instance). Walter expresses the foundations of the form with a kind of rock-hewn strength; Dohnanyi shapes the movements voluptuously in some more malleable material. That's not to say that the Clevelanders don't play beautifully for their new conductor. They do—witness the ineffable woodwind solos just before the development in the second movement. But looking beyond beauty, those older guys still have the edge. —SHIRLEY FLEMING

BERLIOZ:

Symphonie fantastique, Op. 14.

Chicago Symphony Orchestra, Claudio Abbado, cond. [Rainer Brock, prod.] Deutsche Grammophon 410 895-2 (fully digital Compact Disc) LP 410 895-1

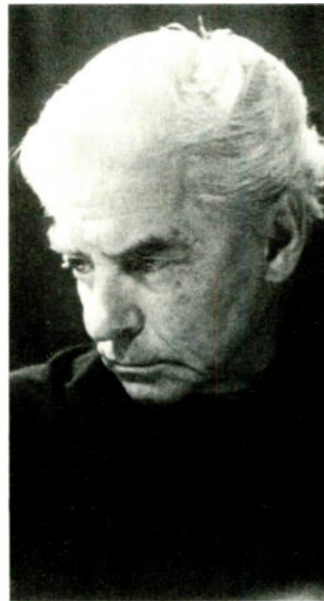
With its vivid orchestration and large masses of sound, the *Symphonie fantastique* has always been a favorite with hi-fi buffs. (RCA's first stereo 7½-ips open-reel tape of it, with Charles Munch and the Boston Symphony, was the centerpiece of many a stereo show.) One would suspect that with today's "advanced" recording techniques a new account would equal the best of extant versions, at least in sonics if not interpretively. Claudio Abbado's, recorded in February 1983 in Chicago's Orchestra Hall, doesn't quite make it.

There are many felicities of orchestral detail that clearly show the Chicago

Symphony as one of the great orchestras of the world; the brass playing, in particular, is dazzling. But Deutsche Grammophon has not added reverberation, which is unfortunate: the dry acoustic robs the strings of their beauty, the brass of its bite, and the low percussion of its impact.

Because the final three movements, with a playing time of almost 33 minutes, are placed on Side 2 of the LP version, sonic impact in that format is limited. The CD version has no such limitation. The finale, with bells recorded in Hiroshima and dubbed in, is banded in four sections.

—ROBERT E. BENSON



KARAJAN: expansive *Zarathustra*

STRAUSS:

Also sprach Zarathustra, Op. 30; Don Juan, Op. 20.

Berlin Philharmonic Orchestra, Herbert von Karajan, cond. [Gunter Brest, prod.] Deutsche Grammophon 410 959-2 (fully digital Compact Disc) LP 410 959-1

Herbert von Karajan has recorded this music before with both the Vienna and Berlin Philharmonics, still available respectively on London's budget-priced Stereo Treasury label (STS 15083) and Deutsche Grammophon (253 040-2). Neither of those LPs offers a filler. The Maestro apparently wanted to record it yet again, digitally, and here is the result—the fourth *Zarathustra* to be issued on Compact Disc.

The score, with its familiar "Sunrise" section utilized so effectively in Stanley

Kubrick's *2001: A Space Odyssey*, has had generally wretched luck on records during the past few years. It has been characterized by either unimaginative interpretations, prosaic orchestral playing, or poor recorded sound—and sometimes all three, as is the case in Zubin Mehta's version with the New York Philharmonic on CBS (Compact Disc: MK 35888). Seiji Ozawa's with the Boston Symphony on Philips (Compact Disc: 400 072-2) is scarcely better, a vacuous reading far removed from the powerful and pioneering Koussevitzky recording made with the same orchestra nearly five decades earlier. (Both the CBS and Philips recordings are particularly poor values on CD, as neither has a filler. You pay dearly for very little in playing time, in addition to the interpretive and sonic deficiencies.)

Karajan's new account is one of the most expansive *Zarathustras* ever put on disc, approaching 37 minutes. The opening section sounds a bit shaky, with rather tentative trumpet calls, timpani just a shade off the beat, and a truncated climax. The high point comes in the massive climax of the "Dance-Song," with its solid, metallic Midnight Bell. I find the rest of Karajan's reading to be rather boring. *Don Juan*, while beautifully played, lacks impulse.

Sonically, this recording offers the orchestra-in-a-vacuum approach popular with many of today's producers and engineers—which is misguided technology, to say the least. As there is virtually no hall resonance, strings lack sheen and there is little bloom to any of the instruments. It is unfortunate, too, that the recording was not made in a hall where there was a satisfactory organ, or that the sound of a real organ was not dubbed in to avoid the wheezy electronic monstrosity heard here.

There is currently only one other CD of *Zarathustra*, on London with Antal Doráti and the Detroit Symphony, which offers Strauss's *Macbeth* as a filler (410 146-2). It is superior sonically to the Mehta, Ozawa, and Karajan recordings, but interpretively somewhat lacking. Lorin Maazel's fine performance with the Vienna Philharmonic on DG is not now available on CD, and probably won't be for some time, nor is Georges Prêtre's interesting Philharmonia Orchestra version on RCA.

Still, to hear what *Zarathustra* is really about, we must go back to the LP. The earlier Philips recording by Bernard Haitink and the Concertgebouw on Philips (650 062-4, deleted), the Fritz Reiner/Chicago Symphony version on RCA (ATL 1-4286), and the Eugene Ormandy/Philadelphia Orchestra digital recording on Angel (DS 37744) are all superlative accounts of this music. Ormandy's also uses an electronic organ, but the hall resonance makes the sound more acceptable.

—R. E. B.

For additional reviews of classical recordings, see *Classical Reviews*.

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Compact Disc PREVIEW

In this roundup of Compact Discs—Part 2 of our preview of the forthcoming year's classical recordings—you will find more than three times as many titles as appeared last year in this space. The numbers—counting approximately 450 releases listed here and another fifty or so expected from Angel (but not, as yet, specified)—tell the story far better than words. The coming months will see a veritable tidal wave of CDs, including many important historic recordings newly remastered. Anyone who doubts that the medium is for real need only look at what follows.

Please note our use of abbreviations, alone or in combination. For performing forces: P (Philharmonic), R (Radio), S (Symphony), T (Television), O (Orchestra), C (Chamber), Ch (Chorus, Choir), St (State), Op (Opera), Ac (Academy), E (Ensemble), Qr (Quartet), Qn (Quintet), Fest (Festival), or their foreign-language equivalents. For production and packaging: Where known, number of discs in multidisc sets is given in parentheses at end of listing; other parenthetical symbols include s (single disc rather than set), a (analog recording), l (live recording). Initials and first names appear only as needed.

ACCENT (Belgium)

(distributed by AudioSource)

Beethoven: *Piano Works*. Immerseel.
Handel; Telemann; Galuppi; Janitsch; Bach, J.C.:
Chamber Works. The Parnassus E.
Haydn: *Six Trios Op. 38*. B. Kuijken, S. Kuijken,
W. Kuijken.
Mozart: *The Four Flute Quartets*. B. Kuijken, S.
Kuijken, W. Kuijken, van Dael.

ANGEL

EMI anticipates having 75 titles available by December, 1984.

Angel Records, 1750 N. Vine St., Hollywood,
Calif. 90028.

ARCHIV

(released by Deutsche Grammophon)

Bach: *The Art of Fugue; Goldberg Canons*. Musica
Antiqua, Köln.
Bach: *Concertos (3) after BWV 1060, 1055, 1044*.
English Concert. Pinnock.
Handel: *Concerti grossi, Op. 3*. English Concert,
Pinnock.
Handel: *Organ Concertos, Opp. 4, 7*. Preston; En-
glish Concert, Pinnock.
Mozart: *Piano Concertos 12-15*. Bilson, Gardiner;
English Baroque Soloists.
Vivaldi: *Concertos, English*Concert*, Pinnock.
Trevor Pinnock: *The Harmonious Blacksmith and
Other Harpsichord Works*.

ARGO

(released by London Records)

Mozart: *Coronation Mass; Missa Solemnis*. Mar-
shall, Murray, Covey-Crump, Wilson-Johnson;
King's College Ch. Cambridge; English CO.
Cleobury.
Christmas at King's. King's College Ch. Cam-
bridge; Cleobury.

AUDIOSOURCE

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

BIS (Sweden)

(distributed by Qualiton Imports)

Beethoven: *Piano Works*. Nagai.
Mozart: *Symphony No. 39; Eine Kleine Nachtmu-
sik; Divertimento No. 2*. Stockholm New CO.
Berglund.
Ravel: *Piano Works*. Nagai.
Roman: *Violin Concertos; Symphonies*. Sparf; Or-
feus CO.
Sibelius: *Complete Orchestral Works, Vols. 4, 7, 8*.
Gothenburg SO, Järvi.
Sibelius: *Complete Orchestral Songs*. Hynninen,
Häggander; Gothenburg SO, Panula.
Telemann, Vivaldi: *Double Concertos; Concertos
for Baroque Bassoon and Recorder*. McCraw,
Pehrsson; Drottningholm CE.
Vivaldi: *The Four Seasons*. Sparf; Drottningholm
CE.
Brass Music. Stockholm P Qn, Oslo Brass Qn.

Elizabethan Songs. Högman, Lindberg.
4-Foot Organ. Fagius, Sanger.
*Kroumata Hits Again—Works for Flute and Per-
cussion*. Wiesler; Kroumata Percussion E.
Roland Pöntinen Plays Russian Piano Music.
The Virtuoso Trombone. Lindberg, Pöntinen.

CAPRICE (Sweden)

Blomdahl: *Aniara*. Swedish Radio SO&Ch,
Westerberg.

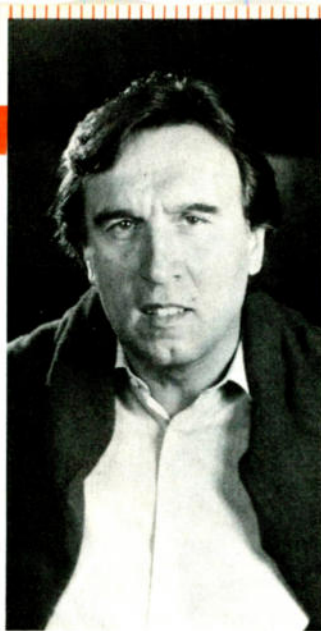
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tributors, 40-11 24th St., Long Island City, N.Y.
11101

CBS MASTERWORKS

Bach: *Flute Concertos*. Rampal; Ars Rediviva
Prague, Munclinger.
Bach: *Gamba Sonatas*. Ma, Cooper.
Beethoven: *Sonatas for Piano and Cello Nos. 3, 5*.
Ax, Ma.
Chopin: *Piano Concerto No. 2*. Licad; London SO,
Previn.
Debussy: *La Damselle élue*. Berlioz: *Nuits d'été*.
Von Stade; Boston SO, Ozawa.
Glass: *The Photographer*.
Handel: *Water Music*. Malgloire.
Haydn: *Three Favorite Concertos*. Ma, Marsalis,
Lin.
Lecuona: *Songs*. Domingo.
Mahler: *Symphony No. 2*. Norman, Marton; Vien-
na PO, Maazel.
Mahler: *Symphony No. 4*. Battle; Vienna PO,
Maazel.
Mozart: *Piano Concerto No. 26*. Perahia; English
CO.
Mozart: *Piano Concertos Nos. 19, 23*. Perahia; En-
glish CO.
Mozart: *Three Piano Concertos, K. 107*. Perahia;
English CO.
Puccini: *La Rondine*. Te Kanawa, Domingo, Ren-
dall, Nucci; Ambrosian OpCh, London SO,
Maazel.
Puccini: *Turandot*. Marton, Carreras, Ricciarelli;
Vienna PO, Maazel (l).
Rameau: *Works*. James.
Ravel: *Orchestral works*. O National de France,
Maazel.
Tchaikovsky: *Nutcracker* (highlights). Philadelphia
O, Ormandy.
Tchaikovsky: *Symphony No. 4*. Cleveland O,
Maazel.
Wagner: *Scenes and arias*. Hofmann.
Bach & Sons: *Trio Sonatas*. Rampal, Stern.
Baroque Trumpet Works. Gruberova, Marsalis;
English CO, Leppard.
Behind the Gardens. Vollenweider.
Brass in Berlin. Canadian Brass, Berlin PO Brass.
Bravura (Virtuoso violin showpieces). Lin.
Caverna Magica. Vollenweider.
Christmas with Plácido Domingo.
Classical Barbra. Streisand.
Digital Moonscapes. W. Carlos.
Glassworks. Glass.
Great Messiah Choruses. Mormon Tabernacle Ch.
Greatest Hits of 1720. Kapp.
Live from Tokyo. Boyd.
Silent Night—Greatest Hits of Christmas. Mormon
Tabernacle Ch.
CBS Masterworks, 51 W. 52nd St., New York,
N.Y. 10019.

CENTAUR

Bach: *Harpsichord works*. Pixton.
Brahms: *Paganini Variations; Six Intermezzi*.
Rodriguez.
Dvořák: *String Quartets Opp. 51, 105*. New World
Qr.



ABBADO conducts Mahler on OG.

Hanson: *Dies Natalis*. Benson: *The Leaves Are Falling*. Brant: *Angels and Devils*. Eastman Wind E. Hunsberger.

Janáček: *The Two Siring Quartets*. New World Qr.

Mozart: *Three Piano Trios*. Philadelphia Trio.

Schubert: *String Quartet No. 15*. Manhattan Qr.

Schubert: *Piano Sonata in D; Two Impromptus*.

Steigerwalt.

Shostakovich: *String Quartets Nos. 3, 8*. Manhattan Qr.

Spohr: *Six German Songs*. Villa-Lobos: *Bachianas Brasileiras No. 6*. Roussel: *Two Poems of Ronsard*.

Starer: *Songs of Youth and Age*. Blank: *Four Poems on texts of Emily Dickinson*. Scarborough C Players.

Centaur Records, Inc., P.O. Box 23764, Baton Rouge, La. 70893

CLAVES

(distributed by Qualiton Imports)

Music for Trombone of the German Baroque. Stämpfli, Dähler, Müller, Wenzinger, Wählich; Slovak Trombone Qr.

Old German Christmas Songs. Haefliger; Consilium musicum. Angerer. Teresa Berganza Sings Music of South America (works by Villa-Lobos, Braga, and Guastavino).

CONSORTIUM

See Laurel Record. Consortium Recordings, 2451 Nichols Canyon, Los Angeles, Calif. 90046.

DELOS

Bach: *Cello Suite*. Sor: *Sonata No. 2; Sonata Op. 15; Themes of Mozart's Magic Flute*. C. Romero.

Bach; Handel. *Arias*. Auger; Mostly Mozart Festival O. Schwarz.

Beethoven: *Symphonies Nos. 1 and 8*. Los Angeles CO, Schwarz.

Brahms: *Sonatas for Clarinet and Piano*. Schumann. *Fantasy Pieces*. Shifrin, Rosenberger.

Liszt: *Sonata in B minor; Dante Sonata; Petrarch Sonnets*. Browning.

Mozart: *Serenade in B flat, K. 361*. Chicago SO Winds.

Mozart; Beethoven: *Quintets for Piano and Winds*. Vogel, Shifrin, Graham, Munday, Rosenberger.

Mozart: *Clarinet Concerto; Clarinet Quintet*. Shifrin; Mostly Mozart Festival O. Schwarz.

Schubert: *Sonata in B flat D. 960; Impromptus Op. 90*. Rosenberger.

Celedonio Romero, guitar. Works of Sanz, Giuliani, Tarrega, Torroba.

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

DEUTSCHE GRAMMOPHON

Bach: *Violin Sonatas and Partitas*. Mintz.

Beethoven: *Violin Sonatas, Nos. 4, 5*. Kremer, Argerich.

Bernstein: *West Side Story*. Cast to be announced.

Brahms: *Double Concerto; Academic Festival Overture*. Kremer, Maisky; Vienna PO, Bernstein.

Brahms: *Piano Concerto No. 2*. Zimerman; Vienna PO, Bernstein.

Bruckner: *Symphony No. 8*. Vienna PO, Giulini.

Haydn: *Symphonies Nos. 88, 92*. Vienna PO, Bernstein.

Mahler: *Symphony No. 7*. Chicago SO, Abbado.

Mahler: *Das klagende Lied*. Popp, Fassbaender, Araiza, Allen; London Philharmonia, Sinopoli.

Mendelssohn: *A Midsummer Night's Dream*. Schubert: *Rosamunde (excerpts)*. Chicago SO, Levine.

Mozart: *Piano Concertos (continuing cycle)*. Bilson; English Baroque Soloists, Gardiner.

Mozart: *Sinfonia Concertante: Violin Concerto No. 1*. Kremer, Kashkashian; Vienna PO, Harnoncourt.

Mozart: *Symphonies 38, 39*. Vienna PO, Bernstein.

Mozart: *Symphonies 40, 41*. Vienna PO, Bernstein.

Mozart: *Violin Sonatas*. Perlman, Barenboim.

Mozart: *Violin Concerto No. 1; Rondos*. Perlman; Vienna PO, Levine.

Mozart: *Violin Concertos Nos. 2, 4*. Perlman, Vienna PO, Levine.

Orff: *Carmina Burana*. Anderson, Creech, Weikl; Glen Ellyn Children's Ch, Chicago SO&Ch, Levine.

Pergolesi: *Stabat Mater*. Marshall, Valentini-Terrani. London SO, Abbado.

Puccini: *Manon Lescaut*. Freni, Domingo, Bruson; London Philharmonia, Sinopoli.

Rachmaninoff: *Piano Concerto No. 3*. Argerich; Boston SO, Ozawa.

Ravel: *Daphnis et Chloe*. Vienna PO, Levine.

Schubert: *Symphony No. 9*. Chicago SO, Levine.

Schumann: *Symphonies*. Vienna PO, Bernstein.

Sibelius: *Finlandia, Op. 26; Valse Triste, Op. 44; Swan of Tuonela; Tapiola*. Berlin PO, Karajan.

Strauss: *Der Rosenkavalier. Tomoya-Sintow, Baltsa, Moll, Perry, Hornik; Vienna StOCh&O, Karajan.*

Strauss: *Sinfonia Domestica*. Vienna PO, Maazel.

Stravinsky: *Suites: Firebird; Pulcinella*. Israel PO, Bernstein.

Tchaikovsky: *Capriccio italiano; Marche slave; Waltz and Polonaise from 'Eugen Onegin'; Hamlet Overture*. Israel PO, Bernstein.

Tchaikovsky: *Symphonies Nos. 4, 5, 6*. Vienna PO, Karajan.

Verdi: *Don Carlos*. Domingo, Ricciarelli, Nucci, Raimondi, Valentini-Terrani; Ch&O of La Scala, Abbado.

Verdi: *Il Trovatore*. Plowright, Fassbaender, Domingo; Ac Santa Cecilia, Giulini.

Verdi: *Requiem*. Vienna PO, Karajan.

Wagner: *Overtures and Preludes*. Berlin PO, Karajan.

Widor: *Symphony No. 5*. Vierne: *Carillon de Westminster*. Preston.

Plácido Domingo: *Arias from Aida, Nabucco, Turandot, Manon Lescaut, Il Trovatore, Don Carlos*.

Göran Söllscher: *Cavatina and other popular pieces*.

Christmas Carols. Westminster Abbey Ch, Preston.

Released by Polygram Classics, Inc., 810 7th Ave., New York, N.Y. 10019.

ERATO

(distributed by RCA)

Berio: *Sinfonia*. New Swingle Singers; French National O. Boulez.

Charpentier: *Médée*. Norman; Lyon Op, Corboz.

Chopin: *Sonatas Nos. 2, 3*. Duchable.

Delalande: *Symphonie pour les soupers du Roi*. Paillard O.

Dukas: *Symphonie; La Péri*. Suisse Romande O, Jordan.

Handel: *Ballet music*. English Baroque Soloists, Gardiner.

Handel: *Complete Organ Concertos*. Koopman.

Enesco: *Two Rhapsodies; Roumanian poem*. Monte Carlo PO, Foster (a).

Janáček: *Dances: Incidental music*. Rotterdam PO, Conlon.

Liszt: *Dante Symphony*. Rotterdam PO, Conlon.

Mozart: *Arias*. Baker; Scottish CO, Leppard.

Mozart: *Three Cassations*. Paillard O.

Mozart: *Symphonies Nos. 38, 39*. Scottish CO, Conlon.

Scarlatti: *Stabat Mater*. Monteverdi Ch; English Baroque Soloists, Gardiner.

Tosti: *Songs*. Raimondi; I Soloisti Veneti, Scimone.

Vivaldi: *Catone en Utica*. Gasdia, Zimmermann; I Soloisti Veneti, Scimone (a).

Vivaldi: *Motets*. Gasdia; I Soloisti Veneti, Scimone.

Arias from French Operas. Horne; Monte Carlo PO, Foster (a).

ETCETERA

(distributed by Qualiton Imports)

Ives: *Songs*. Alexander; Crone.

Purcell: *Songs*. Dalton.

FIFTH CONTINENT

See Label 'X'. *Preamble, and Southern Cross*. Fifth Continent Music Group, 1200 Newell Hill Pl., Suite 302, Walnut Creek, Calif. 94596

HUNGAROTON (Hungary)

(distributed by Qualiton Imports)

Bach: *Cantatas Nos. 211, 212*. Laki, Gáti, Fülöp; Capella Savaria, Németh.

Bartók: *Music for Strings, Percussion and Celesta; Divertimento*. Franz Liszt CO, Rolla.

Bartók: *String Quartets Nos. 1-6*. Takács Qr.

Boito: *Nerone*. Tokody, Takács, Nagy, Miller Dene, Gregor; Hungarian R&TCh, Hungarian StOpO, Queler.

Donizetti: *Don Pasquale (excerpts)*. Kalmár, Bándi, Gáti, Gregor; Hungarian R&TCh, Hungarian StO, Fischer.

Handel: *Concerti grossi, Op. 3*. Franz Liszt CO, Rolla.

Handel: *Duets*. Zádori, Esswood; Ella, Falvay.

Mozart: *Piano Concertos Nos. 12, 23*. Kocsis; Franz Liszt CO, Rolla.

Puccini: *Gianni Schicchi*. Melis, Kalmár, Gulyás, Gáti, Gregor; Hungarian StOpO, Ferencsik.

Ravel: *Sonatine; Valses nobles et sentimentales; Prélude; Menuet sur le nom de Haydn; Gaspard de la nuit*. Ránki.

Verdi: *Ernani (excerpts)*. Sass, Lamberti, Miller, Kováts; Hungarian StOpCh&O, Gardelli.

Verdi: *I Lombardi*. Sass, Lamberti, Di Cesare, Kováts; Hungarian R&TCh, Hungarian StOpO, Gardelli.

Verdi: *Simon Boccanegra (excerpts)*. Kincses, Nagy, Miller, Gragor; Hungarian StOpCh&O, Patané.

An der schönen, blauen Donau. Hungarian StO, Ferencsik.

The Choral Music of Kodaly, Vol. 1. Miller; Hun-

garian R&Tch, Ferencsik.
Vesperae (16th century). Schola Hungarica.
Zigeunerweisen. Kálmán Vörös and his Gipsy
 Band.

INTERSONO

See Pro Arte, Teldec. Intersound, Inc., 14025 23rd
 Ave. N., Minneapolis, Minn. 55441.

LABEL "X"

(distributed by Fifth Continent Music)

Barry: *Body Heat*. Hollywood Studio O, Barry (a).
Breil: *Birth of a Nation*. New Zealand SO, Allen.
Green: *Raintree County*. MGM Studio O, Green
 (a).
Horner: *Krull*. Ambrosian Singers; London SO,
 Horner (a).
North: *Cheyenne Autumn*. Rome SO, Savina (a).
North: *Dragonlayer*. National PO, North (a).
Waxman: *Hemingway's Adventures of a Young
 Man*. 20th Century-Fox O, Waxman (a).

LAUREL

(distributed by Consortium)

Bloch: *String Quartet No. 1*. Pro Arte Qr (a).
Bloch: *String Quartet No. 2*. Pro Arte Qr (a).
Debussy: *Dvořák: Trios*. Western Arts Trio (a).
Szymanowski: *String Quartets Nos. 1, 2*. Pro Arte
 Qr (a).

LONOON

Bartók: *Piano Concerto No. 3*. Prokofiev: *Piano
 Concerto No. 3*. Ashkenazy; London PO, Solti
 (a).
Bartók: *Violin Concerto No. 1*. Berg: *Violin Con-
 certo*. Chung; Chicago SO, Solti.
Beethoven: *Fidelio*. Behrens, Ghazarian, Hof-
 mann, Adam, Ridderbusch; Chicago SO&Ch,
 Solti (2).
Beethoven: *Piano Concertos (5)*. Ashkenazy; Vien-
 na PO, Mehta (4).
Beethoven: *String Quartet, Op. 132*. Fitzwilliam
 Qr.
Beethoven: *Symphony No. 7; Egmont and Coriolan
 Overtures*. Philharmonia O, Ashkenazy.
Berlioz: *Nuits d'été*. Ravel: *Shéhérazade*. Behrens;
 Vienna S, Travis.
Boito: *Mefistofele*. Pavarotti, Ghiaurov, Freni, Ca-
 ballé; National PO, De Fabritiis (3).
Brahms: *Symphony No. 1*. Chicago SO, Solti (a).
Brahms: *Symphony No. 2*. Chicago SO, Solti (a).
Britten: *War Requiem*. Pears, Vishnevskaya, Fi-
 scher-Dieskau; London SO&Ch, Britten (2, a).
Canteloube: *Songs of the Auvergne, Vol. 2*. Te
 Kanawa; English CO, Tate.
Chopin: *Etudes*. Ashkenazy (a).
Copland: *Rodeo, Dance Symphony*. Detroit SO,
 Dorati.
Debussy: *La Mer; Nocturnes; Prélude à l'Après-
 midi d'un faune*. Suisse Romande O, Ansermet
 (a).
Donizetti: *L'Elisir d'amore*. Sutherland, Pavarotti;
 English CO, Bonyne (2, a).
Donizetti: *Lucia di Lammermoor*. Sutherland, Pa-
 varotti, Ghiaurov, Milnes; Royal Opera O, Bon-
 yne (3, a).
Falla: *Nights in the Gardens of Spain*. Albéniz:
Rapsodia Española. Turina: *Rapsodia Sinfóni-
 ca*. De Larrocha; London PO, Frühbeck.
Falla: *The Three Cornered Hat; La Vida Breve*.
 Suisse Romande O, Ansermet (a).
Franck: *Violin Sonata*. Brahms: *Horn Trio*. Perl-
 man, Tuckwell. Ashkenazy (a).
Giordano: *Andrea Chénier*. Pavarotti, Caballé,
 Nucci; National PO, Chailly (3).
Granados: *Goyescas*. De Larrocha (a).
Janáček: *Jenůfa*. Söderström; Vienna PO, Mack-
 erras (2).



SOLTI: His Ring is on the way.

Lecocq: *Mamzelle Argot*. Weber (orch. Berlioz): *In-
 vitation to the Dance*. Berlioz: *Ballet music from
 Les Troyens*. National PO, Bonyne.
Liszt: *Années de pèlerinage, première année*.
 Bolet.
Liszt: *Fantasia on Hungarian Folk Themes; Toten-
 tanz; Malediction*. Bolet; London SO, Fischer.
Mahler: *Symphony No. 1*. Chicago SO, Solti.
Mahler: *Symphony No. 3*. Dernesch; Chicago SO,
 Solti (2).
Mahler: *Symphony No. 8*. Chicago SO, Solti (2, a).
Mahler: *Das Lied von der Erde*. Ferrier, Patzak;
 Vienna PO, Walter (a).
Mendelssohn: *Symphonies Nos. 3, 4*. St. Martin's
 Ac, Marriner.
Mozart: *Horn Concertos Nos. 1-4*. Tuckwell, En-
 glish CO.
Mozart: *Piano Concertos Nos. 17, 21*. Ashkenazy,
 Philharmonia O (a).
Mozart: *Piano Concertos Nos. 19, 24*. Ashkenazy,
 Philharmonia O (a).
Mussorgsky: *Pictures at an Exhibition*—version for
 piano solo; version for orchestra (orch. Ashken-
 azy). Ashkenazy; Philharmonia O, Ashkenazy.
Orff: *Carmina Burana*. Greensberg, Bowman,
 Roberts; Berlin RSO&Ch, Chailly.
Pachelbel: *Kanon*. Albinoni: *Adagio*. Bach; Handel;
 Gluck; Boccherini; Haydn. *Instrumental Works*.
 Stuttgart CO, Münchinger.
Puccini: *Tosca*. Te Kanawa, Aragall, Nucci; Solti
 (2).
Puccini: *Turandot*. Sutherland, Caballé, Pavarotti;
 London PO, Mehta (2, a).
Rachmaninoff: *Preludes, Op. 23*. Ashkenazy (2, a).
Rachmaninoff: *Symphonic Dances; The Isle of the
 Dead*. Concertgebouw O, Ashkenazy.
Ravel: *Boléro; La Valse; Valses nobles et senti-
 mentales; Rapsodie espagnole; Alborada del
 gracioso*. Suisse Romande O, Ansermet (a).
Ravel: *Ma Mère L'Oye; Pavane pour une infante
 défunte; Le Tombeau de Couperin; Valses No-
 bles et Sentimentales*. Montreal SO, Dutoit.
Ravel: *Ma Mère L'Oye; Pavane pour une infante
 défunte; Le Tombeau de Couperin; Valses nobles et
 sentimentales*. Montreal SO, Dutoit.
Rimsky-Korsakov: *Scheherazade*. Borodin: *Polov-
 tian Dances*. Suisse Romande O, Ansermet (a).
Schoenberg: *Moses and Aron*. Mazura, Langridge,
 Haugland; Chicago SO, Solti.
Schubert: *Trout Quintet*. Schiff; members of Hagen
 Qr.
Schumann: *Piano Concerto*. Chopin: *Piano Con-
 certo No. 2*. Schiff; Concertgebouw O, Dorati.
Sibelius: *Symphonies Nos. 3, 6*. Philharmonia O,
 Ashkenazy.
Strauss: *Also Sprach Zarathustra; Don Juan; Till*

Eulenspiegel. Chicago SO, Solti (a).
Strauss: *Salome*. Nilsson, Hoffman, Stolze,
 Wächter, Kmentt; Vienna PO, Solti (2, a).
Stravinsky: *Symphony of Psalms; Chant du Ros-
 signol; Fireworks; Zvezdoliki*. Berlin RCh&SO,
 Chailly.
Verdi: *Aida*. L. Price, Vickers; Rome OpO, Solti
 (3, a).
Verdi: *Rigoletto*. Sutherland, Pavarotti, Milnes;
 London SO, Bonyne (2, a).
Verdi: *Un Ballo in Maschera*. Pavarotti, Price,
 Bruson, Ludwig, Battle; National PO, Solti.
Vivaldi: *The Four Seasons*. St. Martin's Ac, Mar-
 riner (a).
Vivaldi: *Stabat Mater*. Bowman, Ac of Ancient
 Music, Hogwood (a).
Wagner: *Das Rheingold*. London, Flagstad, Svan-
 holm; Vienna PO, Solti (3, a).
Wagner: *Die Walküre*. Nilsson, Hotter, Crespin,
 Ludwig; Vienna PO, Solti (4, a).
Wagner: *Siegfried*. Windgassen, Hotter, Nilsson,
 Sutherland; Vienna PO, Solti (4, a).
Wagner: *Götterdämmerung*. Nilsson, Windgassen,
 Neidlinger, Fischer-Dieskau, Ludwig; Vienna
 PO, Solti (4, a).
Ave Maria (a).
Brass Splendor. Philip Jones Brass E (a).
Dance of the Hours (a).
Famous Waltzes (a).
Great Love Themes (a).
Immortal Classics (a).
Ode to Joy (a).
O Holy Night. Pavarotti (a).
Opera Gala (a).
Pomp and Circumstance (famous marches) (a).
Prima Ballerina (a).
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MOBILE FIDELITY

Strauss: *Don Juan; Rosenkavalier Waltzes; Till Eu-
 lenspiegel; Dance of the Seven Veils*. Cincinnati
 SO, Schippers (a).
My Fair Lady. Shelly Manne Trio (a).
The Best of Me. David Foster (a).
The Power & The Majesty, Vol. 2 (a).
The Newport Blues Festival (2, a).

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MOSS MUSIC GROUP

Beethoven: *Overtures*. Minnesota O,
 Skrowaczewski.
Brahms (orch. Schoenberg): *Piano Quartet in G mi-
 nor*. Baltimore SO, Commissiona.
Busoni: *Turandot Suite, Op. 41; Sarabande and
 Cortege from 'Doktor Faust'*. Cincinnati SO,
 Gielen.
Chopin: *Mazurkas; Waltzes; Polonaises*. Moravec.
Gershwin: *Rhapsody in Blue; Concerto in F; Sec-
 ond Rhapsody*. Siegel; St. Louis SO, Slatkin.
Haydn, M.: *Symphonies*. Bournemouth Sinfon-
 ietta, Farberman.
Kodaly: *Hűry János Suite*. Alfven: *Swedish Rhap-
 sody No. 1*. Enescu: *Romanian Rhapsody No. 2*. Bal-
 timore SO, Commissiona.
Mendelssohn: *Piano Trios*. Kalichstein-Laredo-
 Robinson Trio.
Mendelssohn: *A Midsummer Night's Dream;
 Scherzo from the Octet*. Rochester PO, Zinman.
Offenbach: *Concerto Rondo for Cello and Orches-
 tra; Waltzes and Polkas*. Harnoy; Cincinnati
 Pops, Kunzel.
Rachmaninoff: *Symphonic Dances; Isle of the
 Dead*. St. Louis SO, Slatkin.

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NONESUCH

Brahms: *Serenade No. 1*. Los Angeles CO, Schwarz.
Del Tredici: *In Memory of a Summer Day*. Bryn-Julson; St. Louis SO, Slatkin.
Dvořák: *Legends*. Rochester PO, Zinman.
Mozart: *Piano Concertos Nos. 17, 23*. Goode; Orpheus CO.
Moore's Irish Melodies. Shelton, de Gactani, Kelly, Sharp; Kipnis.
O Dolce Vita Mia (Italian Renaissance songs). London Early Music Group.
 Nonesuch Records, 9229 Sunset Blvd., Los Angeles, Calif. 90069

OISEAU-LYRE

(released by London Records)

Bach: *Brandenburg Concertos*. Ac of Ancient Music, Hogwood (2).
Haydn: *Symphonies Nos. 100, 104*. Ac of Ancient Music, Hogwood.

PHILIPS

Bach: *Italian Concerto; Chromatic Fantasy*. Brendel.
Bach: *Three Concertos after Vivaldi; Fugue in B minor (on a theme of Corelli)*. Chorzempa.
Bach: *Organ Works*. Chorzempa.
Bach: *Partitas; Suites*. Romero.
Bach: *The Well-Tempered Clavier*. Chorzempa.
Bach: *Magnificat, Motet 'Jauchzet Gott in Allen Landen'*. Kirkby; Monteverdi Ch; English Baroque Soloists, Gardiner.
Bach (arr. of Vivaldi): *Three Concertos; Sinfonia*. Kremer, Holliger; St. Martin's Ac.
Beethoven: *Piano Sonatas, Opp. 10 No. 3; 111*. Arrau.
Beethoven: *Piano Sonata, Op. 111*. Gulda; *Winter- meditation*. Gulda.
Berlioz: *Symphonie fantastique*. Concertgebouw O, Davis (a).
Berlioz: *Rakoczy March*. **Chabrier:** *Joyeuse marche*. **Debussy:** *Prélude à l'après-midi d'un faune*. **Dukas:** *Sorcerer's Apprentice*. **Ravel:** *Pavane pour une infante défunte*. **Saint-Saëns:** *Danse macabre*. Loveday; St. Martin's Ac, Marriner.
Bruckner: *Symphony No. 8*. **Wagner:** *Siegfried Idyll*. Concertgebouw O, Haitink (2).
Chopin: *Ballades; Impromptus*. Davidovich.
Debussy: *La Mer; Nocturnes*. Boston SO, Davis.
Handel: *Messiah* (highlights). Marshall; English Baroque Soloists, Gardiner.
Lanner; Strauss, Johann; Klauser: *Waltzes; Polkas*. Kremer, Guth, Kashkashian, Hörtnagel.
Liszt: *Piano Concertos Nos. 1, 2*. Dichter, Pittsburgh SO, Previn.
Liszt: *Piano Concertos Nos. 1, 2*. Richter, London SO, Kondrashin (a).
Mahler: *Symphony No. 4*. Alexander; Concertgebouw O, Haitink.
Mendelssohn: *Violin Concerto; Octet*. Zukerman, St. Paul ChO.
Mozart: *Piano Concertos Nos. 20, 24*. Haskil; Lamoureux O, Markevitch (a).
Mozart: *Piano Works*. Uchida.
Mozart: *Piano Quartets, K. 478, 493*. Beaux Arts, Giuranna.
Mozart: *The Magic Flute*. Price, Schreier, Serra, Moll, Melbye, Adam; Dresden State O, Davis (3).
Mozart: *Piano Sonatas; Rondo, K. 511*. Uchida.
Mozart: *Piano Concertos Nos. 8, 26*. Brendel; St. Martin's Ac, Marriner.
Mozart: *Violin Concertos Nos. 3, 5*. Grumiaux;



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London SO, Davis (a).
Rossini: *Petite Messe Solennelle*. Ricciarelli, Zimmermann, Carreras, Ramey; Ambrosian Singers. Sheppard, Berkowitz, Nunn, Scimone (2).
Schubert: *Symphonies (10)*. St. Martin's Ac, Marriner (6).
Schubert: *Winterreise; Lieder (8)*. Fischer-Dieskau, Brendel (2).
Schubert: *Rosamunde*. Ameling; Gewandhaus O, Masur.
Strauss, R.: *Horn Concertos Nos. 1, 2*. Weber; *Concertino for Horn*. Baumann; Gewandhaus O, Masur.
Tchaikovsky: *Nutcracker Suite; Serenade for Strings*. St. Martin's Ac, Marriner.
Tchaikovsky: *1812 Overture; Romeo and Juliet*. Boston SO, Davis.
Telemann: *Violin Concertos*. Brown; St. Martin's Ac.
Telemann: *Horn Concertos*. Baumann, T. Brown, Hill, I. Brown; St. Martin's Ac.
Verdi: *Falstaff* (complete). Taddei, Panerai; Vienna StOpO, Karajan (3).
Verdi: *Il Trovatore* (highlights). Carreras, Ricciarelli, Masurok, Toczyska; Royal Opera House O, Davis.
Verdi: *Macbeth*. Zampieri, Bruson, Lloyd, Alberti, Shicoff, Ahnsjo, Salomaa, Nikolic, Schmidt, Neubert; Deutsche Op Berlin, Sinopoli (3).
Verdi: *Overtures*. Vienna PO, Sinopoli.
Vivaldi: *Nine concertos*. I Musici.
Vivaldi; Sammartini; Telemann: *Recorder Concertos*. Petri; St. Martin's Ac, Brown.
Wagner: *Die Walküre* (complete). Nilsson; Bayreuth Fest O, Böhm (a).
Wagner: *Scenes and Arias*. Estes, Bundschuh, Reeh; Berlin State Op O, Fricke.
Wagner: *Tristan and Isolde*. Behrens, Hoffman; Bavarian RO, Bernstein (5).
Famous Overtures—works by J. Strauss, von Suppé, Auber, Smetana, Offenbach, Sullivan. St. Martin's Ac, Marriner.
Gulda Plays Gulda.
Sentimental Me—music by Gershwin, Ellington, Porter. Ameling, Clayton, Van Dijk.
Serenata. Ameling, Jansen.

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PRO ARTE

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Bach: *Brandenburg Concertos*. Bach E. Rifkin (2).
Bach: *Magnificat in D*. Hoffmann (attrib. Tele-

mann); *German Magnificat*. Bryden, Baird, Gall, Hoffmeister, Opalach; Bach E, Rifkin.
Bach: *Mass in B minor*. La Petite Bande, Kuijken (2).
Bach: *Orchestral Suites*. La Petite Bande, S. Kuijken (2).
Bach: *Violin Concertos*. S. Kuijken.
Barber: *Violin Concerto; Overture to The School for Scandal; Essay for Orchestra No. 2; Prelude and Intermezzo from Vanessa*. Utah SO, Silverstein.
Beethoven: *Piano Concerto No. 1*. Sherman; Czech P, Neumann.
Beethoven: *Piano Concerto No. 2*. Sherman; Czech P, Neumann.
Beethoven: *Piano Sonatas Opp. 53, 57*. Sherman.
Beethoven: *Symphonies Nos. 1, 2*. Dresden PO, Kegel.
Beethoven: *Symphony No. 3*. Dresden PO, Kegel.
Beethoven: *Symphony No. 3*. Collegium Aureum.
Beethoven: *Symphonies Nos. 4, 6*. Dresden PO, Kegel.
Beethoven: *Symphonies Nos. 5, 8*. Dresden PO, Kegel.
Beethoven: *Symphony No. 7*. Dresden PO, Kegel.
Beethoven: *Symphony No. 7*. Collegium Aureum.
Beethoven: *Symphony No. 9*. Dresden PO, Kegel.
Beethoven: *The Nine Symphonies*. Dresden PO, Kegel (7).
Bernstein: *Complete works for solo piano*. Tocco.
Brahms: *Symphony No. 1*. North German RSO, Wand.
Chopin: *Preludes; Barcarolle*. Sherman.
Chopin: *Piano Works*. P. Serkin.
Copland: *Appalachian Spring; Short Symphony*. Ives; *Symphony No. 3*. Saint Paul CO, Davies.
Debussy: *L'enfant prodigue; La damoiselle élue*. Norman, Carreras, Fischer-Dieskau; Stuttgart RSO, Bertini.
Mahler: *Symphony No. 2*. Czech P, Neumann (2).
Mahler: *Symphony No. 3*. Czech P, Neumann (2).
Mahler: *Symphony No. 8*. Czech P, Neumann (2).
Mahler: *Symphony No. 9*. Czech P, Neumann.
Mendelssohn: *Violin Concerto; Overtures*. Utah SO, Silverstein.
Nazareth: *Brazilian Waltzes and Tangos*. Lima.
Prokofiev: *Peter and the Wolf*. I., **Mozart:** *Toy Symphony*. Buckley; Luxembourg R&TO, Hager.
Tchaikovsky: *Nutcracker and Swan Lake Suites*. Minnesota O, Slatkin.
Vivaldi: *The Four Seasons*. La Petite Bande, S. Kuijken.
American Festival. Milwaukee SO, Foss.
Argentine Tangos. I Salonisti.
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Cafehaus: Music of the classic cafehaus. The Salon O.
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Musical of the Grand Salon. The Salon O.
Pachelbel Canon and other Baroque Hits. Collegium Aureum.
Serenata: Music of the Grand Salon. I Salonisti.

PREAMBLE

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Antheil: *Airplane Sonata; Sonata Sauvage*. **Grofé:** *Three Shades of Blue*. **Gershwin:** *Three Preludes*. Gianattosio.
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Brahms: *Songs and Romances for Chorus.* Musica Sacra, Westenburg.

Chopin: *Nocturnes and Waltzes.* Rubinstein (a).

Chopin: *Piano Concertos Nos. 1, 2.* Ax; Philadelphia O, Ormandy (a).

Chopin; *Schumann;* *Scriabin:* *Piano works.* Horowitz.

Mahler: *Symphony No. 3.* Horne; Chicago SO, Levine (a).

Mahler: *Symphony No. 4.* Blegen; Chicago SO, Levine (a).

Mahler: *Symphony No. 5.* Philadelphia O, Levine (a).

Mahler: *Symphony No. 10.* Philadelphia O, Levine.

Mussorgsky: *Pictures at an Exhibition.* Tomita (a).

Prokofiev: *Cinderella.* St. Louis SO, Slatkin.

Prokofiev: *Symphony No. 5.* St. Louis SO, Slatkin.

Schubert: *Arpeggione Sonata; Introduction and Variations.* Galway, Moll.

Schubert: *Winterreise.* Hagegård, Schuback.

Sondheim: *Pacific Overtures* (original Broadway cast) (a).

Sondheim: *Sunday in the Park with George* (original Broadway cast).

Sor; *Aguado: Guitar works.* Bream.

Tchaikovsky: *Piano Concerto No. 1.* Cliburn; Symphony O, Kondrashin (a).

Tchaikovsky: *Nutcracker, Swan Lake Suites.* Philadelphia O, Ormandy (a).

Wagner: *Selections from Die Meistersinger, Götterdämmerung.* Chicago SO, Reiner (a).

Christmas with the Canadian Brass and the Great Organ of St. Patrick's Cathedral.

Plácido Domingo and the Vienna Choir Boys (a). *Turned-On Broadway* (a).

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Friedhofer: *Best Years of Our Lives.* London PO, Collura (a).

Hamlisch: *Sophie's Choice.* Hamlisch (a).

Herrmann: *Sisters.* Herrmann (a).

Steiner, M.: *King Kong* (1933). National PO, F. Steiner (a).

Hollywood Brass Ensemble, Fred Steiner: *Celluloid Fanfares.* World Premiere commissioned works by Addison, E. Bernstein, Duning, Fried, Gold, Green, Jarre, Mancini, Raksin, Rosenman, Rozsa, Schiffrin, F. Steiner, Smeaton, J. Williams.

TELARC

Beethoven: *Piano Concertos* (5). R. Serkin; Boston SO, Ozawa (3).

Brahms: *Ein Deutsches Requiem.* Augér, Stilwell; Atlanta SO, Shaw.

Grofé: *Grand Canyon Suite.* Cincinnati Pops O, Kunzel.

Handel: *Messiah.* Erickson, McNair, Hodgson, Humphrey, Stilwell; Atlanta SO&CCh, Shaw (3).

Handel: *Messiah* (highlights).

Jongen: *Symphonie Concertante for Organ and Orchestra.* Franck: *Pastorale; Fantaisie in A.* Murray; San Francisco SO, De Waart.

Respighi: *Pines of Rome; Fountains of Rome; The Birds.* Atlanta SO, Lane.

Sibelius: *Symphony No. 2; Finlandia.* Cleveland O, Levi.

Ein Straussfest—Waltzes, Polkas and Marches by the Strauss Family. Cincinnati Pops O, Kunzel.

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Bach: *Magnificat.* **Handel:** *Utrecht Te Deum.* Concentus Musicus Wien, Harnoncourt.

Bach: *Orchestral Suites Nos. 1, 2.* Concentus Musicus Wien, Harnoncourt.

Bach: *Six Motets.* Concentus Musicus Wien, Harnoncourt.

Bruckner: *Symphony No. 4.* Frankfurt RSO, Inbal.

Chopin: *Ballades; Scherzos.* Katsaris.

Dvořák: *Slavonic Dances.* Czech P, Neumann.

Fučík: *Marches.* Czech P, Neumann.

Handel: *Concerti grossi, Op. 6.* Concentus Musicus Wien, Harnoncourt (3).

Handel: *Messiah.* Concentus Musicus Wien, Harnoncourt (3).

Haydn: *Concerto for Violin.* Haydn, M.: *Concertino.* Zehetmair, Franz Liszt CO.

Haydn: *Horn Concertos.* Clevenger, Franz Liszt CO.

Mendelssohn: *Concertos.* Zehetmair, Katsaris; Franz Liszt CO.

Mozart: *Idomeneo.* Concentus Musicus Wien, Harnoncourt (3).

Mozart: *Piano Concertos Nos. 23, 26.* Gulda; Concertgebouw O, Harnoncourt.

Mozart: *Serenade K. 320.* Staatskapelle Dresden, Harnoncourt.

Mozart: *Symphonies Nos. 32, 39.* Concertgebouw O, Harnoncourt.

Rossini: *String Serenades.* Franz Liszt CO.

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VANGUARD

Ravel: *Bolero.* **Berlioz:** *Overture to 'Le Corsaire.'* Rimsky-Korsakov: *Capriccio Espagnol.* Enesco: *Rumanian Rhapsody No. 1.* Baltimore SO, Comissiona.

Saint-Saëns: *Symphony No. 3 ('Organ').* Minger; Baltimore SO, Comissiona.

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

VARÈSE SARABANDE

Beethoven: *Symphonies Nos. 7, 8.* OS del Estado de Mexico; London SO, Bätz.

Beethoven: *Symphony No. 9.* Araiza, Valente, Yauger, Sarabia; Ch of the Universidad Veracruzana, OS del Estado de Mexico, Bätz.

Berlioz: *Symphonie fantastique.* Utah SO, Kojian.

Copland: *Saga of the Prairies; An Outdoor Overture.* Barber: *Capricorn Concerto; First Essay for Orchestra.* Ives: *Overture from the Third Orchestral Set.* Pacific SO, Clark.

Dvořák: *Symphony No. 9; Carnival Overture.* London SO, Bätz.

Falla: *El Amor Brujo.* **Rodrigo:** *Fantasia para un Gentilhombre; Concierto Andaluz.* Vergara, Moreno, Garibay, Lopez, Ruiz; OS del Estado de Mexico, Bätz.

Falla: *The Three Cornered Hat; Nights in the Gardens of Spain.* Salinas, Zuk; OS del Estado de Mexico, Bätz.

Herrmann: *North by Northwest* (selections). London Studio SO, Johnson.

Horner: *Brainstorm.* Ambrosian Singers, London SO, Horner.

Korngold: *Kings Row* (symphonic suite). National PO, Gerhardt.

Korngold: *The Adventures of Robin Hood* (selections). Utah SO, Kojian.

Liszt: *'Dante' Symphony.* Utah SO, Kojian.

Mahler: *Symphony No. 4.* * **Stravinsky:** *Symphony in Three Movements.* Vienna PO; Seefried, Walter*; Furtwangler.

Menotti: *Violin Concerto.* Barber: *Violin Concerto.* Harris: *Symphony No. 6.* Ricci; Pacific SO, Clark.

Rimsky-Korsakov: *Scheherazade.* Glinka: *Ruslan and Ludmilla Overture.* London SO, Tjcknavorian.

Rozsa: *Spellbound Concerto; New England Concerto; Overture from 'The World, the Flesh and the Devil.'* Pierce, Jonas; Utah SO, E. Bernstein.

Saint-Saëns: *Symphony No. 3.* Mendelssohn: *Fin-gal's Cave Overture.* Rawsthorne; Royal Liverpool PO, Tjcknavorian.

Takemitsu: *In an Autumn Garden.* Takemitsu.

Vaughan Williams: *Toward the Unknown Region; Norfolk Rhapsody No. 1; Tallis Fantasia; Variants on Dives and Lazarus; other orchestral works.* City of Birmingham SO, Del Mar; Bourmemouth SO, Hurst.

Vivaldi (arr. Gleeson): *The Four Seasons.* Gleeson.

Williams: *The Star Wars Trilogy—Suites from 'Return of the Jedi,' 'Star Wars' and 'The Empire Strikes Back.'* Utah SO, Kojian.

Williams: *The Empire Strikes Back* (selections). National PO, Gerhardt.

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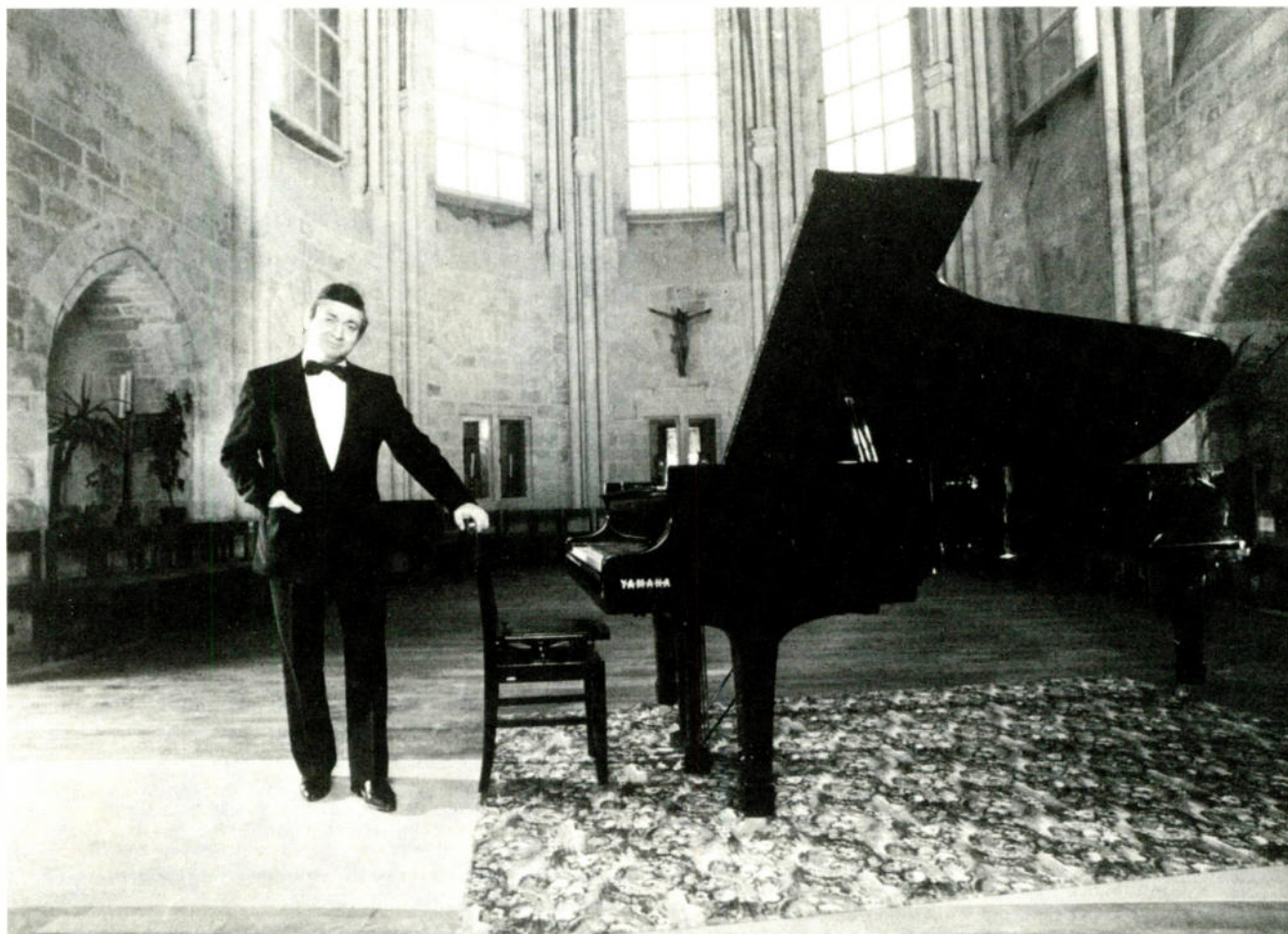
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Odd Man Out—Or In?

Cult figure or bad boy of the keyboard, György Cziffra is a pianist to be reckoned with.

Reviewed by Thomas L. Dixon



Cziffra converted a chapel into a recital hall; at the piano, he can transform the familiar into the extraordinary.

CZIFFRA. Who? TZEEF-ra—György Cziffra. Who? Exactly! How we do forget the sensations of yesterday!

Who remembers much about the Hungarian Revolution of 1956? Who cares? Who recalls a debut recital in Vienna that year by a newly arrived refugee, a concert so startling that it was reported even in *The New Yorker*? Apparently, few Americans do, particularly those in charge of concert management in New York. However, when Jacques Leiser invited György Cziffra to come to North America for the first time in 15 years, wiser heads and more courageous

spirits in Los Angeles, San Francisco, and Toronto remembered, because that is where the pianist is giving recitals during September—recitals that, to judge from past recordings and the eleven under consideration here, should provoke audiences to reactions that are anything *but* neutral.

Record collectors remember him; in fact, those with sharp ears have never forgotten him. His long absence from the American scene notwithstanding, Cziffra remains possibly the most flamboyantly personal pianist alive. The only other artist still playing who resembles him (slightly) is

Shura Cherkassky, and the only pianist of the past with whom he might be compared is Ignaz Friedman. Cziffra is an honored national figure in France, his concerts are "events" in Japan, but we have yet to truly rediscover him here.

Well then, lacking his regular presence as a concertizing artist, what do we make of these discs? They were all kindly supplied by Pathé-Marconi directly from Paris; however, they should be available in many import shops or by direct order from International Book and Record Distributors [40-11 24th St., Long Island City, N.Y.

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11101] or André Perrault [P.O. Box 8310, Virginia Beach, Va. 23450], for those interested in going to such effort. And, rest assured, the effort is definitely worthwhile!

The first five albums listed [see box] contain encores, works that Cziffra has played for years. Each one merits close investigation not only for the variety of the playing and the technical brilliance (something one may always assume with Cziffra), but for something much more rare these days—the amazing individuality of his conceptions. This is not to say that any seasoned collector will be satisfied with each performance (I certainly am not), but every band contains the sort of lively provocation that renders even a short journey with Cziffra so memorable. Call him eccentric, call him headstrong, call him whatever, his playing is not to be forgotten once heard—even, for instance, in a formerly over-worked warhorse such as Liszt's *Liebestraum*. He guides, he charms, he arouses, he inspires. If there is one disc within this first group that stands out, it is the recital of French pre-Classical works: Not since Horowitz's Scarlatti Sonatas record of the late 1960s has there been anything close to this.

The collection of Chopin Polonaises comes across as something of a letdown; Cziffra seems off his form. However, a hearing of another Chopin performance—that of the Waltzes on a Philips cassette—reveals a conception of those works that is surely the most stimulating since the 1934 Cortot version. Yes, Cziffra is variable, but so, too, are Michelangeli and Richter, to say nothing of the aforementioned Cherkassky. Cziffra clearly belongs in their company.

Worth a listen are the two concerto records if for no other reason than their contrast. The first (Chopin/Mendelssohn/Weber) presents routine interpretations devoid of unusual insights, while the second (Liszt) gives us Cziffra at both his worst (willful) and best (brilliant). If piano playing *à la* Tzigane has ever been better captured on disc, I have yet to hear it!

The final three offerings bring us to the heart of Cziffra's unique contribution to the piano. After listening carefully and over a long period to these performances, as well as to the set of the *Transcendental Études* (once on Angel, but long ago deleted), I am led to two conclusions: that Cziffra may indeed be the greatest Liszt player alive, and if so, then surely he must be brought here to contribute to our Liszt celebrations during 1986. He could restore the sense of excitement that once flourished whenever Liszt was played, but, in recent times, has been dampened under the weight of overly serious performances (usually of the composer's late music) or of emotionally pallid run-throughs by pianists who know next to nothing about the genuine meaning of bravura. Cziffra's way with Liszt is not the

only way, but we are in great need of the fearless individualism that he brings to every page of his fellow Hungarian's works.

Cziffra's recent activities have not been limited to the keyboard. A fine autobiography, *Cannons and Flowers*, has appeared in French . . . definitely a book worth translation. What other pianist has taken the time, effort, and money to convert a medieval chapel into a concert hall, with the desire to use it to present aspiring artists? What other pianist allows time at the conclusion of his recitals to personally introduce young pianists and offer them a hearing? There is more that could be said, but since the message of this review is first and

ent. A few . . . played well enough to leave more than fleeting impressions. Far too often, however . . . I am not able to recall even one piece . . . or one memorable phrase. . . . [A]nyone who regularly attends piano recitals . . . is likely to find . . . that the performances start to run together . . . and the reason is the death of spontaneity. . . . They may look different, but they sound distressingly similar.

It is a pity that Cziffra has not been allowed to find his overdue place in the top echelons of our concert life, because he could provide the kind of corrective vision that is so lacking, especially among many members of the youngest pianistic generation. Although he will no longer accept

A Selected Cziffra Discography

Compiled by Mildred Camacho-Castillo

GYÖRGY CZIFFRA: Piano Recital.

György Cziffra, piano. Pathé-Marconi 059 12021 (monophonic recording). Cassette: 259 12021. (Distributed by International Book & Record Dist., 40-11 24th St., Long Island City, N.Y. 11101.)

BEETHOVEN: Für Elise. BRAHMS: Waltz in A flat, Op. 39, No. 15. CHOPIN: Étude in E, Op. 10, No. 3. CZIFFRA: Reminiscences de Johann Strauss. DAQUIN: Le Coucou. DEBUSSY: Claire de lune from "Suite Bergamasque." FALLA: Ritual Fire Dance from "El Amor Brujo." LISZT: Liebestraum No. 3; Die Nachtigal. MENDELSSOHN: Lieder ohne Worte: Op. 67, No. 4; Op. 62, No. 6. SCHUMANN: Träumerei from "Kinderszenen." Op. 15, No. 7.

GYÖRGY CZIFFRA: Piano Recital.

György Cziffra, piano. Pathé-Marconi 059 12022. Cassette: 259 12022.

CHOPIN: Waltz in D flat, Op. 64, No. 6; Nocturne in E flat, Op. 9, No. 2; Prelude in B flat minor, Op. 28, No. 16. DEBUSSY: La Fille aux cheveux de lin. GOUNOD (arr. Liszt): Waltz from "Faust." GRIEG: Papillon, Op. 43, No. 1. LISZT: Étude ("La Campanella"). MENDELSSOHN: Scherzo in E minor, Op. 16, No. 2. RACHMANINOFF: Prelude in G minor, Op. 23, No. 5. RAMEAU: Le Tambourin. ROSSINI (arr. Cziffra): La Danza. SCHUBERT (arr. Tausig): Marche militaire in D flat, Op. 51, No. 1.

GYÖRGY CZIFFRA: Piano Recital.

György Cziffra, piano. Pathé-Marconi 069 73080. Cassette: 269 73080.

COUPERIN: Les Folies françaises, ou Les Domaines; Les Baricades mystérieuses; L'Anguille; La Bandonline; Le Tic-toc-choc, ou Les Maillottins; Les Papillons; Les Moissonneurs; Les petits Moulins à vent. DAQUIN: L'Hirondelle; Le Coucou. LULLY: Gavotte en rondeau. RAMEAU: Le Rappel des oiseaux; Le Tambourin; L'Égyptienne; La Poule; Rigaudon.

GYÖRGY CZIFFRA: Piano Recital.

György Cziffra, piano. Pathé-Marconi 069 14012.

CHOPIN: Étude in A flat, Op. 25, No. 1; Étude in E, Op. 10, No. 3; Impromptu in F sharp, Op. 36; Waltz in C sharp minor, Op. 64, No. 2; Fantaisie-impromptu in C sharp minor, Op. 66. DEBUSSY: La Plus que lente. DOHNANYI: Étude ("Capriccio") in F minor, Op. 28. LISZT: Étude d'après Paganini ("La Chasse"); Étude de concert, in A flat. RAVEL: Jeux d'eau in E.

SCHUBERT: Impromptu, D. 899, No. 4.

GYÖRGY CZIFFRA: Piano Recital.

György Cziffra, piano. Pathé-Marconi 167 73103/4 (two discs).

BACH: Prelude and fugue, in D, B.W.V. 532. CHOPIN: Nocturnes: in B flat minor and E flat, Op. 9, Nos. 1 and 2; Scherzo in D flat, Op. 31; Études: Op. 10, Nos. 3-5, 10, 12; Introduction and Variations. LISZT: Polonaise No. 2, in E; Étude d'exécution transcendante, No. 10, in F minor. SAINT-SAËNS: Étude in D flat, Op. 52, No. 6. SCHUBERT: Impromptu, D. 935, No. 1; Impromptu, D. 809, No. 4.

CHOPIN: Piano Works (5).

György Cziffra, piano. Pathé-Marconi 069 12790. Cassette: 269 12790.

Polonaises: Op. 53, in A flat; Op. 40: No. 1, in A, No. 2, in C minor; Op. 44, in F sharp minor. Polonaise-fantaisie, Op. 61, in A flat.

CHOPIN: Krakowiak, Op. 14. MENDELSSOHN: Concerto for Piano and Orchestra, No. 1, in G minor, Op. 25. WEBER: Konzertstück, in F minor.

György Cziffra, piano; Orchestre National de l'Opéra de Monte Carlo, György Cziffra, Jr., cond. [Eric Macleod, prod.] Pathé-Marconi 069 16337. Cassette: 269 16337.

LISZT: Totentanz for Piano and Orchestra; Hungarian Fantasia for Piano and Orchestra.

György Cziffra, piano; Orchestre de Paris, György Cziffra, Jr., cond. Pathé-Marconi 069 10313.

LISZT: Piano Works (6).

György Cziffra, piano. [Eric Macleod, prod.] Pathé-Marconi 069 16318. Cassette: 269 16318.

Ballade No. 2, in B minor; Valse oubliée in F sharp; Étude de concert ("Ronde des lutins"); Liebestraum No. 3; Légende No. 1 ("St. Francis of Assisi Preaching to the Birds"); Valse impromptu in A flat; Polonaise in C minor.

LISZT: Hungarian Rhapsodies: Nos. 1-16, No. 19.

György Cziffra, piano. Pathé-Marconi 167 14021/3 (three discs, stereo recording).

LISZT: Années de pèlerinage (complete).

György Cziffra, piano. Pathé-Marconi 167 14081/3 (three discs, stereo recording).

last great pianism, let us return to that.

Last May, the senior critic of *The New York Times* took a few moments one Sunday to voice a complaint:

Looking back over the last few months, I see that I have heard a dozen well-known pianists of various ages and degrees of tal-

orchestral engagements (out of memory to his late son, György Cziffra, Jr., a conductor), his great artistry, even in solo recital, would speak profoundly to our need for individualism, spirit, and commitment.

The evidence from all these extraordinary records proves the point. **HF**



Oboist Heinz Holliger solos in Dittersdorf and Salieri works with the Camerata Bern.

Early Viennese Classics From the Camerata Bern

Reviewed by K. Robert Schwarz

THE EARLY VIENNESE SCHOOL.

Heinz Holliger, oboe; Thomas Fürti, violin; Thomas Demenga, cello; Camerata Bern, Thomas Fürti, dir. [Andreas Holschneider and Steven Paul, prods.] ARCHIV 410 599-1 (three discs, digital recording). Cassettes (2): 410 599-4.

ALBRECHTSBERGER: Quartettfuge in C. DITTERSDORF: Concerto for Oboe and Orchestra, in G; Sinfonia in A minor. MONN: Concerto for Violin and Orchestra, in B flat; Sinfonia in B. SALIERI: Triple Concerto for Violin, Oboe, Cello, and Orchestra, in D. STARZER: Divertimento in C. VANHAL: Sinfonia in G minor. WAGENSEIL: Sinfonia in D. ZIMMERMANN: Sinfonia in C.

Few issues in music history have engendered as much controversy as the origin of the Classical style. To begin with, nationalistic pride blinded generations of well-meaning historians—the Germans claimed priority in the rise of Classicism with Stamitz and the Mannheim School, the Austrians

For additional reviews of classical music on Compact Disc and videodisc, see **NEW TECHNOLOGIES**.

with Monn and his Viennese descendants, the Italians with Pergolesi and Sammartini, the French with Gossec. In truth, none of these viewpoints was completely correct: The High Classic style that we associate with Haydn and Mozart was a miraculous synthesis of German counterpoint, Austrian formal rationality, Italian melody, and French instrumental color—a truly international achievement.

Yet, because Haydn and Mozart were both closely associated with Vienna, it is the rise of the peculiarly Viennese Classicism that has most fascinated musicians. The producers of this three-record set have coined the term "Early Viennese School" in order to "represent the Viennese forerunners of the High Classic style, the undeservedly obscure group of pre-Classical composers who lived and worked mainly in and around Vienna during the reign of Maria Theresa." There are at least two good reasons why these composers should be of interest to us. One is that a great deal of competent, viable music was being cre-

Reviews

ated in mid- and late-18th-century Vienna by musicians whose names we are hardly aware of today. The rediscovery of a group of unjustly neglected composers would be cause enough for celebration, but we gain one additional dimension: insight into the development of Haydn's and Mozart's styles. Neither composer worked in a vacuum; they were products of their time, actively involved in all aspects of musical life, selectively absorbing the best that the music around them had to offer. Thus we can never hope to understand their achievements until we become familiar with the work of the lesser masters who preceded and worked alongside them—composers without whom the great heights of Viennese Classicism would probably never have been reached.

Matthias Georg Monn (1717–1750) was often described by pro-Austrian historians as being the Viennese fount of Classicism. While this claim may have been exaggerated, the two works presented here are of sufficient quality to make one wonder how this young genius would have developed had he lived longer. Both the Sinfonia in B and the Violin Concerto in B flat (1747) display striking mixes of old-fashioned Baroque and more progressive Classical traits, but the result is not the disjointed stylistic hodgepodge of so many mid-18th-century works. Monn's firm grasp of formal structure, his sprightly, distinguished thematic material, and his harmonic excursions all stamp him as an inspired composer. Georg Christoph Wagenseil (1715–1777), who lived to complete a lifetime of service in Vienna as imperial court composer, seems just as capable but far less inspired. His Sinfonia in D, written several decades after Monn's work, appears commonplace, despite its capable control of form and thematic development.

With Carl Ditters von Dittersdorf (1739–1799) we arrive at one of the most

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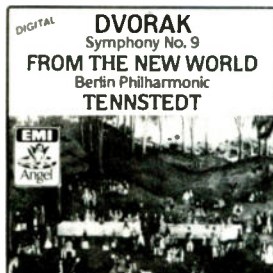
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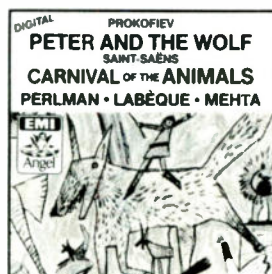
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important figures of Viennese Classicism, an enormously prolific composer who penned no less than 120 symphonies and 40 concertos. Dittersdorf's music displays all the hallmarks of the mature Classic style—its balanced phrasing, formal coherence, and characteristic orchestral sonority—without any of the strokes of genius we associate with Haydn and Mozart. The Sinfonia in A minor has an impassioned opening movement that typifies the *Sturm und Drang* ethos of the 1770s; yet it turns curiously flaccid, despite the concertolike cello solo in the second movement and the folk inflections of the finale. Dittersdorf's Oboe Concerto in G offers the listener a competent, well-crafted three-movement work, but aside from a lovely slow movement there are few electrifying moments.

Two composers whose names are missing from many of the history books provide some of the finest music on these discs. Joseph Starzer (1726–1787), best known for his ballet scores, is represented by an absolutely superb *Divertimento* in C for string orchestra. Except for its title, this is in all respects a mature Classic symphony. Yet its interesting chromatic modulations, intertwining contrapuntal lines, and rich orchestral textures go beyond the commonplace to give evidence of a truly original composer. Anton Zimmermann (1741–1781) was court composer to the Prince-Archbishop in Pressburg, now Bratislava, and the orchestra he directed there was as highly esteemed as Haydn's in Esterhaza. His *Sinfonia* in C was actually thought to be by Haydn until well into the 20th century, and it is indeed Haydnesque in its powerful development section (which ably fragments the thematic material), its extensively rewritten recapitulations, and its dramatic harmonic and formal sense.

The name of Antonio Salieri (1750–1825) has been burdened by historical innuendo concerning his supposed role in Mozart's death, a hypothesis taken up by the play *Amadeus*. His compositional strengths were in the realm of vocal music; his instrumental works—if the Triple Concerto for Violin, Oboe, Cello, and Orchestra is representative—seem pale and insipid. No one can deny that the Triple Concerto sounds attractive, due to Salieri's skillful intermingling of the three diverse solo instruments, but his weak control of form and characterless thematic material mark this as a second-rate work.

Salieri's contemporary Johann Georg Albrechtsberger (1736–1809) has been duly noted by the historians as the man who gave counterpoint lessons to the young Beethoven. Known in Vienna as a fierce defender of the Baroque contrapuntal tradition, he wrote 240 fugues for various instrumental combinations. The two-movement Quartettfuge in C has a lovely, richly textured opening *Andantino*, but it is followed by a wooden fugue that seems more burdened with tradition than inspired by it.

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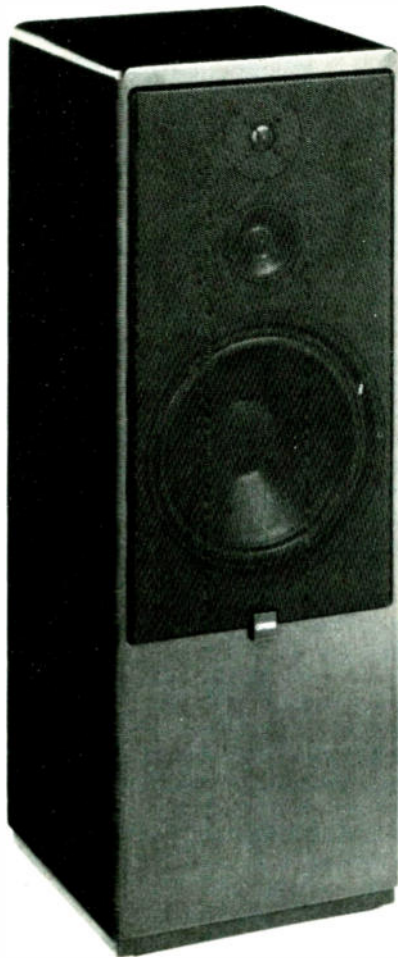
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BILL KING/COURTESY CBS MASTERWORKS

Ma (left) and Ax: sumptuous sonorities, and an emphasis on the lyrical aspects

I have saved the finest work for last. Johann Baptist Vanhal (1739–1813), Czech by birth, moved to Vienna in the 1760s and was friendly with all the musicians of his day, including Haydn and Mozart. Mental illness prevented him from realizing the potential he showed as a young man, but his *Sinfonia* in G minor is a masterpiece, worthy of comparison with Mozart's *Symphony No. 25*, in G minor, and Haydn's minor-key works of the 1770s. Here, in contrast to the Dittersdorf *Sinfonia*, we have a symphony that maintains its impassioned tone throughout. Its imaginative orchestration, potent thematic material, rhythmic and harmonic surprises, and emotional intensity indicate a composer of true genius—one who deserves a retrospective set all his own.

Not surprisingly, this fine work also evokes the best performance of the set. It finds the Camerata Bern at their most committed, producing a reading of tremendous excitement and rhythmic drive. Elsewhere, however, the performances can seem more polite than compelling, and I cannot help wondering if some of the less inspired works recorded here would seem more interesting in other hands. Nevertheless, the accounts are models of clarity, whatever they may lack in intensity. Although playing on modern instruments, the performers are careful to insure that the interpretations are historically and stylistically appropriate: Articulation is crisp and clean, vibrato is narrow, slides and swells in the strings are kept to a minimum. Sensitive dynamic and rhythmic manipulations enliven the proceedings. The four soloists are superb, having an opportunity to demonstrate their gifts not only in the three outright concertos, but also in the several symphonic slow

movements (Dittersdorf, Vanhal, and Zimmerman) that call for solo instruments.

"The Early Viennese School" is a sequel to the Camerata Bern's prior collection, "The Mannheim School" (Archiv 2723 068). One hopes that more volumes are to follow, allowing us to mine the ore of the later Classical period. How about Viennese contemporaries of Haydn, Mozart, and Beethoven, such as Eybler, Gyrowetz, and Förster? How about a set devoted to those neglected composers straddling the Classic and Romantic eras, such as Viotti, Dussek, Hummel, and Reicha? The possibilities are intoxicating, with both listeners and historians having an infinite amount to gain from such projects.

BEETHOVEN: Sonatas for Cello and Piano: in A, Op. 69; in D, Op. 102, No. 2.

Yo-Yo Ma, cello; Emmanuel Ax, piano. [James Mallinson, prod.] CBS MASTERWORKS IM 39024 (digital recording). Cassette: IMT 39024. CD: MK 39024.

RCA has lent Emmanuel Ax out to CBS to make the continuation of this impressive collaboration possible; the jacket refers to the set as "Volume 2." The sumptuous sonorities of both young artists, faithfully recorded, command attention from the very beginning, and their easy technical mastery of the music makes the disc an attractive one. Both emphasize the lyrical aspects of these works whenever the composer presents them, and cellist Yo-Yo Ma extracts ample poignancy from that descending minor-seventh figure in the earlier sonata's third movement.

I find the big D major work somewhat less successful. From the outset, an unusually snappy tempo—metronomically main-

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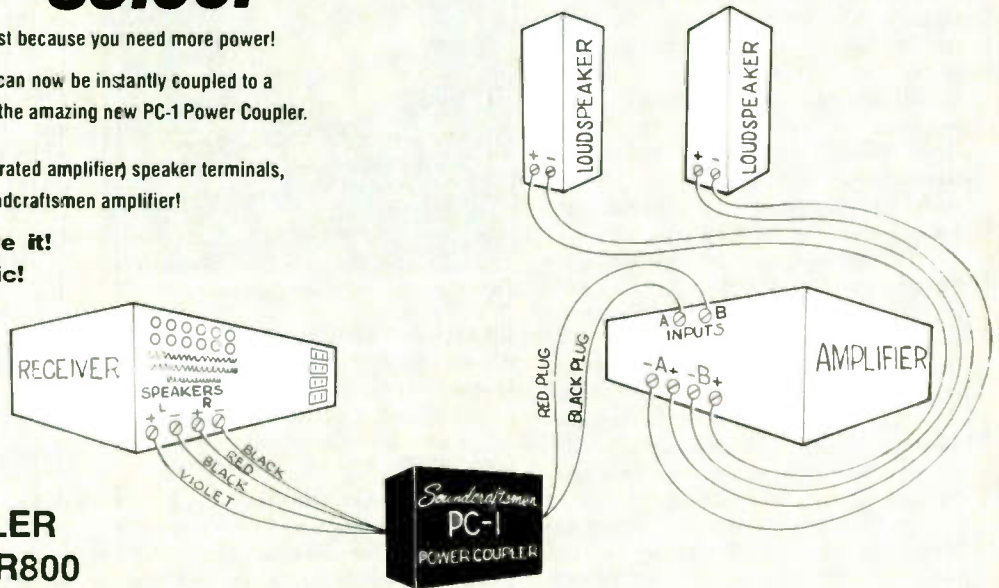
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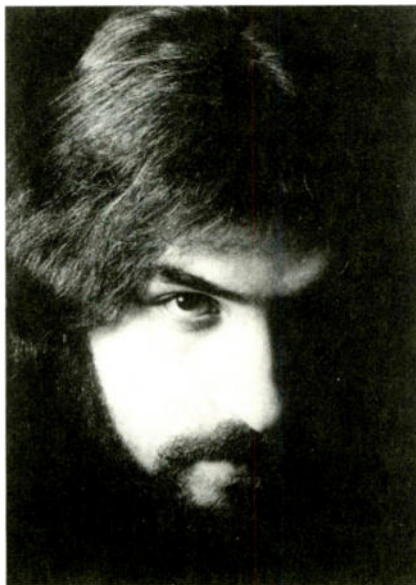
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tained, even beyond Beethoven's indication of *Allegro con brio*—keeps things bright, lightweight, even superficial. Also, I question the musicological authenticity of Ax's mordents in the development section. He and Ma play the second movement *Adagio*, all right, but *con molto sentimento d'affetto*? Hardly. One misses the noble resignation, the element of almost high tragedy implicit in the movement. (Cellists never want to believe that Casals, inimitably, recorded the entire slow, four-part opening theme with his left hand motionless, totally free of vibrato—but I saw it myself in 1953 at the French Pyrenees Abbaye de St.-Michel-de-Cuxa, outside Prades.) Ax and Ma play the awesomely powerful final fugue of the D major Sonata almost like a country folk dance in triple meter. If you prefer your late Beethoven real cool, man, you may find this right up your alley.

Beethoven himself originally labelled these two sonatas, like their three companion pieces, "für Pianoforte und Violoncello," not the other way around. The sleeve—embellished by two extraordinarily arresting photographs by Bill King, showing the two young artists in rambunctious action—gives the artists equal billing, but the copy sent me contains a separate p.r. bio of Ma and none of Ax, which at least implies "for cello with piano accompaniment." Ax has ample reason to raise hell.

PAUL MOOR



CHRISTIAN STEINER/COURTESY LONDON RECORDS

Lupu: embracing Brahms's excesses

BRAHMS: Sonata for Piano, No. 3, in F minor, Op. 5; Theme and Variations, in D minor (arr. of slow movement from String Sextet, Op. 18).

Radu Lupu, piano. [Michael Haas, prod.] LONDON LDR 71061 (digital recording).

There are moments in Radu Lupu's concerts when he drops his customary politeness and transforms whatever he is playing into a Kafka-esque nightmare. And he does

so with a level of individualism, passion, and vision that is regrettably rare among his contemporaries. This quality is foreign to Lupu's recordings, though in this account of Brahms's Piano Sonata No. 3 the fourth-movement Intermezzo startles the listener in the midst of a business-as-usual interpretation: Lupu's reserved introspection begins to creep and crawl, taking on almost hallucinatory qualities.

That movement alone is enough to make this LP worth its price, though the recording has a number of other merits as well. Sir Clifford Curzon's beautifully distilled reading on London Stereo Treasury (STS 15272) is still the preferred version of this youthful though sprawling sonata; but while Curzon tends to mask the work's shortcomings (which sometimes means giving its verbose passages an Olympian once-over-lightly), Lupu embraces its excesses along with its strengths and attempts to prove—with varying degrees of success—that the twenty-year-old Brahms knew exactly what he was doing.

The tip-off comes when Lupu takes the exposition repeat in the first movement, no doubt to give the movement a weight and grandeur it needs to keep from being dwarfed by the equally long but more melodically endearing Andante. In most performances, this heart-melting second movement is the work's primary attraction, and after Lupu's luxurious account, the oth-

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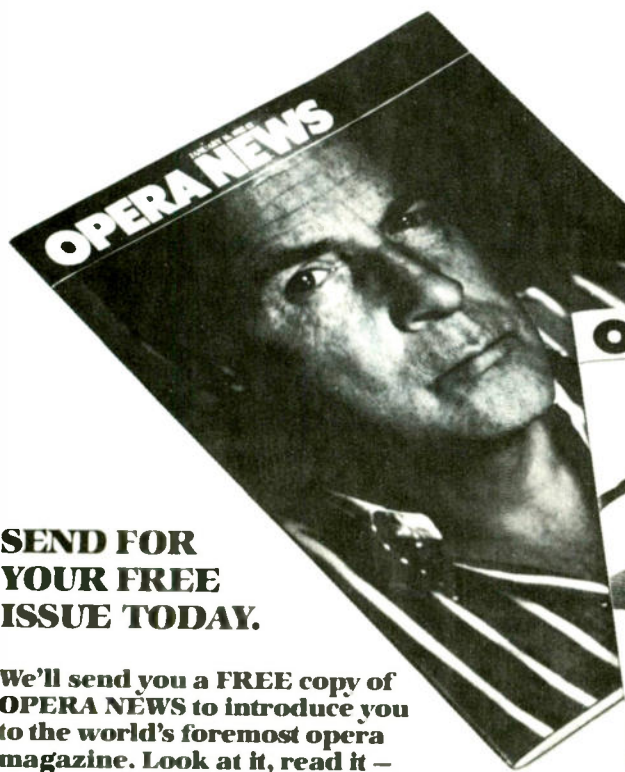
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er three movements could easily be a long denouement. But by using slightly slower tempos and striking a grander musical posture than Curzon in the third-movement Scherzo and fifth-movement Allegro, Lupu achieves a greater sense of symmetry and unity. The first, third, and fifth movements become pillars—large, dramatic musical gestures—with the second and fourth movements as their introspective foils.

Occasionally, Lupu's dramatic sense sounds manufactured, if not overheated, and his reflective moments sometimes wander into obscurity. But he is certainly onto something in this recording, and I suspect he may very well prove Brahms right in years to come. As for now, he has given us a good second choice to the Curzon recording, worth hearing depending on how much you are interested in a sonata that masquerades as a symphony.

The filler is Brahms's piano transcription of the slow movement from the String Sextet, Op. 18, and it finds Lupu on best behavior. **DAVID PATRICK STEARNS**

DAVID: Trio. HUTCHESON: Nocturnes of the Inferno.

Verdehr Trio. [Walter Verdehr, prod.] CRYSTAL S 644.

The standard repertoire pieces for the ensemble of violin, clarinet, and piano can be counted on the digits of a single hand—or perhaps a hand and an extra thumb if one includes with Bartók's 1938 *Contrasts*, Milhaud's 1936 *Suite*, Khachaturian's 1932 *Trio*, and Ives's 1902 *Largo* the arrangements Stravinsky and Berg made, respectively, of the *L'Histoire du soldat* suite and the slow movement of the *Chamber Concerto*. Obviously, that's not enough to keep the members of the Verdehr Trio fully occupied and challenged, so since its founding in 1972 the group has commissioned a bevy of new works from composers on both sides of the Atlantic.

In 1978 the prolific Viennese composer Thomas Christian David provided the group with a Classically designed *Trio* that maintains the formal rigor and heated intensity (but apparently not the dodecaphonic constructive techniques) of his early-20th-century compatriots. Jere Hutcheson, a colleague of the Verdehrs on the faculty of Michigan State University, offered them *Nocturnes of the Inferno* in 1976, a set of highly coloristic movements whose sonic vocabulary and evocative subtitles ("Cries and Murmurs," "In a Dream . . ." "Night Creatures") put the work in line with the mood music George Crumb was producing c. 1970. These are effective pieces, and superbly performed by the virtuosos for whom they were created, but the recorded sound is rather persistently hissy. **JAMES WIERZBICKI**

DEBUSSY: La Mer; Trois Nocturnes.
The Ambrosian Singers; London Sympho-



Lutenist Paul O'Dette offers peppy performances of Dowland's dances.

ny Orchestra, André Previn, cond. [Svi Raj Grubb, prod.] ANGEL DS 37929 (digital recording). Cassette: 4XS 37929. CD: CDC 47028.

The more I listened to this recording (within earshot of the Pacific surf at Carmel, coincidentally), the more the phrases "you husky-nois'd sea" and "the hoarse surging of the sea" plucked insistently at the sleeve of my conscious mind—not because they apply to this performance, but because, to my perplexity, they do not. Finally, the source of the two quotations surfaced: Walt Whitman's *Out of the Cradle Endlessly Rocking*, specifically that section of the poem that Frederick Delius excerpted for his choral/orchestral masterpiece, *Sea Drift*.

Off onto a literary tangent, and for purposes of comparison, I subsequently pulled out my treasured 1951 Toscanini recording of *La Mer*, for which RCA Victor had the inspiration to commission album notes from the late naturalist Rachel L. Carson, author of that poetic masterpiece *The Sea Around Us*. In those notes she wrote of "one who makes a long ocean voyage—when day after day he watches the receding rim of the horizon, ridged and furrowed by waves; or when he stands alone in darkness on the deck at night, in a world compounded only of water and sky, and feels the brooding presence of the sea around him." She concludes that "surely the sense of these things was in Debussy's mind when he composed *La Mer*, capturing in immortal music the shining beauty, the awful power, and the eternal mystery of the sea." André Previn, to my way of thinking, has concentrated on the shining beauty of the sea, but I feel relatively little interest on his

part for its eternal mystery, and even less for its awful power.

Atmosphere, generally speaking, gets comparatively short shrift in his performance of both these marvelous works. In the first Nocturne, Previn keeps his clouds scudding almost briskly along, crowding the little solo sensitively played by one of the most beautiful-sounding English horns I have ever heard. (James Harding signs himself responsible for these album notes; have we his jaws to box, or his proofreader's, for their reference to "a sad little theme on the French horn"?) In the second, *Fêtes*, the leisureliness of all the tempos contradicts the festiveness specified by the title. The end of the third Nocturne finally attains a remarkable atmospheric quality, but only after having passed over the rapturous climax in a manner almost matter-of-fact.

The orchestra and chorus both perform superbly, but all the surface sheen somehow fails to compensate for a curiously abstract overall detachment. **PAUL MOOR**

DOWLAND: Lute Music.

Paul O'Dette, lute. [Michael Bernstein, prod.] ASTRÉE AS 90 (digital recording) (distributed by AudioSource, 1185 Chess Dr., Foster City, Calif. 94404).

The Shomakers Wife, a Toy; La Mia Barbara; The Lady Cliftons Spirit; Mrs Cliftons Allmaine; Alo; Queene Elizabeth, her Galliard; Wallsingham; A Galliard (upon Wallsingham); Semper Dowland semper dolens; Fantasia; A Fancy; Mr John Langtons Pavan; The Lady Rich, her Galliard; Winter Jomps; Mistris Whittes thinge; Mrs Whittes nothing; Lachrimae; Galliard to Lachrimae; Farewell fantasia.

Lute music is by nature intimate, but not necessarily introspective, as Paul O'Dette

demonstrates with his peppy performances of the stylized dance numbers that make up the first half of each side of this disc. The foot-tappers represent only one aspect of Dowland's musical personality, though; melancholia was apparently this 16th-century composer's dominant humor, and it is in works such as the *Lachrimae* pavane and the autobiographical *Semper Dowland semper dolens* (the anguished effect of their chromatic notes heightened by their acoustical conflict with the mean-tone tuning system) that we find Dowland's most individualized writing. In these more doleful pieces, too, O'Dette has just the right touch, and the contrasts in emotional intensity between one group and the other are remarkable. This is a beautiful recording; the microphones seem to have been placed very close to the instrument, but the occasional sighs they pick up are not at all intrusive.

JAMES WIERZBICKI

LAMBERT: *Airs de cour*.

Les Arts florissants, William Christie, cond. [Daniel Toursiere, prod.] HARMONIA MUNDI HM 1123.

The shepherds, shepherdesses, and other folk dealt with in these 14 works (one *femme fatale* named Iris gets apostrophized several times) weep, sigh, and languish, all for sweet love, but they do it with considerable grace and charm. Personally, I rather

doubt that couples in Michel Lambert's lifetime (c.1610–1696) rarely went farther than holding hands; these works leave the question open as to whether they got even that far.

The names connected with the vocal and instrumental ensemble Les Arts florissants reveal it is a polyglot group: William Christie directs it, and its singers include Agnes Mellon, Jill Friedman, and Philippe Cantor, but also Guillemette Laurens, Michel Laplénie, and Etienne Lestringant, with Konrad Junghänel playing the theorbo, one of those double-necked lutes. They do it all with great style and polish, with the female singers, especially Laurens, demonstrating an arresting melismatic flexibility in the ornamentations. Do not expect much variety of tempo or spirit, for this selection and this ensemble show little interest in the lustier type of music of the period, which so enthroned David Munrow and his merry men and women.

Don't feel sheepish, either, if you've never heard of Lambert. As a young man he enjoyed the patronage of Cardinal Richelieu, and during the course of his astonishingly long life he published some 20 collections containing hundreds of airs of the type recorded here (more than 300 have survived). In 1661 he became *Maitre de musique* at the court of Louis XIV, where his more famous son-in-law, Jean Baptiste

Lully, held the title of *surintendant*.

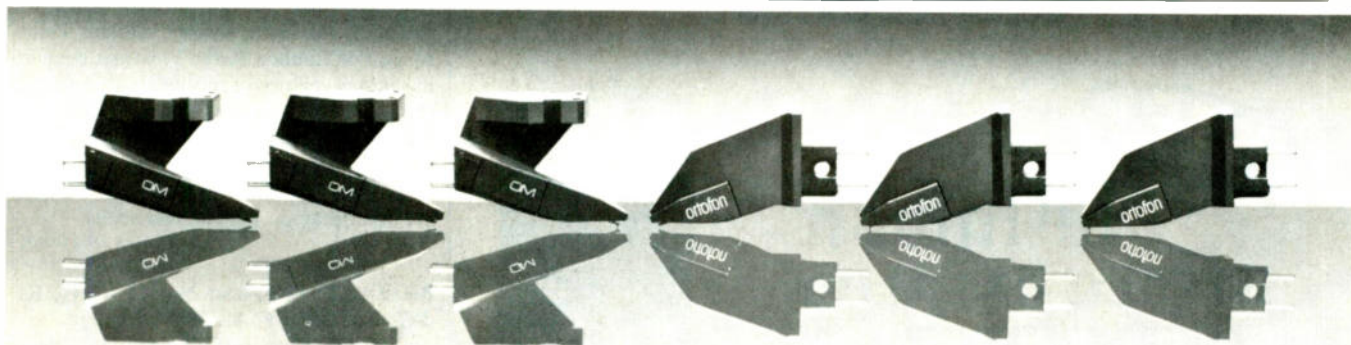
The selections on this disc range from purely instrumental interludes, beautifully played, to vocal numbers for as many as five voices, beautifully sung. A 16-page trilingual booklet provides all the texts, with translations, but it prints the original dialogue in "*Admirons notre jeune et charmante déesse*" in a manner that will confuse you the first time round; the use of a few colons—which appear in the translations—would have cleared the matter up. One wonders, in passing, why Mellon sings the solo part in "*Trouver sur l'herbette*," obviously a man's song—particularly in a country where the punch line of one of the most famous national jokes cries, "*Vive la différence!*"

PAUL MOOR

MENDELSSOHN: *A Midsummer Night's Dream: Overture, Op. 21; Incidental Music, Op. 61, Nos. 1, 2b, 3, 5, 7, 9, 10, 11, 12b.*

Aleen Augér, soprano; Ann Murray, mezzo-soprano; Philharmonia Orchestra and Ambrosian Singers, Neville Marriner, cond. PHILIPS 411 106-1 (digital recording). Cassette: 411 106-4. CD: 411 106-2.

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an orchestra currently as polished as the Philharmonia in London (credit Riccardo Muti) cannot sound insouciant or effortless when conditions are rehearse-tape, rehearse-tape whether or not there's to be a concert *post facto*. The players don't seem to know Neville Marriner's conducting well enough to skip the part about his beat and where to find it. Everything on this disc sounds (which it shouldn't) like preparation, rather than a confident performance.

For every last note of the incidental music Mendelssohn wrote 17 years after the Overture—to accompany a command performance of Shakespeare's play at Potsdam in 1843—you'll want André Previn, on an Angel disc of some vintage that stars the London Symphony. Although that performance is neither more imaginative nor more vivacious interpretively than Marriner's, it does sound better and is consistent in the matter of repeats. Philips wins points for giving us Arleen Augér and Ann Murray as solo singers in "Ye spotted snakes" and "Through this house" at the very end, where it seems, however, that the Ambrosians are singing in German. Despite a reverberant studio (or church, or town hall, or whatever), digitalism discloses virtually every detail, even on a conventional stereo disc. But the high strings have the metallic timbre of a thunder sheet when they play forte and louder, wherefore a cassette counterpart is prettier to hear.

Musically, though, the loveliest evocation of this elfin *Dream* remains Peter Maag's on London Stereo Treasury, despite its quarter-century of service, with Bernard Haitink's firmly in second place on Philips Festivo. Neither one has every note of the music (nor even Dolby processing, much less computer coding, in the case of Maag), but what they do include ensorceles.

ROGER DETTMER

MOZART: Quartets: No. 14, in G, K. 387; No 23, in F, K. 590.

Brandis Quartet. [F. Axel Mehrle, Dieter Sinn, and Diether G. Warneck, prods.] ORFEO S 041831 (digital recording). Cassette: M 041831. (Distributed by Harmonia Mundi, 2351 Westwood Blvd., Los Angeles, Calif. 90064.)

The Berlin-based Brandis Quartet gives these Mozart pieces the basic Romantic reading, with impassioned crescendos, tight vibrato, volume contrasts on an orchestral scale, lots of precious fussing with the phrasing, a dash of *Angst* in almost all the accents, etc. And there's a peculiar nervous quality about the group's collective sonority, a slight edginess that gives the music a hurried feeling even though the tempo are in fact perfectly sensible.

Those idiosyncracys are worth detailing, because everything else about the performance is first-rate. For all their stylistic anachronisms, these interpretations are undeniably cohesive, and the playing—like the recorded sound—is simply impeccable.

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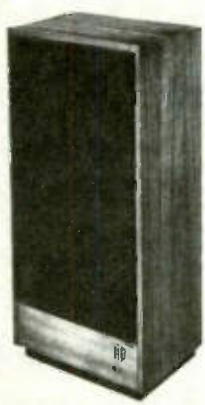
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Critics' Choice

The most noteworthy releases reviewed recently

BACH: The French Suites (6), B.W.V. 812-817. Koopman. CALIG VERLAG CAL 30 442/43, Sept.

BLOCH: String Quartet No. 1*. String Quartet No. 2; Prelude; Night; Two Pieces for String Quartet†. Pro Arte Quartet. LAUREL LR 120*, LR 126†, Aug.

BRAHMS: Liebeslieder Waltzes (18), Op. 52; Neue Liebeslieder Waltzes (15), Op. 65; Three Quartets, Op. 64*. Sixteen Waltzes, Op. 39; Variations on a Theme by Schumann in E flat, Op. 23; Souvenir de Russie†. Mathis, Fassbaender, Schreier, Fischer-Dieskau, Engel, Sawallisch*. Alfons Kontarsky, Aloys Kontarsky†. DG 2532 094*, 410 714-1†, Aug.

BRAHMS: Songs and Romances. Musica Sacra, Westenberg. RCA RED SEAL ARC 1-4916, Aug.

BUSONI: Fantasia contrappuntistica for Two Pianos. **BEETHOVEN:** Grosse Fuge for Piano, Four Hands, Op. 134. **MOZART:** Fantasia for a Musical Clock, K. 608. Jacobs, Oppens. NONESUCH 79061-1, July.

CHOPIN: Mazurkas, Waltzes, and Polonaises. Moravec. VOX CUM LAUDE D-VCL

9059, July.

DUNSTABLE: Motets. Hilliard Ensemble, Hillier. ANGEL S 38082, Aug.

HAYDN: Symphonies: No. 91, in E flat, Hob. I:91; No. 92, in G, Hob. I:92. Concertgebouw Orchestra, Davis. PHILIPS 410 390-1, July.

LUTOSLAWSKI: Variations on a Theme by Paganini. **RACHMANINOFF:** Suite No. 2, Op. 17. **RAVEL:** La Valse (arr. two pianos). Argerich, Freire. PHILIPS 6514 369, July.

MOZART: Concertos for Violin and Orchestra: No. 1, in B flat, K. 207; No. 5, in A, K. 219. Brown; Academy of St. Martin-in-the-Fields. LONDON JUBILEE 411 707-1, July.

MOZART: Divertimento in D, K. 334; March in D, K. 445. Academy of St. Martin-in-the-Fields Chamber Ensemble. PHILIPS 411 102-1, Sept.

STRAUSS, R.: Orchestral Songs (12). Jerusalem; Leipzig Gewandhaus Orchestra, Masur. PHILIPS 6514 321, Sept.

BENNETT LERNER: American Piano Music. ETCETERA ETC 1019, Sept.

RENAISSANCE MUSIC IN NAPLES. Hesperion XX, Savall. ANGEL S 38083, Aug.

RAMEAU: Orchestral Suite from "Les Indes galantes."

Orchestre de la Chapelle Royale; Philippe Herreweghe, cond. [Alain de Chambure, prod.] HARMONIA MUNDI HM 1130 (digital recording). Cassette: HM 40.1130.

In his article on Rameau in *The New Grove Dictionary of Music and Musicians*, Cuthbert Girdlestone advises that there is much more to this composer's theatrical works than the orchestral dances and interludes, but he admits that these instrumental pieces "are what touch us first because of their uniquely immediate, quasi-tactile magic." Persons interested in exploring the deeper recesses of Rameau's dramatic sensibilities are invited to listen to Jean-Claude Malgoire's fine recording of the complete *Les Indes galantes* on CBS M3-32973. (Of course, insights far more profound than those offered by this or any other of the essentially lightweight *opéras-ballets* are to be had when time is spent with *tragédies lyriques* such as *Hippolyte et Aricie* or *Abaris, ou Les Boréades*, available on Argo D 272 D3 and Erato STU 71534, respectively, and reviewed by David Patrick Stearns in HIGH FIDELITY's June MUSICAL AMERICA edition.)

For those content with just a quick sample of the magic, though, this sumptuous orchestral suite will do nicely. Like the four *concerts* from *Les Indes galantes* that Rameau himself prepared for publication shortly after the work's 1735 premiere, the collection of airs and dances put together by Philippe Herreweghe draws from the various *entrées* a potpourri of selections whose

ordering is determined only by the smoothness of the tonal relationships and the vividness of the contrasts in meter, tempo, and sonority. This is deliberately spectacular music, spectacularly performed by a 43-piece "original instrument" orchestra that features some of the best woodwind players in the early music business. The recording was made in one of Radio France's drier studios; the sound is sharply focused in all registers, and the bass patterns on which the music depends so much for its forward motion are never made subordinate to the brilliantly colored upper lines.

JAMES WIERZBICKI

SATIE: Aperçus désagréables; La belle Excentrique; En Habit de cheval; Parade; Trois Morceaux en forme de poire; Trois petites Pièces montées.

Wyneke Jordans and Leo van Doeselaar, piano. [Klaas A. Posthuma, prod.] ETCETERA ETC 1015 (digital recording). Cassette: XTC 1015. CD: CD 1015. (Distributed by Qualiton Imports, 39-28 Crescent St., Long Island City, N.Y. 11101.)

This recording presents us with the complete piano four-hand music of Erik Satie, brought together on one disc for the first time. Including his own arrangements of works not originally conceived for piano, it offers a relatively complete picture of Satie's compositional development after 1900. And what impressive music this is! For those who belittle Satie, perceiving him as a second-rate prankster more important for his influence than for his music, a num-

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CLASSICAL Reviews

ber of these pieces will be eye-openers.

Prime among them is *Trois Morceaux en forme de poire* (1890–1903). Despite its humorous title, this is deeply serious music, a set of seven miniatures that span a wide emotional range from lilting melancholy to popular dancelike numbers. There is none of the arch cynicism or illogical juxtaposition of Satie's later works. The more somber sections emanate from the world of the *Gymnopédies*, with mournful, oddly chromatic melodic lines floating above repeated chordal patterns; the dancelike sections never fall into vulgarity or parody. All is controlled, heartfelt, utterly disarming.

In 1905, Satie entered the Schola Cantorum to study theory and counterpoint. Works like *Aperçus désagréables* (1908–12) and *En Habit de cheval* (1911) are typical of the results. The movements are cast in compact, neo-Classic forms (principally fugues and chorales) and the writing is thinner in texture, far more linear, and less perfumed harmonically than in his earlier works. Yet—as Stravinsky was to do some years later—Satie entirely reinterprets the traditions of fugue and chorale, and the outcome bears his unmistakably personal harmonic and melodic stamp.

Satie's famous ballet, *Parade* (1917), recorded here in its piano duo version, makes an excellent impression. I have always found that orchestral recordings of



Perceptive playing from pianist Frank

this work—lacking the visual distraction of the stage—quickly disintegrate into a jumble of dance-hall fragments, popular tunes, and cinematic action music. Yet, owing to the uniform timbre of the instrument, the piano duo version immediately assumes a more organic character, its cubistic collages suddenly seeming coherent if not controlled.

Trois petites Pièces montées (c.1920) and *La belle Excentrique* (1920) date from

Satie's last years and are imbued with the popular spirit of the music hall: March, polka, waltz, cancan, cakewalk are all snatched from the cabaret and remade. Sometimes vulgar, sometimes affecting, these miniatures—while far from profound—have an undeniable charm.

One doubts that Wyneke Jordans and Leo van Doeselaar's performances will soon be surpassed. The two approach this music lovingly, caressingly; most important, they take it seriously. They have rehearsed their interpretations with infinite care, bringing to them a wide dynamic range, innumerable tonal shadings, and delightfully appropriate rubatos—without ever undoing the appearance of absolute spontaneity. Jordans and Doeselaar capture the charm of this music, from the rambunctious joy of the cabaret numbers to the delicate melancholy of the lyric ones. Even better, they penetrate to the music's structure, clarifying inner lines through crisp articulation and careful pedaling.

Etcetera's sonics are excellent, as is its pressing, but unfortunately all is cloaked in an intrusive background hiss that is surprising in a digital recording. No matter: Pianists, Francophiles, contemporary music types will all cherish this recording.

K. ROBERT SCHWARZ

SCHUMANN: Concertstück in F, Op. 86 (arr. for Piano and Orchestra); MEN-

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Mehta: an auspicious recording debut

DELSSOHN: Concerto for Piano and Orchestra, No. 2, in D minor, Op. 40.

Peter Frankl, piano; Cincinnati Symphony Orchestra, John Nelson, cond. [Marc Aubort and Joanna Nickrenz, prods.] VOX CUM LAUDE VCL 9071. Cassette: VCS 9071. (Distributed by Moss Music Group, 48 W. 38th St., New York, N.Y. 10018.)

How well does this version of the *Conzertstück* for four horns work, even as arranged by the composer himself? Marvelously well indeed! In my opinion, the piece places in quality just below Schumann's Piano Concerto, and above his other two piano-and-orchestra compositions. Why this arrangement has taken so long to reach us is a mystery; perhaps someone will come along to tell the whole story (though it will be hard to tell it better than Richard Freed does in his excellent notes for the disc). Until then, all Schumann lovers can rejoice at the appearance of this new version, which should find many more advocates than the original.

The performance is extremely perceptible—how else could it be, with a soloist who has already recorded as much Schumann as Peter Frankl has? One might imagine better, but not by much. The same evaluation also applies to the account of Mendelssohn's unjustly neglected Piano Concerto No. 2. In fact, Frankl has a far finer sense of the Mendelssohn style than almost anyone else who has chosen (with bad advice, no doubt) to record both concertos in recent years.

One last question: These performances were recorded in March 1980. Why has the Moss Music Group waited so long to release them? THOMAS L. DIXON

WAGNER (arr. Stokowski): Tristan und Isolde; Symphonic Synthesis from Acts II and III. STRAUSS: Der Rosenkavalier Suite.

American Youth Symphony of Los Angeles, Mehli Mehta, cond. [Jane Courland Walton

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CLASSICAL Reviews

and Laila Padorr Nilles, prods.) PROTONE PR 159. Cassette: CPR 159.

Yup, it's Zubin's father, now in his mid-seventies, making his long-delayed recording debut. The elder Mehta, longtime music director of the Bombay Symphony Orchestra, founded the Youth Symphony of Los Angeles in 1964 and has apparently been content to remain there ever since, despite the fact that his New York debut with the National Orchestral Association in Carnegie Hall two seasons ago was greeted with unequivocal critical acclaim.

Even though both sides of this disc are devoted to ersatz arrangements of the real thing, one can easily hear why the critics (and Zubin himself) have been so enthusiastic. Stoki's marzipan mishmash of *Tristan's* love music has never been to everyone's taste, and most likely there are those who were grateful that the maestro's death supposedly precluded any further performances of it. Mehli was courageous indeed to take up the gauntlet. At any rate, what is heard here is remarkable for its sinewy strength, sinuous exposure of detail, and—above all—its uncanny near-duplication of the lush Stoki/Philly sound. All the more striking, since Mehta's orchestra is somewhat undersized (only five basses) and mainly made up of students.

The *Rosenkavalier* Suite was anonymously arranged (appropriate, because it's really awful), but the sounds are likewise

impressive on their own merits. Protone's recording is quite clear, though subject to stridency in the upper registers. It would now seem meet and right to allow Mehli Mehta to record the really meaty repertory he surely deserves. **BILL ZAKARIASEN**

Theater and Film

HORNER: *Star Trek III: The Search for Spock*.

James Horner, cond. [James Horner, prod.] CAPITOL SKBK 12360 (digital recording). Cassette: 4XT 12360.

James Horner is a composer who, after what seemed the briefest of apprenticeships scoring the current equivalent of B-flicks (*Humanoids from the Deep*, *Battle Beyond the Stars*), graduated to the big time in a big way. Suddenly, films like *48 Hours*, *The Dresser*, and *Star Trek II: The Wrath of Khan* were sporting his music. None of his previous work indicated any solid creative capacity, nor have any of the scores he has written since his name went up in soundtrack lights. If ever there was a composer who rode the Tinsel Town escalator to the

top by carefully following already blazed trails, it's Horner.

Mind you, I haven't heard *Brainstorm* or *Gorky Park*, which (I'm told) stand out with some individuality, but on the basis of his major film scores Horner is a creator of coldly calculated, imitative music. His *Wrath of Khan* was a pale reflection of the fine material Jerry Goldsmith wrote for *Star Trek: The Motion Picture*. And now *Star Trek III* sounds like outtake cues from *Khan*. (Indeed, the wavery main theme from *Trek II* returns to dominate the new score.) The music does not lend itself to much treatment, nor does Horner apply much, and the result is aural stagnation. One can hear a bit of Goldsmith here, a bit of John Williams there. There's even what sounds like a direct lift from Prokofiev's *Romeo and Juliet*—compare the opening of "Stealing the Enterprise" to the middle section of "The Death of Tybalt." (Horner has done this before: His score to *Battle Beyond the Stars* lifts a theme from *Alexander Nevsky*.)

This is a BORING album, graced by some of the worst studio playing I've ever heard out of Hollywood. To top it off, a one-sided LP containing a disco version of the *Search for Spock* theme is included as a "bonus." Whoever thought that one up ought to be beamed into the storage compartment of a Port-O-San as punishment to fit the crime. **NOAH ANDRÉ TRUDEAU**

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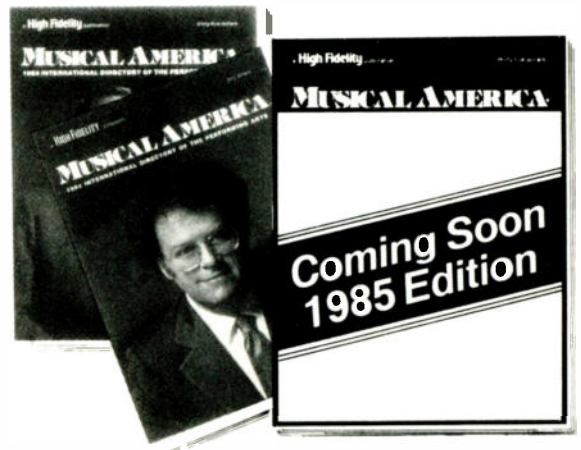
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The Tape Deck

Critiques of new cassette and open-reel releases by R. D. Darrell

Alive, Alive, Oh!

THE VIRTUES OF LIVE concert recordings *vis-à-vis* those made without an audience in attendance have long been fervently advocated—and questioned. The pioneering example, Columbia's Associated Glee Clubs and a Metropolitan Opera House audience in *Adeste fidelis* (March 31, 1925), was one of the most potent factors in selling the brand-new "electrical" technology to the record-buying public. Later examples have met with varying degrees of success, although some are highly esteemed as historical documents. Few recent ones have been as vigorously touted as Alfred Brendel's third traversal of the five Beethoven Piano Concertos, this time with the Chicago Symphony Orchestra under James Levine, recorded June 14–16, 1983 (Philips prestige-box digital/chrome 411 189-4). Brendel pleads the "live" case in the 48-page notes-booklet and in a May 1984 HIGH FIDELITY article, but both the pros and cons are most provocatively argued by the recordings themselves.

There is indeed a fine sense of spontaneity and dramatically effective spacing. And while the audience is admirably quiet, one seems aware of its empathetic presence even apart from the warm applause at the start of each concerto and enthusiastic cheering after each has been played. But right there is a prime disadvantage: Fine on first hearing, these audience reactions become less and less tolerable on every repetition. In any case, home listeners will be most directly influenced by the music, the readings, and the sonic qualities—all variously admirable and debatable.

Brendel and Levine fans will be enraptured, but I have a few reservations, mainly about the conductor's over-Romanticization of some orchestral passages and the tendency of the piano's tone to harden in loud, emphatic moments—in contrast to the sparkling or floating sonorities found elsewhere in Philips's ultralucid digitalism. And the convenience and economy of this three-cassette edition must be balanced against improper sequencing and side breaks between movements in the First, Fifth, and Third Concertos. So while this is a set to be heard—and, in large part, esteemed—it scarcely challenges the memorable Ashkenazy/Solti/London, Fleischer/Szell/CBS, or Schnabel/Sargent/HMV (now Arabesque) versions.

Church music, even in concert rather than actual worship, profits more richly by

the presence of a devout audience. Witness Haydn's so-called *Saint Cecilia* Cantata-Mass. Its inexhaustible musical, as well as devotional, appeals (and the grand ambience of the Basilica Ottobeuren) were spellbindingly captured on July 4, 1982, in Rafael Kubelik's account with Bavarian choral and orchestral forces and a group of celebrity soloists topped by soprano Lucia Popp and bass Kurt Moll (Orfeo/Pantheon digital/chrome double-play M 032822; brief notes; no texts).

Live recording risks can be avoided, yet some advantages retained, by scheduling sessions during the rehearsals for a concert or just after a performance—long a common practice, as we are reminded by the first of Barton Wimbles's two latest miraculous resurrections of 78-rpm milestones: the Columbia Karl Muck and Siegfried Wagner *Parsifal* excerpts, from the 1927 Bayreuth Festival (In Sync/Conductart C 4137), and the Willem Mengelberg/Concertgebouw Orchestra versions of Tchaikovsky's Fourth (1929) and Fifth (1928) Symphonies (C 4138, double-play). [See feature review, September MUSICAL AMERICA edition.] Both meet the dictionary definition of "live" as "full of life and active power; not obsolete." Indeed, I'm still able to reiterate my 1929 praise for the sheer strength of Mengelberg's performances, which even in quiet passages suggest "an athlete's muscles rippling under the skin as he makes even the slightest gesture." But it's the Wagnerian program—above all, the incomparable eloquence of Alexander Kipnis and Fritz Wolff in the Good Friday Spell—that endows the past with eternal life.

Lively Interpretations. The great Ukrainian bass's artistry also survives in the playing of his harpsichordist son, the American-born Igor Kipnis, whose latest program is further outstanding for the tonal beauty of its Boston Museum instruments: a 1680 Couchet in François Couperin's 26th *Ordre* and uncle Louis Couperin's G minor Suite, and a 1756 Henri Hemsch in Louis Marchand's First Suite. All three pieces, but especially François's masterpiece in silvery Couchet sound, are sheer enchantment (Nonesuch 78021-4, detailed instrument and music notes). Moving on from France to Austria, an "Early Viennese School" collection by the Camerata Bern under Thomas Furi, with oboe soloist Heinz Holliger, hardly makes a case for the "school"'s existence. However, it imaginatively revives unjustly forgotten yet still

delectable early Classical works not only by Albrechtsberger and Dittersdorf, but also by the far-from-obsolete Matthias Monn, Joseph Starzer, Johann Baptist Vanhal, and Anton Zimmermann. Only period instruments are lacking in this invaluable anthology (Archiv prestige-box digital/chrome 410 599-4; two extended-play cassettes). [See review in this issue.]

A more startling return from apparent oblivion is that of Albéniz's only piano concerto, which vanished after he first performed it in 1887 and was rediscovered (in a two-piano reduction) only in the late 1960s. Now, in a restored orchestral version, it is played with zestful bravura by Aldo Ciccolini with the Royal Philharmonic under Enrique Bátiz (Angel digital/ferric 4XS 38038). But the crisp articulation and vivid presence of recording that are so effective for this Lisztian display are less apt for the impressionistic coupling, Falla's *Nights in the Gardens of Spain*. For its haunting magic, turn to the third and finest version by Alicia de Larrocha, now with the London Philharmonic under Rafael Frühbeck de Burgos (London digital/chrome 410 289-4). Their matchless mastery of Franco-Iberian atmosphere and idiom is also evident in another, if less important, Albéniz revival—his more expectedly "Spanish" *Rapsodia española*, a string of piano-solo dances deftly transcribed for piano and orchestra by Cristóbal Halffter. Turina's familiar, more gaudily colorful *Rapsodia sinfónica* is the filler. [See review of these Angel and London recordings in this month's MUSICAL AMERICA edition.]

There was an alter ego of the March-King John Philip Sousa few of us know: a composer of popular operetta and dance music, as we are ingeniously reminded by Erich Kunzel and the Cincinnati Pops Orchestra (Vox Cum Laude D-VCS 9063). His exemplary waltzes, gavotte, polonaise, tango, even a fox-trot, plus *Desirée* and *El Capitan* excerpts, are disarming lavender-and-old-lace curios.

Lifeforms' infinite variety. Valuable as many live recordings may be—including this month's Beethoven and Haydn examples—the catch-'em-on-the-wing mode works far better for grand, potentially historic ceremonials than for standard repertory fare. The death-and-time-defying vitality of either the works themselves or unique interpreters, along with invigorating acoustical ambience, is quintessentially what makes music, recorded or otherwise, "then chiefly live." **HF**

BACKBEAT



BORN IN FORT WORTH, Texas, in 1930, Ornette Coleman has been widely recognized since the release of his debut album in 1955 as the father of free jazz. With such landmarks as the double-quartet "Free Jazz" in 1961 and the electric guitar-based "Dancing in Your Head" in 1977, he has created a body of work that eschews conventional bar limitations and ignores keys and chord changes. He also invented "har-molodics," a complicated system of writing that is better felt when listened to than when read about. John Coltrane and James Blood Ulmer, to name just two of the great ones in the past 30 years, have both said that Coleman changed the way they improvised and made them more open as musicians.

Yet no matter how far "outside" he has gone, Coleman's work has distinct roots in the black music of his native Southwest. The Texas-style honking of rhythm-and-blues saxophonists such as King Curtis is a part of his playing today. And his recent performances with Prime Time (his electric guitar band) at New York clubs like the Ritz link the dance music of the '40s with the dance music of the '80s.

Coleman's impact has been felt in the classical field as well as in jazz and rock. His symphony, *Skies of America*, has been performed at home and abroad, and he is currently writing *The Oldest Language*, a symphony for Prime Time and 125 additional musicians, Eastern and Western.

A recent tax-evasion case is but one example of the kind of financial difficulties Coleman has faced his entire career. On the afternoon of the Fourth of July, we met at his current home, a spacious but largely unfurnished room on the top floor of an old schoolhouse on Manhattan's Lower East Side.

Backbeat: What are your earliest memories of music? How did you begin?

Coleman: My father died when I was about seven; I only faintly remember him, but my mother told me that he was a really good singer. We lived on the East Side of Fort Worth, a class-zero ghetto. As little kids, my friends and I used to play on kazoos and imitate bands. There were three churches right on my block, and I remember all that time going from one church to the other listening to gospel music.

I was around nine when a band came to school, a miniature Basie-type band. This guy got up and took a solo on saxophone and I was just in awe. His name was Red Connors and he became my hero. When I became a teenager I made me a shine box and got a job shining shoes, and also as a busboy, to save money. Finally one night my mom told me to look under the bed, and there was this alto. I assembled it and

Roots & Branches

Ornette Coleman connects the dance music of the Forties and the Eighties.

by John Morthland

played it as good as I'm playing it today, first time. Because I just thought that was the way you do it.

I started learning things from the radio; I wasn't old enough to go to clubs. *Sentimental Journey* was big then, Jimmy Dorsey and Louis Jordan were big. When I was fourteen I got a band together, and we were the house band for these illegal gambling joints in town. I played in lots of Mexican places, too.

Backbeat: Then what was your introduction to jazz?

Coleman: I met Red Connors. I went to a jam session one night with Lester Young, Red, musicians passing through town from the East, and lots of local guys. I found out I was very limited, because I only knew the song I was playing. They were calling songs they thought was hard, to play the changes; I couldn't do that because I hadn't learned their repertoire. So Red played me records by Bud Powell and Charlie Parker and Dizzy Gillespie, who are still my favorite bebop musicians today, as is Thelonious Monk. The more I learned everybody's solos, the less I wanted to play other kinds of music. I was fifteen. Two years later I broke my collarbone playing football; the doctor said I'd have to switch from alto to tenor. So I was playing more rhythm and blues, because that's what people wanted to hear on tenor.

Backbeat: Would you say there was anything in your style then that hinted at what was to come?

Coleman: Yes—I always made up something when I didn't have anything to go by. I didn't know it was improvising. I just thought that was the way you played music, the way you would, say, just read a newspaper. I didn't think of a structure and what you could and couldn't do.

But the only jobs I could get were in bands that read charts, and I'd always get fired from them because of my solos. I remember one night I started playing what I thought *Stardust* sounded like without playing the melody. Everybody stopped dancing and started looking up and just listening. And that night I got fired; the guy said, "Give 'em vanilla! Give 'em vanilla!"

Backbeat: If you were already playing outside, did you really expect people to react otherwise in those days?

Coleman: Yeah, I expected them to like it. See, I was still playing with a dance feeling, a dance beat; I just wasn't playing with dance ideas. People couldn't dance to it if they'd wanted. But I figured maybe they just wanted to listen, so I obliged.

Backbeat: Were you making a decent living when you left Fort Worth at seventeen? What was your ticket out?

Coleman: I was making a decent living until I started playing bebop. Then nobody in Fort Worth would hire me. I thought if I could just get to either coast, I could play the real music. I went down to the black movie house in Fort Worth, and a minstrel

carnival type of band there was looking for a saxophone player. I told my mother they wasn't going any further than Dallas, when actually we went deep into the South—Natchez, Mississippi. I was trying to teach this other tenor player some bebop, and so I was fired; I thought the minstrel show was outdated, Uncle Tom-ish, so I didn't regret it. But I did regret being fired in Natchez.

I was a vegetarian then, and had my hair long like the Beatles—this was way back in the early Forties—and a beard. People thought I was a homosexual. But I had done all that because I thought it put me in a category where I wouldn't have to play a certain kind of music. And it did. All I ever thought about was how the horn sounded, not the style.

Backbeat: Next you went to New Orleans, a city with a long jazz tradition. Did you fit in there at all?

Coleman: I joined Clarence Samuels's band, and I switched back to alto because some guys who beat me up in Baton Rouge had destroyed my tenor. New Orleans was still playing Dixieland. But I was staying with Melvin Lassiter the trumpet player, and his family came from a sanctified church. I used to go with them on Sunday and take my horn. I found myself playing in these incredible keys, Z and P and Q. It really helped me find out how to play without referring to what I call the maze, which is the changes. The music was freer than any I'd ever played, because there wasn't a key. People sang or danced out of the blue, and everybody played what shook them at the moment. That made me very comfortable. I'm at the point today of believing that the truest expression is from the folk musics of the world.

Backbeat: Were you writing by then?

Coleman: Yes. I had learned enough to know that there were consistent patterns that went with bebop writing. So I could take a pop song and use the changes to make bebop. But when I went back to Fort Worth in 1950, I really got into analyzing those changes. When I finally discovered they were based on the voicing of the piano, I realized that the alto sax didn't have to follow those voicings; the C on the piano and the A on the alto were the same soundwise, even if they were supposedly different musically. I found that I could play much freer by using alto in place of piano. When that happened, I thought I'd outgrown bebop, and started writing songs that didn't have nothing to do with changes.

Backbeat: Later that year you finally reached Los Angeles, as saxophonist with Pee Wee Crayton's r&b band. Then what happened?

Coleman: When his band broke up, I sat in where I could—and I never went back to bebop, so I was having a terrible time. I'll tell you an embarrassing story. One night I got to sit in with Max Roach and Sonny Rollins and Clifford Brown. When it came time to solo, I started playing the way I

always played and they all got up and walked off the bandstand—left me standing there by myself. I was so hurt I started crying; they made it seem as if I was backwards, and that wasn't true. They just didn't know how to play outside.

Eventually I met some guy at a jam session who knew Les Koenig of Contempo-
(Continued on page 114)

Selected Discography

Compiled by Mildred Camacho-Castillo

ORNETTE COLEMAN

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Skies of America. Columbia KC 31562; 1972.

Dancing in Your Head. A&M/Horizon SP 722; 1977 (recorded 1975).

Body Meta. Artists' House AH 9401; 1979 (recorded 1975).

Soapsuds, Soapsuds. Artists' House AH 9406; 1979 (recorded 1977).

Broken Shadows. Columbia FC 38029; 1982 (recorded 1971).

Of Human Feelings. Antilles AN 2001; 1982.

With JOHN LEWIS

Jazz Abstractions. Atlantic 1365; 1960.

With JACKIE McLEAN

New and Old Gospel. Blue Note BST 84262; 1967.

With YOKO ONO

Yoko Ono/Plastic Ono Band. Apple SW 3373; 1970 (includes a segment recorded at Royal Albert Hall, 1968).

With JAMES BLOOD ULMER

Tales of Captain Black. Artists' House AH 9407; 1978.

Reviews



ANDY FREEBERG/RETNA

He's a Rebel

Prince and the Revolution: Purple Rain
Prince and the Revolution, producers
Warner Bros. 25110-1

Prince is getting too old to make like he's Bambi running for a warm cave in the woods; he wants his fans to know he has matured at least a little since he first wriggled in his bikini briefs for the masses in 1978. Now twenty-four years old, he has

lived long enough to talk about his growing pains and his remorse, and he's smart enough to see the advantage in making his fans feel they understand.

Thus the goofy, slippery film and soundtrack album "Purple Rain." There's nothing here as visionary as *Little Red Corvette*, or that speaks to the body as aggressively as the rest of last year's "1999" did. "Purple Rain" is made for arenas, and

played to the bleachers in the back.

The move's a smashing success: Both the album and the first single are stuck like barnacles on the Top 10, and as I write, the film hasn't even opened. Prince has earned his success, and yet it comes off like a big joke. At his best he's an amazingly asocial artist, one of the few who might still *épater* your mama, as intense in his desire to slough off this mild life as any punk who never made it as far. "Purple Rain" doesn't advance any new ideas, but it's enjoyably splashy and unavoidable—Prince, a big flag flapping in the faces of middle America. He's winning them over.

"Dearly beloved," the album begins; throughout, Prince plays at being a preacher, albeit one with his own ideas about what constitutes a sacrament. By the end of that cut (*Let's Go Crazy*) you don't really know which second coming Prince is actually cheering for, but my guess is that the religious stuff is more strategic than felt. Casing his psyche and the sidewalks for something that might be called "spirit," he finds it in sex. The goof on preaching is self-dramatizing, something he could have taught Norman Mailer a thing or two about: the musically great *I Would Die for You* even has Prince offering to do God's job. But beneath the posturing, there's a pretty dangerous, pretty exciting impulse: that with God out of work these days, sex—not love—can rend this vale of tears.

There has always been a sense of others in Prince's music. On "Dirty Mind" he was the self-appointed leader of a gang set to rob all the banks and end all wars. In lingerie. The postcoital hordes he marshals avoid the old social ruts: They won't fight, don't want to work, and like their horizontal refreshment anywhere they please. Yet for all the talk about "blacks, whites, Puerto Ricans, everybody just a freakin'," there was also a way in which sex seemed like an escape from everybody else, and himself, too. It cleared the air for Prince's love-mad fifth column, but before it built a coalition it registered as one big No—to boredom, to rigor mortis. It was as full of life and urgency as punk's revolt, and as total.

New fans may be corralled by the

thousands with "Purple Rain," but they won't learn anything so revelatory about Prince, although his performance in the film makes that not matter much. "Purple Rain" is full-canvas, aims to be the masterpiece; Prince shoots for Phil Spector's grandeur, but John Williams, film scorer to the stars, is more like it. The album succeeds on the strength of Prince's writing, which is world-class, and because he's such a great singer, not because of his skills at the control board.

Still, there are those songs. Stripped of ornaments, *When Doves Cry* is the best, good funk and amazingly touching when Prince lets out a twisted little cry, and *Take Me with You* stands up to its thick-pile production. *Let's Go Crazy* deserves one further note for the following line: "Let's look for the purple banana 'til they put us in the truck." Like, yeah. And the kink-out of *Darling Nikki* serves his legend well. Which may just be the problem with "Purple Rain": Prince is talking up that legend, trying to make a billboard of it. On the screen this is electrifying, but it succeeds only intermittently in your living room. Prince would like to come into each and every one of your homes and stay for more than coffee; "Purple Rain" is a preview of coming attractions until he finds your address.

RJ SMITH

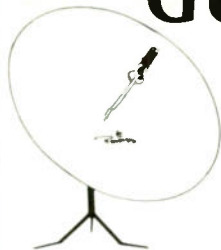
Laura Branigan: Self-Control

Jack White, producer
Atlantic S 299706

Laura Branigan may be the Lucky One after all: three hits, a Grammy nomination for Best Pop Vocal Performance, and a certified gold single in the two short years since her debut. Power she's got—once a backup for Leonard Cohen, the voice is now a megaton bomb. Trouble is, "Self-Control," her latest effort, proves she still hasn't learned how to drop power for more important things—namely, a sense of humor.

Right now, it's a mean, angry voice without a substantial cause to support it—that is, without a genuine, multicolored personality that speaks through and ultimately beyond the instrument itself. Despite her publicized four-octave range, Branigan's limited vocal expression vacillates only between a hoarse whisper and a wail that treads dangerously close to a loud whine. Hitch this to a punchy way with words, and all her tunes bland into some prefabbed sameness that's exhausting to listen to *en masse* unless you are concentrating hard on something else, like dancing. On *The Lucky One*, *Satisfaction*, and *Breaking Out*, Branigan seems to sing from the outside in—a curious mannerism for someone who idolizes Edith Piaf, but understandable from a career personally (and painlessly?) manipulated by Atlantic Svengali Ahmet Ertegun. Even when she offers her brand of tenderness on *Will You Still Love Me Tomorrow?*,

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CHRIS WALTER RETNA

Branigan: humorless self-control

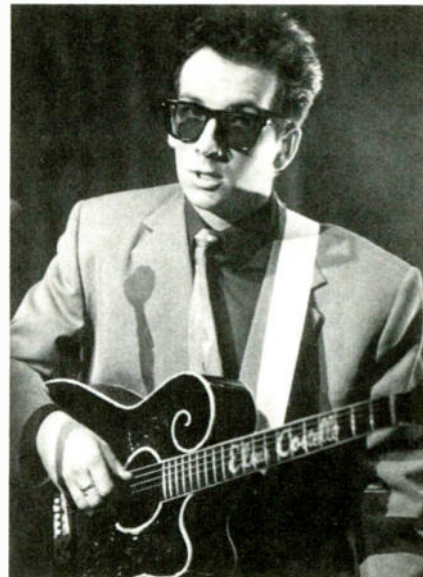
the crackle in her voice, although slick, remains curiously empty.

Still, Branigan is not without effect. In the last refrains of *With Every Beat of My Heart* ("There's thunder inside of me, deep inside of me, something's goin' aaaaah . . ."), she dives headfirst into a rockpile of emotion with an abandonment that is thrilling and even infectious. A little more

bogus, the unrelieved tension of the title cut pleads for a video fix: Check out the three versions proffering graded degrees of sleaze. The tune itself (an Italian import) might stalk you into the night; at least it's guaranteed to make you feel lean, mean, and hungry whenever "You take my self, you take my self-control" pops into your head.

Surprisingly, Branigan's lusty vocal resonance can resemble that of the Divine Miss M at her biggest and busiest, but without the loony warmth that seems to tenderize even the most glittery showmanship. Bette's playful humor must seem foreign to an artist whose Turkish promoter and German producer like to keep her dressed up as a dance-club queen. Branigan's more than that and she knows it, but she may have to find the way to her own heart alone.

PAMELA BLOOM



MICHAEL PUTLAND RETNA

Costello: clever but dangerous rehashing

Elvis Costello and the Attractions: Goodbye Cruel World

Clive Langer & Alan Winstanley, producers. Columbia FC 39429

Ever since "Trust" (1981), when Elvis Costello revealed his ambition to write like Cole Porter and sing like Frank Sinatra, he has been turning out exercises in dazzling songcraft, moving further away from the compressed rock of his early albums. "Im-

perial Bedroom" (1982) was Costello's masterpiece of this phase. He weaved Beatlesque bounce, Broadway elegance, and folk simplicity into a sophisticated brand of pop, and puzzled over love's fractured bonds with juicy wordplay. But on "Goodbye Cruel World," he succumbs to the dangers of eclecticism. These songs carom between styles with no unifying theme, and

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The 12-inch Single: Ain't No Stoppin' It Now

Reviewed by Vince Aletti

THE 12-INCH SINGLE, introduced a decade ago, has survived the disco boom that spawned it and the industry's running-scared, post-disco slump to be rewarded this year with a new kind of pop respectability and recognition. Once the format of the dance club underground, the 12-inch is now solidly Hot 100 as well: At the time of this writing, fifteen of the top 20 singles on the *Billboard* chart are available as 12-inch discs. Originally developed to accommodate extended dance mixes on a high-quality pressing, the 12-inch is still the vinyl of choice for hard-core dance records of all sorts, including the broad range of rap and break tracks that are often available in no other format. But the success of dance-oriented British pop groups like Culture Club, Duran Duran, the Thompson Twins, and Human League—all of whom put out five 12-inch singles to every full LP—and the return of upbeat, multiracial Top 40 radio have brought the 12-inch mix to a much wider audience.

Ideally, the format offers versions of a song no other pressing provides: primarily longer (averaging between six and nine minutes), usually remixed (in most cases by a club DJ) for maximum danceability, and accompanied by an instrumental or dub version. Designed to capture the heat of the moment on the dance floor, many 12-inch singles have the life-span of a firefly on a summer night, but the best retain their power long after that moment has passed. Starting below, a regular round-up of those records most likely to survive the passing passion.

Begin with two of the year's biggest pop singles. Prince's *When Doves Cry* (Warner Bros. 20228) and Bruce Springsteen's *Dancing in the Dark* (Columbia 44-05028)—rich, dramatic records in very different molds. Prince's chunky, dense track and the dreamlike intensity of his lyrics combine for his most compelling performance on vinyl. Even before the sighs and screams come in—and the guitar howls—you know there's something deeply primal and thrilling going on here. What makes the 12-inch essential, though, since the A-side is an unextended album version, is a B-side unavailable elsewhere called *17 Days*. A minor pleasure next to the major workouts on "Purple Rain," it sounds like an outtake

but hardly a throwaway. It's lighter, almost sing-song, and more direct lyrically: Prince is alone with "two cigarettes and this broken heart of mine," wishing, like the Temptations, that it would rain.

Springsteen's *Dancing in the Dark* is a rigorous rock and roll anthem of discontent set to a track so punched up it could knock holes in the wall. Hip-hop producer Arthur Baker, who turned out a brilliant scratch mix of Cyndi Lauper's *Girls Just Want to Have Fun* earlier this year, gives Bruce a less radical reworking here, but his "blaster" and dub mixes are big and bold, wide-open. Baker does some echoing and tape manipulation in the main mix, but it's the dub that sets the song loose, cutting Springsteen's vocal track back and forth so it stutters and struts against that booming track. Annie Leibovitz gets Springsteen to jump up on the picture sleeve, but Baker has him turning backflips.

Madonna's *Borderline* (Warner Bros. 20212) is disco-turned-pop, uncomplicated as Lesley Gore and just as catchy. The song's coproducer, a club DJ and popular remix expert known as Jellybean, stretches the song by dropping tracks and slipping in a stripped-down percussion break or echoing and phasing the vocal. Madonna sounds anxious, fragile (her image as a precocious punkette notwithstanding), but the track is reassuringly bright—and on the flip side she's cheerier, too, serenading her *Lucky Star* on an even more elaborately extended mix. Madonna's got the perfect pop 12-inch voice: juicy, edgy, nicely unpolished, girlish but sharp. Further over in left field, prime 12-inch territory, is the voice on *The Dominatrix Sleeps Tonight* by Dominatrix (Streetwise SWRL 2220), which is either processed and cut up through a synth or just deadpan, reading a few simple lines rather than singing. Here, the track's the thing: bubbly, percussive, concise. Dominatrix is the underside of pop.

Jellybean (a.k.a. John Benitez) has gone into the New York club underground and revived a classic oddity for his own debut. *The Mexican*, recorded in 1973 by the British group Babe Ruth, is back in five versions on Jellybean's 12-inch, featuring the original rough-grained vocalist Jenny Haan (EMI America V 7831). Outlasting all of the baroque Eurodisco that came between, *The Mexican* sounds fresh all over again because it's beat-based, full of hard drumming under a colorful filigree of



COURTESY: EMI AMERICA

Jellybean: revives a classic 1973 oddity

Spanish guitar lifted from a spaghetti-Western soundtrack. On the versions where the vocal is dubbed out—the *Funhouse Mix* and *Hip Hop Bean Bop*—the build-up and deconstruction of percussion and synth tracks is astonishing: the essence of beat club breakdown.

Latin and African influences thrive on other 12-inch releases right now: Konk's *Your Life* (Sleeping Bag SLX 009) sets up an Afro chant with Latin horns and percussion plus synth blips: vibrant and robust, it's the best so far from this Lower East Side band. The most pumped-up, loose, and lively Afro hybrid around is Hugh Masekela's *Don't Go Lose It Baby* (Jive Afrika JD 19194), with his trumpet floating above a percolating track and a great, biting rap near the end; the "stretch mix" puts it together best. Manu DiBango returns in top form with a sinuous Afro-jazz number called *Abele Dance* (Celluloid 171) that recalls his elub classic *Soul Makossa* even if it never quite finds the same hypnotic groove. Finally, England's Special AKA, formed by members of the Specials and produced by Elvis Costello, have a record in the festive Masekela mood, *Free Nelson Mandela* (Chrysalis 42793). The message here is clearly a serious one—Mandela is a South African political prisoner whose treatment is described in detail on the record sleeve—but the music is up and sparkling enough to let the rap go down quite easily. Too easily, perhaps—is anybody listening? **HF**

Vince Aletti lives and works in New York City and writes for *The Village Voice*.

Costello's musical cleverness can't hide his surprisingly sloppy writing or the perfumetoriness with which he addresses his familiar obsessions, faithless love and lovers' guilt.

On last year's *Punch the Clock*, Costello united his conflicting desires (mass popularity vs. artistic integrity) by writing a glossy, brass-laden album about battling lassitude in work, love, and thought. Here, indecision sinks the record. For example, in his attempt at an even bigger single, *The Only Flame in Town*, Costello virtually rips off his 1983 Top 10 hit, *Everyday I Write the Book* (and needlessly drags in singer Daryl Hall as a security for more airplay). Yet on *Worthless Thing*, the finest song on the album, he derides a celebrity-fixated culture. *The Great Unknown*—a humble acceptance that the song, not the singer, is immortal—is top-rate, and so is *Peace in Our Time*, which conjures up World War II, Grenada, and America's beauty-pageant Presidential campaigns to caution that peace isn't possible as long as we're vulnerable to propaganda. In these three songs, Costello retains his facility for raising pop's literacy level.

But forget the rest. The real problem with "Goodbye Cruel World" is that its prolific creator simply needs a vacation.

JOYCE MILLMAN

George Jones: Heartaches & Hangovers
Rounder Special Series SS 17

From 1965 to 1971, when he was on Musicor, George Jones released nearly 300 sides, or roughly four to five albums per year. So it's hardly surprising that his output was patchy and that much of it is forgotten today. But it was an important transitional period for Jones in several respects, and besides, his talents are simply too vast to mess up all that material. With last year's "Burn the Honky-Tonk Down" and now this new LP, Rounder has begun separating the wheat from the chaff.

The "Nashville Sound" sweetening took hold during this era, but Jones's records stayed closer to hard-core honky-tonk than most of his peers'. The vocal chorus, for example, may sound excessive on *I Threw Away the Rose* or *Blue Side of Lonesome*, but the crying steel guitar remains prominent on the former, and his own phrasing on the latter matches the pedal steel note for note. Jones was also blessed with the true grit of songwriters Dallas Frazier, who took his honky-tonking straight or tongue-in-cheek, and Leon Payne, who was unremittingly morbid.

But most importantly, by moving away from the uptempo (and often carefree) material of his youth and toward ballads, Jones allowed himself to stretch out, giving full play to his pinched voice and to his newer, more adult feelings of yearning, anger, and remorse. Only three of these songs are uptempo, and only one of them



SCOTT WEINER RETNA

Turner: low batting average, big hit

(the gospel *Leaning on the Everlasting Arms*) could be considered upbeat. The rest are honky-tonk hell—from the irony of *My Favorite Lies*, on which his vocal twists reshape the melody with virtually every line, to *The Man That You Once Knew*, which he sings with his teeth clenched and his stomach in knots, to *Things Have Gone to Pieces*, the kind of overblown country melodrama only Jones can salvage.

Perhaps the best of all is the unusually frank (for its time) *Say It's Not You*. "Darlin', there's talk around town/ About a girl who spreads love around," it begins. At the end of the first chorus, a pained Jones begs, "Darlin', say it's not you." But as the details are filled in, his voice ebbs and flows over a mournful Texas fiddle, and the truth becomes increasingly apparent. Finally, there is nothing left but resignation as he delivers the title line one more time. *Say It's Not You* is a guided tour through (to paraphrase one of his songs) the seasons of George Jones's heart, proving conclusively that it's a mistake to ignore his Musicor years.

JOHN MORTHLAND

Oh-OK: Furthermore What

Mitch Easter & Oh-OK, producers
DB Records DB 69 (six-song EP)
(Distributed by Compendium, Inc.,
432 Moreland Ave., Atlanta, Ga. 30307)

Oh-OK speak in a postnaive vocabulary of clicks, clangs, and coos, making compact and propulsive modern nursery rhymes. With the campfire-song sensibility of a wry and wide-eyed child and a skeletal bass-drums-voice rock ensemble, they've made

a charming, simple, corny, and kind of interesting six-song 12-inch.

Oh-OK are melodically obvious and instrumentally intriguing, and they probably mean to be both. They've captured the mixture of grace and awkwardness that accompanies the growth of a teenager into a young adult—no little feat. But here's what bothers me: Oh-OK—at least bassist Lynda Stipe—love *sound* as much as they love singalongs, yet they don't explore their gifts as much as they might. But maybe that's intentional, too.

As for the rest of the parts: Linda Hopper is a rather undistinguished vocalist whose charm comes in the strength and soul she puts behind her ordinary skills. David McNair's drums are solid and prominent, but Matthew Sweet's guitar is barely there, practically ambient. Mitch Easter contributes clear and straightforward boardwork, quite unlike the wall-of-soup in which he tends to settle the bands he produces.

The group's songs, though tender and well crafted, can be cloyingly sweet and precious to the point of tart distaste; that's a characteristic element of Oh-OK, countered to a degree by the ingenuity of their arrangements and the sliding, winding, buckling, and singing bass of Stipe. Her playing is the band's most valuable and distinctive element. Indeed, Stipe may be the most melodic and *natural* bass player I've heard since PIL's Jah Wobble.

The playful, sexy, and inventive quality of Oh-OK's music brings to mind sly feminine bashers like Kleenex or the Raincoats—intriguing progressive punk groups whose exciting examples were rarely followed. But I sense that Oh-OK don't descend from punk, which may account for their milder leanings; though they have a similar ear for bass-heavy rhythmic minimalism, their roots are in pop, and rather ordinary pop at that. The jumpy, challenging nature of Stipe's bass playing makes me wish that Oh-OK would follow her lead and show their teeth every now and then; the result could be music as fiercely original as that now being made by fellow (mostly female) American postpunkers like Ut and Salem 66. But it's likely that they have no desire to get closer to an edge and are content with their music in its present form: a delicate and hokey thing of beauty and potential.

TIM SOMMER

Tina Turner: Private Dancer

Rupert Hine, Terry Britten,
Martyn Ware, Greg Walsh, & Carter,
producers. Capitol ST 12330

The simplest question regarding Tina Turner's career could put an end to any Trivial Pursuit contest: Who can name one hit of hers? Unless you're one of those slaving keepers of her long-legged legend, you might, after some thought, mumble *Proud Mary* and stop dead. After almost 30 years in the majors, her batting average has

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BACKBEAT Reviews

been mighty low.

Until now, that is. Before "Private Dancer" even came out, Turner scored with an audacious 12-inch rendition of Al Green's *Let's Stay Together* that matched technosmarts (courtesy of the producers, Heaven 17's Martyn Ware and Greg Walsh) with old-styled Memphis grit. Best of all, though, was Turner herself: The plea for lasting love revealed a part of her soul she'd never shown before.

Such moments abound on this album, a considerable achievement in that four sets of British producers and musicians had a hand in its three-year metamorphosis. Each song has been carefully picked or molded to fit Turner's persona: the gritty soul survivor who may have seen some better days, but who's doing just fine, thank you. That real character inspires the producers to avoid the sterile confines of most current British studio creations. Rupert Hine (known of late for producing the Fixx and Howard Jones)

lets her work up a sweat on two concise declarations, *I Might Have Been Queen* and *Better Be Good to Me*, and studio vet Terry Britten applies the most modern settings to a quirky take on Ann Peebles's *I Can't Stand the Rain* and Turner's summer smash, *What's Love Got to Do With It?*

The rock-and-soul sound of the last two songs on the record is one that Turner has mined with little success since splitting with husband Ike in the mid-Seventies. But producer Carter and a Mark Knopfler-less Dire Straits assisted by Jeff Beck give us overdrive rock on *Claw* that stays this side of strident, and convey understated melodrama on *Private Dancer*. By assuming the title role, Turner chooses an extreme but perhaps fitting finale for her most glorious recorded moment. "Tell me, do you want to see me shimmy again?" she sighs, and the answer is—of course—yes. The show must go on; in Tina Turner's case, we're lucky it did.

WAYNE KING

Jazz

Barbara Lashley:

How Long Has This Been Going On?

Judy Kopanic & Bozy White, producers
Shoestring SS 70 (P.O. Box 10208,
Oakland, Calif. 95610)

Barbara Lashley's studies at the University of California at Berkeley in the history of American female singers led her to become a professional herself. So it is not surprising to find a number of '30s and '40s performers suggested in her work. The relationships come out in phrasing, in shading, in approach, but not in outright imitation.

The conjunction of Lashley's research and voice with similarly oriented instrumentalists gives a sense of immediate vitality to songs that are usually thought of as old standards. She is especially in sync with trumpeter Leon Oakley, whether in brash and brassy outbursts or muted to a soft and distant murmur, while pianist Ray Skjelbred keeps the rhythm pumping. The ensemble effect is particularly successful on *Lawd, You Made the Night Too Long*, a clumsily constructed song that flows because of her phrasing: Oakley spurs her on with wild growls, and Dick Hadlock's soprano saxophone adds soft, ascendant mutterings.

And Lashley is not limited to female singers as sources. She and bassist Steven Strauss do a vocal duet on *My Blue Heaven*



Lashley: an academic with good pipes

that follows the stylized phrasing of the vocal trio in Jimmie Lunceford's version of the tune. Another '30s band, the Casa Loma Orchestra, and a male singer, Kenny Sargent, inspire *For You*, although her thin-voiced rendition wilts in comparison to his.

JOHN S. WILSON

The Louisiana Repertory Jazz Ensemble of New Orleans: *Uptown Jazz*

S. Frederick Starr, producer
Stomp Off SOS 1055 (549 Fairview Terr.,
York, Pa. 17403)

The Louisiana Repertory Jazz Ensemble of New Orleans has embarked on what might be a treacherous project, "creating uncomprehendingly authentic performances of classic New Orleans jazz of the decades before 1930." It is extremely difficult to

For additional reviews of Pop and Jazz music on videodisc and Compact Disc, see *NEW TECHNOLOGIES*.



ANDY FREEBERG RETNA

Pepper: always eclectic, always himself

recreate something as ephemeral as a jazz performance; it's nearly impossible to reach back 50 years and capture not just the musicians' style, but also their instincts and chemistry.

So the Ensemble's first LP, "Alive and Well" (Stomp Off SOS 1029), was encouraging. But "Uptown Jazz" is even better. The best cuts succeed not because they are faithful reproductions, but because they're played with the kind of vitality and involvement that one associates with original creation. Frederick Longo, a marvelously broad, brash but perceptively channeled trombonist, is especially good; John Chaffe's delicately sensitive mandolin and producer S. Frederick Starr's clarinet virtuosity are also first-rate. Starr, who has a day gig as president of Oberlin College, projects the idiosyncratically exuberant, grainy-toned phrasing of Edmond Hall and brings fresh life to the styles of Johnny Dodds and George Lewis.

As quoted above, the Ensemble speaks of "creating," not "recreating," which is the customary approach. On this disc, they are zeroing right in on their target.

JOHN S. WILSON

Art Pepper: Artworks

John Snyder & Laurie Pepper, producers
Galaxy 5148 (Distributed by Fantasy/
Prestige/Milestone/Stax)

This is the first of three albums of new material recorded at the sessions that yielded "So In Love" for producer John Snyder's now defunct Artists' House label. There could scarcely be a better representation of Art Pepper than "Artworks." He plays two unaccompanied alto saxophone solos; three pieces with pianist George

Cables, bassist Charlie Haden, and drummer Billy Higgins; and one piece on clarinet with Haden and Higgins. There are two standards, two Charlie Parker numbers, a bossa nova, and a Pepper original. This is a cross section that really cuts across.

Pepper, distinctively himself in each situation, is particularly interesting in his clarinet treatment of Parker's *Anthropology*. In contrast to the best-known bop clarinetists, Buddy DeFranco and Tony Scott—who attempted to equate the instrument with the clipped, furious tumble of notes that poured out of most bop trumpeters and saxophonists—Pepper has a relaxed, easy approach, starting in low register to milk the tune's melodic warmth first and then rising to an interpretation more like theirs. Of his two unaccompanied pieces, his *Body and Soul* is a gem, but he has trouble getting *You Go to My Head* off the ground: It merely bumps around sullenly. Yet Pepper is as fleet as an arrow with the quartet on *Donna Lee* and his phrasing is provocatively Monk-ish on his own *Blues for Blanche*.

JOHN S. WILSON

Mel Powell:

The Unavailable Mel Powell

Pete Welding, producer
Pausa PR 9023 (P.O. Box 10069,
Glendale, Calif. 91209)

Mel Powell made a very impressive entrance into the big-time jazz world at the age of eighteen when he succeeded Teddy Wilson as Benny Goodman's pianist in 1941 and began writing arrangements for the band, such as *Mission to Moscow* and *The Earl*. But gradually he withdrew to study classical music and to teach. This album of recordings made in 1947 and '48 is a reminder of his individuality as a jazz musician. These glimpses were originally released as 78 rpm singles or as individual contributions to an LP; two have never been released before.

Whether he plays solo or with a quintet, sextet, or out-of-character Dixieland septet, Powell sets the tone and style of every piece. He is a strong player who goes dancing through ensembles or around soloists as if he were Earl Hines cutting through a big band. (Hines, Wilson, and Tatum are major influences.) His solo pieces—*You Go to My Head* and *When a Woman Loves a Man*—are relaxed and evocative, full of spirit and sensitivity. For the sextet, he writes with a sturdy, thick texture, taking advantage of the presence of Chuck Gentry's baritone saxophone and using his own piano solos as a light contrast to the grainy, urgent quality of the ensembles (most notably on an original, *Cookin' One Up*). *Muskrat Ramble* is a complete stray, recorded with a septet of different musicians almost a year after the other pieces. But like the others, it's distinguished by Powell himself, who alone refuses to bend an inch to Dixieland formulas.

JOHN S. WILSON

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ORNETTE COLEMAN

(Continued from page 105)

rary Records, and Les wanted to buy some of my compositions. I sold him seven at \$25 each. About three weeks later, he called back and said his contracted musicians didn't know how to play the songs. I told him I could play them, and he asked me to, without even an audition. That's how I made my first album, "Something Else!" And everybody said, "I like his writing, but I can't stand his playing."

Backbeat: It seems like the two would be inseparable for you.

Coleman: When I explored my own compositions as a player, instead of finding the maze I had written the song about I would just create another new maze, to go on top. Therefore, nobody could follow how I got from *a* to *b*. Once I established the framework, I didn't use it to establish how I was gonna play; I would just play, because I knew I could always go back to that framework. So it didn't really dawn on me how different my playing was until I put together my own little band and started trying to show others how to do it.

Backbeat: Did your situation change when you came to New York in 1959?

Coleman: I had the same problems! I filled the Five Spot every night for six months, but people came to see how ridiculous I was, even if they liked the music once they got there. Most of them were artists and painters. I was making only about \$90 a week and I was getting written up in all the magazines.

Backbeat: By 1962, you were composing classical music. What drew you to that?

Coleman: Huntley and Brinkley came to the Five Spot and asked me, "Can you read?" And I said, "Only the newspaper," because even when I told people I could do



EBET ROBERTS

Coleman: dance feelings, not dance ideas

things like read music, it never helped me. So after that, write-ups always picked up on that quote. I made an album with Gunther Schuller called "Abstraction," and the liner notes said I didn't know how to read or notate my own music. And all that time, I had been in the studio sight-reading *his* music. I realized my image was sort of "corn-pone musician," this illiterate guy who just plays, so I started writing classical music. I still think of myself as basically a composer who does some performing.

Backbeat: "Dancing in Your Head" has come to be seen as another crucial breakthrough. What was your goal on that?

Coleman: I had some experiences while

traveling in the early '70s with Moroccan and Nigerian musicians that really put me on notice. They played just as free as they wanted to, yet when they all wanted to stop together, they did. They were playing free jazz, only it must have been 400 million years old. What I tried to do after that, which was what I experienced in Nigeria, was to allow every musician to be equal in the total expression of the idea.

When I heard this big sound, the first thing that came into my mind was the guitar. I got me two electric guitars; I wasn't trying to get an electric band or a rock band, I was just trying to expand my writing, to get that bigger sound. To get the feeling of dancing, without using a specific pattern. The Moroccan musicians did that. I wanted the music to be very electrostatic, to have a cerebral effect but a physical feeling. I was trying to make you think and feel at the same time.

Backbeat: Did you see it as a turning point for yourself? Were you aware of the attention it brought you in the rock world?

Coleman: Because it was a new band, I thought it was opening up avenues for me. I thought it would free me from being classified, and it has worked out like that. I was aware that you could put out a dance record without playing a constant cliché, and that some of the rock guys were gonna be turned on by that.

Backbeat: Do you see any similarities between "Dancing in Your Head" and the kind of r&b you played 40 years ago?

Coleman: You know what I learned to do back then with what's called swing music? Even when I was playing jazz, I still had that dance image in my mind without having to have drums; lots of that is still in my playing. But that's the only thing I feel I've carried over from the time I started. **HF**

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