

77 CD PLAYERS COMPARED!

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OCTOBER 1985

HIGH FIDELITY

AUDIO

VIDEO

TEST REPORTS

MUSIC

**COMPACT
DISC
SPECIAL!**
500 New
Releases



HI-FI VCRs:
Best Choice for
Audio Recording?



TESTED!
DBX CD Player
Rotel
Amplifier
Kyocera
Turntable



CAR STEREO PREVIEW!



#131C*****3-DIGIT 402
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SEP85
2CVA5 3&&80 37D90 22B10
000 024 - HIF
MR DAVID M CAVANAUGH
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GR3 KZ
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System



John Huston has packed more into a lifetime than a half dozen men. Writing, painting, prize fighting, acting and directing no less than forty feature films, among them a handful of certified classics—*The Maltese Falcon*, *The Treasure of Sierra Madre*, *The African Queen*, *The Asphalt Jungle*.

Moulin Rouge, 1952.

“...drove Technicolor crazy. I wanted to get into color the ‘feeling’ of Toulouse-Lautrec.

Color that looked real, not just splashy. It was a new concept and difficult for them to accept.”

Moby Dick, 1956. “We made two negatives, one in color, one in black and white. The two were printed together achieving a new tonality. A hard edge. The hard, moral world of Ahab.”

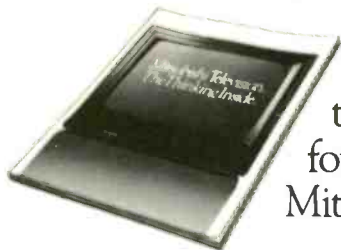
On acting. “It’s good for the soul of a director, once and awhile, to be on the other side of the camera.”

On life. “Life fascinates me, each moment as it comes along. I don’t know that I have a philosophy, but I never do anything that doesn’t entertain me.”

On television. “Well, there’s no question about it really. From now on, we’ll be seeing everything on television. It’ll keep getting better and better...until the next thing comes along.”

The cinematic visions of filmmakers like John Huston challenge the manufacturer to offer video equipment capable of capturing the totality of their art in all its subtlety and nuance. Mitsubishi accepts that challenge.

For a detailed look at Mitsubishi telecommunication equipment for the home, send for our brochure, *Mitsubishi: The Thinking Inside*.

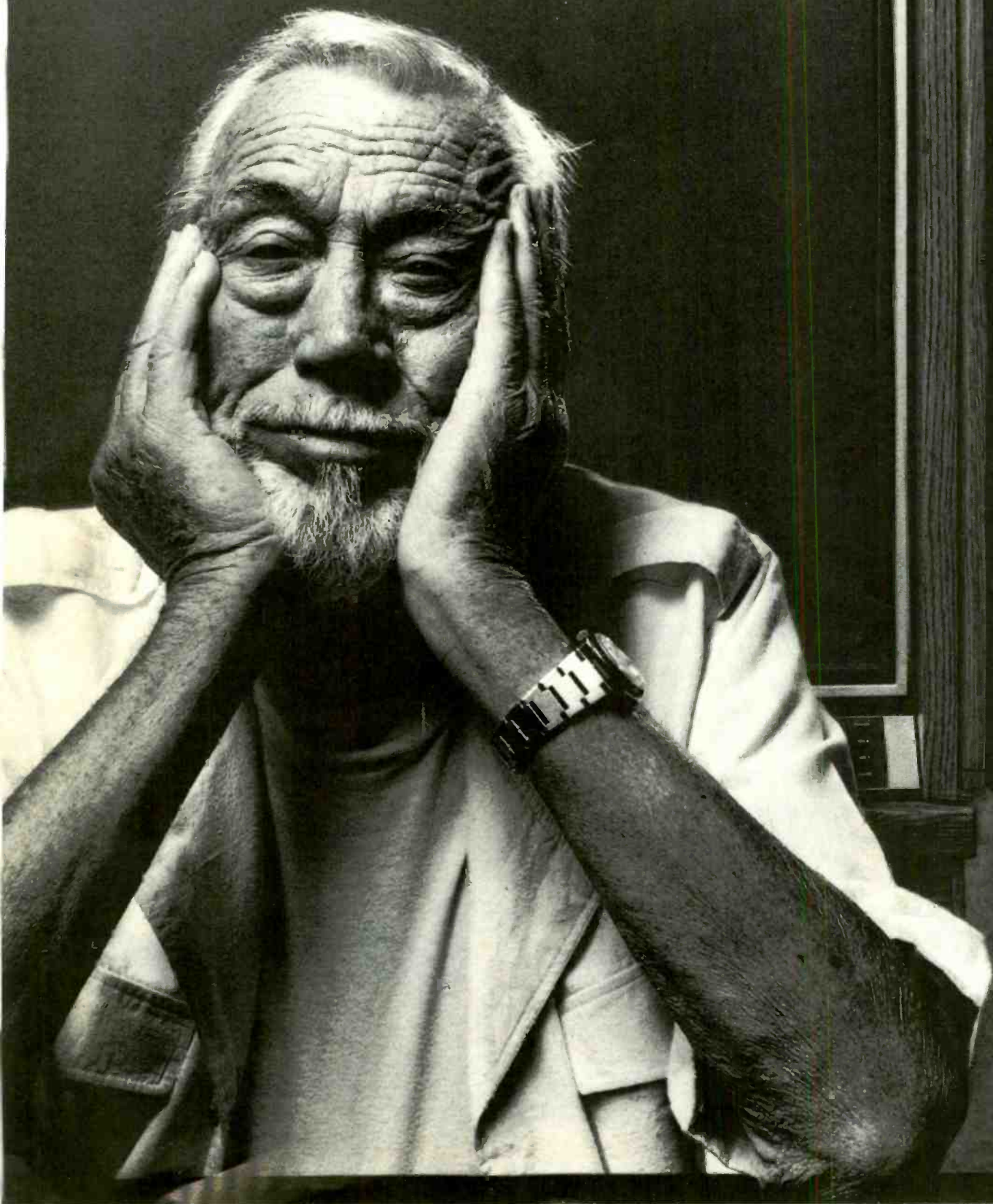


John Huston's Screen Test.

 **MITSUBISHI**

Mitsubishi Electric Sales America, Inc., 5757 Plaza Drive, Box S, Cypress, CA 90630-0007

Television featured:
Mitsubishi VS-57RS



HIGH FIDELITY

AUDIO & VIDEO



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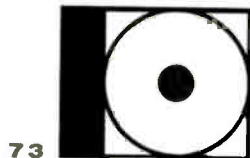
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EDITOR'S PAGE

by William Tynan



Compact Disc is King

We sometimes get letters criticizing our coverage of the Compact Disc—suggesting that we are being swept away on a sea of hype, that the CD has a pocketful of faults, and that we fail to be properly critical of this new format. But stepping back and looking at the explosion in both CD hardware and software, it would seem difficult at this point to believe anything other than that Compact Disc is King.

Take, for example, the number of CD players that are now on the market. Last year, we were able to list all of the available decks in a single article (see "CD Players—How They Compare," October 1984); this year, we simply haven't the space. But we do describe more than 75 models in "Plain & Fancy," which provides an overview of the current crop. In his introduction, Consulting Technical Editor Robert Long explains what each significant feature does and gives a perspective on how useful it really is. Our guide includes a slew of companies whose names are familiar but that are entering a new product category by offering Compact Disc players for the first time. One such manufacturer is DBX, whose DX-3 leads off this month's TEST REPORTS.

Complementing the buying guide is our comprehensive preview of the new classical CDs that record companies are planning to release this season. More than 500 titles are listed this year; in total, more than 4,000 are now available. What's your pleasure: Georg Solti conducting Prokofiev? Fritz Reiner and the Chicago's 1958 *Pictures at an Exhibition*? Marches from the University of Michigan Symphony Band? These and 12 more discs are reviewed this month by Robert E. Benson in "A CD Sampler." And our BACKBEAT section includes CD reviews of the *We Are the World* compilation and McCoy Tyner's *Fly with the Wind*.

As the Compact Disc has advanced the technology of music playback, so has another development spurred the technology of home tape recording. In fact, it is the introduction of the latest generation of VCRs that has made possible a new level of performance in audio recording. In "Tape Format Face-off," E. Brad Meyer reports on a series of rigorous tests he conducted to sort out which of four audio and video recording formats produced the best results. The answer is not unequivocal. (Stay tuned for next month's article on the latest VCR format, Super Beta.) Meanwhile, in "Currents," you'll find a special update by our new technical editor, David Ranada, on the long-anticipated DAT (digital audio tape) standard. You'll also find a story on David himself.

Completing our AUDIO & VIDEO coverage this month is "Car Stereo '86," wherein "Autophile" columnist Jay Taylor focuses on the two hottest areas in mobile music: receiver/tape decks and, yes, CD players.

Introducing three times the power* and three times the control of ordinary car stereo.

The new Panasonic component car stereo system.

Powerful. Ingeniously designed. That's the new Panasonic component car stereo system. It's an AM/FM stereo/cassette and seven-band graphic equalizer/power booster. All in the space normally taken by many ordinary car radios.

The heart of this system is a Panasonic AM/FM stereo/cassette player. With digital electronic tuning to seek and lock in stations with uncanny accuracy.

The high-performance cassette section gives you not only superb sound reproduction with Dolby** noise reduction. But it also gives you the convenience

of auto-reverse. Plus metal tape capability.

The companion component is the Panasonic CY-SG60 graphic equalizer/power booster. Beyond ordinary bass and treble tone controls, it lets you shape your sound precisely over a seven-band range. And to bring all that sound to life, the CY-SG60 is also a power booster. To boost the power of your system to 25 watts per channel.†

So get yourself a system that gives you three times what an ordinary car stereo gives. **Panasonic**®. From Panasonic. just slightly ahead of our time.



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*Based on 1985 industry average 7.46 watts per channel. **Dolby is a trademark of Dolby Laboratories. †2 X 25W (total 50W) maximum power output at 1kHz.

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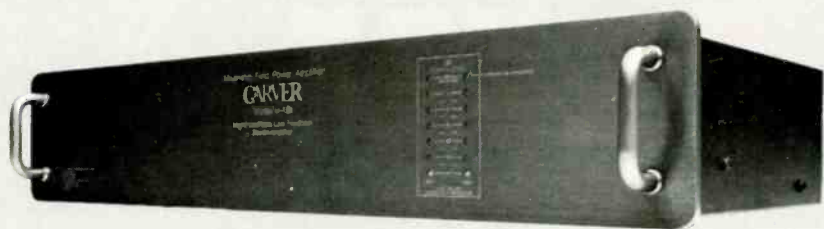
Recent advances in recording and playback technology have made source material with full, real-life dynamic range a reality.

Your high fidelity system must include an amplifier *fully* capable of reproducing *all* the music for you to enjoy the improvement in sound quality made possible from the finest analog recordings—and especially from compact discs. That is why you need the musical, accurate, and *very* powerful, Carver M-1.5† Magnetic Field Power Amplifier.

"...the equal of any power amplifier in transparency, focus and smoothness, and, of course, far ahead of any other we tested in sheer gut-shaking power and dynamic range. We especially enjoy hearing spatial detail, instrumental definition and completely natural dynamics on familiar records to a degree we did not know was extractable from the grooves when we listened through lesser amplifiers. At this level of sonic performance, the astoundingly small size and cool operation of the M-1.5† become the icing on the cake, rather than the main attraction."

Peter Aczel, THE AUDIO CRITIC

350 watts/rms/chan. into 8 ohms, 20-20 kHz with less than 0.5% THD. And most importantly, the rating that is musically significant: 600 watts/chan. Long-Time Period Reserve Power with 750 watts/chan. Dynamic Headroom. Weight: 16 lbs.



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LETTERS

OVERLOOKED "PIONEER"

I am greatly dismayed that Peter W. Mitchell overlooked one innovative loudspeaker company—Polk Audio—in his "Sonic Marvels" article [June]. It's fine to herald new advances in technology, but give credit where credit is due. The basic technology behind speaker design has remained virtually unchanged for many years. Because of this, Polk has astounded the audio world with its Stereo Dimensional Array line, making a definitive statement with the SDA-1A. In your own test reports, you have deemed the capabilities of the debut SDA-1 "astounding" and "mind-boggling" [January 1983] and have described listening to the stereo imaging of the SDA-2 as "an amazing experience" [June 1984].

It seems that Acoustic Research, Bose, and DBX are making headway in improving traditional twin-monaural speaker design, but the aforementioned article should at least have referred to Polk as a pioneer in audio reproduction.

Chip Bissell

La Jolla, Calif.

Actually, the article overlooked more than one innovative loudspeaker company. Quad comes immediately to mind, but there certainly are others. You have to stop somewhere; what we were trying to do was examine the latest developments, ones we hadn't previously covered in depth. We already had explored Polk's Stereo Dimensional Array technology in considerable detail, particularly in our test report on the SDA-1, more than two years ago. For the latest, see "Polk's Super SDA. The Signature Reference" in our August "Currents."—Ed.

REISSUES: BORN IN THE U.S.A.

Thank you for Wayne King's excellent article, "Not Fade Away" [July], on classic rock albums that have disappeared in recent years. I have found that many r&b classics (particularly on Atlantic) have been reissued in Japan (but not in the U.S.) on high-quality pressings. For example, I recently bought *The Otis Redding Dictionary of Soul* from YSL Records in Northridge, California, which deals exclusively in Japanese imports. Let's hope that the American record companies wake up and start rereleasing these al-

You'll know why

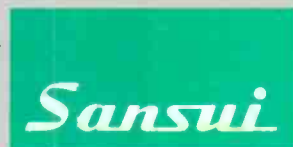
we're first, the second

you hear us.

First it was DC. Then DD/DC and Super Feedforward. 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 even has AM stereo capability.

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.



IF YOU COULD HEAR THIS TAPE,



YOU'D BUY THIS AD.

Introducing The Memorex CDX II. You've Got To Hear It To Believe It.

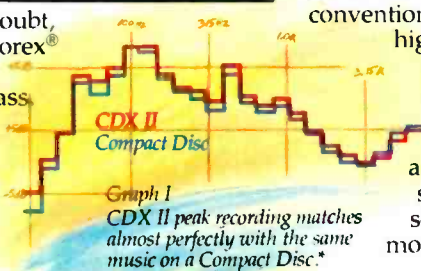
Without a doubt, the new Memorex® CDX II is in a very special class.

Consider these points:

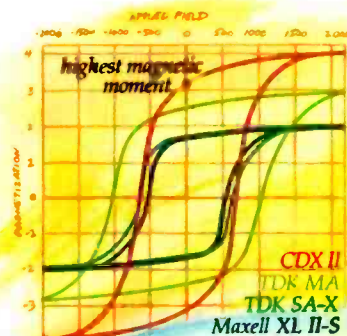
- The CDX II is a metal tape that can be recorded and played at the high bias setting.

- The CDX II comes extremely close to matching (see Graph I) the capability of today's most challenging sound source—the Compact Disc.

- The CDX II outperforms leading high bias tapes hands down. Fact is, we compared (see Graph II) the CDX II to TDK SA-X and Maxell XLII-S. The result? When it comes to high energy recording, no one can match our levels. That's right. No one.



This metal particle produces the highest magnetic moment of any tape we tested. Nearly twice as high as any conventional high bias tape—even higher than pure metal, until now the industry champ (see Graph III). To you, that translates into more head room. Which means you can accurately reproduce even the most sudden bursts of high energy sound that comes with the most demanding music sources.



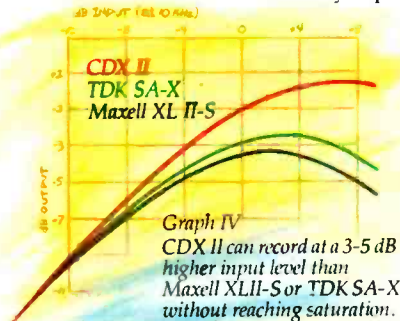
A Tape This Good Demanded A Superior Cassette.

So, we spent two years designing our new five-screw cassette from the ground up. This precision-engineered system assures that the CDX II works as great as it sounds. In fact, we guarantee it for life.

It Unlimits Your Limitations.

The Memorex CDX II can record critically demanding music substantially better than the best conventional high

bias tapes. At critical high frequencies, Memorex CDX II can faithfully repro-



duce music without saturating at a 3-5 dB higher input level (see Graph IV).

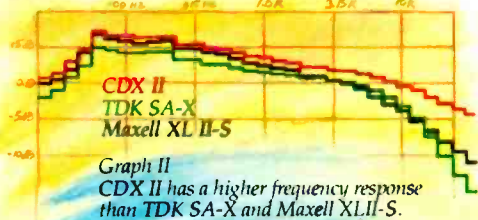
Now you can record at higher levels to minimize hiss, and still capture the loud passages, the peaks, the crescendos—without distortion or loss of high notes. In fact, you can almost capture the fantastic imaging digital discs have become famous for. But you can do it on tape. And do it with ease. Loud and clear. All at the high bias setting.

Compare The CDX II. You'll Find There's No Comparison.

We urge you to put loyalty aside and compare CDX II to the tape you're sold on now. Or, to any other tape you think can beat it. You'll never know what you're missing until you do.

Just send a dollar (to defray handling and shipping costs) to Memorex CDX II, P.O. Box 4261, Dept. A, Monticello, MN 55365, and we'll send you a new CDX II 90-minute cassette. Limit one per household. Allow 6-8 weeks for delivery (offer expires December 31, 1985).

*Comparison of CDX II performance versus Compact Disc containing high-energy electronic music. Data based on independent laboratory tests and examinations.



What Makes The Memorex CDX II So Special?

A bona fide breakthrough in metal chemistry. The development of a super alloy. One which lets us turn iron, the most magnetic material there is, into a super-small particle only 12 millionths of an inch long.

IS IT LIVE OR IS IT MEMOREX





YOU WIND UP WISHING IT WERE MORE THAN ONE WEEKEND A MONTH.

You might find yourself in a chopper, cruising the treetops at 90 miles per hour. Or doing something more down to earth, like repairing an electronic circuit. What you won't find yourself doing is getting bored. Because this isn't ordinary part-time work. It's the Army Reserve.

You'll get valuable skill training. Then one weekend a month, and two weeks each summer, you'll put that training to good use, while receiving good pay and benefits.

But maybe most importantly, you'll come away with a feeling deep down that you were challenged and came through. And that doesn't disappear when Monday rolls around.

See your local Army Reserve recruiter about serving near your home. Or call toll free 1-800-USA-ARMY.

**ARMY RESERVE.
BE ALL YOU CAN BE.**

AKAI WILL AUTOMATICALLY REVERSE YOUR OPINION ON RECORDING ACCURACY.

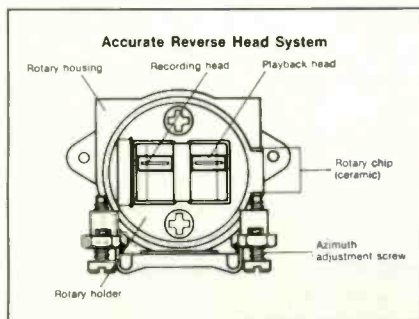


3-HEAD QUICK REVERSE

If, as an audiophile, you're of the opinion you can't enjoy the brilliance of sound accuracy in a 3-head system, combined with the long play convenience of a quick reverse deck — we're out to change your opinion.

Case in point: AKAI's Accurate Quick Reverse System.

How quick is quick? Less than a half-second. But the reverse story doesn't end there. To eliminate wear and misalignment, AKAI has introduced the diamond-like ceramic head stopper. A beryllium-alloyed diecast two-inch head housing, with double nut locked stainless steel azimuth screws. For added depend-



ability, all moving parts are bonded with a tough Teflon™ casting for permanent lubrication. What does all that mean to you? Simply this: AKAI's total auto reverse design has the distinction and durability to perform over 200,000 rotations.

Now consider AKAI's Computer Recording Level Processing.

Chances are, the way you've set recording levels in the past has been based on experience, coupled

with critical listening. But that's history. Today, AKAI has successfully developed the ultimate computer system for obtaining a perfect setting. Every time. And here's how that perfection works:

First, the tape is analyzed to determine optimum bias and equalization. Commonly referred to as "quick auto timing."

Next, the tape MOL (maximum outlet level) is derived by spectrum analysis at 400 Hz and 8,000 Hz. Note: this step is critical because it



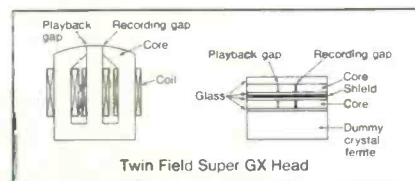
assures maximum tape saturation without audible distortion.

Then the energy content of the music source is sampled for ten seconds.

Finally, when all the data is obtained, the computer sets the recording levels. And all are mathematically perfect.

Which brings us to AKAI's Super GX Head.

Nowhere in the industry will you find its equal. With its single crystal ferrite, encased in mirror-polished glass, the Super GX head is so unique in its hardness, it's second only to a diamond. Sonically, it's second to none. With a playback output level as much as 7.8 db better than Sendust heads at 10kHz, it's easy to hear why.



And if all that isn't enough, consider this: the Super GX head is so resistant to wear, it's guaranteed for 17½ years of continuous play.

The case is closed: Closed Loop Double Capstan.

By isolating the tape as it travels over the heads with two pairs of capstans and pinch rollers, tape tension and speed are stabilized, significantly reducing wow and flutter, level fluctuations and modulation noise. Result: unparalleled accuracy and highest of fidelity.

It's evident that AKAI's engineering excellence and technology has altered and influenced industry standards on recording accuracy. Which should automatically be reason enough to reverse your opinion. And, see your AKAI dealer.



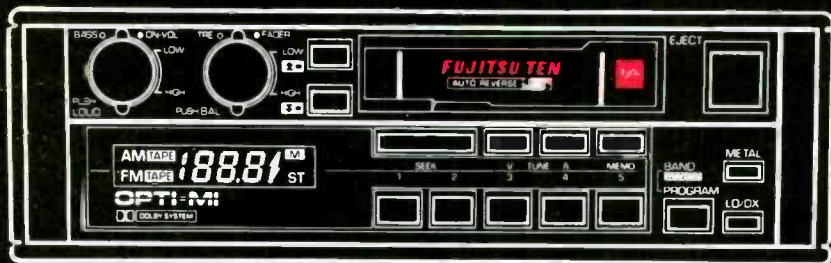
AKAI

Hi-Fi & Video.



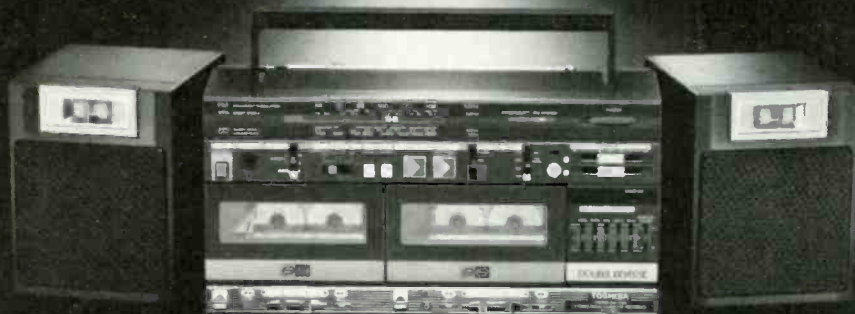
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*For those with a
passion for perfection!*



Car audio is our life. There's no way we would settle for less than the best. Why should you?

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Why play with anything less than a full deck?

Toshiba has a new cassette recorder you're going to be nuts about. It has double decks, so you can get twice the playing time. With auto-reverse in both decks, AM/FM stereo, high speed dubbing capability, detachable speakers, even a 5-band graphic equalizer. In fact, the RT-7085 has so much to offer you'd be crazy to pass it up.

In Touch with Tomorrow
TOSHIBA

Toshiba America, Inc., 82 Totowa Road, Wayne, NJ 07470

bums in their original form—and on Compact Disc, too!

Barry Rossen

Engineering Staff, H. H. Scott, Inc.
Woburn, Mass.

Contributing Editor John Morthland replies: Actually, nearly all pop and American-roots music from the last three decades is available somewhere these days, so plentiful have reissues become. It's just not often available from major domestic labels, so the whole trick is in knowing where to look.

The single best source—in North America, if not the world—is Down Home Music, 10341 San Pablo Ave., El Cerrito, Calif. 94530. Down Home specializes in what store manager John McCord calls "tradition based" music, primarily from America. (Sixties garage bands, however, don't count, he says.) Otis Redding's Dictionary of Soul is available there, as well as 10,000 other titles, most of them reissues.

Down Home is both a mail-order house and a retail store, stocking records from about 500 labels, domestic and foreign. The store publishes catalogs every two years, itemizing its inventory in the categories of Blues and Gospel, Country, Rock 'n' Roll, and British Isles and European Folk. The books are \$3.00 each, which is credited toward the buyer's first order. Though no comprehensive catalog exists yet for Jazz or for African or other non-European ethnic musics, such records are listed in the new-releases newsletter that Down Home mails out free every six weeks. The newsletter is, in effect, a supplement to the catalogs, offering a short description of each album, a few song titles, and some information about personnel. It's not as good as being able to browse through album covers in a store, but it's better than nothing.

Among the record-store chains, Tower has the most impressive selection of reissues, but most major cities have a few specialty shops catering to collectors of any type.

THIS BUD'S FOR ME

Congratulations for finally doing a test report on one of the fine loudspeakers from Bud (Irving M.) Fried [the Beta, June]. It has always perplexed me that mainstream audio magazines such as HIGH FIDELITY perennial-

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ly review less exemplary speakers while ignoring products like Fried's. In fact, I have been waging a one-man crusade to introduce my friends to Fried speakers. (No, I do not work for the company.) For the money (and prices way above), there aren't many speakers like Bud's. Thank you for an honest audio magazine.

Basil O. Gordon
Columbia, Md.

Although a long period did elapse since our last previous review of a Fried loud-speaker (seven years, to be exact), the report on the Beta was not the first, and we're confident it won't be the last.—Ed.

RESTORING ROSSINI

I will not quarrel with Thomas Hathaway's judgments concerning singers, conductors, or period instruments in his review of a new

recording of Rossini's *L'Italiana in Algeri* [February]: These are matters of personal taste. But his ignorance concerning the new critical edition of the opera is appalling.

Azio Corghi's edition of the full score has been in print since 1981. It is published by the Fondazione Rossini of Pesaro. The piano-vocal score, with a lengthy preface in English translation, was published by Ricordi in 1982. If Mr. Hathaway is to comment on the text of the opera or the edition, he might consult this material.

In disapproving of the use of a valveless 18th-century horn in Lindoro's first-act Cavatina, he comments: "(It seems especially doctrinaire to insist on Rossini's horn when it is generally believed that the Cavatina is a later interpolation by another composer...)" What nonsense. No one has ever supposed such a thing. The piece exists in Rossini's autograph, was performed at the premiere, and offers no textual uncertainty whatsoever. Perhaps Mr. Hathaway is confusing "*Languir per una bella*" with the second-act Cavatina for Lindoro, "*Ah come il cor di giubilo*" (which has no horn solo). The latter is not by Rossini, but neither is it a "later interpolation": It is one of the short pieces, in this and other operas, that Rossini sometimes farmed out to collaborators. Halévy's "*Le femmine d'Italia*" is another. These pieces are perfectly authentic, even though they are not by Rossini. They were written and performed under his direction at the premiere of the opera. Questions of this kind should not be the subject of "speculation" when the evidence has been spelled out in print.

Even more disturbing is Mr. Hathaway's cavalier attitude toward the new edition. He reduces its aim to restoring "a few things not often heard before," while claiming that Carlo Maria Giulini and others had already "incorporated into their performances many of the corrections that are only now appearing in printed editions." This is simply false, and it does an enormous injustice to the exhaustive work needed to restore an opera such as *L'Italiana* to its authentic text. It is particularly false for an opera that was largely rescored in the 1890s, with the addition of trombone parts, the replacement of Rossini's piccolo with a flute, the insertion of extra percussion parts, etc. The scores available before Corghi's edition were corrupt from beginning to end. I urge Mr. Hath-

(Continued on page 19)

Impressive Press

Ever since its introduction, audio critics have been writing rave reviews of the Revox B225 Compact Disc player. Following is a brief sampling of three impressions:

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"Oh, and that sound! When first rate software such as Telarc CD's are played in this magnificent unit, and the rest of your components are top notch, the sound is enthralling." — Rich Warren, **Chicago Tribune**

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If you'd like copies of the complete reviews, write or call and we'd be glad to send them. Or, better yet, visit your Revox dealer and hear what the critics heard. Then decide for yourself.



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(Continued from page 14)

away to make his own comparison before issuing such uninformed pronouncements.

Giulini is a magnificent conductor, but there is no evidence that he did anything more in 1954 than to use the score he had readily available. A terrible score does not preclude a wonderful performance, no more than a wonderful score precludes a terrible performance. Is it too much to expect a wonderful performance of a wonderful score? Corghi's edition has been in circulation since the early 1970s. Claudio Abbado has conducted it brilliantly at La Scala on several occasions; it has been recorded on Erato, with Marilyn Horne as Isabella; it has been performed at New York's Metropolitan Opera.

Philip Gossett

Professor of Music, University of Chicago
Chicago, Ill.

Thomas Hathaway replies: I am grateful to Professor Gossett for his letter. He is right about the Cavatinas: I did misread and confuse the one in the first act with the one in the second (therefore, I'll put aside the question of whether an air Rossini contracted from someone else is as "perfectly authentic" from the audience's point of view as one of his own). He graciously permits my point about the valveless horn, but my blunder in the parenthetical remark following that was inexcusable.

When Professor Gossett goes on to speculate angrily about my attitude toward scholarly editions, I think he does me a small injustice, however. I did not belittle the work of Corghi and others. I only pointed out that comparison of Giulini's version of L'Italiana with the new CBS record did not reveal a transformation in sonority and substance approaching, for example, that in the new performing versions of Mozart's Requiem or between Mussorgsky's and Rimsky-Korsakov's Boris Godunov. Because the CBS album offered a performance less satisfactory than Giulini's, then, it could not be recommended for the sake of the edition or the period instruments alone. But that does not suggest the ideal shouldn't be great performances using correct editions.

Nor can I imagine Giulini ever using a score just as it came readily to hand without modifying at least the most obvious of its accumulated errors—according to his ear, sensitivity, and whatever current

scholarship, published or otherwise, he availed himself of (or had urged upon him) in making a recording.

I HEAR YOU

Congratulations to Michael Riggs! His viewpoint and apt convictions on "What You Can (and Can't) Hear" ["Basically Speaking," April] are a beneficial gust of fresh air. One would be tempted to crusade against the Ba-

bel at the audio fringe, but this would only result in contamination. Keep up the excellent work.

Carlos E. Bauza
San Juan, P.R.

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.

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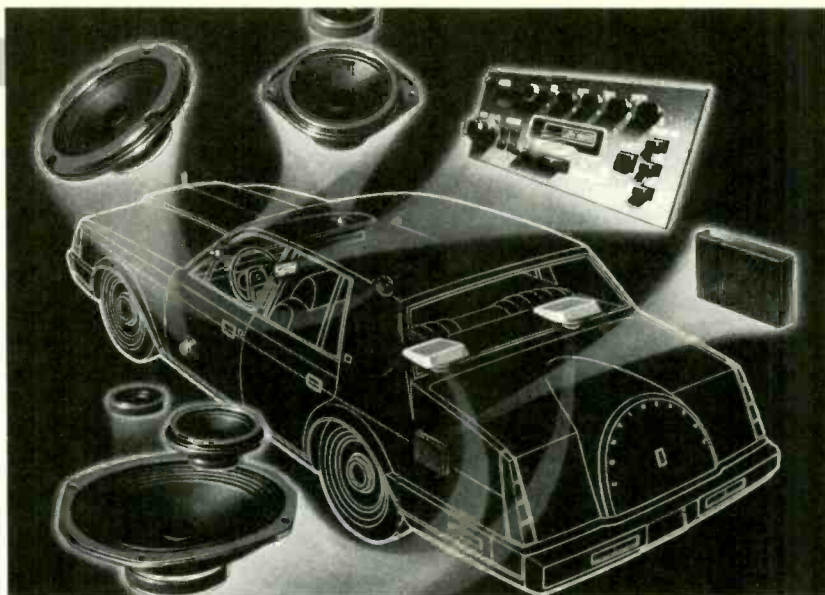
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CURRENTS

The Ford/JBL Car Stereo System: A Better Idea

As reported in August's "Currents," the Ford Motor Company and JBL have teamed up to develop a complete factory-installed audiophile-quality car stereo system. Like the Delco-GM/Bose Music System, which was introduced in 1982, the Ford/JBL Audio System is designed to be car-specific. That is, response is equalized to match the interior acoustics of a particular model. Thus, different cars will have slightly different systems. The Delco-GM/Bose design debuted in the Cadillac Seville and Eldorado, the Buick Riviera, and the Oldsmobile Toronado; the Ford/JBL system will first be offered in 1986 Lincoln Continentals and will eventually be available in other top-line Ford vehicles.

While the name JBL is familiar to most audiophiles, Ford's involvement in car audio is less well known. The company has been designing car radios for more



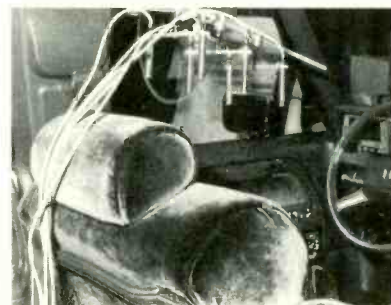
Custom-designed Ford/JBL car audio system includes an ETR/tape-deck front end and 12 drivers, clustered front and rear into four three-way speaker systems. The four-channel amplifier/control-computer in the trunk is rated at 35 watts per channel and has a bass level/distortion control circuit. The factory-installed system will appear first in 1986 Lincoln Continentals.

than 50 years and began manufacturing them in 1962, shortly after acquiring Philco, which had been one of its suppliers. Ford currently employs more than 5,000 people in all aspects of car audio, producing more than three million units a year and spending about \$18 million annually on research and development. The Ford/JBL project began in 1982.

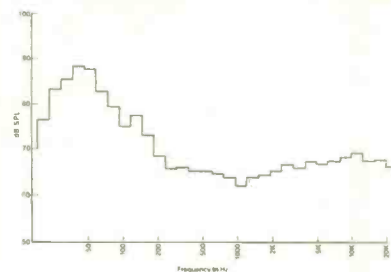
The new Audio System comprises three main elements: a tuner/tape deck, an amplifier and control computer, and a

12-driver speaker array consisting of a set of mid- and high-frequency drivers in either side of the dash, a 5¼-inch woofer in the upper front section of each front door, and a 6-by-9-inch three-driver system in

(Continued on page 22)



DEAN RUSSELL



Spatial-averaging measurement technique developed by Ford's Audio Products Group plots one-third-octave response at driver's position (top). It is used to custom-equalize the system's output to the car's interior acoustics. Graph shows system response of $\pm 3\frac{1}{2}$ dB from 200 Hz to 16 kHz, with the bottom-end hump designed to compensate for the masking effects of engine and road noise. Low-frequency response can be modified with the bass control.

David Ranada Joins HF as Technical Editor

HIGH FIDELITY's well-respected technical staff has added another highly qualified person: David Ranada. He will be working with Senior Editor Michael Riggs on



our audio and video coverage.

David brings a unique combination of music and technology to our staff. A magna cum laude graduate of Harvard whose honors thesis was "Wagner's Tempo Modifications and 19th-Century Conducting," he worked during his college summers on Advent's speaker assembly lines and for the SCHWANN catalog.

Today, David is active in both music and technology, playing violin and piano and owning approximately 400 CDs and more than 7,000 LPs. He is a member of the EIA's Compact Disc standard test-record committee, the AES's Digital Audio Technical Standards Committee, and the IEEE, SMPTE, and Boston Audio Society. Before joining HIGH FIDELITY in July, David was technical editor at *Stereo Review*.

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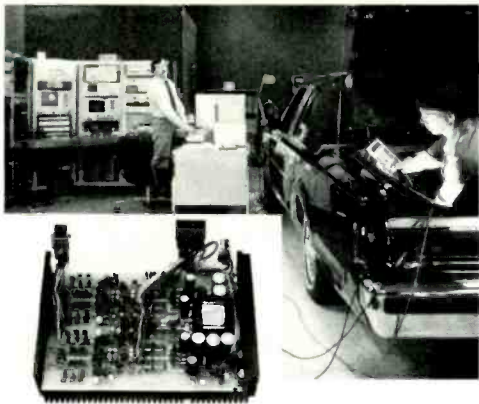
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Technicians at Ford's Vehicle Sound Laboratory in Dearborn, Michigan, install a JBL amplifier/control-computer (inset) in a prototype system.

(Continued from page 20)

each side of the rear deck. The speakers form front and back three-way systems designed to yield uniform stereo at all listening positions.

Using the trunk as an infinite baffle, the rear-deck woofers are said to provide solid bass down to 25 Hz. In what Ford/JBL calls Selective Frequency Fading, both front and back woofers always remain active at a controlled level, regardless of the position of the front/rear fader, taking advantage of the nondirectionality of low frequencies and our inability to localize them in order to maintain an even sound field.

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rated at 35 watts per channel into 4 ohms, for a maximum system output of 105 dB SPL (sound pressure level), sits at the left side of the trunk. The Excursion Control Computer is said to limit woofer cone excursion at high playback levels, thereby reducing distortion. Equalization circuitry in the amplifier tailors system response to the specific car model's acoustical environment. The amp's switching power supply allows peak current draw of more than 30 amps, and a differential input and isolated input, output, and chassis grounds are used to reduce alternator and ignition noise.

The front end comprises an ETR with bidirectional seek tuning, scan, switchable DNR, and a volume control with integral loudness compensation. The tape deck incorporates Dolby B, automatic tape-equalization selection, automatic music search, and autoreverse.

Auditions of the Ford/JBL Audio System at Ford's Dearborn research facility and in Lincoln Continentals at the company's test track strongly suggest that this new entry will be a formidable force in the autosound industry, especially for those car buyers who want to skip the hassle of installing an after-market system.

William Tynan

DAT Standard Announced

With the Compact Disc at last firmly under our belts, we now must prepare for the onslaught of another, almost as revolutionary, audio technology. Standards have been announced in Japan for a rotary-head digital audio tape system (RDAT, for short) that will provide two hours of continuous recording on a cassette measuring approximately $2\frac{7}{8}$ by $2\frac{1}{8}$ by $\frac{13}{32}$ inches (about three-quarters the volume of an ordinary analog audio cassette). Sources within a large Japanese audio company say the earliest models probably will first be shown in the U.S. at the January 1986 Consumer Electronics Show, after being unveiled at the Japan Audio Fair this month. Though no price range has been quoted, one can estimate from the technology involved and the potential market for the machines an initial price of anywhere between \$500 and \$700.

One of the new system's most innovative aspects is its harnessing of rotary-

head VCR technology to strictly audio purposes. With RDAT, the spinning of the record/playback heads (mounted on a 30-millimeter-diameter head drum with a 20-degree azimuth angle) permits very high-density data storage, on the order of 114 million bits per square inch of tape surface. Such densities are necessary because the tape speed is very slow (8.15 millimeters, about $\frac{1}{3}$ inch, per second); the tape, very narrow (3.81 millimeters, the same as analog cassette tape); and the amount of data, tremendous. The digital encoding of the audio signal is 16-bit linear PCM (pulse-code modulation), providing a maximum dynamic range of more than 96 dB and very low distortion. The mandatory sampling rate (one of several accommodated by the standard) is 48 kHz, giving a maximum audio bandwidth of almost 24 kHz. Two channels of audio will thus generate more than 1.5 million bits of information every second.

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FLORIDA Miami: Audio By Caruso • Ft. Lauderdale: Audio Insight • Ft. Walton Beach: Audio International • Altamonte Springs: Orlando: Audio Spectrum • Jacksonville: Orange Park: Audio Tech • Tampa: Audio Vision • Boca Raton, Ft. Lauderdale, Miami: Carl Video • W. Palm Beach: Electronic Connection • Pensacola: Fidler Hi-Fi • Clearwater: Pyramid Audio • Ft. Pierce, Lakewood: Sound Shack • Melbourne: Merritt Island: Southern Audio • Tallahassee: Stereo Store • Daytona Beach, Holly Hill: Stereotypes • Miami: Sympathetic Ear • Gainesville: Tech Electronics
GEORGIA Savannah: Audio Warehouse • Augusta: Stereo City • Atlanta, Duluth, Norcross: Smyth's • Tucker: Stereo Village
KENTUCKY Owensboro: FM High Fidelity • Louisville: Hi-Fi Buys • Lexington: Stereo Shoppe
MARYLAND Frederick: Evergreen Audio • Rockville: Myer Emco • Baltimore: Soundscape • Annapolis: Spaceway Sound
MISSISSIPPI Gulfport, Pascagoula: Empress • Jackson: Walling Audio
NORTH CAROLINA Raleigh: Audio Buys • Asheville: Mt. Todd Stereo Video • Jacksonville, Wilmington: Southeastern Electronics • Charlotte: Stereo Video • Chapel Hill, Greensboro, Raleigh, Winston Salem: Stereo Sound
SOUTH CAROLINA Anderson: John B. Williams • Greenwood, Spartanburg, Columbia: Stereo Shop
TENNESSEE Chattanooga: College Hi-Fi • Nashville, S. Madison: Hi-Fi Buys • Knoxville: Lindsey Ward • Johnson City, Kingsport: Mt. Todd's Stereo Video • Memphis: Opus II
VIRGINIA Roanoke: Auditoriums • Virginia Beach: Digital Sound • Leesburg: Evergreen Audio • Richmond: Gary's Stereo • Richmond: Lindsey Ward • Bristol: Mt. Todd's Stereo Video • Falls Church: Myer Emco • Charlottesville: Sound Machine
WEST VIRGINIA Barboursville: Beckley, Huntington: Ped Piper • Morgantown, Princeton: Sound Post • Wheeling: Wheeling Sound
NORTH CENTRAL
ILLINOIS Bloomington, Northbrook, Schaumburg, Vernon Hills: Waukegan Audio Center Stereo • Moline: Audio Spectrum • Oakdale: Audio Plus • Buffalo Grove, Highland Park, Rockford: Eulambia Audio Video • Champaign, Normal: Glenn Pop's • Villa Park: Hi-Fi Hutch • Sterling: Midwest Hi-Fi • Crystal Lake: Northwest Audio Video
MICHIGAN South Bend: Classic Stereo • Buffalo: City TV & Stereo • Greenwood, Indianapolis, Lafayette, Muncie: Hi-Fi Buys • Terre Haute, Bloomington: Moose Electronics
IOWA Quad Cities: Audio Dimensions • Sioux City: Audio Emporium • Des Moines: Audio Labs
KANSAS Overland Park: Audio Electronics • Junction City: Audio Junction • Wichita: Audio Novus • Emporia: Topex • Neosho: MICHIGAN Ann Arbor: Royal Oak: Absolute Sound • Birmingham, Dearborn, Farmington Hills: Almas Hi-Fi • Saginaw: Audio Shoppe • Saginaw: Court Street Listening Room • Petoskey: Puffs • Iron Mountain: Sound North • Grand Rapids, Portage: Sound Room • Lansing: Traverse City: Stereo Shoppe
MINNESOTA Brooklyn Center: Burnsville, Edina, Minnetonka, Minneapolis, Roseville: Audio King • Duluth: Meis TV & Audio • Alexandria, Detroit Lakes: Sound Shop • Mankato, Rochester: Sound World
MISSOURI Columbia: DSM Sound • St. Louis: Sound Central • Cape Girardeau: Stereo One
NEBRASKA Lincoln, Omaha: Stereo West
NORTH DAKOTA Minot: Midwest Audio • Bismarck: Pacific Sound
OHIO Cleveland, Fairlawn, Findlay, Mayfield Heights, Toledo, Westlake: Audio Craft • Lima: Classic Stereo • Toledo: Jameson's • Dayton: MCO Computer Center • Cincinnati: Columbus: Stereo Lab
SOUTH DAKOTA Sioux Falls: Sound World • Rapid City: Kees Electronics
WISCONSIN Rhinelander: Audio Broker • Milwaukee: Audio Emporium • Madison: Hoagy Medium • Marinette: Sound Seller • Appleton, Green Bay, Lacrosse: Sound World
SOUTH CENTRAL
ARKANSAS Little Rock: Leisure Electronics • Searcy: Sound Room
LOUISIANA Shreveport: Audio Fidelity • West Monroe: Audio West • Lafayette, Opelousa: Audio Electronics • Baton Rouge, Gretna, Metairie, New Orleans: Stereo Village
OKLAHOMA Tulsa: Audio Advice • Lawton: Hi-Fi Shop • Stillwater: Sound Advice
TEXAS Dallas, Garland: Arnold & Morgan • Austin: Audio One • Temple, Waco: Audio Tech • Longview: Audio Techniques • Colleyville: Audio Video • Beaumont: Brock Audio • Wichita Falls: Hamilton Bryan • Galveston: Island Audio • Houston: Sheffield Audio • Texarkana: Sound Town • El Paso: Soundquest • Lubbock: Ultra Electronics • San Angelo: Walker Audio
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ALASKA Fairbanks: Holt's Music • Anchorage: Shimes's
ARIZONA Tucson: Audio Emporium • Mesa: Hi-Fi Sales • Flagstaff: Sound Pro • Tucson: Sounds Great
CALIFORNIA Orange: Absolute Audio • Arcata: Audio Central • Bakersfield: Santa Barbara, Santa Maria, Thousand Oaks, Ventura: Creative Stereo • Redding: Clyde's Home Entertainment • Walnut Creek: High Fidelity Shoppe • Santa Monica, Woodland: Stereo Shack • San Bernardino: Bakersfield: Sound Advice • San Diego: Sound Company • Napa: Sound Connection • Campbell: Sound Goods • Berkeley: Sounding Board • Chico: Sounds by Dave • San Francisco: Stereo Store • Santa Cruz: Stereo Solution • Redondo Beach: Systems Design Group • Fresno, Visalia: Valley Stereo • Davis, Sacramento: World Electronics • Mill Valley, San Francisco: World of Sound
COLORADO Arvada, Aurora, Boulder, Denver, Littleton: Soundtrack • Colorado Springs, Pueblo: Sunshine Audio • Boulder: Kavelingh Stereo
HAWAII Honolulu: Stereo Station
IDaho Twin Falls: Audio • Sandpoint: Stereo • Boise: Stereo Shoppe
MONTANA Great Falls: Rocky Mountain Hi-Fi • Missoula: Spectrum • Bozeman: Thrifty Ear
NEVADA Reno: The Audio Authority • Las Vegas: Upper Ear
NEW MEXICO Carlsbad: Beaton's • Santa Fe: Candy Man High Fidelity Shop
OREGON Eugene: Bradford's High Fidelity • Pendleton: Royal Model Sound • Klamath Falls: Sound Chamber • Beaverton, Portland: Stereo Superstereo
UTAH Salt Lake City: Broadway Music • Vernal: Dixie Labrum Co. • Logan: Stereo only: Slicks Brothers
WASHINGTON Seattle: Definitive Audio • Spokane: Electricraft (H&S) • Bellingham, Mt. Vernon, Oak Harbor: QC Stereo Center • Bellevue, Lynnwood, Seattle, Tukwila: Northwest Audio Video • Richland: Tim Ear Stereo
WYOMING Riverton: Sound Room • Cheyenne: Team Electronics

cations have some interesting consequences. The 48-kHz rate is termed mandatory because every RDAT machine will be capable of playing back and recording two-channel tapes using that conversion speed. But some RDAT machines will have other, optional sampling rates available. For discrete four-channel recording, the standard recommends a rate of 32 kHz (which means that the maximum recordable frequency will be just under 16 kHz). Those willing to make such a sacrifice in bandwidth for two-channel recording will be able to double the playing time of a tape to four hours. And for two-channel playback, most RDAT machines will offer a sampling rate of 44.1 kHz, the same one used in the CD system. They will not be able to record at 44.1 kHz, however.

This arrangement will make it very hard, if not impossible, to make a digital-to-digital copy of a CD, because the sampling rates of CD players and RDAT decks (in recording mode) will not match—a primary requirement for direct digital dubbing. To transfer a CD onto an RDAT cassette, you will have to first convert it into an ordinary analog signal. The dubbing process will therefore add 3 dB of noise to the copy. This is not a serious limitation, however, since very little music approaches 93 dB of dynamic range, let alone the 96

dB of which the Compact Disc theoretical is capable.

Why, then, does the standard include 44.1 kHz at all? So that record companies will be able to sell prerecorded RDAT cassettes made directly from their CD-format master tapes. Such consideration by hardware designers for their software brethren is rare in the music industry and can only be encouraged. Let's also hope that the technology for fast, accurate mass duplication of RDAT tapes can be made available fairly inexpensively. In rough-environment applications where CD still has problems (portable and car units), the isolation from physical shock enjoyed by an RDAT tape wrapped around its head drum may prove to be the answer.

Believe it or not, yet another DAT format is still in the works: SDAT (stationary-head digital audio tape). It was widely anticipated that the EIAJ (Electronics Industry Association of Japan), under intense pressure from industry lobbyists, would simultaneously issue two digital audio tape standards, one for RDAT and one for SDAT. But this round of the battle of the giants (Sony wanted RDAT, Matsushita and JVC wanted SDAT) apparently has gone to Sony, since, as of this writing, no SDAT standard has been agreed upon.

David Ranada

New Tape Accessories

Tape-care kits are fairly common. Something along these lines seems to be offered by every tape company (and some nontape ones). New accessories come from concerns as diverse as Kodak (among the world's most familiar brand names), Audio-Technica (a specialist that is well known in our field, little known outside it), and SSK (a large Korean corporation that is all but unknown to Americans). But TDK is the first major manufacturer we know of to offer such a product for 8mm video: the ECL-20 head cleaner. And Nortronic has added the VCR-350 speed rewinder (\$60) to its tape-care line.

Two welcome novelties come from 3M. Scotch Re-Label Adhesive Tape is white, with a write-on surface, and strips off the videocassette or its box when the time comes to rerecord the cassette and change the label. It's three-quarters of an inch wide and comes in a dispenser designed to

deliver lengths appropriate for both the box and the cassette spine, for VHS and Beta formats. Then there's the "time-left gauge"—a pressure-sensitive label that you can affix to the supply side of a videocassette to calibrate it. The company has received a patent on the idea and includes the label with its EXG and EG cassettes.

Finally, on behalf of recordists who stalk live game—well, music—we're pleased to see that Koss is sticking to its tradition of offering headphones that allow minimum intrusion of ambient sound and therefore can be used for monitoring, which most current models can't. The revamped Home Pro Plus line includes the Pro-4X Plus (\$100), the Pro-4AAA Plus (\$85), the K-40LC Plus (\$45), and the K-6X Plus (\$35). The model designations may sound familiar, but the company says the "Plus" signifies both cosmetic and sonic upgrading.

Robert Long

polk audio



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CROSSTALK

by
Robert
Long



CD OVERSOLD?

I just bought a Technics SL-P7 Compact Disc player, which functions properly and sounds good. But I can't hear much (if any) improvement over my LP system. I expected a large improvement, and now I feel I've wasted my money. I think CD players have been oversold. They may improve the sound of a poor system, but I can't tell any difference on mine (a Carver C-4000 control console and amp, JBL L-200B speakers in the front and Bose 901 Series IVs at the back, and a Pioneer PL-L800 linear-tracking turntable).

Richard L. Hoge
Skiatook, Okla.

I'd expect a number of advantages of the Compact Disc to be immediately apparent to someone with your sort of system. You'll never hear any wow (or "sourness" or "tinniness") due to eccentrically pressed records, which I encounter all the time. (You can get around this problem with a Nakamichi Dragon-CT turntable, but it will set you back \$1,740.) There's no appreciable sonic deterioration within the first 10 or 20—or 100—playings of a CD due to wear or scratches or dirt that has been ground into the surface by a diamond stylus. The pops and ticks that are present in many LPs even on first playing are absent from CDs. And all the fussy adjustment and care consider-

ations that surround the LP and its pickup cartridge are banished with CDs.

You may also hear greater clarity or depth or a crisper stereo image, but not necessarily. If these were the properties you were looking for, I can understand how you might be disappointed, depending on the specific records you chose in arriving at your judgment. But since I'm currently reveling in Wagner's Ring as newly rereleased on CD by London some 20 years after it was recorded and have never encountered any LP version (including the same Georg Solti performance) that is as thoroughly satisfactory on all sonic and practical counts, I can't at all agree with your conclusion.

WHY NOT DBX, TOO?

Why do some high-end recorders have only Dolby B and C noise reduction, while others, some costing much less, have DBX as well? There is no doubt that DBX makes possible a much better signal-to-noise ratio. The S/N spec for my Technics RS-B50 with DBX is 92 dB, and after being spoiled by the ultrasilent background of the Compact Disc, I'm pleasantly surprised that I can get this kind of performance from a cassette deck. On some classical music, I have noticed a certain amount of the hiss-pumping associated with DBX in quiet passages of dubs from CD, but I believe this is a minor

price to pay. However, the decks you test measure only about 80 dB in DBX S/N ratio. Is the Technics actually capable of 92 dB, or does Technics measure differently?

Thomas R. Wiles
West Fork, Ark.

We measure noise below 200 nanowebers per meter—DIN 0 dB, and the reference level of the current EIA/IHF measurement standards. Many deck manufacturers use a higher reference of one sort or another (the midrange tape-saturation point, for example), which inflates their S/N figures with respect to ours. If you choose your levels carefully and use 70-microsecond equalization (meaning Type 2 or 4 tape—chrome/ferricobalt or metal, respectively), you should never hear pumping—or noise of any sort—with the vast majority of source signals at any playback level that I would call reasonable for the home. But setting levels with DBX is relatively tricky because of its large compression ratio. We get many puzzled letters about the metering recommendations that appear in owner's manuals and in our reports on DBX decks. This may be one reason some deck manufacturers avoid it or incorporate it into only a few models. Another is the much

broader consumer acceptance of the Dolby name.

PICKUP IN A POKE?

I have a question about your reviews of phono cartridges as compared to those of the same or similar cartridges in other magazines. In particular, stereo imaging and separation seem to vary from report to report. Could it be that cartridge behavior is system-dependent and that better performance than you report can be achieved?

Jim Malone
Fayetteville, N.Y.

Yes, it is. One reason is variation between samples, which can be significant in phono cartridges. Another is differences in methodology. If you've been reading our test reports for a few years, you may remember how different the separation and frequency-response curves were when we changed from the CBS to the JVC test records for these measurements. So a lot depends on the records themselves, as we've often commented in our cartridge reviews. A third important factor is setup. Small changes in alignment can sometimes have disproportionate effects, especially with regard to channel separation. The chances that two people (or even one person on two occasions) will set up a cartridge exactly the same are slim, at best.

We regret that the volume of reader mail is too great for us to answer all questions individually.

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BASICALLY SPEAKING

by
*Michael
Riggs*



Theory vs. Practice

Everyone has heard the old story about aerodynamic theory predicting that bumblebees can't fly. I don't know whether it's really true, but regardless, the point is well taken. All the fancy talk in the world won't make the plain facts disappear. It can, however, create enough of a distraction for them to slip by unnoticed now and again.

This came home to me most recently at the Summer Consumer Electronics Show, where I was treated to an in-depth explanation of the rationale for a new type of interconnect cable, known generically as LC-OFC (i.e., linear-crystal, oxygen-free copper). "Oxygen free" simply means that the copper is very pure, containing almost no copper oxide (rust, if you will). Such wire is now commonplace in audiophile cables. "Linear crystal," on the other hand, is something new. The wire is composed of a relatively small number of large copper crystals instead of a large number of small ones. This, in turn, reduces the number of points at which a signal must cross a junction between two crystals.

Proponents of the new wire claim that each of these junctions acts as a tiny diode and therefore distorts any signal passing through it. Hence, large crystals assure purer sound. This is not as preposterous as it sounds, since passive components, such as re-

sistors and capacitors, have been shown to generate tiny amounts of distortion. The quantities involved truly are minuscule, however, so I asked how much difference in distortion the makers of this new cable had found between it and ordinary wire. The answer was that they had never actually measured it: They had just calculated what they thought it should be.

Does the stuff really sound better? Frankly, I doubt that it does, but I don't know. I have a sample pair for auditioning, however (the subject of a future column). Meanwhile, remember: A good story may be just that, and nothing more.

The reason I've gone on at such length on the subject of these cables, only to put off the conclusion to another day, is that it's such a good introduction to a couple of amplifier-related topics I want to cover: Class A vs. Class AB and discrete components vs. integrated circuits.

Class A is much in vogue these days, partly because it has some technical advantages over other operating modes and partly, I suspect, because "Class A" sounds so much like "Grade A"—the best. And in a sense, it is. All else being equal, a Class A circuit should produce less distortion (particularly at low signal levels) than a Class B or AB circuit. Nonetheless, the latter (AB especially) are far more common because they're much more efficient. A high-power, pure Class A amp makes a very nice space heat-

er. The reason is that enough bias current is used to keep the transistors dissipating the equivalent of full output all the time; as a result, they generate as much heat without an audio signal as they do with one. But this arrangement also prevents them from ever completely switching off, thereby avoiding an effect known as crossover distortion.

In a pure Class B circuit, the transistors switch all the way off whenever they are not passing a signal, which greatly reduces their average power dissipation. This increases amplifier efficiency to a theoretical maximum of 78.5 percent (as opposed to 50 percent for Class A), though at the expense of higher distortion. Class AB is a hybrid that uses enough bias to keep the transistors running Class A at low signal levels. At high levels, the transistors are allowed to switch on and off, but since the absolute amount of crossover distortion does not vary with signal level in Class B operation, the *percentage* of distortion is much lower than it would be if a weak signal were switching the transistors. But theoretically, it still is higher than it would be for a similar Class A design.

All that said, we come to the question of how much difference there really is, and the answer turns out to be "not much." In our testing, we have not found the distortion figures for Class A amplifiers to be consistently lower than those for ordinary old Class AB jobs, regardless of signal level. Many other aspects of a

design affect its performance, to the extent that they can overwhelm differences attributable to the class of operation. Given this fact, it is not surprising that we have encountered no sonic qualities peculiar to any one mode of amplifier operation: A Class AB amp can be just as good as a Class A model.

The other question is that of discrete parts—transistors, resistors, and capacitors—vs. integrated circuits, which incorporate large numbers of such components on a single, tiny silicon "chip." The argument is sometimes made that packing an entire circuit onto a sliver of crystal entails compromises that ultimately degrade the sound reproduced through it.

The performance of some of the first ICs to be used in audio equipment (the 741 operational amplifier, for example, or its cousin the 301) was perhaps marginal relative to what could be achieved with discrete circuits, but they worked and were cheap (about 25 cents each). Much better ICs are available today, making possible circuits of a complexity that would be impossible without them. And if you look at the noise and distortion figures for equipment using ICs compared with those for similar models built around discrete components, you'll see that neither category has a consistent advantage over the other. Not surprisingly, then, we have observed no characteristic sonic differences between these two types of gear, either. ●

PLAIN & FANCY

77 COMPACT DISC PLAYERS COMPARED

A basic guide to which models have the features you really want and need by Robert Long

A few years ago, while talking to a friend who is in many ways what I think of as a "typical" HIGH FIDELITY reader, I was shocked to discover that he was looking forward to the then-unborn age of the digital disc not because of the presumable sonic perfection of the medium, but because of the hassles and doubt he would be saved. No more worry about tracking force, vertical tracking angle, lateral tracking angle, antiskating, or tip wear. No more scratched records from hand cueing, and no more mechanically miscued starts. No more jumping up to keep the stylus from gliding into a cut you don't want to hear immediately after one you do.

These are legitimate concerns. The pleasure we can take in listening to music is, by and large, greatly enhanced by Compact Discs, and convenience features are as much a part of that enhancement as are the engineering developments underlying the medium's sonic benefits. In fact, the engineering and the convenience are inextricably intertwined, because the digital "addresses" that are the key to many of the operating features are built into the recorded bit-stream. Soon there even will be CDs that carry text or

images to accompany the music, for display on a TV screen—opera librettos, for example.

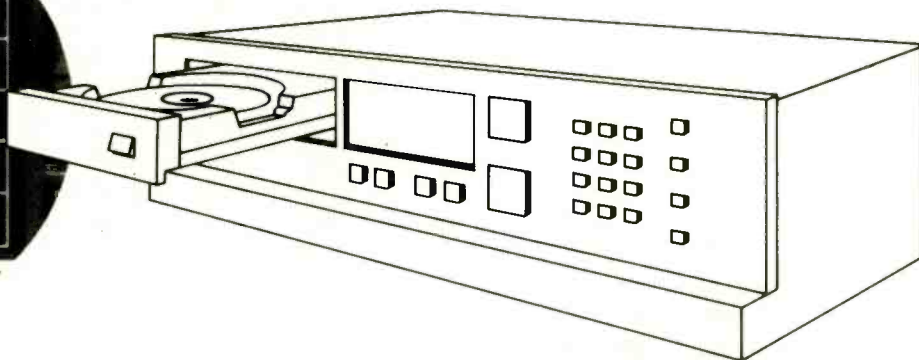
But what you can buy already is very impressive compared with the creature comforts afforded by typical analog gear. Indeed, you may find yourself confronted with more options than you actually want or need. For example, the "Denon Audio Technical CD" (38C39-7147) has 99 tracks, but few music CDs have more than ten or so. So how many selections should you be able to program? Although one might want to set up a score of the Denon disc's test tracks to play in succession, few music listeners will ever want to program more than 12, even allowing for repetition of a favorite track be-

tween assorted others.

As you read on, think about your tastes and needs. After all, one man's thrill is another's frill, and it's not our intention to tell you what you should buy—just what's on the market.

Programmability isn't exactly unique to CD players, but the precision with which they can follow elaborate instructions far outstrips that of any comparable features in cassette decks or the few programmable turntables that have been marketed. When you program a track, its first note will emerge complete from a background of utter silence, which is seldom the case with the other two media. Most CD players will let you step the display to the track number, enter it, step to the next track number, and so on—for a specified number of times, which may include re-

(Continued on page 35)



DRAWING BY SCOTT JOHNSON



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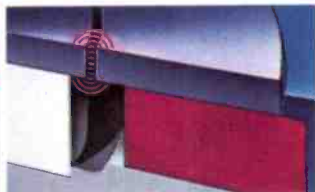
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TEAC



(Continued from page 30)

peats of some tracks, as you choose. This means that you can customize the sequencing of the musical material to your taste. And the new sequence will play back almost as seamlessly as the one provided by the disc's producer, whereas comparable random access in a tape deck requires shuttling time as the transport winds from the end of one programmed selection to the beginning of the next.

The stepping process can also be used to cue to the beginning of a particular track. Some decks have a keypad that enables you to enter track numbers directly, for cueing or programming. Such decks may also accept timings or index numbers. (Confusingly, the latter are sometimes called "subcodes," though indexing uses only a portion of the subcode information that will also be able to supply text or images.) Don't expect random-access memory programming by time or index (though a few models do provide it): The results would mostly sound pretty choppy compared with a series of full tracks.

A repeat function can be used to provide background music for parties, but it's also effective for studying one piece of music closely—particularly if you buy a model that will let you place the start and end points of your repeat wherever you want. In that way, you can block off even very short segments of music for microscopic study. Another possible use for a repeat option is to help create a mood:

All the models I've worked with that offer both it and programmability will repeat the program—selected for the desired mood—as well as the entire disc, a selected track, or a continuous segment of the disc. The choice is yours.

A couple of features are available that can help you decide what to listen to or program. The first is what we call "scan"; manufacturers sometimes call it "intro scan" or "intro skip." It proceeds from track to track, playing the opening seconds of each. Audible cueing, which also goes by a variety of names, gives you much smaller music samples as the pickup moves across the disc (in either direction), but does so more continuously than "scan," so that you can hear more or less what the music sounds like in all parts of each track. (The pitch does not change, as it would with a sped-up LP; the music just gets choppy.) Often the progress across the disc is in two stages: At first it is only about twice the speed of normal playback, leaving the music quite recognizable, but if you hold the key down long enough, the rate of traversal increases. The effect is rather like groove-skipping on a record, except that there's no rasping of the stylus across the disc and no possible damage from the process, and the output level is reduced automatically while the search is in progress.

A CD player's display also can help you find what you want, although many have more alternatives than I'm

really interested in. The time-remaining option included in many models, which at first struck me as particularly useless, is a sign of our harried times (no pun), I suppose. I often want to start in on music that, it occurs to me, I may not have time to play all the way through before something or other happens. With a whole hour available at a clip on some CDs, this is a more immediate question with this medium than with its popular predecessors. A time-remaining counter saves you the bother of looking up the timings on the jacket and doing the math.

More important, in my estimation, is the inclusion of index numbers, even on players that can't cue or program by them. The index feature of CDs is in serious danger of atrophy. Polygram omitted them from all of its early output, no matter how urgently the music called for them. As a result, relatively few players bother with them—giving further impetus to record producers to ignore them, making player manufacturers less likely to provide for them . . . and so on. Yet on the few discs I have where they're used as Polygram originally said they should be—to index the movements of short works that each constitute a track on a multiwork disc, for example—they're very useful.

If you're devoted to the "stethoscopic" ability of headphones to reach into the music and differentiate sonic elements that are blurred by loudspeakers and room acoustics, you'll probably be among

those who prefer to get their signals direct from the CD player, instead of secondhand via the preamp or receiver. To accommodate this approach, there must be a way of controlling the output level to the headphone jack; in some models, it may also control the line output (or one of the line outputs), but make sure you can turn down the phones when you want to before you buy.

Finally, there's what may be the greatest creature comfort of all: remote control. Most remotes for all sorts of products are wireless these days; almost all use infrared light beams as the transmission medium. They come in two basic types. Probably the easiest to shop for is the kind that is player-specific and controls *only* the player. If you go instead for the kind that works with an entire audio system, in which the CD player is only one element, you probably will be unable to mix different brands in the system—or, at least, to control those components that come from companies other than the device's manufacturer. On the other hand, if you do want remote control of more than one element in the system, going with a separate remote for each can create an annoying clutter. How you should respond to this dilemma is something you'll have to decide for yourself. One bright spot on the horizon is GE's new Control Central, which can set itself up to mimic as many as four other infrared remotes of your choice. So for about \$150, you can have it both ways.

This chart lists only those models introduced since our last guide to CD players, which appeared in the October 1984 issue. Some of the units listed there are still on the market, so you should consult both articles for a complete overview of currently available players. The information shown here was supplied by the manufacturers, and though we have tried very hard to weed out errors, we cannot guarantee absolute accuracy. (The

company representatives we talked to were sometimes uncertain of or confused about the capabilities of their own products.) We are particularly suspicious of the large number of players that are alleged to be programmable by index number—a very rare feature, in our experience. So use this chart as a starting point, but remember that it always pays to try before you buy.



MANUFACTURER, MODEL	FORMAT	SCAN	AUDIBLE CUE	PROGRAMMING MODES	CUEING MODES	MEMORY SLOTS	REPEAT MODES	DISPLAY	HEADPHONE CONTROL	PRICE	REMOTE CONTROL
ADC CD-100X	H			T	T	16	APS	EDR		\$ 299	
Adcom GCD-300 GCD-200	H H		• •	T T	T T	15 15	APS APS	E E		\$ 500 \$ 399	•
Aiwa DX-1200	Z	•	•	TI	TI	18	AS	IEDP	•	\$ 450	
Akai CD-A7 CD-M88	H Z			TI TI	TI TI	16 16	APS APS	IEDP IEDP	• •	\$ 500 \$ 500	• •
Audio-Technica AT-CD10	H	•	•	TI	TI	9	AP	IEDRP	•	\$ 400	
Bang & Olufsen CD-50 CDX	H H	•		T T	T T	34 40	APS AS	IEDRP IEDP		\$ 999 \$ 699	@ \$50
Carver DTL-100	H		•	TI	TI	9	APS	IDP		\$ 650	
DBX DX-3	H		•	T	TI	9	AP	IDP		\$ 599	
Danon DCD-1800R DCD-1500 DCD-1100 DCD-1000	H H H H	• • • •	• • • •	T TI T T	TI TIM TI TI	20 20 9 9	APS APS APS APS	IEDP IEDRP IEDP IEDP	• • • •	\$ 800 \$ 580 \$ 430 \$ 360	• • • •
Harman Kardon HD-500	H		•	T	TM	15	APS	IER	•	\$ 600	•
Hitachi DA-4000	Z		•	TI	TI	15	APS	IED		\$ 400	
Kenwood DP-1100 Mk. II DP-900	H H	• •	• •	TI TI	TI TI	16 16	APS APS	IEDRP IEDRP	• •	\$ 725 \$ 510	•
Kinergetics KCD-1	H		•	T	T	20	AP	EP		\$ 770	@ \$75
Kyocera DA-910 DA-810 DA-610	H H H	• • •	• • •	T T T	TI TI T	16 16 16	AS AS APS	IEDRP IEDRP EDRP		\$1600 \$ 950 \$ 550	• • •
Luxman D-03 D-408 D-404	H L H	•		TI TI T	TI TIM TI	9 9 8	AP A AP	IEDRP IEDR monitor IERP	• • •	\$1500 \$1300 \$ 500	• • on receiver
Magnavox FD-1051BK FD-2041SL	H H		• •	T T	T T	20 20	P APS	IEDP IEDP		\$ 350 \$ 300	• option
Marantz CD-74 CD-150	H H	•		T T	TI T	24 16	APS APS	IERP E		\$ 600 \$ 400	with system
McIntosh MCD-700	H	•		T	T	20	AP	IEDP	•	\$1399	•
Meridian MCD Professional MCD	H H			T T	T T	15 15	AP AP	P P		\$1400 \$ 699	

A = all (repeats entire disc)

B = battery-powered portable

C = car stereo model

D = elapsed time into disc

E = elapsed time into track

H = home deck

I = index

L = plays Laserdiscs and CDs

M = time (minutes and seconds)

P = programmed sequence

R = remaining time

S = segment (repeats between user-selected points)

T = track (band)

Z = midsize deck

What do Beethoven's Ninth, the destruction of the Death Star, Mozart's laugh and rock video's latest thriller have in common?

Uncommon sounds. Sounds that make exceptional demands on your audio system. Because from the crescendo of a massed chorale to the detonation of proton torpedos, the sounds of modern entertainment reward audio high-performance as never before. And nothing performs like Yamaha.

Yamaha's sophisticated new R-9 receiver is designed to make the most of today's home entertainment possibilities. With seven audio and three video hookups, the R-9 can serve as the control panel for your entire home audio/video system. And because it has a separates-quality 125-watt-per-channel* amplifier with Auto Class A Power amplification, it provides the high power and wide dynamic range that add a whole new dimension to your home entertainment experience.

Now you can hear digital recordings and compact discs reproduced with the full clarity and resonance demanded by serious audiophiles. Experience the high-decibel impact of the sound effects that make your

favorite films special. And do it through a receiver so advanced it uses discrete circuitry like that found in Yamaha's finest separate components.

The R-9's AM/FM stereo tuner features digital tuning with a unique 5-digit capability that allows you to fine-tune in increments of 0.01 MHz (FM).

This is particularly helpful in obtaining maximum signal quality when tuning relatively weak stations interfered with by stronger adjacent stations.

Combined with our new Computer Servo Lock Tuning System, it gives you the best of both digital and analog tuning capabilities.

The R-9 includes a multi-function infrared remote control. And it is just one in a complete line of advanced Yamaha receivers. Now that's entertainment.

*125 watts RMS per channel, both channels driven into 8 ohms, from 20 to 20,000 Hz, at no more than 0.015% Total Harmonic Distortion.
Yamaha Electronics Corporation, USA, P.O. Box 6660, Buena Park, CA 90622.



DESIGNED TO BE THE CAR STEREO CLASSIC!



150 Watts Peak Power
Digital Ready

NEW JENSEN CLASSIC TRIAX SPEAKER SYSTEM

The technological evolution in sound continues. We invented the first car speaker more than 50 years ago and then we invented the legendary Triax[®] car stereo speaker system. Now we have designed the state-of-the-art car stereo speaker for today's music requirements. The new Jensen Classic Triax car stereo speaker system.

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Each speaker handles 150 sizzling watts of peak power with a torrid 80 watts RMS. Designed for use with today's car stereo components and the new high definition digital recordings. Yet so efficient, you get plenty of volume out of a standard car radio.



DESIGNED FOR REALISM

The 40-25,000 Hz frequency response means you'll hear all the music. The new unitized array and tuned pad ring improve response so you get all the dynamic range in today's music. The bass is more clear than ever before and the new midrange and tweeter allow a smoother blending of music than you've ever experienced.

DESIGNED FOR ENDURANCE

A classic stands the test of time. So whether you invest in the most advanced audio components or explore the digital world of compact disc, Classic Triax will handle it with unparalleled fidelity—today, tomorrow, and years from now.

DESIGNED FOR SMILES

Emotion should never be under-

estimated. And you'll smile every time you listen. This sound is that good. In the final analysis, your sound system is only as good as your speakers. If your speakers can't play it all, you won't hear it all. So don't buy backwards. Speakers first—and begin with a Classic!

THE NEW

JENSEN[®]

Try Triax-citement!



MANUFACTURER, MODEL	FORMAT	SCAN	AUDIBLE CUE	PROGRAMMING MODES	CUEING MODES	MEMORY SLOTS	REPEAT MODES	DISPLAY	HEADPHONE CONTROL	PRICE	REMOTE CONTROL
NAD 5900	L				TM		AS	IEDR monitor	•	\$ 1200	•
5355	H		•	T	T	8	APS	IEDRP	•	\$ 498	•
NEC CD-705E	H		•	TM	TM	15	APS	EDRP	•	\$ 749	•
CD-607E	H		•	T	T	15	APS	EDRP	•	\$ 599	•
CD-509E	H		•	T	T	15	APS	EDP	•	\$ 499	•
Onkyo DX-200	H		•	TI	TI	16	APS	IEDRP	•	\$ 600	•
DX-150	H			T	T	16	APS	EDP	•	\$ 347	•
Pioneer PD-9010X	H		•	T	TI	32	AP	IEDRP	•	\$ 540	•
PD-7010	H		•	T	TI	32	AP	IEDRP	•	\$ 460	•
PD-6010	H		•	T	TI	27	AP	P	•	\$ 350	•
PD-5010	H		•	T	TI	27	AP	P	•	\$ 300	•
Pioneer Video CLD-900	L		•		TI		AS	IER monitor	•	\$ 1200	•
Radio Shack CD-1200	H		•	T	T	16	AP	IERP		\$ 300	
CD-2000	H		•	T	TI	15	APS	IEP		\$ 260	
Sansui PC-V750	Z	•	•	T	TI	8	APS	IEDRP		\$ 350	
PC-V100	Z	•	•	T	TI	9	APS	IEDP		\$ 350	
Sanyo CP-660	H		•	T	TIM	16	AS	IERP	•	\$ 230	
CP-667	H		•	T	TIM	16	AS	IERP	•	\$ 230	with system
Scott 959DA	H	•		T	T	15	APS	ID	•	\$ 500	•
Sherwood CDP-220	H	•	•	T	TI	9	APS	IEDR	•	\$ 500	•
CDP-200	H	•	•	T	TI	9	APS	IEDR	•	\$ 400	•
Sony CDP-650ESD	H		•	T	TI	20	APS	IERP		\$ 1300	•
CDP-620ES	H		•	T	TI	20	APS	IERP	•	\$ 950	•
CDP-520ES	H		•	T	TI	16	APS	IERP	•	\$ 600	•
CDP-302	H		•	T	TI	16	APS	IERP	•	\$ 550	•
CDP-102	H		•		TI		AS	IER	•	\$ 450	•
CDP-70B/S	Z		•	T	T	16	AP	IERP	•	\$ 300	@ \$50
CDP-30	Z		•		TI		AS	IER	•	\$ 300	
CDP-7F	Z		•	T	TI	16	APS	IERP	•	\$ 300	•
D-5	B		•		T			ER	•	\$ 300	
Teac LV-5000DS	L		•		TI		AS	IER monitor	•	\$ 1400	•
PD-300	H		•	T	TI	15	APS	IEDP		\$ 430	
PD-22	Z		•	T	TI	15	APS	IED		\$ 430	
Technics SL-P3	H	•		T	TI	15	APS	IEDP	•	\$ 600	•
SL-P2	H	•		T	TI	15	APS	IEDP	•	\$ 500	•
SL-P1	H			T	TI	15	AS	IEDP	•	\$ 400	
SL-XP7	B			T	T	15	AS	IEDRP	•	N/A	
Ultrax CP-400	H	•	•	T	TIM	16	AS	IERP	•	\$ 600	•
Vector Research VCD-800	H	•	•	TI	TI	15	APS	IEDP		\$ 349	
Yamaha CD-3	H		•	TI	TIM	9	AP	IEP	•	\$ 499	•
CD-37	H		•	T	TIM	9	AP	IERP	•	\$ 499	
CD-X2	Z		•	T	TIM	9	AP	IEP	•	\$ 299	

CHART COMPILED BY SANDRA C. FOSTER AND ANDREA K. OTAÑEZ

T A P E F O R M A T

FACE-OFF

BY E. BRAD MEYER

Forget about video.

**How does a Hi-Fi VCR stack up against other tape systems—
including digital—for serious audio recording?**

Serious recordists (by which I mean those who tape live music) are always searching for better machinery. So when the first Hi-Fi VCRs introduced FM (frequency modulation) recording—a method previously used only in expensive laboratory instrumentation recorders—to the consumer market a little more than a year ago, the specifications of the new system naturally made us wonder what it had to offer as an audio-only medium. This report, the result of many hours of listening and lab testing, will provide some answers by comparing four machines: a high-quality audio cassette deck with metal tape and Dolby C noise reduction, a semipro half-track open-reel recorder running at 15 ips (inches per second) with DBX Type II outboard noise reduction, a VCR with an outboard PCM digital adapter, and a Hi-Fi VCR. Although Beta

and VHS Hi-Fi differ in how they lay down the FM audio tracks on the tape, the two systems are almost equivalent functionally (see “How Beta Hi-Fi Works,” August 1983, and “How VHS Hi-Fi Works,” June 1984), and I used a Beta Hi-Fi deck as an example of the genre.

Because the most important consideration for a serious recordist in selecting a tape system is how it sounds, I’ll describe the sounds of all four machines on different types of music and document their performance with frequency-response plots and with graphs of overload, noise, and distortion. Questions of reliability, flexibility, ease of use, and cost are tackled in the boxes accompanying the main text.

E. Brad Meyer, an avid recordist, writes frequently on audio and video topics.



Is this any way to listen to your stereo?

If you listen to an ordinary stereo, you're not hearing very well. Because most speakers distort the original sound. The reproduction you get is uneven and inaccurate. So you might as well be wearing earmuffs.

The reason why is that the average speaker depends on a conventional cone driver. Now cones may be great for ice cream, but they don't give you the true flavor of great music.

You see, sound waves are distorted by the cone's shape and come to you unevenly. In fact, they're usually biased toward the low-end of the scale.

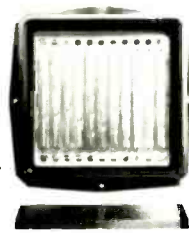
So what you really hear is the cone's interpretation of the original. Prince's cone, for instance, instead of Prince. Or

Rubinstein's version of the "Moonlight Sonata" as interpreted by the cone.

The Dynawave series from Sawafuji America Corp. gives you the real thing. These sophisticated speakers use Dynapleats, a patented driver system developed after years of research in flat-wave technology. This revolutionary system allows sound to come off evenly and simultaneously from the entire surface of the driver.

Just listen to the difference.

The flat-wave sound is virtually free of the distortion caused by cone drivers. It's a natural, full, rich sound with superb imaging, wide dynamic range and accurate repro-



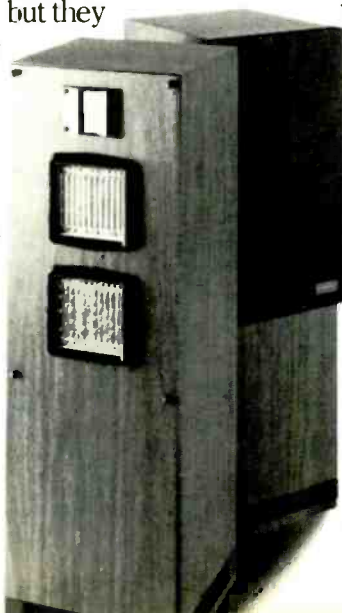
Revolutionary dimensions:
6 1/4" x 6 1/4" x 1"

duction throughout the frequency range. And it's about as close to the real Bach or B.B. as you can get.

These speakers look as good as they sound. Because the flat-wave drivers are slimmer and relatively light, they permit a more elegant and stylish cabinet design. A proper setting for the music you love.

The Dynawave series makes this revolutionary sound technology available at popular prices for the first time. There are three unique models to choose from. And each one gives you music the way it was really meant to be heard.

So the next time you listen to a great symphony or classic ballad, you can enjoy the unmuffled version.



DYNAWAVE[®]
Sawafuji America Corp.

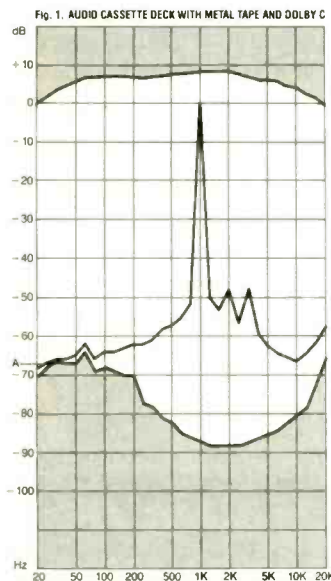
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PERFORMANCE

The "signal space" available with each system is shown in Figs. 1 through 4. It is the area between the overload limit at the top of the chart and the noise floor at the bottom, both displayed as a function of frequency. The middle line is a one-third-octave plot of a 1-kHz test tone. On the cassette and open-reel tapes, this signal is at cassette Dolby level (200 nanowebers per meter). For the PCM processor, I chose a level 10 dB below where the "overload" light goes on at 1 kHz; for the Hi-Fi video recorder, I used the level at which its 0-dB LED comes on.

Ideally, the tone would appear as a single spike rising out of the system's background noise. In reality, however, tape recorders add distortion and noise, which appear as elevated response at frequencies other than that of the test tone. The area between the noise floor (the lower boundary of the white region) and the plot of the test tone is the amount of noise and distortion the sys-



RELIABILITY

Reliability doesn't just mean how long a machine will operate before it breaks down. Remember, we're talking about serious recording here: The system must function without audible errors for an entire session, as retakes can be terribly expensive. And in concert recording, there are no retakes, making the requirement even more stringent.

Ordinary analog recorders (such as the cassette and open-reel machines) rarely fail outright, but if not properly maintained, they get dirty and go out of adjustment, degrading frequency response. Poor tape or dirty heads can cause dropouts (temporary loss of signal or reductions in recorded level). The two video-based systems, on the other hand, usually function perfectly unless something goes very wrong, and then the sound mutes for anywhere from a tenth of a second to several minutes. However, such calamities are a sign of poorly designed equipment or major tape defects; good Hi-Fi video and PCM systems work for hundreds of hours without audible problems. (For digital sessions, the pros use two recorders, just to be sure.)

tem generates in the presence of the signal.

In addition to the spectrum of the noise floor, I have indicated the system's overall noise level with no input as measured with an A-weighting filter, which rolls off frequencies below 1 kHz to approximate the ear's sensitivity at low levels. This is marked with an A at the left side of each graph. At frequencies up to 4 kHz, the upper boundary of the white area represents the level at which the system generates 3 percent distortion. Above that frequency, I plotted the onset of nonlinearity: the level at which the output of the system fails by $\frac{1}{2}$ dB to track increases in the input.

The audio cassette deck's performance is depicted in Fig. 1 (left). To show this format to best advantage, I used metal tape and Dolby C noise reduction. The recorder is also equipped with Dolby HX Pro, which extends its high-frequency overload limits; other machines (and other kinds of tape) will have lower

ceilings.

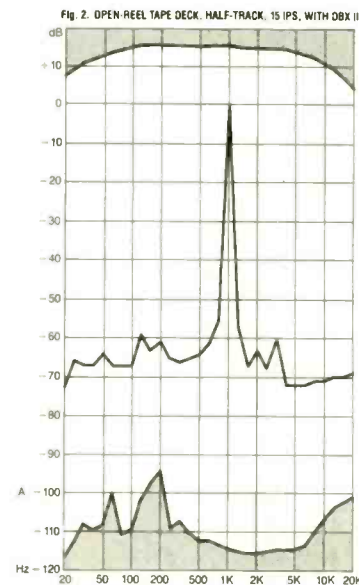
The test tone raises the output level over a wide frequency range. There are three reasons. First, the action of the Dolby circuit allows the background noise to rise with the signal. Like all companding noise-reduction systems, Dolby works by relying on the music's ability to mask the noise that is moving up and down with it. (See "Basically Speaking," August.) As the graph shows, Dolby C acts from about 100 Hz up, with its effect decreasing again at the very top of the audible range.

Increased output also occurs because tape produces modulation noise at frequencies near the test tone, visible as a gradual rise between 250 and 800 Hz and between 1.25 and 5 kHz. Thirdly, we see distortion components at 2 and 3 kHz, the second and third harmonic multiples of the test tone. Their combined level is 45 dB below the tone itself, representing a total harmonic distortion (THD) of 0.55 percent. The system's

dynamic range is the distance from the 3 percent distortion point at 333 Hz to the A-weighted noise floor—in this case, a very good 75 dB.

This cassette deck makes very good duplicates of most prerecorded material and even does a creditable job on wide-range orchestral Compact Discs. Figure 5 (page 46) shows that its frequency response (taken with the Dolby C on) is quite flat, though with this particular brand of metal tape the noise reduction caused some alteration in response with changing level no matter how the machine was set up. The flutter of all audio cassette decks varies with the quality of the cassette, but on this machine with good tapes it is not obtrusive even on sustained piano chords.

Figure 2 (below) is for the half-track open-reel deck with DBX Type II noise reduction. Its signal space is much larger than that of the cassette system, with about 8 dB more headroom, 4 to 7 dB less modulation noise, and more than 10 dB less harmon-





Most video systems treat you as if you were deaf.

by Ray Charles

“Did you ever close your eyes and *listen* to most video systems? I’ve got to tell you: it’s sad. What they do for your eyes they undo for your ears.

Then the Pioneer folks ask me to listen to their videodisc system called LaserDisc.

I’m a little skeptical, but I put my ear to it. And, I’ve got to tell you, I’m amazed. The

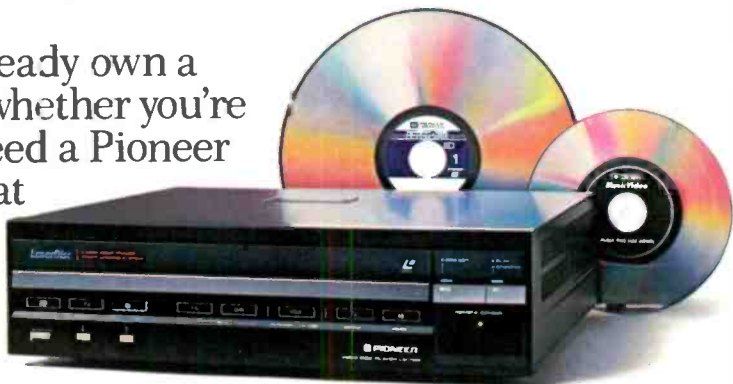
sound is as good as anything I ever heard on my stereo. Maybe better.

I say, ‘That’s heaven for me, but what’s the picture look like for the rest of the folks?’

And the experts tell me the picture blows every other video system away. And that since the discs are played back by a laser beam, they can’t wear out the way records and tapes do.

Now I bet you’re thinking, ‘But I already own a stereo,’ or ‘I already own a VCR.’ Well, whether you’re watching music or movies, you still need a Pioneer LaserDisc. Because LaserDisc does what no other system can do. It brings the best picture and best sound together.

And that, my friend, sounds pretty good to me.”



PIONEER[®]
Video for those
who really care about audio.

The model shown here is the Pioneer® LD-700 LaserDisc brand videodisc player. LaserDisc™ brand videodisc player is a trademark of Pioneer Electronics Corp. © 1985 Pioneer Video, Inc. All rights reserved.

T A N D B E R G

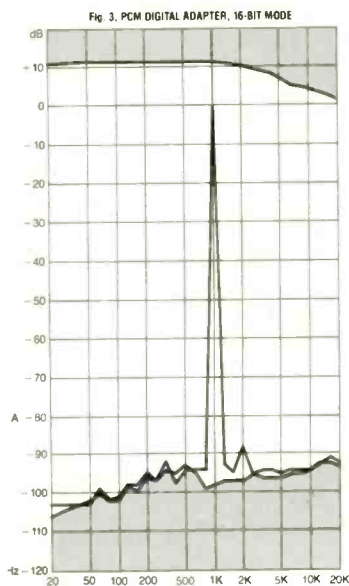


... is the choice of those who consider music to be an important part of their life. From digital-ready amplifiers and world's finest FM tuner, to the most sophisticated cassette & reel recorders, only Tandberg offers a complete family of the most respected music reproduction equipment. European-made... acclaimed world-wide. For a color poster (without advertising copy) and the name of your nearest dealer, send \$2 for postage & handling to: Tandberg of America, 1 Labriola Ct., Armonk, NY 10504.

ic distortion (THD is 0.13 percent). The DBX pulls the noise floor way down when no signal is present, giving a phenomenal overall dynamic range of 115 dB. Frequency response (Fig. 5) is wider and flatter than the cassette deck's and does not change with level.

As the signal falls from 0 dB, the noise goes down with it; the music masks the noise very well, with scarcely any audible side effects even on the widest-range material. On a live recording of Verdi's Requiem, which has fortissimo orchestral, choral, and bass-drum passages followed by dead-silent pauses, this setup has less noise in the quiet passages than any of the others, including the digital adapter. Its flutter at 15 ips is too low to hear on orchestral or vocal music, but just audible on piano.

Figure 3 (below) shows why recordists convert to digital. This consumer PCM adapter, nominally a 14-bit machine, also has a 16-bit mode, which I use for all my own recording and tested for



COST

For home use, Hi-Fi VCRs offer a lot of sound quality for your dollar. VHS machines still carry list prices of nearly \$1,000, but Beta models can be bought for less than \$500—lower than the price of many audio cassette decks that don't provide the extra video function. (It is rumored that some people actually use these things to record television programs, though I'm not sure why.)

A PCM adapter can be used with a budget VCR, but for reliability, I recommend an industrial-grade deck. Such a recorder, together with one of the latest PCM processors, costs about \$1,400. A high-speed open-reel machine with outboard noise reduction will cost you \$1,500 to \$2,500.

Tape cost for metal audio cassettes is about \$5 per hour, compared to \$20 per hour for half-track open-reel tape at 15 ips. The latest PCM processors—and all Hi-Fi video decks—work at the slowest consumer tape speeds (Beta III and EP), giving an hourly tape cost of only \$1.50. But PCM tapes recorded at the fastest speed play more reliably on other VCRs, and the hourly tape cost is still just \$4.

this report. It is several dB noisier than a professional 16-bit processor and almost 20 dB worse than the open-reel system with DBX, but the background is virtually unchanged at any signal level. Except for the completely negligible 0.004 percent second-harmonic distortion, the curves with and without the test tone are within about 2 dB of each other. That's why this system sounds cleaner in loud passages than its analog competitors. It also has the flattest frequency response.

The PCM processor hits 3 percent distortion at 1½ dB above where its overload light goes on; the decrease in headroom in the upper treble is due to a pre-emphasis circuit, which improves the signal-to-noise (S/N) ratio at high frequencies. Because digital systems clip abruptly when they are overloaded (instead of going into compression and gradually increasing distortion), it is trickier to take full advantage of their dynamic range than it is with analog recorders, which are

more forgiving of momentary headroom violations. However, an experienced engineer can usually set recording levels high enough to get the processor's very fast peak-reading meters up to -5 dB without risking audible overload. In practical terms, the system noise is inaudible unless you are recording the widest-range music with the very best professional microphones and electronics.

The digital system also is completely free of wow and flutter. On piano or steel-string acoustic guitar, it gives the sound a rock-steady quality that analog systems cannot match. Frequency response could almost be drawn with a ruler and (unlike that of conventional analog systems) is completely independent of tape type and requires no adjustment before recording.

Now let's look at the data for the Beta Hi-Fi videocassette recorder in Fig. 4 (right). Although these results superficially resemble

those for the audio cassette deck, careful examination reveals important differences. First, observe the noise floor: Between 125 Hz and 5 kHz, the curves are almost identical, but below and above this range the video deck is quieter, by 20 dB in the low bass and 10 dB at 15 kHz. And unlike the cassette deck, the Hi-Fi VCR exhibits no modulation noise immediately above or below 1 kHz in the plot of the test tone. Its distortion, on the other hand, is somewhat higher, at 0.7 percent, and there are signals beyond 3 kHz that must be either high-order distortion products or some artifact of the compander.

Mention of a compander may surprise you, but Hi-Fi VCRs do use noise reduction, as Fig. 4 proves. Not only does the hiss "pump" up and down with the signal, but so do a hum at 60 Hz and its harmonics at 120 and 240 Hz, probably produced by the system's head-switching. In many situations, these are not serious defects, however. At 45 dB below the signal,

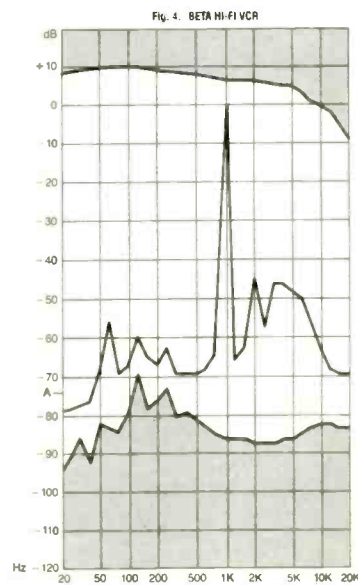
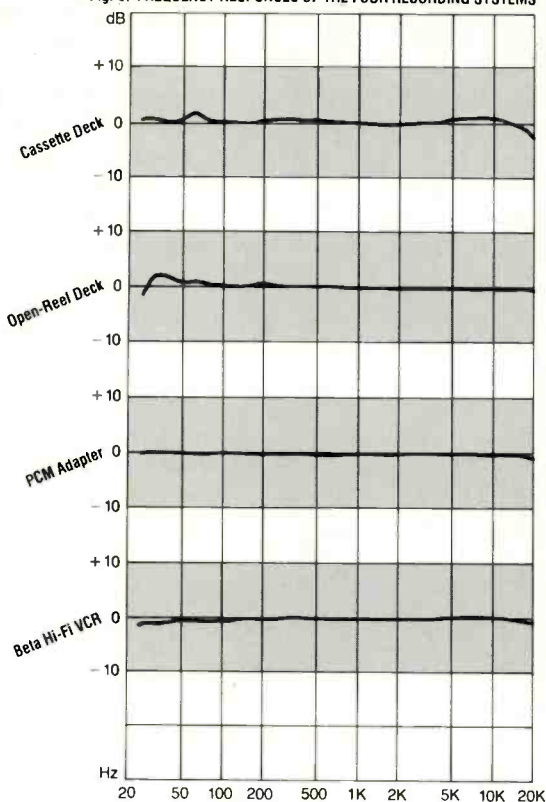


Fig. 5. FREQUENCY RESPONSES OF THE FOUR RECORDING SYSTEMS



the hiss will be masked by the upper midrange of most music. Likewise, the hum is more than 50 dB down, 15 dB or so below the noise floor of any LP at that frequency. In live recording, however, both the hiss and the hum can be heard to rise and fall with the music to an unforgivable degree. The VHS Hi-Fi units I have tested, which use a different noise reduction system, have less of this problem.

Though it is not suitable for recording wide-range live music, the Beta Hi-Fi VCR does an almost perfect job on most prerecorded material, partly because of two important attributes it shares with the PCM system: Its flutter is completely inaudible on any kind of music, and it does not need to be adjusted for different kinds of tape.

CONCLUSIONS

With their wide, flat frequency response and inaudible flutter, Beta and VHS Hi-Fi

VCRs are good enough to ensure against audible degradation of any video soundtrack, including the digital ones on some of the latest optical videodiscs. Their performance is superior to that of an audio cassette deck and does not vary with tape quality or recording speed. The system is reliable and cheap to operate, and available playing times (4½ hours for Beta, as much as 8 hours for VHS) make the medium a natural for archival recording of broadcast concerts or operas, especially since it can capture these unattended. It also does an excellent job of copying records, tapes, and most CDs.

For live recording, Hi-Fi videocassettes suffer from audible defects not found in digital recordings or in open-reel tape with noise reduction. Of the latter two, open-reel tape is easier to edit, whereas PCM is slightly more accurate. ●

FLEXIBILITY AND EASE OF USE

Audio cassette recorders are portable and simple to operate. Finding selections on a tape is fast and easy—sometimes even automatic. But although a cassette deck with metal tape and Dolby C may perform reasonably well, the medium has limitations that make it unsuitable for serious recording. You cannot edit your tapes. And because the IEC standard for playback equalization is not universally adhered to, tapes recorded on one machine may not play properly on another, especially with Dolby C, which is very machine-sensitive. Because cassette tape runs at one-eighth the speed of its open-reel counterpart, high-frequency wavelengths are very short, making tape-to-head azimuth alignment a constant problem. The performance of the audio cassette at its best is remarkably good, but the system isn't robust or accessible enough for live recording.

Unless you're willing to spend many thousands of dollars for a professional portable model, a high-speed open-reel recorder with outboard noise reduction is clumsy and difficult to lug around, as are the ten-inch reels it requires. But you can edit 15- or 30-ips open-reel tape to any desired degree of precision quickly and elegantly with about \$100 worth of tools. Tape shuttling is rapid and controllable, and you can cue by ear. The tape itself is accessible, tactile, immediate, and pleasant to work with. In addition, open-reel alignment tapes are sufficiently standardized that recordings can be reliably transported from machine to machine.

Consumer PCM processors weigh about ten pounds, and there are portable industrial-grade VCRs weighing even less, making a complete package that will fit into a single canvas tote bag. The digital system is wonderful both for live concerts and for broadcasts, where the VCR's programmability makes unattended recording a snap. But editing is another, and sadder, story. Simply finding your way around on a videocassette is a tedious process because of its slow winding speed and lack of audible cueing. (Modern Beta recorders that keep track of tape time during fast winds have a major advantage over VHS decks in this department.)

You can copy a PCM tape without loss or noise buildup and rearrange entire movements or selections on your tape, but home video recorders don't start and stop with enough precision to permit cutting into the middle of the music. To do that, you must transfer your recording to a professional PCM system and rent a digital editing suite. It works, but it's expensive: around \$85 an hour.

A Hi-Fi VCR, needing no external processor, is theoretically more convenient to carry around than a digital system, though portable decks are scarce. Even a tabletop model, however, is lighter than an open-reel recorder. Some Hi-Fi machines offer double-speed operation with audible cueing, making searches a bit easier, but if you need to cut and paste, Hi-Fi VCRs suffer from all the disadvantages of their PCM cousins without the option of professional editing as a backup.

Until now, advancements in car stereo technology have been defined by power, knobs and buttons. Products have become a strange conglomeration of meaningless specs and glorified buzz words.

No longer.

Mitsubishi introduces the Car Audio Compact Disc Player. It represents an advancement you can actually hear. Frequency response that's flat over the entire audible range. A 60% increase in signal-to-noise ratio over cassettes. Harmonic distortion reduced to embarrassingly minimal levels. And wow-and-flutter that's hardly mentionable.

Mitsubishi's leading edge digital audio research has led to a three-beam optical pickup and linear-sliding cylinder design that eliminates susceptibility to vibration. It provides stable, error-free tracking even in a moving car.

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CAR STEREO '86

CD players and flashy flat-faced designs pace the new autosound entries.

EVEN IN THE absence of any dazzling new car stereo technologies at the recent Summer Consumer Electronics Show, excitement was evident. More companies are jumping on the Compact Disc bandwagon—which was predictable, considering the unrelenting demand for home models. However, Sony remains the sole company making an in-dash CD/tuner combination (the CDX-R7, \$699). Everyone else is sticking with CD-only players as add-ons to existing in-dash tuner/cassette decks. Still, as there exist in total only six production players and three prototypes—each offered by a separate manufacturer—it's somewhat premature to talk about a "trend."

On the other hand, as I forecasted following the Winter CES ("Road Sounds

by Jay Taylor

CAR STEREO '86

'85," May), the Yamaha CD player design, which uses an insertable sleeve to facilitate disc loading, is gaining adherents. In addition to Yamaha's new production model, the YCD-1000 (\$499), both the JVC and Blaupunkt prototype in-dash CD players operate with a similar protective sleeve.

Completely encased in plastic, the disc is read by the laser through a narrow slot, which opens when the disc is inserted and closes when it is removed. Initial plans call for Yamaha's players to be packaged with five sleeves; additional ones will cost about \$5 apiece. Besides protecting the CD from dirt and mishandling, the Yamaha sleeve eliminates much of the clumsiness of handling the current "jewel box" package while driving. Sony, which showed us a prototype of a different design earlier this year ("Road Sounds '85," May), has no plans to convert its models to a particular loading system and maintains that CD packaging itself will soon evolve. There has been talk between the CD-system licensors (Sony and Philips) about developing a standard CD "caddy" package for use with all players.

Other production CD players shown at SCES were the Alpine 5900 (\$600), the Kenwood KCD-9 (\$659), and the Mitsubishi CD-100. The latter is offered in two configurations—one with an equalizer/amplifier (\$699) and the other with both an amp and a digital tuner/cassette deck (\$999). Fujitsu Ten also showed a prototype player, but neither model number nor price was set at press time.

Since all CD players have fairly comparable specs, features, and pricing, Pioneer chose to emphasize that its new CD-P1 is both reliable and



CAR CD PLAYERS

Several companies now offer CD players for cars, though only Sony's combines the player with a tuner. Shown from top are Kenwood's KCD-9, Alpine's 5900, and Yamaha's YCD-1000, which uses a unique CD loading sleeve.

shock resistant. A videotape presentation of the unit being tested on a rugged Baja road course in a Toyota 4Runner 4x4 pickup was convincing. However, the CD-XP1 complicates hookup somewhat by using DIN plugs instead of RCA input and output jacks.

FLAT-FACED FRONTS

Continuing a trend that first became evident at WCES, flat-faced, or DIN, radios are becoming more prominent in new entries, especially within the upper price range. By my count, about half of all new front ends were of this design.

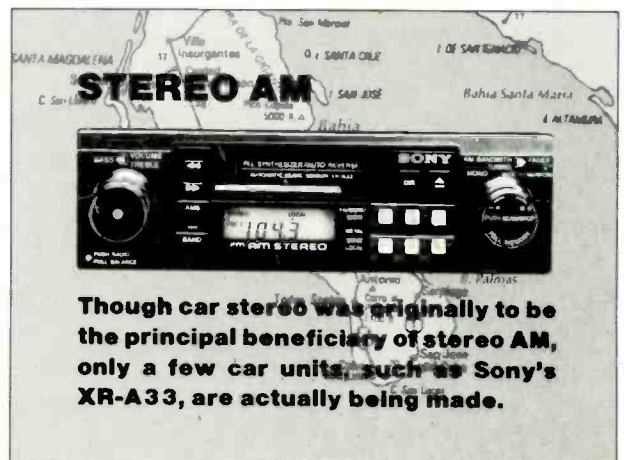
Four of Alpine's new models are flat-faced, including the top-of-the-line 7374 (\$800)—a preamp-only unit with Dolby B and C and DBX. A new tape head and micro-processor-controlled transport mechanism are said to extend frequency response and re-

duced wow and flutter. An automatic head demagnetizer is said to eliminate any residual magnetism each time the deck is turned off. Like the 7374, the 7273 (\$600)—one of three integrated pieces—has its illumination circuitry tied into a sensor that increases the intensity as the interior light wanes. The green station presets turn orange when acti-

duced. Rounding out the new line are the 7272 (\$370) and the 7171 (\$250). All four models use an oversized LED display. Concord's first DIN unit is the HPL-540 receiver/tape deck (\$549), which is one of the growing number of models switching back from LCDs to LEDs. Incorporating FNR, Concord's proprietary FM noise reduction system, the HPL-540 also provides Dolby B and C.

If the thought of losing your high-priced in-dash receiver to thieves gives you ulcers, Kenwood's new KRC-838 (\$619) may be the answer. Both it and the KRC-626 (\$479) can be readily removed from a permanent in-dash housing and slid back into place just as quickly, enabling you to take the unit with you. Kenwood also offers the KRC-424 (\$359), which is a standard flat-faced model.

Another company with security in mind is Aiwa, whose three new models come with a flip-down front: Closed, the door hides the unit; open, it both reveals the front panel and contains some of the controls. Prices are expected to range from approximately \$350 for the CT-X300 to about \$600 for the CT-X500. All have digital tuners and Dolby noise reduction.



Though car stereo was originally to be the principal beneficiary of stereo AM, only a few car units, such as Sony's XR-A33, are actually being made.

Sony has seven new DIN decks. Leading off the line is the XR-900 (\$600), a tuner/cassette player with Dolby B and C, quick-access cut selection, and impulse noise suppression (INS). At \$400, the XR-780 receiver/cassette deck is rated at 20 watts for each of its four channels and includes preamp-out jacks, Dolby B, automatic music search, and dual-adjust head alignment. The XR-740 (\$300) is similar to the XR-780, but lacks Dolby and INS. Expanding its standard XR Series, Sony has four units ranging in price from \$430 to \$225. Top model is the XR-80 receiver/cassette deck, which has Dolby B and C, automatic scan, INS, and dual-adjust head alignment. Preamp outputs permit easy connection to a separate CD player.

Also adding to its DIN line is Sansui, with one high-power and two standard receiver/cassette decks. The high-power model is the RX-610 (\$379), an autoreverse unit with Sansui's proprietary Automatic Stereo Reception Controller, which is designed to reduce noise and provide a stable signal under varying driving and reception conditions. Other features include Dolby B and automatic seek and scan. The standard DIN units are the RX-4010 (\$299) and the RX-3010 (\$259). The 4010 has Dolby B; the 3010, a proprietary noise-filter system.

Proton offers the flat-faced Model 214 and 203 receiver/cassette decks. The 214 (\$375) incorporates Dolby B and C, automatic program search, and preamp outputs. Both have Schott tuners for improved reception.

Wrapping up the DIN introductions is Marantz, with two of its three new decks: the CAR-372 (\$300) and CAR-362 (\$240). The 372 is an autore-

verse model with Dolby B and Compuskip, an automatic music search system.

A familiar name in the car stereo field, Panasonic has a number of high-power entries. Top-of-the-line is the CQ-E650, an autoreverse model with automatic tape-EQ selection, Dolby B and C and DBX, and a reversed LCD to show operational functions sharply, even in bright daylight. Also new are the CQ-E280, CQ-E330, CQ-E370—all autoreverse receiver/cassette decks—and the CQ-E400, an automatic-replay unit. Prices range from \$300 to \$180.

Another established company with new front ends is Pioneer, which has introduced the KP-A170 mini autoreverse tuner/cassette deck (\$150) and the KP-A100 (\$135). The KP-A170 has a built-in impulse-noise suppressor.

STEREO AM

If Compact Disc players and DIN design are the hare, stereo AM is the tortoise in car stereo trends. And emerging as the leader may take some doing. Stereo AM was supposed to electrify the car stereo market with its long-range, low-noise reception capability, yet there is a singular lack of new products incorporating this circuitry. One reason could be that four incompatible systems still are in use, though the Motorola C-QUAM design is gaining favor.

Although a number of companies (including Sansui and Sparkomatic) did introduce stereo AM models at WCES, the lone entry at SCES came from Sony, whose XR-A33 (\$250) circumvents the compatibility problem with a decoding chip that switches automatically to whichever broadcasting format is being received.

WHAT'S NEW

The 1986 crop of car stereos embraces a wide variety of front-end designs, of which these five units (described from top) are representative. Sansui's RX-610 is typical of the many new DIN, or flat-faced, models. Pioneer is offering a mini unit, the KP-A170. Sparkomatic's SR-315 is illustrative of the trend back from LCDs to LEDs. Among those companies offering their first front ends is EPI with its LSR-34. Also new is Peconic, whose line includes the 6700.

ETAs, NEW NAMES, AND MORE

Initial offerings in front ends come from a number of manufacturers, including EPI, which has confined itself to speakers until now. Its three models are receiver/cassette decks, which range in price from \$370 to \$220. Heading the new series is the LSR-34, which has Dolby B, automatic music search, a stereo FM reception optimizer, digital frequency-synthesis tuning, and preamp outputs.

New to the car stereo field is Peconic Car Audio and Communications, of Elk Grove Village, Illinois. It has introduced two shaftless and three stan-

dard designs, all with digital tuners. Top model in the 6000 (shaftless) Series is the 6700, which has pushbutton volume control and tuning, DNR, and automatic seek and scan.

Among other companies offering ETR (electronically tuned radio) designs is Sparkomatic, with four models from \$300 to \$100. Heading the line, which comprises models SR-315, -308, -314, and -338, is the SR-315—an autoreverse receiver/cassette deck with DNR, Dolby B and C, and a mono/stereo switch.

Next month, in our special speaker issue, we'll cover car speakers, including the latest in "digital ready" models. ●

TEST REPORTS



DBX DX-3 COMPACT DISC PLAYER

Dimensions: 17 $\frac{1}{4}$ by 3 $\frac{3}{4}$ inches (front), 11 inches deep plus clearance for controls and connections. Price: \$599. Warranty: "limited," one year parts and labor. Manufacturer: made in Japan for DBX, Inc., 71 Chapel St., Newton, Mass. 02195.

Although it would be unfair to say that all Compact Disc players are alike, few have features that are genuinely unique, and most are so close to one another in performance that choosing among them on that basis alone would be difficult, if not pointless. DBX's first player is therefore unusually interesting. An acknowledged leader in signal processing, the company has brought its expertise to bear on what it sees as the special problems of CD playback. The result is a group of circuits that enable you to modify in various ways the signal coming off a disc, shaping it to your taste and listening situation.

You control these circuits with two knobs at the bottom right of the front panel. When they are pointing straight up, the signal passes to the output unchanged, or you can take the processing circuitry completely out of the signal path with a bypass switch (handy for fast A/B comparisons). The knob at the left, labeled Dynamics, activates a compressor when turned to the left and what DBX calls DAIR (digital audio impact restoration) when turned to the right.

A compressor boosts soft passages

and attenuates loud ones, thereby reducing the overall dynamic range. Compressors designed for home use have been rare because until the advent of the Compact Disc there was little need for them. The push was all in the other direction: to milk more dynamic range out of signals already squeezed to the point of lifelessness in the recording or broadcast studio. Material suffering from this deficiency is still with us, but the Compact Disc has for the first time made the opposite condition a matter of real concern. It is possible to get more dynamic range than you can comfortably accommodate—especially in your car, where road noise may drown out the soft portions of the music unless you turn up the volume to the point of making the loud parts ear-splitting. The compressor in the DX-3 is based on DBX's highly regarded professional models. You can use it to reduce the music's dynamic range by as much as 36 dB, for background listening at home or for making tapes for car or personal-portable playback.

Turning the same control to the right of 12 o'clock activates the DAIR circuit, which is a type of peak limiter. When it

Report preparation supervised by Michael Riggs, David Ranada, Robert Long, and Edward J. Foster. Laboratory data (unless otherwise indicated) is supplied by Diversified Science Laboratories.

sees a fast transient, it boosts the leading edge to compensate for any limiting that may have been applied in the making of the original recording. How strong a kick it gives the signal is determined by the relative amplitude of the incoming peak and the setting of the control, up to a maximum of 10 dB. Although it might seem that CDs shouldn't require such treatment, the fact is that they are only as good as the recordings from which they are made. Analog tape saturation, studio limiters (used for effect or to prevent tape overload), and so forth can blunt the impact of kick drums, brass, cymbals, and other instruments before the sound ever gets to disc. DAIR is designed to put back some of what's taken out by such processes.

A common problem with such circuits is that a bass-drum whack, for example, can cause high-frequency signals to be "unlimited" along with it, which can sound quite unnatural. DBX has gotten around this potential difficulty by making DAIR a sophisticated two-band system that operates on the high and low frequencies independently. The circuit's action in each band is shown by a pair of segmented LED displays. When the compressor is engaged, these show the amount by which soft passages are being brought up, while a third display, between them, indicates the amount by which peaks are reduced.

The last of the DX-3's special features is controlled by the right-hand "ambience" knob. It affects the "stereoness" of the signal at mid and high frequencies. Turned to the left, it progressively blends the channels, reaching mono at its extreme setting. More likely, however, you will want to turn it slightly to the right, to add some extra difference information (L-R and R-L) to the signal. This tends to open up the sound, increasing its apparent spaciousness and depth.

DBX incorporated the ambience feature in response to the complaints of some audiophiles that CDs sound dry and two-dimensional compared to analog records. (It often is assumed that this is a fault of the digital system; in fact, it probably is a reaction to the absence of the spurious difference information typically produced by phono cartridges.) The

circuit does not affect the low frequencies because many recordings are almost mono in the deep bass (to make the cutting of conventional records easier): Increasing a signal's difference content correspondingly reduces its mono content and would therefore cause the bass to be attenuated on recordings with substantial bottom-end blend.

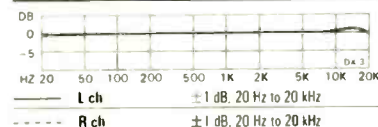
The rest of the DX-3's features are pretty standard. It uses two-times oversampling (88.2 kHz) with digital noise filtering followed by a gentle (18 dB per octave) analog output-smoothing filter. You can program it to play as many as nine tracks in any order, and you can set it to repeat the programmed sequence or, if you haven't entered one, the entire disc. The SCAN skims through the music in either direction at a well-chosen pace, with or without audible output, and DBX has provided for cueing (though not programming) by index number. You can set the main display to show the current track number or the elapsed time for the track being played (or, if the player is stopped, the disc's total playing time).

Diversified Science Laboratories' measurements show good performance in all the basic categories. Response is less flat than we're used to seeing, because of a small bump in the top octave followed by a rolloff, but it is still much better than can be obtained from most phono cartridges. And apart from this tiny peak, there are none of the small ripples that some other oversampling players create (often down to frequencies of just a few kilohertz). The effects of the oversampling system are evident in the square-wave and impulse responses, however, with both showing excellent symmetry and freedom from ringing.

Channel balance is within a tenth of a dB of perfection, and channel separation exceeds 56 dB from 100 Hz up. Together, these ensure stereo reproduction second to none. Distortion and noise are more than adequately low, though the D/A (digital to analog) converter does show more nonlinearity at very low levels than do most. This is not normally any cause for concern, however, since these effects should be below the threshold of audibility on typical material, and we did not note any problem in our auditioning. Distortion and noise increase at some set-

Data were obtained with all signal-processing options defeated using the Sony YEDS-7, Technics SH-C0001, Philips 410 055-2, and Philips 410 056-2 test discs.

FREQUENCY RESPONSE



DE-EMPHASIS ERROR

left channel + 1/2, -0 dB, 1 to 16 kHz
right channel + 1/4, -0 dB, 1 to 16 kHz

CHANNEL SEPARATION (at 1 kHz) 75 dB

CHANNEL BALANCE (at 1 kHz) $\pm < 1/4$ dB

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

without de-emphasis 87 dB

with de-emphasis 96 dB

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

at 0 dB $< 0.01\%$

at -24 dB $\leq 0.024\%$

IM DISTORTION (70 Hz difference; 300 Hz to 20 kHz)

0 to -20 dB $< 0.01\%$

at -30 dB 0.017%

LINEARITY (at 1 kHz)

0 to -50 dB no measurable error

at -60 dB + 1/2 dB

at -70 dB + 1 dB

at -80 dB + 4 dB

at -90 dB + 11 1/4 dB

TRACKING & ERROR-CORRECTION

maximum signal-layer gap $\geq 900 \mu\text{m}$

maximum surface obstruction $\geq 800 \mu\text{m}$

simulated-fingerprint test pass

MAXIMUM OUTPUT LEVEL 1.91 volts

OUTPUT IMPEDANCE 330 ohms

REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data are provided 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.

tings of the processor controls, particularly when high compression is used, but not to an undue degree. In fact, we were pleasantly surprised at the cleanness of these circuits.

The DX-3 also performed well on the critical tracking and error-correction tests, passing at even the highest levels of difficulty. DSL did report that there may have been some very slight ticking at the 900-micrometer level of the signal-layer interruption test, but it was not sure, and, in any case, the effect was certainly very, very minor. Output level and impedance are well chosen.

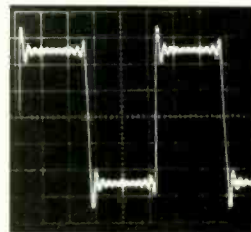
We were consistently pleased with the DX-3 in the listening room. It's fast and easy to use, and if any questions do arise, you probably will find a thorough, clear answer in the unusually well-written user's manual. The signal-processing options worked exactly according to DBX's descriptions. Perhaps most obvious is the effect of the ambience control, which can indeed impart a nice sense of spaciousness to overdry recordings. We found ourselves leaving it cocked slightly to the right for much of our listening. The compressor also performs its intend-

ed function, and with few of the distracting side effects that can be generated by such circuits. About the only thing you're likely to notice is a slight increase in noise when it pulls up the bottom of the range.

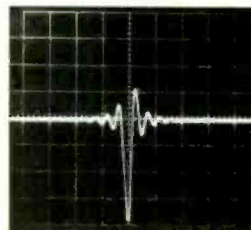
Despite its name, the impact restoration is perhaps the most subtle of the three options: It does not bang you on the head to get your attention. What it does do is add a little extra life and excitement to the music. Sometimes the effect is barely noticeable, other times it yields a sense of drama only hinted at in the unprocessed sound. Perhaps the nicest thing about DAIR is how natural it sounds. We found it very hard to get anything even approaching the peculiarities that are easy to obtain with typical expanders, for example. When DAIR does something to the signal, the chances are very good that you will like it.

All in all, the DX-3 is a breath of fresh air, incorporating features unavailable in any other CD player. This, combined with its ease of use and respectable basic performance, make it a strong contender in its price class and well worth your consideration. ●

SQUARE-WAVE RESPONSE (1 kHz)

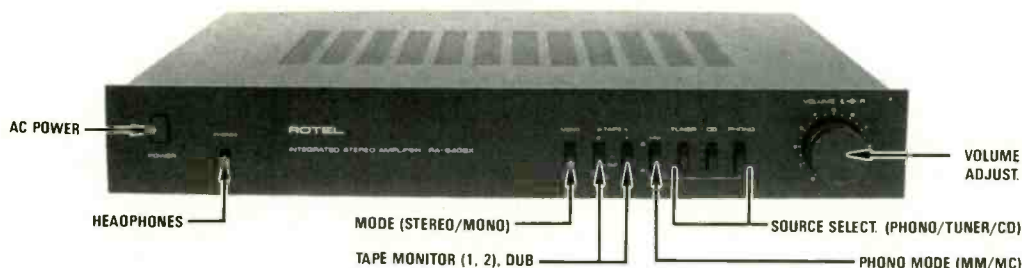


IMPULSE RESPONSE



ROTEL RA-840BX INTEGRATED AMPLIFIER

Dimensions: 17 by 21½ inches (front), 11½ inches deep plus clearance for controls and connections. Price: \$350. Warranty: "limited," two years parts and labor. Manufacturer: The Rotel Company, Ltd., Japan; U.S. distributor: Rotel Audio of America, P.O. Box 653, Buffalo, N.Y. 14240.



To those who remember Rotel mainly for its rather gaudy, me-too electronics of the late Seventies, the current line probably will come as something of a shock. Minimalism definitely is the order of the day. The reason is new management, bent on audiophile quality at rea-

sonable prices, even if that means sacrificing a few frills. Indeed, Rotel argues that the extras we usually take for granted in contemporary equipment often get in the way of obtaining the best possible sound.

This philosophy is perhaps most obvi-

ous in the company's two integrated amps: the RA-820BX and the more powerful RA-840BX, under review here. Their front panels seem almost blank compared with those of most of their competitors. In fact, however, the only significant omissions are tone and balance controls, and the latter's function is picked up by the VOLUME, which has separate, clutched elements for each channel. Thus, you can set levels independently for each channel to achieve the desired left-right balance. This is clumsier than the usual one-knob approach, but it does work and eliminates a circuit element that is not strictly necessary.

The money that ordinarily would go for more features has instead gone into better parts and higher performance. In the RA-840BX, this means close-tolerance metal-film resistors wherever practical, 1-percent polystyrene capacitors in the phono equalization network, and high-grade capacitors throughout the signal path. Shielded, oxygen-free copper cable links the gold-plated phono input jacks to the circuit board, and heavy, low-loss wiring returns the amplified signals to the sturdy output terminals. The binding posts themselves are color-coded and will accept bared wire (even very thick varieties), spade lugs, or banana plugs.

Circuit refinements include the use of four 12-amp output transistors per channel—an extraordinary complement for a unit of this power rating and price. Rotel says this enables the amplifier to drive low-impedance or otherwise difficult loudspeaker loads without distress and to dispense with the usual current-limiting protection circuitry, which can unnecessarily restrict power output and add distortion. And though we've been harping on the RA-840BX's simplicity, it does provide such niceties as an input for moving-coil phono cartridges, a mono switch, and dual tape monitor loops with dubbing from Tape 1 to Tape 2.

Diversified Science Laboratories' measurements show that the RA-840BX handily exceeds its power specification into 8 ohms and continues to increase its output all the way down to 2 ohms, where it is capable of more than 100 watts on a short-term, dynamic basis. Noise and distortion are well contained,

and overload levels are much more than adequate through all inputs. Input sensitivities and impedances are appropriate, and though the output impedances at the tape jacks are higher than we would prefer, they are not likely to be a problem unless you have a considerably longer than average cable run to your tape deck. Although the damping factor is only moderate in the bass, it drops so slightly with increasing frequency that from 5 kHz up it actually is higher than average. Channel separation is 40 dB or more below 10 kHz, which is all you need and then some.

Rotel has kept the RA-840BX's bandwidth to sensible limits, maintaining flat response across almost the entire audible band, then gradually rolling it off above and below. The effect is quite mild through the high-level inputs, which show just a tiny droop at the very bottom of the range. The phono stage appears to have an additional high-pass (low-cut) filter of its own that rolls off at about 6 dB per octave below maybe 15 Hz. This results in a very slight loss at low audio frequencies. The fixed-coil input is dead flat to 60 Hz and down just 1/2 dB at 30 Hz; the moving-coil input is flat to 90 Hz and 1 1/2 dB down at 30 Hz. In neither case would we expect significant audible consequences (we didn't hear any), except perhaps some distortion reduction from the attenuation of warp-induced infrasonic signals. A sharper filter (12 dB or more per octave) would flatten out the deep-bass response while completely squelching warp signals, but it also would raise the price.

Overall, the RA-840BX is a fine little amp, well built and capable of excellent performance. We miss the balance and tone controls, but the former is seldom used (making the substitution of a split volume knob less awkward in practice than it might at first appear) and the latter can be added by way of an external equalizer, if desired. Their importance is, in any case, very much a matter of personal taste. And all of the controls that are present have a smooth, positive action sometimes missing from much more expensive products. At its price, the RA-840BX ranks high among the integrated amps on the market and definitely warrants serious consideration. ●

RATED POWER	16 dBW (40 watts)/channel	
OUTPUT AT CLIPPING (at 1 kHz; both channels driven)		
8-ohm load	17 1/2 dBW (56 watts)/channel	
4-ohm load	19 dBW (79 watts)/channel	
DYNAMIC POWER (at 1 kHz)		
8-ohm load	18 1/4 dBW	
4-ohm load	19 1/2 dBW	
2-ohm load	20 1/2 dBW	
DYNAMIC HEADROOM (re rated power; 8-ohm load)		
	+2 1/4 dB	
HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)		
at 16 dBW (40 watts)	≤ 0.047%	
at 0 dBW (1 watt)	≤ 0.045%	
FREQUENCY RESPONSE		
	+0, -1/2 dB, 23 Hz to 30.4 kHz;	
	+0, -3 dB, <10 Hz to 93.9 kHz	
RIAA PHONO EQUALIZATION		
fixed-coil (MM)	+0, -1 1/4 dB, 20 Hz to 20 kHz;	
	-12 3/4 dB at 5 Hz	
moving-coil (MC)	+1/4, -2 3/4 dB, 20 Hz to 20 kHz;	
	-14 1/4 dB at 5 Hz	
SENSITIVITY & NOISE (re 0 dBW; A-weighting)		
	sensitivity	S/N ratio
aux	34 mV	87 3/4 dB
fixed-coil (MM) phono	0.5 mV	77 dB
moving-coil (MC) phono	42 μV	75 dB
INPUT OVERLOAD (1-kHz clipping)		
aux	> 10 volts	
fixed-coil (MM) phono	200 mV	
moving-coil (MC) phono	17 mV	
INPUT IMPEDANCE		
aux	18k ohms	
fixed-coil (MM) phono	48.7k ohms; 225 pf	
moving-coil (MC) phono	310 ohms	
OUTPUT IMPEDANCE (to tape)		
from aux input	3,350 ohms	
from phono input	3,400 ohms	
DAMPING FACTOR (at 50 Hz; re 8 ohms)		
	30	
CHANNEL SEPARATION (at 1 kHz)		
	57 1/2 dB	

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
1.0	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
16.0	12	500	27
20.0	13	630	28
25.0	14	800	29

KYOCERA PL-601 TURNTABLE

Dimensions: 18 by 15 inches (top plate plus wood end pieces), 6 inches high with cover closed; additional 11 inches vertical clearance and 3 inches at back required to open cover fully. Price: \$350. Warranty: "limited," one year parts and labor. Manufacturer: Kyoto Ceramic Co., Ltd., Japan; U.S. distributor: Kyocera International, Inc., 7 Powder Horn Dr., Warren, N.J. 07060-0227.



The Kyocera PL-601 is a classic sort of turntable in both appearance and design. A few key functions are automated, but it is essentially a belt-drive manual model in which tonearm mount and platter assembly are suspended on their own subchassis. The arm is a straight tubular design with a carbon-fiber plug-in headshell. The controls are ranged along the front, where you can use them without opening the dust cover, and they include individual adjustments for each of the operating speeds (33 and 45 rpm).

To aid in setting the speed, a strobe disc is built into the top of a supplied hold-down "stabilizer" weight, one of several touches (the arm design is another) that proclaim this a turntable of the Eighties, whatever its lineage. Actual adjustment range of the two speeds is a little greater (at least on the plus side) than Kyocera's ± 3 -percent spec suggests: Diversified Science Laboratories' measurements show that you can raise (sharpen) the pitch by about a half-tone (6 percent) or decrease it by about a quarter-tone. The flush knobs have striated surfaces so that they can be rotated with

a fingertip but are virtually impossible to misadjust accidentally.

When you move the tonearm away from its rest (which is fitted with a protective catch to hold it there when you're not actually playing a disc), the platter starts turning at the selected speed. Though the motor doesn't provide the torque of more typical turntables, it has enough to permit easy use of a Disc-washer or similar device, which isn't true of some other belt-drive units. Cueing is entirely manual except for the actual up/down arm motion, whose gentle, motorized action is controlled from the front panel. When the arm is raised during play, there is no tendency toward side drift, so you can resume play exactly where you left off. When the arm reaches the leadout-groove diameter, it rises automatically and the platter shuts off.

Because recordings often run closer to the spindle hole on 7-inch discs than they do on standard 12-inchers, Kyocera supplies a switch to select the position at which the arm lifts. At the 7-inch setting, the PL-601 wouldn't raise the tonearm at the end of the LPs with which we tried it;

SPEED ACCURACY (105 to 27 VAC)

no measurable error at either speed

SPEED ADJUSTMENT RANGE

at 33 rpm	+6.6% to -3.1%
at 45 rpm	+7.8% to -4.4%

WOW & FLUTTER (ANSI weighted peak)

average	$\pm 0.07\%$
maximum	$\pm 0.08\%$

TOTAL AUDIBLE RUMBLE (ARLL)

	$\approx -73 \frac{3}{4}$ dB
--	------------------------------

EFFECTIVE TONEARM MASS

	≈ 18 grams*
--	---------------------

VTF-GAUGE ACCURACY

reads 0.1 gram low at 0.5-gram setting

TOTAL LEAD CAPACITANCE

	200 pF
--	--------

*With supplementary counterweight to balance standard cartridges. Mass will be significantly lower if a lightweight pickup is used. See text.

at the 12-inch setting, some 7-inchers wouldn't play all the way through. Resolving this conflict apparently is the switch's sole function. The arm also lifts automatically when you turn off the main power switch, so you can't back-cue with the PL-601—which is just as well, considering the damage that nonruggedized home pickups can cause to records and themselves if used that way.

The arm is essentially a low-mass design, though unless you have a lightweight cartridge as well, you must use a supplementary counterweight that raises it into the medium-mass range. For DSL's standard measurement cartridge, it would not balance without the extra weight, which therefore is reflected in the effective mass figure in our data column. This, in turn, means that you should avoid extremely compliant pickups of more than medium weight because the mass-compliance combination can drive resonance down into the warp region and make good tracking more dif-

ficult to achieve.

A further complication is the PL-601's sensitivity to external vibration, despite its sprung-subchassis suspension. With our standard listening-test pickup, which violates the rule of the previous paragraph by being heavier and more compliant than would be ideal for the Kyocera, any shock to the top plate—even a light touch on the controls or dust cover—produced audible output, and footfalls often caused mistracking. Switching to a somewhat lower-compliance pickup light enough (at 4 grams) to be balanced without the supplementary counterweight, we found the situation much improved, but the turntable was still a little touchy. The moral is that you must choose your pickup carefully and mount the turntable on a rigid, stable surface if you are to use the PL-601 successfully.

And it's worth the extra care. Flutter is low, and the rumble figures are exceptionally good. Speed accuracy is spot-on

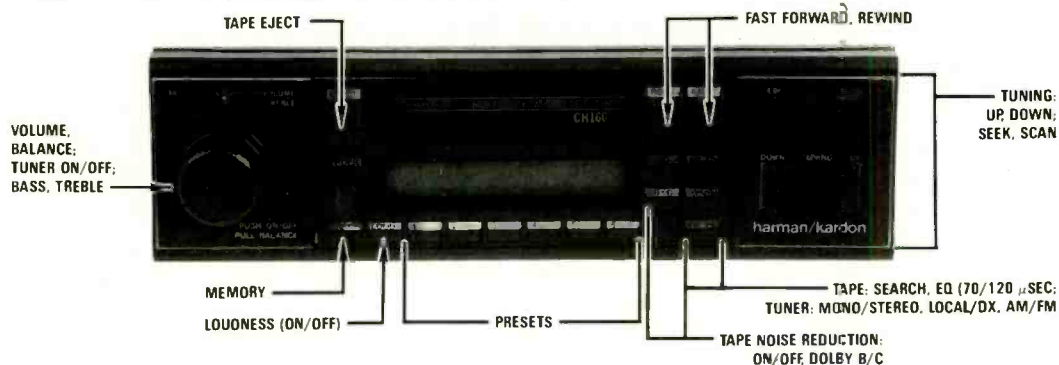
(thanks, in part, to the separate adjustments) and unaffected by line voltage (thanks to a servo DC drive motor). Stylus-gauge accuracy measured exactly as it should except at the lowest setting, which is below the normal range required by pickup cartridges and is off by only an unimportant tenth of a gram in any event.

Most important of all, however, we're impressed by the PL-601's human engineering. It has enough extra features to spare you the penalties exacted by most other manual turntables (like listening to the stylus swoosh around in the final groove while you're otherwise occupied), but it is not automated to the point of getting in your way—except, as noted earlier, if you are a dyed-in-the-disco back-cuer, in which case you presumably should be looking for a different sort of turntable altogether. We also appreciate its quiet good looks, which give the PL-601 a touch of dignity absent from many competing models. ●

HARMAN KARDON CH-160 CAR TUNER/TAPE DECK

Dimensions: 7 by 2 inches (chassis front), 6 inches deep; escutcheon, 7½ by 2¼ inches; "nose," 4¼ by 2 inches; main shafts, 5 to 5¾ inches o.c.

Connections: bared wire for ignition and battery; flat female for power antenna and power-amp switching; spade lug for ground; female pin jacks for output; standard coaxial female for antenna input. Fuses: 1-amp in ignition and battery lines. Price: \$475. Warranty: "limited," one year parts and labor. Manufacturer: made in Japan for Harman Kardon, 240 Crossways Park West, Woodbury, N.Y. 11797.



Harman Kardon, a relatively recent entrant in the highly competitive autosound field, makes a convincing case

for itself with the CH-160. It is handsome, well thought out, and an excellent performer. Its FM behavior, for ex-

ample, is significantly better than that of most models that we have reviewed. But we'll get to that in due course.

First, a quibble: The treble control is a bit more awkward to use than we would have liked. It is the middle ring on a control cluster that includes the volume/balance knob and the bass-control ring. The latter has a little tab that makes it easy to manipulate. But the treble ring is both tab-less and harder to move (at least on our test sample); we found it almost impossible to adjust without also changing the volume. Also annoying at first were the tiny switches and, particularly, their legends, which are much too small to read while you're driving. The importance of reading the labeling correctly is compounded by making two of the switches do double duty, depending on whether you're using the tuner or the deck. But as long as you memorize the switch positions first, you're all right. In that regard, the front-panel layout is excellent—neater and more logical than average, with adequate spacing between the buttons (a result of their being so small), and including a digital clock in the LCD readout.

The cassette deck is unidirectional (which may give it an edge in reliability over mechanically more complex auto-reversing models) and ejects the cassette automatically when the ignition is shut off. It is independent of the CH-160's power switch (activated by pushing the volume knob); you can play a tape without turning on the tuner, and you can turn off the tuner without stopping the tape. If the tuner is switched on, the radio will play whenever you remove a cassette or fast-wind it in either direction. We find this sort of intrusion annoying, but some users evidently consider it a desirable feature, and the CH-160 does give you the ability to defeat it.

You are also given options for playback EQ (for once correctly labeled as "70 microseconds," rather than "metal") and Dolby noise reduction (B and C, as well as OFF). Frequency response is very good, though head azimuth doesn't agree with that of our BASF test tape as well as the curve's treble extension might imply. Speed is only slightly fast and varies hardly at all with supply voltage (from 1.0 percent fast at 14.4 volts to 1.2 percent fast at 10.8 volts). Flutter is reasonably low for a car player; more important, road shock produced no percep-

tible waver in any of our tests.

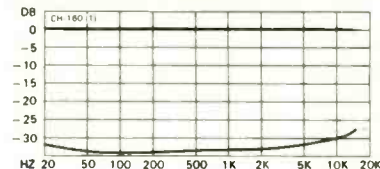
The CH-160's tuning controls (on the right side of the front panel) are large rocker buttons for up/down manual tuning and seek/scan automatic tuning. SEEK locks onto the next receivable station in the chosen direction, while SCAN just plays the station for eight seconds and then continues across the dial. The scanning direction is determined by the last end (UP or DOWN) you pressed on the manual tuning control, which, when used, steps by full channels (200 kHz on FM, 10 kHz on AM). All these tuning controls make for exemplary ease in finding listenable radio fare while you're driving. There also are six station presets, each of which can memorize one frequency from each radio band.

AM always represents the least impressive part of a car-stereo front end, and the CH-160's section is no exception. As in several other models we've tested, AM-band distortion in the very deep bass produces an apparent "hump" that doesn't represent true response and makes it impossible to characterize that portion of the response curve numerically. On the other hand, AM sensitivity is nearly as good as the best we've tested. We had difficulties measuring AM selectivity by our usual procedure, but the unit seemed to have typical selectivity performance. The AVC range also is average. Actual pulling power of listenable stations didn't particularly impress us, however. In part, this was due to the CH-160's steep low-pass filtering on AM signals, which minimizes high-frequency reception noise but tends to make stations sound tubby and dull; poor reception conditions during the test period may also have contributed to our impression.

The FM response is astonishingly flat. It would be remarkable even in a home receiver. (Our data show the stereo response; in mono it is down 1/2 dB at 15 kHz, instead of less than 1/4 dB. But that's still spectacular, and besides, few FM stations broadcast in mono these days, even if they play mono program material.) At the same time, sensitivity and selectivity were excellent. We were also pleasantly surprised at the CH-160's behavior in our weak-signal/high-multi-path test, where it exhibited hardly any of the "spitting" (bursts of noise and dis-

FM TUNER SECTION

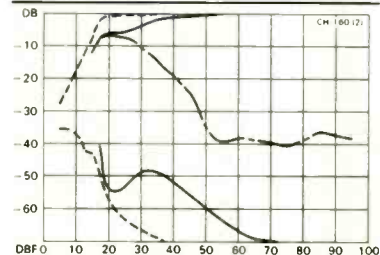
FREQUENCY RESPONSE & CHANNEL SEPARATION



Frequency response + 1/4, - < 1/4 dB, 20 Hz to 15 kHz*

Channel separation ≥ 30 dB, 20 Hz to 10 kHz

FM SENSITIVITY AND QUIETING



Stereo sensitivity (for 50-dB noise suppression)
39 1/2 dB, with 17 1/4 dB separation at 1 kHz

Mono sensitivity (for 50-dB noise suppression)

Stereo S/N ratio (at 65 dBf)	68 1/2 dB
Mono S/N ratio (at 65 dBf)	74 dB

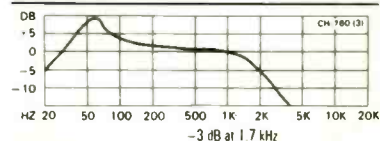
CAPTURE RATIO	1 1/2 dB
SELECTIVITY (alternate channel)	61 1/2 dB
AM SUPPRESSION	57 1/2 dB

	DISTORTION (THD+N)	
	stereo	mono
at 100 Hz	0.92%	0.10%
at 1 kHz	0.29%	0.14%
at 6 kHz	0.40%	0.20%

*See text.

AM TUNER SECTION

FREQUENCY RESPONSE



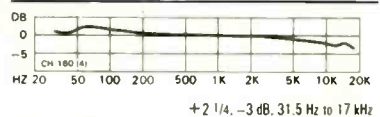
Sensitivity -3.8 μV

Selectivity see text

AVC range 69 dB

CASSETTE TRANSPORT SECTION

FREQUENCY RESPONSE



+2 1/4, -3 dB, 31.5 Hz to 17 kHz

Wow & flutter ±0.12% average; ±0.16% peak

Speed accuracy (10.8 to 14.4 volts) ≤ 1.2% fast

PREAMPLIFIER SECTION

BASS CONTROL	±9 1/4 dB at 100 Hz
TREBLE CONTROL	+10 1/4, -10 1/2 dB at 10 kHz
LINE OUTPUT IMPEDANCE	500 ohms
MAXIMUM LINE OUTPUT LEVEL	
from FM (100% modulation)	0.675 volt
from tape (DIN 0 dB)	0.80 volt

ortion) we're used to. Not surprisingly, overall FM sound quality struck us as clearer than average, with good high-end sparkle.

The stereo sensitivity figure shown in our data is altogether legitimate (which, as we've pointed out in the past, isn't always the case), because a healthy 17½ dB of channel separation is still maintained at the sensitivity-measurement point. As signal strength drops from this point (39½ dBf), separation decreases rapidly. The resulting noise can-

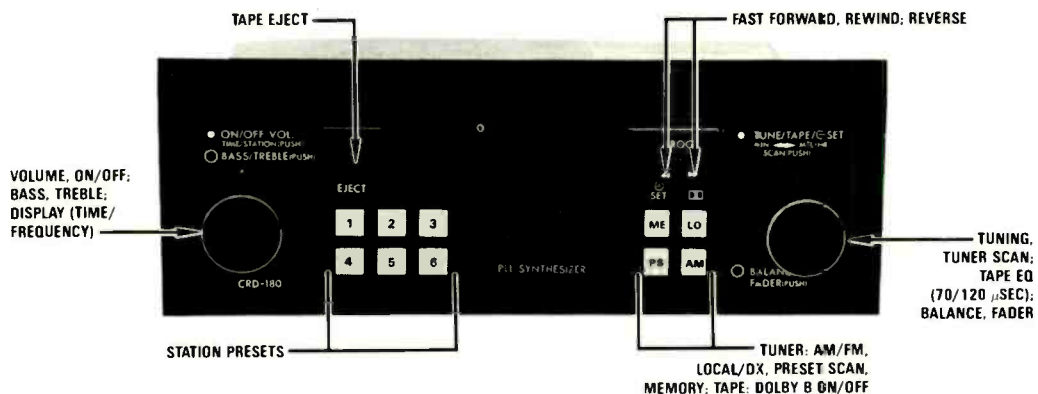
cellation brings quieting back below 50 dB between about 19 and 29 dBf, but because the separation is less than 5 dB in this range (and less than 1 dB at the bottom of it), it doesn't really qualify as stereo, so the rating point stands. To keep noise low once the channels are fully blended, Harman Kardon has elected to attenuate output sharply with falling FM signal strength. In the multipath test, this caused rapid volume fluctuations, which imposed a "lumpy" quality on the sound. But again, the unit is ex-

ceptionally quiet for these conditions (high multipath, very low signal strength).

Our first encounter with Harman Kardon car stereo encourages us to look forward to more. The CH-160 is easy to install (partly because of a plug-in power wiring harness, which includes connections to switch both a power antenna and your power amplifier) as well as generally easy to use. But best of all is its sound, which is well above average among the models we've tested. ●

SHERWOOD CRD-180 CAR RECEIVER/TAPE DECK

Dimensions: 6¾ by 2 inches (chassis front), 5 inches deep; escutcheon, 7½ by 2¾ inches; "nose," 4⅛ by 2¾ inches; main shafts, 5⅛ to 5¾ inches o.c. Connections: unterminated wires for ignition, battery, and power-antenna/booster-amp switching; spade lug for ground; unterminated wires for speaker leads; female pin jacks for preamp output; standard coaxial female for antenna input. Fuses: 2-amp in ignition line. Price: \$300. Warranty: "limited," one year parts and labor. Manufacturer: made in Korea for Sherwood Division of Inkel Corp., 13845 Artesia Blvd., Cerritos, Calif. 90701.



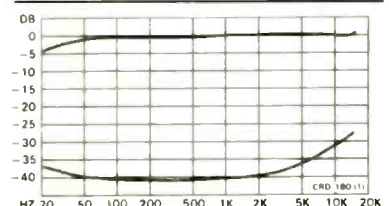
The relatively simple front panel of the Sherwood CRD-180 belies all its capabilities. They include Dolby B noise reduction and switchable "metal" (70-microsecond) tape equalization, station scan and preset scan, a local/distant switch to adapt the threshold sensitivity of the station scan, and a clock display. In addition, it comes with an oversize faceplate that is scored on the back to make trimming easy if a smaller format would better fit your dash—the first adapting unit of this sort we've encountered. And the wiring harnesses, for

both the power/ground and speaker connections, are fitted with connectors so that harness and chassis can be installed separately and then plugged together when the dash is reassembled.

All these features operated from a simple front panel means that some controls must do multiple duty, and until you learn your way around, they can be a bit confusing. Least obvious, perhaps, is that a clockwise twist on the tuning knob switches the tape EQ. Most problematic, however, are the tone controls. Both bass and treble are adjusted at a single

FM TUNER SECTION

FREQUENCY RESPONSE & CHANNEL SEPARATION



Frequency response +1, -3 dB, 25 Hz to 15 kHz
Channel separation ≥ 35 dB, 27 Hz to 6.8 kHz



Finally, car audio as good as your car.

Very few companies selling car stereos are real *audio* companies. With 75 years of experience reproducing sound, Denon wishes to point out the level of their home audio technology present in the new DC-series of car audio equipment.

For example, the only audio components—home or auto—offering the level of circuit sophistication found on the new Denon Car Audio DCA-3250 Power Amplifier are Denon's own top-of-the-line receiver and separates.

Similarly, the Dynamic Range Expansion circuitry found on Denon's new Car Audio DCR-7600 AM/FM Stereo Tuner/Cassette Deck otherwise can be found only on Denon's DE-70 Dynamic Equalizer.

The *differences* between Denon car and Denon home audio equipment will become apparent the moment you sit behind the wheel. To build car audio for people who love good sound as much as fine cars, Denon created a very limited, ultra-high quality range of car audio components, specifically engineered to become *part* of the automobile. Controls fall to hand and information is displayed with the *driver* clearly in mind.

For the car lover, Denon Car Audio does more than offer true auto high fidelity—it becomes an integral part of the thrill of driving.

DENON

ring. Simply turned, it is a bass control with a detented center position. But when you push the ring in while turning it, the treble is adjusted instead, but without a center detent. Similarly, you push the balance ring to adjust the front/rear fader; there is a detent here, though it's barely perceptible when you're pushing on the ring (at least with our test sample).

Adjusting the TREBLE away from the center of its range also rotates the BASS detent. This means that when you readjust the BASS to its detent, the calibration line on the tone-control ring will show you whether the TREBLE has been moved away from its center, but there is no definitively "flat" setting. Diversified Science Laboratories therefore set the treble control for equal output at 1 kHz and 10 kHz through the tuner and used this position as "flat" for the remainder of the lab tests. Since this allowed considerably more cutting than boosting of the treble, it may not have been the median setting that the CRD-180's designers had in mind, but we found no better way of calibrating the response measurements.

In any case, FM frequency response is very good, as is separation at full quieting, though (as the quieting graph demonstrates) channel blending begins at relatively high antenna-input levels. The process is gradual as the signal strength weakens, thus minimizing the possibility that the stereo image will collapse and expand rapidly under "picket fencing" conditions—a sonic phenomenon that, with some other equipment, can occasionally be downright alarming. By the time the signal strength falls to 44 dBf (the stereo-sensitivity rating point), separation has been reduced to 7½ dB—just barely stereo.

The tuner is well behaved when faced with weak, fluctuating signals and strong, fluctuating multipath. Bursts of noise and distortion cause some "spitting," but it is rather muffled and therefore distinctly less obtrusive than in many other models. The LOCAL option attenuates the antenna input by 26 dB, meaning that it is useful only for very powerful stations, since the measured sensitivity is just average (as is the capture ratio).

The CRD-180's AM section will de-

code C-Quam (Motorola) broadcasts, the stereo AM format that seems to be emerging as the most popular. Sherwood thoughtfully supplies a list of stations that employ the C-Quam system. Unfortunately, none was receivable in our test area with a signal clear enough for useful judgment of the stereo quality. Mono AM performance is typical for a car stereo unit.

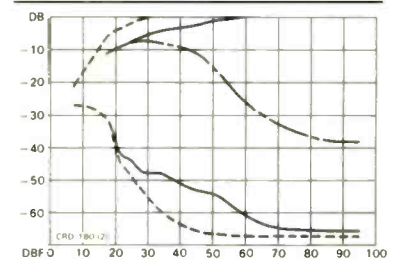
Tuning steps on both bands are one channel wide (200 kHz on FM, 10 kHz on AM), so you can't end up between channels. If you don't want to end up between stations, either, there are scan-tuning functions and six AM and six FM presets.

The cassette deck shows signs of azimuth disagreement with the BASF test tape in the forward direction of tape travel, but not in the reverse. The reason the forward response looks so flat in the graph is that a peak in the tape-playback equalization compensates for the azimuth disparity. This peak is visible (and audible) in the reverse direction. But because the remainder of the curve is very flat, overall sound is good. Drive-speed accuracy (which is seldom, if ever, a problem these days) is closer to spot-on than that of many home decks. The flutter figures are less impressive, though flutter itself was inaudible. We did get some audible pitch waver from heavy road shocks, but recovery was fast.

The CRD-180's preamp/amp design allows it to be used as a self-contained system, driving a front speaker pair, to which a separate amplifier and back speaker pair can be added easily. In this configuration, the preamp outputs are controlled by the front/rear fader, and the power-antenna lead can also be used to switch on the outboard amp. (The owner's manual shows a wiring layout for adding the Sherwood SCA-240 amplifier.) Power generated by the built-in amp is, at approximately 5 watts (7 dBW) per side, about as much as you can expect from a 12-volt supply without additional circuitry or a bridged output configuration, which would complicate the wiring somewhat.

All in all, the CRD-180 is easy to install, easy to upgrade (by the addition of an external power amplifier), and easy to use. Its moderate price makes it easy to own as well. ●

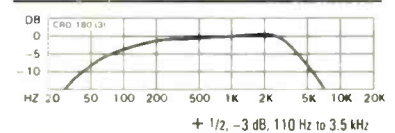
FM SENSITIVITY & QUIETING



stereo quieting (noise) & output	26 3/4 dBf	
mono quieting (noise) & output	63 1/4 dBf	
channel separation at 1 kHz	67 dB	
Stereo sensitivity (for 50-dB noise suppression)		
44 dBf, with 7 1/2 dB separation at 1 kHz		
Mono sensitivity (for 50-dB noise suppression)		
Stereo S/N ratio (at 65 dBf)	2 3/4 dB	
Mono S/N ratio (at 65 dBf)	65 dB	
CAPTURE RATIO	45 dB	
SELECTIVITY (alternate-channel)		
AM SUPPRESSION		
DISTORTION (THD + N)		
	stereo	mono
at 100 Hz	1.48%	0.62%
at 1 kHz	0.85%	0.46%
at 6 kHz	0.94%	0.26%

AM TUNER SECTION

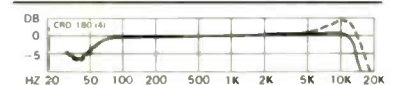
FREQUENCY RESPONSE



SENSITIVITY	6.1 µV
SELECTIVITY	22 1/2 dB
AVC RANGE	57 dB

CASSETTE TRANSPORT SECTION

FREQUENCY RESPONSE



forward	+ 3/4, -3 dB, ≈55 Hz to 13 kHz
reverse	+ 4 1/4, 3 dB, ≈55 Hz to 15.5 kHz
WOW & FLUTTER	± ≤ 0.28%/avg.; ± ≤ 0.36% peak

SPEED ACCURACY (10.8 to 14.4 volts)

forward direction	0.3% fast
reverse direction	0.2% slow

PREAMP/AMPLIFIER SECTION

BASS CONTROL	+ 10 1/2, -13 dB at 100 Hz
TREBLE CONTROL*	+ 4 1/4, -13 1/4 dB at 10 kHz
LINE OUTPUT IMPEDANCE	6,000 ohms
MAXIMUM LINE OUTPUT LEVEL	
from FM (100% modulation)*	1.4 volts
from tape (DIN 0 dB)	1.25 volts
OUTPUT (per channel into 4 ohms; at 3% THD + N)	
at 1 kHz	5.1 watts (7 dBW)

* See text.

MEDLEY

Edited by
Georgia Christgau
and Ted Libbey



The Fela in Masekela

The Forum, a North London theater-turned-dance-hall/beer-palace, is packed to capacity this midweek night. For hours, 2,000-plus white and black Anglos and transplanted Africans have churned and bounced through two opening acts and tapes of new African bands, and their dancing grows even more agitated

with the arrival of headliner Hugh Masekela. The crowd loves the trumpet player's single, "Lady" [from the LP *Waiting for the Rain, Jive Africa* JL 8-8382]. Written in the early Seventies by Nigerian saxman, bandleader, and nightclub owner Fela Anikulapo Kuti, the song puts down African women who imitate Western ways. Masekela's rendering tonight is especially potent;

his introduction sends a wave of sympathy washing over the room because Fela has been in Lagos's Kiri Kiri prison since November, convicted of attempting to smuggle £1,500 out of Nigeria.

Fela is innocent, his supporters claim, and they charge the military government with manufacturing evidence in order to rid itself of an irritant. He has

been a special target because of his popularity as a political artist (he's carrying on a family tradition of opposing colonialism) and because of his own goals. In the mid-Seventies he organized the Young African Pioneers, and in 1981 released *Black-President*, boldly stating his own power aspirations/fantasies. Fela is a gadfly rather than a threat, but he has made a lot of enemies. His sentence, a five-year imprisonment from which there is no legal right of appeal, has attracted the attention and commitment of Amnesty International, among other sympathizers, to correct.

Masekela, like many jazz musicians, avoids direct political confrontation, even though he voluntarily exiled himself from South Africa's apartheid in 1959. But his own compositions frequently are topical. At the Forum concert, "Coal Train (Stimela)," a song about conscripted South Africans and work camps in the coal mines, draws cheers and an immediate and spontaneous singalong. Masekela's admiration for Fela's brave stance has spurred his own activism.

Fela's lyrics would seem to be at odds with his music's embrace of Western sounds—just one of the paradoxes of the new Africa. Masekela's spirited "Lady" is a sobering reminder that the old Africa is still very much with us.

Leslie Berman

Feast and Famine: Writing on the Wall, Part 2

Some thoughts, occasioned by our annual preview of forthcoming LPs (see September's "800 Upcoming Recordings") and Compact Discs, on what is, and is not, being recorded:

In the race to grab the best-selling shares of the classical CD market, the major labels have fallen all over each other trying to offer the same thing to the consumer. As I mentioned in last month's "Medley," the worst example is the glut of newly recorded Beethoven piano concerto cycles: Telarc (Serkin/Ozawa), Philips (Brendel/Levine), Deutsche Grammophon (Pollini/Böhm/Jochum), and London (Ashkenazy/Mehta) are already in the lists, while Pro Arte (Sherman/Neumann), CBS (Perahia/Haitink), RCA (Ax/Previn), London again (De Larrocha/Chailly), and Philips again (Arrau/Colin Davis) are nearing completion or are in the works. (This does

not include Anton Kuerti's cycle from CBC, which can be purchased through André Perrault.) That makes a total of nine complete Beethoven piano concerto cycles scheduled to be available soon on Compact Disc.

You want Mahler symphonies? CBS (Maazel/Vienna Philharmonic), DG (Karajan/Berlin Philharmonic), DG again (Abbado/Chicago Symphony/Vienna Philharmonic), DG yet again (Sinopoli/Philharmonia), Angel (Tennstedt/London Philharmonic), London (Solti/Chicago Symphony), Pro Arte (Neumann/Czech Philharmonic), and RCA (Levine/Chicago Symphony/Philadelphia Orchestra/London Symphony) all have partial or complete cycles planned or now in the catalog. To get an integral *Brahms* cycle on Compact Disc, however, you have only one choice: Leonard Bernstein and the Vienna Philharmonic on Deutsche Grammophon. (Sony has remastered Bruno Walter's classic accounts of the Brahms symphonies with

the Columbia Symphony Orchestra and George Szell's cycle with the Cleveland Orchestra, but neither is yet available from CBS—although the Walter is slated for release this fall, and both have been imported on the gray market. So far, only half of the German Harmonia Mundi cycle with Günter Wand and the Hamburg NDR Symphony has been issued on Compact Disc by Pro Arte. Fortunately, all three of these cycles will make worthy additions to the catalog.)

There are now four *Ring* cycles available on Compact Disc, but the rest of Wagner's oeuvre, to say nothing of the rest of the entire operatic repertory, is not yet so well served. Many gaps need to be filled, and a great many outstanding recordings of the past decade—one thinks, for instance, of the Janáček opera series conducted by Sir Charles Mackerras on London—should be brought into the lists even if they promise only limited sales.

Ted Libbey

COMPACT DISC PREVIEW

**A look at the new
season's releases**

ANGEL

- Beethoven: Symphonies Nos. 1, 7.** Philharmonia O, Klemperer.
Beethoven: Symphonies Nos. 2, 4. Philharmonia O, Klemperer.
Beethoven: Symphony No. 3; Grosse Fuge. Philharmonia O, Klemperer.
Beethoven: Symphonies Nos. 5, 8. Philharmonia O, Klemperer.
Beethoven: Symphony No. 6; Overtures to Egmont, The Creatures of Prometheus. Philharmonia O, Klemperer.
Beethoven: Symphony No. 9. Philharmonia O, Klemperer.
Beethoven: Overtures. Philharmonia O, Klemperer.
Brahms: Violin Sonatas. Perlman, Ashkenazy (d).
Respighi: Pines of Rome; Fountains of Rome. Philadelphia O, Muti (d).
Vivaldi: The Four Seasons. Perlman; Israel P (d).
Wagner: Tannhäuser. König, Popp, Meier, Weikl, Moll, Jerusalem; Bavarian RSO&Ch, Haitink (d).
The Art of Beverly Sills, Vol. 2.

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

ARCHIV

(released by Deutsche Grammophon)

- Bach: Partitas (6).** Pinnock (2).
Handel: Alexander's Feast; Oboe Concertos (3); Sonata à 5. English Concert, Pinnock (d).
Mozart: Piano Concertos Nos. 18, 19. Bilson; English Baroque Soloists, Gardiner (d).
Trevor Pinnock and the English Concert: Works by Handel, Avison, Pachelbel, Haydn, Vivaldi, Albinoni, and Purcell (d).

ARIOLA/EURODISC

(distributed by RCA)

- Beethoven: Fidelio.** Altmeyer, Adam; Leipzig Gewandhaus O, Masur.
Leoncavallo: Pagliacci. Popp, Atlantov, Brendel; Gardelli.
Verdi: Rigoletto. Takács, Weikl, Popp, Aragall; Gardelli.

ARION

(distributed by Delos International)

- Hindemith: The Four Temperaments; Nobilissima Visione.** Rosenberger; Royal PO, DePriest.
David Britton—Baroque Organ Toccatas by Bach, Buxtehude, Krebs, Oley.
Folger Consort—A Distant Mirror/Shakespeare Music.
Celedonio Romero—An Evening of Guitar Music—Works by Bach, Giuliani, Sor, Sanz.
Eugene Rousseau—The Golden Saxophone—Music of Bach, Debussy, Feld, Gershwin, Heiden, Orrego-Salas, Villa-Lobos.

BELLAPHON

(distributed by Delos International)

The next volumes in the series of complete organ works of Buxtehude will be released in 1985/86 with Wolfgang Rubsam playing a variety of Europe's famous instruments.

THE COMPACT DISC has come into its own, as growing numbers of classical music listeners will attest. For those who have invested in the medium, and those who are thinking of doing so, we present our annual listing of releases planned by more than 40 companies for the forthcoming year.

Please note the following use of abbreviations, alone or in combination. For performing forces: P (Philharmonic), R (Radio), S

(Symphony), O (Orchestra), C (Chamber), Ch (Choir, Chorus), 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 CDs in multidisc sets is given in parentheses at end of listing; other parenthetical symbols include h (historical), d (digital original), m (mono), l (live recording). Initials and first names appear only as needed.



Wagner, Schubert from Norman

BIS

(distributed by Qualiton Imports)

- Almila:** Danielson; Grieg; Hallberg; Holmboe; Madsen: *Instrumental Works*. Scandinavian Brass E, Panula.
- Barber:** Jolivet; Hindemith; Saeverud: *Wind Quintets*. Bergen Wind Qn.
- Mozart:** *Concert Arias*. Gohman; Kalmar Läns CO, Wedin.
- Sibelius:** *Historical Scenes, I, II; En Saga*. Gothenburg SO, Järvi.
- Sibelius:** *Kullervo; The Origin of the Fire*. Tiilikainen; Gothenburg SO, Järvi.
- Sibelius:** *Lemminkäinen Suite*. Gothenburg SO, Järvi.
- Sibelius:** *Orchestral Works*. Gothenburg SO, Järvi.
- Stravinsky:** *Danses concertantes*. Avanti O, Saraste.
- Tubin:** *Prelude solemn; Suite on Estonian Dances; Violin Concerto No. 1*. Lubotsky; Gothenburg SO, Järvi.
- Tubin:** *Requiem*. Lunds Studentsångare, Järvi.
- Verdi:** *Rigoletto*. Gedda, Ehrling (2, h).
- Vivaldi:** *The Four Seasons*. Sparf; Drottningholm Baroque E.
- English Consort Music: Music for Recorder and Quintet*. Musica Dolce.
- German and Spanish Songs*. Högman, Lindberg.
- Jacob Lindberg: German Lute Music*.
- The Romantic Trombone*. Lindberg, Pöntinen.

BRIDGE

- Crumb:** *Apparition*. Ives: *Songs*. De Gaetani, Kalish.
- Crumb:** *A Little Suite for Christmas*. Wernick: *Sonata*. Orkis.
- New Music with Guitar: Works by Henze, Carter, Takemitsu, Del Tredici, Kolb, Bland, Lennon*. Starobin.
- Bridge Records, GPO Box 1864, New York, N. Y. 10116.

CAPRICCIO

(distributed by Delos International)

- Beethoven:** *Symphony No. 9*. Wiens, Walter, Goldberg, Stryczek; Dresden StOpCh, Staatskapelle Dresden, Blomstedt (d).
- Dvořák:** *Gypsy Songs; Love Songs; Sacred Songs*. Schreier (d).
- Handel:** *Concerti grossi, Op. 6 (12)*. Neues Bachisches Collegium Musicum, Pommer (3).

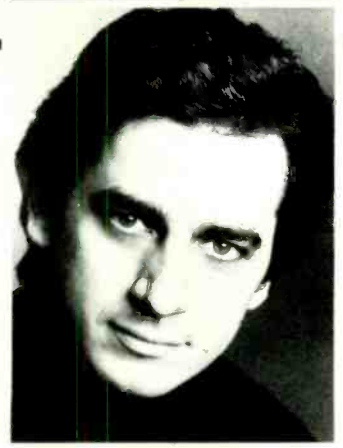
- Kreutzer:** *Lortzing; Mozart; Wagner: Arias*. Prey; Bratislava PO&Ch, Woess.
- Schumann:** *Symphony No. 1; Manfred Overture; Overture, Scherzo, and Finale*. Stuttgart RSO, Marriner (d).
- Schütz:** *Schwanengesang; Psalmen 119, 110; Deutsches Magnificat*. Berliner Solisten, Capella Sagittariana, Knothe.
- Schütz:** *Symphoniae Sacrae, Part I (S. W. V. 257-276)*. Schreier, Marshall, Wagner, Ginzel, Stier, Lepetit, Schmidt, Polster; Dresden Kreuzchor, Capella Fidicinia, Grüss (d).
- Weber:** *Overtures to Oberon, Preciosa, Abu Hassan, Euryanthe, Beherrscher der Geister, Der Freischütz*. Staatskapelle Dresden, Kühn (d).
- Reiner Goldberg—Heldentenor Arias** from works of Beethoven, Wagner, Weber. Staatskapelle Berlin, Kurz (d).
- Ludwig Güttler—Baroque Trumpet Concertos:** Works by Albinoni, Baldassare, Telemann, Torelli. Neues Bachisches Collegium Musicum, Pommer.
- Ludwig Güttler—Trumpet and Organ: Music of Handel, Loeillet, Albinoni, Krebs, Bach, Purcell, Kircheis.**
- Ludwig Güttler—Trumpet, Corno da caccia, and Organ: Music of Albinoni, Krebs, Loeillet, Alcock, Balentine, Kauffmann, Bach, Torelli, Telemann (d).**
- Ludwig Güttler Brass Ensemble—Singt und klinget allzumal: Festive Brass Music at Christmastime.**
- Neues Bachisches Collegium Musicum Leipzig—Pachelbel Kanon: Works by Bach, Handel, Telemann, Haydn, Charpentier, Pachelbel (d).*

CBS MASTERWORKS

- Bach:** *Various Works*. Paris Saxophone Qr (d).
- Beethoven:** *Piano Concertos Nos. 3, 4*. Perahia; Concertgebouw O, Haitink (d).
- Beethoven:** *Sonatas for Piano and Violin, Vol. 1 (Nos. 1-3, Op. 12; No. 4, Op. 23; No. 9, Op. 47)*. Istomin, Stern (2, d).
- Beethoven:** *Violin Concerto*. Francescatti; Columbia SO, Walter.
- Brahms:** *Alto Rhapsody; Song of Destiny*. Mahler: *Lieder eines fahrenden Gesellen*. Miller; Columbia SO, Walter.
- Brahms:** *Double Concerto*. Schumann: *Piano Concerto* *. Francescatti, Fournier, Istomin; Columbia SO, Walter.
- Brahms:** *Symphony No. 1*. Columbia SO, Walter.
- Brahms:** *Symphony No. 2*. Columbia SO, Walter.
- Brahms:** *Symphony No. 3*. Columbia SO, Walter.
- Brahms:** *Symphony No. 4*. Columbia SO, Walter.
- Bruckner:** *Symphony No. 3*. Kubelik.
- Bruckner:** *Symphony No. 4*. Columbia SO, Walter.
- Bruckner:** *Symphony No. 7*. Wagner: *Siegfried Idyll*. Columbia SO, Walter (2).
- Bruckner:** *Symphony No. 9*. Columbia SO, Walter.
- Chopin:** *Impromptus*. Perahia.
- Donizetti:** *L'Elisir d'amore (highlights)*. Co-trubas, Domingo; Royal Op House, Covent Garden, Pritchard.
- Dvořák:** *Slavonic Dances, Op. 46*. Philharmonia O, A. Davis (d).
- Dvořák:** *Symphony No. 8*. Wagner: *Prelude*

and *Good Friday Spell* from Parsifal. Columbia SO, Walter.

- Dvořák:** *Symphony No. 9*. Columbia SO, Walter.
- Glass:** *Einstein on the Beach* (3).
- Glass:** *Satyagraha* (3).
- Handel:** *Messiah*. Mormon Tabernacle Ch.
- Haydn:** *Cello Concertos*. Ma.
- Haydn:** *Concertos for Flute, Oboe*. Rampal, Pierlot; Franz Liszt CO, Rampal (2).
- Haydn:** *Symphonies Nos. 88, 100*. Columbia SO, Walter.
- Mahler:** *Das Lied von der Erde*. Haefliger, Miller; New York P, Walter.
- Mahler:** *Symphony No. 1*. Columbia SO, Walter.
- Mahler:** *Symphony No. 2*. Columbia SO, Walter.
- Mozart:** *Divertimentos*. Ma.
- Mozart:** *Don Giovanni*. Raimondi, Van Dam, Berganza, Te Kanawa; Paris Op, Maazel (3).
- Mozart:** *Eine kleine Nachtmusik; Overtures; Masonic Funeral Music*. Columbia SO, Walter.
- Mozart:** *Serenades for Winds*. E Wien Berlin.
- Mozart:** *Sonata in D*. Schubert: *Fantasy in F minor*. Perahia, Lupu (d).
- Mozart:** *Symphonies Nos. 35, 39*. Columbia SO, Walter.
- Mozart:** *Symphonies Nos. 36, 38*. Columbia SO, Walter.
- Mozart:** *Symphonies Nos. 40, 41*. Columbia SO, Walter.
- Mozart:** *Violin Concertos Nos. 3, 4*. Francescatti; Columbia SO, Walter.
- Mussorgsky:** *Pictures at an Exhibition*. Paratore Duo.
- Prokofiev:** *Symphony No. 1*. Maazel.
- Ravel:** *Daphnis et Chloe*. New York P, Boulez.
- Ravel:** *Songs*. Norman, Van Dam, Gomez; E Intercontemporain, BBC SO, Boulez.
- Rossini:** *Il Barbiere di Siviglia*. Horne, Nucci, Ramey, Dara; La Scala, Chailly.
- Schubert:** *Symphonies Nos. 2, 8*. Berlin P, Barenboim.
- Schubert:** *Symphonies Nos. 5, 8**. Columbia SO; New York P*, Walter.
- Schubert:** *Symphony No. 9*. Columbia SO, Walter.
- Wagner:** *Preludes and Overtures*. Columbia SO, Walter.
- Wagner:** *Die Walküre, Act 1*. Marton, Hofmann, Talvela; New York PO, Mehta (d, l).
- A Canadian Brass Christmas. Christmas with Liona Boyd. Festival of Carols in Brass. The Glenn Gould Legacy, Vol. 1: Music of Bach. Horowitz Plays Chopin. Light Classics: Works by Telemann, Blanchard. Laws, Corea, Quincy Jones. Portrait of John Williams. Portrait of Kiri Te Kanawa. Puccini Heroines. Scott, Te Kanawa, Co-trubas, Marton, Ricciarelli (r). Renaissance Favorites. Waverly Consort. Sakura, Sakura. Rampal. Stern & Rampal Play Vivaldi & Telemann. We Wish You a Merry Christmas.*



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 Holst: *The Planets.*
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 Mendelssohn: *Violin Concerto in E minor.*
 Tchaikovsky: *Violin Concerto.* Stern; Philadelphia O, Ormandy.
 Mozart: *Symphonies Nos. 40, 41.* Cleveland O, Szell.
 Pachelbel: *Kanon; Other Works.*
 Prokofiev: *Peter and the Wolf.*
 Stravinsky: *Firebird; Petrouchka.*
 Tchaikovsky: *Suites: Nutcracker, Swan Lake.*
 CBS Masterworks, 51 W. 52nd St., New York, N. Y. 10019.

CENTAUR

Dvořák: *Symphony No. 8.* Houston SO, Commissiona.
 Giuliani: *Music for Guitar and Flute.* Schilling, Sindelar.
 Nielsen: *Concertos for Flute*, Clarinet.* Yeh, Stolper*; Chicago CO, Kober.
 Schubert: *String Quartets (continuation of cycle).* Manhattan Qr.
 Shostakovich: *String Quartets (continuation of cycle).* Manhattan Qr.
Songs by Barber, Duparc. Parker, Huckaby.
Songs by Brahms, Copland. Parker, Huckaby.
 Centaur Records, Inc., Box 23764, Baton Rouge, La. 70893

DELOS

(distributed by Delos International)

Bach: *Organ Works.* Noehren.
 Beethoven: *Overture to The Creatures of Prometheus; Piano Concerto No. 4*;* *Symphony No. 5.* Rosenberger*; London SO, Schwarz.
 Beethoven: *Symphonies Nos. 1, 8.* Los Angeles CO, Schwarz.
 Buxtehude: *Preludes and Fugues.* Noehren.
 Mozart: *Clarinet Concerto*;* *Clarinet Quintet.* Shifrin*, Kevafian, Arm, Appel, Sherry; Mostly Mozart O, Schwarz*.
 Mozart: *Beethoven: Quintets for Piano and Winds.* Vogel, Shifrin, Graham, Munday, Rosenberger.
 Rachmaninoff: *Sonata No. 2; Preludes; Etudes-tableaux.* Browning.
 Schubert: *Lieder.* Agér.
 Rosenberger—"Night Moods"—*Nocturnes and Other Night Music of Chopin, Debussy, Fauré, Granados, Griffes, Liszt.*

DELOS INTERNATIONAL

See Arion, Bellaphon, Capriccio, Delos, Frequentz, Harmonic, Delos International, 2210 Wilshire Blvd. Suite 315, Santa Monica, Calif. 90403.

DEUTSCHE GRAMMOPHON

Bach: *Concertos for 2, 3, & 4 Keyboards.* Eschenbach, Frantz, Oppitz, Schmidt; Hamburg PO, Eschenbach (d).

Bartók: *Divertimento; Two Romanian Dances.* Janáček: *Mládí.* Orpheus CO (d).
 Beethoven: *The Middle Quartets; Quartet after Piano Sonata Op. 14, No. 1.* Melos Qr (3, d).
 Brahms: *Piano Concerto No. 2.* Zimerman; Vienna PO, Bernstein (d).
 Dvořák: *Serenades, Opp. 22, 44.* Orpheus CO (d).
 Dvořák: *Symphony No. 9. Smetana: The Moldau.* Vienna PO, Karajan (d).
 Haydn: *Symphonies Nos. 44, 77.* Orpheus CO (d).
 Mahler: *Symphony No. 2; Lieder eines fahrenden Gesellen.* Popp, Fassbaender; Philharmonia O, Sinopoli (2, d).
 Mahler: *Symphony No. 5; Early Orchestral Songs.* Weikl; Philharmonia O, Sinopoli (2, d).
 Mendelssohn: *Symphonies (5); Overtures.* London SO, Abbado (d).
 Mozart: *Piano Concertos Nos. 15, 22.* R. Serkin; London SO, Abbado (d).
 Mozart: *Serenata notturna; Divertimentos, K. 251.* Orpheus CO (d).
 Mozart: *Violin Concerto No. 1; Rondos.* Perlman; Vienna PO, Levine (d).
 Mozart: *Violin Concertos Nos. 2, 3.* Kremer; Vienna PO, Harmoncourt (d).
 Mozart: *Violin Concertos Nos. 2, 4.* Perlman; Vienna PO, Levine (d).
 Nono: *Fragmente-Stille, an Diotima.* La-Salle Qr (d).
 Ravel: *Daphnis et Chloé.* Vienna PO, Levine (d).
 Rossini: *Overtures.* Orpheus CO (d).
 Rossini: *Il viaggio a Reims.* Ricciarelli, Valentini-Terrani, Gasdia, Araiza, Ramey, Nucci; CO of Europe, Abbado (3, d).
 Schumann: *Frauenliebe und -leben; Liederkreis; Songs.* Fassbaender, Gage (d).
 Schumann: *Symphonies Nos. 1, 4.* Vienna PO, Bernstein (d).
 Strauss: *Die Frau ohne Schatten.* Nilsson, Rysanek, Hesse; Vienna StOp, Böhm (3, l).
 Verdi: *Don Carlos.* Domingo, Ricciarelli, Valentini-Terrani, Raimondi, Nucci, Ghiaurov; Teatro alla Scala, Abbado (d).
 Vivaldi: *Flute Concertos.* Copley; Camerata Bern (d).
 Vivaldi: *Guitar Concertos.* Sölscher (d).

SPECIAL CD-ONLY RELEASES: FURTWÄNGLER CENTENARY

Brahms: *Symphony No. 1; Haydn Variations.* Berlin P, Furtwängler.
 Bruckner: *Symphony No. 4.* Berlin P, Furtwängler.
 Haydn: *Symphony No. 88.* Schumann: *Manfred Overture; Symphony No. 4.* Berlin P, Furtwängler.
 Schubert: *Rosamunde Overture; Symphony No. 9.* Berlin P, Furtwängler.
 Wagner: *Preludes; Overtures; Orchestral Excerpts.* Berlin P, Furtwängler.

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

DISCOCORP

Mozart: *Don Giovanni.* Siepi, Schwarzkopf, Arie, Grümmer, Dermota, Edelmann, Berger, Berry; Vienna P, Furtwängler (Salzburg Festival, 1953) (3, h, m, l).

Discocorp, Box 771, Berkeley, Calif. 94701.

DYNAMIC

(distributed by Qualiton Imports)

Kodály; Ravel: *Duets for Violin and Cello.* Bianchi, Ormezewski.
 Paganini: *Guitar Quartets Nos. 1, 9* (d).
 Wolf: *Music for String Quartet.*

ERATO

(distributed by RCA)

Bach: *Motets, B.W.V. 225, 231; Cantatas, B.W.V. 50, 118.* Monteverdi Ch, English Baroque Soloists, Gardiner.
 Bach: *Trio Sonatas.* Alain (d).
 Berio: *Sinfonia (1969).* New Swingle Singers; O National de France, Boulez (d).
 Charpentier: *Messe pour les trépassés; Miserere des Jésuites.* Rosat, Smith, Schaefer, Elwes, Serafim, Huttenlocher, Brodard. Ch&O of the Gulbenkian Foundation of Lisbon, Corboz.
 Charpentier: *Neuf leçons de ténèbres.* Crook, Caals, Verschaev, de Meulenaere, Ruyt, Widmer; L. Devos (2, d).
 Chausson: *Le Roi Arthus.* Varady, Weikel, Winbergh, New PO of R France, Jordan (d).
 Chausson: *"Viviane" Symphony.* Basil O, Jordan (d).
 Dukas: *Ariane et Barbe-bleu.* Ciesinski, Bacquier, Paunova, Schaefer; R France Ch, New PO, Jordan.
 Durufle: *Requiem; Four Pieces.* Corboz.
 Fauré: *Mémoires.* Maurane, Bienvenu.
 Fauré: *Requiem.* Clément, Huttenlocher; Maîtrise Saint-Pierre-aux-Liens de Bulle, OS de Berne, Corboz.
 Franck: *Organ Works.* Alain.
 Grieg: *Franck: Sonatas for Violin.* Amoyal, Rudy (d).
 Handel: *Rodrigo.* Taffelmusik O, Curtis (d).
 Haydn: *Symphonies (2).* Koopman (d).
 Lully: *Dies Irae; Miserere mei Deus.* Smith, Alliot-Lugaz, Vandersteene, Devos, Huttenlocher; E Vocal de Balance, OC de Jean-François Paillard.
 Mendelssohn: *Psalms 115, 98; Lauda Sion, Op. 73.* Brunner, Ihara, Ramirez, Huttenlocher; Ch&O of the Gulbenkian Foundation of Lisbon, Corboz.
 Mendelssohn: *Symphonies Nos. 4, 5.* English CO, Leppard.
 Messiaen: *L'Ascension; Hymne; Les Offrandes oubliées.* PO of O.R.T.F., Constant.
 Messiaen: *Trois petites liturgies de la Présence Divine.* Y. and J. Lloriod; Maîtrise and CO of O.R.T.F., Couraud.



Sutherland in Bellini roles

Monteverdi: Vespers. Smith, Michael, Evans, Elwes, Huttenlocher, Brodard. E Vocal et Instrumental de Lausanne, Les Saqueboutiers de Toulouse, Corboz.

Mozart: Arias. Baker; Scottish CO, Leppard.

Mozart: Requiem. Ameling, Scherler, Devos, Soyer; Ch&O of the Gulbenkian Foundation of Lisbon, Corboz.

Mozart: Sinfonie concertante, K. 364, anh. 9. Amoyal, Caussé, Morf; OC de Lausanne, Jordan.

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

Poulenc: Concerto for Two Pianos; Organ Concerto ("Aubade"). Duchable, Collard; Rotterdam PO, Conlon.

Poulenc: Harpsichord Concerto; Organ Concerto. Koopman, Alain; Rotterdam PO, Conlon (d).

Purcell: Dido and Aeneas. Troyanos, Palmer, Stilwell, Gale, Hodgson, Kern, Langridge, Maxwell; English CO&Ch, Leppard.

Stravinsky: Pulcinella. E Intercontemporain, Boulez.

Tartini: Violin Concertos (3). Ughi; I Solisti Veneti, Scimone.

Tchaikovsky: Iolanta. Vishnevskaya; O National de France, Rostropovich (2).

Vivaldi: Catone in Utica. Palacio, Schmiege, Zimmermann, Gasdia, Rigacci, Lendi; I Solisti Veneti, Scimone (2).

Widor: Organ Symphonies Nos. 3, 4, 6, 9. Alain.

André: Les 16 plus beaux Noël's. Les Petits Chanteurs de Saint-Laurent, O François Rauber.

André: Trompette et orgue, Vol. 2. Bilgram.

Raimondi: Six Personnages en quête de chanteur. O&Ch of the Paris Op, Tchaikarov.

ETCETERA

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Britten: Cello Suites Nos. 1, 2, 3; Cello Sonatas, Op. 65. Baillie, Brown (2).

Byrd: Four-Part Mass; Choral Music. Quink Vocal E.

Dowland: Lute Songs. Dalton, Imamura.

Dvořák: Legends for Piano, Four Hands, Op. 59. Doeselaar, Jordans.

Mozart: Songs with Fortepiano. Alexander, Wilson.

Sor: Sonata No. 2, Op. 25; Airs, Opp. 19, 40; Caprice, Op. 50. Eisenhardt.

Tcherepnin, A.: Sonatine romantique, Op. 4; Five Chinese Concert Etudes, Op. 52; Five Arabesques, Op. 11; Chant et refrain, Op. 66; Six Pieces from Opivochki, Op. 109; Eight Pieces for Piano, Op. 88. Lerner.

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HARMONIA MUNDI (France)

Babbitt: Piano Works. Taub.

Bach: Art of the Fugue, S. 1080. Moroney (2).

Bach: Goldberg Variations. Gilbert.

Bach: Motets, B.W.V. 225-31. Chapelle Royale O, Herreweghe.

Bach: Partitas. Gilbert (3).

Bach: 33 Chorale Preludes (Yale manuscript). Payne.

Bach: Trio Sonatas. Preston; London Baroque E, C. Medlam.

Beethoven (arr. Liszt): Symphonies Nos. 1, 2. Haguenaue.

Beethoven (arr. Liszt): Symphony No. 3. Pludermacher.

Beethoven (arr. Liszt): Symphony No. 6. Ciccolini.

Cavalli: Xerse. Jacobs, Nelson, Gall, Poulenc, Feldman, Elwes, Mey, Westreich; Instrumental E, Jacobs (3).

Charpentier: Motets for Soloist, Choir and Orchestra. Mellon, Poulencard, Ledroit, Kendall, Kooy; Chapelle Royale O, Herreweghe.

Charpentier: Le Reniement de Saint-Pierre; Méditations du Carême. Les Arts Florissants, Christie.

Handel: Apollo and Daphne*; Oboe Concerto in B minor. Nelson*, Thomas*, Haynest; Philharmonia Baroque O, McGegan.

Handel: Flute Sonatas. Piquet; London Baroque E.

Jadin: Piano Works. Penetier.

Le Jeune: Livre de meslanges. Clement Janequin E; Les Elements Viola E.

Leguernes: Mélodies. Bonenfant, Ollman; Dibbern.

Mozart: Requiem. Chapelle Royale O, Herreweghe.

Ockeghem: Missa prolationem; Songs; Instrumental Works. Clemencic Consort, Clemencic.

Prokofiev: Sonatas for Violin and Piano Nos. 1, 2. Roussin.

Scarlatti: Harpsichord Sonatas. Puyana (3).

Schubert: Quartets, Opp. 29, 125, No. 1. Rosamonde Qr.

Hilliard Ensemble: Medieval English Songs. Hillier.

René Jacobs; Konrad Junghanel: In Concert (1).

Felicity Lott; Graham Johnson: Songs to Poems by Baudelaire.

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Schütz: Italian Madrigals. Consort of Musicke (d).

Berliner Salon. Cologne Salon O (d).

Tangos II: Café Victoria. I Salonisti (d).

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Debussy: Préludes, Bks. 1, 2. Planes.

HONG KONG

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Glazunov: Orchestral Works. Bratislava RSO.

Glière: *Symphony No. 1; "The Sirens."* Slovak PO, Gunzenhauser.
 Ippolitov-Ivanov: *Caucasian Sketches; Iveria, Op. 42.* Queensland SO.
 Janáček: *Moravian Dances; The Danube; Suite, Op. 3; Adagio.* Slovak PO, Gunzenhauser.
 Liadov: *Orchestral Works (complete).* Slovak PO, Gunzenhauser.
 Litolf: *Symphonic Concerto for Violin.* Nishizaki; Slovak PO, Gunzenhauser.
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 Strauss: *Symphony in F minor.* Slovak PO, Gunzenhauser.

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Bach: *Cantatas Nos. 56, 82.* Polgár; Capella Savaria (d).
 Bach: *Lute and Harpsichord Works.* Sárközy (a).
 Brahms: *Hungarian Dances.* Budapest Fest O, Fischer (d).
 Handel: *Atalanta.* Farkas, Barta, Lax, Bándi, Gregor, Polgár; Szombathely Vocal E; Capella Savaria, McGegan (3, d).
 Liszt: *Organ Works.* Lehotka (d).
 Mendelssohn: *Symphony No. 3; Hebrides Overture.* Hungarian StO, Fischer (d).
 Paisiello: *Il Barbiere di Siviglia.* Laki, Gul'yás, Gáti, Sólyom-Nagy, Gregor; Hungarian StO, Fischer (3, d).
 Schumann: *Piano Sonata, in G minor; Humoreske.* Ránki (d).
 Vivaldi: *Violin and String Concertos.* Schroeder, Capella Savaria (d).

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 Bruckner: *Mass in E minor; Libera me; Zwei aequale for Three Trombones.* Corydon Singers, English CO, Best.
 Faure: *Piano Quartets.* Domus Qr.
 Mozart: *String Quartets, K. 421, 465.* Salomon String Qr.
 Schmidt: *Organ Works.* Barber.
 Spohr: *Double Quartets: No. 1, Op. 65; No. 2, Op. 77.* St. Martin's Ac, Marriner.
 Spohr: *Double Quartets: No. 3, Op. 87; No. 4, Op. 136.* St. Martin's Ac, Marriner.
 Victoria: *O magnum mysterium; Motet and Mass; Ascendens Christus.* Westminster Cathedral Ch, Hill.
 Vivaldi: *Lute and Mandolin Works.* O'Dette, Jeffrey; Parley of Instruments, Goodman, Holman.

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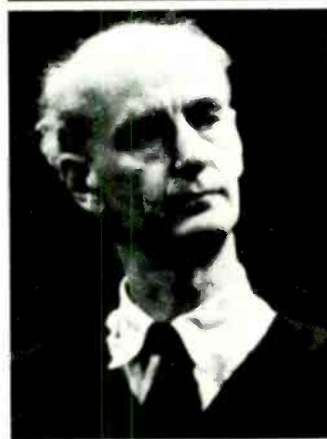
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 Prokofiev: *Peter and the Wolf.* Rózsa: *Jungle Book.* Royal PO, Bremner.

LONDON

Addinsell; Litolf: *Rachmaninoff: Works for Piano and Orchestra.* Ortiz; Royal PO, Atzmon (d).
 Bach: *Arias.* Ferrier (m).
 Bach: *Cantatas Nos. 80, 140.* Fontana, Hamari, Winbergh, Krause; Stuttgart CO, Münchinger (d).
 Bach: *Cello Suites.* Harrell (2, d).
 Bach: *Magnificat.* Nelson, Kirkby, Elliott, Thomas; Ac of Ancient Music, Preston.
 Bach: *Suites.* Stuttgart CO, Münchinger (2, d).
 Bach: *Well-Tempered Clavier, Bk. 1.* Schiff (2, d).
 Beethoven: *Piano Concertos (5).* De Larrocha; Berlin RSO, Chailly (4, d).
 Beethoven: *Piano Sonatas Nos. 21, 26, 27.* Ashkenazy.
 Beethoven: *Symphony No. 3.* Vienna P, C. Kleiber.
 Beethoven; Mozart: *Quintets for Piano and Winds.* Lupu; Netherlands Wind E (d).
 Bellini: *Norma.* Sutherland, Pavarotti, Caballé, Ramey; Welsh National Op, Bonyng (3, d).
 Bellini: *La Sonnambula.* Sutherland, Pavarotti; Bonyng (3).
 Berlioz: *Nuits d'été.* Souzay, Baldwin.
 Bizet: *Carmen.* Troyanos, Te Kanawa, Domingo; Solti (3).
 Bloch: *Schelomo.* Shostakovich: *Cello Concerto No. 1.* Harrell; Concertgebouw O, Haitink (d).
 Brahms: *Cello Sonatas.* Harrell, Ashkenazy.
 Brahms: *Ein deutsches Requiem.* Te Kanawa, Weikl; Chicago SO, Solti (2).
 Brahms: *Symphony No. 4.* Chicago SO, Solti.
 Brahms: *Violin Concerto.* Belkin; London SO, Fischer (d).
 Britten: *Peter Grimes.* Pears; Britten (3).
 Chopin: *Nocturnes.* Ashkenazy (2).
 Chopin: *Songs.* Söderström, Ashkenazy (d).
 Copland: *Appalachian Spring.* Stravinsky: *Apollo.* Detroit SO, Doráti (d).
 Couperin: *Messe à l'usage ordinaire des Paroisses.* Hurford (d).
 Couperin: *Messe propre pour les Couvents.* Hurford (d).
 Delibes: *Coppelia.* National PO, Bonyng (2, d).
 Donizetti: *L'Elisir d'amore.* Sutherland, Pavarotti; Bonyng (2).
 Dvořák: *Symphony No. 8; Scherzo capriccioso.* Cleveland O, Dohnányi (d).
 Dvořák: *Symphony No. 9.* Cleveland O, Dohnányi (d).
 Faure: *Lalo; Saint-Saëns: Works for Cello and Orchestra.* Harrell; Berlin RSO, Chailly (d).



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 Gershwin: *Porgy and Bess.* Mitchell, White, Quivar; Cleveland O, Maazel (3).
 Ginastera: *Villa-Lobos: Works for Guitar.* Fernandez (d).
 Handel: *Music for the Royal Fireworks; Water Music.* St. Martin's Ac, Marriner.
 Handel: *Organ Concertos, Op. 4.* Hurford; Amsterdam CO, Rifkin (d).
 Haydn: *Cello Concertos.* Coin; Ac of Ancient Music, Hogwood.
 Holst: *The Planets.* London PO, Solti.
 Janáček: *The Cunning Little Vixen (suite).* Mackerras (d).
 Liszt: *Années de pèlerinage: Third Year.* Bolet (d).
 Liszt: *Transcendental Etudes.* Bolet (2, d).
 Mahler: *Kindertotenlieder; Lieder eines fahrenden Gesellen.* Ferrier.
 Mascagni: *Cavalleria rusticana.* Leoncavallo: *Pagliacci.* Pavarotti, Varady, Freni; National PO, Gavazzeni, Patane* (3).
 Mendelssohn: *Organ Works.* Hurford.
 Mozart: *Piano Concertos Nos. 8, 9.* Ashkenazy; Philharmonia O (d).
 Mozart: *Piano Concertos Nos. 17, 18.* Schiff; Camerata Academica, Vegh.
 Mozart: *Piano Concertos Nos. 18, 20.* Ashkenazy; Philharmonia O (d).
 Mozart: *Piano Concerto No. 22; Rondo, K. 382.* Ashkenazy; Philharmonia O.
 Mozart: *Piano Concertos Nos. 24, 26.* De Larrocha; CO of Europe, Solti (d).
 Mozart: *Symphonies Nos. 25, 29.* Ac of Ancient Music, Hogwood.
 Mozart: *Symphonies Nos. 38, 39.* Chicago SO, Solti (d).
 Mozart: *Symphonies Nos. 40, 41.* CO of Europe, Solti.
 Mozart: *Die Zauberflöte.* Lorengar, Prey, Burrows; Vienna P, Solti (3).
 Mussorgsky: *Pictures at an Exhibition (original for piano; version orchestrated by Ashkenazy).* Ashkenazy; Philharmonia O.
 Puccini: *La Bohème.* Tebaldi, Bergonzi; Serafin (2).
 Puccini: *Madama Butterfly.* Tebaldi, Bergonzi; Serafin (2).
 Puccini: *Tosca.* Te Kanawa, Aragall, Nucci; Solti (2, d).
 Rachmaninoff: *The Bells; Three Russian Songs.* Troitskaya, Karczykowski; Concertgebouw O, Ashkenazy (d).
 Rachmaninoff: *Cello Sonata; Works for Cello and Piano.* Harrell, Ashkenazy (d).
 Rachmaninoff: *Piano Concertos Nos. 2, 4.* Ashkenazy; Concertgebouw O, Haitink (d).
 Rachmaninoff: *Preludes.* Ashkenazy (2).



Gardiner conducts Mozart.

- Respighi:** *Pines of Rome, Fountains of Rome.* Suisse Romande O, Ansermet.
- Rossini:** *Overtures, Vol. 2.* National PO, Chailly (d).
- Saint-Saëns:** *Orchestral Works.* Philharmonia O, Dutoit.
- Schubert:** *Symphonies Nos. 5, 8.* Vienna PO, Solti (d).
- Schubert-Liszt:** *Song Transcriptions.* Bolet (d).
- Schumann:** *Symphonic Etudes; Arabesque; Papillons.* Ashkenazy.
- Scriabin:** *Piano Works.* Ashkenazy (d).
- Shostakovich:** *Symphony No. 13; From Jewish Folk Poetry.* Rintzler; Concertgebouw O, Haitink (2, d).
- Sibelius:** *Symphony No. 1; Karelia Suite.* Philharmonia O, Ashkenazy (d).
- Strauss:** *Concert Suite from Der Rosenkavalier; Fantasie from Die Frau ohne Schatten.* Detroit SO, Doráti (d).
- Strauss:** *Ein Heldenleben.* Cleveland O, Ashkenazy (d).
- Stravinsky:** *The Firebird; Fireworks; Scherzo fantastique.* Montreal SO, Dutoit (d).
- Stravinsky:** *Symphony No. 1; Scherzo fantastique.* Detroit SO, Doráti (d).
- Stravinsky:** *Symphony of Psalms; Fireworks; Le Chant du rossignol.* Berlin RSO, Chailly (d).
- Suppé:** *Overtures.* Montreal SO, Dutoit (d).
- Verdi:** *Aida.* L. Price, Vickers; Solti (3).
- Verdi:** *Un ballo in maschera.* M. Price, Pavarotti, Ludwig, Battle; National PO, Solti (3, d).
- Verdi:** *Nabucco.* Suliotis, Gobbi.
- Wagner:** *Excerpts.* Nilsson.
- Wagner:** *The Flying Dutchman.* Martin, Kollo, Bailey; Solti (3).
- Wagner:** *Music Arranged for Brass Ensemble.* Philip Jones Brass E. (d).
- Wagner:** *Tannhäuser.* Kollo, Ludwig; Solti (3).
- Italian Guitar Music.* Fernandez (d).
- Spanish Guitar Music.* Fernandez (d).
- Joan Sutherland:* *Art of the Prima Donna* (2).

London will also issue nine compilations of music, each related to a particular theme. Vladimir Ashkenazy's Chopin series will be released on CD in groupings of like genres (e.g. *Waltzes, Ballades*) rather than as originally released on LP.

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Bach: *Brandenburg Concertos and Harpsichord Concertos, Vol. 1.* Mainz CO, Kehr.

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- Berg:** *Lulu Suite; Lyric Suite.* Battle; Cincinnati SO, Gielen.
- Brahms:** *String Quartets, Op. 51, No. 1; Op. 67.* Tokyo Qr.
- Gershwin:** *Orchestral Works.* St. Louis SO, Slatkin.
- Handel:** *Water Music; Music for the Royal Fireworks.* Minnesota O, Skrowaczewski.
- Haydn, M.:** *Symphonies Nos. 19, 23, 26.* Bournemouth Sinfonietta, Farberman.
- Holst:** *The Planets.* St. Louis SO, Suskind.
- Mendelssohn:** *Piano Trios, Opp. 49, 66.* Kalichstein-Laredo-Robinson Tr.
- Mendelssohn:** *Symphonies Nos. 4, 5.* Baltimore SO, Commissiona.
- Offenbach:** *Orchestral Works.* Cincinnati Pops, Kunzel.
- Rachmaninoff:** *Piano Concerto No. 2; Rhapsody on a Theme of Paganini.* Simon; St. Louis SO, Slatkin.
- Rimsky-Korsakov:** *Scheherazade.* Musorgsky: *Orchestral Music from Khovanshchina.* St. Louis SO, Semkow*, Slatkin.
- Rossini:** *Overtures.* Cincinnati SO, Schippers.
- Strauss:** *Death and Transfiguration; Metamorphosen.* Cincinnati SO, Gielen.
- Tchaikovsky:** *Selections from The Nutcracker.* Baltimore SO, Commissiona.
- Wagner:** *Overtures and Preludes.* Minnesota O, Skrowaczewski.
- Christmas with Robert Shaw and the Atlanta Symphony and Chorus.*
- Music of Emil Waldteufel.* Cincinnati Pops, Kunzel.
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- The Moss Music Group, Inc., 48 W. 38th St., New York, N.Y. 10018.

MUSICAL HERITAGE

- Bizet:** *Carmen.* Migenes-Johnson, Domingo; Radio France Ch, O National de France, Maazel (3).
- Tchaikovsky:** *Sleeping Beauty.* Concertgebouw O, Doráti (3).
- Waldteufel:** *Waltzes.* Vienna Volksoper O, Bauer-Theussel.
- Christmas Brass.* Galliard Brass E.
- Musical Heritage Society, 1710 Hwy.35, Ocean, N.J. 07712.

NEW ALBION

- Nova Albion:** *Works by Adams, Drescher, Lentz, Marshall, Scott.* Various performers.
- New Albion Records, Inc., 584 Castro St., Suite 463, San Francisco, Calif. 94114.

NONESUCH

- Adams:** *Harmonielehre.* San Francisco SO, De Waart (d).
- Glass:** *Mishima (soundtrack).*
- Reich:** *Desert Music.* Steve Reich and Musicians; members of Brooklyn P&Ch, Thomas (d).
- Sergiu & Odair Assad:** *Brazilian Music for Two Guitars by Piazzolla, Pascoal, and Others. Plus Works by Ginastera, Brouwer* (d).
- Nonesuch Records, 75 Rockefeller Plaza, New York, N.Y. 10019.

NORTHEASTERN

- Grainger:** *Songs.* Collage New Music E.
- Harbison:** *Mirabai Songs; Variations.* Felty, Satz, Harbison, Oppens; Collage New Music E.
- Christmas Antiphonies: Works by Pinkham, Bax, Schütz, Scheidt.* John Oliver Chorale.
- Northeastern Records, Box 116, Boston, Mass. 02117.

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- Beethoven:** *Symphonies Nos. 1, 2.* Ac of Ancient Music, Hogwood (d).
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- Handel:** *Esther.* Kwella, Kirkby, Thomas, Rolfe-Johnson; Ac of Ancient Music, Hogwood (2, d).
- Haydn:** *Symphonies Nos. 94, 96.* Ac of Ancient Music, Hogwood (d).
- Haydn:** *Symphonies Nos. 100, 104.* Salomon Qr, Hogwood (fortepiano) (d).
- Monteverdi:** *Madrigals.* Rooley.
- Monteverdi:** *Vespers.* Gardiner (2).
- Mozart:** *Concertos for Clarinet, Oboe.* Pay, Pigué; Ac of Ancient Music, Hogwood.
- Mozart:** *Così fan tutte.* Drottningholm Court Theater, Ostman (performed on original instruments) (3).
- Mozart:** *Serenade, K. 185.* Ac of Ancient Music, Hogwood.
- Mozart:** *Symphonies Nos. 25, 26, 27.* Ac of Ancient Music, Hogwood (r).
- Purcell:** *Theater Music, Vol. 8.* Ac of Ancient Music, Hogwood.
- Vivaldi:** *Concertos.* Ac of Ancient Music, Hogwood.
- Vivaldi:** *Gloria.* Ac of Ancient Music, Preston.

PHILIPS

- Bach:** *The Art of the Fugue, B.W.V. 1080.* Kocsis (2, d).
- Bach:** *Brandenburg Concertos.* I Musici (2, d).
- Bach:** *Cantatas Nos. 211, 212.* Varady, Fischer-Dieskau; St. Martin's Ac, Mariner.
- Bach:** *The Well-Tempered Klavier.* Gulda (5, d).
- Balakirev:** *Borodin; Tchaikovsky: Orchestral Works.* Bavarian RSO, Salonen (d).
- Beethoven:** *Für Elise; Eroica Variations, Op. 35; Bagatelles, Op. 126.* Brendel (d).

Beethoven: *Piano Trios, Op. 70, No. 1; Op. 97.* Beaux Arts Tr.

Bizet: *Suite from Carmen.* **Chapi:** *La Revoltosa Overture.* **Falla:** *El corregidor y la molinera: Jota.* Nana, Polo (d).

Brahms: *Ballades, Op. 10; Klavierstücke, Op. 76.* Bishop-Kovacevich (d).

Bruckner: *Symphony No. 4.* Vienna PO, Haitink (d).

Busoni: **Nielsen:** **Reinecke:** *Flute Concertos.* Nicolet; Gewandhaus O, Masur (d).

Chopin: *Scherzos (4); Polonaise-fantaisie, Op. 61.* Arrau (d).

Donizetti: *L'Elisir d'amore.* Ricciarelli, Carreras, Nucci, Rigacci, Trimarchi; RAI SO & Ch, Scimone (3, d).

Dvořák: *Cello Concerto; Silent Woods.* Schiff; Concertgebouw O, C. Davis.

Dvořák: *Piano Quintets, Opp. 5, 81.* Richter; Borodin Qr (d).

Dvořák: *Symphony No. 9 ("New World").* Minnesota O, Marriner (d).

Gershwin: *Rhapsody in Blue; Piano Concerto in F; An American in Paris.* Previn; Pittsburgh SO, Previn (d).

Handel: *Messiah.* Price, Schwarz, Burrows, Estes; Bavarian RSO, C. Davis (3, d).

Handel: *Solomon.* Watkinson, Argenta, Hendricks, Rodgers, Jones, Rolfe-Johnson, Varcoe; Monteverdi Ch, English Baroque Soloists, Gardiner (3, d).

Haydn: *Cello Concertos Nos. 1, 4.* Webber; English CO, Webber (d).

Haydn: *Mass No. 7, ("Paukenmesse").* Blegen, Fassbaender, Ahnsjö, Shirley-Quirk; Bavarian RSO, Bernstein (d).

Haydn: *String Quartets, Op. 51 (Seven Last Words).* Kremer, Rabus, Caussé, Iwasaki.

Marcello; Naudot; Telemann; Vivaldi: *Recorder Concertos.* Petri; St. Martin's Ac, Silito (d).

Mozart: *The Late Symphonies.* St. Martin's Ac, Marriner (6).

Mozart: *Piano Concertos: K. 452, K. 491.* Previn; Vienna PO, Previn (d).

Mozart: *Piano Sonatas: K. 330, K. 333; Adagio, K. 540; Gigue, K. 574.* Uchida (d).

Mozart: *Serenade, K. 320 ("Posthorn"); Marches: K. 335, No. 1; K. 335, No. 2.* St. Martin's Ac, Marriner (d).

Mozart: *String Quartets, Nos. 21, 22.* Orlando Qr (d).

Puccini: *Tosca.* Caballé, Carreras, Wixell, Ramey, de Palma; Royal Opera House Ch&O, C. Davis (2).

Rachmaninoff: *Piano Concerto, Op. 18; Rhapsody on a Theme by Paganini.* Kocsis; San Francisco S, De Waart (d).

Rossini: *Maometto Secondo.* Anderson, Zimmermann, Palacio, Ramey, Dale; Ambrosian OCh, Scimone (3, d).

Saint-Saëns: *Symphony No. 3 ("Organ").* **Widor:** *Toccatà.* Guillou; San Francisco S, De Waart (d).

Schubert: *Lieder.* Norman, Moll (d).

Schubert: *Rosamunde (complete).* Ameling; Gewandhaus O, Masur (d).

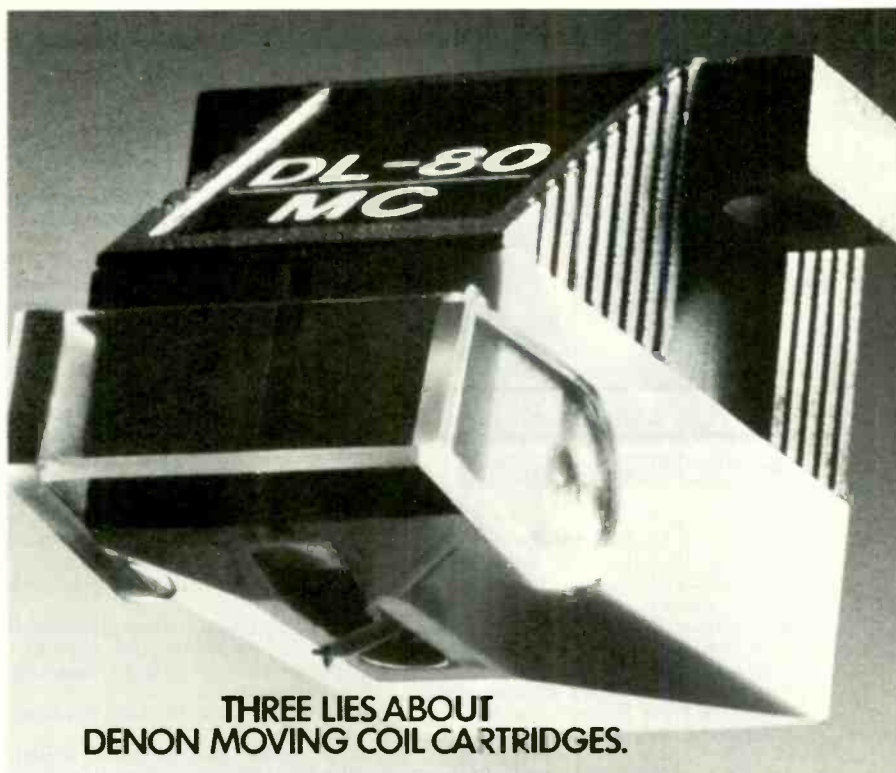
Schubert: *Sonata for Arpeggione and Piano.* **Schumann:** *Fantasiestücke, Op. 73.* Argerich, Maisky (d).

Schubert: *Works for Trio.* Beaux Arts Tr (2, d).

Schumann: *Symphonies (4); Overtures: "Manfred," "Genoveva."* Concertgebouw O, Haitink (3, d).

Shostakovich: *Cello Concertos Nos. 1, 2.* H. Schiff; Bavarian RSO, Shostakovich (d).

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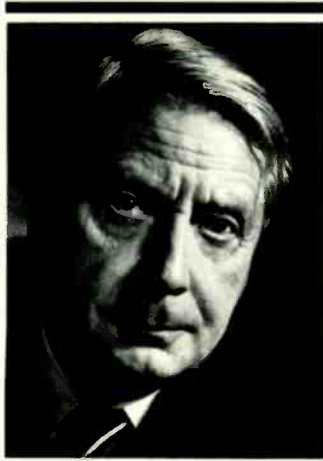
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Classic Munch readings return.

Torroba: *Sonata*. Los Romeros (d).
Verdi: *Attila*. Raimondi, Deutekom, Bergonzi, Milnes; Ambrosian Singers, Royal PO, Gardelli (2).
Verdi: *Rigoletto*. Bruson, Gruberova, Shicoff, Fassbaender, Lloyd; Santa Cecilia Ch&O, Sinopoli (3, d).
Wagner: *Wesendonk Lieder; Prelude and Liebestod from Tristan and Isolde*. Norman; London SO. C. Davis.
Michala Petri, recoder: *Sonatas by Bigaglia, Bononcini, Corelli, Marcelllo, Sammartini, Vivaldi*. Petri, Malcolm. (d).
 Released by Polygram Classics, Inc., 810 Seventh Ave., New York, N. Y. 10019.

PREAMBLE

(distributed by Fifth Continent)

Antheil: *Piano Sonata No. 2*. Barber: *Excursions; Souvenirs*. Parkin.
Copland: *Third Symphony*. London SO, Copland.
Grofé: *Piano Works*. Parkin.

PRO ARTE

(distributed by Intersound)

Bach: *Goldberg Variations; Italian Concerto*. P. Serkin (2, d).
Bach (arr. Liszt): *Piano Transcriptions (complete)*. Tocco (d).
Beethoven: *Choral Fantasy; Overtures*. Sherman, Valente, Cheek; Atlanta SO&Ch, Shaw (d).
Beethoven: *Sonata No. 30*. P. Serkin (d).
Beethoven: *Sonatas Nos. 30-32; Bagatelles, Op. 119*. P. Serkin (Graf fortepiano) (2, d).
Beethoven: *Symphony No. 9*. Valente, Brown, Sueing, Cheek; Atlanta SO&Ch, Shaw (d).
Beethoven; **Dvořák;** **Vaughan Williams;** **Chausson;** **Saint-Saëns:** *Works for Violin and Orchestra*. Silverstein; Utah SO, Silverstein (d).
Brahms: *Piano Concerto No. 1*. P. Serkin; Atlanta SO, Shaw (d).
Gershwin: *Concerto in F (first recording of Grofé's band arrangement for Paul Whiteman)*. Sherman; O of St. Luke's, Schuller (d).
Grieg: *String Quartet in G minor*. Gershwin: *Lullaby*. Puccini: *Chrysanthemums*. Philarte Qr (d).
Handel: *Suites; Chaconne*. Tocco (d).
Mozart: *Clarinet Quintet*. Weber: *Introduction, Theme, and Variations*. Gigliotti, Philarte Qr (d).

Mozart: *Eine kleine Nachtmusik*. **Haydn:** *Serenade*. Schubert: *Quartets in E flat*. Cleveland Qr (d).
Mozart: *Sonatas, K. 570, 576*. P. Serkin (d).
Tchaikovsky: *Violin Concerto; Sérénade mélancolique, Op. 26; Valse-Scherzo, Op. 34*. Silverstein; Utah SO, Silverstein (d).
Tchaikovsky: *Waltzes from Nutcracker, Swan Lake, Sleeping Beauty, Eugene Onegin; Symphony No. 5; Serenade for Strings*. Houston SO, Comissiona (d).
Anything Goes: Cole Porter Favorites in Arrangements for Two Guitars. Estrem, Holmquist (d).
Christmas at the Pops. Rochester Pops O, Kunzel (d).
Dance Spectacular. Houston SO, Comissiona (d).
Gershwin by Guitar: Arrangements for Two Guitars. Estrem, Holmquist (d).
Music of Leroy Anderson. Rochester Pops O, Kunzel (d).
Orchestral Marches. Houston SO, Comissiona (d).
O solo puccolo: Ron McCrobie Whistles Jazz and Classical Favorites. McCrobie; Arion Consort (d).
Star Spangled Spectacular: Works by Stravinsky, Schumann, Gould, Rogers. Houston SO, Comissiona (d).
3 Guitars 3: Arrangements for Three Guitars. Isbin, Almeida, Coryell (d).
Viennese Sommerfest: Works by Suppé, Beethoven, Mozart, R. Strauss, J. Strauss. Minnesota O, Slatkin (d).
Violin Signatures: Virtuoso Encores of Kreisler, Heifetz, Milstein, and Silverstein. Silverstein (d).
West Side Story: Highlights from West Side Story, A Chorus Line, 42nd Street, Evita, Annie. Rochester Pops O, Kunzel (d).

MAXIPLAY SERIES

The Essential Bach, Vols. 1, 2. Leonhardt, Kuijken, Rifkin, Bruggen; La Petite Bande, Bach E, Leonhardt E.
The Essential Baroque: Music of Pachelbel, Bach, Handel, Vivaldi. Collegium Aureum.
The Essential Beethoven: The Symphonies. Dresden P, Kegeel.
The Essential Brahms. North German RSO, Wand.
The Essential Mozart, Vols. 1, 2. Collegium Aureum, RIAS Sinfonietta.
The Essential Schubert. Cologne RSO, Wand.
Fireworks for Brass. Chicago C Brass
Orchestral Showpieces: Music of Wagner, Brahms, Liszt. Vienna S, Ahronovitch.

QUALITON IMPORTS

See Bis, Dynamic, Etcetera, Fanfare, Hungaroton, Saydisc. Qualiton Imports, 39-28 Crescent St., Long Island City, N.Y. 11101.

RCA RED SEAL

Adler: *Statue of Liberty Suite*. Detroit SO, Herbig (premiere) (d).
Brahms: *Cello Sonatas*. Ma, Ax (d).
Chopin: *Ballades; Scherzos; Sonatas Nos. 2, 3*. Rubinstein (2).

Chopin: *Sonata in B flat minor; Ballades (4)*. Ax (d).
Corigliano: *Pied Piper Fantasy*. Galway, Eastman Philharmonia, Efron (d).
Dvořák: *String Quartet, Op. 51*. Kodály: *String Quartet, Op. 10*. Guarneri Qr (d).
Humperdinck: *Hansel and Gretel*. Moffo, Donath, Ludwig, Fischer-Dieskau, Berthold, Augé, Popp; Tolz Boys Ch, Bavarian RO, Eichhorn (2, r).
Khachaturian: *Violin Concerto (arr. for Flute)*. Nielsen: *Flute Concerto*. Galway (d).
Mahler: *Symphony No. 1*. London SO, Levine.
Mahler: *Symphony No. 6*. London SO, Levine (2).
Mascagni: *Cavalleria rusticana*. Scotto, Jones, Kraft, Domingo, Elvira; National P, Levine.
Mozart: *Flute Concertos Nos. 1, 2; Concerto for Flute and Harp*. Galway, Robles*; Lucerne Festival Strings, Baumgartner; London SO, Mata*.
Mozart: *Piano Concertos Nos. 14, 15*. P. Serkin; English CO, Schneider.
Mozart: *Piano Concertos Nos. 16, 17*. P. Serkin; English CO, Schneider.
Mozart: *Piano Concertos Nos. 18, 19*. P. Serkin; English CO, Schneider.
Mozart: *Viola Quintets (complete)*. Kavianian, Tenebom, Kashkashian; Guarneri Qr (d).
Schubert: *Schwanengesang*. Hagegard, Ax (d).
Strauss: *Death and Transfiguration; Metamorphosen*. Philadelphia O, Ormandy (d).
Tchaikovsky: *Nutcracker (complete)*. St. Louis SO, Slatkin (2, d).
Tomita: *Live in Linz*. Tomita (l).
Verdi: *Requiem*. Price, Baker, Luchetti, Van Dam; Chicago SO&Ch, Solti (2).
Julian Bream: *Music of Spain, Vols. 1, 2, 3, and 6* (d).
Horowitz in London.
Richard Stoltzman: *Works by Weber, Ross, Mozart*.
60+ SERIES
Bach: *Sonatas and Partitas for Solo Violin*. Heifetz (m).
Bartók: *Concerto for Orchestra: Music for Strings, Percussion, and Celeste*. Chicago SO, Reiner.
Beethoven: *Sonatas: No. 21, Op. 53 ("Waldstein"); No. 23, Op. 57 ("Appassionata"); Choral Fantasy*. Ax; New York Ch Artists, New York P, Mehta.
Berlioz: *Requiem; Symphonie fantastique*. Boston SO, Munch.
Bruch: *Concerto No. 1; Scottish Fantasy*.
Vieuxtemps: *Concerto No. 5*. Heifetz; London SO, Sargent.
Dvořák; **Walton:** *Cello Concertos*. Piatigorsky; Boston SO, Munch.
Franck: *Symphony in D minor*. Chausson: *Symphony in B-flat*. Boston SO, Munch.
Ravel: *Daphnis et Chloé; La Valse*. Boston SO, Munch.
Rimsky-Korsakov: *Scheherazade*. Debussy: *La Mer*. Chicago SO, Reiner.

Saint-Saëns: *Symphony No. 3; Le Rouet d'Omphale. Poulenc: Organ Concerto.* Boston SO, Munch.
Strauss: *Scenes from Elektra, Salome.* Chicago SO, Reiner.
Stravinsky: *Song of the Nightingale; Fairy's Kiss Divertimento. Hovhanness: Magic Mountain.* Chicago SO, Reiner.
Plácido Domingo: *Bravissimo Domingo.*
Heifetz Plays Concertos of Sibelius, Prokofiev, Glazunov.
Heifetz Plays Concertos of Tchaikovsky and Mendelssohn, and Other Works.
Munch conducts works of d'Indy, Franck, Saint-Saëns, Debussy. Boston SO, Munch.
Munch Conducts Works of Ravel. Boston SO, Munch.
Leontyne Price: Verdi Heroines.
Segovia: The Intimate Guitar.
Franz Waxman: Classic Film Scores.
 RCA Records, 1133 Ave. of the Americas, New York, N.Y. 10036.

RECORDS INTERNATIONAL

(distributed by Harmonia Mundi, U. S. A.)

Spoehr: *Symphony No. 2.* **Liszt:** *Symphony No. 1.* Singapore S, Hoey.
Strauss: *Symphony in D minor; Interlude; Kampf und Sieg.* Hong Kong PO, Schermerhorn.
Villa-Lobos: *Chôros Nos. 8, 9.* Hong Kong PO, Schermerhorn.

SAYDISC

(distributed by Qualiton Imports)

Beethoven: *Songs.* Partridge, Burnett.
Mozart: *Clarinet Quintets.* Hacker, Salomon Qr.
Weber: *Flute Trio; Sonata.* Preston, Clarke, Burnett.
Enchanted Carol—Musical Boxes, Barrel Organs, etc.
Guitar Collection. North.

SHEFFIELD LAB

Stravinsky: *Firebird Suite.* **Debussy:** *Prelude to The Afternoon of a Faun.* Los Angeles PO, Leinsdorf (a).

Sheffield Lab, Inc., Box 5332, Santa Barbara, Calif. 93150.

SOUTHERN CROSS

(distributed by Fifth Continent)

Hermann: *Battle of Neretva.* London PO, Hermann.
Hermann: *The Kentuckian (and film scores by Friedhofer, Newman, Waxman).* National PO, F. Steiner.
Rózsa: *Time After Time.* Royal PO, Rózsa.
Safan: *Last Starfighter.* Safan.
Schifrin: *Four Musketeers (and film music from Eagle Has Landed, Voyage of the Damned).* Schifrin.

TELARC

Beethoven: *Piano Sonatas: No. 14, Op. 27 ("Moonlight"); No. 8, Op. 13 ("Pathétique"); No. 23, Op. 57 ("Appassionata").* O'Connor (d).

Beethoven: *Symphony No. 9.* Cleveland O, Dohnányi (d).
Berlioz: *Les Nuits d'été, Op. 7. Fauré: Pelléas et Mélisande, Op. 80.* Ameling; Atlanta SO, Shaw (d).
Debussy: *Quartet in G minor, Op. 10. Ravel: Quartet in F.* Cleveland Qr (d).
Dukas: **Liszt:** **Saint-Saëns:** **Rimsky-Korsakov:** **Weinberger:** *Orchestral Works.* Cincinnati Pops O, Kunzel (d).
Mozart: **Beethoven:** *Quintets for Piano and Winds.* Previn; Vienna Wind Soloists (d).
Rachmaninoff: *Symphony No. 2, Op. 27.* Royal PO, Previn (d).
Schubert: *Symphony No. 9, D. 944 ("The Great").* Cleveland O, Dohnányi (d).
Americana. Cincinnati Pops O, Kunzel (d).
Favorite Overtures. Cincinnati Pops O, Kunzel (d).
Great Sacred Choruses. Atlanta Symphony O&Ch, Shaw (d).
 Telarc Corp., 23307 Commerce Park Rd., Beachwood, Ohio 44122.

TELDEC

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Bach: *The Cantatas, Vol. 1.* Centonus Musicus, Harnoncourt.
Bach: *The Cantatas, Vol. 2.* Centonus Musicus, Harnoncourt; Leonhardt Consort, Leonhardt.
Bach: *The Cantatas, Vol. 3.* Centonus Musicus, Harnoncourt; Leonhardt Consort, Leonhardt.
Bach: *The Cantatas, Vol. 4.* Leonhardt Consort, Leonhardt.
Bach: *The Cantatas, Vol. 5.* Centonus Musicus, Harnoncourt.
Bach: *The Cantatas, Vol. 6.* Centonus Musicus, Harnoncourt; Leonhardt Consort, Leonhardt.
Bach: *The Cantatas, Vol. 7.* Centonus Musicus, Harnoncourt.
Bach: *The Cantatas, Vol. 8.* Centonus Musicus, Harnoncourt.
Bach: *The Cantatas, Vol. 36 (Nos. 147-151).* Centonus Musicus, Harnoncourt; Leonhardt Consort, Leonhardt.
Bach: *The Cantatas, Vol. 37 (Nos. 152-156).* Centonus Musicus, Harnoncourt (d).
Bach: *Greatest Organ Works, Vol. 2.* Tachezi (d).
Bach: *Keyboard Concertos.* Leonhardt.
Bach: *St. John Passion.* Harnoncourt.
Bach: *St. Matthew Passion.* Equiluz, Holl, Augér, Greenawald, Langridgè; Concertgebouw O, Harnoncourt (3, d, l).
Beethoven: *Mass in C.* Gewandhaus O.
Beethoven: *Piano Sonata, Op. 81a.* Buchbinder.
Beethoven: *String Quartet, Op. 127.* Vermeer Qr (d).
Beethoven: *Symphony No. 7; Overture to Egmont.* Berlin P, Keilberth (h).
Beethoven: *Trios: Op. 1, No. 3; Op. 11.* Haydn Tr (d).
Brahms: *Symphony No. 1.* Berlin P, Keilberth (h).
Bruckner: *Symphony No. 6.* Berlin P, Keilberth (h).
Handel: *Belshazzar.* Centonus Musicus, Harnoncourt.

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Haydn, J.: *Piano Concertos*. Entremont; Vienna CO.

Haydn, M.: *Four Unpublished Symphonies from the Collection of the National Library, Budapest*. Franz Liszt CO (d).

Humperdinck: *Hänsel und Gretel*. Schreier, Adam; Staatskapelle Dresden, Suitner.

Liszt: *Piano Works*. Katsaris.

Monteverdi: *L'Incoronazione di Poppea*. Concentus Musicus, Harnoncourt.

Mozart: *Clarinet Quintets*. Klöcker, Eder Qr.

Mozart: *Flute Concertos Nos. 1, 2; Andante for Flute and Orchestra*. Schulz; Mozarteum O, Hagen.

Mozart: *Mass in C minor, K. 427*. Lake, Denes, Equiluz, Holl; Vienna StOpCh, Concentus Musicus, Harnoncourt (d).

Mozart: *Prussian Quartets (2)*. Alban Berg Qr.

Mozart: *Serenades, K. 375, 388*. Vienna Mozart Winds, Harnoncourt (d).

Mozart: *Symphonies Nos. 32, 36; Lucio Silla Overture*. Concertgebouw O, Harnoncourt (d).

Schubert: *Symphony No. 8; Music from Rosamunde*. Vienna S. Harnoncourt (d).

Telemann: *Orchestral Suites, Vol. 1; Double Concertos*. Concentus Musicus, Harnoncourt.

Christmas. Harnoncourt (d).

Classical Works for Cello and String Bass. Baumann, Stoll (d).

Spielmusik of the 17th Century. Musicalische Compagny (d).

TITANIC

Bach: *The Art of the Fugue*. Bagger.

Haydn: *Symphonies Nos. 35, 47, 65*. Monadnock Music Fest O.

Purcell: *Songs*. Armstrong.

Soler: *Concertos for Two Keyboards (6)*. Elizondo-Iriarte, Brauchli.

Anner Bylsma, Cellist: *Works by Degli, Antoni and Others*.

New York Cornet and Sacbut Ensemble: *Venetian Brass Music 1500-1600*.

The Organ of Labastida Spain: Works by Basque composers. Elizondo-Iriarte.

Titanic Records, Box 204, Sommerville, Mass. 02144.

UNICORN-KANCHANA

(distributed by Harmonia Mundi, U.S.A.)

Holst: *Rig Veda Hymns; Two Eastern Pictures*. Royal College of Music Ch, Royal PO, Willcocks.

Tiomkin: *Suites*. Royal College of Music Ch, Royal PO, Willcocks.

VANGUARD

Boccherini: *Works for Guitar and Strings*. Schneider, Galimir, Tree, Soyer, Harrell, Diaz.

Canteloube: *Songs of the Auvergne, Vol. 1*. Davrath; de la Roche.

Dvorák: *Piano Quintet*. Schneider, Galimir, Tree, Soyer, P. Serkin.

Handel: *Messiah (highlights)*. M. Price, Minton, Young, Diaz; Amor Artis Ch, English CO, Somary.

Liszt: *Hungarian Rhapsodies*. Brendel.

Mozart: *Piano Concertos Nos. 9, 14*. Brendel; Solisti di Zagreb, Janigro.

Mozart: *Piano Quartets, K. 478, 493*. P. Serkin, Schneider, Tree, Soyer.

P.D.Q. Bach: *Iphigenia in Brooklyn; Concerto for Horn and Hardart; Quodlibet; Sinfonia Concertante*. Mester.

Schubert: *Trout Quintet; Sonata for Violin and Piano, Op. 137, No. 1*. P. Serkin, Schneider, Tree, Soyer, Levine.

Schubert: *Works for Piano*. Brendel.

Stravinsky: *L'Histoire du soldat*. Milhaud, Singher, Aumont; Stokowski.

Thomson: *Suite from The River; Suite from The Plow That Broke the Plains*. S of the Air, Stokowski.

The Art of Alfred Deller.

Bonbons aus Wien: Music of Lanner, Mozart, Schubert, Strauss. Boskovsky.

Mischa Elman Plays Kreisler Favorites.

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

THE FOLLOWING LISTINGS were inadvertently omitted from our September issue's preview of forthcoming LP and cassette recordings. We include them here, with apologies to the labels.

CENTREDISCS

Evangelista: *Clos de vie*. Gougeon: *Voix intimes*. Rea: *Treppenmusik*. Vivier: *Pour violon et clarinet*. Société de Musique Contemporaine du Québec, Garant.

Somers: *Kyrie**; *Limerickst*. Roslak*, Kearnt; Elmer Iseler Singers.

Somers: *Louis Reil*. Roslak, Loeb, Turgeon, Rutherford; Canadian O Company; National Arts Center O, Feldbrill (d, h, l).

Toronto Children's Chorus: *Works by Schafer, Beckwith, Charpentier, Bissell, Kasemets, Cable, Healy, Bartle*.

Jon Vickers, tenor, Richard Wortach, piano: *Works by Coultard, Morawetz, Duncan, Somers*.

Canadian Music Centre, 20 St. Joseph St., Toronto, Ont., M4Y 1J9, Canada.

CP*

Schnabel: *Sonata for Violin (premiere)*. Zukofsky.

Cage: *Sixteen Dances (premiere)*. Nexus Percussion E, Zukofsky.

Musical Observations, Inc., 45 W. 60th St., Apt. 3K, New York, N.Y. 10023.

ORION

Beerman: *Concerto for Saxophone and Taped Instruments*. Shrupe: *Shadows and Dawning; Evolution V*. Sampen, et al.

Brahms: *Haydn Variations*. Debussy: *Fêtes*. Ravel: *Ma Mère l'Oye*. H. and A. Kanwischer.

Foote: *Suite in D*. Harris: *Sonata (1928); American Ballads*. Corbató.

Glazunov: *Quintet in B flat, Op. 109*. Pierné: *Introduction and Variations*. Désenclos: *Quintet*. Gari Saxophone Qn.

Kaufman: *Sonata for Violin and Piano No. 1; Interiors for Violin and Piano; Concerto for Violin and String Orchestra*. Malan, et al.

Walker: *Sonata for Violin and Piano No. 2; Five Fancies for Clarinet and Piano, Four Hands; Lyric for Strings; Piano Pieces (3)*. Walker.

Barbro Dahlman, piano: *Three Generations of Swedish Composers (Works by Larsson, Eklund, Grahm.)*

Juliana Osinchuk, piano: *Ukrainian Piano Music (Works by Bortniansky, Rerucky, Shtoharenko, Kosenko)*.

CASSETTE ISSUES

Bach (arr. Vivaldi): *Concerto in A*. Bach: *Fantasy and Fugue in G, B.W.V. 650*.

Schubler: *Chorales*. Schumann: *Six Pieces*. Nyquist (Schantz organ).

Berg: *Sonata, Op. 1*. Debussy: *Préludes (3)*.

Ginastera: *Sonata No. 1*. Wyngaard.

Colgrass: *The Earth's a Baked Apple*. Floyd: *Pilgrimage*. Hovhaness: *Fra Angelico*.

Roem: *Lions*. Treigle; New Orleans P,

Torkanowsky (r).

D'Indy: *Sonata in C, Op. 59*. Lalo: *Sonata in D, Op. 12*. Temianka, Domingues (r).

MacDowell: *Sonata tragica*. Bloch: *Poems of the Sea; Sketches in Septia*. Corbató (r).

Ornstein: *Danse sauvage; Early Piano Works*. Sellers (r).

Rachmaninoff: *Chopin Variations, Op. 22*. Prokofiev: *Three Pieces, Op. 96*. Kabalevsky: *Sonata No. 3, Op. 46*. Muczynski: *Suite for Piano, Op. 13*. Drake (r).

I Cellisti: *Works by Casals, Linn, Erlich, Vivaldi-Varga (r)*.

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

SMITHSONIAN

Virtuosi: Music of Bach, Beethoven, Bloch, Brahms, Chopin, Falla, Fauré, Kreisler, Mendelssohn, Mozart, Poulenc, Prokofiev, Schumann, Sibelius, and Weber in Historic Performances by Casals, Landowska, Sziget, Beecham, Cortot, Schnabel, Sargent, Rubinstein, Menuhin, Enesco, Monteux, Lipatti, Feuermann, Stokowski, Piatigorsky, Solomon, Primrose, Kapell, Gieseking, Brain, Karajan, Serkin, Horowitz, Rachmaninoff, Kreisler, Heifetz, and others (7,h,m). (Available on 5 cassettes.)

Smithsonian Institution Press, 955 L'Enfant Plaza, Rm. 2100, Washington, D.C. 20560.



A CD SAMPLER

Compact reviews of some recent Compact Discs

by Robert E. Benson

Argerich Plays Tchaikovsky

Martha Argerich's brilliant performance of Tchaikovsky's Piano Concerto No. 1 with Charles Dutoit and the Royal Philharmonic is now coupled with her equally brilliant rendering of Prokofiev's Piano Concerto No. 3 with Claudio Abbado and the Berlin Philharmonic. These are analog recordings, dating from 1971 and 1967, respectively, but the sound is superb. Total playing time: 62:39. (Deutsche Grammophon 415 062-2.)

Solti/Chicago Prokofiev

Georg Solti and the Chicago Symphony can be heard on this spectacular Prokofiev CD containing the *Classical Symphony* as well as 17 excerpts from *Romeo and Juliet*. Both performances are extraordinary, and very well recorded. Total playing time: 59:57. (London 410 200-2.)

Canadian Brass

High, Bright, and Clear: The Glory of Baroque Brass is the title of an RCA collection that features the Canadian Brass playing works of Scheidt, Mouret, Bach, Purcell, Boyce, Reiche, and Clarke. Recorded in the Cathedral Church of St. James in Toronto, this disc wonderfully captures the rich, warm acoustics. Surely one of the finest CDs of its kind. Total playing time: 50:43. (RCA RCD 1-4575.)

Strauss Waltzes from Reiner

Fritz Reiner, one of the leading exponents of the music of Richard Strauss, was less effective with the music of Johann and Josef, as this RCA

compilation of waltzes, with one polka thrown in for good measure, makes evident. These are somewhat square readings, but they are sumptuously recorded—*analog*, of course, but with better sound than the majority of digital CDs currently on the market. Total playing time: 73:16. (RCA RCD 1-5405.)

Stravinsky from Dutoit/MSO

Considering the impact the Montreal Symphony and conductor Charles Dutoit have had on the audio world and the fact that they have made some truly outstanding recordings, I was surprised to find this one, of Stravinsky's *Le Sacre du printemps*, disappointing (London 414 202-2). This is a very Gallic view of the score, and the orchestra has difficulty playing the notes. London's engineering is rather veiled and unfocused; the label's earlier recording of the same work, with Antal Doráti and the Detroit Symphony, had superior sound. (Total playing time: 33:37; London 400 084-2.) Even though Stravinsky's *Symphonies of Wind Instruments* is also included on Dutoit's new recording, the total playing time is only 44:24. Of competing CD versions, perhaps the finest is Doráti's, closely followed by Lorin Maazel's, if you can take his elephantine approach and don't mind the limited playing time of 33:30. (Telarc CD 80054.)

Strauss, Weber Solo Horn

Hermann Baumann, an East German horn virtuoso, recently signed a recording contract with Philips. Accompanied by the Leipzig Gewandhaus Orchestra directed by Kurt Ma-

sur, he plays here the two Richard Strauss horn concertos and Weber's Concertino in E minor. These are relaxed accounts, totally accomplished, though recorded with murky, cavernous sonics that hardly do justice to the performance. Total playing time: 49:15. (Philips 412 237-2.)

"Turandot" with Sutherland

Zubin Mehta's account of Puccini's *Turandot*—with the London Philharmonic, the John Alldis Choir, and an all-star cast headed by Joan Sutherland, Luciano Pavarotti, and Montserrat Caballé—is a welcome addition to the CD catalog. One of the finest recordings of the opera ever made, it offers vivid, wide-range sonics. London has thoughtfully issued it on two CDs, even though it required three LPs. (Someone at Polygram is thinking!) Forget Herbert von Karajan's Deutsche Grammophon recording, which has an inferior soprano and has been released on *three* CDs. Total playing time: 117:33. (London 414 274-2.)

Reiner's "Pictures"

Fritz Reiner's 1958 Chicago Symphony performance of Mussorgsky's *Pictures at an Exhibition* has been a showpiece for a quarter century—and with good reason. The generous coupling with Reiner's 1960 releases of Respighi's *Pines of Rome* and *Fountains of Rome* on this CD is a somewhat dubious bonus, however. The transfer of these is atrocious, with an almost total lack of high frequencies and with a persistent low-frequency rumble. Too bad. Still, the CD is worth hav-

ing just for *Pictures*. Total playing time: 69:28. (RCA RCD 1-5407.)

Vivaldi Lute Collection

Daniel Benko is lute soloist with the Franz Liszt Chamber Orchestra conducted by Janos Rolla in a collection of Vivaldi concertos and trios for lute and other instruments. Well played, but not so well recorded—very close up, without much space around the instruments. Total playing time: 46:04. (Hungaroton HCD 11978. Distributed by Qualiton Imports, 39-28 Crescent St., Long Island City, N.Y. 11101.)

"Zarathustra" from Solti

Georg Solti and the Chicago Symphony score high with this generous Richard Strauss coupling, offering not only *Also Sprach Zarathustra*, but *Don Juan* and *Till Eulenspiegel* as well. The latter two are extraordinary performances played with incredible virtuosity, the CD transfer quite superior to the LP counterpart. *Zarathustra* is fine once you get past the opening, with its oil-can timpani and electronic organ. Total playing time: 63:22. (London 414 043-2.)

Stravinsky Ballets by Muti

Riccardo Muti's Angel recording of Stravinsky's *Petrouchka* with the Philadelphia Orchestra offers a superb performance, indeed an orchestral *tour de force*. Issued on a single CD with a total playing time of only 33:24 (Angel CDC 47015), though, it is no bargain. Nor, for that matter, are other CDs that offer *Petrouchka* by itself. The Muti/Philadelphia account of

Stravinsky's *Le Sacre du printemps* is also available on a single CD (Angel CDC 47102), with a playing time of 34:30. Why didn't Angel issue both of them together on one CD? Wouldn't it be better (and more profitable, perhaps) to release a well-filled CD that would please the consumer? If you don't mind paying top dollar for this music, Muti's performances can be recommended. Or else try the Claudio Abbado/London Symphony version of *Petrouchka* on Deutsche Grammophon. Total playing time: 34:22. (Deutsche Grammophon 400 042-2.)

Marches from Solti et al.

London has gathered together a group of marches of one kind or another—including

works by Elgar, Prokofiev, Berlioz, Meyerbeer, Mendelssohn, Tchaikovsky, and Respighi, with conductors Georg Solti, Walter Weller, Richard Bonyngge, Christoph von Dohnanyi, Antal Dorati, and Charles Dutoit—that is not quite as generous a selection as one might think. These are mostly analog recordings, with variable sound quality, but the best are very good indeed. Total playing time: 49:43. (London 411 954-2.)

Rossini Sonatas

Four of Rossini's sonatas for strings (Nos. 1, 4, 5, and 6) are available on a Teldec CD featuring the Franz Liszt Chamber Orchestra directed by Janos Rolla. Rossini's bright, captivating music is well

played, though with no outstanding sparkle. The sound is not as well defined and pleasing as on some earlier analog recordings by the same group. Total playing time: 57:06. (Teldec CDT 43109. Distributed by Intersound, Inc.)

Ormandy's Bartok

Eugene Ormandy and the Philadelphia Orchestra—with their "new" sound (according to the vintage 1979 recording notes)—play Bartok's *Music for Strings, Percussion, and Celeste* and the suite from *The Miraculous Mandarin*. The "new" sound was hardly an improvement over the best of their "old" recorded sound, particularly that achieved by Columbia before the Philadelphians switched to RCA years

ago. The famed strings here are a touch steely, the dry acoustics of the recording site not providing desirable warmth. Fine performances, as one might expect. Total playing time: 50:10. (Angel CDC 47117.)

Michigan Band

The University of Michigan Symphony Band, directed by H. Robert Reynolds, can be heard here in a collection of generally familiar marches. Many collectors are doubtless looking for a CD full of rousing marches to show off their equipment. This isn't it. Sonically it is one of the most disappointing CDs ever, with no high frequencies at all. Total playing time: 39:22. (Pro Arte CDD 007.)

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If It Sounds Good, It Is Good

Craig Harris is the trombonist most suited to the intersection of tradition and experiment in today's jazz.

by Francis Davis

I have to be careful of what I say in interviews," explains Craig Harris, "because I was once misinterpreted as saying that there were no interesting trombonists in the late '60s and early '70s, and that simply isn't true. That's an insult to many people I admire, including J.J. Johnson, Curtis Fuller, Jimmy Knepper, Grachan Moncur, and Roswell Rudd, not to mention the pioneers from the swing era who were still going strong. There were a lot of great trombonists; the problem was that, with the exception of Duke Ellington and Charles Mingus, nobody was spotlighting them—that's how I should have put it. There were two or three in each of the big bands in the old days, although you hardly ever saw a trombonist in a quartet or quintet unless it was led by one. But these things move in cycles, and now you have people like Henry Threadgill, David Murray, Muhal Richard Abrams, George Russell, Anthony Braxton, Charlie Haden, Carla Bley, and Abdullah Ibrahim (a.k.a. Dollar Brand) all forming larger groups and featuring the instrument again—which is why it seems like dozens of young trombonists like myself, George Lewis, Ray Anderson, Steve Turre, Joseph Bowie, Gary Valente, and Robin Eubanks are arriving on the scene all at once."

Harris makes it sound as though his growing reputation is no more than the result of being in the right place at the right time. In reality, it is difficult to separate cause from effect; it could just as logically be argued that the current bumper crop of versatile young



GÜSTA PETERSON

Francis Davis is writing a book of profiles of contemporary jazz musicians, to be published by Oxford University Press.

trombonists encourages bandleaders to make room for the horn in their ensembles. However you choose to explain it, the old sackbut is suddenly on the upswing, and Harris's sense of historical connections—together with his penchant for harmonic layerings, polymetric long division, and rubato tone poems—makes him the trombonist most suited to a period in which traditionalism and experimentation regularly intersect and in which the most forward-looking jazz composers are also those most blessed with hindsight. He has been a dues-paying member of practically every important mid- to king-size band to convene in this decade, including the Henry Threadgill Sextet, the David Murray Octet and Big Band, Olu Dara's Okra Orchestra, Lester Bowie's Brass Fantasy, Jaki Byard's Apollo Stompers, Charlie Haden's New Liberation Music Orchestra, and short-lived leviathans led by Abrams, Cecil Taylor, Sam Rivers, and Ibrahim. Watching Harris cavort with any of these outfits (rather shy in person, he is quite the showboat once the music starts, given to fiery red jumpsuits, floor-length scarves, and pope-eyed expressions of exertion à la Louis Armstrong), it is easy to imagine him breezing into Harlem 50 years ago and throwing a scare into any of the triumvirate in the Duke Ellington Orchestra. As the mood seizes him, he can evoke Juan Tizol's cosmopolitan exotica, Lawrence Brown's romantic tumescence, or Tricky Sam Nanton's gutbucket ribaldry and winking sleight of hand. He delights in mouthing the off-color notes that two generations of tight-lipped bop trom-

bonists almost succeeded in expunging from the horn's vocabulary over the audible objections of recalcitrant plunger specialists like Al Grey, latter-day tailgaters like Knepper and Bill Watrous, and avant-garde rebel rousers like Rudd. With their moans, shrieks, horse laughs, war whoops, comic epithets, and good-natured raspberries, Harris's solos are like casebook illustrations of one of Ellington's favorite maxims: If it sounds good, it is good.

"I wasn't around in the '20s and '30s, when jazz was still new," Harris says. "But from the records I've heard and the stories that older musicians have shared with me, I get the impression that back in that era, horn players prided themselves on developing their own unique sounds, whereas today everybody strives for the same sound. I started fooling around with the plunger in 1976, the year I graduated from college. The plunger had been out of fashion for a long time because trombonists coming after J.J. Johnson wanted that fast, clean sound he was famous for. But I wasn't trying to revive the past. I liked the contrast that mutes and plungers made possible. I was probably motivated by the same restlessness a tenor saxophonist feels when he reaches for a flute or a soprano sax. It gives him a wider range of colors to explore, and as a brass player, I wanted the same advantage.

Violin, trumpet, and drums—those are the instruments everyone wants to play in the sixth grade. Then the funny-looking instruments are passed out. I had long arms, so I got the trombone." As a

teenager, Harris played in his high-school marching band and worked weekends in a local rhythm and blues cover band. He recalls, "Jazz was the furthest thing from my mind. The only jazz record my parents had was *Bitches Brew*, which I used to play all the time; I liked its psychedelic jacket. But I had no idea who Miles Davis was or even what instrument he played. I learned all the arrangements for my weekend gigs off of records, which I guess was good preparation for improvisation, in a way. Fred Wesley, the great trombonist with James Brown, was my favorite. But I was never really good enough to copy his solos note for note like I wanted to, which used to frustrate me."

After a year on a lacrosse scholarship at the State University of New York at Farmingdale—where he intended to major in social sciences—Harris transferred to the branch campus at Old Westbury, at the urging of bass guitarist Alonzo Gardner, a boyhood chum [whose band's eponymous *Skip and the Exciting Illusions* was reviewed here in July]. "Alonzo kept telling me what a fantastic Afro-American Music Department they had there, with musicians like [percussionist] Warren Smith and [saxophonists] Ken McIntyre and Pat Patrick. I studied composition, improvisation, and theory, and the three years I spent there were a series of revelations for me. I started listening to everything I could get my hands on... Taylor, John Coltrane's *Om* and *Meditations*, Johnson. My favorite cut by J.J. was "That Old Devil Moon," from *The Eminent J.J. Johnson*. His playing was so graceful—I

S E L E C T E D D I S C O G R A P H Y

CRAIG HARRIS

Aboriginal Affairs.

India Navigation IN 1060; 1983.

Black Bone.

Soul Note SN 1055; 1984. (Distributed by Polygram Special Imports.)

Tributes.

OTC 804; 1985. □. (420 E. 86th St., Suite 2F, New York, N.Y. 10028.)

With SUN RA

Cosmos.

Inner City IC 1020; 1977.

Live at Montreux.

Inner City IC 1039; 1978.

Unity.

Horo HDP 19/20; 1978 (out of print).

Strange Celestial Road.

Rounder 3035; 1980.

With ABDULLAH IBRAHIM (DOLLAR BRAND)

African Marketplace.

Elektra 6E 252; 1980 (out of print).

With HENRY THREADGILL

When Was That?

About Time AT 1004; 1982. (Distributed by New Music Distribution Service, 500 Broadway, New York, N.Y. 10012.)

Just the Facts and Pass the Bucket.

About Time AT 1005; 1983 (reviewed 4/84).

With MUHAL RICHARD ABRAMS

Blues Forever.

Black Saint BSR 0061; 1982.

Rejoicing with the Light.

Black Saint BSR 0071; 1983.

With DAVID MURRAY

Murray's Steps.

Black Saint BSR 0065; 1983 (reviewed 2/84). (Distributed by Polygram Special Imports.)

Live at Sweet Basil, Vol. 1.

Black Saint BSR 0085; 1985 (reviewed 8/85). □

had never heard anything like it."

The summer following Harris's graduation, his former instructor Pat Patrick, who was at that time still a member of the Sun Ra Arkestra, invited him to sit in with Ra at The Bottom Line in New York. Ra must have liked what he heard, because Harris wound up touring with the Arkestra for close to three years, though he never took the final step of moving to Philadelphia and becoming a full-fledged member of the cultlike Sun Ra "family." "People say that Ra must cast spells on his musicians to make them stay with him so long. But it's the music he writes that accounts for their loyalty—nothing more mysterious than that. We were constantly on the go, mostly in Europe, and it was a great learning experience for me. Sometimes none of his music would be written down, then the next piece would be notated in its entirety. Ra could draw from three decades' worth of music that he had written for that band. If he called a number I didn't know yet, he'd tell me to lay out, and that would be my lesson for the next afternoon. We'd practice the piece in his hotel room. Working with him, I also got free lessons in orchestration, leadership, and showmanship." Free jazz-history lessons, too, it turns out. "One series of concerts was a tribute to Fletcher Henderson. Ra made me learn parts off the pianist's original recordings from the '20s and '30s. A lot of that experience has stayed with me."

Like many contemporary musicians, Harris is something of an amateur ethnomusicologist, collecting instruments and field recordings from around the globe. A trip to Nigeria with Ra for FESTEC '77 piqued his interest in Pan-African culture. "Like most people, when I thought of African music, I thought of drums. But on that trip, I saw Yoruba vocal choirs and string orchestras from Algeria and Senegal with instruments I still haven't learned all the names of." Since 1980, the trombonist has doubled on the *didjeridoo*, a hollowed-out wooden tube four feet long and three inches in diameter, which he discovered on a mission to Australia with the expatriate South African pianist Ibrahim.

Lately, Harris has been turning up in some unexpected places. He played in the

pit band that accompanied Lena Horne on Broadway in 1981-2, a job that he says taught him "the discipline of knowing that I had to hit all the notes exactly as they were written—no two ways about it." Last year, he made his film debut in Francis Ford Coppola's *The Cotton Club*, though if you blinked you probably missed him and all the other black New York musicians hired to impersonate Ellington's "Jungle" Orchestra. This summer he collaborated with the dance troupe Urban Bushwomen on a piece called *Points*.

Harris's best work as a sideman can be found on records by Ibrahim, Threadgill, Murray, and Abrams [see discography]. His first two dates as a leader were disappointing. The 1983 *Aboriginal Affairs* was an impressionistic portrait of the outback, ambitiously conceived but rather carelessly executed by a sextet that included Harris's former mentor, alto saxophonist McIntyre; last year's *Black Bone* was a blowing date that never came to life, despite what promised to be an exciting match-up between Harris and tenor saxophonist George Adams.

The new *Tributes* is the first record to capture Harris's full measure as a soloist, bandleader, and composer. The *didjeridoo's* eerie blues cry isn't enough to sustain interest over the length of the one track on which Harris forsakes trombone, but everything else is so fabulous, it's easy to overlook this minor self-indulgence. The choice items are a brace of pungent sweet-and-sour ballads that reveal Harris's unexpected flair for the reflective. And there is plenty of variety, with an elongated bop line, an African high life delivered in march formation (it could be titled "Henry Threadgill Meets Abdullah Ibrahim," in homage to these former employers), and an inspired bit of chanting tomfoolery dubbed "24 Days an Hour." The supporting cast is superb, with bassist Dave Holland and drummers Billy Higgins and Fumoudou Don Moye underlining the rhythmic acuity of Harris's writing and with Vincent Chancy's French horn adding just the right amount of vinegar to an all-brass front line that also includes trumpeter Junior Vega and cornetist Olu Dara.

The trombone's return to prominence is part of a larger brass renaissance in jazz: Tubas are throwing off the shackles

of Dixieland, French horns are renouncing the artifice of Third Stream, and trumpets are remembering how to growl. Harris would like to see the septet he assembled for *Tributes* become a permanent band, but since neither he nor any of his contemporaries works frequently enough to keep sidemen on salary, "working bands are a fantasy in this day and age." He explains, "That's why you see composition making a comeback, which is another example of how things move in cycles. The approach to improvisation hasn't really changed all that much in the last few years. The change has been in what surrounds it, the move away from conventional 12- and 32-bar forms to test new ideas—not that anything you can do is ever really new. Some of the Henderson material I played with Ra was pretty unusual in structure, even by today's standards. Now everything has to be written down, because bands don't play together enough to develop that telepathic communication. We try, but we have to start from scratch every time out."

Fortunately, Harris has been able to draw from a nucleus of musicians who have formed alliances in a number of transient bands. For example, he and Dara, who played alongside each other in the Threadgill Sextet for four years, now team up in Murray's Big Band as well as in Harris's own septet and Dara's Okra Orchestra. And Higgins is currently both Murray's drummer and Harris's. "Sure, we all know one another's moves. But it's just not the same as playing together all the time," complains the trombonist. As our afternoon together drew to a close, it became increasingly apparent that Harris would have to line up several substitutions for his septet's premiere engagements the following week; Dara, Vega, Holland, and Higgins all called to say they had prior commitments.

"We live in the era of the free agent, just like baseball," Harris sighs. "But just imagine what my band or any of the bands I've played in—David's, Muhal's, Threadgill's—would sound like if we could play together every night for six months, the way I once did on the tour of Europe with Sun Ra." It is indeed something to be imagined, for it seems unlikely to come to pass. Still, any band with Craig Harris as a member has quite a bit going for it right there. ●

Happily Divorced

X:

Ain't Love Grand.

Ⓞ Michael Wagener, prod. Elektra 60430-1. ☐

THE KNITTERS:

Poor Little Critter on the Road.

Ⓞ Billy Zoom, Patrick McDonald, and John Doe, prods. Slash 25310-1. ☐ (Distributed by Warner Bros.)

EXENE CERVENKA/WANDA COLEMAN:

Twin Sisters.

Ⓞ Freeway FRWY 1057. (Distributed by Rhino.)

Rising above the volatile West Coast hardcore scene in 1980 with their debut *Los Angeles*, X forged a new rockspace by crossing thrash's fierce backbeat and urban outlawism with middle-American values and white country blues. The tension this created was spelled out in the lyrics of husband-and-wife singer/songwriters John Doe and Exene Cervenka, who mined sharp images of wrecked kitchens and soggy dawns out of the fights, flights, and cynicism that challenged their commitment. Their willingness to risk intimacy with the audience made listening to an X record like overhearing next-door-neighbor parties and brawls. Their public love affair asked whether two headstrong romantics could build a domesticity governed by independence and mutual respect, as well as by the need for sex and security.

Ain't Love Grand is less biting than any of X's four previous LPs, exhibiting a mainstream departure some listeners will consider maturation, others a self-conscious bid for long-sought (and well-deserved) widespread commercial success. The solidarity and the tenderness that Doe and Cervenka express here are unusual and unusually ironic, since the couple divorced last spring. They replace the vivid clutter of orange nightgowns and Florida postcards with melancholy clichés such as "Watch the Sun Go Down" and "I'll Stand Up for You." The strident single, "Burning House of Love," is sparked by Doe's passionate jealous-husband delivery and Billy Zoom's sweet guitar-picking, but



Exene Cervenka and John Doe (center) of X try a little tenderness.

Ain't Love Grand turns lackluster as often as it stirs the emotions, even breaking into mindless offense once on "My Soul Cries Your Name," a catalog of Exene's body as recalled by her ex.

True to pop tradition, the alternately hooky and haunting melodies of these songs complement and distract from the relative banality of their lyrics. "Around My Heart," a recollection of the jaded pair's first meeting at the "devil's workshop," is memorable for its simultaneously somber and uplifting chorus and simple, pensive electric-piano accents. Exene, who, as critic Bart Bull described, "has the same bony-fingered grasp on pitch as the late Ernest Tubbs," is not especially well suited for blues crooning, but "My Goodness" resonates with a wry despair, thanks to smooth pacing and austere echoes and synth winds added by producer Michael Wagener (best known for his work with the German heavy metal band Accept). "Little Honey," co-written by Doe and Blasters guitarist Dave Alvin, is a sultry, driving rocker spiced with cool walking-guitar rides. *Ain't Love Grand* stands as a testament to Doe and Cervenka's ability to part friends and continue their relationship outside of the marital arena—even though the LP may be an insight or two short of what loyal fans have come to expect.

Following the release of 1983's *More Fun in the New World*, rumors began sur-

facing about the Knitters, an acoustic group in which Doe and Cervenka paid homage to folk's singing-family tradition. Richer in spirit than in listening pleasure, *Poor Little Critter on the Road*, the first recorded evidence of the project (in which all of X's members participate), is an uneven mix of novelty cast-offs (like the rockabilly version of *Ain't Love Grand*'s "Love Shack"), hokey hoe-downs (the title track), and sober reworkings of traditional hymns ("Walking Cane") and country classics ("Poor Old Heartsick Me"). Good folk relies heavily on captivating vocals; the voices here (Exene's particularly) spouting love in vain don't lack sincerity as much as true grit. There might be a reflection of X's white-trash roots, and the Knitters may expose the likes of Merle Haggard to a new audience, but *Poor Little Critter* fails to cast new light on the material or the original band.

The most entertaining thing about Exene's side of the poetry record *Twin Sisters* is the opening, in which an announcer pokes fun at X, praises Exene for her long-standing support of L.A.'s spoken-word scene, and suggests, "Don't be afraid to laugh; she did when you came in." Devotees, especially poetry aficionados, may not find her disjointed, adolescent free-associations funny. But many will appreciate the introduction to Wanda Coleman, ex-barmaid, welfare mother, waitress, and medical transcriber who

currently holds a Guggenheim fellowship. Her "nigger rhythm rhymes" celebrate, among other things, black street life and the travails of lone motherhood, L.A. freeways, unpaid bills, and run-ins with the law. (Her books, a better bet, are available from Black Sparrow Press, P.O. Box 3993, Santa Barbara, Calif. 93105.) Punk, folk, pop, poetry; X's auxiliaries deserve credit for finding lines that connect and divide these interests. Even if consumers find that the experiments don't quite pan out. *Rosemary Passantino*

VARIOUS ARTISTS:

We Are the World.

Various prods. Polygram 824 822-2. © CBS USA 443. ☐

Hot on the heels of Live Aid, the event-of-the-millennium-till-the-next-one, it seemed appropriate to take a second look at the event-of-the-millennium-till-that-one, USA for Africa's "We Are the World." So one recent evening at the Compassionate Digital Pleasuredome, we slipped into something comfortable and listened to the Compact Disc version of the *We Are the World* album.

Designated "The Historic Recording" on the cover, the familiar (but not unpleasantly so) six-month-old title chartbuster retains its modest charms and *Life*-magazine spectacle. It's a digitally-mixed analog recording, yet the massed chorus, which I'd hoped would be immediate and overwhelming, actually sounds rather distant and clinical on CD. The collage of individual lead-vocal fragments, however, definitely benefits from digital technology's enhanced presence as much as from the careful ministrations of producer-to-the-stars Quincy Jones. His all-night task, cited in the credits as "solo vocal choreography," remains a jigsaw delight: Dionne Warwick and Willie Nelson must be the all-time serendipitous duet combination, Tina Turner and Billy Joel the most unfortunate. Overall, though, lack of unpleasantness is still the song's salient characteristic—one it shares, not surprisingly, with ubiquitous co-writer Lionel Richie, the tirelessly bland and borderline inoffensive cheerleader-cum-ham who gives new dimensions to Easy Listening. Here, the listening is so easy that, as with a lot of yuppie media, it's nigh on impossible to distinguish promotion and advertising from editorial: the dread "advertorial" fungus.

(Continued on page 80)

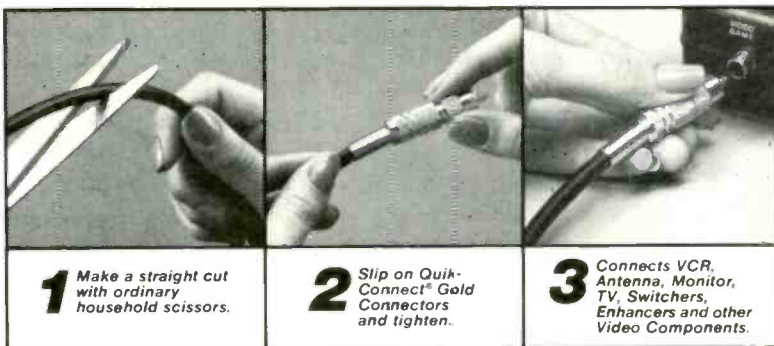
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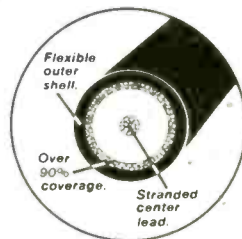
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(Continued from page 79)

"We Are the World" is, in fact, the most extravagant soft-drink commercial ever made. The concept alone far outstrips previous memorable achievements in the genre, such as the incandescent Aretha Franklin/Ray Charles radio spot of several years ago and the happy surprise of Aretha's recent TV track for the once-and-future "new" Coke. Perhaps she wasn't invited because Richie insisted on Pepsi-identification. I didn't see Bill Cosby there, either.

This collection also includes "nine new superstar songs," a very mixed bag that zig-zags drunkenly from the execrable through the acceptable to the sublime: from Chicago's creepily out-of-place (and aptly titled) "Good for Nothing" through Steve Perry's typically attractive but chronically contentless singing on "If Only for the Moment, Girl," or Prince's hypnotic but chronically crypto-scriptural "4 the Tears in Your Eyes," to Bruce Springsteen's live Jimmy Cliff cover, "Trapped," and Tina Turner's brilliantly performed "Total Control." The programming and remote-control functions of my CD player proved extremely helpful.

Except for a handful of Bruce or Prince completists, however, the overwhelming majority will have purchased the album, cassette, or Compact Disc to own the most expansive, most public-spirited jingle to date and, of course, to do a little good in the bargain. The very notion of assembling dozens of stars to record an expertly produced, massively supported commercial for the starving—not, mind you, a raggedy ersatz-Xmas-carol—could only occur in California. Charitable Hootenannies of the Rich and Famous... ah well, from each according to their abilities, to each according to their

needs. Finally, I find this sleek, uplifting, middle-class entertainment a curiously refreshing tonic compared to Live Aid's marathon orgy of self-congratulation and geopolitical naiveté. Nobel Prize, my ass. USA for Africa just wants to buy the world a... Pepsi. *Jeff Nesin*

SHANNON:

Do You Wanna Get Away.

⊙ Mark Liggett and Chris Barbosa, prods. *Mirage 90267-1*. ☐. (Distributed by Atlantic.)

On *Do You Wanna Get Away*, Shannon breaks off from the sound that has made her Queen of the Dance Floor. That's not an easy move. "Give Me Tonight," "My Heart's Divided," and "Let the Music Play" were not just urban-pop gems, they were blueprints for numerous other hits. The stars of these songs, which were hooky to the max, were the whirling, buzzing, pounding electronic gizmos that Shannon, despite a narrow range, directed with controlled ease. The tracks were crafted yet funky; imitated yet still "fresh."

Although producers Mark Liggett and Chris Barbosa, in an effort to transcend the machinations of their original formula, have pulled Shannon into simpler, slower, more radio-ready pop settings, the atmosphere on *Do You Wanna Get Away* is still created by sonics. Pile-driving funk rhythms and effects-laced synths occupy centerstage, but a rock guitar ricochets joyfully against the beat in "Doin' What You're Doin'" and the title track, while horns strengthen "Urgent" and "Stronger Together." "Do You Wanna Get Away," the first single, predictably turned many of Shannon's subjects disloyal. Rolling along like a four-wheel crusher—

lumbering but powerful—it's not nearly as potent and exciting as "Stronger Together," which pumps fire. The c&w-inspired "Why Can't We Pretend" is a promising idea needing more melodic contour and a varied chorus. Passion is lacking from this tune about a broken heart. Shannon's light-throated honey smacks sound best when squeezed snugly into muscular good-grooves, cleverly tinkered with.

Have/lock Nelson

ARETHA FRANKLIN:

Who's Zoomin' Who?

⊙ Narada Michael Walden, Aretha Franklin, and Dave Stewart, prods. *Arista AL 8-8286*. ☐

Considering Aretha Franklin's wondrous, erratic career, there's no reason to believe that this new album will be remembered as a more substantial pleasure than lightweight treats like, say, *Let Me in Your Life* or *Jump to It*. With nothing left to prove, she seems to have staged a series of small comebacks with some good (though hardly definitive) songs, evidence that, yes, Aretha can perform a starry-eyed duet or that she can make it to the dance floor without stumbling or that her voice can still leap its customary octaves. Although *Who's Zoomin' Who?* tells us nothing new about her, its simple charms (a firecracker single in "Freeway of Love," the bouncy kiss-off of "Integrity") emanate from a great (or do I mean the greatest?) singer hell-bent on evading her often cumbersome myth. At least the Queen of Soul isn't straining to regain a lost empire.

Aretha hasn't felt so at ease on a record in a long while, and her renewed humor has loosened up her singing: Her cries are freer, her phrasing less convoluted. The spoken-in-

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terludes she scatters throughout are especially bold—touching on “Sweet Bitter Love,” sexy on “Freeway of Love,” hilarious on “Ain’t Nobody Ever Loved You.” Principal producer Narada Michael Walden (who’s so benign you have to distrust him a little) pitches her his usual gauzy romance dances and positive-attitude slogans, but unlike other collaborations, the average lyrics are attached to sharp melodies. He has also kicked in some fresh rhythms to go along with them, like the island shuffle of “Ain’t Nobody Ever Loved You” and the guitar-led stomp of “Push.”

The vocal cameos by Annie Lennox (on the funny solidarity chant of “Sisters Are Doin’ It for Themselves”) and Peter Wolf might seem the kind of celebrity sweepstakes we’ve seen prop up lots of records, but on *Who’s Zoomin’ Who?* these forays also stretch someone whose unstoppable voice has always commanded a solo microphone. And though the single-of-the-summer candidate “Freeway of Love” may be calculated right down to Clarence Clemons’s last sax honk, only a party pooper (or a highway patrolman) could resist its revelry. Lest you think all is pink cadillacs and tight pants, old fans should note that Aretha revamps Van McCoy’s “Sweet Bitter Love” with painstaking care and that, as usual, one of her own compositions, “Integrity,” is a highlight—a rambling, defiant conversation that seems to drift out of a bedroom window at the end of a very long night.

Mark Moses

BOB DYLAN:

Empire Burlesque.

⊙ Bob Dylan, prod. Columbia FC 40110. ☐

Empire Burlesque is his first album to include printed lyrics, but for the first time in 22 years I don’t need to know exactly what Bob Dylan is saying. His arched-eyebrow generalities and rambling couplets reflected the assumptions of the ’60s generation as they documented his own nonconformist experiments. Midcareer he muddled through a search for an idol too big to be shaken. And now reliance on personal romantic extremes brings us Part III: the search for sympathy.

In his role as producer—another first—Dylan attempts to take these tunes beyond the narrow range of his own voice and the settings beyond rock’s basics, although past albums have featured many of the same musicians (most notably reggae rhythm mas-

ters Sly Dunbar and Robbie Shakespeare). But Dylan’s orchestrations fail to utilize the quirkiness of his sidemen or to wring invention from his melodies. Plush studio strings, horns, and echo choruses are only marginally more interesting than the mawkish lines and unsubstantial insights they drape. “Trust Yourself” drones lifelessly. Its off-the-beat, one-note, papery percussion slaps are mixed forward, pushing the four female vocalists into a sludgy backdrop. The less-is-more theory doesn’t work, either; stripping to solo acoustic guitar plus harmonica for “Dark Eyes,” Dylan’s plaintive, strained nasal vocalizing reverts to self-parody.

A kind of apologetic haze drifts over die-hard fans whenever Dylan’s decline is mentioned: His irony and ambiguous poesy invoked an *esprit de corps* among potential record-buyers that they still cling to as stubbornly as they barnacle themselves to his sinking ship of state. Apparently bored by most current events, Dylan—a neolithic, egotistic, self-pitying mortal being—has nothing newer to report than that he aches just like a man. He is hung up in the myths he has refused to shed, though his search for a satisfying excuse to maintain them continues. *Empire Burlesque* might be trying to show us Dylan’s onto a new track; but if that’s what this corpus of whining banalities achieves, I want to know why we’ve been waiting for this train so long.

Leslie Berman

BEAT RODEO:

Staying Out Late with Beat Rodeo.

⊙ Don Dixon and Richard Gottehrer, prods. I.R.S. 39027. ☐

Jeeze, what do you say about a band whose biggest controversy—make that only-ever controversy—is their allegedly giving an old bass player the ejection seat because he was too ugly? But you don’t put down the Hershey bar just because it’s without flair, and similarly you’d be wrong to get on the case of *Staying Out Late with Beat Rodeo*, the band’s first major-label release, just because they’re a little short in the élan department. At last: Somebody’s done something new with meat and potatoes.

With falling-in-love one boundary, and falling-out-of-love the other, it’s no surprise that this is a pop album. But make this one that goes *pop!*, à la Marshall Crenshaw, and one that endows its themes of the heart with far more feeling than a poltroon like Sting

FORMAT KEY

- Ⓛ LP/EP
- Ⓜ Cassette
- Ⓢ Compact Disc
- Ⓥ Videocassette
- Ⓦ Videodisc
- Ⓛ 12-inch single
- Ⓞ Open reel

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Arabic numeral in parentheses indicates number of items in multi-item set.

knows about. There's a lot of twang in Almaas's voice, and his singing could get too sweet if its lament didn't sound so true. This is one bar band with staying power.

The power of the songs is in their details, their not-quite-tricks. Take the nifty opening of "Mimi": Almaas alone with his guitar, followed by a lick half-copped from '60s soul. Only then does the song proper commence. ("Mimi" is the one U.S. addition to this LP, which was originally released last year in Germany, and it's a considerable one. Too bad I.R.S. also ditched Almaas's kinda-sorta tribute to Django Reinhardt.) Or take the hammer-and-anvil accompaniment to the guitar solo on "You're the Only Reason," or the sad, sad tempo changes on "Who's Gonna Be Around."

But naw. None of these details would matter if Almaas didn't throw off as much good-guyness as any of the boys-next-door from "Mystery Date." He almost is square, and his songs are the better for the near miss. On one track, over a slow beat that shouldn't work but does, Almaas broods about a lover who has changed her mind; "Mistake" is all he can say, and it says it all, the dolefulness of his voice quite palpable as it bleeds into the gentle music. Integrity is an overrated ideal; I'd rather hear Don Henley's sleazy bologna than most of the straight-from-the-heart hokey on the radio. But Almaas is honest without being *serious*, and believability is definitely his trump card. Along with 12 unflinching songs, it's what makes *Staying Out Late* something worth losing a little sleep over.

RJ Smith

ANTHONY BRAXTON: Seven Standards 1985, Vol. 1.

- Ⓛ Michael Cuscuna, prod. Magenta MA 0203.
- Ⓜ (Distributed by Windham Hill.)

ANTHONY BRAXTON: Composition 113.

- Ⓛ P. De Freitas, prod. Sound Aspects SAS 003.
- Ⓜ (Distributed by Polygram Special Imports.)

It's a sign of Anthony Braxton's established prodigiousness that the close release of these two very different records will come as no surprise to anyone.

On *Standards*, the multireedman, here on alto sax, is joined by a conventional rhythm section led by pianist Hank Jones. This isn't the first time this avant-gardist has chosen a mainstream postbop setting—his two-volume *In the Tradition* predated the current neoclassicist surge by almost a decade—but on this session his playing reveals an ambivalent attitude toward the genre. His solos on Clifford Brown's "Joy Spring" and the pop standard "I'll Remember You" quickly turn to double-timed, even rushed, phrases, as if he were impatient with the midtempo constrictions of the music. These are exciting improvisations, but the rhythm section sounds stranded, left to serve as a conceptual foil for Braxton's rapid deconstructions. Pianist Jones especially, though graceful and articulate throughout the set, seems merely to share studio space with the saxist on these cuts. By contrast, on such selections as "You Go to My Head" (taken at a sprightly clip) and the ballad "Spring Is Here," Braxton's debt to West Coast cool players like Lee Konitz, Warne Marsh, and Paul Desmond is evident as he displays a totally convincing romantic side—an approach more in tune with his cohorts.

But if *Standards* documents an occasionally uneasy encounter with the tradition, *Composition 113* presents Braxton unbound, at least in the expressive sense. This solo horn album (a form in which he has done ground-breaking work) features his soprano sax blowing freely within a highly structured piece. The composition is divided into six sections; each starts with the same 11-note theme, played in various ways (e.g., broken up with silences or distortedly flashing by). The separate segments represent different aspects of characters in a rather mysterious Braxton play, which he murkily delineates in the liner notes. As indicators, the

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section titles are sometimes direct ("Strength" features much overblowing, "Humor" has a repeated laughing figure, "Acceptance" is made up of soft, sad tones) and sometimes confusing (a section called "Belief" is in the same apocalyptic cast as "Strength," while the lighter touch of "Courage" resembles that of "Acceptance"). At any rate, though the structuring ploys that Braxton uses to organize his material may at times seem needlessly obtuse, the range of the resulting music is rich and diverse. *Composition 113* takes the listener through some startling and often beautiful soundscapes.

Richard C. Walls

FRANK LOWE:

Decision in Paradise.

⊙ Giovanni Bonandrini, prod. *Soul Note SN 1082.* (Distributed by Polygram Special Imports.)

MARTY EHRLICH:

The Welcome.

⊙ P. De Freitas, prod. *Sound Aspects SAS 002.* (Distributed by Polygram Special Imports.)

Being a natural pessimist, I used to go with the party line: The era of the saxophone colossus is over. Okay, so there is no new Coltrane or Rollins or Coleman (Ornette or Hawkins—take your pick). Enough already. Critical kvetching is boring and promotes premature senility; it's one thing to harbor some healthy cynicism, it's another to be deaf to what is out there.

Which leads me to the announcement that anyone interested in the state of jazz saxophone should listen to Frank Lowe and Marty Ehrlich. Lowe began making records almost 20 years ago, when he was a Trane-inspired high-energy player; his pared-down, blues-based individuality runs counter to today's excess of fleet-fingered stylists. Ehrlich, on the other hand, uses his debut (he has been a sideman for most of the important new-jazz figures of the Seventies) to display the kind of intelligent command of his instruments (alto, flute, and clarinets) that gives virtuosity a good name.

Lowe's *Decision in Paradise* must be the most self-conscious production of the year; each member of his group represents a different aspect of post-Sixties jazz. Drummer Charles Moffett and trumpeter Don Cherry are the Ornette Coleman contingent; trombonist Grachan Moncur is Blue Note avant-bop personified; pianist Geri Allen and bassist Charnette Moffett are two young

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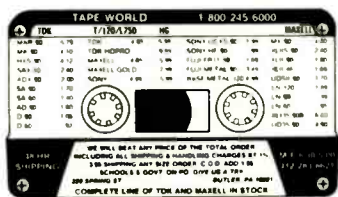
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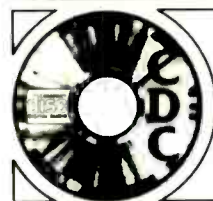
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bright hopes. That they all mesh so well may be attributable not to the musicians, however, but to the conventional forms that Lowe draws upon. No, nothing is really too radical here: The rhythms are steady, the blues changes upfront and clear, the heads played in unison with orderly solos following. What sparks this session is the like-minded approach that most of the soloists take. The order of the day was the compact phrase, darting and dodging spurts of melody that moved against the rhythm section's even flow, causing an edgy but attractive tension.

But as good as the guests are, no one grabs me like Lowe. With his dry and vibratoless tone, bone-bare phrasing, and brutish refusal to comply with the beat, he just doesn't speak the same language as the average saxophonist. Lowe strips the blues to its essentials, and the experience can be intense.

Ehrlich is less startling, but just as invigorating. His choice of instruments and pungent attack bring Eric Dolphy to mind, but there is an important distinction: Where Dolphy was sweeping and all-but-obsessive, cramming as many notes and ideas as he could into each solo, Ehrlich delivers only the choicest of considered lines. Working simply with a flexible bass-and-drum team, he can move about freely, playing with tone and time, but like Lowe, he always resists any leftover Sixties honk-and-bray effusions. *The Welcome* and *Decision in Paradise* have convinced me that the World Saxophone Quartet hasn't cornered the woodwind market. I guess I'll have to find something else to complain about.

Steve Futterman

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With his two more recently arrived colleagues, Robinson has developed quite a rep-

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Fly with the Wind.

Ⓞ Omn Keepnews, prod. Milestone FCD 601-9067. □ □

Part of Milestone's effort to present McCoy Tyner in new settings, the 1976 *Fly with the Wind* set up the pianist with a string section, a harpist, and an oboist; the rhythm section featured bassist Ron Carter and drummer Billy Cobham. Tyner shared the soloing with flutist Hubert Laws and did the arrangements himself. The LP, though well received when it came out, seemed to me flawed by the quality of the sound and by the relative fussiness of Tyner's writing, particularly for strings; the ensemble is overly busy, but the violins are simply unnecessary.

I was curious to find out if the Compact Disc could clarify so many different voices. To some extent it does, but the band still sounds as if it's jammed onto a too-narrow stage, too close to the audience. (How do classical recordings get that sense of space in the strings?) Cobham's drums are everywhere: One tom-tom is positioned so far to the left that it's hard to believe it's part of the rest of his drum kit; elsewhere he's so spread out that the rest of the band seems to be playing in his lap. This disc improves substantially when the sound is thinnest—Tyner opening "Salvatore de Samba" over Cobham's woodblocks, Cobham's duet with Carter on the same track, Laws's alto flute solos, and the thoroughly lyrical "Beyond the Sea." Tyner's solos—with their steely trills, shakes and rolls, crisp single notes, and resounding chords—are as exciting as ever, but his clarity is almost overwhelmed by the shrill sound of a hyperactive accompaniment.

Michael Ullman

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