SEPTEMBER 1981 $1.95

High Fidelity

MUSICAL AMERICA EDITION

begins after page 56

Tested! Hot New Tangent Tracker, Spatial Expander Receiver

Act Now! 10 Ways to Protect Your Videotapes

Success! How Home Studio Tapes Led to a Major Label Contract

Special! Preview of 500 Brand-New Records

What to Look For—
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- Tape Decks
- Phono Equipment

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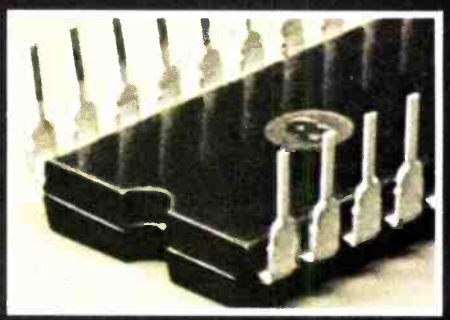

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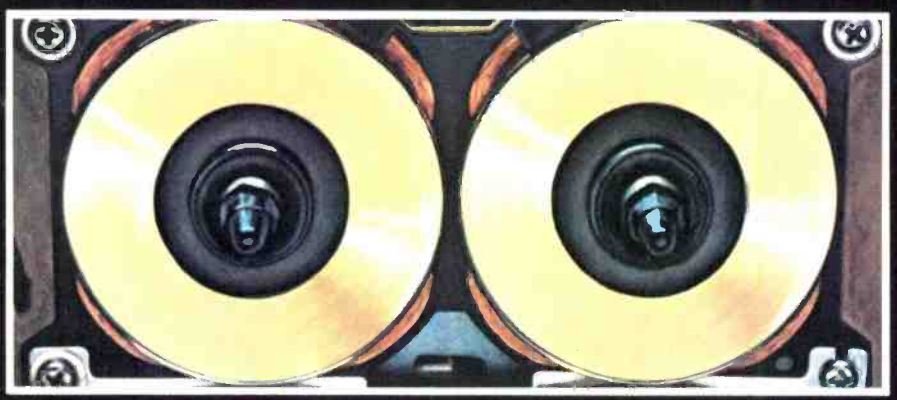
Automatically determines precise bias, Dolby calibration level and record equalization for each tape.



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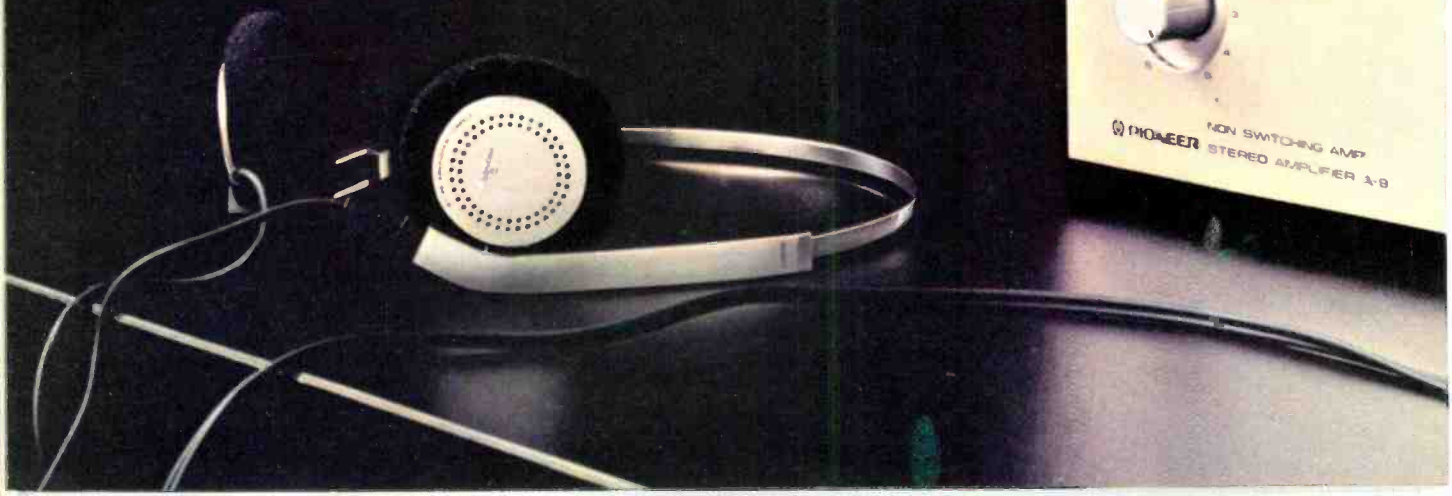
Three direct drive motors provide exceptional record and play accuracy.



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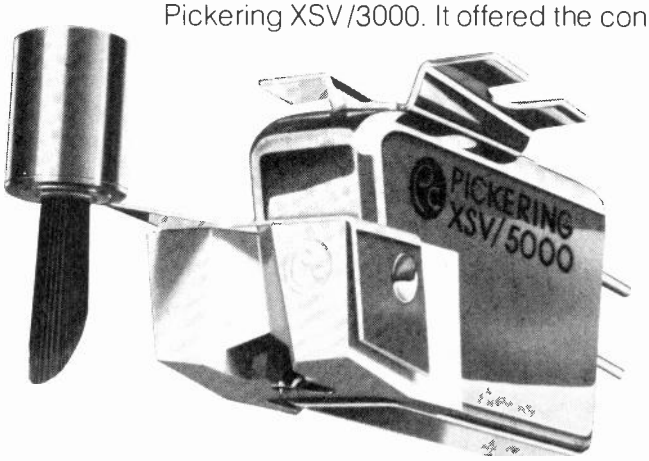
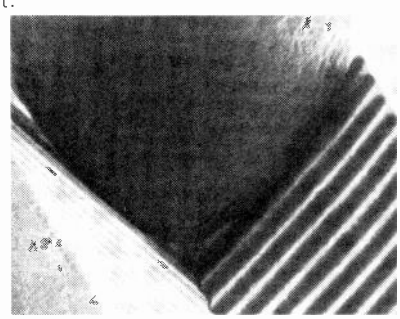
One of the most dramatic developments of cartridge performance was the introduction of the Pickering XSV/3000. It offered the consumer a first generation of cartridges, combining both high tracking ability and superb frequency response. It utilized a new concept in stylus design – Stereohedron, coupled with an exotic samarium cobalt moving magnet.



Now Pickering offers a top-of-the-line Stereohedron cartridge, the XSV/5000, combining features of both the XSV/3000 and the XSV/4000. It allows a frequency response out to 50,000 Hz.



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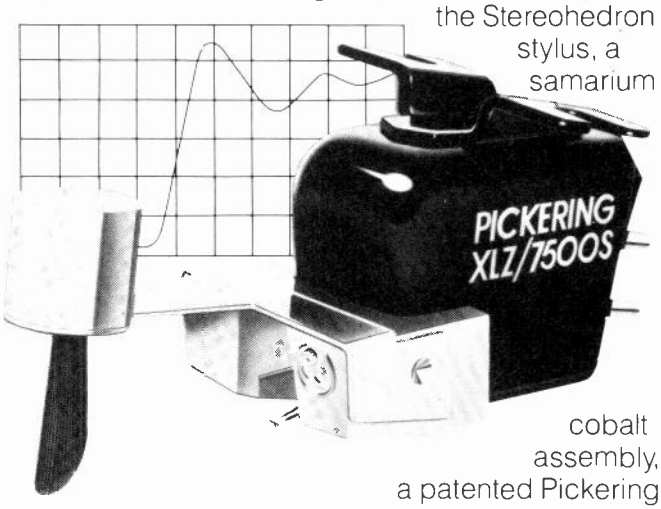
The above advantages provide a new sound experience while utilizing the proven advantages of the Stereohedron stylus, a samarium cobalt assembly, a patented Pickering Dustamatic brush, with replaceable stylus, along with low dynamic tip mass with very high compliance for superb tracking.



So, for those who prefer the sound characteristics attributed to moving coil cartridges, but insist on the reliability, stability and convenience of moving magnet design, Pickering presents its XLZ/7500S.

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from Pickering

Circle 35 on Reader-Service Card

High Fidelity

VOLUME 31 NUMBER 9 SEPTEMBER 1981

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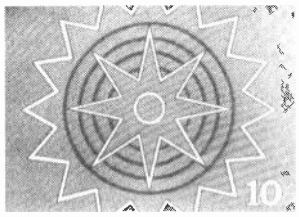
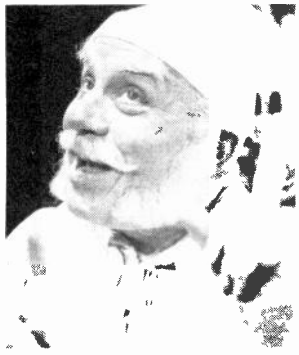
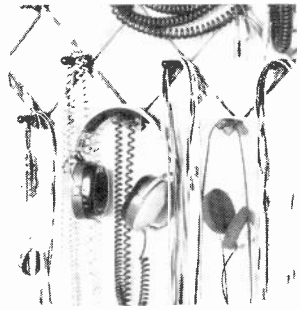


A4 *Vid for Kids*



50 *Shameless Mugging*



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AUDIO

VIDEO TODAY and TOMORROW
A Special Bonus Supplement

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CLASSICAL MUSIC

BACKBEAT/Popular Music

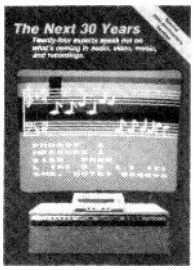
DEPARTMENTS

***Cover Stories**

Letters

TV's Influence and Future

As a television producer, I am more aware than most of the instructional potential of interactive video disc technology, how the creative interface of computers and video can lead to changes in transportation patterns, energy consumption, education, and work, and how multiple methods of distribution can lead to democratization and specialization in the video marketplace. At times I am enraptured by the possibilities so well described in your April issue ["The Next Thirty Years"]. Never-



theless, I am equally aware that the real payoff from these media is not in profits and technical wizardry, but in the restructuring of human experience and behavior. Despite the marvelous potential, television and video are, and will remain for the foreseeable future, primarily vehicles of entertainment and escape. Americans use them as such an average of three and a half hours a day; therefore the effects of these media on the restructuring of experience emerge primarily from this use.

This awareness leads me to raise questions that many in the industry seemingly prefer to avoid. To what end 100-plus channels of cable television? To what end wall-size screens? To what end a satellite dish on every roofing?

I submit that real revolutionary innovation in the next thirty years will occur only if the consumer spends significantly less time in the passive absorption of mediated experience. Anything other than this will be business more or less as usual.

James Gotlieb
Chicago, Ill.

The Barber Reissue

I was quite surprised that David Hamilton, in the review of the 1929 *Barber of Seville* in the April issue, managed to point out the surface defects of the old Columbia-Entré pressing while missing the musical inconsistencies. Soprano Mercedes Capsir sang the role of Rosina in F rather than the score pitch E (a common transposition early in the century), but Columbia's engineers pitched the pressing a half tone lower to get it right. This reduced baritone Stracciari's voice to a low grumble, even lowering his "*Largo al factotum*" from C to B to make him sound consistent throughout the set.

(Continued on page 6)

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Another reason for Sony's unmatched excellence is our unmatched — almost fanatic — insistence on the highest quality material and manufacturing methods. Sometimes our standards are so high we can't find machinery that meets them, so we have to invent the machinery ourselves!

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Hearing is believing

Sony tape comes by its extraordinary quality honestly. It has a heritage of breakthrough innovation. And a history of being famous throughout the world for leading technology, quality and dependability.

And that is why only Sony tape has Full Color Sound. But you don't have to take our word for it. Listen to Sony tape as fanatically as you wish. As they say, hearing is believing. **SONY**

(Continued from page 4)

In discussing the Arabesque pressing, Mr. Hamilton failed to note the bad side splice in the overture and the unexplained dropped eighth note in the pizzicato strings during Almaviva's opening scene. These, in addition to harsh orchestral sound and surface hiss far in excess of the original 78s, are Arabesque's most glaring flaws.

Crucial to a discussion of this recording is the parenthetical paragraph in which Mr. Hamilton dismisses Ward Botsford's theory that musical correctness is a major killer of spirit in modern performances. The reviewer blames polyglot casts singing in secondhand Italian for this same lack of spirit. The wording is convincing, but the facts contradict his fancy. All of the available recordings of *Barber* contain bona-fide Italians in their casts, and all—the 1929 waxing included—foreigners as Rosina. Capsir was Spanish, not Italian. Also, many of today's Italians (Ruggero Raimondi is a prime example) do not sound Italianate at all. They lack spirit, style, fluency.

Mr. Hamilton attributes this to modern singers using a much wider range of styles, each from the standpoint of its time and place. I believe earlier singers did this. (Olive Fremstad had to learn authentic traditions for diverse roles such as Salome, Tosca, Carmen, Sieglinde.)

Reviewer Hamilton scores points in his suggestion of erosion in the continuity and stability of training and traditions. Combine this with the erosion and near extinction of set vocal methods, and it becomes evident that most of today's singers have voluntarily isolated themselves from the traditions of vocal art. Their reasoning is the greater glorification of *moi*; the results are the alternately pedantic and exaggerated, highly stylized yet unstylish performances so prevalent today. No true art is created in a vacuum, and it seems that today's critics have developed pat answers such as "polyglot casts," "a much wider range of styles," and that old standby (thankfully, not used here) "the age of jet travel and one-night stands" to avoid facing this troubling question head-on.

Stephen Stroff
Cincinnati, Ohio

Mr. Hamilton replies: The *role* of Rosina is, of course, not in any one key, but in a succession of them. When Stroff says that Capsir sang the role in F, I assume that the aria "*Una voce poco fa*" is meant, since most sopranos (today as well as "early in the century") sing it in F rather than Rossini's written E major. In preparing the review, I confess that I did not check out every part of the Entré edition; after all, it is not now on sale and has not been for decades (and I do not willingly listen to Capsir if I can help it). On checking, I find that Stroff is correct about the key of "*Una voce poco fa*"; the Entré transfer comes out in E, which is surely wrong. But the rest of my copy plays in pitch, except for "*La calunnia*" in C, another standard transposition. I am sorry not to have itemized every defect of the Arabesque edition, but it was a very long review and the conclusion remains the same: The Arabesque is

(Continued on page 10)

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Dynamic range has long been the quest of audio purists because it represents a major difference between live and reproduced sound. And perhaps nothing says dynamic range better than dbx.

Rotational stability is something else audio purists have longed for in a tape transport system, and virtually nothing says that better than Technics direct drive. After all, the majority of the top radio stations that use turntables rely on Technics direct drive.

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Of course, dbx also doubles as a noise reduction system. Yet, unlike conventional systems, dbx reduces noise at all frequencies, not just the high ones. And with the RS-M270X, you can even decode dbx Encoded Discs.

The RS-M270X also features solenoid controls, SX sendust heads and fluorescent VU meters.

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Another unique feature is the hub lock (patent pending). It offers the highest resistance to leader-tape pull-out in the tape field. And tape-path friction is reduced by Loran's conductive polymer slip sheets and natural fur pressure pad.

Loran's unique formulations offer performance that matches the advanced technology of the Loran shell and tape guide systems. Our Chrome equivalent high bias tape is coated with separate layers of two different oxides. It offers extremely low residual noise levels (−56 dB, A weighted, relative 0 VU) and an MOL of +6 dB relative to 0 VU for 3 percent distortion. This tape provides magnificent low-end response, in addition to the high-end response normally found in other Chrome equivalent formulations.

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LORAN

(Continued from page 6)

the least deplorable of the LP transfers of the Molajoli *Barbiere*, and also the cheapest.

As for my parenthetical remarks about performance styles and traditions, they of necessity only skimmed the surface, no doubt facilitating misunderstandings. I have further explored this question in a column in *The Nation*, April 18, 1981, to which interested readers are referred, and hope to write at greater length in the future. For the present, let me simply clarify a couple of points:

1) Before World War II and for some time after, you didn't have to be Italian to have an Italian singing style; many foreign-born singers studied in Italy (e.g., Capsir) or with émigré Italian teachers. Training had more to do with it than nationality. Today, not even Italian singers seem able to acquire that style, as Stroff notes.

2) I said that "modern singers are expected to sing a much wider range of styles," but I did *not* say that they do it successfully, though a few exceptional ones may—as, perhaps, did Fremstad in her day. For whatever reasons, the training of singers—and, thereby, the performance of opera in general—seems to be in a very bad way, and the universality of this phenomenon suggests that complex social causes, rather than individual malefactions, are at its roots. Reader Stroff's position, blaming everything on the egotism of singers, seems to me ludicrous: "the greater glorification of *moi*" is a "pat answer" if I've ever heard one.

This Is Progress?

Although for many years I have been a subscriber to various high fidelity magazines, including yours, I believe this will come to an end, as there are two trends in the reporting that will drive me away. One is the emphasis on and space devoted to automobile "hi-fi." The second trend is the attention to video. I turn to my high fidelity music system as an escape from the cultural desert of commercial television, except for the possible use of video disc technology for sound reproduction.

John Figueras
Victor, N.Y.

Pavarotti's Peregrinations

What gives with Luciano Pavarotti? Is Colonel Tom Parker, Elvis Presley's former manager, guiding his career? Every time you turn around, he's into something—even leading a parade in New York. I expect him to turn up for a supermarket grand opening one of these days. Why doesn't the gentleman stay home, learn a few new roles, and take some acting lessons so that he doesn't skate through his performances?

In forty years as an opera lover, I cannot recall any artist promoting himself in such a manner. Callas had a lot of publicity, but its origin was different. Is this a case of "gather ye rosebuds while ye may"?

Anne Vederko
Allen Park, Mich.

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Without dbx, this kind of performance would be impossible. But the dbx system which helped revolutionize professional recording, is now helping us move cassette performance into a new era.

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The V-3RX gives you that, plus our exclusive new Cobalt Amorphous head. It's frequency response—20 Hz to 20 kHz—covers the full range of human hearing.

In the C-3RX, you get three separate heads: erase, record and play. Plus double dbx circuitry for true off-the-tape monitoring.

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TEAC

CrossTalk

Practical answers to your audio questions by Michael Riggs

Upgrade Dilemma

My system consists of a Yamaha receiver, a pair of small Bang & Olufsen speakers, and a Dual 1225 turntable with a Stanton 600EE cartridge—all about six years old except the cartridge, which is only six months old. I would like a more open sound at low volumes. Some dealers suggest new speakers; others recommend switching to a better cartridge, or even trading up to a new turntable as well. Where should I begin?—Alan Marsden, Chicago, Ill.

Your best bet is to start with the cartridge. You'll be due for a stylus change soon, anyway, and though the 600EE performs well for its price, you could do appreciably better for not much more money. A goodly number of top-drawer cartridges are available at tolerable prices (especially with the usual discounts), and many second-level pickups are genuine bargains.

If a new cartridge doesn't give you the sound you want, go speaker shopping. Take some records you like and are familiar with, listen, and narrow your list of candidates down to a few that really sound appealing. Then, if possible, arrange for at-home listening trials as the basis for your final decision.

Dolby Dullness

I have an Onkyo TA-630D cassette deck, which makes good, but not perfect, recordings. The problem is that with the Dolby off there is audible hiss, but with the Dolby on the highs are dulled. Would using an outboard noise-reduction unit, such as the DBX 224, help?—Michael Smith, Huntingdon, Pa.

That depends on what's causing the problem. Comparing Dolby with non-Dolby playback is very tricky because the tape hiss alone can make the signal sound brighter when you switch out the noise reduction. But let's assume that you haven't fallen victim to this psychoacoustic quirk.

Dolby tracking is level-dependent, which means that if flat frequency response is to be maintained, the Dolby playback circuit must be calibrated to Dolby standard levels and the Dolby recording circuit adjusted to match the sensitivity of the tape being used. If either of these circuits is miscalibrated, or if you change to a type or brand of tape whose sensitivity differs from that for which the Dolby recording circuit has been optimized, the result will be frequency-response errors. DBX, on the other hand, behaves essentially the same regardless of recording and playback levels and is therefore not subject to this problem.

Both Dolby and DBX, however, will magnify the recorder's frequency-response errors: if your deck rolls off at high frequencies, it will roll off even more when you use just about any noise-reduction system. To get flat response, you must use the tape for which the machine's recording bias and equalization have been adjusted. For example, if your deck was correctly set up at the factory for Maxell UDXL-II, that's what you should use. If the manufacturer didn't adjust the machine properly, or if you want to use a different tape, such as TDK SA, have a service technician set up your deck for the tape of your choice and stick with it.

The short answer, then, is that you probably can get the results you want by using the tape recommended by the recorder manufacturer or by having your deck adjusted for the specific tape you intend to use.

Bass-Boost Blues

The heart of my system is a Sanyo JCX-2900K receiver rated at 120 watts [20¾ dBW] per channel. I love bass, but I was warned recently by an "audio expert" that boosting the low end with the bass control on the receiver will cause its amplifier section to clip. Is this so, and does it mean that I shouldn't use my bass control?—Stan Harvey, Central City, Ky.

Turning up the BASS will not automatically cause your receiver to clip, although it does increase the likelihood of that happening. In effect, what you are doing is turning up the volume at just the bottom end of the frequency spectrum. And just as when you turn up the VOLUME itself, this will increase the output required from your receiver's power amp. Whether the increase is enough to exhaust the receiver's power reserves and send it into clipping depends on many factors, including the amount of bass boost, the overall volume level, the sensitivity and impedance of your speakers, the amount of dynamic headroom available from your receiver, the size and liveness of your listening room, and the dynamic range of the program material. In any case, a little clipping once in a while can easily pass unnoticed, and your Sanyo should deliver enough power to stave off gross overload under typical conditions. If you don't hear anything amiss and your system shows no signs of distress, don't worry about it.

Nonstandard Nakamichis

I am told that Nakamichi cassette decks are nonstandard and that if I buy one I won't be able to make tapes for friends with other brands of decks or play tapes that they make for me. Is this true, and if so, why?—William B. Wilson, Chicago, Ill.

To some degree, what you have heard is true. Nakamichi uses equalization to compensate for head-gap losses, whereas other manufacturers simply accept them as a fact of life. As a result, tapes made on a Nakamichi machine will sound slightly dull when played on other manufacturers' decks, and tapes recorded on those machines will be a shade bright when played on a Nakamichi. This equalization difference affects only the very high treble, where there is little energy in most music (and, not incidentally, it enables Nakamichi recorders to attain their characteristically superb high-frequency response). In most cases, the difference will pass unnoticed. Certainly it does not constitute the out-and-out incompatibility your question seems to imply.

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

WITH SOME TAPE YOU CAN'T TELL YOUR BRASS FROM YOUR OBOE.

When the oxide particles on recording tape aren't of a uniform size and shape, you can end up listening to distortion as well as music. The sounds of different instruments get blurred together, and your music loses its clarity.

At Maxell, every inch of our tape is checked and rechecked to make sure the oxide particles are perfectly uniform. Which means when you listen to music on Maxell tape, every instrument will sound perfectly clear.

So if you can't tell your brass from your oboe, try using our tape.

IT'S WORTH IT.

Maxell Corporation of America 60 Oxford Drive Moonachie N.J. 07074

Circle 22 on Reader-Service Card

Components for 1982

Part I

Our audio editors assess new stereo gear—receivers, amps, tuners, turntables, tonearms, pickups, and tape and tape equipment.

Audio Electronics—Eschewing the Radical

by Peter Dobbin

ATTEMPTING TO CHARACTERIZE this fall's new audio electronics, one word continues to come to mind: finesse. Though radical departures from accepted circuit topologies are not generally evident, much care has clearly been taken to identify and correct suspected sources of distortion, simplify circuitry, and several designs acknowledge the importance of high-grade internal components.

Coming under more scrutiny, too, is the function of preamps and integrated amps as control centers in total home entertainment systems: For the first time, this fall manufacturers are offering preamps and integrated amps with inputs for TV audio. Among other things, this permits the use of noise filters and the like—which the sad state of television sound virtually necessitates.

In FM reception, however, radical change is afoot: New circuitry is not only making strong signals quieter, it is claimed, but achieving listenable results beyond former theoretical sensitivity limits.

Preamplifiers

Sony proves that elegant design is not the exclusive province of small, esoteric companies with the TA-E900 preamp from its high-end Esprit line. If you consider that it has a chassis made of nonmagnetic material, all internal components selected on the basis of listening tests (rather than simple bench evaluation), oxygen-free copper wire throughout, and components epoxy-mounted to circuit boards to preclude vibration, the $3,200 price tag may seem appropriate. SAE follows the introduction this past winter of its X-1P preamp with a lower-cost version, the $650 P-101, that also eschews mechanical switches for microprocessor-based switching. Commands from front-panel controls are transmitted to the appropriate relays and electronic potentiometers; the net result, says SAE, is to shorten the internal signal path by more than 50%, thereby reducing the possibility of extraneous noise pickup. The P-101 also has a TV audio input. Questar Electronic Design, a new West Coast company that goes by the initials QED, also incorporates TV audio inputs in its Model 7 preamp ($425), along with stereo image enhancement circuitry and a moving-coil head amp.

The first preamp to include CBS's CX (Compatible Expansion) disc noise-reduction/dynamic-range-expansion circuit comes from CM Labs. The CM-301acx ($450) is a solid-state design that, CM claims, is capable of "tube sound." Arcam continues its move into the American market with the C-200 preamp ($700). Equipped with full switching and tone controls, this proper English preamp allows a choice of modules that accommodate the different loading and gain requirements of moving-coil and fixed-coil pickups. California-based Symmetry Audiophile Systems takes a minimalist approach in its preamp, called simply The Phono Amp ($600). The company says the preamplifier provides an almost-direct path between phono cartridge and power amp and has variable gain for use with fixed- and moving-coil pickups.

Amber Electronics replaces its ear-

On the cover: (background from left) Quad's ESL-63 claims to duplicate a perfect point-source radiator ($3,300 per pair); Bose's 601-Series II loudspeakers employ five drivers in a unique array ($890 per pair); (far left) Sansui's SE-9 is a microprocessor-controlled equalizer ($700); (center) Akai's high-styled GX-77 open-reel deck ($775) sits atop Denon's POS-8000 mono power amp ($2,300); (foreground, clockwise from center) the Soundcraftsmen RA-7503 combines a power amp with a frequency-spectrum display ($1,150); Carver's TX-11 AM/FM tuner promises to revolutionize tuner design ($550); Pioneer's A-9 integrated amp takes a logical approach to faceplate layout ($800); and Sony's PS-X800 turntable employs a Biotracer arm in a lateral-tracking format ($850).

TO FIND OUT HOW FLAWLESS A SONY REALLY IS, TRY RECORDING SILENCE.

Chances are, if you've never received an engineering degree from MIT—or even if you have—you still haven't the vaguest idea which of the over 200 different cassette decks to buy. Well, there's an easy way to find out.

Record absolutely nothing on each one. If you hear something like a snake hissing in the background, that recorder is filled with ten-year-old technology. But if you hear exactly what you recorded—silence—then the recorder reflects the technology of the 80's. And it does, if it's the TC-FX6C from Sony.

Sony designed the FX6C to incorporate the newest, most advanced noise reduction system—Dolby C.* Dolby C doubles the noise reduction without producing the unwanted side effects caused by similar systems. So when you record music you hear only the music and not an extraneous hiss.

And, instead of the conventional tape counter, the FX6C features the most useful guide to tape time ever invented—a computerized Linear Counter. Now you no longer have to guess how much time remains on a tape, or if you'll run out of tape in the middle of a selection.

There's no fumbling around to find, play and replay a cut you want to hear either, because the FX6C incorporates an Automatic Music Sensor. This allows you to skip forward or backward to the selection of your choice. You can even preset the deck to repeat any portion of the tape you want to hear up to nine times.

Other innovations range from Sony's exclusive Sendust and Ferrite head formulation to advanced remote-control capability.

But what's really innovative is the price. A price that, we assure you, will generate a lot of hissing from our competitors.

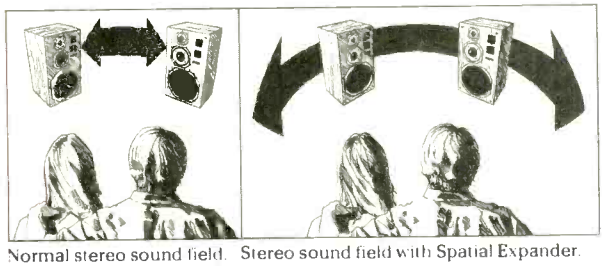
FEATURES AND SPECIFICATIONS: 2-motor tape drive/Solenoid-logic, feather-touch controls/16-segment LED meters/Optional RM-50 remote control, RM-80 wireless remote control, RM-65 synchronizer/S/N ratio 54dB (metal, Dolby off), improved up to 20dB @ 2kHz with Dolby C/Wow and flutter 0.04% (WRMS)/Frequency response 30Hz—17kHz ± 3dB (metal). *Dolby is a trademark of Dolby Lab. ©1981 Sony Corporation of America. 9 West 57th St., N.Y., NY 10019. Sony is a registered trademark of Sony Corp.

SONY. We are music.

The R-2000 receiver featuring

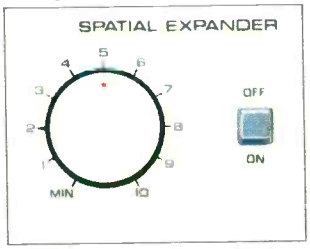
Now Yamaha takes you a giant step closer to the excitement of live music. The new R-2000 receiver goes beyond ordinary stereo to re-create the full depth, presence and excitement of actually being at a live performance. It's the top of the line of our new R-Series receivers; each designed to bring you pure, accurate musical reproduction. Sound to please the most discriminating audiophile—and features to please the most sophisticated music lover.

The Spatial Expander recreates the feel of a live performance.



Normal stereo sound field. Stereo sound field with Spatial Expander.

Normal stereo is limited to the space between two speakers. Yamaha's Spatial Expander extends the sound field out beyond the speakers. This wider sound stage re-creates the ambience and spaciousness of a live performance. There is more space between musicians, more depth and richness to the overall sound. You get the feeling of live sound without the expense of adding extra speakers or amplifiers. The Spatial Expander works with any good stereo source material. Phono, FM or tape. For the first time you can enjoy the feeling of sitting front row center at your favorite concert.



X-Amplifier for more power and cleaner sound.

The R-2000 with our new X-Amplifier is more efficient and more faithful to music than any receiver we've ever built. The circuit design evolved from the nature of music itself. We discovered that true musical crescendos, which require full amplifier power, occur only about 2% of the time. Conventional amplifier designs operate at full power *all* of the time in anticipation of those loud musical passages. The remaining 98% of the time, full power isn't required. That means conventional designs waste electricity and produce huge amounts of heat—which shortens component life.

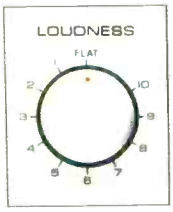
The new Yamaha X-Amplifier works at low power most of the time. A unique (patent pending) comparator circuit switches the amplifier to high power when a loud passage is detected, and back to low power when the peak has passed.

As a result, the amp runs significantly cooler than conventional designs, which measurably increases component life.

And the X-Amplifier of the new R-2000 is the most powerful we've ever built into a receiver. It delivers 150 watts RMS per channel with 0.015% THD, at 8 ohms from 20 to 20,000 Hz. So the new X-Amplifier will easily handle the wide dynamic range of the newest digital and direct-to-disc recordings.

Yamaha's R-Receivers bring you sophisticated features and unparalleled convenience.

Continuously variable loudness control.

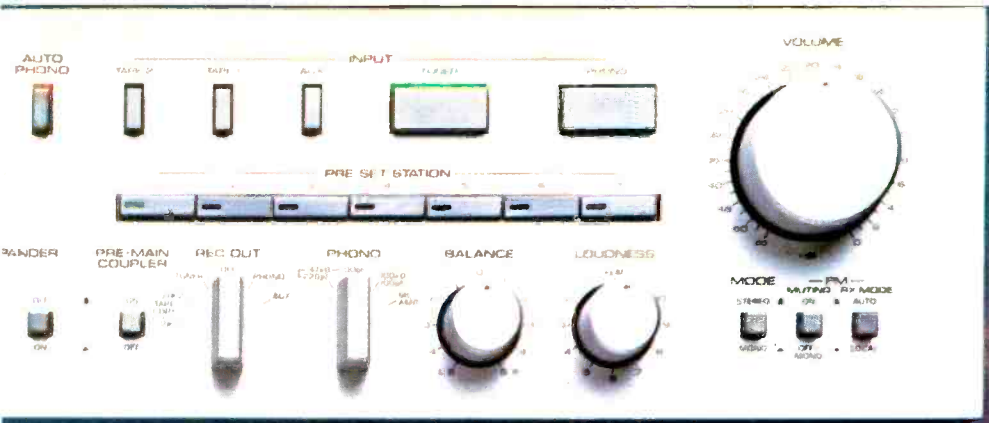


At low levels, music sounds like it's missing something. That's because at low volume your ear loses its ability to hear high and low frequencies.

Most "loudness" controls compensate for this by boosting the high and low frequencies. This can lead to increased distortion. Yamaha found a smoother way. By suppressing the mid-range. And unlike everybody else, we let *you* adjust the *amount* of loudness compensation to suit *your* taste. So at low listening levels you get full, balanced sound without distortion.

Auto phono.

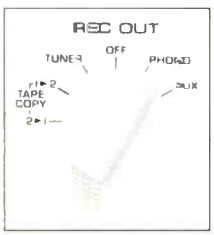
Now you can have continuous music without getting up to switch sound sources. For example, you can set the R-2000 to a favorite FM station. Then, you can put on a record and the receiver will automatically switch to the phono mode. Once the record is over, the receiver automatically switches back to your



Yamaha's new Spatial Expander.

favorite station. You're never without sound.

The Record Out function.



With Yamaha's independent Record Out, you can record from any source (tuner, tape, phono) while listening to any other. You can also feed a separate, different signal to a second amplifier and speakers in another part of your home. So you can have two complete home music systems for just the price of an extra amplifier and speakers.

Station-locking tuning.

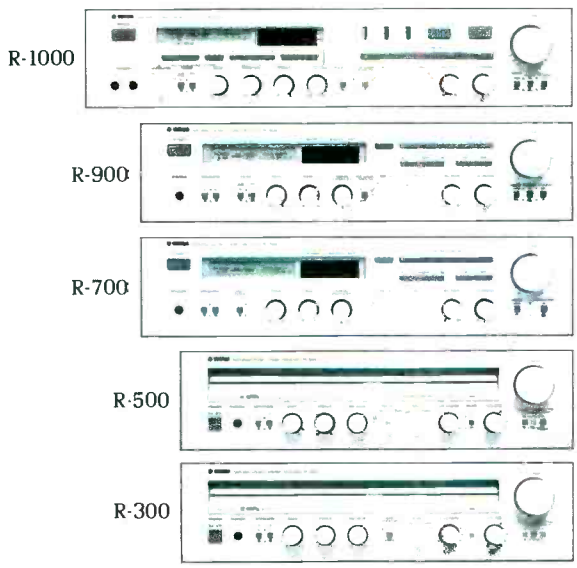
Quartz-locked tuning is accurate. But quartz tuning circuits have an internal frequency oscillator which generates RF signals. These signals can be picked up by the tuner and be mixed with the regular audio signal to cause distortion. To solve this problem, Yamaha engineers developed a unique microprocessor chip with a memory. It stores the exact tuning location of every AM and FM station. When you tune a Yamaha receiver, the microprocessor produces exactly the frequency you're looking for instantly... from its memory. Tuning is 100% accurate. All you get is clean music.

Pushbutton tuning.

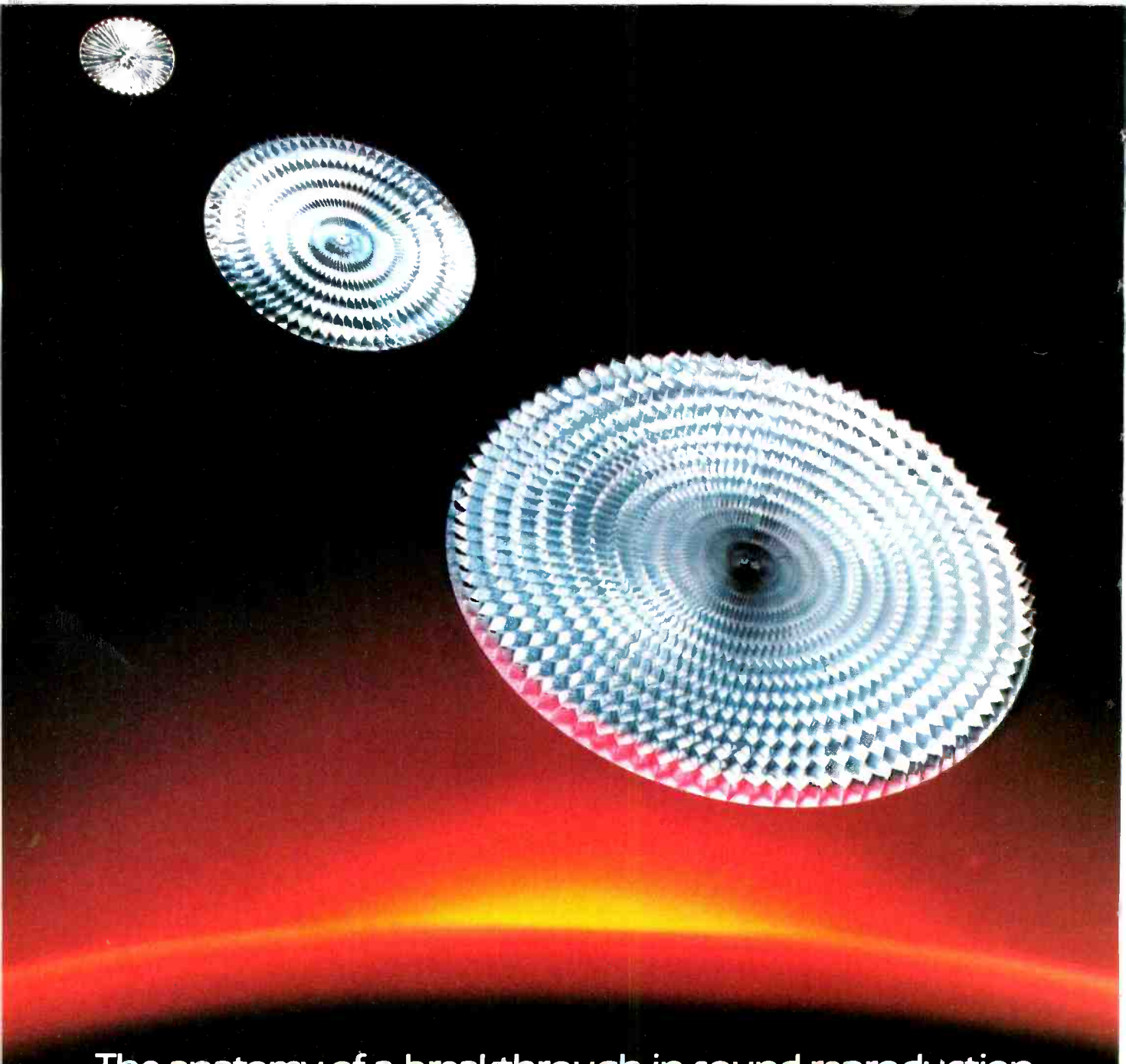
The Yamaha R-2000 virtually tunes itself. At the push of a button, the tuning circuitry quickly sweeps the band in the direction you desire. The receiver locks automatically onto the next station—perfectly. You can also pre-select seven FM and seven AM frequencies for instant access to your 14 favorite stations.

We could go on. But hearing is believing. There are six completely new R-Series receivers. Each step up brings more power, convenience and versatility. All feature the accurate, musical sound quality for which Yamaha has become world-renowned. And naturally, every Yamaha product is backed by a nationwide network of Preferred Customer Service Centers. The new R-Series receivers will make a dramatic improvement in the enjoyment and realism you get from your home music system. Truly the next step in sound from Yamaha

For more information, write to: Yamaha Audio, P.O. Box 6600, Buena Park, CA 90622.



YAMAHA



The anatomy of a breakthrough in sound reproduction. Technics Honeycomb Disc speaker system.

You're looking at the heart of a revolutionary new speaker system—the flat honeycomb drivers of Technics new Honeycomb Disc speakers. A new shape that takes sound beyond the range of traditional cone-shaped speakers to capture the full energy and dynamic range of today's new recording technologies. It's the essence of a true sonic breakthrough.

All conventional cone-shaped drivers have inherent distortion problems due to uneven sound dispersion in the cone cavity. But Technics new axially symmetric Honeycomb drivers are flat. So "cavity effect" is automatically eliminated. And just as important, phase linearity occurs naturally in Honeycomb Disc speakers because the acoustic centers are now perfectly aligned across the flat driver surfaces.

Technics also added a unique nodal drive system designed to vibrate the speakers in more accurate piston-like motion to reduce distortion even further. The result is an incredibly wide, flat frequency response, broad dynamic range, and amazingly low distortion.

To complete the system, Technics Honeycomb Disc tweeter with special front-mounted acoustic equalizer extends frequency response to a remarkable 35 kHz.

Technics offers a complete new line of Honeycomb Disc speakers, all enclosed in a rich rosewood-grain cabinet.

Now that you've seen what a sonic breakthrough looks like, listen to Technics—and hear what one sounds like.

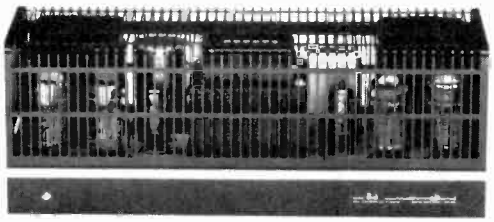
Technics
The science of sound

Circle 41 on Reader-Service Card

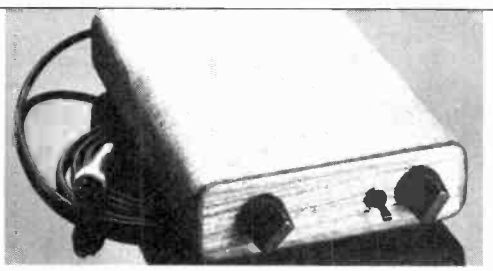
SAE P-101 preamp

NAD 1020 preamp

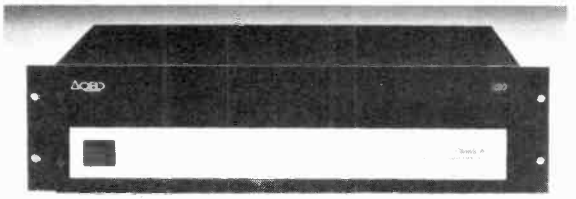
Crown Power Line Three power amp



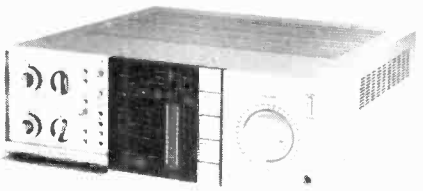
Luxman MQ-68C power amp



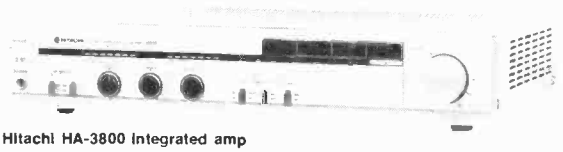
Symmetry "Phono Amp" preamp



QED 220 power amp



Pioneer A-9 Integrated amp



Hitachi HA-3800 Integrated amp

lier preamp with the Control Center Preamplifier ($470), which employs totally passive RIAA phono-equalization circuitry and BASS and TREBLE whose hinge points provide moderate boost and cut at the frequency extremes without affecting the midrange. NAD continues its emphasis on high quality at low price with its $150 Model 1020 preamp, which is said to contain more advanced circuitry than the highly regarded preamp section of the NAD 3020 integrated amp. Spatial, Inc., has modified its high-end preamp and come up with the TVA-1D ($1,600), for which the company claims improved dynamic contrast and expanded imaging. Minimal negative feedback and an extremely wide open-loop bandwidth are said to make Nova Electro-Acoustic's CPA-100 preamp ($1,500) the sonic equivalent of tube designs but with solid-state reliability. Low negative feedback is also employed in Lux's latest, the C-300 preamp ($1,500). The unit offers full system controls, along with a built-in moving-coil head amp and two-way tape dubbing.

Crown is making news this fall with its 1¾-inch-high Straight Line Two preamp ($480). As its name implies, the signal path is designed to impinge as little as possible on signal quality. Along with two-way tape dubbing, it incorporates a novel rumble indicator that lights in the presence of inaudible but potentially troublesome infrasonics. The only tube designs introduced this fall come, predictably enough, from Audio Research—whose SP-8 sells for $1,500—and Luxman, whose $700 CL-34 does, however, employ solid-state devices in its Duo-Beta circuitry.

If you own a Hafler DH-101 preamp, but hanker after the personal touch, Musical Concepts of Hazelwood, Missouri, offers two modification kits. Its MKH-101 kit ($100) modifies the existing RIAA network, replaces some capacitors, augments the power supply, and changes the high-level feedback loop. The MKH-101 SuperMod kit ($200) replaces the existing volume control, RIAA network, voltage regulators, power supply capacitors, and other parts. Vandersteen Audio introduces its OL-1 head amp ($265), designed to accept any moving-coil pickup. The OL-1 offers a choice of fourteen possible resistance values to load the pickup, as well as two high-frequency equalization options to tame the rising high end of some moving-coil cartridges.

Integrated Amplifiers

New integrated amplifiers are not as numerous as in years past, since some manufacturers have chosen to introduce them only as part of total system packages. But there are some interesting models available nonetheless. One of the most exciting design approaches can be seen in five models from U.S. Pioneer; in fact, their three-segment faceplate (a central section with pictographic function display and power meters flanked by two preamp-based control surfaces) is repeated in matching tuners, receivers, cassette decks, and even turntables. The lineup progresses from the 35-watt (15½ dBW) A-5 ($200) to the $800 A-9, rated at 110 watts (20½ dBW) per channel. Each of the amps employs Pioneer's Non-Switching sliding-bias output stage, for lower crossover notch distortion. Yamaha offers three integrated amps, headed by the A-1060, rated at 140 watts (21½ dBW) per side. The top-of-the-line amplifier has the company's highly efficient X power supply, a sliding-bias output stage, and a variable loudness control. The Models A-560 and A-460, rated at 55 and 35 watts (17½ and 15½ dBW) per channel, respectively, do not use the X power supply technology. The Yamaha amps cost from $800 to $220.

Onkyo also is offering a trio of integrateds: The A-65, A-45, and A-35 range in power from 100 to 55 watts (20 to 17½

Record-Playing Equipment—Refined Maturity

by Michael Riggs

TURNTABLES, TONEARMS, and cartridges have entered an age of maturity, and now the limitations of phonographic reproduction are found mainly in the discs, rather than in the hardware used to play them. The equipment continues to improve, but the advancements are mostly in the form of refinements, not great leaps forward. In that vein, this summer's CES saw an increasing emphasis on compatibility between tonearm and cartridge. A number of cartridges are designed for use with specific tonearms, and many turntable manufacturers have abandoned the traditional S-shaped arm in favor of straight designs that can be made lighter (to take better advantage of today's high-compliance cartridges) without sacrificing rigidity.

The other main trend is to a wider use of linear-tracking tonearms. The most striking example is the one on Sony's PS-X800 ($850), which also incorporates the company's Biotracer damping system. This electronic servo virtually eliminates the main arm/cartridge resonance, making the arm compatible with almost any pickup, regardless of compliance. Sony also introduces two new turntables with conventionally pivoted Biotracer arms—the automatic PS-X600 ($400) and the semiautomatic PS-X500 ($350)—plus seven other models, ranging from the semiautomatic PS-150 ($140) to the automatic PS-X55S ($300), all with straight, static-balanced tonearms. All of the new Sonys have direct-drive motors.

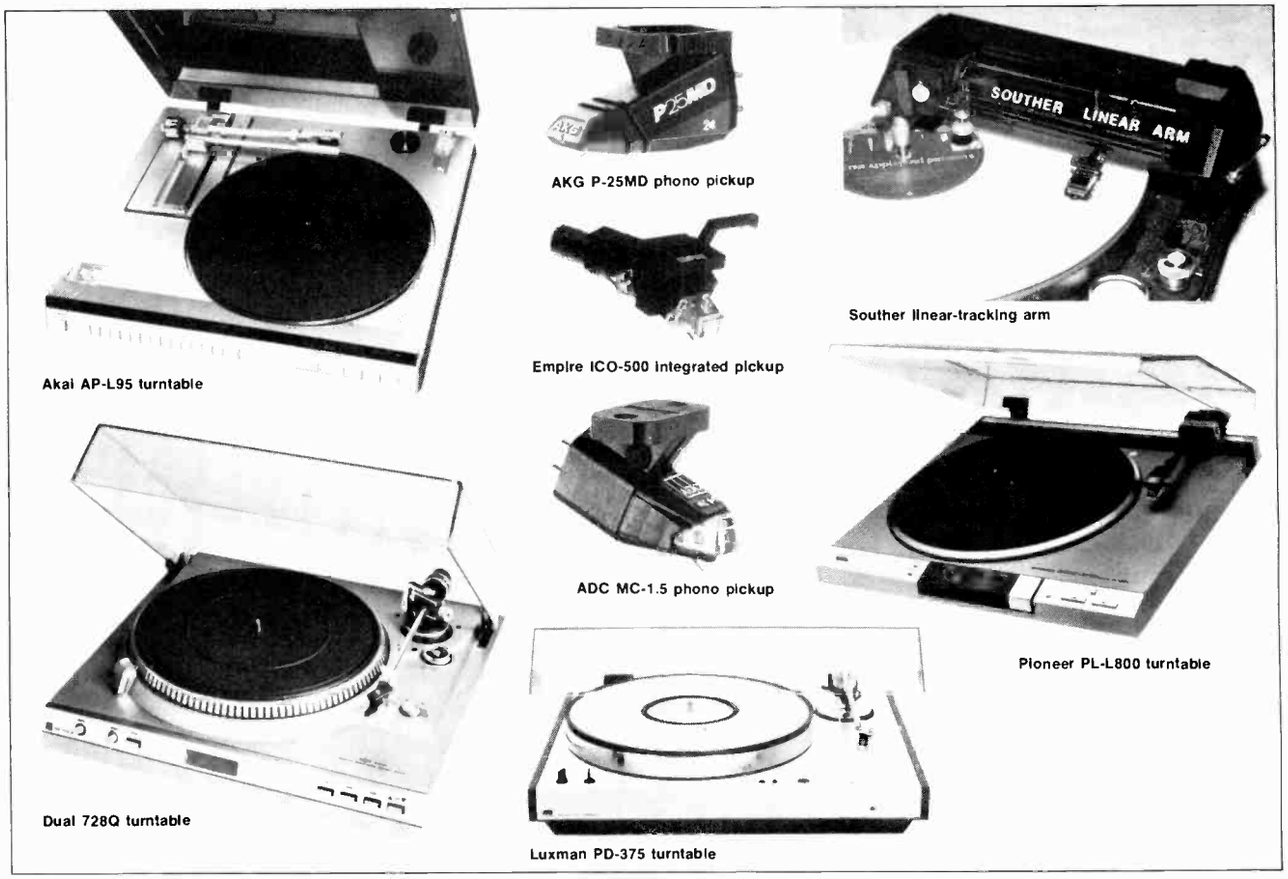
Another linear-tracker comes from a new company with an old name. Benjamin Electroproducts says that the arm on its front-loading BE-4100 ($600) maintains tangency within 0.05 degree over the entire surface of a record. The belt-drive BE-4100 reportedly also has high immunity to acoustic feedback.

Concern for acoustic isolation is evident in the design of the Sota Sapphire ($650 without arm) and Sumiko Gem ($725 or $800, depending on tonearm) turntables; the latter is a special version of the former, optimized for and delivered with a Grace 707 or 747. In both incarnations, the subchassis is spring-suspended at four points, rather than the usual three, for improved dynamic stability, and both are two-speed belt-drive units with massive, individually machined platters.

Micro Seiki offers three belt-drive turntables: the armless BL-21 ($330), the automatic MB-38 ($470), and the semiautomatic MB-12ST ($150). And Luxman has an automatic turntable incorporating its vacuum disc stabilizer system, which literally sucks the record down flat against the platter. Price for the two-speed, direct-drive PD-375 is $600.

Technics has added the SL-QL1 ($470) and the SL-DL1 ($360) to its line of straight-line-tracking models, both with premounted Technics cartridges. Seven more turntables with conventional S-shaped arms range from the fully automatic direct-drive SL-Q303 ($240) to the manual belt-drive SL-B101 ($100). All have controls mounted outside the dust cover for ease of operation.

JVC has separated the L-E5 automatic linear-tracking turntable ($350) from its minicomponent rack system for sale as an individual unit. And six turntables with straight pivoted tonearms have joined the top-of-the-line QL-Y5F and QL-Y3F, which are equipped with Electro-Dynamic Servo tonearms. The automatic direct-drive L-F71 (price not yet established) also has a servo-damped tonearm; the most modest of the new models is the semiautomatic belt-drive



Akai AP-L95 turntable

AKG P-25MD phono pickup

Souther linear-tracking arm

Empire ICO-500 integrated pickup

ADC MC-1.5 phono pickup

Pioneer PL-L800 turntable

Dual 728Q turntable

Luxman PD-375 turntable

Circle 5 on Reader-Service Card ▶

BASF Chrome. The world's quietest tape is like no tape at all.

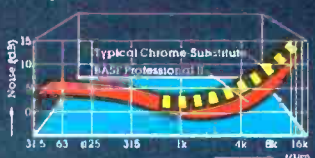
Today, only one high bias tape is able to combine outstanding sensitivity in the critical high frequency range with the lowest background noise of any oxide tape in the world.

That tape is BASF's Professional II.

Professional II is like no other tape because it's made like no other tape. While ordinary high bias tapes are made from modified particles of ferric oxide, Professional II is made of pure chromium dioxide. These perfectly shaped and uniformly sized particles provide a magnetic medium that not only delivers an absolute minimum of background noise, but outstanding high frequencies as well.

Like all BASF tapes, Professional II comes encased in the new ultra-precision cassette shell for perfect alignment, smooth, even movement and consistent high fidelity reproduction.

With Professional II, you'll hear a lot of the music and none of the tape. And isn't that what you want in a tape?



The difference in noise level between PRO II and ordinary high bias tapes is greatest where the human ear is most sensitive (2-6 kHz)

GUARANTEE OF A LIFETIME All BASF tape cassettes come with a lifetime guarantee. Should any BASF cassette ever fail—except for abuse or mishandling—simply return it to BASF for a free replacement.

Mobile Fidelity Sound Lab.
BASF Professional II is so superior it was chosen by Mobile Fidelity Sound Lab for their Original Master Recording™ High Fidelity Cassettes. These state-of-the-art prerecorded cassettes are duplicated in real time (1:1) from the original recording studio master tapes of some of the most prominent recording artists of our time.

CHROME

BASF

For the best recordings you'll ever make.

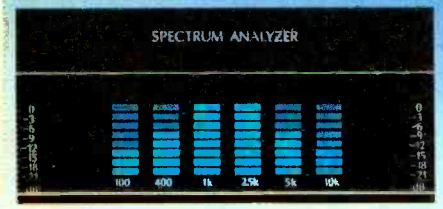
BASF Systems, Crosby Drive, Bedford, Massachusetts 01730

Sansui "Z" Receivers give you a spectrum worth analyzing.

What frequency range does your favorite singer's voice most commonly fall into? What about your favorite instrument?

How accurately does your cartridge handle those frequencies? How about your tape deck?

The newest Sansui "Z" Receivers all have an ingenious spectrum analyzer that answers these and other questions by letting you see exactly what you hear.

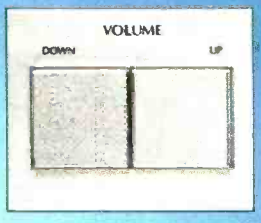


And it's what you *hear* that makes Sansui so special.

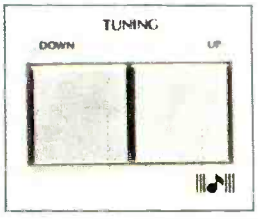
SANSUI—THE LEADER IN DC TECHNOLOGY. The DC-Servo Amp brings you coloration-free, superbly defined reproduction with the healthy, realistic bass response that only a DC configuration can provide. Gone are unwanted ultra-low frequencies—like record warps and tonearm resonance. What you hear is a clean, tight, transparent sound that sets a new standard for receiver performance.

SYNTHESIZED DIGITAL TUNING. You can't mistune a Sansui synthesized digital receiver. Not even a little. Press the up/down tuning buttons. The digital circuitry ensures that every station received is automatically locked in for lowest possible distortion, with its frequency indicated both on a digital readout and by a LED indicator along an analog type dial.

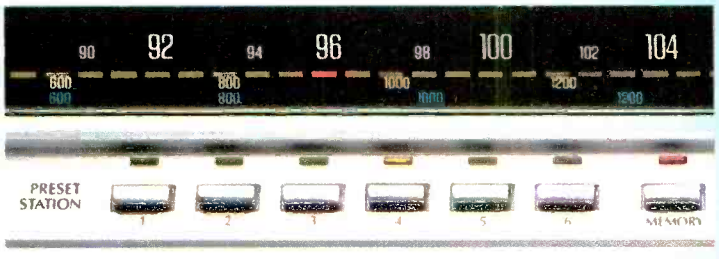
12 PRESET STATIONS. To make FM and AM tuning still easier, up to 12 user-selected stations may be "stored" in all "Z" Receiver memory circuits for instant recall. The last station received will be remembered when the tuner is turned on again; and memories are kept "live" even during a power outage.



TOUCH VOLUME CONTROL & LED PEAK POWER LEVEL INDICATOR. The Sansui "Z" Receivers use a pair of touch-buttons to adjust the listening level. Relative volume control setting is indicated on a fluorescent display. On most models actual peak power amplifier output is shown by 14- or 18-segment LED indicators.



And there's more. Instead of up/down tuning buttons, both the 9900Z and the 8900ZDB have tuning knobs linked to a rotary "encoder" disc. As you turn the knob, the encoded disc works with an LED and a photo transistor to generate electronic pulses to raise or lower the tuned frequency. In addition, the 9900Z, 8900ZDB, and 7900Z have ceramic buzzers which signal unobtrusively while you tune in a station. There are three speaker select switches on the 9900Z for driving any two of three connected speaker pairs and two switches on all the other "Z" receivers. Included are LED's for every important function. Two Muting Modes. Two tape deck connections with dubbing. And much more.



The full line of Sansui "Z" Receivers are at your Sansui dealer now. Visit him for a complete demonstration soon. He has just the right model for your pocketbook and power requirements.

SANSUI "Z" RECEIVERS

9900Z
160 watts/chan., min. RMS, both channels into 8 ohms, from 20-20kHz, with no more than 0.015% THD.

8900ZDB
125 watts/chan., min. RMS, both channels into 8 ohms, from 20-20kHz, with no more than 0.02% THD.

7900Z
100 watts/chan., min. RMS, both channels into 8 ohms, from 20-20kHz, with no more than 0.02% THD.

5900Z
75 watts/chan., min. RMS, both channels into 8 ohms, from 20-20kHz, with no more than 0.03% THD.

4900Z
55 watts/chan., min. RMS, both channels into 8 ohms, from 20-20kHz, with no more than 0.03% THD.

3900Z
40 watts/chan., min. RMS, both channels into 8 ohms, from 20-20kHz, with no more than 0.03% THD.

Cabinet of simulated wood grain.

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Circle 30 on Reader-Service Card

At last there's a cassette transport that fully exploits the precision of quartz.

You expect precision from quartz-locked direct-drive. But with a wow and flutter specification of 0.019% WRMS, the JVC DD-9 goes beyond your wildest expectations.

Audibly, this means complete freedom from pitch wavering. Plus uncanny clarity in the high frequencies thanks to almost total absence of flutter.

What else can you expect from a deck that's this accurate? Dolby* C for one thing. It reduces noise by 20 dB (versus 10 dB with the previous Dolby system). And it operates much farther down into the midrange, giving 15 dB noise reduction even at 500 Hz.

Against this newfound background of silence you'll hear a greater resolution of musical details, especially with wide-range source material.

There's other JVC magic in the DD-9, too. Like our computer B.E.S.T. system that automatically measures every tape you use. Then sets bias, EQ and noise-reduction values to achieve ruler-flat response with lowest possible distortion. While JVC's heralded Sen-Alloy (SA)* Heads give you supremely low distortion plus rugged durability, all in a three-head configuration.

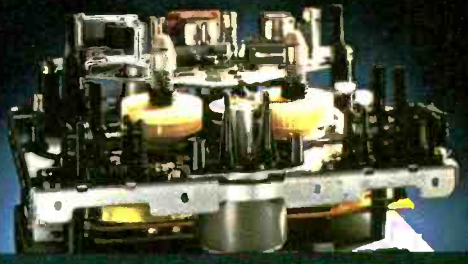
* Dolby is a trademark of Dolby Laboratories.

There's also an electronic-digital tape/time counter. Peak/VU fluorescent level meters. Memory and Auto Rewind. And full-logic transport controls.

Is there a place in your system for a deck as accurate as the DD-9? Or the DD-7 or DD-5, both with wow and flutter at 0.021% WRMS? Why not visit a JVC dealer and find out.

DD-7 with quartz-locked direct-drive.

Quartz-locked direct-drive transport.



JVC®

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JVC CANADA, INC., Scarborough, Ont.

L-A21, at an equally modest $110.

Both Pioneer and Yamaha are offering new linear-tracking turntables. Pioneer's PL-L800, with the PC-4MC high-output moving-coil cartridge ($500), takes its place at the top of the company's new line, while Yamaha's PX-3 (price not yet established) slips in right below the PX-2, which was introduced last spring. The P-850 ($360), with a straight Optimum Mass tonearm, is an automatic direct-drive model that leads Yamaha's series of pivoted-arm turntables. Pioneer's other new turntables range from the semiautomatic belt-drive PL-2 ($100) to the automatic direct-drive PL-8 ($300). All six (including the PL-L800) have polymer-graphite coated tonearms for high rigidity and low mass, and coaxial suspensions for isolation.

Akai's entries include two linear-tracking turntables, the AP-L45 ($400) and the AP-L95 ($575). Both are automatic direct-drive units; in addition, the AP-L95 can be programmed to play selections in any sequence and skip altogether the cuts you don't want to hear. Akai's AP-Q80 ($475) has a straight pivoted arm and can be operated via wireless remote control.

Two new direct-drive turntables from Denon incorporate what the company calls its Magnefloat drive principle, in which the platter is decoupled by magnetic repulsion from the main bearing base for lower rumble. Both the automatic DP-32F ($325) and the semiautomatic DP-31L ($225) have straight tonearms and spring-suspended subchassis for acoustic isolation.

Dual has redesigned and expanded its turntable line, which now ranges from the belt-drive multiple-play Model 1258 ($150) to the direct-drive automatic single-play Model 728Q ($370). Dual claims that the XM-300 alloy used in their ULM tonearms increases rigidity and reduces resonances; the top four turntables in the series also use viscous-fluid suspensions to combat vibration and acoustic feedback.

Nikko has a semiautomatic belt-drive turntable, the $130 NP-500, while Onkyo has introduced two automatic models—the belt-drive CP-1012F ($150) and the direct-drive CP-1027F ($190).

Straight, low-mass tonearms are the key feature of four turntables from Sanyo, ranging from the semiautomatic belt-drive TPX-1 ($90) to the automatic direct-drive TPX-3 ($150). Striking a similar theme, Marantz also offers four models with straight tonearms, which the company says were designed on the basis of nearly 2,000 computer simulations aimed at finding the optimum arm geometry. In keeping with their release as part of Marantz's Gold line, the turntables have gold plated cable plugs and headshell pins. Price for the top-of-the-line TT-6200 automatic direct-drive model is $310.

The digital audio disc will overwhelm the venerable LP.

Aiwa's two turntables also have straight tonearms, front-panel controls for ease of operation, and premounted moving-magnet cartridges. The automatic direct-drive AP-D60 is $245; $135 buys the semiautomatic belt-drive AP-35.

Hitachi also has two direct-drive models with straight tonearms: the fully automatic HT-500 and the semiautomatic HT-508. Sherwood's two MTD (Minimum Tracking Distortion) turntables are both semiautomatic belt-drive units with tonearms that the company says are designed according to Baerwald's classic equations for minimum lateral tracking distortion. Price is $160 for the ST-902, which has a servo-controlled DC motor and adjustable speed. $130 for the more basic ST-901.

Tonearms

Sonic Research's first tonearm, called the Sonus Formula 4 ($265), is a special version of the Formula 4 that has been on the market for several years. It is a damped unipivot design with a crook in its arm tube to put the stylus in the plane of the pivot for greatest stability and minimum warp wow. Effective mass is claimed to be a very low 4 grams.

The old reliable of the tonearm makers, SME, has shifted its U.S. distribution from Shure to Ortofon and released two J-shaped arms for professional and domestic applications. The Model 3012-R, with an effective mass rated at 14 grams, is an updated version of the company's classic 12-inch transcription arm, which has been unavailable for nearly a decade. SME also has a new 9-inch model, the 3009-R.

Another British manufacturer, Hadcock, has introduced its first arm employing preloaded instrument bearings instead of a unipivot. The GH-220's straight arm tube is damped and can be detached at the base for ease of cartridge installation.

The Unitrac I ($295) from Magnepan is the only unipivot arm I can recall seeing that is not viscous-damped. The manufacturer believes that this approach gives better performance in the infrasonic region. The Unitrac's effective mass is said to be 8 grams, and its geometry was designed to conform to Baerwald's equations.

A new straight-tube arm from Micro Seiki, the $160 CFX-2, is made of carbon fiber for rigidity combined with low mass and good damping. A massive brass armplate and an oversize fastener are used to couple it to the turntable.

Perhaps the most exotic arm seen at CES is also among the simplest and most elegant. The Souther Linear Arm, unlike most tangential-tracking arms now available, does not depend on a drive motor to move it across a disc or a servo system to maintain tangency. Instead, bearing friction is so low that the spiral record groove guides the arm across the record, while tangency is maintained by two glass tracks that support the arm carriage.

Cartridges

Special applications was a recurring theme among cartridge manufacturers at the show, and among the leading proponents of the concept was Shure, with three new cartridges. The MV-30HE ($230) is a miniature pickup integrated into an SME Series III arm tube; performance is similar to that of the V-15 Type IV. The V-15LT ($130) and the M-97LT ($107) are plug-in versions of the V-15 Type IV and M-97HE, respectively, designed for use in Technics SL-series linear-tracking turntables. Shure also has added two new cartridges with hyperelliptical styli to its regular line: the M-75HE Type 2 ($92) and, for heavier tracking forces, the M-75HE-J ($72).

Ortofon offers two cartridges for the Technics linear trackers as well: the $175 TM-30H and the $80 TM-14. Other new faces in the Ortofon family are a Mk. II version of the MC-10 moving-coil pickup ($195), and a bottom-of-the-line Concorde model, the EC-10 ($65).

Not to be outdone, Technics has introduced a line of four plug-in moving-magnet cartridges—the EPC-p22, EPC-p22s, EPC-p23, and top-of-the-line EPC-p205CMK3—for its linear-tracking turntables. All can be used in conventional tonearms with a mounting adapter. The company has also released a high-end moving-coil cartridge with an integrated headshell, the EPC-310MC.

The news from AKG is an entirely new line of induced-magnet pickups: the P-10ED ($115), the P-15MD ($165), and the P-25MD ($250). All three use AKG's new Analog-6 stylus, which is said to approximate the shape of a record-cutting stylus for improved tracking.

Micro-Acoustics' Stratus line consists of three cartridges, ranging from the high-end $200 S-1 to the $115 S-3. The Model 309 ($120) has been added to its existing System II series. Nagatronics offers the IMS (Induced Magnet Systems) line, which ranges from the $55 Model 1400ER to the $80 Model 146E. The

series also includes the Model 14601E ($90), an integrated-headshell pickup that fits most straight-tube tonearms.

Enthusiasm for the integrated-headshell approach is running especially high at Empire, which has introduced eight models, four that fit S-shaped arms and four designed for straight arms. They range from the $70 ICS-200 and ICO-200 (for S-shaped and straight arms, respectively), which are based on Empire's regular Model 200E, to the $135 ICS-500 and ICO-500, which are based on the Model 500ID. Other additions include the calibrated Model 800 UFR ($150) and two rugged models, the BC-100 ($45) and the BC-200 ($70).

Perhaps the most exotic of this fall's new moving-coil pickups is the Sony Esprit XL-88D, whose cantilever and stylus are formed from a single diamond for maximum rigidity. The coil is a coreless figure eight, which prevents saturation and reduces distortion.

Others offering MC designs include Yamaha, whose moving-coil MC-5 ($180) uses a vertical-horizontal matrix system with a cross-shaped sendust core for maximum separation. ADC has introduced its first moving-coil model, the MC-1.5 ($235). Designed to track at 1½ grams, it is said to have performance characteristics similar to the company's Astrion cartridge we reviewed in July.

Pioneer contributed three moving-coil pickups, ranging from the $100 PC-4MC to the $250 PC-70MC. And JMAS, Inc., has introduced its moving-coil MIT-1 ($55), which has a Van den Hul stylus, designed as a close approximation of cutting-stylus geometry.

Two other new cartridges with Van den Hul styli are Goldring's 910 IGC ($245) and the lower-compliance 920 IGC ($125), now being imported by AudioSource. Supex has put a lower mass Vital stylus on its SD-901E high-output moving-coil cartridge, upgrading it to the SD-901E+ Super ($175). Sonic Research is selling a hand-selected, hand-calibrated version of its Dimension 5 cartridge, called the Sonus Calibration Standard Dimension 5 ($350).

Digital Discs and the Future

A number of manufacturers, including Sony, Philips, and Marantz, showed prototype players for compact

(Continued on page 102)

Tape and Tape Equipment—A Time of Change

by Robert Long

IT'S ONE OF THOSE FASCINATING times when change is in the air but it's too early to predict the exact shape the future will assume. For the last year or two, we have been witnessing what might be called the war of the noise-reduction systems, but the struggle goes on against a background of impending digitalization. From the digital point of view, binary playback in the home is inevitable and the skirmishes over analog noise reduction merely a rear-guard action to forestall obsolescence. The analogists, whose attitude I must admit I'm inclined to favor, believe that the three *C*s will hold the digital Hun at bay for some years: cost, complexity, and compatibility. And then there's vested interest. With untold billions of analog discs and tapes actively listened to in the world's homes and libraries, the conventional medium will, at worst, die a lingering death of attrition many years after the successful launch of a home digital medium.

That leaves us with the very real question of noise reduction in the short and long terms. By early this year, the field of serious contenders for common use were the virtually obligatory Dolby B format (what manufacturers and public alike mean when they simply say "Dolby"), the readily available but seldom built-in DBX II format, and the brand-new Dolby C variant. (See my article on Dolby C in the August issue.) It's not that the remaining systems don't work; they simply don't have broad enough backing to cut a major swath through the tape medium—meaning, almost exclusively these days for the home music listener, the cassette medium.

As of the June trade show, the sleeper was DBX—not because we were unwarned that new products would include the circuit, but because the previous announcements had been backed up by so little product. One compelling reason for adding DBX circuitry is, of course, the growing availability of DBX-encoded discs and the announcement, early this year, of similarly encoded cassettes. (Dolby Laboratories terms some experimental C-encoded prerecorded cassettes "encouraging," but no marketing plans have been announced.) If a piece of equipment includes DBX decoding, it might as well incorporate encoding so that you can make DBX tapes—even if the gear in question is a receiver, as witness the Vector Research model in Peter Dobbin's article in this issue. Teac included DBX circuitry in some equipment for several years; Technics unveiled one deck in January; Yamaha, Onkyo, and BSR added models in June.

Teac now has four DBX cassette models, all with RX suffixes. They range from the $690 rack-mount C-3RX (essentially the C-3 with the DBX circuitry built in instead of outboarded) down to the $410 V-5RX. Most fascinating of the group is the $625 V-95RX, a bidirectional deck with touchplate controls (including those on the wired remote control) and electronic fade. In addition, there's a new three-model "entry level" series ranging from the $210 V-30 to the $270 V-50. All models include Dolby B, of course, even those that also provide DBX noise reduction.

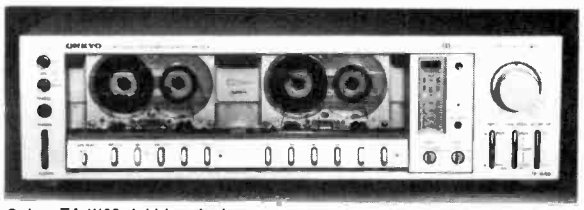
Both of Technics' new DBX decks provide for decoding discs as well; they are the RS-M240X, at $350, and the RS-M270X, at $500. Its flagship, however, is the $800 RS-M280, with the company's most sophisticated three-motor drive system and microprocessor logic control, plus two-frequency tape matching. The extensive line of new models extends as low as the $165 RS-M205.

The Yamaha DBX entry—its only new cassette model this fall—is as sleek looking as we have come to expect. At $500, the deck also includes the company's unique FOCUS control as well as more conventional features.

The top of Onkyo's introductions, the $750 TA-2090, incorporates Dolby C as well as DBX, covering all visible bases. (The presence of Dolby B goes without saying in all these models, of course.) There's also an automatic Accubias circuit with a memory that remains unimpaired when the power is shut off. Metal-tape S/N-ratio ratings are 60 dB without noise reduction, 70 dB with Dolby B, 80 dB with Dolby C, and 92 dB with DBX—which pretty well defines where the medium's dynamic range is going these days. Other news from Onkyo includes the budget ($195) TA-1500 and the dual-transport TA-W80, with one-deck dubbing for $400.

The fact that BSR offers DBX isn't surprising (BSR owns DBX), but the format is: the CS-300 model in the Rack Component Systems line, rather than the relatively sophisticated models favored by most other companies. BSR also has the less expensive CX-100 with Dolby B in the same series.

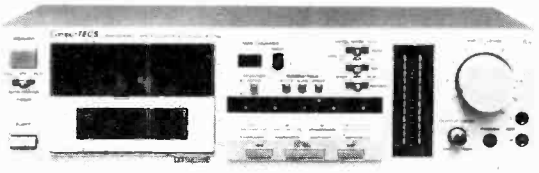
As my August-issue article said, I expected Dolby C to make its appearance rapidly, and I wasn't disappointed by the June show—though I don't believe I saw all thirty-four products that, according to Dolby Laboratories, should be ready for introduction. Nakamichi, the first company to market an outboard Dolby C unit, has adopted the system wholesale in its line with -Z models. The 480Z, 481Z, and 482Z replace the origi-



Onkyo TA-W80 dubbing deck

Teac V-95RX deck

Vector Research VCX-800 deck

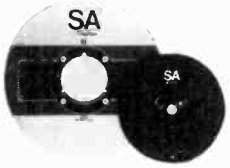


Nikko ND-1000 deck

Fostex 250 mixer/deck

Ferric, metal, and chrome tape from PD Magnetics

Loran high-bias tape



TDK SA (EE-type) open-reel tape

nal models in this series and add new metering and bias controls as well as Dolby C; the 581Z and 582Z are improved versions of the 581 and 582; the 681ZX and 682ZX complete the entries. All also include Dolby B, of course; in fact, a major manufacturing appeal of the C circuit is that it can be added to B for so little extra cost.

Sony has two Dolby C models: the $350 TC-FX5C and the $420 TC-FX6C, which has a music-sensing selection-locating system and a so-called linear counter that displays actual time—a feature whose popularity seems to be growing rapidly. The fanciest addition is the TC-K777, with bias and recording-level adjustments. It "talks" to the user via lighting indicators, keeps track of recording time on the tape even in the fast-wind modes, and costs $950. A companion four-in/two-out mixer, the $300 MX-1000, includes pan pots on all inputs. There are also several less expensive additions plus a playback-only deck, the $220 TC-PB5. Several models can be synced to other Sony decks or turntables via an accessory.

Of JVC's half-dozen introductions, one (DD-9, $900) has Dolby C plus B-compatible ANRS and the company's automatic multiparameter tape matching (B.E.S.T.), while another (KD-D4, $330) has JVC's Spectro Peak Indicator—a "meter" that displays levels by frequency bands as well as overall. Aiwa, also with multiple new models, has Dolby C in three: the AD-3200 and AD-3300, at $300 and $370 respectively, and in the $400 AD-3500, which features the company's new automatic head-demagnetization system that operates each time you turn on the AC power. It's also in the top model, the $460 AD-3600, which has Dolby HX rather than Dolby C.

The Marantz Dolby C entry is the SD-3030 ($395), which heads its medium-price group. Extra glamor accrues to some non-C decks like the SD-5010 ($450), with its transport in a pop-out drawer for an ultraslim profile, and the $830 SD-9000—named, for obvious reasons, a Compudeck. I must admit, however, that it was a $360 battery portable that really caught my eye: The Marantz PMD-360 is much smaller than a breadbox (though bigger than a Walkman), has stereo, double Dolby, and a headphone monitor jack, and looks just right for hobbyists who want something squarely between the el-cheapo minis and the Nagra class. In recent years, all too little gear of this description has been available in this country.

The Dual Model 844 ($700) has lots of goodies besides Dolby C: a twelve-function infrared remote control; fade/edit; equalized metering; the DLL system, which lets you pop out a cassette even when the tape is moving for ultrafast turnovers; and a double-speed option for superspec live recording—the only new offering of that sort I've come across recently. Dual's simpler deck, the $300 Model 814, is to my eye the handsomest ever from the company.

Hitachi offers the $350 D-E65 and the $150 D-E10, both slimline models and scheduled for immediate delivery; a little further off, it appears, is the Dolby C equipped D-E57. Scott has two Dolby C models: the 688DM and 658DM, which comprise the upper half of the company's new cassette line.

Pioneer is unique in incorporating Dolby C in every one of its six new decks, ranging from the impressive CT-9R down to the budget CT-4. Aside from their technical properties, all bear the company's handsome new styling. But by far the most complex Dolby C deck comes from Vector Research. The VCX-800 has more microprocessor functions than I have room to catalog. For example, you can tell the computer what tape length you've inserted and it will keep track of the actual time—in minutes and seconds—remaining. If you misinform it, however, it can deduce that fact from the hub rotation pattern and will both inform you of the mistake and correct it. It's dazzling, and it sells for $1,000.

The Vector is among the relatively few new models offering Dolby HX, though some manufacturers consider it an important contribution in danger of drowning in the flood of Dolby C decks that the market is expecting. B&O has actually designed a revised version of HX, named Bang & Olufsen/Dolby Professional HX. It refines the basic concept, in part by evaluating the signal after all EQ has been applied to it, and alters the ultrasonic bias to compensate for the signal's own self-biasing properties. For the time being, HX Professional is incorporated only into the Beocord 8002, the latest version of the Beocord 8000.

Among the super-high-end Europeans, the eagerly awaited Revox B-710 has come to market, while two other companies are offering scaled-down models to complement their super-expensive ones. Eumig has added the FL-750, to sell at about $1,000. It retains most features of the FL-1000μP but doesn't allow for computer control and has only one set of fine-tune tape adjustments. Tandberg is hoping for a price around $500 when it launches its Model 3034, now in prototype. The main saving over the Model 3004, which it resembles, is in its relatively conventional transport, which replaces Tandberg's exceptionally sophisticated design.

Akai has addressed both ends of the price scale: The automatically reversing CS-F33R costs $900, while CS-M3 is expected to go for less than $200. Denon also has what it calls a budget model, though "moderate" is a better word for the $350 price of the DR-240. Nikko's first step into the cassette field last year has been followed by a whole line, capped by the $650 ND-1000, with microprocessor tape matching, and ranging down to the handsome ND-500 ($250). Sansui's soft-touch D-150M is available in either brushed metal or matte black. Toshiba's two entries are modestly priced: the $220 PC-G2T and $200 PC-X15.

Fisher's latest is the stylish CR-150 ($350). Its parent company, Sanyo, has added the $240 D-56 to its Plus Series components; in its line for less discriminating users there are two under-$100 decks: the RD-8 and RD-10. Three cassette decks have joined the Optonica line, ranging from $380 to less than $200. *Its* parent, Sharp, has two models in the $200 range. Among the features employed by both Sharp and Optonica, automatic program search modes continue much in evidence.

Among the novelties—though not necessarily high fidelity—are a variable-speed portable cassette deck from VSC Corporation and a Mk. II version of the Lenco RAC-10. VSC—for Variable Speech Control—has been used for some time in JVC video cassette decks to permit intelligible, normal-pitch audio

The flood of Dolby C decks may drown HX's contributions.

at other than real-time speeds; now the principle has been applied to audio cassettes and can be used by students, for example, to increase listening/absorption efficiency. The concept aroused considerable interest among our readers a few years ago, but it only has become a purchasable reality (at $180) this year. The RAC-10—which is built by Lenco based on a transport design of Theo Starr—holds ten cassettes and plays both sides of each, in sequence; it is intended for background-music applications. The new version, which carries a one-year warranty (it was ninety days on the previous model), sells for $850 with no noise reduction or for $900 with DNR.

Open-Reel Equipment

The big news this year is the move of cobalt-modified tapes into the reel format. The technology that brought us the so-called chrome-compatible cassettes has been limited to that medium by its extra bias needs. Now a consortium of manufacturers (Akai, Teac, Maxell, and TDK are the most visible participants at present) has established a standard for bias and EQ in open-reel ferricobalt tapes, which they call EE (extra efficiency). The central claim for EE is that, in a deck designed to handle it, the performance normally associated with 7½ ips can be realized fully at 3¾, for a 50% saving in tape cost with no compromise in recorded quality.

Akai's newest models both handle EE. The automatic-reverse GX-77 ($775) accommodates up to 7-inch reels and has a novel omega-shaped tape path with semiautomatic threading; for the NAB-reel crowd, there's the bidirectional $1,250 GX-747. Both, of course, have Akai's glass and crystal ferrite heads.

Teac's X-3R, a three-motor three-head automatic-reverse model handling 7-inch reels and selling for $650, has the EE tape option. So does the $1,400 X-20R—Teac's latest NAB-reel model, with bidirectional recording and playback and built-in DBX noise reduction. (For the X-10 and X-10R, it was available only as an optional accessory.)

Astonishingly, there's a whole new line in the open-reel format. The Fostex decks all handle 7-inch reels, have pitch controls, and run at 15 ips. The half-track A-2 ($850) and quarter-track A-4 ($1,450) also offer 7½ ips. Then there's the $2,500 eight-track (yes, on quarter-inch tape!) A-8—which, like the A-4, is essentially a four-channel overdubbing deck, but with more options provided by the extra tracks. To add to the wonders, Dolby C is built into the A-8 and available as an option with the other two. There are two mixers in the line. If both were like the nice but conventional 8-in/2-out Model 350 ($925), I might have to stifle a yawn. But the $1,300 Fostex 250 combines a four-input mixer with a four-channel quarter-track Dolby C cassette deck! Maybe I should have included this among the cassette hardware, though the nonstandard format (like Teac's in the only comparable deck on the market) precludes full interchangeability with normal home models. Surely it will be used as a "hip-pocket studio," but it also may find application, along with regular open-reel gear, as a rough-mix notebook, so to speak.

And, though it's really professional gear, the Revox PR-99 (at about $2,100) is moving from prototype to reality.

Microcassettes—and Others

At the other extreme of the format spectrum, there continues to be motion in the microcassette camp. There are stereo models now, but they're not cheap. Sony's M-1000 goes for $200, and Technics' RS-M07 for $250, while Fisher's PHM-88 (which also includes an AM/FM tuner) costs $400. The present relatively high performance standards have been achieved through the use of special tapes at premium prices—one reason, no doubt, that there are no prerecorded tapes in the format.

For on-the-go listening, the standard (Philips) compact cassette still rules the roost and is hatching another brood of personal portables this fall. Among the new names you can expect to see hanging from belts and shoulder straps are Proton (an offshoot of NAD) and Pierre Cardin—who, having designed everything else, it seems, has turned his hand to battery portables. Akai and Aiwa have new models; Sanyo offers an automatic-reverse cassette model in a padded case; Craig has recording, AM, and FM in a $230 model.

The end may be in sight, as some industry insiders see signs of overextension in the personal-portables market. It's not the only mass-market cassette game going, however. There remains much interest in the dual-speaker radio/tape portables, judging by this year's introductions, and the casseiver (an AC receiver with a built-in cassette deck) has successfully been revived from the late compact-system era of a decade ago. And, of course, there are a host of AC cassette decks specifically designed for integration into rack systems. Kenwood, JVC, Akai, Rotel, and Blaupunkt all

(Continued on page 101)

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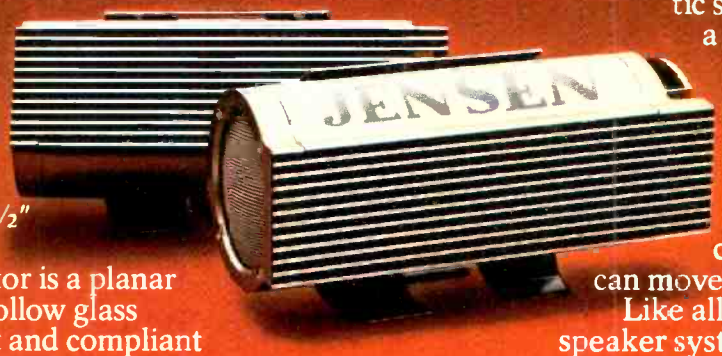

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HANDS-ON REPORT

¼-Inch Portable VCR Marvel

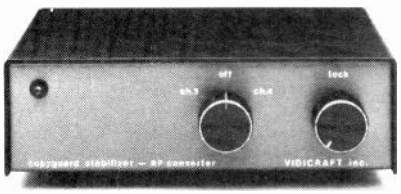
Whenever a new format — whether film or tape — is introduced, the first question asked is how does it compare to what already exists. Interest increases greatly when the new format is smaller than its predecessor, as with the ⅛-inch tape of audio cassettes and 8mm film. The lightweight portable Model 212 VCR that Technicolor introduced several months ago created a stir in video circles with its ¼-inch tape cassettes: Could this tiny format really produce a quality video image? After weeks of using the 212 VCR/camera system, we had the answer. **Page A7**

Also in this issue—

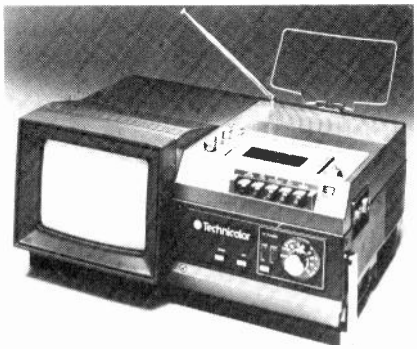
VideoFronts

Latest Video News and Products

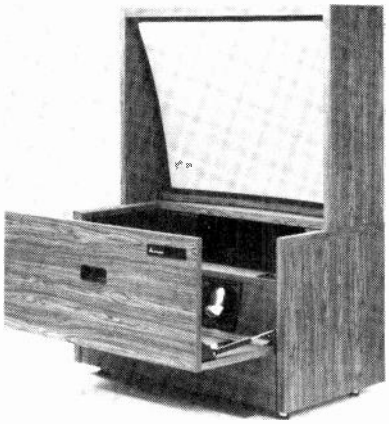
Picture roll and jitter on prerecorded tapes are said to be virtually eliminated by Vidicraft's new Copyguard Stabilizer/RF Converter ($195). The company says this device has been specifically designed for use with television sets in which the circuitry is not sophisticated enough to produce a stable video image from prerecorded tapes, which have a portion of the signal removed to prevent duplication. The stabilizer is placed between the VCR and TV set and adjusted for a stable picture. Once the control is set for a particular tape, it needs no further adjustment; it must be reset when you change tapes.



A portable combination VCR/Tuner/TV set is the latest addition to Technicolor's video line. Dubbed the Video Showcase, the unit measures 18 by 8½ inches, by 13 inches deep, weighs about 20 pounds, and has a 7.7-inch color TV screen. The deck uses Technicolor's one-fourth-inch videocassette, which has a maximum record/play time of 45 minutes. Features include a memory counter, slow motion, freeze frame, and sound dubbing. Connections are provided for dubbing to and from other format VCRs, and the unit can be powered by either 120-volt AC or 12-volt DC. The Video Showcase is available with ($1,725) or without ($1,595) the built-in electronic tuner.

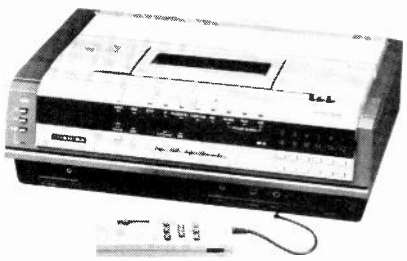


A shoulder-mounted brace for video cameras is available from Akai. The VCM-1 ActiVideo "Cambrace" incorporates a telescoping leg that attaches to a hip belt and steadies the camera, making possible "hands-off" operation. The Cambrace weighs less than two pounds, and costs $140.

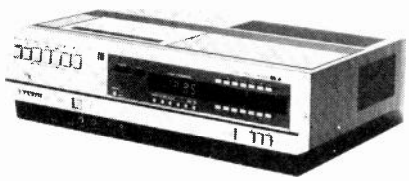


A variety of video and audio inputs are included on Mitsubishi's new VS-515U projection television system. Rated screen brightness is 120 footlamberts for this 50-inch diagonal set, which utilizes a three-tube in-line design and an f/1.2 five-element lens. Inputs are provided for video disc players, VCRs, and stereo sound, which is handled through a biamplified self-contained speaker system. External speakers can also be used. The system costs $3,600.

High quality noiseless pictures in the slow-motion and still modes are said to be possible with Toshiba's new V-8500 Beta home VCR. The company's new four-head design makes the Super Still and Super Slow functions possible. This two-speed (Beta II and Beta III) deck includes a programmable tuner (eight events in fourteen days), a wired seven-function remote control, Quick Select (which provides automatic fast forward or rewind to the first program break), automatic protection circuit (which activates when it senses tape travel abnormalities), and three fast-view modes, operating at two-, ten-, and thirty-two-times normal speed. Also, PAUSE automatically disengages after 6 minutes to reduce tape and head wear, and a condensation-sensing (DEW) circuit automatically shuts off the unit when moisture makes tape damage possible.



Time-Phased Editing circuitry, which is designed to eliminate instability when playing through an edit, is included in Sanyo's new VCR-4300 ($995) Beta home VCR. Programmable for either one program (of any length) up to seven days in advance, or for any number of programs at the same time each day until the tape runs out, this deck weighs only 22 pounds. Features include solid-state tuning, Betascan search (nine times normal speed), full-function remote control, and automatic TV/VCR switching. A video-noise canceller circuit is used to improve pictures, and external audio and video inputs and outputs are provided.



Want More Information?
If you'd like further information about any of the equipment or companies mentioned in the pages of VIDEO TODAY, write us at 825 7th Ave., New York, N.Y. 10019.

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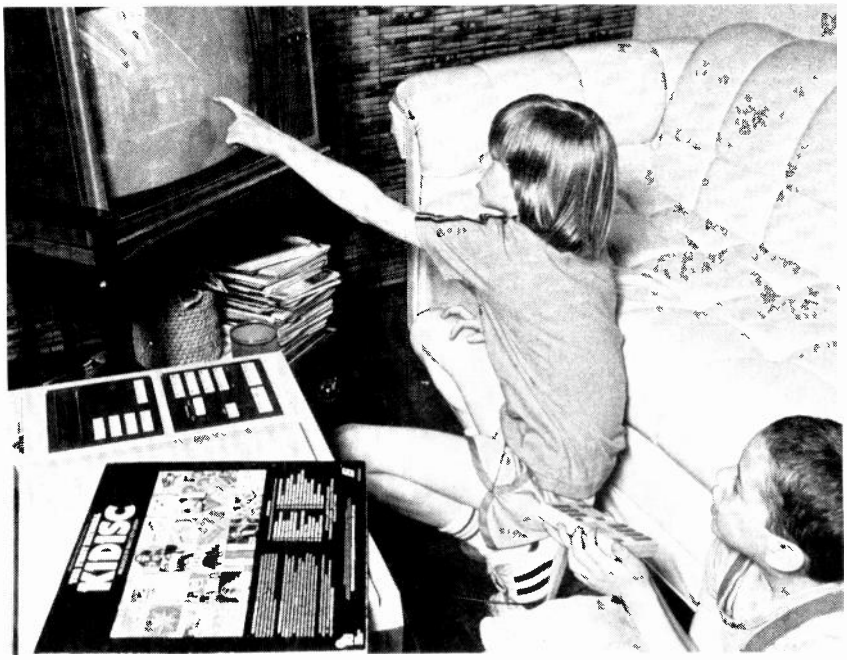
Two Youngsters Take

Take hearty measures of entertainment and learning, add a healthy dollop of involvement, and you have the recipe that the cooks at Optical Programming Associates used to prepare "The First National Kidisc," the second in the company's series of interactive video programs. (For an evaluation of OPA's first interactive disc, "How to Watch Pro Football," see May *Video Today*.) The Kidisc will delight children from ages six to twelve and, in combination with one of the two optical video disc players (from U.S. Pioneer and Magnavox), could solve the rainy-afternoon/bored-child syndrome.

An "interactive" videodisc is designed to involve the viewer as an active participant. The optical disc's potential for storing up to 54,000 frames of video (and two channels of audio) per side, the machine's ability to access any desired frame in a fraction of a second, and the presence of freeze-frame and slow-motion controls, all combine to make self-paced instruction and games requiring manual dexterity and speed possible. Indeed, as we found out when we invited two children to evaluate the Kidisc, the potential for involvement seems limitless.

The disc contains twenty-six segments, or "chapters." Games, puzzles, quizzes, and step-by-step instructional programs are supplemented by short features, such as a trip to the zoo. The two youngsters who participated in the evaluation—six-year-old Ivan and nine-year-old Roman—are both children of the computer age: Although they attend different schools, both kids have had hands-on experience with personal computers! Neither child had ever seen a video disc before, and I purposely tried to limit my explanations to what an average parent might glean from the instructions packed with the player and the disc. Somewhat to my surprise, these computer-wise youngsters had no trouble mastering the sophisticated controls and special features of the Pioneer LaserDisc player, even without adult help. They *did* find that—although it is by no means necessary—using the remote control was far more convenient (and somewhat more practical) than employing the controls mounted on the player itself.



Roman and John, our kid critics, give kudos to "The First National Kidisc."

Of the twenty-six chapters, the ten devoted to instructional exercises require the child to use the freeze-frame, single-frame advance, and slow-motion controls. These ten how-to lessons include paper airplanes, tying knots, card tricks, cat's cradle, making a water-glass xylophone, secret codes, rope tricks, and sign language. Although most of these lessons are best understood by stepping through them one frame at a time, with practice a child might follow them well enough viewing slow motion. One thing I learned from observing Ivan and Roman—it's probably obvious to most experienced parents—is that the effectiveness of these chapters depends on having the necessary materials at hand. In fact, without paper, rope, cards and so on, the lessons are virtually useless.

During a quick run-through of the disc, both boys voiced distaste for the two how-to chapters dealing with dance: one on the Irish jig, and the other on rock dancing. In fact, Roman discovered and first used the fast-advance during these segments. Once the kids had sampled the range of programs available on the disc, I suggested that they take a crack at Paper Flying Machines. I gave them paper and sat back to watch the results. Roman took the controls, while Ivan sat on the floor in front of the set, glancing back and forth from the TV screen to the paper he was attempting to fashion into a glider. Roman jockeyed the controls, freeze-framing and backtracking at Ivan's request so that a particular paper fold could be double-checked. The result: a perfect little airship.

In essence, Paper Flying Machines is an electronic book. The boys had the option of studying a page as long as necessary to understand the instructions, or backing up to review a single step or the entire process. One significant advantage the video disc has over traditional print instructions is that it provides both static and animated instruction.

Several chapters require the use of the slow-motion control. The two dance lessons, for example, provide real-time instructions at normal playing speed, while the slow-motion option lets the child imitate the instructor at a learner's pace. (One of the two audio channels that accompanies the dance lessons provides voice instructions, and the other contains a simple musical accompaniment.) Slow motion becomes more critical, however, with the two chapters that are recorded

On the 'Kidisc'

How the first interactive video disc designed for children fared

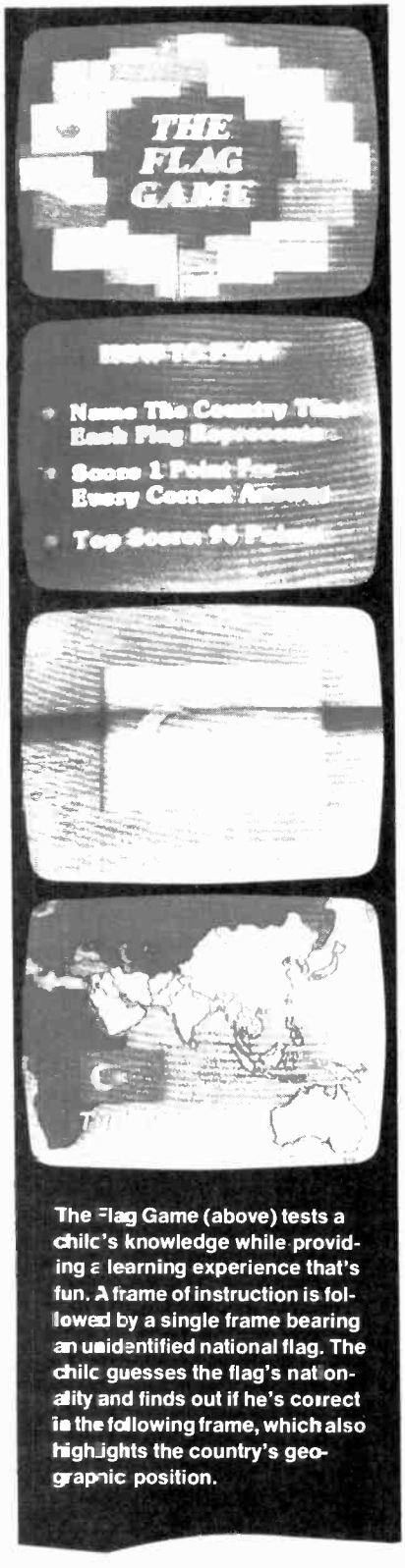
by Myron Berger

at several times normal speed; since these *must* be slowed down by the child to be appreciated, they force him to use the controls. The high-speed technique is used effectively in chapters devoted to a tour of Universal Studios (Universal is one of the parent companies of OPA) and a program called Flying. If the studio tour were viewed at normal speed, the flashing images could only be recognized subliminally. In Flying, the viewer is virtually in the cockpit during takeoff, flight, and landing, since the sequence was apparently photographed from what appears to be the nose of the plane. Run at normal speed, the experience is dizzying; with variable-speed slow motion, the effect is almost poetic.

Other chapters can only be appreciated when viewed one frame at a time. In one of these—the Flag Game—a countdown of five numbers warns the child to get ready to hit the freeze-frame button. He then steps ahead to the first game frame, where he is asked to identify the nationality of a flag. Once the guess is made, the youngster steps ahead one frame, where the correct answer is shown—along with a map of the world that highlights the country's geographical location. Ivan particularly enjoyed this game, since he had been studying flags in his first-grade class. Immediately after completing the Flag Game, the boys were encouraged to attempt it again. This time they seemed to enjoy it even more, partly because of the added challenge of remembering the flags they had seen a few minutes before. Competitively oriented children might keep track of their scores and measure their performance against their friends. The step-frame technique is used in two other chapters, which offer puzzles, riddles, and jokes in freeze-frame. The riddle or puzzle is shown in one frame, and the solution in the next. Though Roman and Ivan maintained that the jokes were corny, both delighted in playing them repeatedly, howling with laughter at each well-remembered punch line.

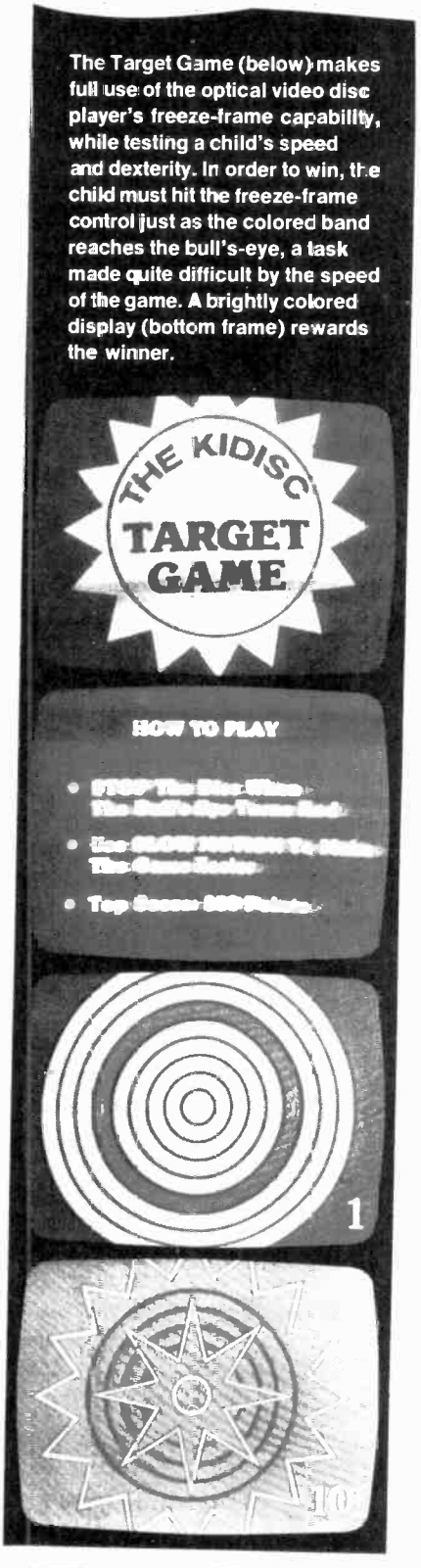
(continued on page A10)

Myron Berger is a New York City based freelance writer specializing in video who frequently writes for Video Today and Tomorrow.



The Flag Game (above) tests a child's knowledge while providing a learning experience that's fun. A frame of instruction is followed by a single frame bearing an unidentified national flag. The child guesses the flag's nationality and finds out if he's correct in the following frame, which also highlights the country's geographic position.

The Target Game (below) makes full use of the optical video disc player's freeze-frame capability, while testing a child's speed and dexterity. In order to win, the child must hit the freeze-frame control just as the colored band reaches the bull's-eye, a task made quite difficult by the speed of the game. A brightly colored display (bottom frame) rewards the winner.



Video Q.&A.

by Edward J. Foster

Q Does the length of video tape influence picture quality?—Samuel Abbott, Sacramento, Calif.

A The *length* of video tape has little influence on picture quality; the recording *speed* does. Usually you can expect better results with a double-length tape recorded at standard speed than with a shorter length of tape recorded in one of the extended-play modes. Of course, that increases the cost per minute of recording.

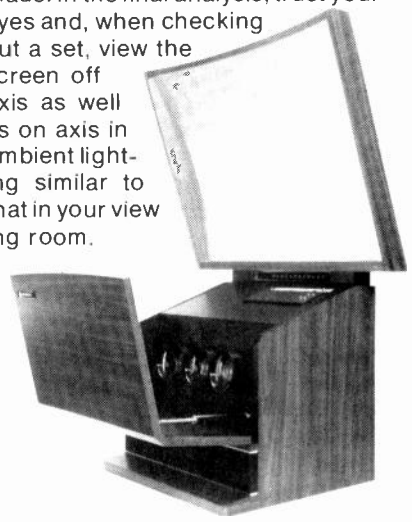
Q I am trying to decide among several projection television sets, but I am having a problem getting useful information from the manufacturers. What are the important specifications, and how can I compare them? In particular, I am confused about picture brightness, as specified in footlamberts. What does it mean, and is there a required number for it?—Peter Darlington, Shelby, N.C.

A Specifications tend to be spotty. Some manufacturers specify resolution in "line pairs"; others imply a spec by noting the video bandwidth in megahertz; a number ignore it entirely.

Usually, screen brightness is measured in footlamberts (fL), a standard unit of photometric luminance equal to $1/\pi$ candle per square foot. When speaking of projection TV, we probably should call this illuminance, since the screen reflects light originating from the CRTs (cathode ray tubes). Therein lies the flaw in this format—the screen also reflects the ambient room light, and the picture must compete with the room lighting for your attention. How many footlamberts you need depends upon the brightness of the viewing room, so we can't give an absolute number. Probably the minimum to shoot for is 50 fL; many new models offer 120 fL. The more, the better.

Since the footlambert is given in terms of luminous intensity per unit area, the brightness you need is the same regardless of screen size. Of course, the larger the screen, the less brightness it reflects from a given CRT intensity, but that's the designer's problem, not yours.

Be cautious about one thing, however: The designer can increase the screen's on-axis brightness by making it a specular reflector, that is, one that favors a particular direction of reflection. To afford a wide viewing area, the screen should be a *diffuse* reflector, but this reduces its on-axis footlambert rating. The point is that the rating doesn't tell you anything unless you know exactly how the measurement was made. In the final analysis, trust your eyes and, when checking out a set, view the screen off axis as well as on axis in ambient lighting similar to that in your viewing room.



Q My instruction manual explains how to connect my VCR to three different antenna systems using a signal-splitter, but it doesn't say what alternative to use for a UHF hookup if I don't have a signal-splitter. Do I simply connect the "rabbit ears" portion of my UHF antenna to the IN portion? After making a few minor adjustments to the antenna itself, I have a fairly decent picture, but is there another solution?—Gary Perkins, Riverside, Ill.

A There is no reason why your hookup shouldn't be fine, but you'll get much better results if you substitute a higher-gain, more directional UHF antenna for rabbit ears.

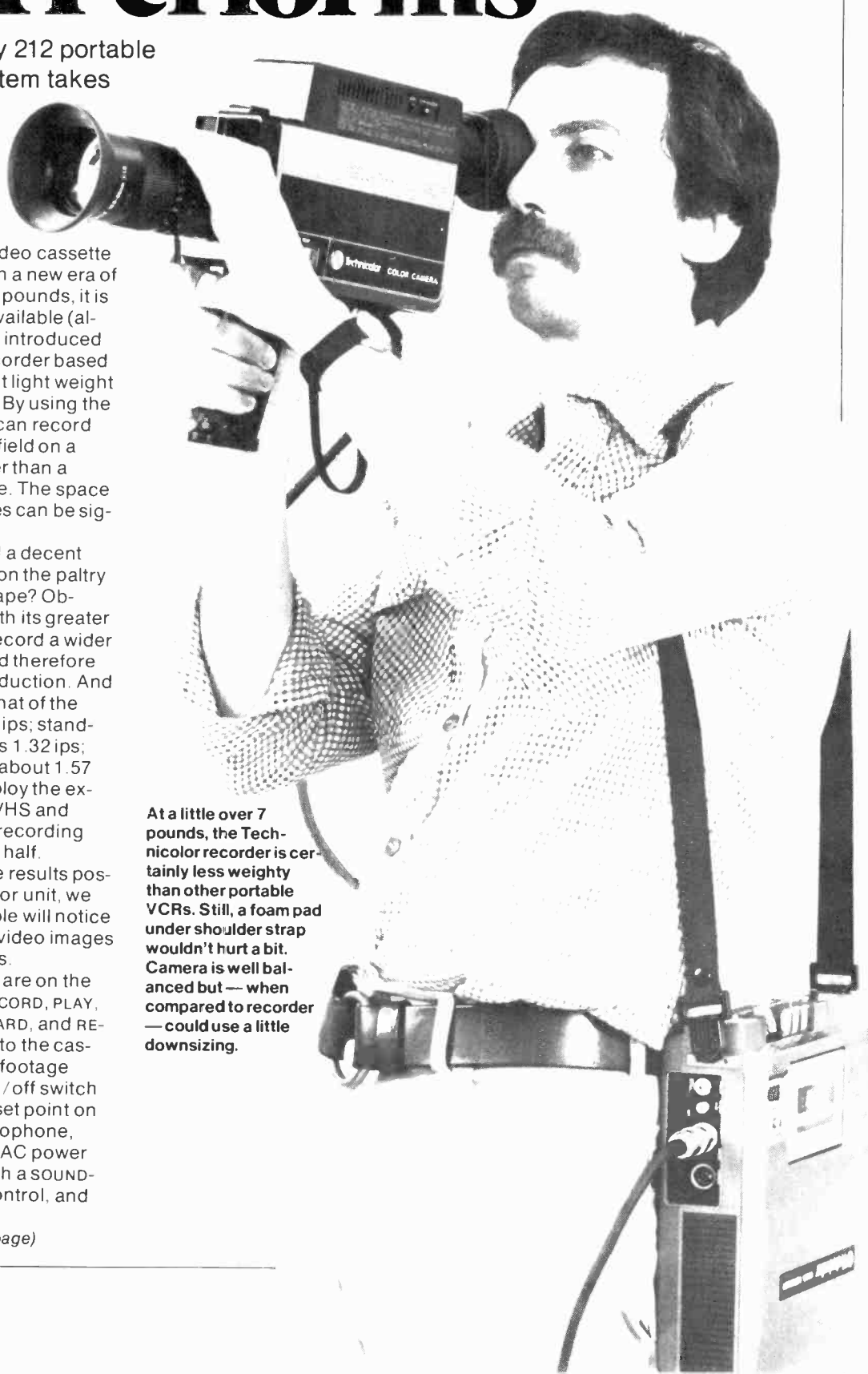
To avoid two downleads, many VHF/UHF antenna systems have a network that combines the signals from the two antennas so they can share a single cable. VCRs and TV sets almost invariably have *separate* VHF and UHF inputs. The purpose of the "splitter" is to separate the signals and feed each to its proper input. If you use separate downleads, there's no reason for a splitter, and by eliminating it, you eliminate whatever signal loss it introduces.

HANDS-ON REPORT

How the First ¼-inch VCR Performs

Technicolor's tiny 212 portable VCR/camera system takes on the Goliaths

by Tony Galluzzo



At a little over 7 pounds, the Technicolor recorder is certainly less weighty than other portable VCRs. Still, a foam pad under shoulder strap wouldn't hurt a bit. Camera is well balanced but — when compared to recorder — could use a little downsizing.

The Technicolor 212 video cassette recorder has ushered in a new era of video portability. At 7½ pounds, it is the lightest VCR now available (although Canon recently introduced another lightweight recorder based on a similar design). But light weight is only part of the story. By using the Technicolor VCR, you can record up to 40 minutes in the field on a cassette only a bit larger than a standard audio cassette. The space you save in storing tapes can be significant.

Can you really record a decent video and audio signal on the paltry dimensions of ¼-inch tape? Obviously, ½-inch tape, with its greater width, can potentially record a wider frequency response and therefore give better image reproduction. And tape speed is a factor: that of the Technicolor 212 is 1.26 ips; standard VHS-format speed is 1.32 ips; standard Beta speed is about 1.57 ips. But most users employ the extended-play option on VHS and Beta, which cuts those recording and playback speeds in half. Frankly, after seeing the results possible with the Technicolor unit, we wonder how many people will notice much of a difference in video images between the two formats.

Only five key controls are on the 212's panel up front: RECORD, PLAY, STOP/EJECT, FAST FORWARD, and REWIND. On top, right next to the cassette compartment, is a footage counter and memory on/off switch for tracking down a preset point on the tape. Inputs for microphone, earphone, camera, and AC power are at the side, along with a SOUND-DUB button, TRACKING control, and STILL-FRAME switch.

(continued on next page)

These controls are all similar to those found on larger-format VCRs, except that there is no PAUSE; in order to engage that function, you must start the machine and then press the CAMERA-START button—an awkward procedure. A tiny red LED on the recorder's front panel warns you of excessive condensation on the tape heads, and a green LED immediately below indicates the still mode is engaged.

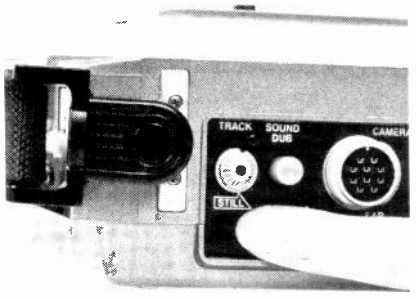
While you can record for up to 30 minutes on the Technicolor V-30 cassette, a fully charged battery will permit operation of the camera for an additional 10 minutes. This provides extra time for setting up and viewing (or reviewing) your subject matter through the camera's built-in electronic viewfinder. (The company has come up with a 45-minute cassette, and plans call for a one-hour cassette by year's end, so consider purchasing a spare battery.) With the camera disconnected, the deck can operate for up to 80 minutes on a single charge of the deck's 12-volt nicad battery, and the recharging time is only one hour. When you're indoors, you can conserve battery power by using the AC-power adapter, but the line cord defeats the prime asset of the 212—its ultraportability. The chief purpose of the AC adapter is to recharge batteries and to provide power for playback through your TV set.

My own procedure while shooting was to use battery power exclusively unless I was checking color balance and contrast with the camera mounted on a tripod aimed at either our Macbeth Color Checker chart or a seated model. In the many hours of battery operation while taping vignettes of people in the office and on the street, I ran out of power only once—and that was during playback, not in a shooting session. A battery-warning signal is located above the viewfinder screen in the Technicolor's camera, alongside such other handy indicators as video level and VCR start. But the warning signal will do you little good if you're in the middle of shooting an important event and the recorder shuts down for lack of power, so carry a spare battery or two any time you'll be away from an AC power source for a long time.

Considering the relative ease of toting around the Technicolor recorder, the camera at first looked "too big," but its size belies its weight, which—at about five pounds—is neither terribly heavy nor light. But, considering the length of this camera with the 13.5-to-81mm f/1.8 zoom lens attached (it's actually longer than the recorder), we would have preferred to have the electronic viewfinder on the side, instead of piggy-backed on top, and it would have been convenient to be able to prop the camera on our shoulder. The pistol grip, which is removable, is centered for good balance during hand-held operations, but shooting with the camera otherwise unsupported for more than fifteen to twenty minutes at a time would be tiring. Some sort of accessory shoulder brace, attached to the standard ¼-20 tripod socket (with the pistol grip removed) would lessen fatigue.

We found no eye strain in using the electronic finder itself. The little, built-in CRT screen is magnified generously by a plastic lens, and a huge rubber eyecup surrounds it, shading the screen from extraneous light. Controls, which are kept to a minimum for ease of use, include a knurled thumbscrew to correct color temperature, a switch for VTR playback through the viewfinder or camera-on operation, earphone and

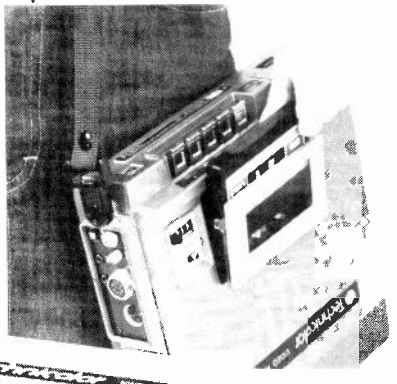
OPERATION OF TECHNICOLOR'S 212 VCR IS SIMILAR TO THAT OF LARGER-FORMAT MODELS



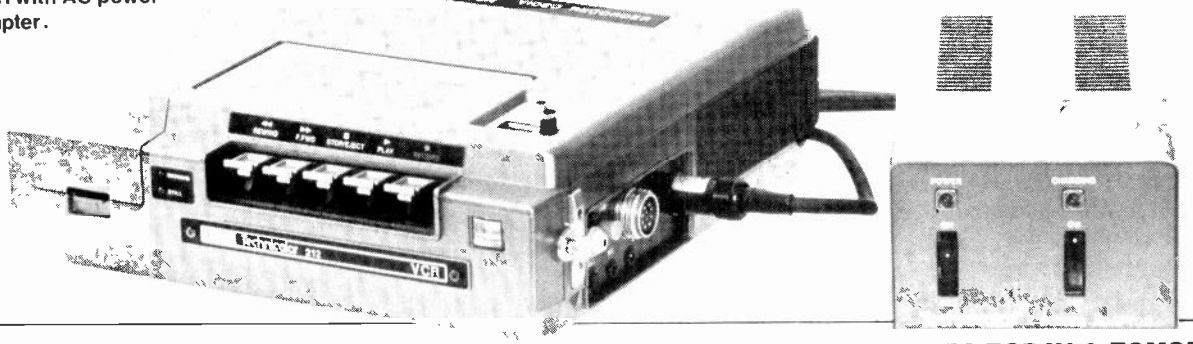
Click the switch next to the tracking control to engage the still-frame mode.

Technicolor ¼-inch VCR with AC power adapter.

Trying to operate controls or remove cassettes with the recorder in its vinyl case can be difficult. Out of the case, there's no problem at all.



Flip up the cover and the rechargeable 12-volt nicad battery slips out easily. It's good for 40 minutes of power when used with the camera, so carry a spare.



microphone jacks, and a HIGH/NORMAL sensitivity switch to boost the gain for shooting under extremely low-light conditions.

As a guide to prevailing color temperature, a needle on the simple color-temperature meter (located next to the thumbscrew) swings between settings labeled BLUE and RED; the ideal color balance should occur when the indicator is between the two extremes. For the *most* accurate balance, though, take a white card reading and then—as you focus on someone's face to check flesh tones—adjust the color temperature control while monitoring the results on your color TV screen. Stop when you're satisfied with the accuracy of the color.

Unfortunately, there is no switch for daylight/tungsten balance, so you must use the adjust-and-view method exclusively. For daylight shooting, simply aim the camera out a window and adjust the control following the procedures described above.

The minor inconveniences of the Technicolor Model 412 color camera are outweighed by its top-quality, wide-ratio, interchangeable zoom lens. I emphasize this because very few home video cameras permit lens changes, which is important if you should ever want to attach a lens wider than the zoom's 13.5mm or a telephoto longer than 81mm. The camera has a threaded C-mount, and you undo the lens by grasping the zoom ring and turning counter-clockwise as you hold the camera straight up with the lens pointing in the air. Avoid unscrewing the lens with the camera in a horizontal position, since that could wear or damage the threads. Also, keep in mind that aiming the camera at any strong, direct light source could permanently impair the vidicon tube.

A large knurled collar is at the rear of the lens; spacers and washers are inside. This collar can be removed, and you can reorient the lens so the zoom stick and f/stops are convenient to see and operate. (When we received the camera, the aperture ring was completely turned around.)

The lens has a special feature which helps in making extreme close-up shots. To use this mode, turn the zoom ring to its 13.5mm position, press the tiny macro button, and rotate the ring further into macro for a larger-than-life-size image. When using this technique, you will be focusing with the zoom ring and not with the focusing ring.

MINOR INCONVENIENCES OF THE 412 CAMERA ARE OUTWEIGHED BY ITS QUALITY INTERCHANGEABLE LENS

To remove the lens, simply grasp the zoom ring and twist. Don't turn it at the base, or you will undo the retaining ring. To prevent damage to the vidicon tube, avoid aiming the camera at a strong light source.

Adjust color on camera by turning thumbscrew as you monitor your TV screen. If you're away from a color set, center the needle between BLUE and RED and hope for the best.

The built-in omnidirectional microphone located just above the lens is satisfactory as long as your subject is within reasonable "earshot." Sound was better than average, even when one of our staff members attempted to sing a capella (which prompted me to end the recording sooner than anticipated). An omni mike, of course, picks up sound about equally from all directions, a characteristic that is particularly noticeable outdoors on a busy street where car horns, passing radios, and other noises compete with the sounds you're trying to record. The microphone jacks on both recorder and camera allow you to use a more directional separate mike, and you can mount a small "boom" or shotgun mike using the shoe on top of the camera.

The only problem I found with the built-in mike is its awkward placement, at least for a right-hander. If you hold the camera in your right hand and turn the zoom ring with your left, you can easily brush your fingers against the microphone windscreen, which results in an annoying rubbing sound on your taped soundtrack. If the mike had been placed a touch higher, or on either side of the camera, that problem would have been eliminated.

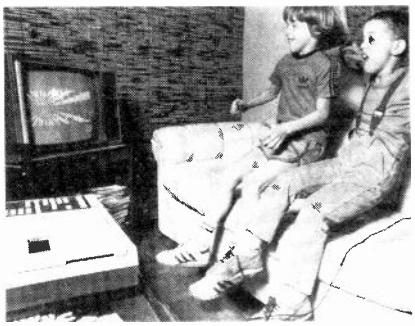
How is the color with Technicolor's camera when it's used in a live hookup? We judge it better than average for a camera with a ⅔-inch single-tube vidicon. We were able to reproduce most colors in our Macbeth Color Checker chart with acceptable fidelity, but a true red was difficult to achieve. Whites were usually very clean, but some color bleeding was evident in facial tones when using a live model. Overall sharpness seemed better than average, though some softening of the image was visible at the very edges of the picture. Part of this may be due to the monitor's picture tube. Because of the inherent characteristics of vidicon tubes, there was the usual image lag and tailing effect, especially when panning the camera too quickly. *(continued on page A10)*

"KIDISC" *(continued)*

Another category of program contains an interactive video disc game. Two chapters offer variations on the same theme: The viewer must push the still-frame button when a target has reached a certain point on the display. That point, however, is reached in only one frame in the sequence, and that image remains on the screen for just one-twentieth of a second. If this seems too fast, the slow-motion control can adjust the game to a more reasonable speed, so that even a very young child can match his own skill level.

Some chapters employ the two-channel audio capability of the optical disc. Pig Latin, for example, has English words on one audio track and the "pig" variants on the other. There's just one drawback: Since audio playback is automatically squelched when the optical player is put into one of its special-effects modes, most of the other programs on the disc must be played to a background of silence.

Following our session with the disc, I asked Ivan and Roman to rate it. They decided to use a 100-point scale. Ivan gave it 99 points; Roman, clearly more enthusiastic, awarded it "99 and a half and three quarters." (The accountalts are still trying to figure out that one!) Roman commented that the controls were easy to learn and that the whole experience was fun. Indeed, after a quick break for dinner and while the adults were still lingering over coffee, the boys made a mad dash for the living room and started searching for their favorite programs—disc programs, that is.



HANDS-ON REPORT *(continued)*

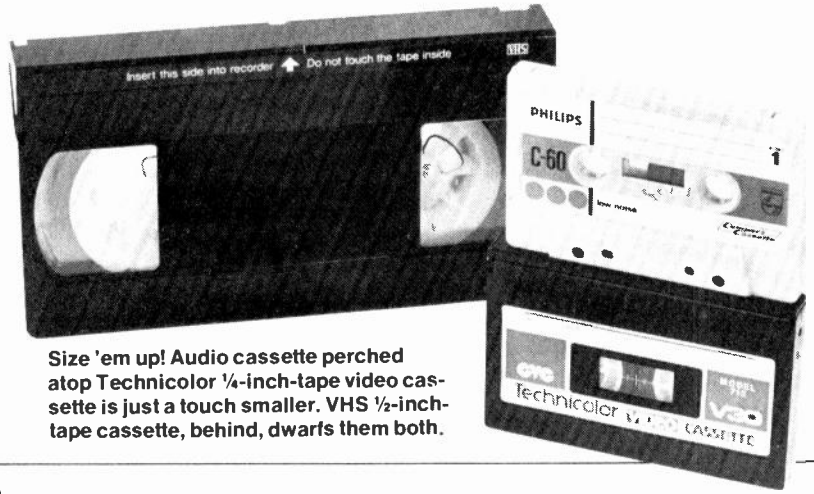
When tapes were played back on Technicolor's recorder there was—as we've found with other VCR systems—a slight oversaturation of colors, but this could be corrected by adjusting TV-set controls. Generally, the color was pleasing unless we shot under fluorescent or mixed-lighting sources. Photography under fluorescent lighting—whether on film or tape—is usually a disaster. Video, however, contributes its own quirks, and our results tended to display a color cast that fluctuated between magenta and green depending on the fluorescent tubes illuminating the scene. In addition, the image was always rather muddy-looking. In all low-light conditions, I used the high-sensitivity switch at the rear of the camera in order to snap up the contrast.

The image produced by the still mode is usually very unstable, with a good deal of picture jitter. As with most VCR systems, a glitch mark appears somewhere in the image, depending on where the tape is held against the rotating heads. STILL should be used primarily to study a specific point in the tape: overuse accelerates head and tape wear. Those thin lines that sometimes flit across the picture (dropouts) are usually caused by oxide flakeoff, which results from tape being in PAUSE or STILL for extended periods. These dropouts are magnified by the narrowness of the quarter-inch videotape.

Despite our own criticisms about an occasional and slight amount of ripple at the edges of subjects, most viewers were pleased with the Technicolor 212. In fact, most were amazed at the images that could be produced in such a small format. I was not all *that* amazed, but I *did* keep shooting, using as much tape as possible; I was, simply, having one helluva time catching crazy little vignettes and playing them back for everyone's amusement.

We can talk about the potential of small-format tape systems of the future but, as the Technicolor literature states, this is "the portable that *is*." The Technicolor 212, manufactured by Funai Electric of Japan, is an important breakthrough in portable electronic image-making. Although small in size, it does a big job, and it is certainly worth taking a look at. The entire Technicolor Model 212 package, minus the camera, lists for $995 and includes the VCR, AC power unit, battery, TV/VTR switch box and associated cables, 75–300 ohm transformer, antenna transformer, earphone, and one 30-minute cassette. The Model 412 camera costs an additional $950. Cassettes are $8.95 for 30 minutes, $9.95 for 40 minutes. Extra battery packs sell for $45.

Technicolor recently introduced a companion tuner (under 3 pounds) called the 5112. It has all-channel (VHF/UHF) tuning, an automatic frequency control, and a remote pause control for the recorder. The price is $150. The Model 4312, an accessory duplicating machine with built-in image enhancer, VCR control circuitry, and signal distribution, costs $1,495. It makes possible tape-to-tape duplication when connected to another Technicolor VCR.



Size 'em up! Audio cassette perched atop Technicolor ¼-inch-tape video cassette is just a touch smaller. VHS ½-inch-tape cassette, behind, dwarfs them both.

Editor	William Tynan
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Credits: A4, A5, A10, Ilene Ito; A7, A8, A9, A10, Tony Galluzzo; A11, Robert Curtis

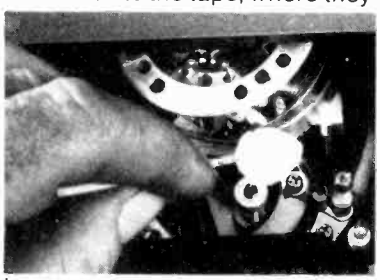
Videotape Care

Whether you record your own videotapes or purchase prerecorded ones, you'll soon discover that you have as much money invested in your tape collection as you do in your VCR, and proper care and storage of your videotapes will become a matter of paramount importance. Here are these 10 steps that will help assure a long life for your collection.

Buy quality videotapes. The useful life of a videocassette is directly related to the quality of the tape, the cassette housing, and the internal components. Poor cassette construction can cause tape-destroying jams, and bargain tapes may be composed of spliced-together remnants.

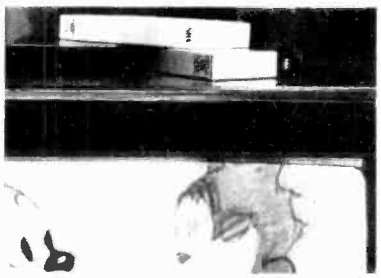
Use PAUSE only when necessary. Especially when you're videotaping in the field, the tendency is to keep PAUSE constantly engaged so that you can continue to use your camera's electronic viewfinder even though you're not taping. But extended use of PAUSE (or *any* still or slow-motion mode) can wear off part of the tape's oxide coating, producing streaks or flecks (called dropouts) on playback. Play it safe and shut the recorder off whenever possible.

Clean the tape path regularly. Dust and oxide particles loosened by normal tape use can gradually accumulate along the tape path. These particles sometimes stick to the tape, where they



become permanently embedded, creating dropouts. After several hours of operation, clean the tape path with a cotton swab—a lintless variety is made for this specific purpose—dipped in isopropyl alcohol.

Don't demagnetize your VCR's heads regularly. If you do attempt to demagnetize the heads with any of the limited-power devices on the market, you may actually *magnetize* other parts of the VCR head assembly—which, in turn, would erase any prerecorded tape that passed it. Let a professional demagnetize your heads when you have regular service done on your VCR.

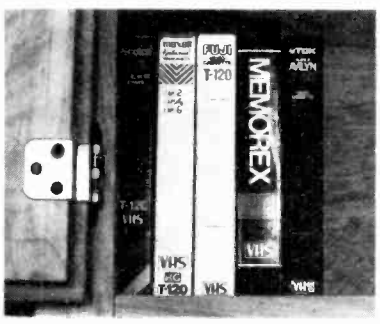


Keep your tapes away from strong magnetic fields. Since a videotaped image is merely a specific arrangement of magnetic particles on an area of tape, a strong magnetic field can easily disturb the pattern and ruin the entire tape in a split second. Color television sets typically contain a device that operates for an instant when you first turn on your receiver. This degaussing coil eliminates residual magnetism and maintains proper color balance, but it will do a dandy job of erasing any recorded tape that's nearby, too.

Return videocassettes to their storage boxes after use. The boxes keep dust and contaminants—prime causes of dropouts—off the tapes.

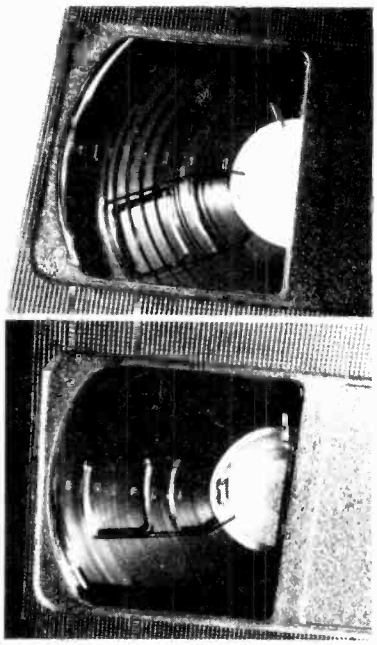
Avoid temperature and humidity extremes in tape storage areas. Tapes work best when they are stored under controlled conditions. Excess humidity, for example, can invite fungus growth on tape, or cause the oxide to soften. As a rule, store tapes where the temperature is consistently between 65 and 70 degrees and the humidity between 50 and 60 percent.

Store your videocassettes on edge, in a vertical position. With the hard shell that encases

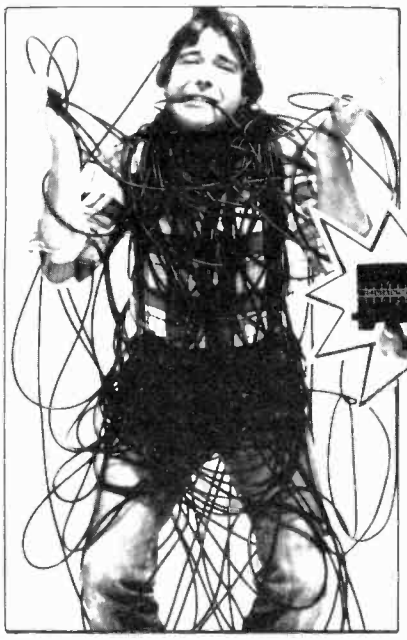


today's videocassettes, the probability of direct damage is low; however, vertical storage further reduces this chance.

Store your tapes with the tape wound fully on the *take-up* spool. Winding a videocassette onto the takeup spool at normal VCR-play speed results in a compact, evenly wound tape pack; high-speed rewind often gives a ragged-edged, tight pack. In theory, an evenly wound tape is less susceptible to damage during storage. And, rewinding a recorded tape that has been stored for some time will help eliminate print-through—which occurs when magnetism is transferred between tightly wound tape layers. These residual fields will gradually decay if you rewind the tape, and after a few days won't cause interference during playback.



Prevent accidental damage. Store your tapes where only those familiar with their proper care and use can gain access to them. Young children are especially prone to damaging tapes by dropping them, trying to insert them in the VCR incorrectly, or leaving them exposed to warping by the sun's rays or a radiator's heat.



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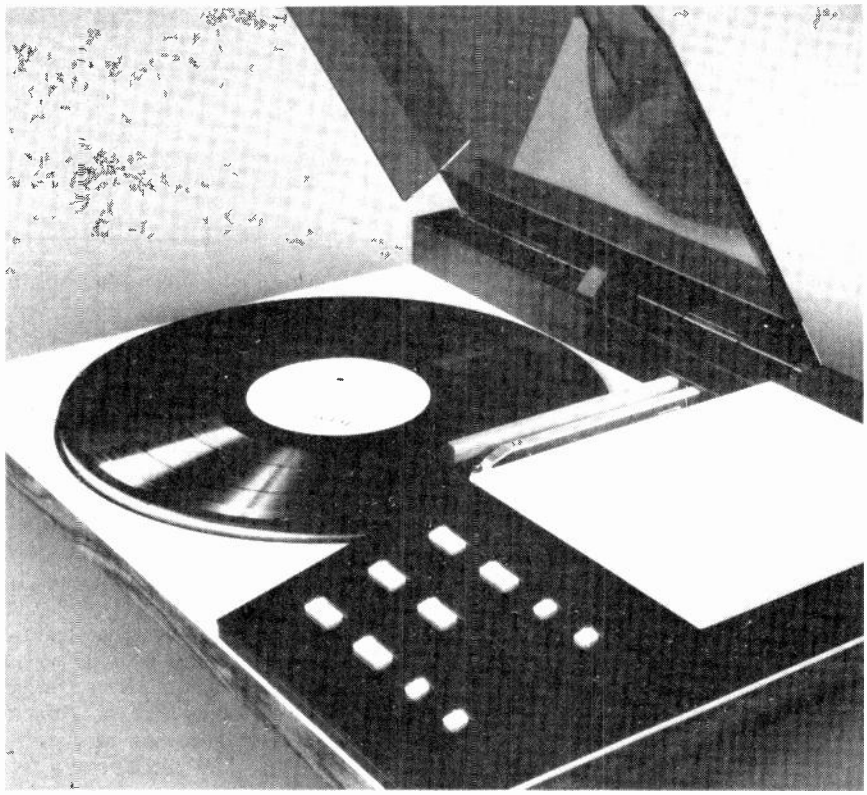
New Equipment Reports

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



B&O Updates Its Classic Turntable

B&O Beogram 8000 automatic single-play turntable, with base, dust cover, lateral-tracking tonearm, and fixed-coil phono pickup. Dimensions: 19¼ by 14 inches (top), 3 inches high with cover closed; additional 13¼ inches vertical clearance required with cover open. Price: $995. Warranty: "limited," one year parts and labor. Manufacturer: Bang & Olufsen, Denmark; U.S. distributor: Bang & Olufsen of America, Inc., 515 Busse Rd., Elk Grove Village, Ill. 60007.

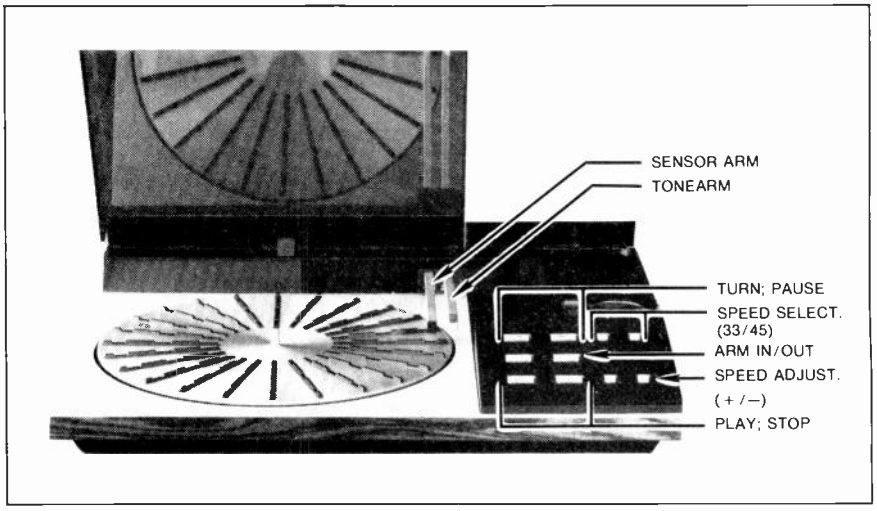
SPEED ACCURACY (at 33 or 45 rpm)	
no measurable error, 105–127 VAC	
SPEED ADJUSTMENT RANGE	
at 33	+3.2% to −2.9%
at 45	+3.3% to −3.1%
WOW & FLUTTER (ANSI/IEEE weighted peak)	
±0.04% average; ±0.06% max.	
TOTAL AUDIBLE RUMBLE (ARLL)	−66 dB
TONEARM RESONANCE AND DAMPING	
vertical	10.5 Hz; 7½ dB rise
lateral	10.5 Hz; 6½ dB rise
STYLUS-GAUGE ACCURACY	
set for 0.5 gram	0.3 gram
set for 1.0 gram	0.85 gram
set for 1.5 grams	1.4 grams
set for 2.0 grams	1.9 grams
TOTAL LEAD CAPACITANCE	250 pF

HUMAN ENGINEERING is as much a trademark of B&O products as are their sleek, contemporary good looks. Designed to interact with the user in a clear, straightforward manner, B&O gear is virtually goof proof, a fact that we noted with much pleasure in our test report on the Beocord 8000 cassette deck (November, 1980). B&O's Beogram 8000 turntable, a part of the same series, embodies the straight-line tracking principle of the earlier Beogram 4002 (test report, January 1975) but adopts a totally new platter-drive system and employs microprocessor-based controls that make it even simpler and more flexible to use.

Actually, discussing the Beogram by itself does it some injustice; when it is mated to the companion Beomaster 8000 receiver, all its functions can be manipulated via the Beosystem 8000's wireless remote-control terminal. And while the turntable's styling is elegant enough to complement just about any audio setup and decor, the entire 8000 series forms a sweeping horizontal display with easily accessible top-mounted control panels that give further evidence of human engineering.

The new turntable employs two arms, as did the 4002. One carries the factory-supplied MMC-20CL fixed-coil phono pickup (April 1979), whose virtues include a line-contact diamond tip and a sapphire cantilever; the other, slightly longer arm holds a light source and sensor that relays information on record size back to the turntable's microprocessor that controls arm setdown. If the sensor arm, mounted ahead of the tonearm, detects a 12-inch record on the platter, the speed will automatically be set at 33 rpm; for a 7-inch disc, 45 rpm is chosen. For those rare 12-inch 45s, speed can be selected manually via the top-mounted controls. If the sensor arm "sees" the raised black fins on the platter, the arms shuttle across and return to rest without setting down the stylus. A small, soft brush mounted directly to the left of the arm's resting place (under the flipup aluminum top plate) cleans the stylus before and after each play cycle.

The stylus' motion in the groove is constantly monitored by another optical sensing system (this one mounted in the tonearm), and the arm motor automatically corrects any deviation from tan-



gency during play. Like other electronically controlled tonearms, B&O's version is a joy to use. A tap on one of the arm movement controls during the play cycle causes the tonearm to lift gracefully from the disc (muting all output in the process) and to shuttle where you direct it; slow and fast movement are also at your command via a light or more forceful touch, respectively, on the controls. A tap on PLAY, and the arm settles down in the groove, restoring audio output a fraction of a second later. TURN accomplishes just that: The platter rotates for record cleaning without calling forth the tonearm. The Beogram's microprocessor also controls other tonearm functions. Touching PLAY more than once results in one replay; a tiny LED on the sensor arm flashes to signal the repeat mode. And a tap on PAUSE will cause the arm to lift off the record, where it will wait ten seconds for you to cue it down again. If you decide not to, the arm returns to rest, but the exact liftoff position is retained in memory for thirty minutes; another tap on PLAY within that time brings the tonearm back to its original position, lowers it to the record, and play is resumed.

The Beogram features a radically different drive system. Instead of belt drive, coils fixed beneath the platter rim induce eddy currents in a drive rim to move the platter. Still another optical sensing system, this one under the platter, generates pulses proportional to the turntable speed, which are fed to a quartz crystal comparator. If there is a speed discrepancy, the microprocessor activates a correcting signal; a pair of buttons that step the speed up or down in 0.05-rpm increments allow deliberate alterations in speed.

Integrated design—which insures correct arm-mass/pickup-compliance relationships—is not calculated to please audiophiles with multiple pickups, but it does guarantee the more likely Beogram purchaser a combination that functions well. Indeed, in tests at Diversified Science Laboratories, both the vertical and horizontal resonances fell squarely in the "ideal" region: in the slot between the infrasonic warp-frequency area and the bottom of the audio range. Speed accuracy is perfect at all line voltages on the DSL test bench, and the measurements for wow, flutter, and rumble have seldom been surpassed.

A small discrepancy did show up in our measurement of the total lead capacitance; at 250 picofarads, it's about 30 picofarads greater than B&O's own spec standard for the MMC-20CL pickup. But when we attached the Beogram to our reference preamp, which allows variable capacitive loading, the subjective response of the pickup varied very little even with extremely high capacitance. Setting up the turntable is a breeze. It took us slightly less than five minutes total and involved nothing more than loosening and then retightening three transport screws, mounting the platter, and setting VTF at a small slider mounted directly on the arm. You don't even need to balance the arm.

In listening over several weeks, we could not have been more pleased with the performance of the Beogram. The platter and its drive coils, as well as the tonearm assembly, are suspended together from the base on leaf springs. We pounded on the mounting surface and turned a speaker so that it fired directly at the turntable but could hear no hint of feedback. Very few turntables we know combine such engineering excellence and ease of use—a hallmark of B&O products. The 8000 is admittedly expensive—it costs as much as those armless audiophile turntables that demand persnickety care in setup and arm mounting—but the purchaser of the Beogram acquires audiophile performance without headaches. Bravo B&O!

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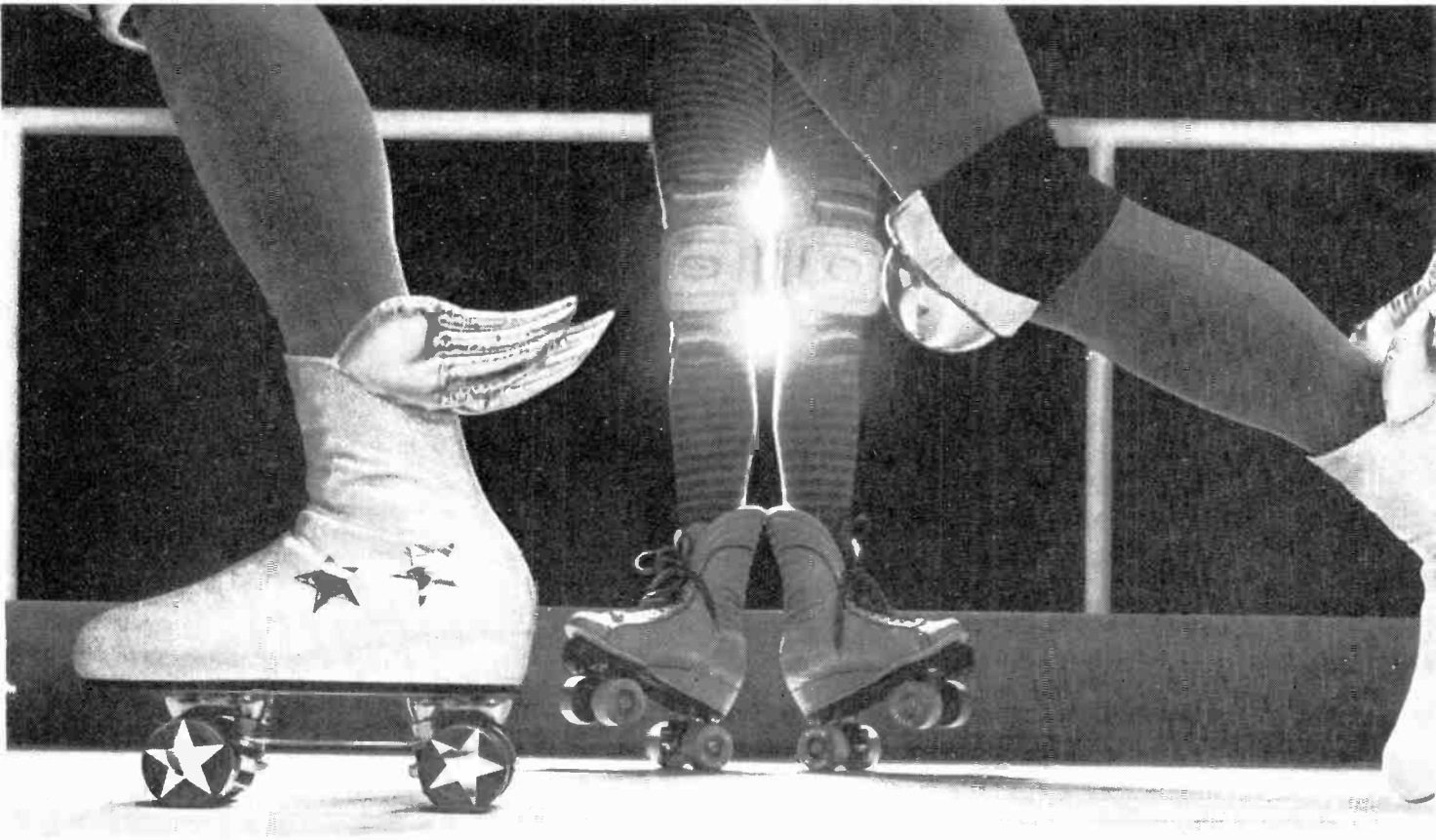
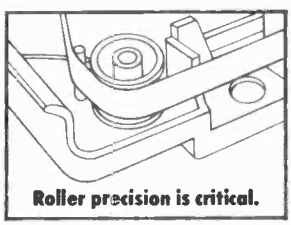


If you think "pads and rollers" are just a California craze, you're not ready for New Memorex.

Pads and rollers are key components of a cassette's tape transport system.

This system guides the tape past your deck's tape head. It must do so with unerring accuracy.

And no cassette does it more accurately than totally new Memorex.



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The new Memorex tape transport system is precision engineered to exacting tolerances.

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But when you record on new Memorex, whether it's HIGH BIAS II, normal bias MRX I or METAL IV, don't forget the importance of those pads and rollers. Enjoy the music as the tape glides unerringly across the head.

And remember: getting it there is half the fun.

NOW MORE THAN EVER WE ASK: IS IT LIVE, OR IS IT

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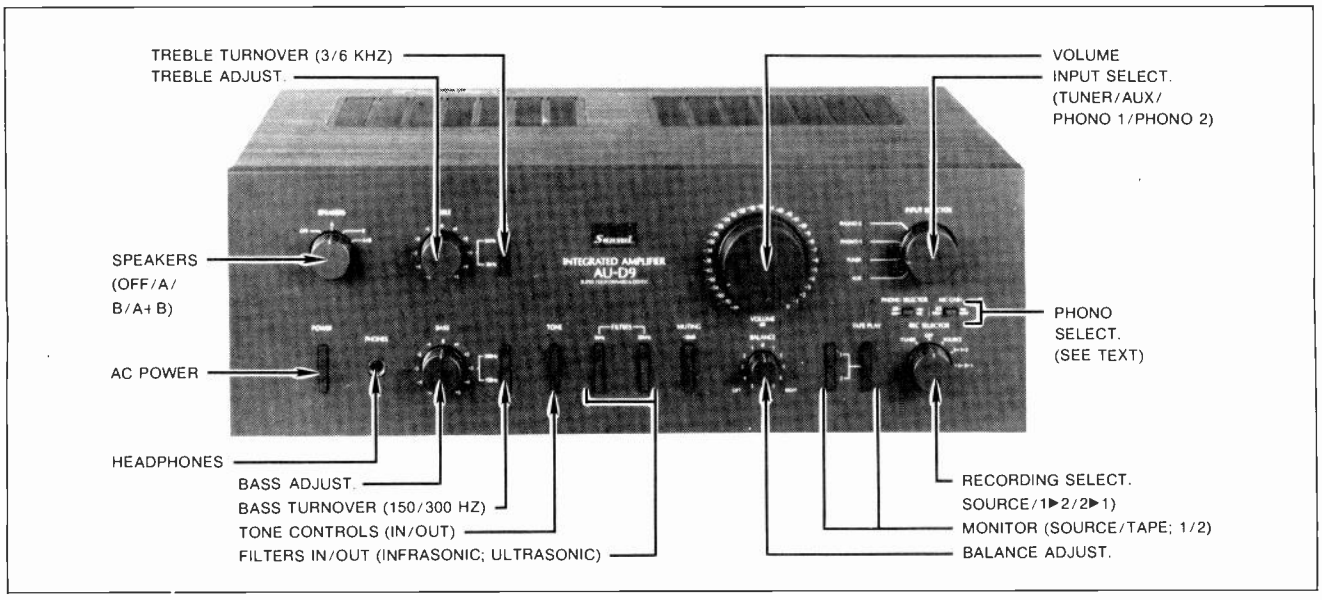

Sansui a Winner with Super Feedforward

Sansui Model AU-D9 integrated amplifier, in wooden case with simulated wood-grain finish. Dimensions: 17½ by 6 inches (front panel), 14¼ inches deep plus clearance for controls and connections. AC convenience outlets: one switched (100 watts max.), two unswitched (250 watts max. total). Price: $650. Warranty: "limited," two years parts and labor. Manufacturer: Sansui Electric Co., Ltd., Japan; U.S. distributor: Sansui Electronics Corp., 1250 Valley Brook Ave., Lyndhurst, N.J. 07071.

RATED POWER	19¾ dBW (95 watts)/channel
OUTPUT AT CLIPPING (both channels driven)	
8-ohm load	21 dBW (126 watts)/channel
4-ohm load	22½ dBW (178 watts)/channel
16-ohm load	19 dBW (79 watts)/channel
DYNAMIC HEADROOM (8 ohms)	2¾ dB
HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)	
at 19¾ dBW (95 watts)	<0.013%
at 0 dBW (1 watt)	<0.01%
FREQUENCY RESPONSE	+0, –¼ dB, <10 Hz to 42 kHz; –3 dB at 158 kHz
RIAA EQUALIZATION	
fixed-coil input	+ ¼, –0 dB, 20 Hz to 20 kHz; –¼ dB at 5 Hz
moving-coil input	+ ¼, –0 dB, 20 Hz to 20 kHz

INPUT CHARACTERISTICS (re 0 dBW; A-weighting)	sensitivity	S/N ratio
fixed-coil phono	0.27 mV	79½ dB
moving-coil, low-gain	29 µV	76¾ dB
moving-coil, high-gain	11½ µV	77¾ dB
aux	26 mV	87 dB

PHONO OVERLOAD (clipping at 1 kHz)	
fixed-coil input	240 mV
moving-coil input, low gain	25 mV
moving-coil input, high gain	10 mV

PHONO IMPEDANCE	
fixed-coil input	45k ohms; 215 pF
moving-coil input	100 ohms
DAMPING FACTOR (at 50 Hz)	160
HIGH FILTER	–3 dB at 20.8 kHz; 6 dB/octave
INFRASONIC FILTER	–3 dB at 16 Hz; 6 dB/octave

IN RECENT YEARS, the buzzwords of amplifier design have been "slew rate" and "rise time." When the indomitable Finn, Matti Otala, identified TIM—transient intermodulation—as a new form of distortion and demonstrated that it bore a relationship to "slow" amplifier response, the high-speed-circuitry race was on. Sansui's AU-D9 is a child of its era. It bears a rise time spec of 0.8 microsecond and a slew rate of ±200 volts per microsecond. Considering the amplifier's power rating of 95 watts (19¾ dBW) per channel, theory indicates that a slew rate of ±5 volts per microsecond would have been sufficient to develop full power into an 8-ohm load. Obviously, Sansui chose to "err" on the safe side.

A more highly publicized aspect of the design, and one that is unique to Sansui, is the Super Feedforward circuit configuration. Negative feedback, which has been a commonplace of amplifier design for years, recirculates some of the amp's output out of phase, canceling part of the original signal wherever the feedback is reinserted into the amplifier chain but also canceling part of the distortion along with it. Feedforward doesn't involve recirculation as such, since the amplified signal (along with any distortion components) is fed to the inverted input of a second amplifier stage. Here the signal is canceled by the in-phase input signal, leaving only the distortion to be amplified—still out of phase—and mixed with the original output, where the out-of-phase distortion products cancel the original in-phase products of which they are the mirror image. Actually, Super Feedforward is a combination of both negative feedback and straight feedforward.

While HF seldom reports TIM data, Diversified Science Laboratories does measure this characteristic using the two-tone methodology sanctioned by the IHF standard. IM distortion is unmeasurably low on the Sansui AU-D9 at 0 dBW and, at full rated output, is only 0.015% at 20 kHz. Harmonic distortion, too, is below the measurement limits at 0 dBW, and reaches only 0.013% at 20 kHz when the amplifier must deliver its full 19¾ dBW. In short, this is among the cleanest amplifiers ever placed on DSL's test bench.

Extended high-frequency response goes hand in hand with fast reaction, and the AU-D9 certainly exemplifies this: The amp is flat within ¼ dB from below 10 Hz up to 42 kHz. On the low end, its 3-dB bandwidth reaches well below DSL's test limit of 10 Hz—theoretically, to 0 Hz, since this is a DC amplifier design. Phono equalization is virtually perfect throughout the audible band and well down into the infrasonic region, whether you're using a moving-magnet or a moving-coil pickup.

The AU-D9 has an unusual high-cut filter. Its cutoff frequency (the point where response is down by 3 dB) is slightly above 20 kHz, so it has a barely perceptible effect on program content that is noticeable only by direct A/B comparison with programs heavy with sibilance or cymbals. For the most part, the filter works perfectly, attenuating signals that are too high to hear but still potentially dangerous to delicate tweeters. Less admirable is the infrasonic filter. It also has a gentle (6 dB per octave) rolloff; a sharper slope (at least 12 dB per octave) would have been more effective in protecting the woofers from the kind of infrasonics generated by a warped record. Since the 16-Hz cutoff frequency is outside the audio band, we cannot hear any difference between the filter's ON and OFF positions, so we tend to leave it in the circuit for the measure of protection it does afford.

The high-cut filter does little to re-

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One of the most prestigious names in audio offers a remarkably affordable way to improve your stereo system. Bang & Olufsen MMC cartridges.

Their audibly superior innovations will now fit virtually all of today's better tonearms.

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What is MMC? It's the patented Moving Micro Cross* armature found in all five Bang & Olufsen cartridges.

This MMC keeps each channel on its own axis so you'll hear exceptionally accurate stereo separation, depth and realistic stereo imaging.

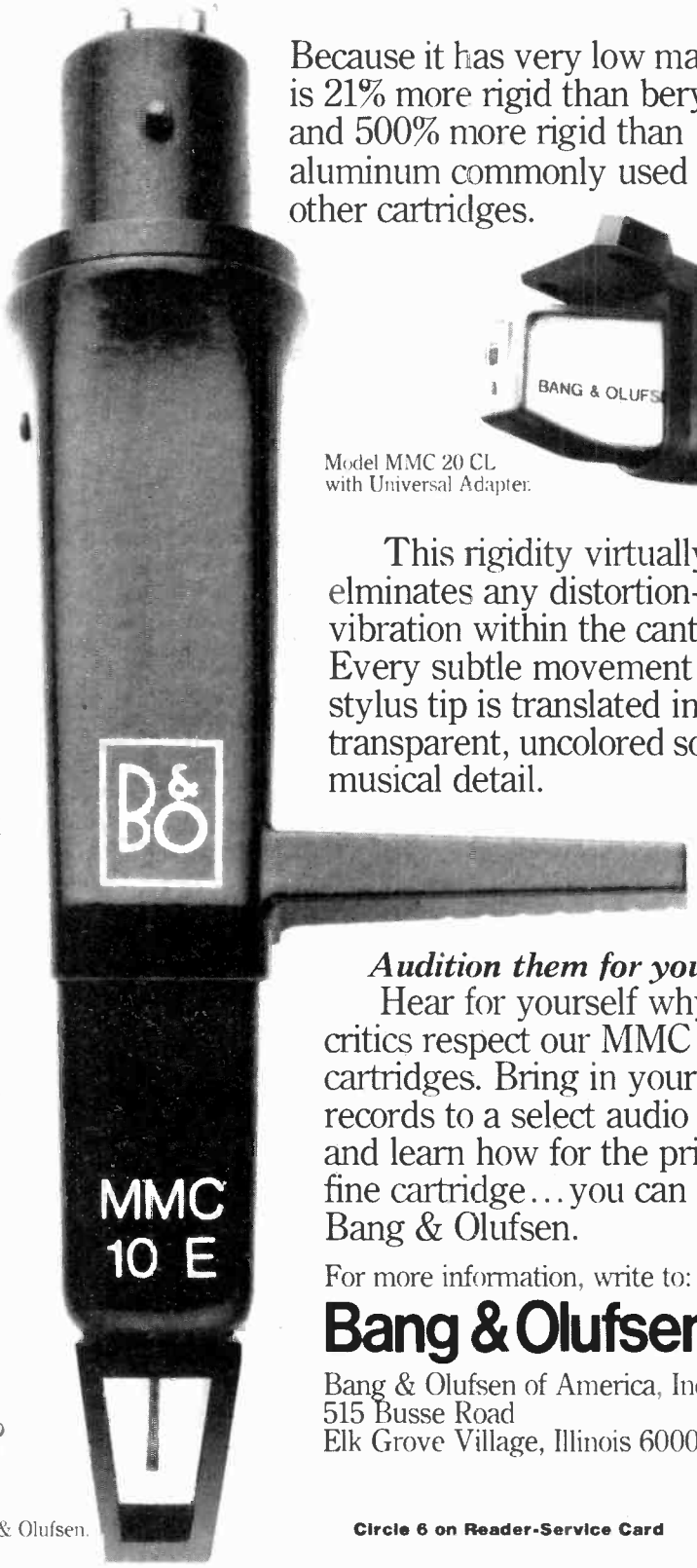
The manner in which these cartridges pinpoint the placement of individual instruments is uncanny. One audition will convince you.

Longer record life.

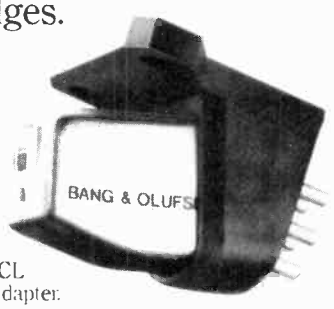
It's a result of our extremely low Effective Tip Mass (ETM). How we achieve it is an engineering story in itself. But the low ETM of our stylus assemblies means much longer record life and better tracking even on "hopelessly" warped records.

A cantilever made of a solid, single crystal of sapphire.

You'll find it on the remarkable MMC-20CL. Why sapphire?



Because it has very low mass yet is 21% more rigid than beryllium and 500% more rigid than aluminum commonly used in other cartridges.



Model MMC 20 CL with Universal Adapter.

This rigidity virtually elminates any distortion-causing vibration within the cantilever. Every subtle movement of the stylus tip is translated into transparent, uncolored sound and musical detail.

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Circle 6 on Reader-Service Card

duce hiss, but you can always use tone controls for that purpose, and those on the AU-D9 are exceptionally flexible. There are two choices of bass turnover frequency (150 and 300 Hz) and two choices of treble action (beginning at either 3 or 6 kHz). Both controls are of the shelving variety and provide plenty of range at their extreme settings.

The amplifier has two phono inputs (as well as connections for tuner, aux, and two tape decks), and a head amp for moving-coil cartridges, with a choice of gain. The switching is unusually flexible. Either or both of the phono inputs can be used for a moving-magnet or moving-coil pickup. After you set the four-position INPUT SELECTOR, you choose MM or MC via a pushbutton below the selector and—if you have chosen MC—high or low gain with a second pushbutton. It seems complicated, but it does let you use any combination of two pickups. In the MM position, the preamp provides a reasonable load for a typical cartridge, though the capacitance (215 picofarads) may be a bit high for some pickups when you add in your arm's cable capacitance. The high overload tolerance on the MM input is noteworthy; with the choice of gain provided for MC cartridges, the overload ceiling here should be perfectly adequate. The MC input impedance is typical of other head amps and should present an appropriate load for most moving-coil pickups. Noise is quite low on all inputs.

A separate selector controls tape recording. You can disconnect all tape inputs from the deck (thus removing the possibility that an unenergized deck might distort the signal to which you are listening), record the signal you're auditioning on two decks, and even record from the tuner while listening to a disc. What more could the tape enthusiast ask for? To monitor from a three-head deck (or for that matter to listen to any tape), press TAPE PLAY and select Deck 1 or Deck 2 via a pair of buttons.

The Sansui AU-D9 meets its 95-watt power rating into 8 ohms with room to spare. On a dynamic basis, it manages almost 180 watts per channel, short-term, into standard 8-ohm loads, making it the sonic equivalent of a much more powerful amplifier. With 4-ohm loads, the system delivers as much power continuously as it managed dynamically into 8-ohm speakers.

It's a matter of opinion, of course, but we prefer the continuous-acting controls of the AU-D9 to the pseudo-switched variety now almost epidemic. We also have grown fond of the smooth response tailoring the tone controls allow (though, admittedly, they're not really a match for a good parametric or graphic equalizer). With the 150-Hz and 6-kHz settings, you can tweak up the ends of the spectrum without violating midrange integrity, while the 300-Hz and 3-kHz choices approximate the action of conventional controls. In short, we're delighted with the Sansui AU-D9: it's well conceived, well executed, quiet, clean, and convenient.

Circle 132 on Reader-Service Card

Mission Accomplished

Mission Model 700 loudspeaker, in wood enclosure with black walnut-veneer finish. Dimensions: 10¼ by 18¼ inches (front), 9¾ inches deep. Price: $397 per pair. Warranty: "limited," five years parts and labor. Manufacturer: Mission Electronics North American Corp., 89 Galaxy Blvd., Rexdale, Ont., Canada M9W 6A4.

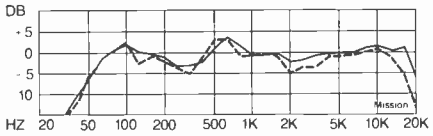
HAVING GARNERED a considerable reputation in its native England as a manufacturer of high-end audio products, Mission Electronics is now entering the North American market with an almost complete line of components, including a moving-coil cartridge, a tonearm, an amp and preamp, and several loudspeakers. The speakers range from a relatively expensive flagship, the Model 770, to the much more modestly priced Model 700, reviewed here. Although the top model offers greater refinement and deeper bass response, its similarities to its less expensive cousin outweigh its differences. Both are two-way bass-reflex speakers and are said by the manufacturer to be designed for both high sensitivity and minimum coloration. In fact, Mission says that the use of only two drivers makes it far easier to achieve homogeneous, uncolored reproduction than would be the case if three or more drivers were used, as in many other high-quality systems.

Model 700s are sold in symmetrical pairs for optimum imaging, each unit having an 8-inch woofer mounted above and to one side of a 1-inch soft-dome tweeter that is positioned near the lower inside corner of the front baffle. This unusual arrangement was chosen because, in most installations, it places the tweeter mount a little farther from the listener's ears than the woofer mount is. Mission says this provides a measure of phase compensation without the expense of a sloped or stepped baffle. The drivers and a front-firing port are normally concealed by a removable black foam grille. Amplifier connections are via sturdy, color-coded binding posts, which will accept either stripped wire or banana plugs, located in a well on the back of the speaker next to a protective fuse.

For safety's sake, the fuse is unquestionably a good idea, but even if the 700 were unfused, we doubt that it would ever be damaged unless subjected to extraordinary abuse. DSL's measurements reveal an unusual combination of high sensitivity and high power-handling capacity, which makes it unlikely that anyone would intentionally feed the speaker enough power to bring on catastrophe. (As with any other vented speaker, however, it is important to have a well matched tonearm/cartridge combination or an infrasonic filter in your amp or preamp to prevent excessive woofer excursions in response to signals generated by record warps.) In most homes, the little Mission can work well with a small amp and better still with a big one, which would enable it to reproduce most music with wide dynamic range at realistic levels.

Recordings with exceptionally strong deep bass—the only likely exceptions—might be too much for the Model 700's woofer to handle with complete accuracy. For the most part, however, distortion remains acceptably low, even at high sound pressure levels. At 85 dB SPL, harmonic distortion at frequencies above 100 Hz never significantly exceeds

ROOM RESPONSE CHARACTERISTICS



——— on-axis response
– – – – – off-axis response

SENSITIVITY (at 1 meter; 2.8-volt pink noise, 250 Hz to 6 kHz) 88¾ dB SPL

CONTINUOUS OUTPUT (at 1 meter; 300 Hz)
110½ dB SPL from 28.3 volts
(distortion >10% after approx. 30 sec.)

PULSED OUTPUT (at 1 meter; 300 Hz)
123 dB SPL from 77.4 volts peak

½%. As the level increases, so does the distortion, but it still remains essentially below 1% for an output of 90 dB SPL. Even at 100 dB SPL, the maximum distortion reading above 100 Hz is 3.7%—occurring, like the maxima at other levels, at 400 Hz.

The Mission's impedance curve is one of the smoothest we have seen, reaching a maximum of 26 ohms at about 90 Hz and a minimum of 7.3 ohms at 3.5 kHz. Using the standard rating method, which takes the first minimum above the fundamental woofer resonance as the nominal impedance, the Model 700 could fairly be called a 10-ohm loudspeaker. This is an easy load for almost any amplifier, and most would accept a second set paralleled with the first without difficulty.

DSL took its measurements with the speaker 28 inches above the floor and 10 inches from the rear wall. For auditioning, however, we set our pair about a foot off the floor on stands approximately 4 feet from the rear wall and 3 feet from the side walls. In that position, the 700s sound consistently pleasant and neutral, with just a touch of extra warmth evident on some passages and never any sense of strain or harshness. Female vocals—a difficult test for any speaker—are convincingly reproduced, as are cymbals, woodwinds, drum sets, and just about anything else we have tried. Although bass drum and pipe organ also fare well, the speaker's low-frequency rolloff begins to make itself apparent with these instruments; with most music, you probably would not notice this limitation except by direct comparison to a larger speaker. Imaging is always stable and convincing, with a good sense of depth and little of the "sound in a box" quality that many have come to associate with bookshelf models.

All in all, Mission has done a very good job of achieving its design goals of low coloration and wide dynamic range in a small, reasonably priced loudspeaker. The Mission 700 is still not what we would call a cheap speaker for its size and weight class (if you care to classify speakers that way), but it is among the best we have heard. We expect that will be enough for most people.

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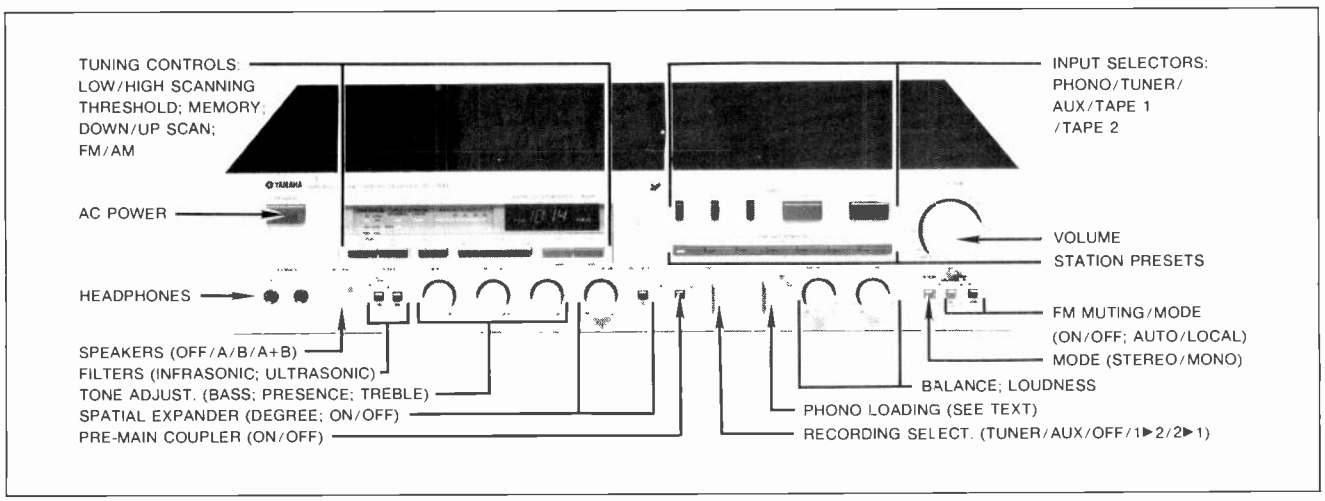


Yamaha Does it Again

Yamaha R-1000 AM/FM receiver, in wood case with simulated wood-grain finish. Dimensions: 21¼ by 4¾ inches (front panel), 13¾ inches deep plus clearance for controls and connections. AC convenience outlets: one switched (200 watts max.), two unswitched (200 watts max. total). Price: $700. Warranty: "limited," two years parts and labor. Manufacturer: Nippon Gakki Co., Ltd., Japan; U.S. distributor: Yamaha Audio, P. O. Box 6600, Buena Park, Calif. 90622.

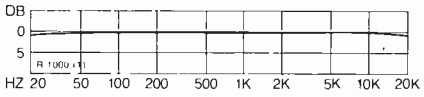
INNOVATION TAKES MANY FORMS. The R-1000's remarkably small size and light weight is innovative; we can't think of another receiver classed at 100 watts (20 dBW) per channel that weighs in at less than 28 pounds. But what is truly remarkable here is the unusual amount of technology crammed inside this small package.

By using its X power-amplifier circuitry, Yamaha is able to reduce power-supply and heat-sink size, weight, and cost. The X power amp is a variant of the dual-voltage concept. Normally, the amp loafs along, powered from a relatively low supply voltage, and consequently consuming little power and generating negligible heat. At those infrequent moments when the amp is called upon to deliver maximum drive to the speaker, it switches to a higher supply voltage to accommodate the demand. Yamaha claims to have overcome the switching distortion that might occur in such a system by developing a special high-speed comparator that monitors the envelope of the audio signal. Additional fast-rise detectors anticipate exceptionally sharp music transients and turn on the high-voltage supply a little ahead of time. Also, the high-voltage supply remains on for a bit after the high-level transient has ended to prevent switching distortion during the recovery.

In Diversified Science Laboratories' bench tests, the R-1000 not only met its continuous-power specification with 1 dB to spare, but cranked out double

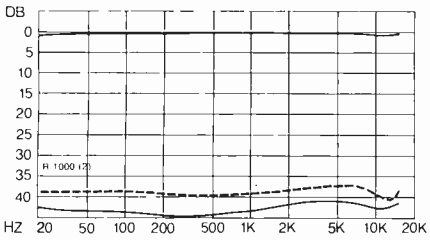
FM tuner section

MONO FREQUENCY RESPONSE



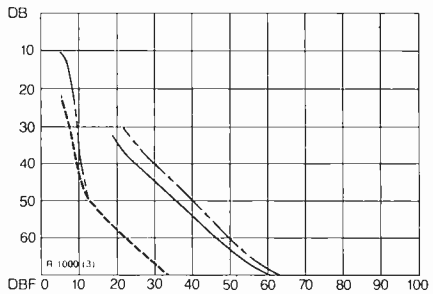
+¼, –1 dB, 20 Hz to 15 kHz

STEREO RESPONSE & CHANNEL SEPARATION



—— L ch	+0, –¾ dB, 20 Hz to 15 kHz
----- R ch	+0, –¾ dB, 20 Hz to 15 kHz
Channel separation	≥36½ dB, 20 Hz to 15 kHz

FM SENSITIVITY & QUIETING



—— stereo quieting (noise) in auto mode
----- mono quieting (noise) in auto mode
— — — stereo quieting (noise) in local mode
— - — - mono quieting (noise) in local mode

Stereo sensitivity (for 50-dB noise suppression)	
auto	36 dBf at 98 MHz, with 1.9% THD + N (35¼ dBf at 90 MHz; 36¼ dBf at 106 MHz)
local	40½ dBf at 98 MHz, with 0.5% THD + N (38 dBf at 90 MHz; 38½ dBf at 106 MHz)
Mono sensitivity (for 50-dB noise suppression)	
auto	13 dBf at 98 MHz
local	13½ dBf at 98 MHz
Muting threshold	24 dBf auto; 26½ dBf local
Stereo threshold	16 dBf auto; 21 dBf local
Stereo S/N ratio (at 65 dBf)	71¼ dB*
Mono S/N ratio (at 65 dBf)	75½ dB
CAPTURE RATIO	3½ dB auto; 1½ dB local
ALTERNATE-CHANNEL SELECTIVITY	
auto mode	67¾ dB
local mode	26 dB

HARMONIC DISTORTION (THD + N)		
Auto mode	stereo	mono
at 100 Hz	0.0%	0.14%
at 1 kHz	0.53%	0.19%
at 6 kHz	0.28%	0.19%
Local mode		
at 100 Hz	0.14%	0.14%
at 1 kHz	0.14%	0.034%
at 6 kHz	0.10%	0.056%

STEREO PILOT INTERMODULATION	
auto mode	0.41%
local mode	0.05%
IM DISTORTION (mono)	
auto mode	0.15%
local mode	0.01%
AM SUPPRESSION	60¼ dB*
PILOT (19 kHz) SUPPRESSION	80¾ dB*
SUBCARRIER (38 kHz) SUPPR.	>93 dB

Data shown for auto mode unless otherwise specified.
*These data marginally different in local mode.

power (200 watts per channel) on transients for a dynamic headroom of 3 dB—about as much headroom as we've measured on any power amplifier. Distortion is below DSL's measurement limits at 0 dBW and is no greater than 0.02% at full rated output. What distortion exists is mainly of the second and third harmonic type. Twin-tone IM distortion is a maximum of 0.033% at 20 kHz under full-output conditions.

But let's return to the innovations. Besides triple tone controls, a moving-coil head amp, and a remarkably good loudness control, the R-1000 includes a spatial-expander circuit that widens the apparent stereo image beyond the confines of the speakers—Yamaha's version of the crossfeed enhancers now coming into vogue as accessories, but here built into a receiver.

In Yamaha's system, left and right channels first are equalized to boost low frequencies. Then a left-minus-right signal is generated, filtered, and summed back into the left channel while its inverse is added to the right channel. This results in an out-of-phase component that serves to spread the perceived stereo image past the speakers themselves. The amount of crossfeed is continuously adjustable with the SPATIAL EXPANDER control and a switch defeats the function entirely.

We find the effect most beneficial with rock and pop music, which takes on a pleasing surround-sound effect; more classically scored music tends to sound distant as well as broad, and image stability suffers to some extent. In all cases, bass is emphasized—by 3¾ dB, according to DSL's tests—below 300 Hz. Reducing the bass setting by one or two notches compensates somewhat.

The R-1000 has triple tone controls—BASS, PRESENCE, and TREBLE—each with eleven detents. While there is no tone-defeat switch, response is flat across the audio band within ¼ dB when all switches are centered. The shelving BASS and variable-slope TREBLE both provide more than sufficient range; more important, each provides relatively equal progressive changes as the setting goes from one position to the next. The PRESENCE affects response around 3 kHz, a rather high center frequency for such a control and one that, subjectively, affects timbre more than presence.

Supplementing the tone controls are an effective infrasonic filter, a rather less adept high-cut filter, and an exceptionally good LOUDNESS, which you calibrate by setting it to its "flat" position (maximum clockwise) and adjusting the VOLUME for a loud listening level. You then leave VOLUME at that setting and reduce the listening level with the LOUDNESS, which pulls down midband response more than bass and treble. The resulting loudness contour is automatically adapted to actual listening level. While the propriety of boosting treble to compensate for the peculiarities of human hearing at low levels is open to question, our staff's pro-loudness faction liked what it heard from the R-1000's contouring.

A single phono input is provided on the R-1000, but it can be used for either moving-coil or fixed-coil cartridges. You select the mode via a four-position switch that offers a choice of fixed-coil cartridge loads as well as the moving-coil option. Fixed-coil cartridge impedance can be either 47,000 or 100,000 ohms with a 100-picofarad shunt capacitance. The 47,000-ohm position also offers a choice of a 220-picofarad shunt. DSL finds the resistive loading close to the mark and the actual capacitance about 40 picofarads greater than the indicated value. Phono equalization is accurate across the audio band, and the fixed-coil overload point is remarkably high.

Switching is exceptionally flexible. Preamp and power amp can operate independently: They are connected directly when the PRE-MAIN button is released; when it is pressed, the signal is routed through any accessory you may have connected to the PRE-OUT/MAIN-IN jacks at the back. This leaves *both* tape inputs free for their intended purpose, even when you're using an accessory such as an equalizer. There are separate main and tape selectors; tape dubbing in either direction is possible independent of the program being heard (for that matter, you may record from *any* source while listening to another), and the OFF position prevents unenergized tape decks from affecting the program being auditioned.

The tuner is neither a traditional analog type nor a digital-synthesis design, but an amalgam. Claiming that the crystal oscillator and frequency dividers used in synthesized tuners create RF interference within the tuner and that this degrades signal-to-noise ratio, Yamaha tunes the local oscillator and front end with a DC voltage derived from a digital code via a digital-to-analog converter. The control voltage comes from a built-in microcomputer that also provides digital readout of station frequency and seven electronic station presets each for AM and FM. Once the microcomputer locates the desired station, a servo loop "corrects" the control voltage to "fine-tune" the receiver.

The R-1000 is tuned manually by pressing the left or right side of the tuning bar. This causes the receiver to scan the band in the chosen direction. When it comes to the end of the band, the tuner jumps to the opposite end and continues its search. With the TUNING LEVEL switched to LOW, the R-1000 stops at vir-

Blaupunkt Innovations in Automotive Sound

Only the new Blaupunkt 3001 has Remote Control Station Scanning and Illuminated Controls

Here is a sophisticated AM/FM Stereo Cassette that incorporates two of the latest Blaupunkt advances in car stereo.

Blaupunkt engineers have found a way to minimize the aggravation of searching out a station while you drive. The 3001 has a built in microprocessor that, among other things, relieves you of twiddling with knobs and fine tuning dials to isolate the station you want to enjoy.

Scan manually or by remote control

When you want to scan the AM or FM spectrum, you simply press a knob and the microprocessor orders an automatic signal scanner to do the rest. It will lock in each station, crystal clear and with no interference, for five seconds. Then it automatically advances to the next frequency, station by station, until you hear what you like. Just press the knob once more to lock in the station of your choice.

To carry convenience a step further, Blaupunkt furnishes you with a remote control device which you can mount on your dash or your steering column. This device lets you perform the above scanning operation without even touching the radio.

Illumination for night driving

Convenience is not the only concern of Blaupunkt engineers. To improve the margin of safety during night driving, the essential controls on the face of the 3001 are fully illuminated. You can expect other

The essential controls are fully illuminated.

car stereos to incorporate this feature sooner or later. At Blaupunkt we're used to that.

The 3001 sells for $630* and is part of a complete line of AM/FM stereo cassettes priced from $250.

Because of its compact chassis plus adjustable shafts it will fit easily into the dash of just about any car.

Blaupunkt 3001 Features

- 4 x 15W (4 separate channels)
- 12 Electronic Station Presets
- Electronic Station Scan
- Remote Control Scanner
- Illuminated Station Controls
- Digital Frequency/Clock Display
- Local/Distance Switch
- Stereo/Mono Switch
- ASU (Automatic FM Noise Suppression)
- **Dolby Noise Reduction Circuit
- Autoreverse Cassette
- Pushbutton Locking Fast Forward and Rewind
- Sendust Head
- Separate Bass and Treble
- Separate Fader and Balance
- Tape Bias Compensation Switch
- Power OFF Eject

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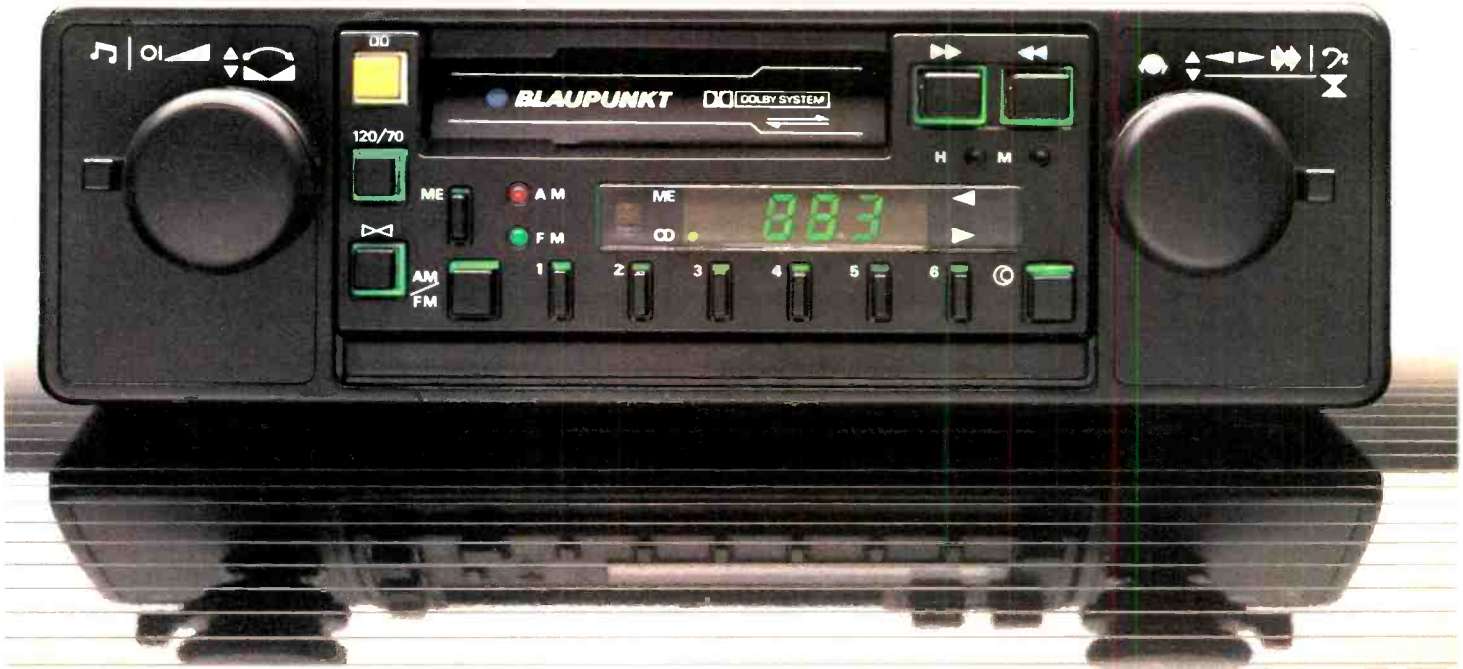
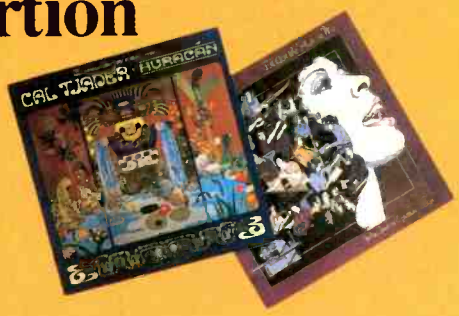
Robert Bosch Canada, Ltd.
6811 Century Avenue
Mississauga, Ontario L5N 1R1

*Suggested retail price exclusive of installation and speakers.

BLAUPUNKT



When you're ready to "face" the music we have a tip for reduced distortion



Whether you are seeking to reproduce the full dynamic range in the grooves of today's new superdiscs, or simply to obtain maximum listening pleasure from treasured "oldies" in your record collection, you need a phono cartridge that will deliver optimum trackability with minimum distortion.

Because the phono cartridge is the only point of direct contact between the record and your entire stereo system, its role is critical to faithful sound re-creation. That's why upgrading your phono cartridge is the single most significant (and generally least costly) improvement you can make to your stereo system.

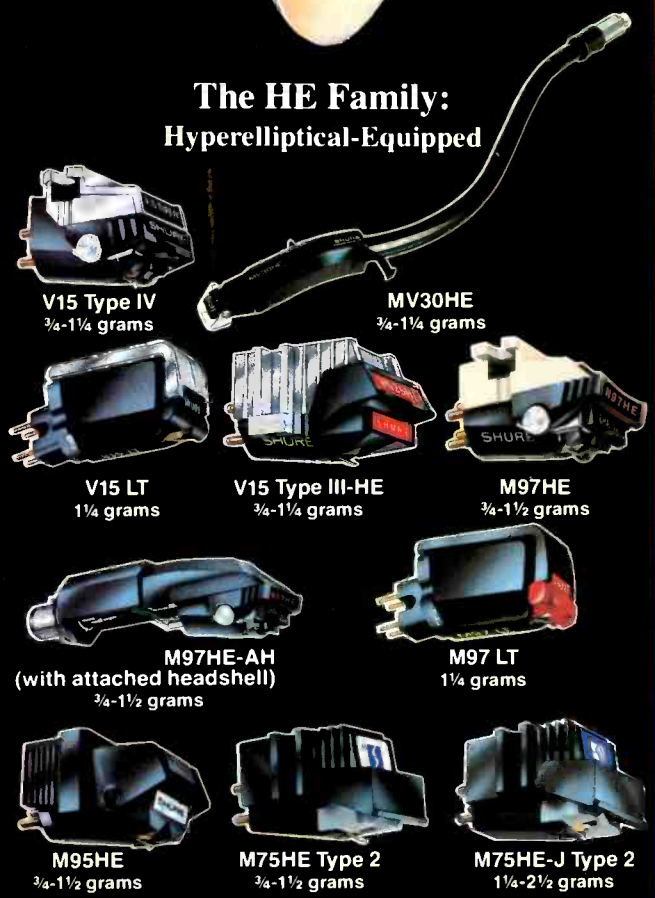
To that end Shure now offers the Hyperelliptical Stylus Tip configuration—first introduced on the critically acclaimed V15 Type IV—in a *full line* of cartridges with a broad range of prices.

The Hyperelliptical Stylus Tip has been called the most significant advance in decades in tip geometry. It has a narrower and more uniform elongated contact area that results in significantly reduced intermodulation and harmonic distortion.

Look over the list at left to see which Shure HE cartridge best matches your tracking force requirements.

Shure has been the top-selling cartridge manufacturer for the past 23 years. For full details on this remarkable line of cartridges write for AL667.

The HE Family:
Hyperelliptical-Equipped



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In Canada: A. C. Simmonds & Sons Limited
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

Amplifier section

RATED POWER	20 dBW (100 watts)/channel
OUTPUT AT CLIPPING (both channels driven)	
8-ohm load	21 dBW (125 watts)/channel
4-ohm load	21 dBW (125 watts)/channel
16-ohm load	19¾ dBW (94 watts)/channel
DYNAMIC HEADROOM (8 ohms)	3 dB
HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)	
at 20 dBW (100 watts)	≤0.20%
at 0 dBW (1 watt)	≤0.01%
FREQUENCY RESPONSE	+0, -¼ dB, 22 Hz to 22.7 kHz; +0, -1 dB, 10 Hz to 45 kHz
RIAA EQUALIZATION	
fixed-coil input	+¼, -½ dB, 20 Hz to 20 kHz; -5¾ dB at 5 Hz
moving-coil input	+½, -¾ dB, 20 Hz to 20 kHz; -5½ dB at 5 Hz

INPUT CHARACTERISTICS (re 0 dBW; A-weighting)	sensitivity	S/N ratio
fixed-coil phono	0.25 mV	77¼ dB
moving-coil phono	9.5 µV	79½ dB
aux	12.5 mV	82¾ dB

PHONO OVERLOAD (clipping at 1 kHz)	
fixed-coil input	365 mV
moving-coil input	15 mV
PHONO IMPEDANCE	
fixed-coil input	49k ohms; 140 or 250 pF; 95k ohms; 140 pF
moving-coil input	120 ohms
DAMPING FACTOR (at 50 Hz)	57
HIGH FILTER	-3 dB at 5.5 kHz; 6 dB/octave
INFRASONIC FILTER	-3 dB at 15 Hz; 12 dB/octave

tually every station; you nudge it forward by tapping the tuning bar again. In HIGH, the receiver stops only on the strongest of stations. You can enter into memory the station to which you're tuned by pressing MEMORY and one of the seven presets simultaneously. An internal rechargeable battery maintains memory for two weeks, according to Yamaha, with the power off.

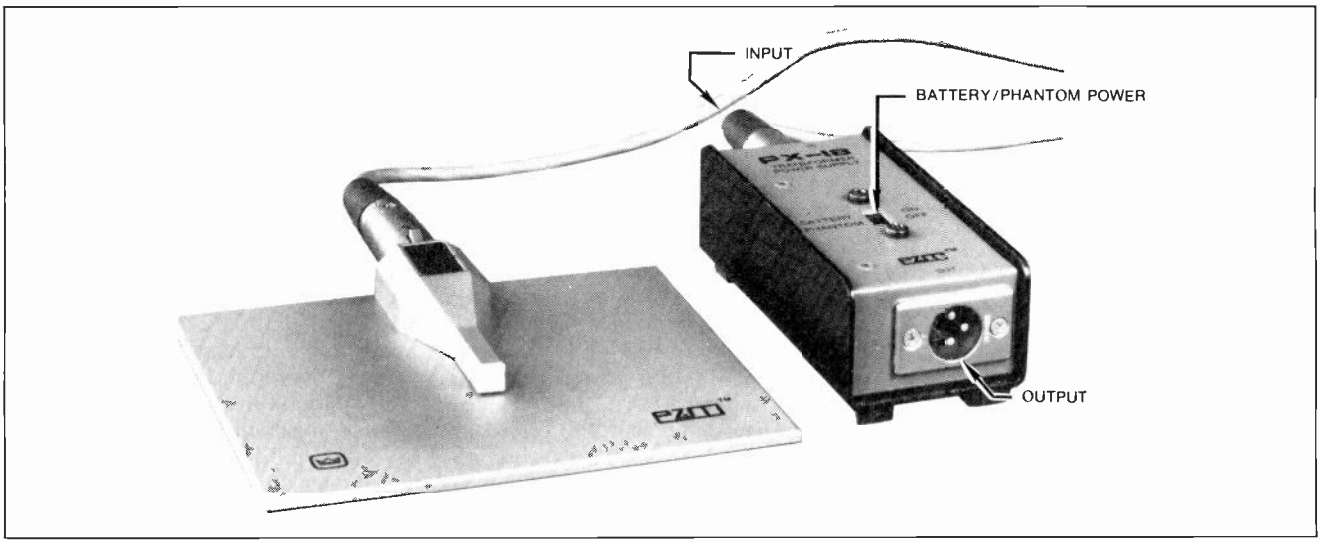
The FM tuner provides two modes of operation: AUTO delivers better sensitivity and selectivity, but at the expense of greater distortion and poorer capture ratio and AM suppression. LOCAL gives up a bit of sensitivity but reaps the benefits of exceptionally low distortion, much better capture ratio, and extraordinarily good stereo separation. (In AUTO, the R-1000 blends the treble portion of the left and right channels to reduce noise. While the degree of blend presumably varies with signal level, DSL finds that a substantial amount is present at the standard test level of 65 dBf.)

Yamaha attributes the success of the tuner to the use of a DC-stabilized ratio detector and a phase-lock-loop stereo decoder in which the demodulator switches are placed in a negative feedback loop. The 19-kHz pilot signal is canceled, rather than filtered, to preserve virtually flat response to 15 kHz; in Yamaha's version the cancellation circuit tracks the level of the 19-kHz tone to subtract it more precisely than usual—quite extraordinary, in DSL's measurement.

Reception mode, tuning-level setting, and station lock are shown in the display. Signal level is indicated in five steps from 15½ to 46¾ dBf. While this range is hardly exceptional, it does cover the most important region. The lamps are designed to flicker to indicate multipath reception; the idea is to orient your antenna for maximum indication and minimum flicker. We find Yamaha's "signal quality" display quite useful in this regard and the R-1000 very adept at handling multipath problems in the LOCAL mode. Under clear-reception conditions, we find it difficult to hear the difference between LOCAL and AUTO; most likely that's due to the audio quality of the broadcast, not to the receiver.

Though there is one detail that we aren't fond of—the speaker terminals may not give you a solid connection unless you're careful—the R-1000 is a resounding success, in each of its individual sections as well as in the aggregate. Flexibility of control and use is exceptional. And, as usual, Yamaha has done an outstanding job of engineering for real-use conditions, not as a mere exercise in electronic virtuosity.

Circle 135 on Reader-Service Card



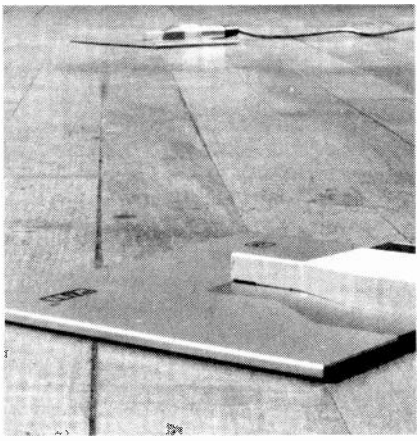
Crown's Pressure-Zone Mike System

Crown PZM-30GPG Pressure-Zone Microphone, with PX-18B transformer power supply, in metal cases, with 6-foot interconnect cable and carrying case. Dimensions: microphone, 6 by 5 inches (baseplate), ¾ inch high; power supply, 2¼ by 4¾ inches (top), 1½ inches high. Price: $350. Warranty: "full," three years parts and labor. Manufacturer: Crown International, Inc., 1718 West Mishawaka Rd., Elkhart, Ind. 46517.

TWO YEARS AGO, in "How to Make Convincing Stereo Recordings" by Ronald Wickersham and Ed Long, we published a somewhat simplified version of their theory of pressure-zone recording. The article hinted that microphones based on the work of Wickersham and Long were under development. Now they're here, and we have had a chance to use them and supplement theory with practice.

First, the theory. The essential concept is that the initial, direct sound from the instruments or singers (or whatever else you may be recording) must be preserved in its most pristine form if the stereo image is to be as clean and clear as possible. To this end, all very early reflections—such as those that, willy-nilly, will be created by any surface near the microphone or near the sound source—must be avoided, because any fill-in reverberation that arrives at the mike too soon after the direct sound will be confused with it on playback by the listener's perceptive faculties. This confusion affects both the imaging and the

◀ **Circle 50 on Reader-Service Card**



In standard placement, transducer element (hidden under "nose" at center of plate) is so close to plane of floor that reflections are effectively prevented.

sound itself: When the direct sound combines with its own slightly delayed reflection, the result is known as a comb filter because of its picket-fence appearance when plotted on graph paper. It's a negative characteristic of real-space acoustics that we accept like ants at a picnic, but—as Wickersham and Long showed—it is possible to minimize the phenomenon.

First off, you've got to dispense with the usual, low mike stand; floor reflection, added to the direct sound, is a major cause of comb filtering. Hanging the mikes in the air helps, but the only total solution is to put the mike element directly on the floor. You can't get a reflection from the plane in which the transducer is located because any sound reflecting off the plane will necessarily bounce *away* from the transducer. And this is the primary application for Crown's Pressure Zone microphones: When they are placed on the floor, their baseplates become part of that "reflectionless" plane. The transducer element itself is hidden under the thin "nose" of the housing, in the center of the plate; the bigger end of the housing holds a connector for the signal/power cord.

The pickup pattern is somewhat directional; the cord obviously should lead away from the sound source and the nose face it when the mike is in the floor plane. If the microphone is suspended or mounted on a stand—and it can be, despite the foregoing theory—the "forehead" more or less faces the sound source, with the plate acting as a "back" (rather than bottom) sound barrier. Or you can suspend a pair of PZMs back to back, possibly with a sound-damping screen between them and with the noses pointing upward to minimize floor-reflection pickup, for a very good (if not ideal) binaural effect. But now we're really getting away from intended uses.

We tried the basic professional configuration: a pair of PZM-30GPG transducers with PX-18B power supplies. Each of the latter holds a pair of nine-volt transistor-radio batteries (rated at 500 operating hours) that are turned on and off by the top BATTERY/PHANTOM switch; if you have a board with phantom powering (which delivers the DC to power the mike via its signal cables), the batteries aren't needed. A supplied interconnect cable has a three-pin Cannon-style female connector for the mike end and a male that plugs into the power supply—whose output is a similar male. You'll need cables to connect the power supply to the board or recorder you're using. With Cannon-style inputs, you can go balanced bridge all the way; we also used Cannon-to-phone cables (terminating, therefore, in an unbalanced bridge) with success.

Our experience in recording with the PZMs was very encouraging—a word we chose with care, since our test procedures are geared to home, rather than studio, equipment and yield less definitive results with a product such as this. We have no standard bench test for mikes, for example, and no history of mike tests comparable to those for, say, speakers. So our comments should be taken as that: notes from relatively casual users who have no opportunity to spend the many hours in many recording sites that would be necessary for a full evaluation.

At first, we had some difficulty finding appropriate spaces and subject material for a fair test. Small rooms obviously won't do because early reflections will come from the walls and ceiling and compromise the design intent no matter where the PZMs are placed; in such rooms, the PZMs should be no better than conventional mikes. But when we moved into relatively open spaces, the sound bloomed in the sort of crystalline way we had hoped for. Not only do the results have the clear, natural stereo imaging that should be the hallmark of the PZM's sound, but our recordist considered the sound balance very free from coloration. (The musicians didn't always agree, but since they couldn't hear themselves from the miking position and the recordist could—and could, moreover, make live/recorded comparisons with his headset—we give more weight to his opinion. In any event, nobody considered the sound unduly colored.)

It had worried us that mikes on the floor might pick up all sorts of foot-tappings and other extramusical noises transmitted directly by the floorboards. Presumably, a pad between the backplate and the floor would have solved the problem, but it never materialized. Nor did overload problems, though we hadn't expected any; the mikes are rated to handle 150 dB SPL and since our ears aren't, we were unwilling to test the PZMs to their limit here.

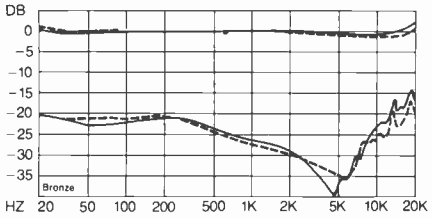
We found the microphones unusually easy to set up for a good stereo image. Surely the design has a lot to do with that, though dumb luck may have played a part too. If you use them on the floor, as we generally did, they also make easy work of setting up because you have no stands to fuss with, and the PZM concept argues against touchup mikes and, consequently, the use of a mixer—at least with small musical forces. For chamber-scale music, we find the PZMs the most satisfying to use of anything we have tried because of this simplicity and the excellent results they yield; for larger recording projects, we'll just have to defer judgment to those with more experience—both before and after the PZMs' appearance—than we have.

Circle 136 on Reader-Service Card

Sonus' Burnished Bronze

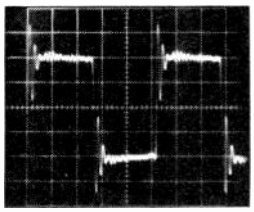
Sonus Bronze fixed-coil phono cartridge, with multi-radial stylus. Price: $130. Warranty: "limited," two years parts and labor. Manufacturer: Sonic Research, Inc., 27 Sugar Hollow Rd., Danbury, Conn. 06810.

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



Frequency response	
——— L ch	+2½, -1 dB, 20 Hz to 20 kHz
----- R ch	+½, -1¼ dB, 20 Hz to 20 kHz
Channel separation	≥20 dB, 20 Hz to 12.5 kHz; ≥13 dB, 20 Hz to 20 kHz
SENSITIVITY (1 kHz)	0.82 mV/cm/sec
CHANNEL BALANCE (1 kHz)	±1½ dB
VERTICAL TRACKING ANGLE	≥30°
LOW-FREQUENCY RESONANCE (in SME 3009)	
vertical	10.5 Hz; 9 dB rise
lateral	8.7 Hz; 9½ dB rise
MAXIMUM TRACKING LEVEL (re RIAA 0 VU; 1¼ grams) at 300 Hz	+15 dB
WEIGHT	6.15 grams

SQUARE-WAVE RESPONSE (1 kHz)



NEWTON DIDN'T CONCEIVE stereo recording (though maybe he would have if *two* apples had fallen on his pate), but the laws he formulated still apply to stereo pickups: Low moving mass is the key to a stylus' high-frequency tracking ability. This point was not lost on Sonic Research when it was developing the Sonus Bronze cartridge.

An "unusually sensitive" magnetic structure is employed in the Bronze to keep the output level reasonably high despite the pickup's ultralow moving mass. Recommended tracking force is 1 to 1½ grams; Diversified Science Laboratories did find that the Sonus Bronze negotiates the normal pure-tone torture test at the lower setting. When tracing the twin tones of the CBS STR-112 test record—a more severe test—performance is improved by raising the tracking force another ¼ gram, so we adopted 1¼ grams as our standard for all bench and listening tests. At this setting, the Sonus Bronze handles all but the highest recording levels on the STR-112.

Despite the low moving mass, sensitivity at least meets the norm for fixed-coil cartridges. Our sample proved 3 dB more sensitive on the right channel than on the left—within Sonic Research's published specs (0.8 millivolt, ±2 dB) but less well balanced than average. The recommended load is the standard 47,000 ohms with a shunt capacitance of "not more than 400 picofarads." Provided that the capacitance is kept to a maximum of 250 picofarads, Sonic Research claims CD-4 capability for the Sonus Bronze, a point that still is of interest to some readers. DSL adopted a 300-picofarad load for all bench tests.

Measured with the CBS STR-170 test record, which has been our response/separation reference for some years, response is within ±½ dB from 20 Hz to 11 kHz on the left channel, and +½ dB, -1¼ dB from 20 Hz to 16 kHz on the right. At the highest frequencies, response turns upward by as much as 5½ dB (on the left channel at 20 kHz). Separation measures 15 dB or better from 40 Hz to 15 kHz with this record. As you can see in our data, when measured with the JVC TRS-1007 Mk. II (which we will be using for future pickup reports), response is more uniform and does not exhibit as great a high-frequency peak, while separation is more than 20 dB from 20 Hz to 12.5 kHz. Such differences between test records are quite common, and results using these two discs—both of which DSL has employed for some time—can vary even more (and in either direction) with some pickups. But, independent of the test record used, the Sonus Bronze exhibits minor anomalies in response around 600 Hz, and again around 13 and 18 kHz, that apparently are caused by resonances in the stylus assembly itself.

Harmonic distortion is quite low, and performance on 10.8-kHz tonebursts is good even at the highest recording levels, testifying to very good high-frequency tracking ability. Two-tone IM measurements made at lower frequencies are not as encouraging, and midrange tracking ability is not as good as that in the highs. This may be due to the high vertical tracking angle, which measures greater than 30 degrees. In the SME 3009 Series II Improved arm, vertical resonance is well placed, and the less important lateral resonance also is close to ideal.

The channel imbalance is clearly apparent in listening tests unless we use the BALANCE to correct it. And listening simply confirms our observation about the cartridge's tracking ability: Cuts requiring exceptional ability in the highs are well served, but not those making comparable midrange demands. But these observations are based, in part, on tests with such discs as the Shure Era IV; regular commercial records are generally less demanding, and on these the Sonus Bronze performs fairly well. The upper register is admirably clean and sufficiently bright without becoming shrill or raucous. Brass, cymbals, bells, and guitar are handled quite well, and violin tone is pleasantly smooth. When the pickup is not pushed to extremes, definition is very good; on loudest passages—especially those with heavy bass and midband content—there is, however, an occasional sign of breakup. Piano, for example, can take on something of an edgy quality.

We'd say Sonic Research met its presumed design goals for the Sonus Bronze: minimizing the moving mass and maximizing high-frequency tracking ability. The almost perfectly placed tonearm resonance suggests a rather low stylus compliance, which, in itself, influences bass tracking ability but has the fortuitous effect of improving the system's skill in handling the ever-present warped record. In this regard, the Sonus Bronze is excellent indeed.

Circle 134 on Reader-Service Card

The Tape Deck

Critiques of new open-reel and cassette releases by R. D. Darrell

Major New Label

Pro Arte is the full-priced line just established by Pickwick International to expand its American representation of classical programs beyond the scope of the budget-priced Quintessence catalog. It, too, will feature European recordings: some from German Pro Arte, others from German Harmonia Mundi, German (and Dutch) Seon, and Czech Supraphon sources. Apparently everything will be produced here in cassette as well as disc editions, $9.98 each, with full notes (and texts, where pertinent). Multiple cassettes will be packaged in big (disc-sized) boxes.

My first Pro Arte batch is so big that I'll postpone discussion of Supraphon-derived recordings of Czech music, along with a digitally recorded trumpet-organ recital from Seon, to give precedence to some of the fascinating period-instrument programs for which both Harmonia Mundi and Seon are famous. But everything I've heard so far testifies to the consistent excellence of Pro Arte's ferric-tape processing, Dolby B noise reduction, and detailed liner notes.

I particularly welcome the Esterházy Quartet's 1973 Haydn Op. 20, Nos. 2 and 4 (PAC 1018)—which appeared here briefly in a 1976 ABC/Seon disc version—for it was the first example of its kind to convince me that instrumental authenticity could be as valuable for early classical as for baroque music. Another first taping of a program available earlier only on discs (BASF, discontinued; Musical Heritage Society, still available) contains Harmonia Mundi's 1970 Mozart Piano Concertos Nos. 8 and 26, by Jörg Demus and the Collegium Aureum (PAC 1023). Once the 1790 Schantz fortepiano's qualities lose their initial strangeness and work their magic, they seem even more delectable in the larger-scaled K. 537 *Coronation* Concerto than in the earlier, slighter K. 246.

Elsewhere there are stimulating new illuminations of Scarlatti, in Gustav Leonhardt's 1979 Seon harpsichord recital (PAC 1022); of Bach, in Anner Bylsma's 1979 Seon set of unaccompanied cello suites (3PAC 3001, $29.94); and of Beethoven, in the 1977 Harmonia Mundi *Missa Solemnis* by the Stuttgart Madrigal Choir and Collegium Aureum, each some forty strong, conducted by Wolfgang Gönnenwein (2PAC 2005, $19.96). The scholarly Leonhardt jolts us with his wit and verve, as well as virtuosity, in fourteen of the most exhilarating Scarlatti sonatas, played on a tonally ideal replica of a period Dülcken harpsichord. Bylsma's 1699 Goffriller cello (for S. 1007-11) and c. 1700 South Tyrolean violoncello piccolo (for S. 1012) may not be the first unaltered, period-tuned instruments used to record Bach's suites, but these versions, superbly authentic tonally, are also uncommonly poetic—true chamber music rather than the more customary bravura concert displays.

The first "authentic" *Missa Solemnis* will shock most Beethovenians less by its instrumental tone qualities (not all that different) than by its small choral and orchestral forces and its devotional rather than concert-grand treatment—a near polar opposite of the memorable Toscanini/RCA and Klemperer/Angel or the more recent Solti/London and Bernstein/DG versions. And altogether apart from the (here dubious?) value of authenticity, most listeners will likely be disappointed in the lack of soloistic distinction and of clear enunciation from so small a chorus. Nevertheless, this entirely different *Missa Solemnis* is disturbingly provocative; I, for one, would hesitate to insist that it is either historically or aesthetically "wrong."

Back to bargain tapes! Premium-priced chromium and "full"-priced ferric-based musicassettes have so monopolized attention lately that it's high time I remind collectors that lower-cost releases still do exist and that (*mirabile dictu*!) many of them are more adventuresome programmatically and just as satisfying, technically as well as artistically. For the moment, I'll concentrate on the most economical line in SCHWANN and in general dealer distribution—Vox's cassettes at $4.98—and the two leading mail-order series: from Spectrum, Harriman, N.Y. 10926 ($4.50 each; $1.50 shipping charge per order), and the Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724 ($4.95 to members, otherwise $7.75 each; $1.60 shipping; 1981 catalog $2.00). Spectrum includes full notes, Vox and MHS briefer ones.

Pending any new three-cassette Vox boxes (only $13.98), the most rewarding Vox tape releases are three piano programs, topped by Alicia de Larrocha's still unexcelled c. 1968 Turina anthology from Hispavox (CT 4773). Alfred Brendel's Beethoven Sonatas Nos. 27 and 29 (*Hammerklavier*), c. 1964 (CT 2300), wear well and provide instructive comparisons with his later, more expensive Philips versions. And Peter Frankl's selections (*Children's Corner*, etc.) from his still sparkling complete Debussy piano works make an irresistibly engaging introductory program (CT 2264).

Spectrum lives up to its name, ranging from early through classical to Romantic music. The "Collective for Early Music" (SC 229) features dance music and transcriptions by the most pungent and zestful big Renaissance band I've yet heard on records; similarly outstanding is the "Laudes Mariae" Gregorian chant program from Bruges Cathedral (SC 210, with texts and *Liber usualis* references). Haydn is represented with three flute trios by pianist Paul Badura-Skoda and Amphion Quartet members (SC 205), Mozart with the K. 332–33 Sonatas by Steven Lubin on a replica of a 1784 Stein fortepiano (SC 225). And the fervently Romantic Clark-Schuldmann duo provides the only available tapings of the impassioned Chopin and Richard Strauss cello sonatas (SC 233).

My own susceptibilities for the player and instrument can't entirely account for my delight in Robert Thompson's latest bassoon program (MHC 6323), for his four Vivaldi Concertos (R. 472, 480, 498, 504) are among the Red Priest's most imaginative; and Thompson is well-nigh ideally recorded and accompanied, with Philip Ledger as deft harpsichordist and director of the London Mozart Players. What's more, these are the only Vivaldi bassoon concertos currently on tape.

There are other tapings of his flute concertos, but few to match the Erato complete series by Jean-Pierre Rampal with the Solisti Veneti under Claudio Scimone—of which Vol. 3 (MHC 6190) has just been added to MHC 5939 and 6031. The 1966 sonics sound very bright, and the younger Rampal played more exuberantly if no less magisterially than he does today. **HF**

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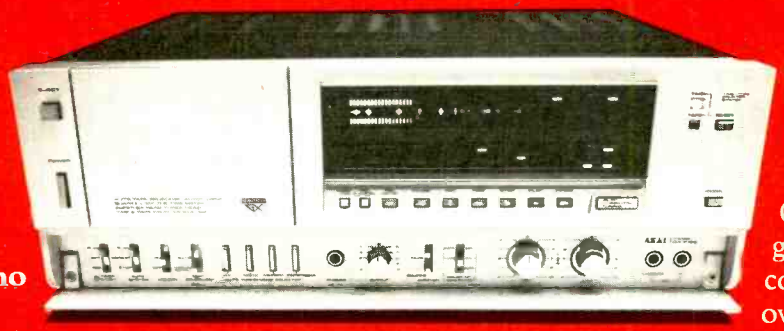

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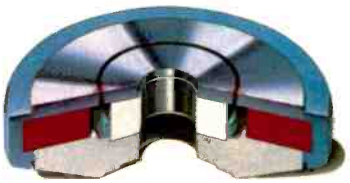
Cleaner, more powerful bass. The L112's Symmetrical Field Geometry (SFG) 12" woofer, with its larger 3" edge-wound voice coil and specially coated cone, delivers the bass notes of music with extremely low distortion. Lower than any other bookshelf system we've ever tested. You'll hear crisp, clean, powerful bass all the way down to the lowest notes.



Our SFG innovations—the symmetrical magnetic field at the voice coil gap, and the aluminum Flux Stabilizing Ring—dramatically reduce the second harmonic distortion found in conventional drivers.

More high frequency detail. Specifically designed for the L112 system, our new 1" 044 high frequency dome radiator is formed of a lightweight phenolic material, coated with aluminum by means of a vapor deposition process. The 044 tweeter was developed using the capabilities of our fully equipped laser-optics laboratory.

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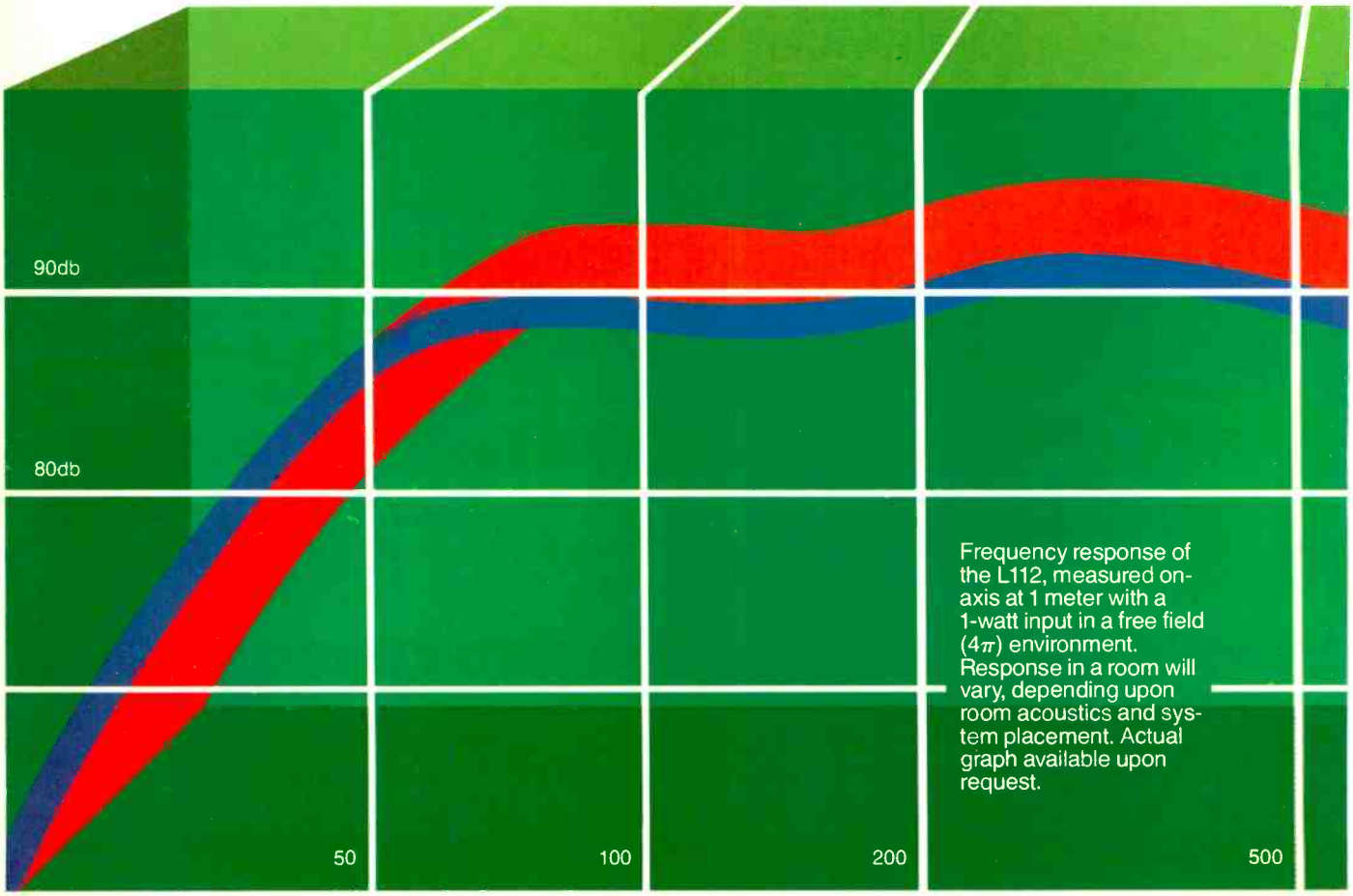
JBL First with the pros.



Frequency response of the L112, measured on-axis at 1 meter with a 1-watt input in a free field (4π) environment. Response in a room will vary, depending upon room acoustics and system placement. Actual graph available upon request.

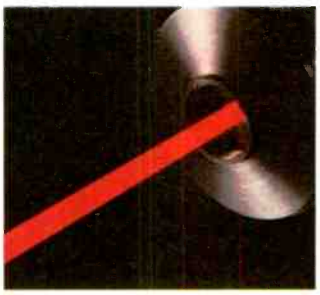
Superior transient response. Our new High Resolution Dividing Network enables the L112 to deliver transients with startling immediacy. The network controls each of the L112's drivers throughout its full operating range. You'll hear sound so coherent it will seem that only one extremely wide-range transducer is responsible.

Traditional JBL craftsmanship. The L112 represents more than engineering excellence. It is also an example of JBL's longtime commitment to fine craftsmanship and unrelenting quality control. Each speaker is crafted in the U.S.A. at our Northridge, California facility, and undergoes more than 50 inspections and tests during manufacture.

Each L112 is veneered in American black walnut, oiled and hand-rubbed to a lustrous fine furniture finish.

In the end, we know that you —and you alone—are the final judge of the products we work so long and so hard to produce.

So, listen to the L112 bookshelf system for yourself.



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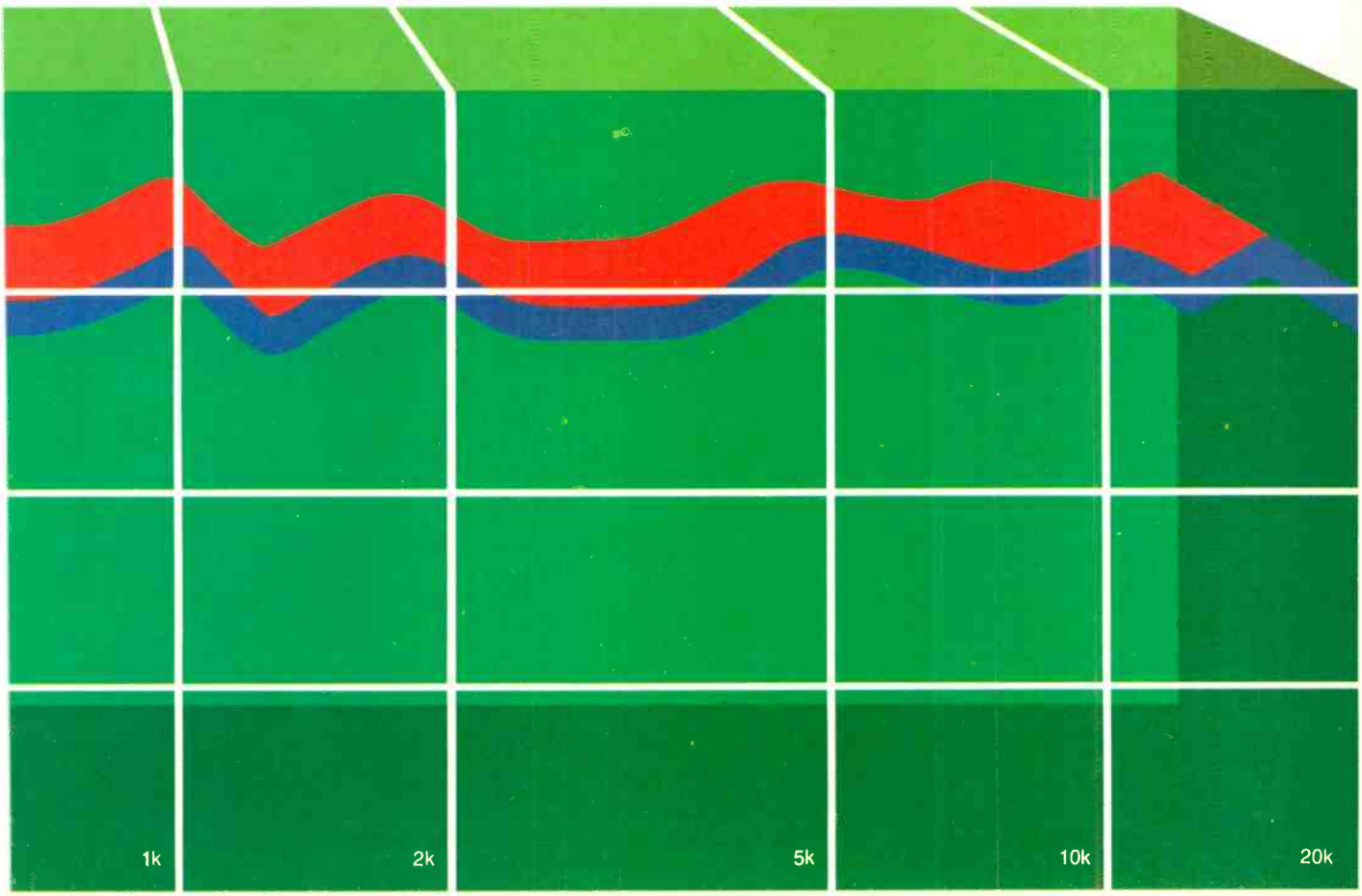
Audition it with the kind of music you like best, with the help of the audio specialists at your nearest authorized JBL dealer.

For the name and address of the JBL dealer nearest you, write: James B. Lansing Sound, Inc., 8500 Balboa Blvd., P.O. Box 2200, Northridge, CA 91329.

Comparison Analysis now available. Recently, we conducted a very enlightening series of performance tests comparing the L112 against several competitive speakers. For a copy of the documented results, as well as reprints of recently published L112 reviews, please write to us at the above address, attention: L112 Comparison Analysis.

JBL/harman international



The Broadway Pirates: G&S "Updated"

Sheer decoration proves little better than decorum in an enterprising production whose ambition falls short.

Reviewed by Kenneth Furie

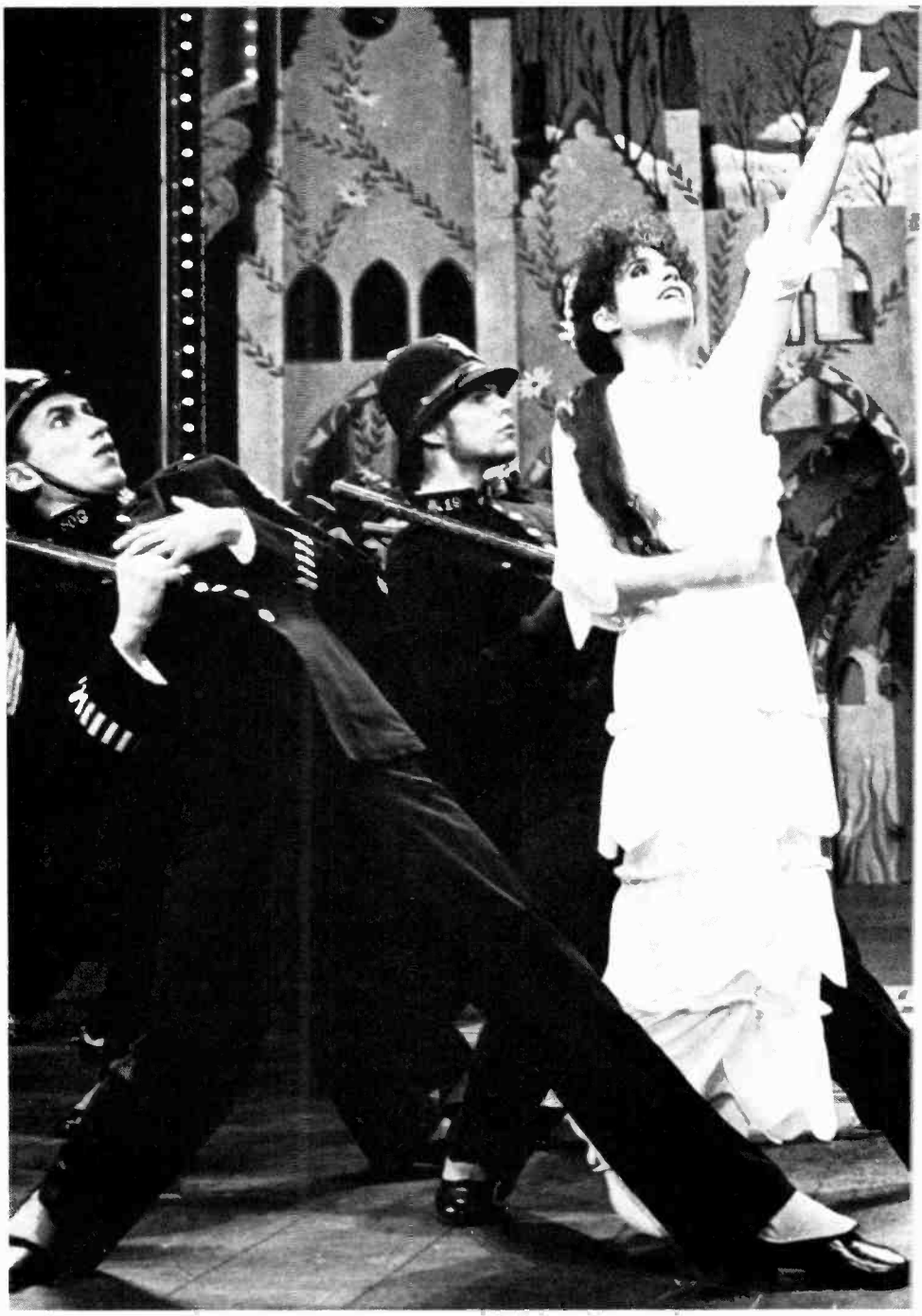
"FOR LIGHTHEARTED LUNACY and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway."

This is how *New York* Magazine's theater listings blurb the New York Shakespeare Festival production of *Pirates of Penzance*, and we have to concede the part about Broadway being lit up. It's a genuine smash hit; I wouldn't be surprised to learn that envious rival producers have been trying to track down these Gilbert and Sullivan fellows to sweet-talk them about a new project. Already the Broadway company is calving road versions, and there's a movie deal—to include location shooting in Cornwall!

Whether Gilbert and Sullivan have been "spruced up" is another question. One way to think of it is like trimming a Christmas tree: As the ornaments accumulate, you may like them or not, but you'd have a hard time arguing that they do much for the spruce. At some point, as the ornaments grow more numerous and outlandish, the tree ceases being a tree and turns into an ornament-holder.

In order to talk about the N.Y.S.F. *Pirates*, we have first to clear away the standard argumentative booby trap. Current discourse admits only two responses: Either we applaud the production's gleefully iconoclastic disregard of G&S performing tradition, or else we deplore its reckless endangerment of the work's integrity. Actually, with G&S—unlike higher-toned theatrical offerings, to which these same restrictive options are applied—the puristic mode isn't even available, realistically speaking. I mean, who would dare be so prudish as to defend the sanctity of these texts, or so foolish as to argue the wisdom of their performing tradition? Next thing you know, you're defending the dreary encrustations of D'Oyly Carte routine.

Twe-e-e-et! Time out, hold on, uh-uh, no sale. "Fidelity" of performance isn't the issue, any more than it is with "updated" staging of Shakespeare's plays, or playing Bach's keyboard works on the piano, or unleashing Jean-Pierre



Tony Azito (left) and Linda Ronstadt: Entertaining sergeant and hopeless heroine

Ponnelle on Wagner. There's nothing sacred about any of these texts; what should concern us is whether and how performers can connect them to our lives. What other point could there be to performing them?

I certainly have no quarrel with N.Y.S.F.'s determination to make *Pirates* speak to a broad-based present-day American audience, and this objective makes it more desirable than problematic that many of the participants disclaim any prior familiarity with either the piece or G&S in general. Instead of making decisions on the basis of what earlier performers have done, all concerned have taken a good, hard look at the score, asking only one question: What can we make of this?

Which is as it should be. I wish the average opera performance proceeded so fundamentally, or with so much energy and sheer will to make contact with an audience. It's a long time since I've been part of an audience—at that, a Wednesday matinee crowd initially frazzled by the news that Linda Ronstadt wouldn't be appearing—so genuinely delighted by a performance; for once, the final ovations seemed both sincere and honestly earned. I had a good time.

Even the notorious amplification didn't bother me terribly: Hokey and artificial as the sound undeniably was, it was no hokier or more artificial than any other aspect of the proceedings, and it made for a measure of verbal intelligibility that would probably have pleased Gilbert. The amplification does create a problem, but it has less to do with sound quality per se than with an effect on the performers, to which we'll return.

I'm not bothered either, at least in principle, by any of the other decisions that should arouse puristic wrath: the junking of the original orchestrations (including the overture) in favor of pop-ensemble arrangements, the absence of voices trained to deal with "serious" music, the interpolation of numbers from *Pinafore* and *Ruddigore*.

What does bother me is the lack of communicative substance behind these and nearly all other decisions in the production. Having succeeded in commanding the audience's attention, the N.Y.S.F. people seem unable to think of anything to say and remain content exploring the dumber modes of farce. Naturally the audience laps it up.

So what's wrong with a little "lighthearted lunacy and magnificently mindless fun"? Maybe nothing, although I can't help feeling that the word *mindless* has somewhere along the line turned into a compliment. It certainly bothers me that so shrewd and affectionate a work as *Pirates* has been reduced to such a state, but what really bothers me is that nobody seems to notice or care. Like so many other recent Broadway musical revivals—and we should include such operatic enterprises as the Wheeler/Prince assault on Kaiser and Weill's *Silverlake*—this one condescends to the material from a perch of smug superiority without any basis in reality.

The cast is so busy making fun of the piece that it rarely stops to listen to it.

George Rose: You wouldn't guess from discs how shamelessly he prances and mugs

The performers are so busy making fun of the piece that they rarely stop to *listen* to it, to see what kind of communicative life they might create if this same level of energy were applied to performing *Pirates* rather than decorating it. For example, in making the major general's wards a chorus line of ugly, raucous floozies, what is accomplished beyond a crude misogynistic joke? In the interest of accurate reporting, I note that the audience seems quite responsive to the joke; somehow this doesn't make me feel better about it.

Similarly, if your taste in humor runs to trombone slides and electronic-keyboard doodles, you'll find William Elliott's arrangements "clever"; I'm more reminded of those continuo harpsichordists who, under mandate to embellish, fill every available musical space with their, er, invention.

Naturally the performance comes across differently on records. You wouldn't, for example, guess from the audible evidence how shamelessly George Rose prances and mugs, and of course we are spared all the production's desperately frenetic activity. The sound of the purely electronic rendering is somewhat better than the "live" version, but not nearly as much as I'd expected. It's still a generally tinny-sounding jumble, artificial and inconsistent in acoustical perspective. (What is that sonic cloud that seems always to surround Estelle Parsons?)

Some of the performers have more or less vanished in the transfer to disc. While I didn't enjoy Kevin Kline's Pirate King in the theater (despite his earnest desire to please, all the fake swashbuckling struck me as too flat and mechanical even to be amusing), since he's not a singer to begin with, he suffers most from having his voice isolated by microphone.

Surprisingly, Ronstadt—who *is* sup-

posed to be a singer—is as unpleasant to listen to. Not having seen her, I don't know what she was like in the theater (her understudy and subsequent replacement, Karla de Vito, sang better than *this*), but what I hear on the records is pretty hopeless. Such of her music as hasn't been transposed is piped in a feeble white "legit" soprano that would not normally be considered suitable for professional employment; listen to the "Stay, Frederic, stay" duet, and especially to "Ah, leave me not to pine."

Where the music *has* been transposed (much of "Poor wandering one," "Go, ye heroes"), down a full fourth into Ronstadt's "belt" register, the voice fills out a bit (up to, say, the C above middle C) but not much else happens. I presume that Josephine Corcoran's "Sorry her lot" was interpolated to give Ronstadt a ballad opportunity; even apart from its inappropriateness to Mabel's situation, and even transposed down into contralto range, it does nothing for me. Are the rhythmic distensions supposed to be modern and with-it?

Unless I've missed one somewhere, Mabel has only two spoken lines in the opera—not counting the Act II exchange in which she explains Frederic's defection to the puzzled police. Ronstadt chants these exchanges, following the lead of the police—a sensible idea considering her hilarious nonreadings of those two earlier lines. The big one comes after the Act II opening chorus: "Oh, Frederic, cannot you, in the calm excellence of your wisdom, reconcile it with your conscience to say something that will relieve my father's sorrow?" This you have to hear to believe.

Spoken dialogue is a problem for most of these performers, which brings us back to the microphoning problem. Although it's true that the need to make dialogue audible without amplification will usually lead singers into proclamatory elocution, the presence of microphones makes it unnecessary to deal with the problem at all. With a flick of the wrist, the sound engineer can make the gentlest mumble audible, but he can't invest that sound with the energy that makes it possible for an audience to participate in communications between stage characters.

Of course this problem applies to singing as well as speaking, but good pop singers are accustomed to adjusting their energy levels to microphones. I'm thinking mostly of Rex Smith, whose performance—both live and on disc—fascinates me for what might have been. At times, he has found solutions for Frederic's music that fit what I take to be his accustomed style (much of "Ah, must I leave thee here," for example), and when this happens he begins to communicate something expressive and personal that grows out of the words and music.

Imagine what all this energy might have yielded if differently directed.

If only he had pursued the music more consistently, maintaining his instincts but finding ways of dealing with the vocal problems beyond his present means—sustained vowels, for instance. And if at the same time he had explored the problems of animating a stage character, he could have turned his terrific blond-hunk looks into a magnetic stage presence. It's in such areas that this production is so depressingly unambitious, allowing Smith to deliver his dialogue like a shy grade-schooler pressed into service for the annual pageant. Now that he's gotten a taste of the stage, I'd love to see what he might do with some real artistic ambition. Frederic could have been a dandy role for him.

I suppose I'm being hopelessly unrealistic in suggesting that G&S be approached with attention to the human values attainable with competence in singing and acting. At a time when such attention seems unavailable for serious opera, can we afford to divert precious resources to operetta? I'd rather turn the question around: Can we afford not to? Do we dare acknowledge that a production like this *Pirates* represents the limit of our ambition?

Is it so difficult to imagine what all the energy of this enterprise might have yielded if differently directed? I was surprised, for example, how much enjoyment I got from Tony Azito's nasal-buzz-saw voice and rubber-legged strut. These gimmicks have annoyed me in the past, but here he uses them to make entertaining vehicles of the sergeant's songs. Why settle for vehicles, though? Why can't that same flair and intensity be channeled into the content of the material? Shouldn't "A policeman's lot is not a happy one" reach into all our lives?

Some technical notes on the recording: Although the dialogue has been somewhat abridged from the stage version (the "orphan"/"often" confusion has been omitted), the four disc sides are generously filled. In the finale, an interesting "new" chunk—a development of "I am the very model of a modern major general"—has been restored from the original New York version with the assistance of Richard Traubner. Finally, texts of the musical numbers are printed on the record sleeves.

At the risk of appearing irrelevant, I'll add that the current *Pirates* recordings are fairly attractive. If you want dialogue, the current D'Oyly Carte version (London OSA 1277) is a good one, though not as good as its stereo predecessor (without dialogue), available until recently at budget price as Richmond SRS 62517. The Sargent recording (Seraphim SIB 6102) has the familiar virtues of his EMI stereo series—generally high-level vocalism, thoughtful musicianship.

G&S footnote: Speaking of Sargent's *Pirates*, Arabesque's continuing reissue of the early electrical D'Oyly Carte series has now encompassed his 1929 recording (8068-2L, coupled with the 1933 *Sorcerer* excerpts conducted by Isidore Godfrey—his first D'Oyly Carte recording) as well as his 1929 *Iolanthe* (8066-2L). Both contain interesting intimations of the later recordings but strike me as otherwise of limited appeal. The famous 1927 *Gondoliers* has also been reissued (8058-2L); I wish I could understand its reputation.

Second G&S footnote: The latest D'Oyly Carte recording is a *Yeomen of the Guard* (London OSA 12117) that doesn't seem worth extended discussion. Although perfectly soundly conducted by Royston Nash, its cast is too lightweight to more than hint at the potential power of this extraordinary work. Let's hope the considerably better earlier version conducted by Sargent (OSA 1258) stays in the catalog awhile.

The new *Yeomen* contains several minor textual novelties. (1) "A laughing boy but yesterday," an uninteresting song for Sergeant Meryll cut shortly after the premiere and previously recorded on Pearl, has been inserted in Act I. (2) Jack Point's entrance speech here becomes the first *Yeomen* dialogue to reach records—presumably as part of the musical text, since it's spoken over music. (3) As a filler we are offered the Suite No. 1 from Sullivan's ballet *Victoria and Merrie England*—listenable stuff of no consequence.

GILBERT AND SULLIVAN: The Pirates of Penzance (Broadway cast recording, with dialogue).

CAST:

Mabel	Linda Ronstadt
Edith	Alexandra Korey
Kate	Marcie Shaw
Isabel	Wendy Wolfe
Ruth	Estelle Parsons
Frederic	Rex Smith
Major General Stanley	George Rose
Samuel	Stephen Hanan
Police Sergeant	Tony Azito
The Pirate King	Kevin Kline

New York Shakespeare Festival production ensemble. William Elliott, arr. and cond. [Peter Asher, prod.] ELEKTRA VE 601, $19.98 (two discs, manual sequence). Tape: VC 601, $19.98 (two cassettes).

Exploring the "New" Verdi Sound

Further adventures of the conductor who spearheaded the attempt to honor both spirit and letter of this composer's manuscripts.

by Denis Vaughan

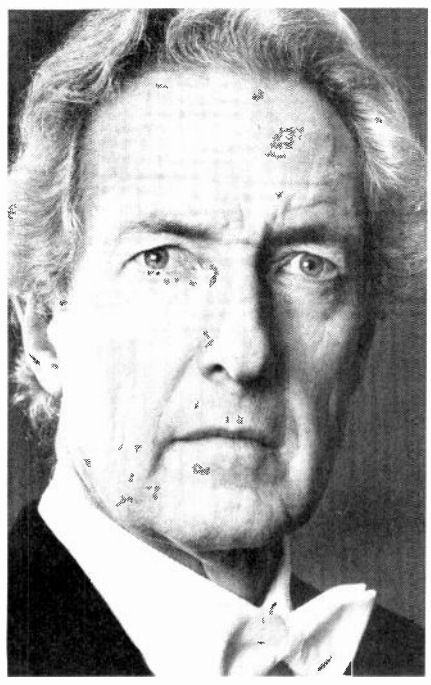
SOME UNEXPECTEDLY LIVELY INCIDENTS in connection with a series of Verdi concerts in Palermo and Bari last November took me back to some equally lively incidents surrounding a Verdi concert in Milan almost twenty years earlier.

Actually, it all began in 1958, when Sir Thomas Beecham, forced to leave England to avoid the crushing pressures of the tax collector on his various musical philanthropies, obtained a special Gulbenkian scholarship for me to study opera in Italy. My long years of working with him had given me an awareness of the degree to which slight changes in the text can suppress the inner life of a composer's writing. One of the secrets of Beecham's life-giving performances was the wealth of small signs that he wrote on orchestral material to make his interpretation of the text clear to the player, thus saving untold hours of expensive and stultifying rehearsal. Several great conductors used this method, including Bruno Walter and even, contrary to popular belief, Arturo Toscanini himself. The greater the conductor, the more he was able to make us realize the purpose of all those minute signs in a score. And all the great conductors had the humility to recognize the necessity of separating the composer's own text very distinctly from the myriad interpretive signs introduced by other musicians, be they great conductors or rank-and-file orchestral players.

Within a few months I was caught up in a polemic protesting against the accretions that slack theatrical traditions had imposed on the printing of the scores of at least two composers, Verdi and Puccini. Generations of interpreters, unable to comprehend the sensibilities of either composer, or the necessity of asymmetry in musical and dramatic expression, had insisted on the printing of oversimplified versions of their texts.

Both Puccini and Verdi habitually wrote differing signs for various instruments, so that one instrument might have an accent or a staccato sign at a moment when another, playing the same tune or harmony, had none—or worse still, another type of accent. For both composers it was common custom to write phrasing marks for some instruments, finishing at unexpected moments in the music, and simultaneously to use a differing set of signs for a companion instrument. This type of systematic irregularity was obviously too much for run-of-the-mill singers and orchestral players, and so, with a confidence born of years of misinterpreting the music, they caused the printed versions to be modified to agree with general practice.

> I was to conduct original and printed Verdi scores; a jury would decide which was better!



PATRICK LA BANCA

Denis Vaughan: Back to manuscripts

To complicate matters further, there are many authentic modifications made by the composers themselves, sometimes on the original score, sometimes on whichever printed version happened to be available in the theater they were working in at the time. And worse yet, there is a substantial quantity of advice given by the composers verbally or in letters that might suggest useful alterations to the original text.

I began a fight to obtain new, properly edited versions of the scores of Verdi and Puccini. I was supported authoritatively by letters from many of the great musicians of the day: first from Beecham and subsequently from others, such as Stravinsky, Walter, Monteux, Karajan, Ormandy, Gui, Serafin, Keilberth, and Bernstein. At one point, protection of the scores of Verdi became a political issue in Italy. For some years a well-orchestrated struggle had been afoot to prolong the copyright protection on Verdi, and from time to time one country or another would extend the protection beyond the standard fifty years following the author's death established by the Berne Convention. Italy had already extended it eleven years beyond the basic period. The next prolongation, if approved, was due in 1962.

In August of that year, the weekly magazine *Epoca* published a lengthy ar-

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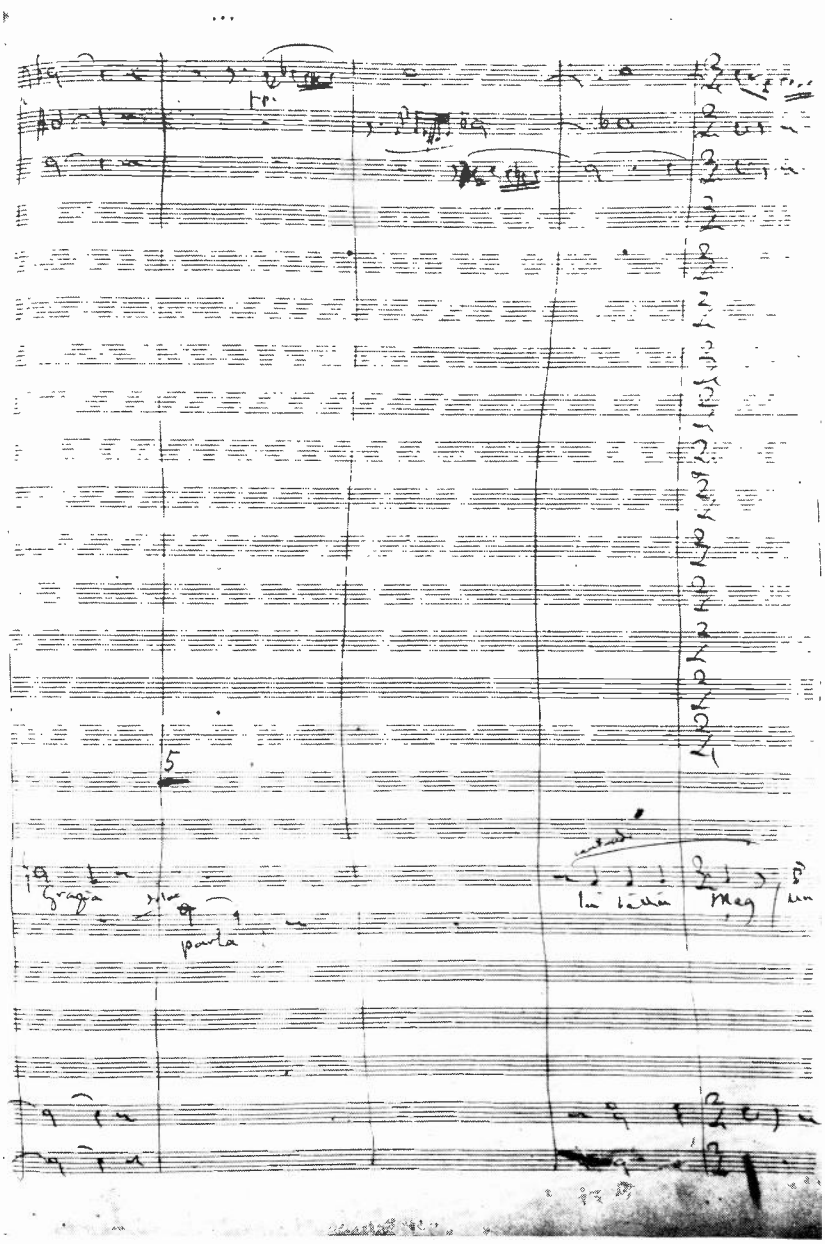
Australian conductor Denis Vaughan is currently musical director of the South Australia State Opera, Adelaide.

ticle pointing out the obvious impossibility that a young Australian (with clothes of good material, badly cut) could know anything helpful about Verdi. Little did the editors know that my answers to their attacks were the careful work of some of Italy's cultural leaders, including Professor Vinciguerra, president of the Society of Authors and Editors—a great man who lived up to his name, "winner of wars." Nevertheless, much to my astonishment, announcement was made of a public concert, paid for by *Epoca*, in which I would conduct examples of the original and the printed versions of Verdi's scores. A jury would then decide whether the original was better! I was invited to name one member of the jury; I chose Carlo Maria Giulini and was naturally a little surprised to find him imbedded in a jury of eleven musicians, when I had expected two or three. We were all confronted by a rowdy audience, shouting and jeering as if in a cattle market.

This atmosphere, however, plus the unwise haranguing, helped my case considerably, for the soloists and RAI Orchestra performed the illustrations very seriously and shared not a little of my sense of outrage. They helped to make it very clear that you *can* hear whether "*La Donna è mobile*" begins piano or forte, whether a phrase is legato or nonlegato, whether notes are held for an eighth or a quarter, whether certain instruments are softer than others, and similar points of style that abound on every page of Verdi's scores. When you are following the dramatic flow of an opera with rapt attention, it is not easy to remember certain details of the orchestration, and to give a better idea of the "new Verdi sound," I played very small excerpts with the orchestra, a few bars at a time. Thus, you could hear clearly how Verdi shades off the balance of tone within one chord so that the heavy brass—trombones and the like—are held back and certain melody instruments favored within the orchestration. Then, as only a great composer can do, he suddenly pulls out the unexpected sound by asking the horns or the trumpets to play louder than any other instrument. There is a point early in Act II of *Falstaff* where Quickly describes the word "*angelo*." In his manuscripts, Verdi illustrates this by giving a different treatment of an otherwise uniform accompaniment to every instrument. Some are staccato, some mezzo-staccato, some in two groups, some in one—the whole giving a wafting chiaroscuro that is different from any version we have yet heard performed. (See score reproductions.)

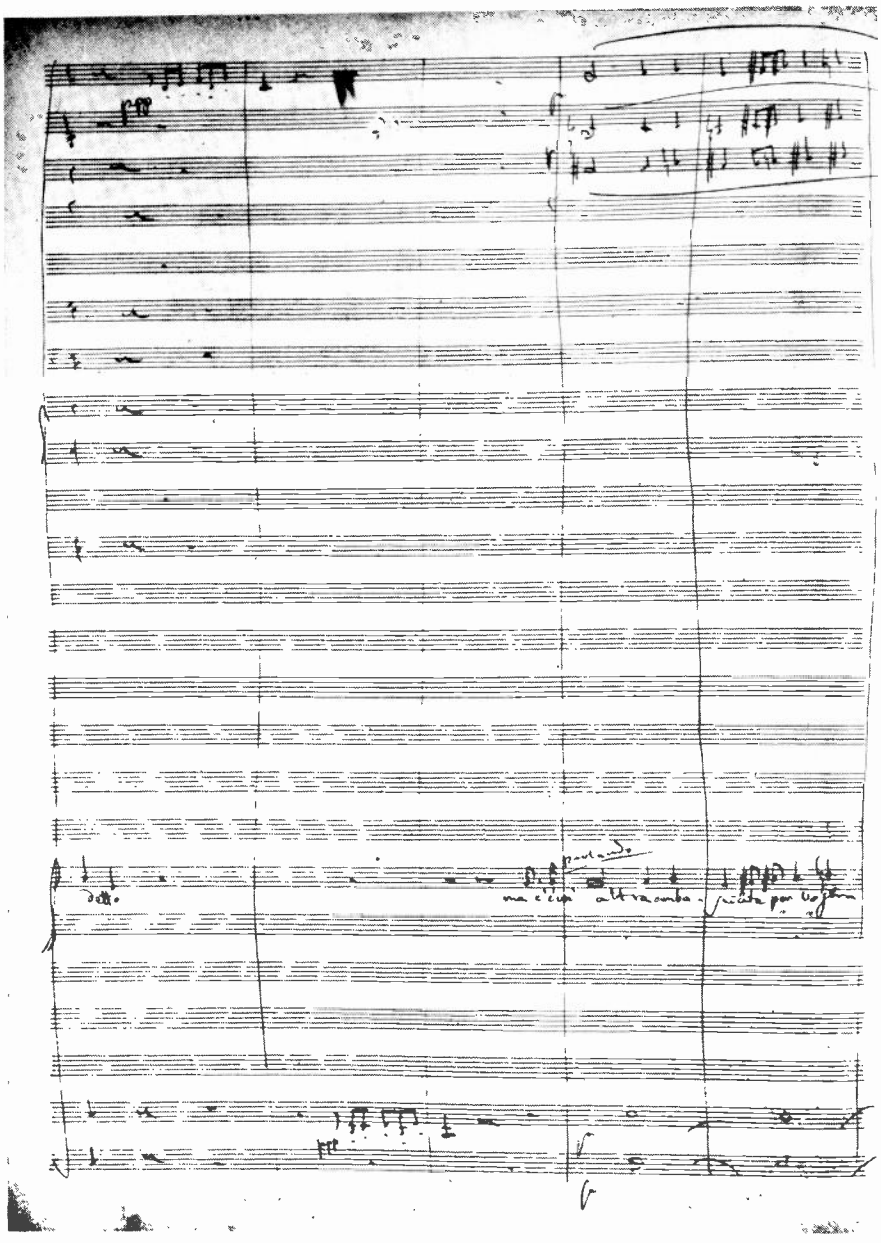
It became quite clear to the listeners that, first, the difference between autograph and printed Verdi is audible, and



In a facsimile of Verdi's Falstaff *manuscript, the Act II passage that depicts the word* "angelo" *in a "wafting chiaroscuro" of phrasing and articulation. The instruments heard here are, from top to bottom, violins I and II, violas, flutes, oboes,*

second, autograph Verdi does not sound at all bad. Interestingly, despite the presence of many photographers and journalists, nothing appeared the following day in the Italian press save for a few objective lines from Eugenio Montale. But *Newsweek* and the London *Times* carried detailed informative reports, and so the case was given an international flavor worthy of its merits. Only a few days later, the extension of the exclusive rights on Verdi was discussed in the Camera dei Deputati in Rome, and then—even before that discussion had been registered in the library of the Camera—it was discussed in the Senate. And there, thanks in particular to the comments of Senators Busoni and Caruso (!), the attempt at copyright prolongation was defeated.

In 1967, I attended the Stockholm Conference for the Revision of the Berne Convention as a consultant to the Berne Union and Unesco on the musical aspects of copyright. Two decisions were reached there, aimed at protecting the scores of composers against the unrecognizable addition of editorial changes to



clarinet in C, bassoons, cellos, and double basses. The characters represented are Mrs. Quickly (soprano clef), who sings the phrase, and Falstaff. For the editorial changes made in the first printed edition, see next page.

their printed texts and making music, once published, available for public sale. Without the latter provision, the conditions of music rental can virtually prolong a copyright, and they make it very difficult for a performer to write in his interpretation and retain it for his own use.

In the years that followed, I have observed with great interest that, despite the clear enunciation of the nature of these textual changes, which are particularly audible on recordings, not many recording artists have made thorough efforts to arrive at authentic texts of the many Verdi operas recorded. It was as if the world of Verdi were waiting for a sunrise that, though important, was up to "somebody else" to organize.

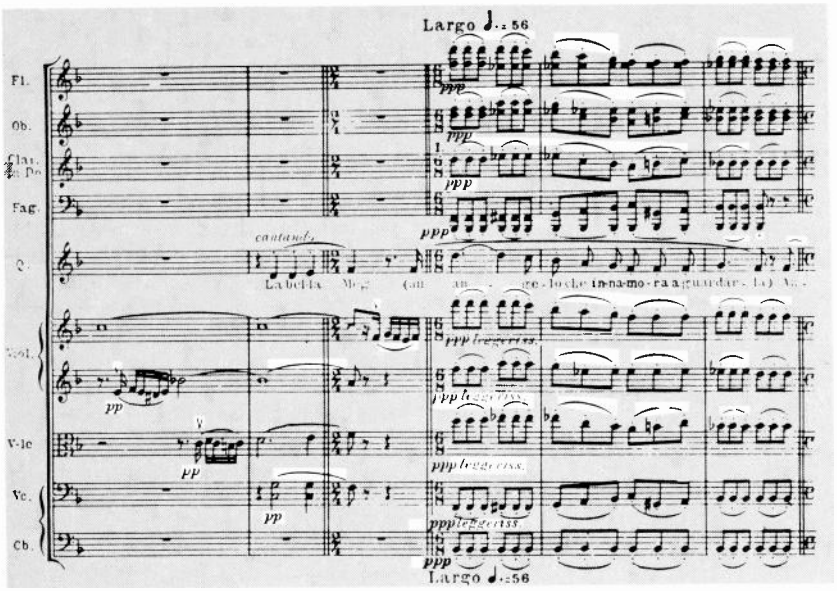
Thank goodness the picture has begun to change radically. New people have introduced enlightened attitudes. The new critical edition of Verdi's music is moving steadily forward. Apart from minor musicological quibbles about which details should be slavishly copied from the manuscript and which should be interpreted as Verdian oversight, a thorough revision of the text is assured. But when will we be able to conduct and record from it? Will the orchestral material be modified to contain only what Verdi wrote in his manuscript? To date, there are no clear-cut answers to these questions, so far as I know.

All of which brings us to those concerts last November. Many readers are probably proud possessors of two outstanding discs, containing all of Verdi's overtures, conducted by Herbert von Karajan (Deutsche Grammophon 2707 090). From them you can learn the melodies and dramatic drive of the introductions to many operas that rarely reach the stage. When I was invited to conduct two series of concerts, based on these overtures, I immediately made arrangements to consult the manuscripts. Ricordi, the Milanese publisher, not only kindly made this possible, but also printed two or three of the scores specially for me, so that I could put marks in them from the manuscripts, rather than disfigure the rental material.

But it soon became obvious that there was a mountain of work to be done. Often I have thought that a person could really count himself a Verdi expert when he could look at a page of printed Verdi and say just what was original and what was added by editors. Sadly, I must admit that this experience has shown me how far I am from such a mastery of his style. These tiny changes add up to about sixty per page.

Would Ricordi allow me to paint over the many printed phrase marks in the parts that were different—and in many cases better—in the manuscript? The managers of the archives came up with an even better suggestion: They would print a new set of orchestral material specially for the concerts, if there was sufficient time. A relay system was worked out, allowing me to start preparing the material immediately; more copies would be sent to me in Rome overnight by special carrier from Milan. The final load arrived just before I left the airport for Palermo.

Having checked in the extra 125 pounds of music at the airport ("Verdi? Of course, sir, absolutely *no* extra charge for the overweight!"), I learned that the flight had been canceled: strong winds in Palermo. After two more cancellations, the last plane of the evening was allowed to leave—and that was forced to land in Catania. If you can imagine three aircraft converging on Catania at midnight, at a time when any self-respecting luggage porter has given up for the day, you can also understand why the ruling was made that the coaches for Palermo must wait *outside* the airport gates. Would the precious Verdi packages still be on the plane? Would they still be in the airport when I came back from the sixth successive trip to the distant buses, where fifty



The Falstaff *passage shown on the preceding pages, here in the Ricordi score published in 1893, the year of the work's premiere. Unshaded areas highlight the more significant editorial changes made from the manuscript, which tend to homogenize phrasing and articulation.*

tired and irate *palermitani* waited, unable to find any reason to help a conductor lug heavy music 300 yards? The journey into the city was not to be forgotten: two coaches roaring through the night with a police escort car between them, flashing its blue light. Why? Was the Mafia going to ambush this convoy? Was "new" Verdi really the precious cargo I believed it to be?

On arrival in Palermo at 3:30 a.m., we were greeted by rain, and you can well imagine who, with his seven packages, was last off the bus. All the taxis had gone, but despite the rain, the packaging held up. Three sleepless nights were enough to prepare the whole of the material for the first concert.

To my delight, the Orchestra Sinfonica Siciliana took to the "new" original phrasings like a duck to water and explored the new mysteries of *Oberto, Ernani, Giovanna d'Arco, Alzira, Attila, Il Corsaro, La Battaglia di Legnano, Luisa Miller, I Vespri siciliani,* and *La Forza del destino* with vigor and precision. Certain of Verdi's demands were too difficult to be accommodated in a short time, such as the variegated phrasings in the key figure of *Forza*, where he often requires the players to use bowings that feel quite unnatural. But many other effects they brought off to perfection, and both public and critics were quick to enjoy the impact of the novelties.

Certain additions were simple to notice—such as a part for the triangle in the introduction to *Alzira*. So far as I can trace, this has never been copied out before, and certainly I have heard it in no other performance. But then, how often did Verdi write for the triangle? All the question-and-answer phrases at the opening of this overture contain not only the triangle, but also a minutely calculated balancing of staccato and nonstaccato notes.

Similarly, there is a moment in the *Giovanna d'Arco* Overture when the orchestra drops into a bewitching and lilting barcarolle. Here Verdi puts in the staccato sometimes on only one of each of the paired notes, requiring an attentiveness and sensitivity from his flutists that is challenging in the extreme. In fact, his original phrasings for the whole woodwind section anticipate Bizet's use of these instruments and call for a delicate, conversational quality that totally belies any hasty misconceptions about the rawness and rudeness of "early Verdi." Right back in his first opera, *Oberto*, there are clear signs of his discrimination among the dynamic strengths of various instruments within a single chord, and he tends to hold down the "heavy" brass so that neither strings nor voices are overpowered. The traditional Verdi "blare" is a concept stemming more from his interpreters than from Verdi himself; there are constant signs that he was aware of the tendency and deliberately tried to write it out of his music, except for certain stirring or cataclysmic effects.

Another weakness Verdi tried to correct was one that makes his music sound so commonplace in the hands of careless interpreters. Rarely can you find a passage in his manuscripts where he has not counterbalanced the predictability of a march tune—the characteristic *bandistico* of many of his early operas—with some special accent placed out of line, off the main beat, or just before a natural accent. These calculated novelties not only increase the element of surprise in the unfolding of the music, but often give a lift to the rhythm by taking away the banal accenting that would have turned the melody into a commonplace. In short, Verdi often requires good taste in the performance of his music in passages where bad taste is sufficient to degrade it. This makes his music the ideal practice ground for what Beecham once described as the perfect aim of the conductor: "the maximum of virility and the maximum of delicacy." It is important to realize that a refinement of Verdi taste by no means implies an effete approach to his music, and I was repeatedly gratified to find that critics commented on the freshness and vigor of the "new" sound. Still, we have not yet learned the full extent of Verdi's unexpected inventiveness.

So often his detailed interplay of staccato and nonstaccato is so fresh and so "right" and yet entirely unpredictable. Whether a product of lengthy cogitation or impetuous inspiration, Verdi's displacement of accents constantly shows his genius. In *Aida*, I have found one passage where he used both horizontal and vertical accents very frequently, often for the same voice. The horizontal accent I interpret as an accent of force, and the vertical accent (which looks like a small hat over the note) is probably one of weight. For the singer, this requires a different use of the diaphragm, with a sharper attack for the accent of force and a little more pressure and a feeling of leaning into the note for the accent of weight. Few singers I have worked with observe the slightest difference between these accents; yet in the many passages where Verdi uses both, the sudden sight in the manuscript of a note where he has canceled out one to replace it with the other shows that he intended for us all to make the distinction. His intentions will be fulfilled only when singers have had the proper texts and have worked the techniques not only into their voices, but also into their psyches.

One day we may be able to give you the real thing. When you are finally able to hear the original Verdi *come scritto*, I think you'll agree that it was worth waiting for. **HF**

Denis Vaughan has more fully discussed past and present editorial treatment of Verdi's works in a 1977 paper, "The Inner Language of Verdi's Manuscripts," presented to the Musicological Society of Australia. Copies are obtainable from the Classical Music Editor, HIGH FIDELITY, *825 7th Ave., New York, N.Y. 10019, while the supply lasts.*

MUSICAL AMERICA

THE JOURNAL OF CLASSICAL MUSIC

SEPTEMBER 1981

SEMYON BYCHKOV

Mistaken identity

We were delighted with Martin Mayer's enthusiastic review of An die Musik in the June issue of MUSICAL AMERICA (page 27). There is, however, an error regarding the violist of the ensemble, Barbara Hustis. Mr. Mayer indicates that she was a replacement for Paul Doktor. Paul is our very dear friend, but has never in any way been connected with the ensemble. Mrs. Hustis is in fact the violist of An die Musik.

Constance Emmerich
An die Musik
New York, NY

A lecture for Sir Georg

In the May issue of MUSICAL AMERICA (page 6) Sir Georg Solti attaches great importance to the Chicago Symphony being no longer a "provincial" orchestra. One can scarcely have an attitude more provincial than the one that an orchestra and conductor can be judged by performances of Berlioz, Strauss, Bruckner, Mahler, and *Sacre* arranged to impress audiences in New York or the capitals of Europe. A music director must be measured by his ability to expand his audience's appreciation of a wide range of music through his own abilities and a variety of guest artists.

A music director *should* be able to give perfectly drilled performances of "bow-wow" repertoire if he concentrates on it, endlessly repeating a few works in order to make recordings, then ready them for New York, then tape them for telecast, then sell the records. The Chicago is capable of far more variety, as witness the rich radio/record legacies of Stock, Reiner, Martinon. Solti has nearly disappeared from the CSO broadcasts due to limited and redundant programming, while guest conductors seem to be under contract to maintain a weekly Apocalypse with the same works. A performance of a blockbuster may well "knock 'em dead" in Carnegie or X Festival, but the same audience given the same two dozen heavily italicized performances in rotation for a decade may hear flaws. Perhaps when Sir Georg lectures us on what to listen to, that danger will cease!

P.S. I especially enjoyed reading about the students at the Met.

Richard E. Sebolt
Springfield MA

Overlooked "Lakmé"

Will we ever be done with the small ignorances of self-styled experts? John Ardoin, writing in the April 1981 issue (page 34) about Dallas' *Lakmé*, calls it "the first major production of *Lakmé* since Lily Pons and the Metropolitan Opera put this enchanting score on the shelf." Well! Let's hear it for good old Dallas.

What does he call Seattle Opera's enchanting *Lakmé* of April 1967, performed by the likes of Joan Sutherland, Huguette Tourangeau, Frank Porretta, Joshua Hecht, and Cornelis Opthof, and conducted by Richard Bonynge? Let him look at the cover and booklet of the London-Sutherland complete recording, all photographs of the Seattle production.

Henry Ewert
President
Western Canadian Opera Society
Vancouver, BC

Mr. Ardoin overlooked this event of fourteen years ago, and stands duly corrected.

MUSICAL AMERICA

FEATURES SEPTEMBER 1981

DEPARTMENTS

HIGHLIGHTS OF SEPTEMBER

Thursday 10	The New York Philharmonic under Zubin Mehta opens its season with the U.S. premiere of Stockhausen's *Jubilee*.
Friday 11	The San Francisco Opera's 59th season gets underway with a new production of Mozart's *Semiramide*, featuring Montserrat Caballé and Marilyn Horne in their first joint opera appearance in this country.
Sunday 13	The Chamber Music Society of Lincoln Center opens a week-long "Haydn-Stravinsky Celebration."
Monday 21	Indiana State University at Terre Haute launches its 15th Contemporary Music Festival, featuring the works of Bela Bartók as well as those of several contemporary Americans.

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Semyon Bychkov

At New York City Opera this month: a young Russian conductor who is on his way

John Guinn

Russian conductors have been invading American shores in increasing numbers in recent years, seeking a level of artistic and personal freedom they say is unavailable in the Soviet Union. Some, like Mstislav Rostropovich and Maxim Shostakovich, make grand leaps to freedom that gain wide press coverage for political as well as artistic reasons. Others, lacking such international fame, slip into the United States comparatively unnoticed, intent on building their careers with American ensembles.

Semyon Bychkov falls in the second group. When he and his violinist wife Tanya arrived in New York City in 1975, there was no reaction from the American press. In Bychkov's case, however, it did not take long for the press to begin to take notice. In less than six years, the Leningrad-born Bychkov has advanced from studies at New York's Mannes College of Music to the position of music director of the Grand Rapids (Michigan) Symphony, principal guest conductor of the Buffalo Philharmonic, and guest conductor of orchestras like the Detroit Symphony, the Israel Chamber Orchestra, and the Tivoli Symphony in Copenhagen. And on September 30, he makes his New York City Opera debut conducting *Carmen.*

Along the way, Bychkov has garnered rave notices for his conducting abilities, and not only from music critics. Beverly Sills, in an interview during a recent trip to Grand Rapids, said that Bychkov "is being talked about all over New York as the one young conductor who obviously is going to make it big." Risë Stevens, who was president of Mannes when Bychkov was a student there, is even more direct: "He is one of the great talents," she says. Heady praise for a man who turns twenty-nine in November. Yet Bychkov is worthy of the accolades. His conducting is marked by an intense excitement, along with thoroughness of preparation and a remarkable maturity of execution. He is not afraid to tackle large-scale works. Last season with the Grand Rapids orchestra he programmed Bruckner's Seventh Symphony and Mahler's Sixth Symphony within a few months of each other. His conducting of both works was characterized by fine attention to detail as well as an unerring ability to shape a logical overview of the music.

Yet his talent is not limited to lush Romantics like Bruckner and Mahler. He molded a performance of the incidental music to Mendelssohn's *Midsummer Night's Dream* with the Buffalo Philharmonic last May that was elegantly crafted and coolly understated, and followed it with a reading of Bartók's *Concerto for Orchestra* that had just the right combination of bite, lyricism, and melancholy.

"When you start concerning yourself with images you can't work, and then you stop being true to yourself."

There is no doubt that Bychkov has talent. Still, even so ample a talent does not automatically insure the advancement of a conductor's career. Some say ambition is at least as necessary, and that those aspiring to major careers as conductors must be able to create and market an image, and must turn themselves into political animals, even at the expense of friends and colleagues. Tales abound of conductors who have climbed to the top by ruthlessly utilizing people, leaving in their wake broken friendships, ruined reputations, and lots of hate.

Bychkov is ambitious. Given the amount of his talent, he would be

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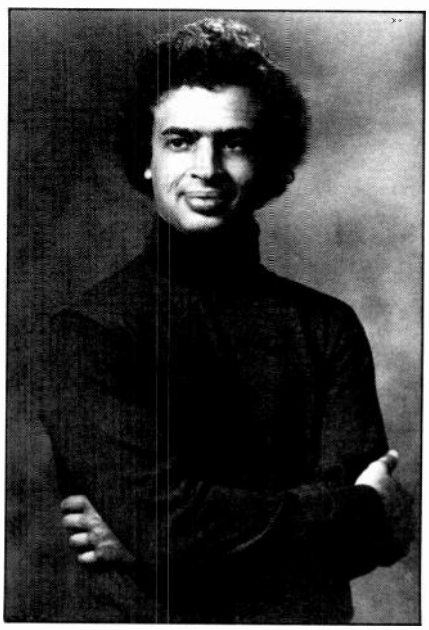
John Guinn is music critic for the Detroit Free Press.

foolish not to be. But he considers himself neither excessively ambitious nor ruthless. "I think one becomes overly ambitious when one forgets the main reason for doing what one does, when one does it just for the sake of doing it, not for the merit," he says. "I would like to be able to do what is most important to me—to conduct the music as I hear it, to do the best I can with orchestras that can respond best to what I'd like to do. If that's what you call ambitious, then, yes, I am."

Bychkov says he doesn't attempt to build an image. "I try always to look at myself from outside and see what impression I make. In that sense I'm self-conscious. But I don't build an image. What I do is my image. When you start concerning yourself with images you can't work, because you are becoming too self-conscious, and then you stop being true to yourself. Musical decisions are the ones that guide me. It makes it easier when musical decisions are the primary ones. I don't think one can lose, there."

Bychkov is quick to acknowledge that he has had help from many people as his career advanced. "Obviously, it has always happened in my life that people who believed in me helped me, but they helped me not because I used them or made them help me, but because they wanted to. I would never forget them."



Bychkov: guided by musical decisions

And therein may lie the key to Bychkov's comparatively rapid rise. From Leningrad to Grand Rapids to the New York City Opera, he seems to have led a charmed life with regard to the people he has met. It's as if the gods watching over his talent have conspired to put precisely the right people in his path at precisely the right time. One of those people was the husband of one of Bychkov's theory teachers in Leningrad's Glinka Choir School. He arranged an audition for the seventeen-year-old Bychkov with Ilya Musin, the renowned conducting teacher at the Leningrad Conservatory. That initial audition wasn't so hot. "Technically, it was very satisfactory," Bychkov said, "but musically it wasn't. Musin didn't say much, but I could see that he was not very excited." Still, the theory teacher's husband, who was a Musin student, soon arranged another audition, and Musin was impressed enough with Bychkov's showing to encourage him to audition for the conservatory's orchestral conducting program. There was only one opening in the program, and seventy-eight students auditioned for it. Bychkov was the one selected.

The parade of helpful people continued. Bychkov and his wife emigrated from Russia to New York a few months before he was to graduate from the Leningrad Conservatory. "We emigrated legally," he said. "We applied for an exit visa, and because we are Jewish we were allowed to leave. We left for the same reason thousands of others did, because of so-called artistic freedom—which is not just artistic but simply freedom, period—and because of anti-Semitism in Russia. We left when we did because the time was ripe for us to leave.

"When we arrived in New York, I went to Juilliard, but it was too late to register. They sent me to the Manhattan School of Music, but they had recently discontinued their conducting program. They said, 'Go to Mannes.' So I went to Mannes."

It was at Mannes that Risë Stevens took up Bychkof's cause.

Continued on page 37

Spoleto USA: Pattern & Personality

At 70, Menotti speaks his mind and holds his own

Dorle J. Soria

Last Decoration Day's long weekend we were again lured down to Charleston where Spoleto Festival U.S.A. opened its fifth season. By now the festival, like its model in Italy, has established a certain pattern and personality. If Charleston does not have the sense of intimacy of the narrow-streeted Umbrian hill town, it has the same charm and hospitality, and it too overflows with visitors. Also, like its prototype, it has yearly financial crises and goes through the same annual ups and downs about its future. If last season's festival was not perhaps its best—despite its celebration of Menotti's seventieth birthday—that is the way of all cycles, the yin and the yang, the dark and the light of the world of art festivals. But Menotti, uncompromising, feels the festival is achieving an identity of its own and resists the suggestion that perhaps its level is too far "above the masses." He says: "Who are the masses? We are all part of the masses. Some prefer opera to football. Some prefer football to opera. We all have equal rights." And he rejects the tendency to bring art free to the people. "Why should artists give free performances? Football players get paid enormous amounts. If you want art you must pay for it."

In any case, the opening night was a brilliant, crowd-pleasing, and money-making affair, a revival of Menotti's satiric opera *The Last Savage* which had far greater success in Charleston than it did at the Metropolitan Opera in 1965 or at the earlier Paris premiere [For a review, see page 32]. There was special applause in the second act: at a huge cocktail party in a cleverly spoofed modern art gallery—where the American heiress Kitty presents her "savage" to the "civilized world" consisting of photographers and clergy, politicians and socialites—the audience recognized in the crowd composer Menotti, together with the large jovial figure of Theodore S. Stern, the energetic chairman of the board. It was not the snobbish opening we had seen in Paris when the Garde Républicaine lined the staircase of the Opéra-Comique and the audience seemed to consist largely of ambassadors and Rothschilds, plus the Duke of Windsor with his Duchess, whose emeralds were bigger than the costume jewels of the stage Maharajah. *Figaro* reported ironically the chatter of *Les gens des Deux Mondes:* "Bravo, bravo, wonderful evening! And how true it is. How right to prefer the primitive life to the snob world! . . . And, chére Marie, you are of course going to the reception at the American Embassy?"

The post-performance party in Charleston was lively, crowded, and democratic, despite the oysters and caviar, although it had its share of celebrities including Mrs. Douglas MacArthur and, it was said, the Earl of Shaftesbury whose ancestor was appointed by King Charles to colonize Charleston in 1670. Devoted to music, Lord Shaftesbury was—and we think, still is—chairman of the London Philharmonic. The reception was held in Hibernian Hall, a handsome building dating back to 1841.

One of the first persons we saw there was the attractive young Korean singer Suzanne Hong, who had taken the role of Sardula in *The Last Savage.* We remembered having seen her in *The Hero* at Juilliard, also as a participant in the Schwarzkopf-Legge and Gobbi master classes. Joseph Machlis, former professor of music at Queens College and a writer of best-selling books on music, introduced us and then said to the soprano: "I gave you an A." She beamed with pleasure. We learned she had been in Prof. Machlis' class at Juilliard in Twentieth-Century Opera and had to leave before the end to rehearse a real twentieth-century opera in Charleston. *Newsweek* wrote that "she made such a radiant impression that she now feels

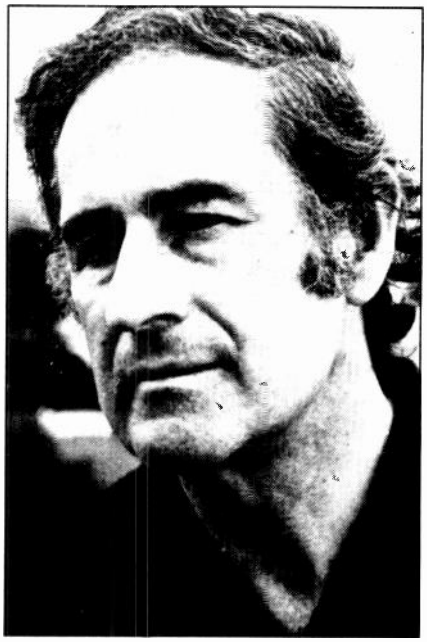
secure enough to change her name back to her real one—Hei-Kyung Hong."

We were only in Charleston a few days and missed many things, including the Los Angeles Philharmonic under Michael Tilson Thomas and Myung-Whun Chung; but we did meet two conductors we had known before. The first was young (he is still only thirty-two)—Christian Badea. We saw him for the first time in Spoleto in 1977 when he had been invited by Menotti to conduct *Maria Golovin*, and his success and dark good looks gave quick rise to rumors in the Piazza del Duomo that the Rumanian would be Spoleto's next music director. At that time he was listed on the program as *Assistente musicale al Maestro Menotti.* But before long the prediction came true and Menotti's "favorite" is now the festival's music director, and dedicated to his responsibility. "It is a festival with a soul, with a personality," he says.

"I am grateful for conductors like Giulini and Kleiber and Karajan. They make no concessions. Most conductors want to be in three places at one time and things are never properly focused. Everybody wants a miracle but you can't make a miracle on two rehearsals. Good performances need hard work. With people like Pavarotti and Beverly Sills, opera has become very popular and that is wonderful. But at the same time it must be of high quality. That is what I fight for. Sometimes I feel like Sisyphus, that king in the myth who is condemned to roll to the top of a hill a big stone which, when it reaches the summit, rolls down again. Sometimes I finally reach the top of the mountain and then I fall down. I must begin all over again, in another town, with another orchestra, to try to reach the top."

We told him how much we had enjoyed his 1980 performance of *Lady Macbeth of Mzensk* in Spoleto which Liviu Ciulei had produced and designed. "Yes, it was a joy to collaborate with Ciulei. He is a man of the theater. It is a lot of fun to work with him. You see, there is something about Italians—they have a light approach to art. And Americans have a good time—they 'enjoy' art. But Rumanians—Ciulei is a Rumanian, too—are a different story. When they do something they are all in it. The happiest time of my life was when I was working eighteen hours a day—when I was making an illusion more perfect than life." He added: "I had to convince Gian Carlo to take Ciulei. He didn't know him. Finally he agreed and I was left completely in charge. I engaged everyone down to the last rehearsal pianist."

He says: "I don't want to be a time-beater. And I don't care about a glamorous career. A conductor should be a cultured man and a catalyst. I think of Cocteau. He was a catalyst. He brought everything and everybody together—Chanel and Gide and Picasso, Diaghileff and Stravinsky. I am not only interested in music. I am interested in philosophy and the visual arts. I don't have to jump from plane to plane to justify my existence. A career and a sucess are wonderful if they give you the possibility to work with great composers and artists. A career and success are dangerous if, when you look in the mirror, you say 'I'm great.' I know the best condition for making music. It has to be the right place, the place where the man who gives the downbeat is in charge."



Menotti: "If you want art, you must pay for it."

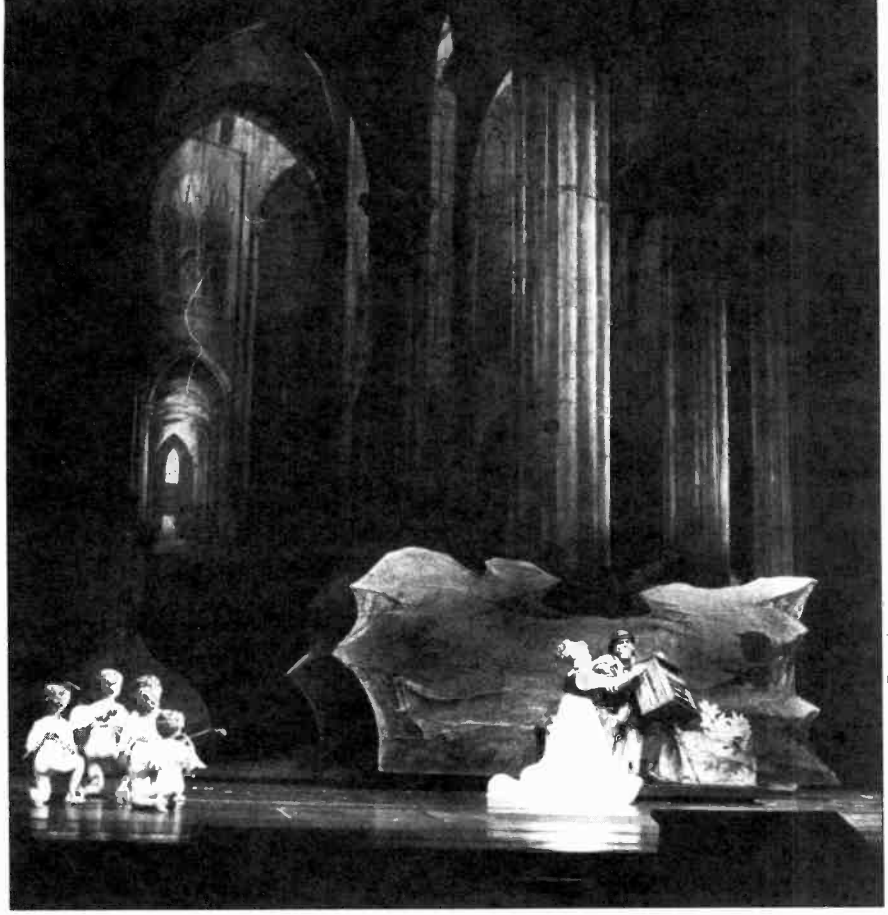
Christian Badea and his wife Karen live in New York. She is a cellist who plays with the American Symphony; they met at Juilliard and were married in 1978. They both like to vacation at her father's cabin in Colorado, fifteen miles from any village, 9,000 feet high and near Pike's Peak. Still, though Badea says he doesn't like "running around after the north star," he will be traveling considerably, from his orchestra in Savannah to Mexico City, to Brussels and to Amsterdam, where he will make his debut with the

Continued on page 38

Kagel's "Aus Deutschland"

The memories that remain are visual

Joan La Barbara



Photos by Ilse Buhs/Jurgen Remmler

Gerti Zeumer as Musik, Barry McDaniel as Leiermann

There was much advance talk about Mauricio Kagel's *Aus Deutschland* (composed 1977-80), which was given its premiere at the Deutsche Oper Berlin in May. Billed as a "*Lieder* opera," it was Kagel's homage to German Romanticism, his attempt to come to grips with his musical roots—a common preoccupation among today's composers.

The instrumental focus was on the piano and Kagel exploited the tremendous talent of keyboard artist Aloys Kontarsky, who performed virtually nonstop for the nearly three-hour duration of the work. While I realized that in creating a "*Lieder* opera" one must utilize the piano, I felt cheated of the orchestral richness one expects in an opera. The few moments when other instruments were used were bright and fresh. While Kontarsky did an exceptional job with the piano music, my ears yearned to hear more colors and textures.

A visual feast . . .

Visually *Aus Deutschland* was a marvelous theater piece. Utilizing lush, hand painted sets from 19th century operas that had been unearthed from theater storerooms throughout Europe, Kagel brought much authenticity to this look at the past. The score opens with a single broken chord on the piano. The set consists of huge paintings which slowly rise into the ceiling as a small boy regards them, enraptured. The scene changes. An old organ grinder sings outside a huge castle and three large dogs (costumed singers) come to growl and sing with him.

There are wonderful visual moments. A huge ship with hooded oarsmen glides across the stage. A lighthouse is surrounded by more hooded figures (perhaps the ghosts of the oarsmen lost at sea), and a sea witch is devoured by a giant water creature. Death appears cloaked in black and stalking ominously about on large platform shoes that allow him to loom evilly above the deathbeds of a maiden and a child. Frequently, a small crowd shuffles past as part of the action or as detached observers. Once they produce grossly oversized hands from beneath cloaks, another time they are cloaked and hooded goblins with huge beak noses. Occasionally a group of townfolk pass by downstage, peering at the strange events taking place.

. . . and musical famine

In contrast to this visual excitement, the music was for the most part one-dimensional and boring. The lushness of the costumes and sets and the clever staging could not overcome the lack of imagination in the music itself. There were moments of interest, to be sure. The whispering of a crowd of ballroom dancers at the close of one scene was effective. A wind machine, played by a woman who seemed to be spinning the sound, was fascinating as theater and as sound, and the rustling paper offset the ominous thumps of a bass drum. The opening of the second act, with clusters of women's voices floating in the upper register, was far more interesting than any of the vocal writing in the first act.

The song cycles Kagel dealt with were outlined in the program: *Dichterliebe* and *Liederkreis* of Schumann, and *Die Winterreise, Schwanengesang*, and *Die Schöne Müllerin* of Schubert. Bessie Smith, Paul Robeson, and Duke Ellington were in-

David Knutson as Mignion, Dorothea Weiss as Sprecherin

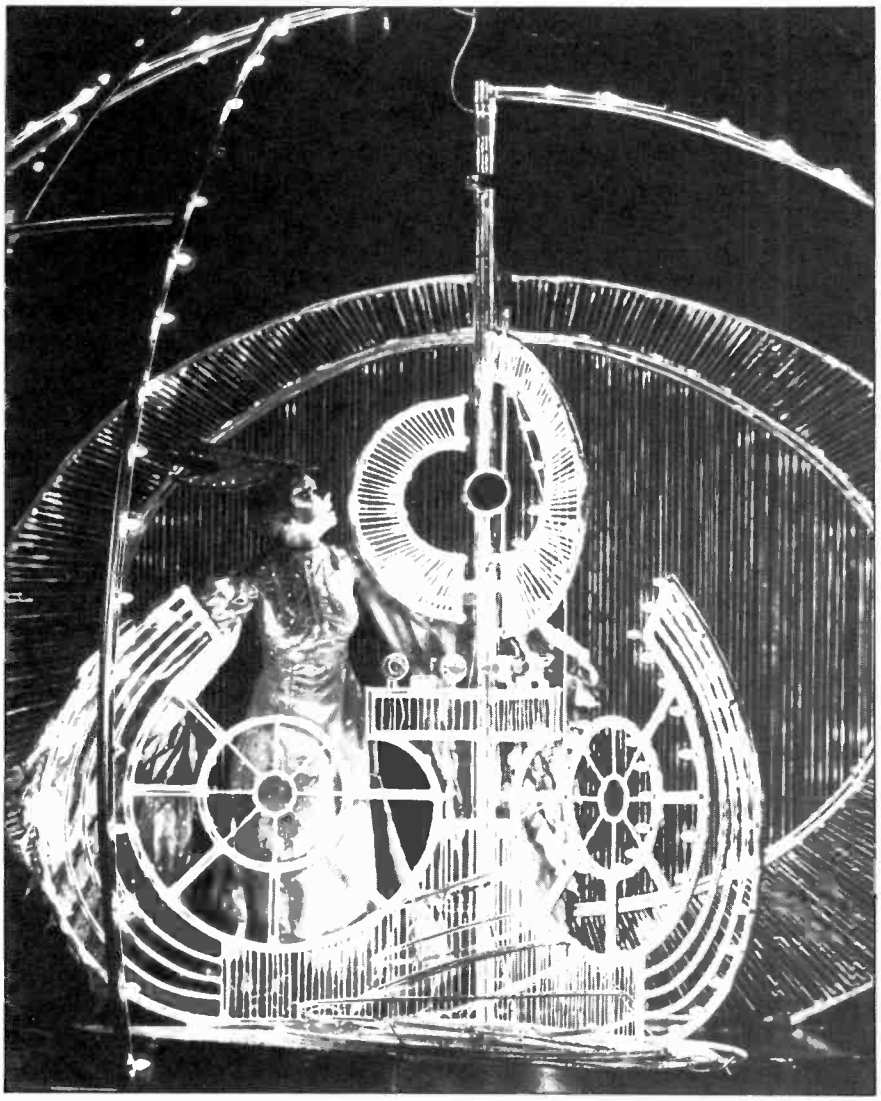
dicated as characters, though one would not have recognized them from the staging and characterizations alone.

In all, it was a disappointing work. The ambitiousness of the project in terms of a theater piece lifted it from failure. But when one attempts to redo what has already been done so well musically, one naturally encounters the sheer weight of artistic genius that has preceded. These monuments of German poetry, set with such care by Schubert and Schumann, have challenged vocal interpreters for many years. It is no wonder that Kagel should have felt the temptation to try his own hand at them. But as I reflect on the event, *Aus Deutschland* left me with only visual imprints. How strange for an opera to have left no sound memories. Perhaps Kagel found the past stronger than he had imagined, and found he had little of musical substance to add. **MA**

The Kennedy Center's Imagination Celebration

Children are introduced to the best in the arts

Charles B. Fowler



Starbird aboard the spaceship: drawing children into the world of opera

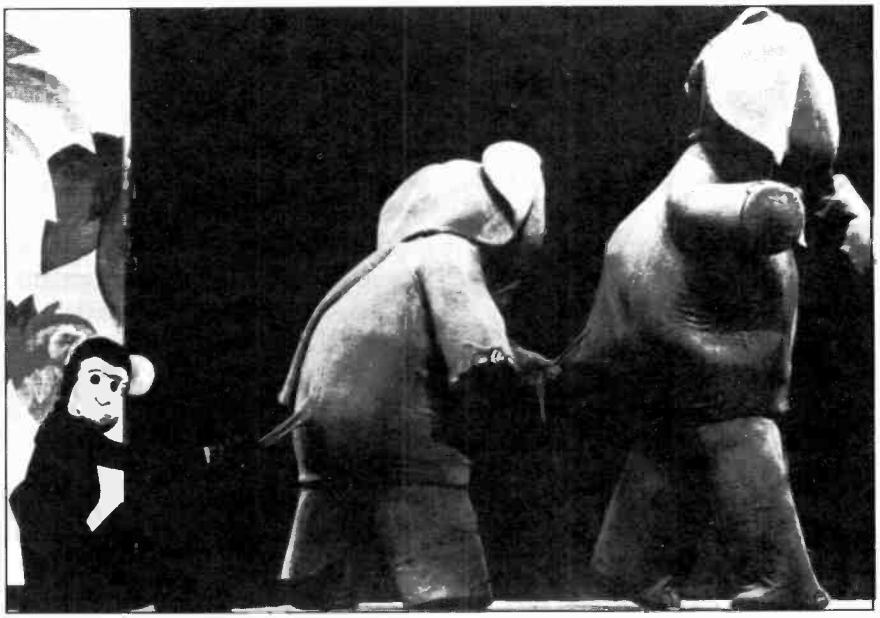
The "donkey" in *Starbird*

For the past five years, the Education Program of the John F. Kennedy Center for the Performing Arts has produced a special National Children's Arts Festival that explores the magic of the arts in learning. These Imagination Celebrations, which represent the Center's commitment to provide youth with quality artistic experiences, demonstrate the educational value of the performing arts for young people.

This year's Celebration, held at the Center from April 19 to May 2, was the most extensive to date. Each day featured performances from 10 a.m. through the evening in the Center's theater Lab, Grand Foyer, and the new Terrace Theater. These free performances are open to all ten local school systems and 150 private and parochial schools. Many schools take full advantage of the carefully prepared teacher's guides and bring bus loads of children to the events. Performances are open to families as well. There are special performances for hearing-, visual-, or learning-impaired children, plus workshops for teachers led by many of the visiting professionals.

The Celebration explores all the performing arts—music, dance, theater, puppetry, and storytelling. All the groups that participate are

professional, and they come from all over the United States. Jack W. Kukuk, Director of Education, says, "The Kennedy Center has chosen to emphasize professional adults performing for children instead of children performing for children because, as a professional performing arts center, we believe this is what we can do best." He acknowledges, however, that "there is great value to young people performing, and, where appropriate, we have built this into the overall program."



The Metropolitan Opera Ballet Ensemble's *Babar the Elephant*

Rosa Parks: social issues presented via art

A sci-fi opera

This year, Texas Opera Theatre, a touring arm of the Houston Grand Opera, produced the science-fiction opera, *Starbird*, by composer Henry Mollicone and librettist Kate Poque. This bus and truck company was formed especially to bring the opera experience into schools and to provide experience for young, aspiring opera composers, singers, conductors, directors, designers, and technicians.

The story, based upon the Grimm's fairy tale, *The Bremmen Town Musicians*, brings the familiar characters of a cat, a dog, and a donkey into the new setting of Central Park where they quarrel over their weak qualities and decide to part ways. During the night, they are awakened by the landing of a spaceship manned by Starbird. Despite her warnings, the animals board the ship in hope that it will take them to their new lives. When two robots appear and entrap them, they persuade Starbird to help them escape. She succeeds in rescuing them by using the very qualities they have each disparaged—the dog's attractiveness, the donkey's strength, and the cat's agility, faults which they come to see as virtues. They are content, then, to seek their new life together on earth as Starbird disappears into space.

The story, the imaginative sets (particularly the spaceship with its flashing lights), the costumes, the scenic effect of lift-off and landing, and the very attractive and expressive musical score are all designed to delight young people and draw them easily into the opera experience. Mollicone says he chose the libretto with the audience in mind. "The fantasy world of animals and outer space has a ready appeal for young people who can't always relate to adult opera because of its subject matter and length." He feels that an opera written especially for this audience provides "a way to get children to listen

to something they wouldn't listen to normally." Children, he says, "need to accustom themselves to operatic singing."

During the festival, children were also treated to the Texas Opera Theatre's delightful and informative introduction to opera, the *One Pig Puppet Show*, starring the Muppet's budding songstress, Miss Piggy.

The play, *Rosa Parks: Back of the Bus*, was presented by a New York City group called the Creative Arts Team. This production marked the twenty-fifth anniversary of Mrs. Park's act of defiance in Montgomery, Alabama which has been credited with beginning the civil rights movement. Other performances included the Metropolitan Opera Ballet Ensemble's production of Prokofiev's *Peter and the Wolf* and Poulenc's *Babar the Elephant*.

An entree to learning

Carole C. Huggins, Producing Director of the Celebration, believes that the performing arts are an entree to learning for young people. She says, "When ideas or theories or formulas are danced, acted, or sung, they make a more lasting impression." Performances in the Celebration are soundly and clearly educational. For example, a Washington, D.C. group presented *Through the Listening Horn*, a play about deafness and sign language that provided children with the experience of living in a world without sound. Another group, Stage Hands, used mime and sign language to take a humorous and sensitive look at the misconceptions and confusions surrounding deafness. The Ririe-Woodbury Dance Company from Salt Lake City entranced children with *The Zing Sha Slithery Shy Hag's Old Magic Shadow Show*, creating fantasy with lights, sound, exotic costumes, movements, and poetry. These forms of human expression and communication are powerful conveyors that command total attention and concentration, speak to our emotions, and set our imaginative minds to work—all very worthwhile educational experiences.

Both *Starbird* and *The Magic Shadow Show* were world premieres. Each year, works are commissioned for the Celebration. In 1979, there was Jacques d'Amboise's *Encounter with Dance*, and *Joy: A Musical Tribute to Duke Ellington*, produced by Stan Keen. In 1980, the Center commissioned *Maggie Magalita* by playwright Wendy Kesselman, and Keen produced *Give Out the News: A Tale of Black Song and Blues.*

Teachers education

As part of the festival, the Ririe-Woodbury Dance Company held a Teachers Workshop, one of many the Center's Education Program offers each year. Teachers were guided into an understanding of movement through personal involve-

Shadow Show: **the artistic expression spurs imagination**

Listening Horn: **experiencing the world of the deaf**

ment and participation. They began to see how they could use movement to awaken the creative instincts of their students, to build their self-confidence, and help them learn how to work cooperatively—essential capacities for all learning.

The Imagination Celebration is organized by the Kennedy Center's Programs for Children and Youth, one of four major components of its Education Program. From its inception in 1976, the Programs for Children and Youth has produced over 1,200 performances which have reached over half a million young people. This year's Celebration was the impetus for similar Celebrations in Milwaukee, Birmingham, and Seattle.

The Programs for Children and Youth are funded by the Center's Corporate Fund and the U.S. Department of Education. Cuts initiated by the Reagan Administration have eliminated the funds the Center has received from the government to support these activities, and it remains to be seen how the Center's Program will fare in its next fiscal year, beginning October 1981.

Additional programs

The Center's Education Program has three other components:

The Alliance for Arts Education, a joint project with the Department of Education (also due for cancellation of funds), supports a network of fifty-six state and territorial AAE Committees that promote the arts in education. The national office of the Alliance, located at the Kennedy Center, serves as the hub of this network, providing coordination, information, and technical assistance.

Arts Coalition Northwest, conducted in cooperation with the Seattle Center, is a regional league of five state AAE committees serving Alaska, Idaho, Montana, Oregon, and Washington, a prototype for regional efforts on behalf of arts education that are beginning to be established throughout the country.

And last, the American College Theatre Festival, in cooperation with the American Theatre Association, is a national education theater program for colleges and universities. It provides scholarships in acting, playwriting, criticism, and design; offers workshops and symposia; and sponsors theatrical performances on college campuses as well as regional festivals. As an incentive to theater students in higher education, outstanding productions are showcased at the Kennedy Center during an annual Festival.

For further information about any of these programs, write: Education Program, John F. Kennedy Center for the Performing Arts, Washington, D.C. 20566. **MA**

Baryshnikov at ABT: Shrewd and Cautious

Sydney Dance Company debuts; Pennsylvania Ballet premieres

Jacqueline Maskey

Martha Swope

Les Rendezvous choreographed by Ashton: the most felicitous ABT event

The big news at American Ballet Theatre is, of course, Baryshnikov—what he's doing, where he's going, who's going with him—now that he has succeeded Lucia Chase, the artistic director (assisted by Oliver Smith), who guided the company's first four decades. These questions were answered in part by ABT's eight-week season (April 20-June 14) at the Metropolitan Opera House which showed that both shrewdness and caution will characterize Baryshnikov's directorial style, at least in the first year of his tenure.

It was a season in which few risks were taken in terms of repertoire: every ballet produced, from Sir Frederick Ashton's *Les Rendezvous* to Paul Taylor's *Airs*, had been pretested on other stages. Since commissioned failures are expensive and tend to undermine confidence in the management, Baryshnikov assumed a spirit of survival rather than daring in his inaugural season.

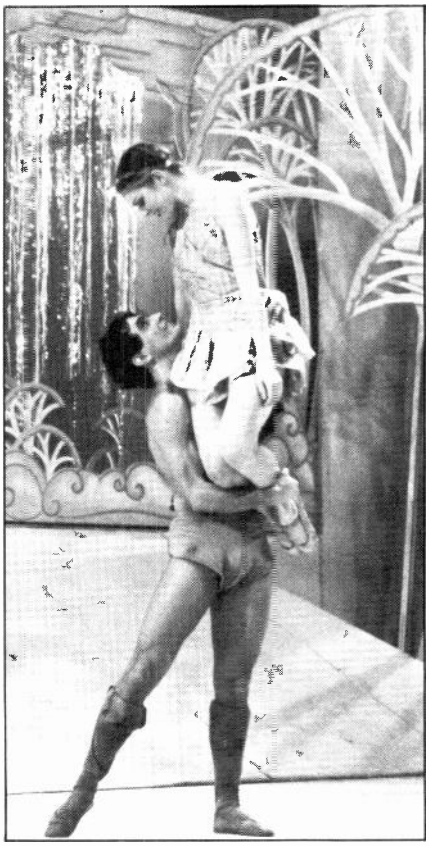
The most felicitous repertoire choice was the Ashton ballet, surprisingly the first of that choreographer's work to be produced by ABT since his *Les Patineurs* in the Forties. *Les Rendezvous* (Auber) was composed in 1933 for the purpose of exploiting the spectacular talents of the young Alicia Markova and the Polish virtuoso Stanislas Idzikovsky, supported by the fledgling Vic-Wells (now Royal) Ballet. No faded souvenir from a less demanding past, the ballet is a rigorous technical display piece, somewhat disguised by its frail theme (young lovers meeting in a park) and its maidenly decoration by William Chappell (blue, cloud-brushed skies, white fencing, and yards of pink ribbons). Though fresh and pretty as a flower garden—with Marianna Tcherkassky in the lead and either Rebecca Wright or Leslie Browne alternating in the *pas de trois*—the ballet by no means shirks demanding male solos, performed with bravura by Fernando Bujones and with surprising confidence by the newly promoted soloist Robert La Fosse.

Other ABT successes included two adopted from Balanchine's New York City Ballet repertoire, *Prodigal Son* (Prokofiev) and *La Sonnambula* (Bellini/Rieti). Compared to the City Ballet's productions of these pieces, *Prodigal*—especially the male *corps* of giggly grotesques—seemed more robust and in keeping with the broad brushstrokes of Rouault's décor and Prokofiev's orchestral coloration, while *Sonnambula* lost something of its glamorous Gothic corruption. Baryshnikov's galvanic performance in *Prodigal* continued to astonish, although not to the point of banishing memories of Edward Villella's superb rendering; his Poet in *Sonnambula* seemed too boyish to have acquired much of a past (a projected inexperience shared by Susan Jaffe as the Coquette), and his encounter with the luminous Sleepwalker of Chrisa Keramidas like that of a youngster eagerly investigating a mechanical toy rather than that of a man fascinated to the point of fatality.

Some other additions to the

Martha Swope

Tcherkassky in *Rendezvous:* a rigorous display piece



Branco Gaica

Morrow & Taylor in *Daphnis*

repertoire had the virtue of novelty (and all were prettily costumed by that Dior of the dance world Santo Loquasto): a charming Bournonville *Pas de Trois* from *The Guards at Amager* and a bring-on-the-girls ensemble (*Le Jardin Animé*) for *corps* and two female soloists plucked from Petipa's full-length *Le Corsaire*, staged by Baryshnikov and Diana Joffé.

Questionable revisions

Where the eyebrow might be raised at Baryshnikov is in his continuing revision of the classic nineteenth-century ballets to conform to the models of the Leningrad Kirov. This has led to some brave and welcome deletions (the *Peasant Pas de Deux* from *Giselle*) as well as some baffling and tasteless changes (the Lilac Fairy in the Act III presentation of *The Sleeping Beauty* now wears a pink dynel wig, lavender draperies, and silver high-heeled shoes and looks rather like a talk show hostess marshalling her guests for the TV cameras). More distressing are the options given to principals in their solo passages: what Giselle or Siegfried choose to do or not do seems left too much to the vanity, insecurity, or lack of imagination of the individual dancer, with the loss of not only traditional passages of choreography but of the common ground for comparison.

Where Baryshnikov took chances was in casting promising young dancers of both *corps* and soloist rank in important roles, with excellent results in the Lisa de Ribere, Peter Fonseca, and Cheryl Yeager combination in the Bournonville *Pas de Trois* and Chrisa Keramidas in the *pas de deux* of Kenneth MacMillan's *Concerto*. No Myrtha was discovered for Giselle to bring the role back to the star status it should enjoy. Other excellent performances came from Victor Barbee in his first New York Siegfried, and George de la Pena in *Prodigal Son* (partnering new principal Magali Messac, who recalled Sono Osato in the role).

So, Baryshnikov in his first season as director has negotiated himself nicely around a number of problems, but the major one remains to be faced: the preservation of the Forties repertoire created by Agnes De Mille, Jerome Robbins, and Antony Tudor. If *Fancy Free* is any indicator—smudgy in choreographic outline, ill-judged in timing—attention must be paid to these ballets, once among the glories of ABT. The preservation of this past could be as important a contribution to American dance by Baryshnikov as the forging of a new future.

Sydney Dance Company

The Sydney Dance Company in its American debut season (New York City Center, May 27–June 3) presented its twenty dancers in a repertoire representative of what the folks back home have been witnessing since the appointment of Graeme Murphy as artistic director. Himself a native Australian, Murphy has worked toward the goal of showcasing Australian talent in music, decor, choreography, and personnel. His


Ralph Marcoccia

Domino: **a conventional endeavor for Anastos**

concerns are contemporary; although his dancers are trained in ballet it is to give their dancing extension and definition rather than to confine them to the classical vocabulary and tradition. It is difficult to trace the movement style Murphy uses to any of the seminal moderns—Martha Graham is fleetingly discernible—although in terms of theatrical kindred there is some relation to Roland Petit.

Of the works presented, seven were by Murphy; the others—single pieces by company members Paul Saliba (*One*) and Carl Morrow (*Eclipse*) were negligible as choreography. The most promising impression was made by Barry Moreland's *Dialogues* (Mahler), a tense and moody cameo of repressed desire strongly danced by Jennifer Barry and Janet Vernon.

Murphy's bent seems not to be in pure dance (if the shapeless and sterile segments shown from his *An Evening* are typical) but in spectaculars like *Daphnis and Chloe* (Ravel) and the two-act *Poppy* (Carl Vine), based on the life and works of the eternal *enfant terrible* Jean Cocteau. *Daphnis*, based on the Longhus tale, is contemporary with a vengeance: lots of skin, a contest for Chloe's hand which looks like talent night at Roseland, a pirate chief and crew translated into a Hell's Angels mob, a Cupid who whizzes about the perilously raked stage on a skateboard, a sex lecture complete with diagrams and, as a finale, a mass orgy. Some of this is funny, some distinctly nasty, none of it timid. *Poppy* is a *Readers' Digest* version of Cocteau—vignettes of his schoolboy passion for mother and chum, his grown-up involvement with the trapeze artist *en travesti* Barbette, and the exotic world of Diaghilev's Ballets Russes. Murphy, supported by a narrative structure in Act I, makes some entertaining stuff out of this material, but Act II—a hallucinatory evocation of Cocteau's struggle with drug addiction and his poetic concerns—lacks both coherence and choreography. Considered by the standards set by the previous tenants of the City Center (like Merce Cunningham and Paul Taylor) Murphy seems deep in theatrical pretence, shallow in actual dance substance.

Pennsylvania Ballet

The Pennsylvania Ballet played a short season (May 5-10) at the Brooklyn Academy of Music, bringing with it a new ballet by Peter Anastos, former choreographer, star, and guiding light of the all-male Les Ballets Trockadero, who has lately gone into more conventional fields of dance endeavor. Called *Domino* (*Operette Dansée*) the piece deals with a bubble-headed deb, her suave suitor and, in the best operetta tradition, a gaggle of gypsies, all set to a Victor Herbert score (arranged by Peter Nocella) which has the audience humming along to "Kiss Me Again" in no time at all.

Anastos' strong point lies in his assimilation of choreographers' styles and theatrical cliches and his ability to parody them both with point and humor (his Robbins send-up, *Yes, Virginia, Another Piano Ballet*, is also in the Penn Ballet repertoire). Where, for instance, within the last six decades—except in *Domino*—have you seen a *corps* of pink-ruffled damsels billed as Powderpuffs? Having proceded nicely with this jape, Anastos suddenly goes Gothic and in rescuing his heroine (from abduction by the gypsies, of course) turns her suitor sinister and *Domino* into a version of Balanchine's *La Valse*, complete to *grands jetés* on the diagonal on stage and a Herbert-in-the-style-of-Ravel in the pit. This is as disconcerting as opening a valentine and having a bat fly out. Not only the heroine but the ballet is dealt a death blow. Nevertheless, Sari Braff is an adorably dim ingenue, Paul Vitali a sleek suitor, and Victoria Lyras and Jeffrey Gribler an appropriately tempestuous gypsy couple. The ballet is set by Steven Rubin, costumed by Carl Michell, and lit by Craig Miller in a style at once economical and evocative of a theatrical past when the "Sweethearts" waltz was all the rage. **MA**

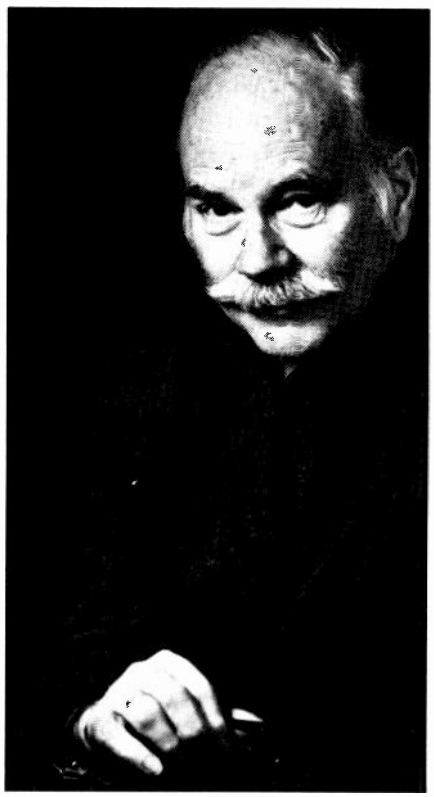
Patrick J. Smith, Editor

The Odyssey of an American Composer
by Otto Luening.
Scribner's, 605 pages, $22.50.
Reviewed by Arthur Berger

The preservation and renewal of musical tradition are often thought to depend upon the advent of the towering creative individual. Indeed, people pride themselves on an aloofness from the ongoing creative activity, citing as a token of their superior taste a disdain for anything but the masterpiece. It is odd that they are so little concerned with the context out of which their masterpiece must emerge—for it is unlikely to emerge out of a vacuum—and that they find so little virtue in creativity itself, not only for those engaged in it, but also for those in its environment.

To wait for the masterpiece while being inattentive to anything else is to ignore the need for encouragement without which creativity cannot survive. Where would American composers be without such dedicated helpers of the last half century as the critic Paul Rosenfeld, the editor Minna Lederman (of *Modern Music*), conductors like Koussevitzky or Mitropoulos, patrons like Alma Morgenthau and Claire Reis, and not least of all, a few composers themselves with the will and administrative skill to join in? Henry Cowell and Aaron Copland come to mind, but on a less public platform there has been Otto Luening, perhaps more deeply involved than either of them. It is not at all surprising that his autobiography, *The Odyssey of an American Composer*, should provide, in summing up his eighty years, a veritable bird's eye view of the forces, the agencies that have kept the contemporary music business going in America.

Consider just a few of the organizations in which Luening has played a central role: American Composers Alliance, American Music Center, American Grand Rights Association, Guggenheim Foundation, Alice M. Ditson Fund, Composers Recording Incorporated, *New Music Quarterly*, American Recording Society. The listing could go on and on, and Luening certainly does go on and on, so that a number of pages come precariously close to a curriculum vitae, including not only music business activities but performances of his music and documentation of his parallel career as flute player and conductor as well as that of his wife Ethel as singer—all this along with his contribution as one of our most influential educators (notably at Bennington and Columbia).



Luening: forthright prose, wry wit

The abundance of this material is a consequence of his having done so much for which we should be grateful. We dare not complain. The book is long enough to leave ample room for the anecdotes and reminiscences of celebrated figures that are normally found in books of this kind. His teachers, Busoni and Philipp Jarnach, naturally receive considerable attention, but he is also attentive to conductors, bringing to bear not only the keen critical sense of an esteemed composer, but also his experience of having played under some of them. He is particularly communicative on the subject of Nikisch, but there are also insightful observations on Toscanini, Richard Strauss, and Wolf-Ferrari.

If the inventory of professional affiliations contributes to an episodic effect, there is compensation in those sections of the autobiography that develop a single theme. Lenin spent time in Zurich while Leuning was studying there, and though there was no personal contact, Luening collected enough information for a vignette that *Partisan Review* found appealing enough to reprint. That city also attracted James Joyce, whom Luening did get to know, and we have it at first hand that Joyce possessed "a light voice, a cross between an Irish tenor and an Italian lyric tenor . . . diction impeccable . . . interpretation expressive." Luening also corroborates the notion that Joyce must have had an affinity for Schoenberg—what we might have surmised, given their common propensity for structural obscurities. ("For me there are only two composers: One is Palestrina and the other is Schoenberg.") Readers will also relish the warm, vivid recollections of Carl Sandburg.

Other themes Luening develops are music under the WPA, life in prewar Nazi Germany (even in the outdoors, bugging was a threat if one conversed near a tree), and his successful struggle against an addiction to gambling. The last is surprising, since he sweeps us from one activity to another so much of the time that he has little occasion for introspection. The gambling addiction becomes part of a larger syndrome that includes divorce from his first wife

and a composing block. In his late fifties Luening seems to have been undergoing a belated mid-life crisis. As he looks back upon his life, he is quite candid to both himself and his readers, and details the steps to extricate himself from his difficulties.

Candidness, of course, is something the reader has come to expect by this point in the book, having been regaled with it from the earliest pages, where a child on a mid-Western farm is depicted awakening to the facts of life so that by about three he has an idea of sexual differences and is fascinated by the mystery of what lies under those layers of petticoats. The prose is as forthright as the Luening some of us have encountered in the man and his music, with the wry humor that is likely to make himself the butt of his own witticism—as when he tells us that the concert was "a great artistic success. Our seventy percent amounted to $13.07." Or that no one laughed when he announced he "had looked into my family tree and found that I was the sap." Or on a more serious level, when he shares with us the irony of being suddenly, in his fifth decade, catapulted into the ranks of the avant garde as a result of his experiments with electronic music, after having always steered clear of serialism, neoclassicism, or any other "ism."

The discussion of his electronic music uses the flashback, as the essay-like sections generally do, to trace his interest to 1906 when his father, a composer-performer, read about Dr. Cahill's Dynamophone. About the music itself he is reticent, confining himself to a useful survey of its practitioners. He is equally reticent on his music for conventional instruments, merely deploring its eclipse of his electronic works and characterizing it in general terms as a combination of "modern dissonant music with a more simple straightforward kind of writing." When he mentions his use of what he calls "acoustic harmony" based on the overtones, he does no more than arouse our curiosity. Obviously he considered it inappropriate here to be technical.

It is not long ago that American music came of age and we are unaccustomed to the fact that we have a history. Books like Luening's *Odyssey* are much needed to record the first half of the century before it slips away and also to give us perspective on where we are at. Speaking from his own experience, Luening concludes pragmatically that "artists will have to study business and politics." Some of us have gone into the arts because we have neither the skill nor the inclination for those areas. Rather than strive to make new music commercially viable, we may prefer idealistically to put our efforts into cultivating pride in our tradition and its renewal for its own sake.

One final note: friends and colleagues of any memoirist generally consult the index before anything else to see if they are mentioned. They should be forewarned that the index of this book is far from comprehensive. Luening is quite generous in mentioning names, if only in detailing the content of a program.

Arthur Berger, composer, critic, and author, wrote for the New York Herald Tribune *and is now retired from the faculty of Brandeis.*

I Really Should Be Practicing
by Gary Graffman
Doubleday, 344 pages, $14.98
Reviewed by Harris Goldsmith

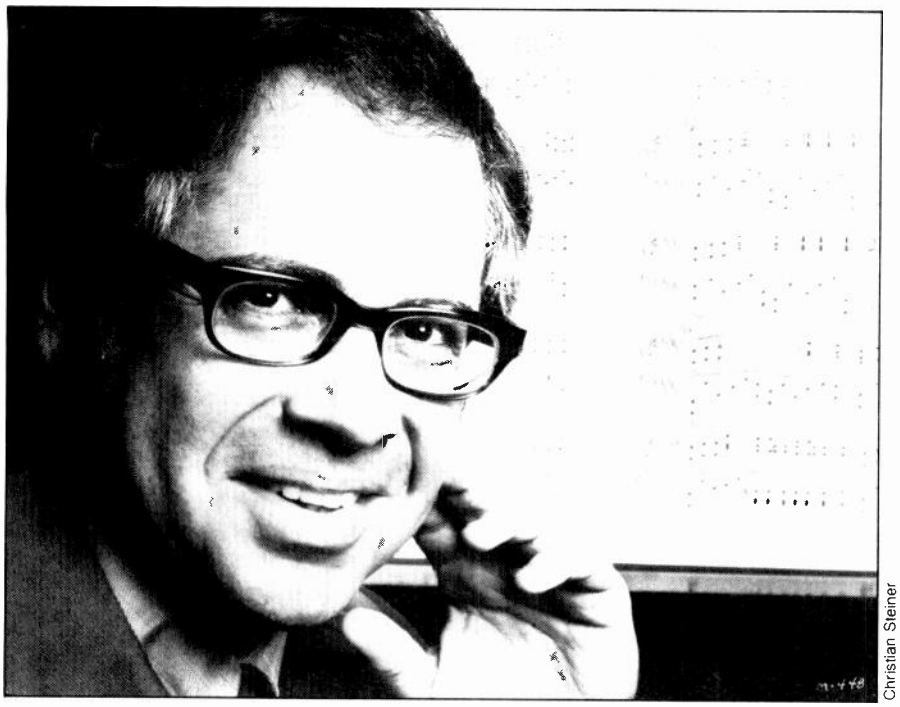
This delightful surprise, Gary Graffman's triumphantly successful first fling as a memoirist, carries the following subtitle: "Reflections on the Pleasures and Perils of Playing the Piano in Public." Graffman is obviously one of those rare people who can take—and give—pleasure even in the face of peril. It may have something to do with his ability to reflect, and it certainly has something to do with his ability to laugh.

The virtuoso-turned-author assumes an adroit, witty style, but don't misunderstand: Graffman, that sly fox, has far transcended his modest outline; *I Really Should Be Practicing* is much more than a collection of anecdotes and vignettes. For all its jocularity, this is a statement, an important book about the professional music business, and much more besides.

Beginning with a long preamble about his parents' life in prerevolutionary Russia, Graffman begins to gather up the strands of his saga. He tells us about his rigorous training (with the fearsome pedagogue, Mme. Isabella Vengerova), and takes us through some early professional triumphs and fizzles. He takes a candid (and withering!) look at some of the phenomena of concert life—the attitudes of his professional concert management; the banal exercise known to the world (the suburban world, anyway) as Community Concerts; the sometimes hilarious outrages that can occur when visiting foreign lands. Graffman, one suspects, has an accomplice. His wife, Naomi, worked for a time at Columbia Artists Management and was privy to some delicious behind-the-scenes gossip that adds even greater credibility to the already lively reporting.

Having been a winner, and then a frequent juror, of the prestigious Leventritt Competition, and a near-taker of the first (and only) Rachmaninoff Prize, Graffman has been on both sides of the contest circuit. What he has to say on that subject is, like everything else in the book, persuasive and chastising. (What he says of his own immaturities at the time of the Rachmaninoff debacle could be offered as a guide to innumerable young hopefuls.)

One chapter, "Life Among the OYAPS," introduces that band of worthies once consistenly referred to as "Outstanding Young American Pianists." Graffman waxes eloquent about the affection and closeness shared with OYAP's other members, Claude Frank and his wife, Lillian Kallir, Leon Fleisher, Jacob Lateiner,



Christian Steiner

Graffman: an important statement about the music business

Eugene Istomin, and the late Julius Katchen. He devotes an entire chapter to "Julius" and speaks warmly of the late William Kapell, particularly of that lamented OYAP's courage and honesty.

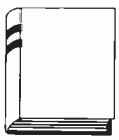
Graffman is equally colorful and invigorating on the subject of his older associates. He tells of a rigorous crash course in chamber music at Rudolf Serkin's Marlboro (the same Mr. Serkin who, as director of Curtis Institute, invited alumnus Graffman to play an anniversary recital program at the school just a couple of days after Graffman's New York date. " 'That's wonderful!' Serkin beamed. 'Your Carnegie Hall recital will be a perfect tryout for Curtis!' And he wasn't kidding."). And there was George Szell, "The Human Metronome," who told Graffman at a recording session "The trouble with you, Gary, is that you're playing *too metronomically.*" Contrasted to these taskmasters were Pierre Monteux, Charles Munch, and Leopold Stokowski. (Stokowski, Graffman writes "was not admired tremendously by my colleagues or me. We would never buy his recordings of anything if there was a Toscanini, Walter, Koussevitzky, or Rodzinski version available. Nowadays when I listen to the old Stokowski records my only conclusion is that I was crazy.")

The Graffman pen touches the funny bone in Brazil and other parts of the world's anatomy. Conditions in modern Russia are candidly, but not unaffectionately, examined. (They keep asking, "When is Horowitz going to play here?") Chapter Sixteen, "Stalking the Spotted Marilyn Monroe," takes us on a fascinating archeological expedition in the Philippines. (Graffman has become an avid collector of ancient Oriental pottery, just as Julius Katchen relished Chinese paintings.)

But the climax of the book deals with Graffman's courageous 1964 decision to cancel a scheduled concert in racially segregated Jackson, Mississippi. In sharpest contrast to the geniality elsewhere, the author becomes angry—and magnificent. He left Columbia Artists in protest over their handling of this affair.

Today Gary Graffman teaches at Curtis and the Manhattan School, and is learning Chinese in his spare time. His concertizing has been curtailed by an intermittent paralysis of the right hand (an affliction similar to that suffered by Leon Fleisher), but he has been mastering a repertory for the left hand alone and (encouragingly) regaining the use of his impaired hand. His book will captivate anyone who has a serious interest in music and musicians. Don't miss it.

The Composer's Advocate: A Radical Orthodoxy for Musicians
by Erich Leinsdorf
Yale University Press,
216 pages, $14.95



Erich Leinsdorf can write, and he has thought a great deal about the manifold problems of conducting. His book is a valuable one, since it gets down to the nuts and bolts of what a conductor must know.

Although there is much here that a general music lover will appreciate, some of the writing is technical and designed for would-be conductors, such as the twenty-plus pages on the second act finale of Mozart's *Le Nozze de Figaro.* Although knowledge of the score is at the center of the conductor's task, Leinsdorf is aware that this is but a starting point. He realizes that a conductor should study the entire corpus of a composer's work so that he will be able to perceive, for example, when a symphony is influenced by a string quartet, a piano sonata, or an opera. More, the conductor should be aware of the musical and cultural milieu in which the composer worked, and understand the performance practices of the time. Leinsdorf's passage on the various ways of playing staccato in Beethoven shows the thought he has given to this problem, as does his spirited defense of the correctness of Beethoven's metronome markings—often disputed by today's musicologists.

The book is very detailed (with many music examples), but contained in the perceptive comments lie others which give *The Composer's Advo-*

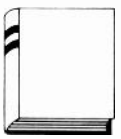
cate an uneasy dichotomy of approach. Leinsdorf, in common with other of his conducting colleagues, is convinced of his rectitude, and his well-known acid waspishness is ever in evidence as he demolishes those whom he considers wrongheaded. Often he does not name his targets, but ticks them off with witty sarcasm in the Beckmesser style. This gives the book a febrile tone, but does not add to knowledge. Time and again Leinsdorf correctly insists that there must be an area of leeway and interpretive freedom about performance, but then narrows that area of choice when it comes to specifics. He is willing to allow more interpretive freedom for a composer-conductor (e.g., Wagner) than for a conductor, although he is not above suggesting that Stravinsky's strictures about the way in which his works were played were dictated by his own lesser abilities as a conductor; thus Monteux or Ansermet knew better than the Master.

He rightly attacks the habits of nineteenth-century conductors who "improved" the works in a variety of ways, but his musicological thinking seems to terminate in, roughly, the 1930s. He is deeply suspicious of newer musicological discoveries, and tends to dismiss them as an exaggerated pendulum swing in the other direction. Thus, the Haydn scholarship of H. C. Robbins Landon is looked at askance, and his comments on the attempt to get at the "pure" Mussorgsky edition of *Boris Gudunov* show clearly that he has not given the recent David Lloyd-Jones edition of that score the same study that he has given the symphonies of Beethoven. He quotes from Schuyler Chapin's book on the Met production's emendations to that score and comments: "The irony in this story is that Mr. Chapin appears to imagine that an original version of *Boris* was performed." Yet Edward R. Reilly, a Mussorgsky specialist, has written about that production: "But whatever one's reservations may be about certain features of the Metropolitan

Leinsdorf is convinced of his rectitude, and his acid waspishness is ever in evidence . . .

[Opera] performances, they clearly form a milestone in the growing recognition of the qualities of Mussorgsky's own style and in the serious exploration of the dramatic implications of the work." Leinsdorf is also either unaware or uninterested in the explorations codified in the Semkow/Angel recording. P.J.S.

Guido Cantelli
by Laurence Lewis
A.S. Barnes & Co.,
172 pages, $11.95
Reviewed by Harris Goldsmith



A small but persistent band of music lovers stubbornly refuses to forget Guido Cantelli, the incandescent young maestro who died in a plane crash twenty-five years ago. Recently, encouraging signs of renewed interest have emerged on both sides of the Atlantic. Some of the choice Cantelli recordings have been restored to the catalogue with improved sound (would that his even finer broadcasts could be issued commercially), and now we are presented with a biography.

One would think that Cantelli's cruelly truncated life provided material for a vignette, but hardly enough for a full-length book. But Laurence Lewis, a one-time diamond mounter and jewelry designer with an amateur's passion for music, felt differently. With the best intentions, he interviewed many of the musicians who played under Cantelli in the London Philharmonia; he contacted Isaac Stern and Rudolf Firkusny, two of the soloists who performed concertos under Cantelli's baton; he wrote to Igor Markevitch and spoke to Franco Ferrara and Franco Mannino, all of whom knew Cantelli's work in its formative, pre-Toscanini period. Lewis located Cantelli's widow, and spoke to his older brother and to his niece. In other words, he has done his homework with diligence and sincerity.

The trouble is that Lewis is no writer. He doesn't formulate his thoughts and cannot express them clearly. His grammar and spelling ("assurred") are faulty and, in fact, he seems to have insurmountable problems constructing a coherent, intelligible sentence. To wit, the following paragraph from page 65:

> "Toscanini's sessions with Cantelli were very informal with there was never any thought of closeting Guido at the NBC or Riverdale and going through a particularly troublesome work, noting the difficulties and how they should be interpreted. He would take Guido aside in the living room, sit in his armchair and go through a piece. Usually these deliberations were so absorbing that repeated calls for meals would go unanswered.
>
> "Fasola, Ghedini, then Toscanini? 'I think if Cantelli didn't know Toscanini, Cantelli still become Cantelli.' (Franco Mannino.)"

Such opaque word carpentry on behalf of a musician unrivaled for clarity of texture is ludicrous. (Editing would have helped: recently, *Keynote* Magazine excerpted the chapter on Cantelli's recording sessions and worked minor miracles with repunctuation.)

Quite apart from his deficiencies as an author, Lewis' pedantic, nit-picking concern for inconsequential detail becomes futile and boring. He lavishes inordinate concern over whether Toscanini attended Cantelli's rehearsals for the La Scala concert of May 21, 1948 or

Continued on page 40

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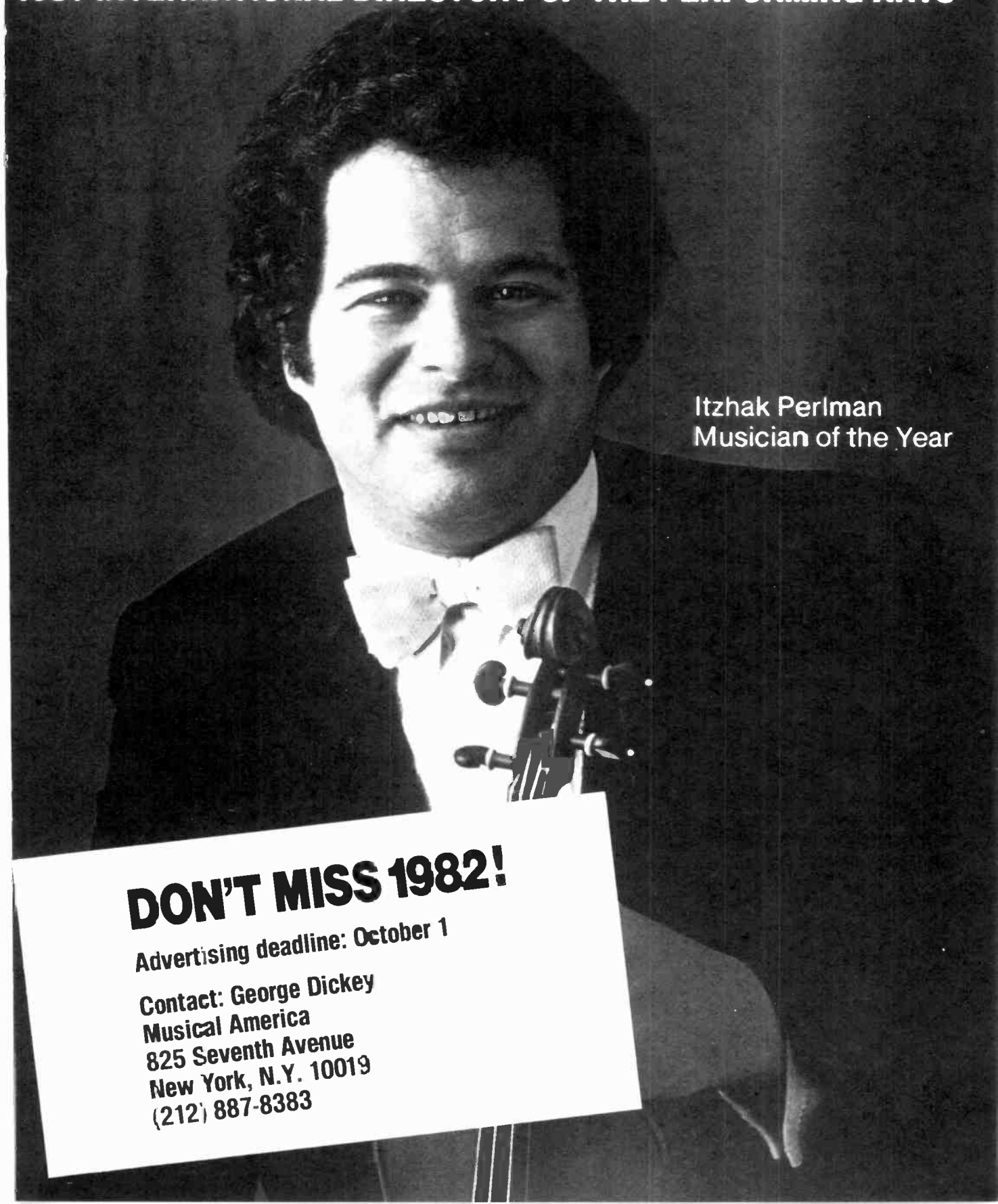


Itzhak Perlman
Musician of the Year

Opera Everywhere

City Opera's "Vixen," Met's "Traviata," & Boston's "Otello"

"The Cunning Little Vixen"

Of all the unfamiliar works taken up by New York City Opera during the past decade, none has proved more rewarding than Janáček's song of praise to the regenerative forces of nature. Despite its unconventional dramaturgy, manifest, above all, in the juxtaposition of human and animal characters, *The Cunning Little Vixen* exercises undeniable fascination in the opera house. By the end of the evening the audience at the State Theater was plainly enthralled by the wisdom and beauty of Janáček's vision of earthly destiny.

It is vision which neither ignores nor sentimentalizes the less pleasant facts of existence, like death, cruelty, deception, but which places them in an illuminating context of providential meaning. "I wrote *The Adventures of Vixen Sharp-Ears* [the opera's original title]" Janáček said, "for the forest and the sadness of old age." The penultimate scene, with its references to loneliness, isolation, and mortality, reveals the boundlessness of the composer's compassion, the final scene in the forest his faith in the larger purpose of life. In these climactic episodes, Janáček's music expands, glows with new-found lyricism, strengthens its hold on our emotions.

Even so, Janáček is the tersest of operatic composers. Like a shrewd peasant, he never says one more word than is absolutely necessary.

That is not usually the case with Frank Corsaro. Here, however, he mercifully restrains himself, foisting on the opera only a few extraneous episodes and characters, the most egregious of the latter being Terynka, the poacher's fiancée, who, though often spoken about, is not meant to appear.

Even so, Corsaro's production is the first I have seen in which both the Rooster and the Vixen's mate are sung, as the composer intended, by female rather than by male singers. The result is to distance these characters safely from any suggestion of crude realism. The note of authenticity is emphasized by the new translation of Robert T. Jones and Yveta Synek Graff which, dispensing with the well-meaning falsifications of Max Brod, restores the opera to the form envisaged by the composer.

Beth Bergman

Rolandi and Nadia Pelle in *Vixen*

Maurice Sendak's costumes, especially for the animals, and his forest scenery were handsome and evocative. Gianna Rolandi was a strikingly effective, tireless Vixen, Richard Cross a stalwart Forester. The rest of the large cast showed admirable musicality and dedication. The conducting of Michael Tilson Thomas lacked rhythmic bite and was often simply too slow, but the success of the evening was never for a moment in doubt. DALE HARRIS

"La Traviata"

Coming as it did after the enchanting *L'Enfant et les sortilèges*, the Met's new *Traviata* last March proved disappointing. Not that one imagines Verdi's touching bourgeois drama necessarily needs the same kind of treatment as Ravel's phantasmagoric reverie. What one surely has a right to expect, however, is imagination, freshness of vision, commitment—instead of which we were offered routine. Apart from a greater intimacy of setting and a time shift from mid-century to the Second Empire, this *Traviata* is in all essentials the same as its immediate predecessor at the Met. To see Flora's guests cavorting about in the old meaningless ways was thoroughly dispiriting. No less so was the treatment accorded Violetta, here simply a stock theatrical figure endowed with a generalized air of pathos.

On a level with Colin Graham's staging was Tanya Moiseiwitsch's scenery, ostensibly realistic, but lacking genuine period flavor and, particularly in the final two acts, architectural coherence. What a smart demi-mondaine like Flora was doing with a room decorated in *le style troubadour* long after it had been completely superseded is anyone's guess.

Musically the situation was not much of an improvement. Although the Met orchestra played extremely well, James Levine's conducting was lacking in flexibility and feeling. The only singer to whose phrasing he paid any attention was Cornell MacNeill, the Germont, a superb musician though now often dry of voice. Placido Domingo was stylistically out of his depth. Too dark in timbre for the lyric Alfredo, his heroic tenor is also

too unwieldy to get around the ornaments and delicate strokes which the role requires. Least satisfactory of all was Ileana Cotrubas, the Violetta, weak in voice—especially in the middle register, where so much of Verdi's drama is expressed—and monochromatic in characterization.

At later performances Catherine Malfitano cut a far more interesting and credible figure, changing a lot of Graham's stage business to its distinct advantage. Her singing, while neither sufficiently brilliant nor sustained in line, was nevertheless appealing. So on the whole was that of her Alfredo, Dano Raffanti, making his Met debut, though he ran into vocal difficulties whenever he had to get above the staff. DALE HARRIS

"Otello"

After her stunning 1980 Boston production of *Aida* with Shirley Verrett and James McCracken, Sarah Caldwell was eager to bring back this potent operatic duo in the 1981 season. The vehicle finally selected for the reunion was Verdi's *Otello*. In the case of McCracken, one of our most famous Otellos, the choice was perfectly logical. In the case of Verrett, however, it seemed unconventional and—to some minds—improbable.

Indeed, the Opera Company of Boston's *Otello* (opening May 21) marked Verrett's debut as Desdemona. The question on many lips was whether the mezzo-turned-soprano could sing the part. And the question in many minds was whether a black singer could play a character whose whiteness is an important point of the plot in an opera whose title character is most often played by a white man in dark makeup. Verrett herself made short work of the racial question in a pre-performance interview, stating simply that we had gotten beyond such issues and then going on to discuss her insights into the personality of Desdemona.

McCracken and Verrett: a potent duo in top form

Once on stage, the soprano proceeded to banish all doubts about her dramatic or musical suitability for the part. In fact, this listener will have a difficult time in the future imagining anyone else as Desdemona, so completely did Verrett make this character her own. Splendidly costumed and wearing pale makeup designed by Ray Diffen, Verrett was not the beautiful, bland, and fragile creature we are accustomed to seeing. Rather she was beautiful, passionate, and strong. In the big third act duet with Otello, she was capable of blazing outrage when accused of being a

Continued on page 40

Reimann's "Lear": U.S. Premiere

Ponnelle staging opens first summer season

Alfred Frankenstein

Jean-Pierre Ponnelle has done much work with the San Francisco Opera Company as set designer and stage director. No doubt it was he who was ultimately responsible for the fact that the San Francisco Opera Company opened the first summer season in its history with the first American performance of Aribert Reimann's *Lear*. Ponelle staged this work when it was given its *Uraufführung* in Munich in 1978, and he staged it again in San Francisco.

The muddle in the mix

His setting was an illogical and ineffective mixture of two old-fashioned styles. His "blasted heath" on which the entire action took place was strewn with the moldy heaps of dinosaur droppings that passed for operatic rocks in the last century. The bare architecture of the War Memorial stage was fully exposed by way of background—trusses, X-beams, steel doors and so on—and numerous iron pipes as wide as the stage were occasionally lowered, apparently to suggest clouds. So a worn-out naturalism was mixed with a constructivism that ran its course in the 1920s. Stage bridges opened and closed, to no effect whatever, and the sides of the set occasionally waved up and down like high seas seen from the decks of a steamer, and with the same result: seasickness.

Per Halmen's costumes—long white beards, elaborate crowns, bejeweled and embroidered robes for the women—suggested that a troupe from the Chinese theater uptown had wandered onto the wrong stage, and the language in which the work was sung was altogether in keeping. An occasional syllable struck home as English, but Claus Henneberg's libretto might have been more intelligible in the original German than it was in Desmond Clayton's translation.

David Powers

Stewart as Lear: voice intact

Opera singers don't know how to project English, but Reimann gave them no help. The score is completely atonal and violently dissonant, as fits its subject. At least half of the phrases in the vocal line begin in a low register and end in a long-held high note, *fff*, while the orchestra bangs away. This must be the loudest opera in history, and one hopes the percussion instruments in the opera company's orchestra are fully insured against breakage. There are almost no quiet passages, but one—an orchestral interlude with a long bassoon melody over hushed, ominous strumming strings—is very beautiful and struck me as the finest thing in the score.

Music & mood

The part of Lear sounds like a satire on Wotan by Alban Berg. There is less characterization in the other roles. Reimann does little to fit his music to the varying moods of the scenes and characters. As Gertrude Stein once said, "A work of art is good if it holds my attention and I want to go back to it." *Lear* holds one's attention in the same way as a battle, but the writer of these lines will go back to it mainly out of fascination with the work of the cast. The music must be impossibly difficult, for singers and orchestra alike, but they all came through that screaming and yelling and banging in superb form. How Thomas Stewart as the Lear, with Robert Lloyd, Chester Ludgin, David Knutson, Jacque Trussel, Helga Dernesch, Rita Shane, and Emily Rawlins—to mention only the six singers of the principal roles—ever managed to learn their music and come out of all that commotion with voices intact is both a mystery and an inspiration. So likewise Gerd Albrecht's conducting of the massive, unyielding, and uncompromisingly difficult score.

Editor's note: On the day this review reached us, word came of Alfred Frankenstein's death in San Francisco. Mr. Frankenstein's first review for HIGH FIDELITY *Magazine appeared in Volume I, No. 1 in the summer of 1951, and he remained an outspoken critic and a steady friend from that day on. His work on behalf of American music and American art is well known to those in the field and those beyond it. We are proud that, even after his retirement as music critic of the* San Francisco Chronicle, *he chose to continue writing for* MUSICAL AMERICA, *and we are deeply saddened that this review marks the end of a distinguished career.*

Debuts & Reappearances

Los Angeles

U.S.C. Symphony: Kohs Violin Concerto [premiere]

In celebration of its centennial, the University of Southern California has commissioned a half dozen new works from members of its music faculty. Most recent of these was Ellis B. Kohs' Concerto for Violin, given a first playing of warmth and strength by violinist Eudice Shapiro with the USC Symphony on April 24 in Bovard Auditorium. This was followed immediately by another playing—for conductor Daniel Lewis wisely realized that a repeat of this fourteen-minute work would engage our interest further.

Kohs (who was in attendance) has utilized a traditional modernistic vocabulary to intense although hardly innovative effect. From the somber opening brass crescendo and subsequent counterpoint of singing violin and supportive harp, the work unhesitatingly explores widely varying instrumental combinations in evershifting rhythmic configurations. The first movement, which opens with a dramatic Adagio, is soon followed by an urgent, dancelike Allegretto. The second movement, with three tempo designations, takes us into the main body of the work. Here, moving from lyricism to agitation and back, the violin spells out a tapestry of almost conversational expression, harmoniously using spiccato, harmonics, and lefthand pizzicato effects along the way. Snares and sax punctuate the gradual increase of orchestral instruments until a full-force, no-nonsense ending caps the event.

In the second half of the program, guest conductor James Vail led his Trojan Men's and Women's Chorales plus the USC Concert Choir and Chamber Singers through a less-than-radiant interpretation of Poulenc's *Gloria.* Everlita Rivera performed the soprano solos with a rich lower register and fragile top. All forces seemed committed but ultimately unconvincing.

MELODY PETERSON

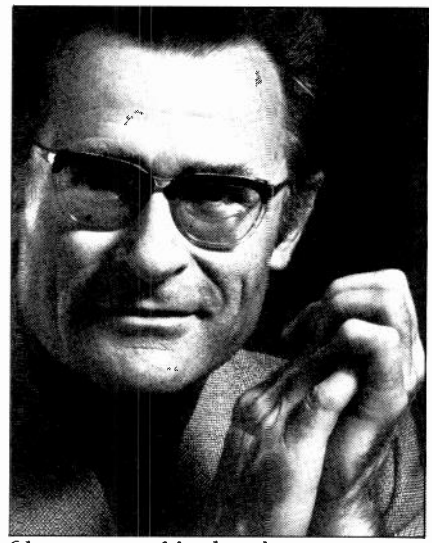
Minneapolis

Minnesota Orchestra: Skrowaczewski Clarinet Concerto [premiere]

Composers have complained for decades—for centuries—that performers don't play their works correctly. The Minnesota Orchestra's Conductor Emeritus, Stanislaw Skrowaczewski, avoided the problem on April 15 at Minneapolis' Orchestra Hall by conducting the world premiere of his own Concerto for Clarinet, a work commissioned by the Minnesota Composers Forum through funds from the Jerome Foundation of St. Paul.

Known more in this country as a conductor than a composer, the fifty-seven-year-old Skrowaczewski (music director of this orchestra from 1960 to 1979) has enjoyed considerable success nonetheless with his compositions, most notably the Concerto for English Horn, premiered here in 1969 and recorded a year later. Skrowaczewski, in fact, wrote his first work for orchestra at the age of five in his native Poland.

What was revealed of the new work on a first hearing was a sly, clever, largely tonal piece in three movements for solo and large chamber orchestra. The work's predilections for dark tones, for low-register strings and woodwinds that seem at points in the first movement to rumble out of some subterranean cavern, put one in mind of Rachmaninoff's craggy tone poem *The Isle of the Dead.* The similarity is only in terms of certain moods and colors, however. For the concerto's character is hardly grandiose and weighty, as in the Rachmaninoff, but light, fleeting,



Skrowaczewski: sly, clever

almost wispy—suggestive rather than declamatory. Rachmaninoff painted in oils; Skrowaczewski, whose sensibility (and training) as a composer is that of a Frenchman, dabbles in watercolors or fine pencil drawings.

The delicate murmurings of the vibraphone and celesta that open the middle movement ("Nocturne"), after which the clarinet and alto flute weave a duet, are evocative but only in the subtlest, glancing fashion, and the finale, after whirling passages in three-quarter time and restatement of first-movement themes, ends with a surprise: a sudden little descending figure in the clarinet, as though a joke had just been told. The short list of twentieth-century woodwind concertos has obviously increased its number by one, and an auspicious one at that. Joseph Longo, the soloist, gave a performance as wide-ranging in tone color and dynamics as it was assured in technique.

MICHAEL ANTHONY

New York

Sequeira Costa, piano

The Portuguese pianist Sequeira Costa presented a most demand-

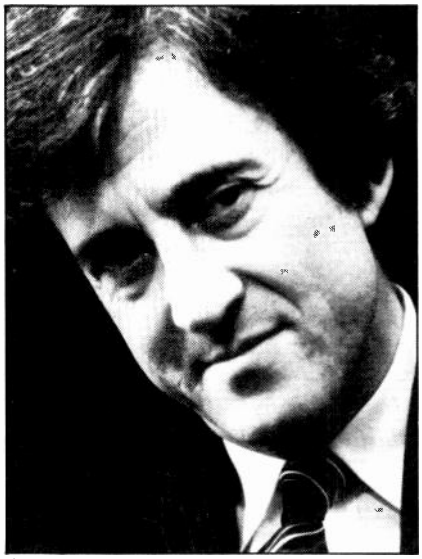
ing recital on April 22 in Carnegie Hall. No stranger to the international circuit, he has served as a juror at the First Tchaikovsky International Piano Competition and founded a competition in his native country in memory of his teacher, Vianna da Motta, one of the last pupils of Franz Liszt.

Mr. Costa's personal link to the grand Romantic tradition was evident in the bulk of the program. Nodding to nationalism he began with a Toccata by Carvalho. The alternately fiery and poignant moods of this sparsely textured work stood out sharply. The Busoni transcription of the Chaconne from the D minor Partita for violin followed. This anachronistic work forces Busoni's unique interpretation and personal notions on the performer. The result was a thickly pedaled sound full of tonal variety and astonishing virtuosity, but the musical substance was only peripherally connected to Bach.

Many characteristics of the Bach-Busoni cropped up in the performance of Beethoven's *Appassionata* Sonata. It was fueled by intensity of speed and strength, but there was little interest in relaxing the headlong charge to articulate the huge emotional extremes. There were, however, many beautiful color changes, notably in the second movement and the final coda. The consistently thick pedal obliterated any sense of crackling excitement from the last movement and replaced it with a powerful blur.

Mr. Costa's true strengths were evident in the B minor Sonata of Chopin. The beautiful legato and sensitive coloration made a distinctly fresh impression. The scherzo was whimsical perfection and the slow movement had breadth without seeming repetitive.

The gem of the evening was Ravel's Sonatine. Its fluid grace was transmitted with ease and impeccable charm. *El Puerto* and *Triana* by Albeniz concluded the recital with virtuoso evocations of Spain. These visions were rushed by too hurriedly.



Costa: sensitive coloration

Though the instrumental power was present the emotions could not keep pace with the driven portraits from Iberia. JOHN MCINERNEY

New York

New Arts Trio

The New Arts Trio, winners of the 1980 Naumburg Chamber Music Award, played their consequent recital program at Alice Tully Hall on April 28. Pianist Rebecca Penneys, violinist Piotr Janowski, and cellist Steven Doane are all reasonably fluent instrumentalists, and their corporate product was judicious and tonally blended (which, put another way, meant that the keyboard meekly relinquished its requisite leading role). On the program were two staples, Beethoven's Trio in C minor, Op. 1 No. 3, and Brahms's B major, Op. 8 (in the 1889 revision, of course), and two works to demonstrate versatility, the Ives Trio of 1904, now a modern classic, and Robert Moevs' Trio (1981), a Schoenbergian exercise in academic futility.

In truth, the New Arts made a distinctly flat impression. "Versatility" in this case meant a stylistic blandness and unformed musicality in Beethoven, Brahms, *and* Ives. To be sure, the New Arts "did" things—the pianist in particular engaged in all sorts of rhythmic manipulation and toying with tempo and phrase—but the license, far from intensifying structure and texture, threw Beethoven's rigorous classicism *and* incipient revolutionary Romantic leanings disastrously out of focus. A similar state of affairs in the Brahms substituted a hollow, ill-defined context for the cogent, motivically oriented framework Brahms so explicity plotted. The cello sang its third-movement solo with unctious blandness and all three instrumentalists skittered away in the Scherzo without taking the trouble to articulate the motto that was being bounced to and fro. As for the Ives, the New Arts's prudish account missed most of the mud-slinging fun. HARRIS GOLDSMITH

New York

New Music for Young Ensembles

New Music for Young Ensembles presented the second of its two annual programs in Carnegie Recital Hall on May 14. Each year the organization sponsors a competition encouraging the creation of works which do not pose extraordinary technical demands, presumably making contemporary idioms more accessible to performers and ultimately audiences.

As co-winner of the 1980 competition, William J. Ross's Divertimento for Flute, Clarinet, Bassoon, Trumpet, and Percussion received its premiere. The short, snappy four-movement work fits the technical requirements easily, but musically the first two movements seem a trifle underdeveloped, stopping short just as they gain momentum. The sensitive third movement hazily contrasts the three woodwinds against a tremolando marimba, creating an otherworldly effect. The finale, a jazzy fugue, closes the work nicely.

The first performance of Phillip Ramey's *La Citadelle* for oboe and pi-

ano contained many evocative moments and a sure sense of compositional drama. The performers, however, projected an unnecessary sense of tension into this rhapsody, owing perhaps to some awkward register shifts in the oboe coupled with metric inflexibility in both parts. This work invites rehearing.

The most satisfying performance of the evening was Janet Bookspan's reading of Sir William Walton's *Façade 2*. Cast in the mold of the original *Façade*, these eight new settings of Dame Edith Sitwell's poetry were completed in 1979. Walton's special knack for sparse yet colorful accompaniment is always charming, nearly childlike in its apparent simplicity, and on this occasion was given a direct and incisive performance. Sitwell's poetic patter was, as is often the case, electronically amplified—a far lesser evil than not hearing the words at all.

The opening and closing works featured bassoon and oboe. George Rochberg's Duo for Bassoon and Oboe (1946) doesn't much hint at his later achievements. To close the evening Donald MacCourt, bassoonist, and Bert Lucarelli, oboist, who performed the Rochberg, were joined by pianist Thomas Hrynkiv in a perky performance of Poulenc's Trio for Oboe, Keyboard and Bassoon.

JOHN MCINERNEY

New York

Ivo Pogorelich, piano

I had hoped that Ivo Pogorelich's Carnegie Hall debut would come to me "factory sealed": having read about the controversial Yugoslavian in newspaper articles, I really wanted to evaluate the concert without having heard a note of his playing in advance. But a pressing of the twenty-year-old pianist's first Deutsche Grammophon recording was rushed to me before the concert, for immediate review, and so my introduction to Pogorelich was, after all, via disc.

Thus, the big question confronting me as I took my seat in the auditorium on May 19 was no longer "How does he play?" but rather, "Will he measure up to the record?" Let it be said—loud and clear—that he did not. Instead of the advertised coming of the new pianistic Messiah, we had the occasionally interesting but more often merely fitful extravagances of a talented youngster who has an awful lot of growing up to do. For all his simulated "years of experience," his stretched-to-the-breaking-point (and beyond) phrases, his studied aura of condescension—half yawn and half sneer—Pogorelich, as often as not, sounded like an understandably flustered novice. There was, pretty consistently, a brash, tortured edge to *cantabile* lines, and when it wasn't stagnating, the playing was clattering away—galloping off in a shower of gravel. The all-Chopin first half of the program duplicated most of the recorded repertory and—save for a slightly more flowing trio in the B flat minor Sonata's *Marcia Funebre*—all the pieces seemed to have less impact and be less convincing in the hall. Many of the tempos were faster, more ordinary, although the E flat Nocturne, Op. 55 No. 2—more mobile and agitated than usual on the record—oozed and slithered this time.

After intermission, the eccentricities abated somewhat, but the mannerisms were supplanted by a student-like plainness. Two Scarlatti sonatas (L. 366 in D minor, L. 104 in C) were rattled off brusquely and squarely. The trumpet-like C major sounded particularly blunt and lacking in tonal allure. Schumann's *Symphonic Etudes* were dispatched efficiently but with more than a few rhythmic indiscretions and no real lyric flow. (Pogorelich, by the way, chose not to include any of the five extra variations). Ravel's *Gaspard de la nuit,* however, came off better than one might have, by then, expected. It wasn't by any means a deeply poetic account, but it had a refreshing propulsiveness and, for the first time all evening, Pogorelich began to sound genuinely caught up in the music, even occasionally forgetful of the effect he was trying to create. Encores include the Chopin Etude, Op. 10 No. 8; Schumann's Toccata (played with the *fortissimo* ending), and Scriabin's Double-Note Etude.

Pogorelich has plenty of raw talent, but he is neither a new Horowitz nor a new Michelangeli, his apparent gestures in their direction notwithstanding. To these ears, he sound like Fodor transcribed for the keyboard. HARRIS GOLDSMITH

Pasadena

Coleman Chamber Music Awards

It was a long but exciting afternoon, Sunday, April 26. After two days of competition, the Coleman Chamber Music Association's Thirty-fifth annual auditions winners, selected from among twenty-four groups from nine states, gathered to play to a packed house in Ramo Auditorium of Caltech.

The big money belonged to the Pacifica Quartet of Los Angeles, which won the $2,500 Vera Barstow Award. Violinists Marjorie Kransberg and Karen Collins, violist Francie Martin, and cellist Dane Little (all in their early and mid-twenties) eloquently and immaculately matched four, full-bodied sounds to the impassioned requirements of Bartók's Quartet No. 2. Hardly less expressive was the Davis Quartet, four strapping young men from Indiana University who masterfully sustained the exposed Largos of Shostakovich's Quartet No. 8 and just as expertly dealt with the furor of the work's faster movements. Violinists Michael Davis and Peter de Vries, violist James Davis, and cellist Anthony Ross received the $500 Coleman Award.

As $1,000 winner of the Saunderson Award, the USC Woodwind Quintet (Christine Scott, flute; Holly Ertman, oboe; Ron Samuels, clarinet; Howard McIlwraith, horn; and Brian Peterson, bassoon) filled in the colors of Nielsen's Quintet, Op. 43 with humor, passion, and clarity of the highest order. These were the only wind players on a program that also included an ensemble called the Schubert Quintet, Intermediate Division winner of the $600 Nadia de Kibort Award. Violinists Sharon Yamada and Paul Chang, violist Charles Bisharat, and cellists Timothy Landauer and Dieter Wilk executed a bristling account of the Scherzo and Allegretto from Schubert's Quintet, Op. 163.

Because of a post-competition injury, Yale University's Joyeux String Quartet, winners of the $600 Mary Russell Award, were unable to perform. In the Junior Division, the spunky Trio Con Brio (pianist Leslie-Anne Copes, violinist Nina Evtuhov, and cellist Sharon Mautner—all fourteen) took the $300 Miropolsky-McAllister Award. MELODY PETERSON

Pasadena

Los Angeles Ch. Orch.: Bergsma "In Campo Aperto" [premiere]

After delays, William Bergsma's *In Campo Aperto* finally made it to first performance on May 2, in Ambassador Auditorium, Pasadena. On the basis of one hearing, this essentially romantic work for oboe concertante, two bassoons, and strings impressed one with its sleek orchestration and clarity of musical expression. "Requested" by conductor Gerard Schwarz (and/or commissioned by the 92nd Street YM-YWHA in New York and/or the Los Angeles Chamber Orchestra—this issue has never been properly clarified), the eighteen-minute *In Campo* was performed with admirable intensity by Schwarz and the LACO with soloists Allan Vogel, oboe, and Kenneth Munday and John Steinmetz, bassoons.

Assigned prominence among the winds, Vogel first spun his lyrical lines over a beehive of dissonant

string activity, later sang out over lower string rumblings, taut, closely pitched higher strings and, finally, over locomotor strings whose reiterative pattern spiralled gracefully upward. Last of the work's three interconnected movements was an "Entertainments" consisting of an angular, Copland-ish Allegro; a brief, feathery Presto (in which LACO strings lapsed momentarily from their usual expert articulation); and a reflective Coda which the composer refers to (with respects to Ives) as his own "Unanswered Question."

The audience, which offered the premiere a lukewarm reception, later summoned considerable enthusiasm for pianist Rudolf Firkusny's playing of Beethoven's Concerto No. 2. Although masterfully shaded in the opening Allegro and final Rondo, this listener found the performance undistinguished in the Adagio where Firkusny's palette ranged from *pianissimo* to indiscernible and was blatantly overattended by the LACO.

Mozart's *Jupiter* Symphony, swiftly propelled and well balanced, closed the program. Sibelius' *Suite champêtre* opened the evening, a charming gesture that, nevertheless, might better have been replaced by a second playing of the Bergsma.

MELODY PETERSON

Pittsburgh

Pittsburgh Symphony: Williams Flute Concerto [U.S. premiere]

In April, Boston Pops conductor John Williams was at Heinz Hall to conduct the Pittsburgh Symphony in a pops concert. A month later he returned to speak at the American Composers Forum and hear the American premiere of his Concerto for Solo Flute, Strings, and Percussion, with principal flutist Bernard Goldberg as soloist and André Previn conducting. The first visit was better.

In his talk before the concert, Williams said he tried to make the

flute sound primitive. That he did, but not in a winning or engaging way, although the audience reception was on the warm side. Williams had enough percussion armor on stage to take on his *Star Wars* or the *1812 Overture*, and when the symphony players hammered away on the metal plate, gong, maracas, vibraphone, glockenspiel and piano, the cluster of sounds reminded one at times of a boiler factory. In this clamor, the flute had difficulty prevailing. Goldberg was asked to play without vibrato.

The fourteen-minute concerto is complex, often aimless, driving, strident, atonal, and more daring than anything the composer attempts in his screen music, although the slashing sounds are at times reminiscent of *Close Encounters of the Third Kind*. Williams says that classical music is a way of "stretching himself" from his Hollywood work. Perhaps if he did not stretch himself so far from his movie music, and were not afraid of melodies when he wears his classical music hat, the results from the pen of the Oscar and Emmy award winning composer would be more satisfying. Classical music audiences like a little pleasure in their music, too.

CARL APONE

San Diego

Sonor: Rands "Canti Lunatici" [premiere]

On May 20, the music department of the University of California at San Diego presented the young chamber ensemble Sonor in a concert of contemporary works. The final composition, *Canti Lunatici*, was conducted by its composer, Bernard Rands. Scored for soprano solo and nine instruments, the work is based upon moon poems in English, French, German, Italian, and Spanish, plus a translation of an ancient Gaelic text. (The poets are Blake, Hopkins, Joyce, Plath, Shelley, Whitman, Artaud, Arp, Quasimodo, and Lorca.) From the first incantatory phrase for soprano accompanied by the lightest percussion, the listener is led into a world of dreams, of hallucination, of sardonic humor and menace. Rands is essentially a romanticist, his craftsmanship finely honed by his teachers Dallapiccola and Berio, and shaped as well by the influences of Berg and Webern. But what emerges is a highly individualistic style, technically secure and always sensitive to the demands of the text.

Marvin Collins

Messiaen: eclectic, spiritual

Rands was fortunate in having Carol Plantamura as his soprano soloist. She negotiated the treacherous tessitura with ease, always enunciating the texts with clarity, never forcing her big voice but singing with subtlety and compelling passion. In the Blake poem and throughout the evening, Bernhard Batshelet displayed splendidly virtuosic flute playing, and clarinetist William Powell also played with impressive musicality and skill.

Rands, now established as a major force in his generation of composers, has written a work of highest importance. His searching musicality, exploring the technical and emotional gamut of his instruments, within the confines of the chamber orchestra, brilliantly evokes and underlines the inner world of the poetry.

HOWARD WELLS

San Francisco

Berkeley Symphony: Messiaen "La Transfiguration de Notre-Seigneur Jésus-Christ"

Olivier Messiaen's massive oratorio *The Transfiguration of Our Lord Jesus Christ*, composed in 1965-69, received its West Coast premiere on May 28 in San Francisco's Davies Hall by the Berkeley Symphony Orchestra and the Contra Costa Chorale. The seventy-two-year-old composer and his wife, Yvonne Loriod, were flown to California courtesy of Air France to participate in the performance. He supervised the final rehearsals and, of course, made an appearance at the end of the concert; she played the solo piano part. The concert was the latest and most ambitious in a Messiaen series organized and conducted by Kent Nagano, music director of the Berkeley Symphony.

A characteristically eclectic work, the *Transfiguration* is a celebration of and meditation upon the moment when Christ's divinity was revealed to his disciples, who saw his face and garments brightly illuminated and heard God proclaim him as His beloved Son. Appropriate fragments of Scripture or scriptural commentary in Latin are sung or declaimed by the chorus, while the large orchestra weaves a rich tapestry of bird songs and Indian and Greek rhythmic patterns. The fourteen segments of the work are grouped into two large, similarly constructed *septénaires*. (There are also seven soloists, this number holding a symbolic significance for Messiaen.)

Despite much colorfulness, the *Transfiguration* is too unvaried in texture and technique to sustain interest over two hours. Parts of it (especially Section 7) borrow shamelessly from

Stravinsky's *Symphony of Psalms*, without noticeably improving on the model. And there is something hollow in the way that Messiaen's extremely dissonant sonorities resolve abruptly into broad major triads.

Nagano is clearly committed to this music, however, and his performance conveyed much of its sincere (if naive) spirituality. The Berkeley Symphony played admirably under his secure direction. The Contra Costa Chorale was less satisfactory, partly because the acoustics of the new Davies Hall do not seem to favor good choral sonority and diction. Loriod realized the brittle piano part with authority and elegance. But the most genuinely expressive and persuasive sounds of the evening came from the long cantilenas of the solo cellist, Sam Scott. WALTER FRISCH

St. Louis

St. Louis Symphony: Amram Violin Concerto [premiere]

David Amram's new violin concerto, written last year on a commission from Charles Castleman and premiered by that artist with conductor Leonard Slatkin and the St. Louis Symphony Orchestra in Powell Hall on May 2 and 3, is music more notable for the already-familiar things it calls to mind than for its own character. It's an eclectic piece: the waltzing first movement is reminiscent of both the harmonic language and the melodic formulas of Percy Grainger; the middle movement—built on a framework of twelve-bar blues patterns and introduced by a soulful alto saxophone solo—seems modeled after the orchestral interludes in Gershwin's *Porgy and Bess*; the finale, subtitled "Celtic Rondo," is for the most part merely a collection of Irish fiddle tunes enlivened by the inclusion of spoons and *bodrahn* in the percussion battery. Set against this comfortably tonal backdrop is an occasional spurt of acrid dissonance from the solo violin, never so extended that it might put off a group of basically conservative listeners yet still aggressive enough to pass as a nod to "modernism." They sound like gimmicks, conceits, and they no more fit into the context established by the bulk of the material than do the instrumental whoops that in the third movement, according to the composer, are supposed to represent "the howling of the hounds in the distance" after a musical depiction of a fox hunt.

There's no arguing with Amram's craftsmanship—his orchestration is clever and colorful, his writing for solo violin admirably suited to Castleman's exhibitionistic brand of virtuosity, his arrangement of formal elements clear and concise. And there's no question that his new Concerto for Violin and Orchestra has the potential for being a real crowd pleaser, especially when the crowd is one whose relationship to contemporary music is tentative at best.

It's bothersome, though, that so much of the piece sounds like a rerun of well-known material, that so little of it carries a stamp of originality. As a performer, David Amram has a long-standing reputation as a musical chameleon who is able to make himself at home with an extraordinary variety of international styles, and that's to his credit. But when this same adaptive talent dominates his composing, it raises questions about his real identity. Amram paraphrases beautifully. He copies, imitates, and borrows with a facility that's probably the envy of many a Hollywood tunesmith. But what does he offer that's truly his own? Indeed, does he have anything of his own to contribute? Works like the violin concerto make one wonder. JAMES WIERZBICKI

St. Louis

St. Louis Symphony: Szymanowski "King Roger" [U.S. premiere]

In a recent interview, St. Louis Symphony Orchestra music director Leonard Slatkin said that, were he to have the opportunity to do it all over again, he'd spend more time learning both the repertoire and the conductorial techniques of the opera house. To date he's led only one work in the theater, a production of Strauss' *Ariadne auf Naxos* for Opera Theater of St. Louis during the 1979 season. In an effort to make up for his deficiency of experience, he's lately taken to programming concert versions of operas on his orchestra subscription series. The 1981-82 season will end with Ravel's *L'Enfant et les sortileges*; this season, on May 9 and 10, he led the American premiere of Polish Composer Karol Szymanowski's *King Roger*.

It was not a successful performance, and one would hope that better results will be forthcoming when the Seattle Opera presents the work's American stage premiere next season in honor of the centennial of Szymanowski's birth. Quite aside from the problems inherent in the opera itself—wave upon wave of "ecstatic" surges that allow little room for lyric expression, a libretto that offers few clues as to what's going on in the minds of the characters—Slatkin's treatment came across as a self-indulgent exercise for virtuoso conductor. He did manage to keep his forces in line, and under his direction most of the opera's climactic passages were extraordinarily powerful. But the cast—tenor Dennis Bailey as the shepherd, baritone Peter Knapp as the king, soprano Barbara Shuttleworth as Queen Roxana, tenor Walter Plante as the king's adviser Edrisi, bass James Rensink as the archbishop, and mezzo-soprano Janice Taylor as the deaconness—was more often than not completely smothered under Slatkin's fulsome orchestral blanket. And when the singers were audible, their stilted handling of the English translation seemed beyond comprehension. If heard as an extended tone poem for chorus and orchestra, Slatkin's version of *King Roger* was exciting indeed. As a concert performance of an opera, it was all but nonsensical. JAMES WIERZBICKI

Menotti's "The Last Savage"

At Spoleto USA, the composer celebrates

John Ardoin

This year, Spoleto USA was as much a birthday party as it was a festival. This American explosion of the arts was marking its fifth anniversary, together with that of the seventieth of its founder-director Gian Carlo Menotti. The Menotti celebration was two-fold—a major revival of his 1963 comic work *The Last Savage* plus a concert devoted to the non-operatic Menotti, his 1976 choral cantata *Landscapes and Remembrances* and the 1979 setting of the Mass, *O Pulchritudo.*

"The Last Savage"

Of all of Menotti's full-scaled operas, *The Last Savage* has been heard from the least through the years. Its creation had been difficult, and Menotti wanted to rework the score before allowing it to be published. In the main, this reworking has consisted of small excisions to tighten the pacing in a number of crucial spots; the one change which was more for music's sake than drama's was the reinstatement of a graceful duet between Sardula the serving girl and Abdul the savage. Menotti had cut it after the world premiere in Paris, but later had second thoughts.

In *The Last Savage*, as many will remember from its American premiere at the Metropolitan Opera, Menotti's subject is contemporary "civilization" and just how civilized it really is. The humor is high, and Menotti makes his points about our greed and false values with barbs and breeziness, at the same time filling his score with some of his most effortless (and contrapuntal) writing. The opera abounds in handsome ensemble numbers, which are laced with effective and lyrical arias and what seems to be a premeditated return to a style of recitative (also *secco* in design) which he had set aside following *The Medium.*

If the *Savage* has a notable weakness, it is to be found in George Mead's English translation of Menotti's original Italian libretto. In striving to maintain Menotti's rhyming schemes, Mead's solutions are often forced and obvious. Even so, it is the music which has the final and irresistable say.

As at the Met, Menotti was again the stage director, a task he dispatched with cleverness and resourcefulness, even including a Hitchcock-like cameo appearance for himself in the second-act party scene. Beni Montresor, who also designed *Savage* for the Met, took a new look at the opera for Spoleto USA. Where he kept much of the disarming, fairy-tale quality of his original designs, he added a riot of new colors (chiefly reds, purples, and greens) to his original predominant sun colors (yellows, golds, and whites). Again the sets were changed in front of the audience, but through magical lighting effects from behind and from the sides (the drops being painted on scrims rather than canvas), the effect was one of kaleidoscopic patterns.

There were no big names as such in the cast, as there had been at the Met, but the performance had much more naturalness, was more amusing and less pointedly "operatic," and it had an easier flow to it. The distaff side of the cast was the strongest, centering on the lovely Sardula of Suzanne Wong and the brilliant Kitty of Sunny Joy Langton. Impressive, too, was the witty characterization of the Maharani by Carolyn James.

David Clatworthy as Mr. Scattergood was the best of the men, for William Stone as Abdul did not dominate his scenes as he should, Roger Havranek was stiff as the Maharajah and could have had more fun with the part, and Tonio di Paolo (who has a handsome voice) tended to oversing Kodanda's music. The excellent chorus was the Westminster Choir, and the orchestra was under the deft leadership of Christian Badea. [For more on Badea, see Artist Life, page 6.]

Menotti's Mass

The Westminster Choir was also the backbone of the Menotti Choral Concert, and on the podium was its director, Joseph Flummerfelt. Menotti's Mass is a vibrant answer to those who have lamented what they felt to be a waning of his creative gifts in the past decade. In the Mass he is creating not only on a highly expressive plane—one in which melodies pour forth with almost embarrassing generosity—but in a style as individual as at any other stage in his career.

This is music not only deeply felt, but of enormous freshness and vitality. On the whole, Menotti employs strong key centers tinged by only brush strokes of dissonance; he also makes formidable use of imitation and other weapons from the contrapuntal arsenal. One feature of the work is his replacement of the usual Credo with a motet setting of St. Augustine's *O Pulchritudo* (from which the Mass derives its name). In this poem, Augustine berates himself for departing from the ways of beauty, and in Menotti's hands it becomes both a musical and a personal *mea culpa*, deeply humanizing this very moving score.

Landscapes is a less well-rounded score, but no less deeply felt. It is an autobiographical set of music memo-

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Mr. Ardoin is music editor of the Dallas Morning News.

W. Patrick Hinely Work/Play

Clatworthy and Havranek in *Savage*: the humor is high

ries, which run from his arrival in the United States as an emigrant of sixteen, to his discovery of Charleston and his founding of Spoleto USA. The formal plan is one of alternating choruses and solos. The latter are of special interest, for despite Menotti's fame as a writer for the voice, he has produced only a handful of songs.

Again he has provided his own texts, and one of the strengths of *Landscapes* is the wide-ranging imagery of Menotti's poetry, and the telling way in which he mirrors his verbal images in sound. Both *Landscapes* and Mass are scored for four soloists, chorus, and orchestra, and the soloists included the radiant Miss Wong and Mr. di Paolo from the *Savage* cast, plus mezzo Diane Curry (who made a memorable moment of the song "The Abandoned Mansion") and Boris Martinovitch. The chorus and orchestra under Flummerfelt were exemplary in their fervor and finish.

A recital by Scotto

These two events took place in Charleston's Gaillard Municipal Auditorium, which was also the scene of the festival's two celebrity events this year—a recital by soprano Renata Scotto and a dance celebration which drew together the Cincinnati Ballet, the North Carolina Dance Theater, the Lar Lubovitch Dance Company and, as special guests, ballerina Cynthia Harvey of the American Ballet Theater partnered by Kirk Peterson of the San Francisco Ballet.

Miss Scotto was in superb estate—warm, communicative, and ever resourceful—and with pianist John Atkins she proved (if proof is still needed) that an evening of Italian music can be a cohesive and conscionable thing, that it need not be a mindless string of arias and Neapolitan songs. As for the dance program, apart from the miraculous discovery of the beauty and spirit of the young dancers from North Carolina (who truly made the evening a celebration), this was pretty much an artistic garage sale, which ranged from two *pas de deux* by Miss Harvey and Peterson to a revival by the Cincinnati Company of Ruth Page's *Frankie and Johnny*, a now hopelessly dated relic of a more naive period in dance.

Doings at Dock Street

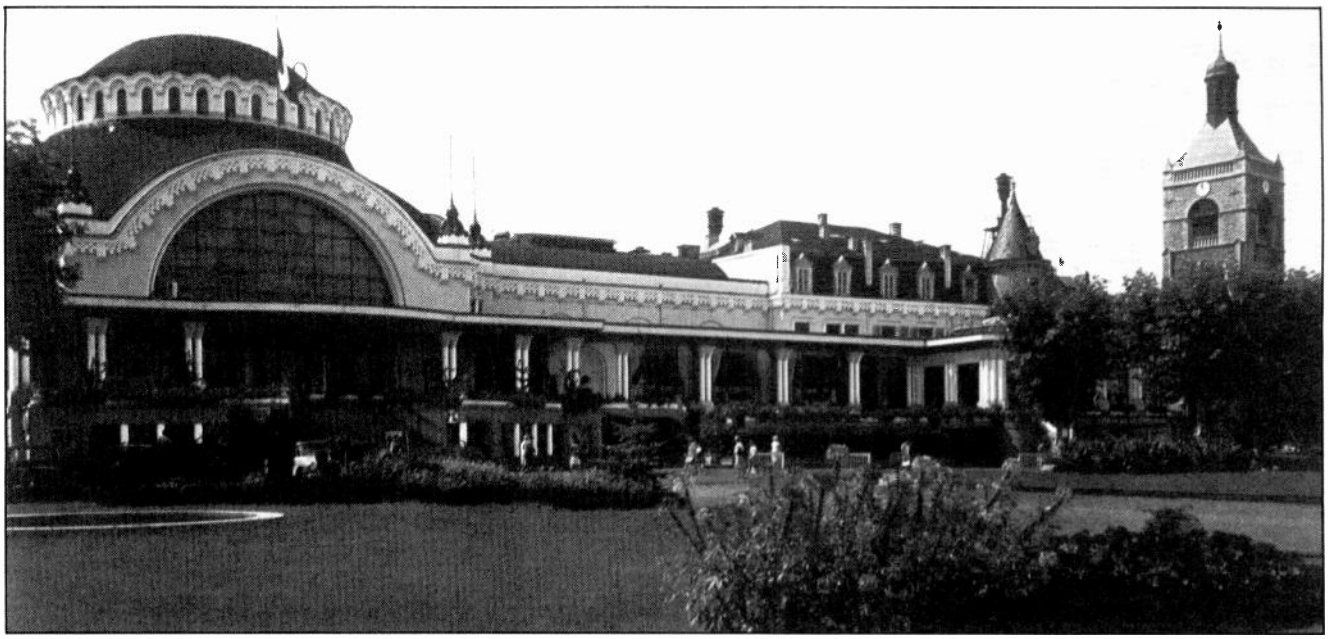
A dozen blocks away in the cradling warmth of the Dock Street Theater, a gem from the eighteenth century neatly restored, were the daily chamber music concerts under the artistic direction of flutist Paula Robison and her husband, violist Scott Nickrenz. Nothing sets up a day in a nicer way than an hour with this couple and their friends. In the three programs I heard, the standout was an impassioned performance of Tchaikovsky's *Souvenir de Florence* played by the Emerson Quartet joined by Nickrenz and cellist Laurence Lesser, and the world premiere of Timothy Lerdahl's handsome *Waltzes*, a set of pieces for violin, viola, cello, and bass.

The Dock Street was also the scene of a production by Filippo Sanjust as designer-director of Gluck's miniature comic opera *L'ivorgne corrige*. It was conducted by Jean-Pierre Marty. There was little profile to the score, and though it uses a La Fontaine fable as its libretto, the story might just as easily have dealt with American Indians or Italian aristocracy for all the music mattered. It was sung convincingly, however, by a cast which included Elaine Bonazzi, Jonathan Green, Susan Peterson, Joseph McKee, and Jerry Hadley. **MA**

Evian's Sixth Festival & Quartet Competition

Michigan University Orchestra adorns a lively youth festival "without frontiers"

Shirley Fleming



The Casino: under white sails, the music sounded good

"It is a nice quiet place to live, Madame," said my landlady, as she gazed from her living room windows down the forested slope to Lake Geneva. And Evian-les-Bains, truth to tell, is a nice quiet place to do almost anything. The Romans discovered the mineral waters in Caesar's time, and the small French town has capitalized on this product ever since, building a flourishing export business, inviting travelers to indulge in hot mineral baths and in modern times to risk their money as well in the casino that stands facing the lake shore. There is wealth in the town (more of it now that the Arabs are buying up the local villas), and a newly remodeled resort hotel testifies to the success of the summer season.

But there is more than hot water and rolling dice in Evian, at least in the early spring. Both the Hotel Royal and the Casino have auditoriums, and for ten days this past May each of them swarmed with young musicians betraying the disparate vocal accents of Michigan and Manchester. The Sixth Evian Music Festival—featuring "Young Musicians Without Frontiers"—was underway, and two orchestras were in residence: the Michigan University Symphony from Ann Arbor and the orchestra of England's Royal Northern College of Music. Running concurrently was the Sixth International String Quartet Competition. The afternoons and evenings were briskly occupied with music, but my landlady's original dictum still applied—it was a "nice quiet" festival which the visitor could absorb at an unpressured pace.

The why & wherefore

Why these performers in this place? The director of the festival is Serge Zehnacker, a conductor trained in Basel, Strasbourg, and Salzburg who is active as a guest conductor with various orchestras in France, Switzerland, and Germany. In 1952 Zehnacker conducted the first classical music program heard in Evian after the war, and in the mid-1970s when a consortium of the town's principal business enterprises—the bottled water, the baths, and the Casino—undertook the establishment of a music festival, Zehnacker was its guiding hand.

From the start, it has been a youth festival, and for the first four years the principal orchestra participants were European—ensembles from Germany, Russia, Poland, and various other East European groups. A year ago Zehnacker turned westward ("I wanted to get away from too much of the Eastern bloc") and invited the Yale Philharmonic, which he paired with the Wieniawski Chamber Orchestra of Poznan and the Youth Orchestra of the Rhine-Westphalia. The combination of a full-sized symphony and the chamber orchestras contributed to a diversity of repertory, and the balance was carried over to 1981: Michigan took care of Brahms, Strauss, and Tchaikovsky, while the Royal Northern College played Mozart, Stravinsky, and early Beethoven. Distinguished soloists took part in each of

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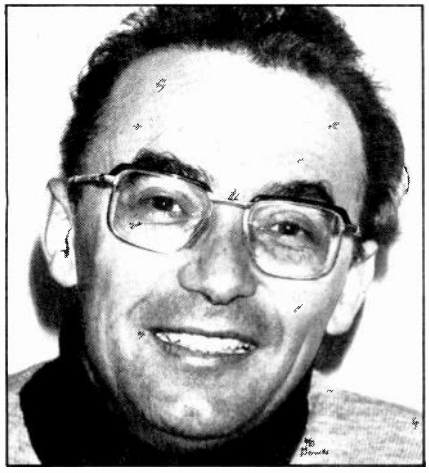


Director Zehnacker

The winner: the Cherubini Quartet of Düsseldorf

seven evening concerts: Edith Mathis in Mozart, Claudio Arrau in the Brahms First Piano Concerto, and Alexis Weissenberg in the Chopin First appeared with Michigan; Yury Boukoff in Beethoven's First Piano Concerto and Ion Voicu in the Bruch G minor Violin Concerto played with the RNC orchestra.

"A wonderful thing . . ."

The quality of musicmaking was high, and both players and audience clearly enjoyed themselves. The Casino auditorium—an exhibition space adjacent to the gambling area and the restaurant—holds some five hundred seats on movable risers, and most of these were filled for every concert. Listeners came from as far away as Lausanne, a thirty-five-minute boat ride across the lake, and a solid international contingent of environmental scientists who happened to be meeting in Evian showed up faithfully. (Some of them were musicians themselves, and listened with an appreciatively critical ear.) The Casino itself proved to be a hospitable (if unlikely) environment: the big overhead dome, an acoustical trap, was blocked off with huge, shapely white sails stretched tight from various angles of the ceiling; they looked like the Sydney Opera House turned inside out, and they functioned quite satisfactorily as sound reflectors.

Gustav Meier, conductor of the Michigan University Orchestra, led the opening and closing concerts of the festival, and in between turned his ensemble over to his colleague Paul Makanowitzky (of the MU faculty) and to Zehnacker. After his own absence conducting in other parts of Europe, Meier said later, he was astonished to "return to my own orchestra and hear how marvelous it sounded." As an educational experience, a festival engagement in a foreign country probably has few equals. Meier mentioned that his principal question had been whether his orchestra could bring four complete concert programs up to performance peak and then "put them in storage." The programs, which included Copland, Ives, and such meat-and-potato fare as Tchaikovsky's *Romeo and Juliet* and Strauss's *Til Eulenspiegel*, had been drawn from the previous two years' repertory. Under festival conditions, with daily rehearsals (in contrast to twice weekly at home), the orchestra blossomed, and the challenge of backing such soloists as Arrau and Weissenberg lent zest to the experience. "It's a wonderful thing for a student orchestra to have standing ovations," said Meier. "That just doesn't happen on campus. They think, 'My God, we're actually good!' It's very different from simply having a teacher tell them they're good. They felt like professionals." And that's the way they sounded.

Quartet competition

The Evian International Quartet Competition, like the festival itself, has been somewhat dominated by Eastern European ensembles. But the United States has had its innings. First prize in 1976 went to the International String Quartet, currently in residence at Brown University, and in 1980 to the Muir Quartet, then in residence at Yale. In 1977 the Audubon Quartet won second prize and also the prize given for the best performance of a contemporary work, an optional test. (The Muir returned to play a concert this year, including on its program the premiere of Quartet No. 2 by the Russian composer Alfred Schnittke—a vivid, effective, intensely sonority-conscious work based on Russian church music of the sixteenth and seventeenth centuries.) Top prizes in other years have gone to quartets of Hungary, Czechoslovakia, and the U.S.S.R., with Rumania, Hungary, and Poland in runner-up spots. This year, from a field of seven, the first-prize winner was the Cherubini Quartet of Düsseldorf.

If such a geo-political breakdown seems beside the point—it isn't. As any international competition-watcher knows, nationality can loom large in any jury room which includes representatives from Communist countries, and Evian was no exception to the rule. While the Cherubini was clearly the most finished and best-developed of the competing en-

sembles, politics raised its head in consideration of the runner-up positions, with one Eastern-bloc judge waxing contentious over the placement of his favorite (East-bloc) quartet. In the end, no second prize was given, but special mention went to the Georges Enescu Quartet of Bucharest and to an American group, the Colorado Quartet, winner of the Coleman Auditions in 1980. The Brodsky Quartet of Manchester (England) won the contemporary music prize for its performance of Witold Lutoslawski's Quartet.

The Evian competition has an added fillip in the form of a prize awarded by the press ("It stirs interest among the newspapers," says Zehnacker slyly), and critics of a half-dozen European papers gave their prize this year to the Young Stuttgart Quartet. Only once in six years has the press prize coincided with the jury prize—make of that what one may.

A cautious style

This year's jury was balanced with considerable care. There were two judges each from Great Britain and Switzerland, one each from the U.S., Rumania, and Hungary, plus the members of the Melos Quartet of Stuttgart. The U.S. judge was Claus Adam, composer and founding cellist of the Juilliard Quartet. As the competition progressed, it was easy to discern that in general the young European ensembles took a more cautious, static, precious approach to music-making than is the norm with American-trained quartets. This was not true of the Cherubini (the first violinist, perhaps not so incidentally, studied for a time at Juilliard), but among the less experienced groups there was a prevailing docility that verged on the bloodless. Claus Adam did not hide his own lack of enthusiasm for this kind of playing, and the young American performers were a bit dismayed to find themselves in competition with a style so alien to them. Suffice it to say that except for the Cherubini, few of the young European groups seemed ready for international exposure.

The list of European quartet competitions is still relatively small, and few of them are annual events. Colmar, Munich, and Geneva occur in alternate years. Both Colmar and Munich took place this year and, according to director Zehnacker, cut down on the number of entrants at Evian. But this compact competition/festival offers a concentrated view of youthful performers from Europe, England, and America, in an atmosphere so pleasant that there is no need to take any other cure that Evian-les-Bains offers. **MA**

Semyon Bychkov

Continued from page 5

Bychkov graduated from Mannes in one year, the two-year residency requirement having been waived, and during that year Stevens heard him conducting the student orchestra in rehearsal. She asked him to become associate conductor, then acting music director, then music director. Stevens also began talking about Bychkov and his talent to a variety of people, including Ronald Wilford at Columbia Artists Management, who eventually agreed to manage him.

About this time a pair of indisposed conductors aided Bychkov's progress. He substituted for the first one at the Spoleto U.S.A. Festival in 1978. That brought him to the attention of Christopher Keene, then director of the festival. Keene invited him to conduct a performance of *Il Trovatore* with the Buffalo Philharmonic at Artpark (New York) later that summer, when a second conductor became indisposed. And that appearance so impressed the management of the Buffalo orchestra that they hired Bychkov as associate conductor.

"The conditions they offered were terrific—conducting very good programs with a good amount of rehearsal time," Bychkov said. "And they were also very flexible in the time they would ask me to give them during the season." With the 1981/82 season, Bychkov becomes Buffalo's principal guest conductor.

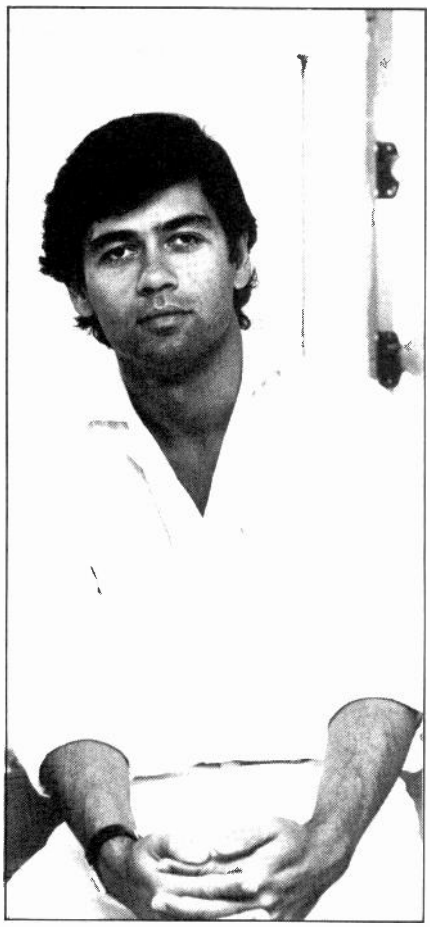
The call to Grand Rapids

In the audience at Bychkov's Artpark performance was the next person to join the parade. She was from Grand Rapids, and she relayed her excitement about the young conductor's talents to the Grand Rapids Symphony board, which was looking for a music director to succeed Theo Alcantara, who was leaving Grand Rapids to head the Phoenix Symphony. Bychkov was brought to Grand Rapids in November 1979 to guest conduct one program, and came away with a three-year contract as music director.

"When I came to guest conduct in Grand Rapids, I was not looking for a position," Bychkov said, "because I was music director of the Mannes orchestra and associate conductor in Buffalo. But I was tremendously impressed with the attitude of the musicians in the Grand Rapids orchestra and also with the enthusiasm of the public there."

There are similar encounters that brought Bychkov a series of conducting appearances with the Israel Chamber Orchestra, the Tivoli Symphony, and the National Arts Centre Orchestra in Ottawa. The point is, Bychkov's talents, have been recognized by people who do something about spreading the word, whether they be husbands of teachers, influential sopranos, or ladies from Grand Rapids summering at Artpark. There is no need for Bychkov to worry about building images or being ruthless.

In a world glutted with so many examples of excess hype and media overkill, it is refreshing to see a career develop primarily because people experience a brilliant talent and do everything in their power to bring that talent before a wider public. Bychkov is indeed a fortunate man, one who is living proof of the truth of Berlioz's oft-quoted adage: "The luck of having talent is not enough; one must also have a talent for luck." **MA**



Badea: conductor as catalyst.

William Struhs

The Dock Street Theatre—home of Spoleto's chamber music concerts

Artist Life

Continued from page 7

Netherlands Opera conducting *Queen of Spades*. Then, at Spoleto Festival U.S.A. in 1982 he will direct the Ciulei production of *Lady Macbeth* and will bring to Charleston Stravinsky's *The Rake's Progress.*

Besides the Menotti *opera buffa* there were two other light-spirited operas at the festival, Offenbach's *Monsieur Choufleury*, an hilarious "repeat" from the season before, and Gluck's *L'Ivrogne Corrigé*. Both were conducted by an old-young friend of ours, Paris-born Jean-Pierre Marty, who had directed *Pelléas et Mélisande* at Spoleto, who did the French premiere of *The Saint of Bleeker Street*, who was from 1973 to 1980 director of the French Radio Opera season, and who has appeared in this country with the operas of New York City, Washington, Cincinnati, and New Orleans. We had a happy reunion through a good Charleston friend, Marguerite Singleton, who loves opera and ballet as well as the old historic houses of Charleston to which she first introduced us. Mrs. Singleton had invited us to drive to lunch to Kiawah, the magnificent barrier island which is both a resort with all the amenities and a wilderness of lonely white beaches, palmetto forests, and streams where alligators sun themselves. Fellow-guests turned out to be Jean-Pierre and his friend, composer Kenton Coe, whom we had last seen before the Paris premiere of his opera *South* (*Sud* in France) on a play of Julian Green (it was the only American opera performed by the Paris Opéra). The South has spawned many well-known writers and playwrights but Southern composers are rare. Coe is the only Tennessee-born composer we know of. He was born in Johnson City in the foothills of the western slope of the Great Smoky Mountains, and still lives there. His native state has inspired another of his operas, *Rachel*, about Tennessee-born Andrew Jackson and his wife, which will be done at the 1982 Knoxville Fair.

In Charleston, with its Civil War monument in Fort Sumter, we remembered that *South* had as its background Charleston and the Civil War. A tragedy of a young lieutenant and his growing awareness of homosexual yearnings, the opera begins on the morning of April 11, 1861, and ends at dawn of April 12 when Confedrate forces fire at the Union-occupied Fort Sumter—the shots which began the Civil War. We turned to

Jean-Pierre Marty who had conducted the opera. "Wouldn't *South* be a natural for the festival?" we asked. He nodded. "Yes, I should talk to Menotti," he said.

Hollingsworth trilogy

A composer whom we met for the first time was Stanley Hollingsworth, whose opera trilogy was featured at the Dock Street Theatre. The evening consisted of two works for children—a one-act opera based on the Wilde fairy tale *The Selfish Giant* and a jolly "musical cartoon" called *Harrison Loved His Umbrella* to a libretto by Rhoda Levine taken from her book—in addition to *The Mother*, a moving, mysterious one-act opera from an Anderson fairy tale.

Stanley Hollingsworth, born in San Francisco, studied with two famous and very different composers, Darius Milhaud at Mills College and Menotti at the Curtis Institute, where he became the latter's teaching assistant. He has respect and affection for both. "Menotti's music has a deceptive spontaneity but, underneath, there is the matchless craftsman. For one year under him I did nothing but counterpoint, counterpoint, counterpoint. He used to say: 'I don't think any composer has been stifled by a little craft.' Milhaud would let you work things out your own way. He believed that by encouraging you to write from the start you would find your own voice. He would say: 'Now you can open the door.' "

A pleasant, bearded man, modest in talking about himself, he said of the variety of his opera trilogy: "I love working in any medium. If I had time I would even do music therapy. And I enjoy writing for children although I am always afraid of unconscious condescension." His works have ranged from his *Dumbarton Oaks Mass* and *Stabat Mater* for chorus and orchestra to *La Grande Bretèche*, a television opera after Balzac commissioned by NBC, and a piano concerto performed by the Detroit Symphony under Marriner at the Meadow Brook Festival. His last score was in memory of his friend Samuel Barber, *Ricordanza* for oboe and string trio. He is on the faculty at Oakland University at Rochester, Michigan, and he is happy there—he likes the security of the position, the quiet, the time to compose. He is now writing a violin concerto, also to be performed at Meadowbrook. The piano concerto had been dedicated to Menotti. We wondered if the violin concerto would be dedicated to Milhaud.

Spoleto Festival U.S.A. still does not have a proper hall for opera and symphony concerts, but it does have its small jewel, the Dock Street Theatre where there were the usual chamber music concerts, two a day and always packed. We heard everything from the Mendelssohn Sextet to the Emerson Quartet in Beethoven, from saxophonist Harvey Pittel playing Jimmy Dorsey's *Ooodles of Noodles* to a performance of Bottesini's Grand Duo for double-bass and violin before which Charles Wadsworth, the perennially engaging host of the series, announced that it was a work of "death-defying leaps" and that "if you don't enjoy it I prefer not knowing it." That might well be the credo of Spoleto U.S.A. Everybody is supposed to like everything. As Mayor Joseph P. Riley Jr., the festival's most enthusiastic promoter (who has even learned Italian since it started), declares: "Spoleto is the most significant event to occur in Charleston this century."

One nagging question persists. What would Charleston do should Menotti retire? "Carry on," says Menotti. But he notes that a successor would have to know languages and artists around the world, must have the right contacts in Paris, London, and Rome, and needs "the patience and stubbornness God has granted me." To which we could add, the imagination, the daring, the genius. . . . But where is there another Menotti? **MA**

Opera Everywhere

Continued from page 23

"strumpet." Although that may seem unusual, such emotional force is all there in the music and it was gratifying to hear someone sing it that way.

Vocally, Verrett was not as consistently persuasive as she was histrionically. It took time for her voice to warm up. But by the third act she sounded gorgeous—the voice bigger than that of most Desdemonas but wonderfully rich in color and particularly effective in big outbursts.

The most exposed test, of course, comes in the "Willow Song" and "Ave Maria" in Act IV and, in these, Verrett proved supremely confident. On the high A-flat that concludes the prayer, she let the note float on endlessly with the sheer ease that is denied to most life-long sopranos, let alone reconstructed mezzos.

McCracken, who has been singing Otello for twenty years, was in exceptionally fine voice. And his portrayal of the Moor proved extraordinary in both its seeming freshness and in the emotional depth and maturity the tenor brings to it. One's only quarrel with the characterization is the physical extremes to which McCracken takes it; in the final act particularly, there is a bit too much stagger and lurch. And with McCracken's wonderful, purely vocal, communicative powers, he could afford to be more still at certain critical moments.

The remaining members of the cast operated on an artistic level considerably below Verrett and McCracken. John Reardon, the Iago, is a forceful actor, but his singing was thin and occasionally coarse in sound.

Sarah Caldwell's conducting, at least on opening night, seemed a rehearsal or two away from performance standard. She did not seem to have reached firm decisions about some matters of tempo and some of the stage-to-pit coordination was still a bit tentative. ELLEN PFEIFER

Books

Continued from page 20

merely the concert itself. And he takes mean-spirited delight in pointing out the mistakes of Cantelli's earlier discographers: a great to-do is made over an alleged incorrect recording date for Rossini's *Il Signor Bruschino*, but the version of the overture in fact *does* come from the New York Philharmonic broadcast of March 29, 1953 (which makes Lewis' supposedly correct March 28th date the wrong one). Of slightly more import (but still not much), it was Rudolf Firkusny, not Rudolf Serkin, who played Beethoven's Third Concerto with Cantelli on March 10, 11, and 13, 1955, and the book fails to note that Verdi's Overture to *La Forza del destino* was substituted for Brahms's *Tragic Overture* on March 15, 1953.

Lewis earns credit for trying, but Cantelli deserves better.

Nor does the quest for truth shed much light on Cantelli's politics. Although he may indeed have availed himself, as a teenager, of some of the Fascist Youth Movement's social and cultural options, I will continue to believe that he was on the good side during World War II, as previously maintained. (Lewis, in his zealous attempt to illuminate, merely manages to muddy the waters: he never claims that Cantelli was a Fascist, but merely that he had little interest in anything but music.)

When it comes to the real essence of Cantelli's genius—his music—Lewis is ineffectual. Still, there are some pluses to the book: we learn some useful things about Cantelli's childhood, and what a number of the musicians have to say is instructive. Detailed accounts of certain especially tense recording sessions shed light on Cantelli's brand of neurotic perfectionism, and we are given a detailed recounting of the preparations for his last opera production, *Così fan tutte* (which La Scala's superintendent Dr. Ghiringhelli described as "one of the most perfect performances I ever heard"). There is something to be gleaned from the quotes from a series of letters the conductor wrote to his wife, Iris, during his first American visit—the warm relationship, almost that of father-to-son, between the eighty-two-year-old Toscanini and the twenty-eight-year-old Cantelli is vividly conveyed, and we can see a new career growing by leaps and bounds. (One of the musicians, violinist Manoug Parikian, thinks that perhaps Cantelli was "a little unwise to accept Toscanini's mantle, or to make use of it, because if anything, it was to his detriment.") Finally, there are some absorbing, previously unpublished, photographs (including one of Cantelli, aged two, already looking tyranical).

I wish that someone more qualified had done the job; Lewis earns recognition for trying, but Cantelli deserves better than this.

My Own Story

by Luciano Pavarotti, with William Wright.

Doubleday, 316 pages, $14.95.

The continued presence on the best-seller lists of this book attests to the qualities of a frank, light-hearted, and amiable recounting of the life and career of a tenor who has transcended his discipline to become a media personality of major proportions. William Wright, who put the book together from interviews, has had the bright idea of interleaving Pavarotti's own words with those of singers, friends, and others who have worked with or for Pavarotti during his career. If the tone is always positive and sometimes adulatory, it reflects the aura of good will that seems to be so much a part of this singer's make-up. Even though Pavarotti talks about his fears and his depressions, and makes extended comments about vocalism, his own voice, and the roles he sings, the book is less analytic than celebratory, which is probably just right. P.J.S.

Preview of the Forthcoming Year's Recordings

Part I

WELL, WE DID IT AGAIN. We asked all these classical record folks what they're up to, and they told us—at such length that we can fit only about two-thirds of the information into this issue. We'll give you the rest next month. Unfair as it may be to the Vanguards and Varèses of this world, there seems no recourse but to proceed alphabetically; thus, we end with Nonesuch and pick up in October with Oiseau-Lyre. (You'll have to wait till then for information on the *other* digital *Ring*.)

Some of the lists cover only fall releases, others the entire year ahead, and all plans are, of course, subject to change. We've adopted a new symbol, **D**, for digital recordings and retained the **A** to indicate *non*digital audiophile recordings; in addition, we use our accustomed **R** for domestic reissues and **H** for historical recordings.

NOTE ON ABBREVIATIONS

Performing groups are indicated with appropriate combinations of P (Philharmonic), R (Radio), S (Symphony), C (Chamber), O (Orchestra), St (State), Op (Opera), Ac (Academy), and Ch (Chorus, Choir), or their foreign-language equivalents.

Where the number of discs is known, it is included in parentheses at the end. A lower-case "s" following the number indicates single discs rather than a multi-disc set.

AAG MUSIC

AAG cassettes are duplicated in real time on chrome tape from digital intermasters. Many releases are available in the new Dolby C format. Paperback-sized containers feature full program notes.

A ALBRIGHT: *Five Chromatic Dances; Dream Rags.* Burge.
D BACH: *Solo Cello Suites (6).* Grossman.
A R BACH: *Violin-Continuo Works (complete).* Boston Museum Trio (from Titanic).
D BARTÓK: *Two-Piano Suite; Miraculous Mandarin (duet).* Crow, Vallecillo.
D BARTÓK: *Violin Sonata No. 2.* STRAVINSKY: *Duo concertante.* Carmirelli, Kosten.
D BEETHOVEN: *Piano Sonata No. 17; Bagatelles, Op. 126 (6).* Goldsmith.
D MOZART: *Two-Piano Sonata.* BUSONI: *Duettino concertante.* Crow, Vallecillo.
A R RAMEAU: *Pièces de clavecin en concerts.* Boston Museum Trio (from Titanic).
A SCHUBERT: *Piano Sonata, D. 960; Impromptus (2).* Goldsmith.
D THOMSON: *Songs and Piano Works.* W. Parker, Vallecillo.
D THOMSON: *Songs.* Shelton.

AAG Music, 200 Varick St., New York, N.Y. 10014.

ACCENT (Belgium)

(distributed by Audio Source)

DEBUSSY: *Unfamiliar Piano Works.* Immerseel.
GLUCK: *Orfeo ed Euridice.* Jacobs; Petite Bande, S. Kuijken.
MOZART: *Flute Quartets.* B., S., & W. Kuijken, Van Dael.
TELEMANN: *Cantatas.* Jacobs; Parnassus Ens.
Paul Dombrecht: Nineteenth-Century Romantic Oboe Works. Immerseel.
René Jacobs: Song Recital (works by Beethoven, Bellini, Donizetti, Schubert). Immerseel.

Angel recording artist Seigfried Jerusalem sings Tamino in Zauberflöte.

ACCORD (France)

(distributed by Fonodisc)

BOHME, O: *Trumpet Concerto.* V. BRANDT: *Konzertstücke Nos. 1, 2.* GLIÈRE: *Andante with Variations.* Sommerhalder; Venzago, piano.
MUSSORGSKY: *Songs and Dances of Death; Sunless.* Diakov (bs), Wyss.
OFFENBACH: *Operetta Excerpts (well known and obscure).* Teyte, J. Bjoerling, Nash, Kullman, et al. (4).
PONCHIELLI: *Chamber Works.* Syrinx Ens.
STRAUSS, R.: *Piano Quartet.* Milan Piano Qrt.
French Fanfares of the Twentieth Century (by Debussy, Dukas, Jolivet, Roussel, Schmitt, Tomasi). Touvron, trumpet; Cambreling, cond.
Great Voices of the Monte Carlo Opera, 1879–1979. Bernhardt, Schwarzkopf, Crespin (5).
H *Teatro alla Scala, 1778–1978.* Recordings from 1896–1931 featuring Caniglia, Caruso, Pertile, et al. (4).

ADES (France)

(distributed by Fonodisc)

BARRAUD: *La Divine comédie.* Maazel.
BARTÓK: *Violin Sonata* (Y. Menuhin); *Piano Works.* J. Menuhin.
BEETHOVEN: *Piano Concerto No. 3.* J. Menuhin; Y. Menuhin, cond.
Du duo au quintette à vent. Previously unrecorded works for wind ensembles by prominent twentieth-century French composers.

ANGEL

D BEETHOVEN: *Symphonies (9).* Philharmonia O, Sanderling (8).
D BEETHOVEN: *Violin Concerto.* Perlman; Philharmonia O, Giulini.
D CHERUBINI: *Requiem in C minor.* Philharmonia Ch&O, Muti.
D DURUFLÉ: *Requiem.* J. Baker; King's College Ch, Ledger.
D JANÁČEK: *Glagolitic Mass.* Birmingham Ch&SO, Rattle.
D KORNGOLD: *Violin Concerto.* Perlman; Pittsburgh SO, Previn.
D MAHLER: *Symphony No. 7.* London PO, Tennstedt (2).
D MOZART: *Die Zauberflöte.* Donath, Gruberová, Jerusalem, Brendel, Bracht; Bavarian RCh&SO, Haitink (3).
D PROKOFIEV: *Romeo and Juliet: Suite.* Philadelphia O, Muti.
D PUCCINI: *Tosca.* Scotto, Domingo, Bruson; London PCh&O, Levine (2).
D SCHUBERT: *Choral Works.* Bavarian RCh&SO, Sawallisch.
R SCHUBERT: *Symphony No. 8.* Berlin PO, Karajan.
D SCHUBERT: *Trout Quintet.* Richter; Borodin Qrt.
D STRAUSS, R.: *Arabella.* Varady, Gruberová, Fischer-Dieskau; Sawallisch (3).
D STRAVINSKY: *Petrushka.* Philadelphia O, Muti.
D TCHAIKOVSKY: *1812 Overture; String Serenade.* Philadelphia O, Muti.
D VERDI: *La Traviata.* Scotto, Kraus, Bruson; Ambrosian OpCh, Philharmonia O, Muti (3).
D *Montserrat Caballé and Ransom Wilson: Duos for Voice and Flute.*
Oboe Quartets (by J. C. Bach, Mozart, J. Stamitz, Wanhal). Still, Perlman, Zukerman, Harrell.

D *Christopher Parkening: Guitar Recital.*
D *Itzhak Perlman and André Previn: It's a Breeze.*
Elisabeth Schwarzkopf: The Early Years.
Trios by the Bach Family and Johann Gottlieb Goldberg. Perlman, Zukerman, Eddy, Sanders.

Angel Records, 1750 N. Vine St., Los Angeles, Calif. 90028.

ARABESQUE

BACH: *Brandenburg Concertos (6).* German Bach Soloists, Winschermann (2).
D BACH: *Goldberg Variations.* J. C. Martins.
D BACH: *Well-Tempered Clavier, Book I.* J. C. Martins (3).
D CHOPIN: *Nocturnes (complete).* Lima (3).
D CHOPIN: *Preludes (26).* Lima.
GLAZUNOV: *The Kremlin; Stenka Razin; In Memory of Gogol.* Bamberg SO, Ceccato.
GRÉTRY: *Zémire et Azor.* Mesplé; Belgian Radio and Television O, Doneux (2).
HANDEL: *Concerti grossi, Op. 3 (6) (also includes spurious No. 4 and Alexander's Feast Concerto).* German Bach Soloists, Winschermann (2).
R HAYDN: *Symphonies Nos. 99–104 (with rehearsal excerpts).* Royal PO, Beecham (3).
HUMPERDINCK: *Königskinder.* Donath, Lindner, Dallapozza, Prey, Ridderbusch; Tölz Boys Ch, Munich RO, Wallberg (3).
MOZART: *Keyboard-Duet Sonata, K. 497; Two-Keyboard Sonata, K. 448.* Lubin, Newman, fortepiano(s).
MOZART: *Il Rè pastore.* Grist, Popp, Saunders, Monti, Alva; O of Naples, Vaughan (2).
MUSSORGSKY: *Complete Piano Works, Vol. 3.* Kun Woo Paik.
H R SCHUBERT: *Die schöne Müllerin; Winterreise; Schwanengesang; Songs (four previously unreleased).* Hüsch, H. U. Müller (3).
H STRAUSS, R.: *Symphonia domestica; Songs (4)* (Anders). Berlin PO, Furtwängler.
SUPPÉ: *Boccaccio.* Rothenberger, Moser, Dallapozza, Prey, W. Berry; Bavarian RSO, Boskovsky (2).
Hermann Baumann: The Romantic Horn (works by Cherubini, Kalliwoda, Reger, Schumann, J. Weismann). Munich PO, Voorberg.

Arabesque Recordings, 1995 Broadway, New York, N.Y. 10023.

ARCHIV
(released by Deutsche Grammophon)

D BACH: *Two-, Three-, and Four-Harpsichord Concertos.* Gilbert, Mortensen, Kraemer; English Concert, Pinnock (2s).
Chamber Music Before Bach (works by Buxtehude, Pachelbel, Reincken, Rosenmüller, Schenck, Westhoff). Cologne Musica Antiqua (3).

ARGO
(released by London)

BACH: *Organ Works.* Hurford (conclusion of cycle).
COPLAND: *Appalachian Spring; Music for Movies.* London Sinfonietta, Howarth.
DELIUS: *Sea Drift* (Shirley-Quirk); *Appalachia.* London SCh, Royal PO, Hickox.
FALLA: *El Retablo de maese Pedro; Psyché* (J. Smith, Oliver, Knapp); *Harpsichord Concerto* (Constable). London Sinfonietta, Rattle.
MENDELSSOHN: *Symphonies Nos. 3, 4.* St. Martin's Ac, Marriner.
MOZART: *Vesperae solennes de confessore; Spaur Mass, K. 258.* F. Palmer, Cable, Langridge, S. Roberts; St. John's College Ch (Cambridge), Wren O, Guest.
SCHUBERT: *Mass No. 4; Gesang der Geister über den Wassern; et al.* Bryn-Julson, DeGaetani, A. R. Johnson, M. King; London Sinfonietta and Ch, Atherton.
VAUGHAN WILLIAMS: *English Folksong Suite; Fantasia on Greensleeves.* St. Martin's Ac, Marriner.
Italian Airs and Dances. London Early Music Group, Tyler.

ARIEL
(manufactured and distributed by Fonodisc)

H *Julius Caesar (Shakespeare).* Mercury Theater adaptation, starring Orson Welles, narrated by H. V. Kaltenborn; original music composed by Marc Blitzstein.

Fortepianist Steven Lubin plays Mozart for the Arabesque label

H *Shakespeare in Hollywood, Vol. 1: The Tragedies.* Adaptations by Archibald MacLeish, et al.; performances by Humphrey Bogart, Burgess Meredith, Thomas Mitchell, Claude Rains, et al.
H *Shakespeare in Hollywood, Vol. 2: The Comedies.* Adaptations by Gilbert Seldes, et al.; performances by Tallulah Bankhead, Leslie Howard, Edward G. Robinson, Rosalind Russell, Orson Welles, et al.

ARIES

BLACHER: *Symphony; Concertante Musik; Collage.*
BRIAN: *Symphonies Nos. 5, 25.*
EGK: *Georgica; Moria; Variations on a Caribbean Theme.*
FRIML: *Chinese Suite.* Herrmann.
GADE: *Symphony No. 6; Hamlet Overture; A Mountain Trip in the North.*
GROFÉ: *Aviation Suite.*
HARTMANN, K.: *Symphonies Nos. 5, 6.*
HERBERT: *Irish Rhapsody.*
KOECHLIN: *Symphony No. 2.*

Released by West Coast Audio-Visual Corp., P.O. Box 126, Reseda, Calif. 91335.

ASTRÉE (France)
(distributed by Audio Source)

ALFONSO EL SABIO: *Cantigas de Santa María.* Lamandier.
BOULEZ: *Piano Sonatas (3).* Helffer.
HAYDN: *Late Piano Sonatas (3).* Badura-Skoda.

AUDIO SOURCE

See Accent, Astrée, Audio Source, 1185 Chess Dr., Foster City, Calif. 94404.

BALKANTON (Bulgaria)
(distributed by Fonodisc)

MUSSORGSKY: *Boris Godunov (excerpts).* Ghiaurov; Sofia StPCh&O.
VERDI: *Arias.* Ghiuselev (bs).
Boris Christoff: Bulgarian and Russian Religious Chants.
Boris Christoff: Operatic Arias (by Monteverdi, Rameau, et al.). Gracis, cond.

BOOK-OF-THE-MONTH RECORDS

GERSHWIN: *Piano-Duo Works (Concerto in F; An American in Paris;* **R** *"The Fascinating Piano Music").* Veri and Jamanis (3).
R *Joan Sutherland (selections from London recordings)* (3).

Book-of-the-Month Records, Camp Hill, Pa. 17012.

BRILLY IMPORTS

See Calliope, Camerata, Chandos, Dynamic, Harmonia Mundi France, Hyperion, Mirror, Nimbus, Brilly Imports, 155 N. San Vicente Blvd., Beverly Hills, Calif. 90211.

CALLIOPE (France)
(distributed by Brilly Imports)

BACH: *French Suites (6).* M. Lagacé, harpsichord (2s).
BARTÓK: *Piano Suite, Sz. 62; Three Rondos on Folk Tunes, Sz. 84; et al.* Solchany.
BEETHOVEN: *Piano Sonata No. 29; Bagatelles.* Rudy.
BEETHOVEN: *String Quartets Nos. 1, 2.* Talich Qrt.
HANDEL: *Dettingen Te Deum.* Chorale Universitaire de Paris, Grimbert.
MUSSORGSKY: *Pictures at an Exhibition.* Rudy.
SCHEIDT: *Tabulatura nova, Vols. 1, 2.* B. Lagacé, organ (1, 2).
SCRIABIN: *Piano Sonatas Nos. 6–10; Poèmes, Opp. 63 (2), 69 (2), 71 (2); et al.* Rudy (2s).
Japanese Melodies. Navarra, cello; D'Arco, piano.

CAMBRIA

DRING: *Art Songs.*
DRING: *Shades of Dring—Jazz Ensemble.*

Cambria Records and Publishing, P.O. Box 2163, Palos Verdes Peninsula, Calif. 90274.

CAMERATA (JAPAN)
(distributed by Brilly Imports)

BACH: *English Suites (6).* Picht-Axenfeld, harpsichord (3).

BACH: *Flute Sonatas, S. 1020, 1030-32.* Chang-Kook Kim, Picht-Axenfeld.
BACH: *Well-Tempered Clavier, Book II.* Picht-Axenfeld, harpsichord (3).
D BRAHMS: *Symphony No. 4.* Gumma SO, Gendron.
CHOPIN: *Piano Sonatas Nos. 2, 3.* Ponti.
DONIZETTI, ROSSINI: *Piano Works.* Canino.
MENDELSSOHN: *Symphony No. 4.* WEBER: *Oberon Overture.* Gumma SO, Toyoda.
D MERCADANTE, MOZART: *Clarinet Concertos.* Leister; Gumma SO, Toyoda.
MIKI: *Various Works.* Nipponia Ens., Inoue.
MOZART: *Violin Sonatas, K. 296, 376, 377.* Gazzelloni, flute; Canino.
D NØRGÅRD: *Waves.* STOCKHAUSEN: *Zyklus.* Yoshihara, percussion.
D *First Kusatsu International Summer Music Academy and Festival, 1980* (works by Bach, Chopin, Rossini, Sperger). Soloists; AcCO, Winschermann.
Min-on Festival of Contemporary Music, 1979, 1980 (works by Hachimura, Irino, Mori, Noda, Sato). Soloists; Tokyo Metropolitan SO, Tokyo PO, Otaka (2).
Keiko Nosaka: Worlds. Original compositions and arrangements for twenty-string koto, from Bach to the blues.
Ichiro Suzuki (guitar) Plays Nocturnes. By Britten, Brouwer, Llobet, Sor, Turina, Villa-Lobos.

CBS MASTERWORKS

BACH, C.P.E.: *Two-Flute Sonatas.* Rampal, Larrieu.
BACH: *Anna Magdalena Book; et al.* Tureck, piano.
R CHOPIN: *Piano Works.* Horowitz (3).
DEBUSSY: *Chansons de Bilitis; Ariettes oubliées.* FAURÉ: *La Bonne chanson.* Ameling, D. Baldwin.
FAURÉ: *Nocturnes Nos. 4–7; Dolly* (Tagliaferro). Varsano.
FRANCK: *Piano Quintet* (Bolet). WOLF: *Italian Serenade.* Juilliard Qrt.
HANDEL: *Xerxes.* Hendricks, Watkinson, Esswood; Grande Ecurie et C du Roy, Malgoire (3).
HAYDN: *String Quartets, Op. 76 (6).* Tokyo Qrt. (3).
R MOZART: *Violin Concertos Nos. 3* (Cleveland O, Szell), *4* (English CO, Schneider), *5* (Columbia SO, Szell); *Sinfonia concertante, K. 364* (Zukerman; English CO, Barenboim). Stern (2).
MUSSORGSKY: *Salammbô.* RAI-Milan SO&Ch, Peskó (2).
PROKOFIEV: *Love for Three Oranges, Lt. Kijé Suites; et al.* Los Angeles PO, M. T. Thomas.
PUCCINI: *Arias.* M. Freni.
RAVEL: *Histoires naturelles.* SATIE: *Songs.* Crespin, Entremont.
SATIE: *Piano Works.* Entremont.
SCHOENBERG: *Die glückliche Hand* (Nimsgern); *Four Orchestral Songs, Op. 22* (Minton). BBC SO, Boulez.
SCHUBERT: *Impromptus, D. 899, 935.* Perahia.
SCHUBERT: *String Quartets Nos. 12, 13.* Juilliard Qrt.
R STRAVINSKY: *Centennial Edition.* Various (31).
WEINBERGER: *Schwanda* Popp, Kilebrew, Jerusalem, Prey, Nimsgern; Bavarian RSO, Wallberg (3).
Amadeus: Music of Mozart and Salieri.
Caravelli's Christmas: Traditional Carols.
Christmas with Elly Ameling. D. Baldwin; instrumental ens.
Como la rosa: Songs and Dances of the Spanish Renaissance. Waverly Consort.
R *Diva!* Caballé, Cotrubas, Horne, Scotto, Te Kanawa, Von Stade (3).
Placido Domingo: Christmas Album. Vienna SO, Holdridge.
Napoleon (film music). Coppola.
Perhaps Love. Denver, Domingo, et al.
Jean-Pierre Rampal: From Prague with Love.
Kiri Te Kanawa: Vocal Recital (works by Fauré, Schubert, Schumann, Wolf). Amner.

CBS MASTERSOUND

D ALBÉNIZ: *Guitar Works.* Williams.
D BARTÓK: *String Quartets (6).* Juilliard Qrt. (3).
D BEETHOVEN: *Cello Sonatas Nos. 1, 2* Ma, Ax.


Cellist Yo-Yo Ma plays Beethoven in CBS's Mastersound series

D BEETHOVEN: *Symphony No. 5; Egmont Overture.* English CO, M. T. Thomas.
D BRUCKNER: *Symphony No. 3.* Bavarian RSO, Kubelik.
D DVOŘÁK: *Symphonies Nos. 3, 4, 6; Scherzo capriccioso.* Philharmonia O, A. Davis (3s).
D GERSHWIN: *Rhapsody in Blue; Second Rhapsody; Variations* (Philharmonia O); *Preludes (3).* M. T. Thomas.
D HAYDN: *Piano Sonatas Nos. 59, 62.* Gould.
D MAHLER: *Symphony No. 1.* New York P, Mehta.
D MENDELSSOHN: *Songs.* Ameling, Jansen.
D MENDELSSOHN: *Symphony No. 3.* Bavarian RSO, A. Davis.
D MENDELSSOHN: *Violin Concerto.* BEETHOVEN: *Romances (2).* Stern; Boston SO, Ozawa.
D MOZART: *Piano Concertos Nos. 17, 18, 19, 25.* Perahia; English CO (2s).
D MOZART: *Violin-Viola Duos (2).* Stern, Zukerman.
A R PUCCINI: *Madama Butterfly (excerpts).* Scotto, Domingo, Wixell; National PO, Maazel.
D PURCELL: *The Gordian Knot Unty'd.* English CO, Leppard.
A R RAVEL: *Bolero; La Valse; Alborada del gracioso.* O National de France, Bernstein.
D SHOSTAKOVICH: *Symphony No. 14.* Kubiak, Bushkin; New York P, Bernstein.
D STRAUSS, R.: *Ein Heldenleben.* New York P, Mehta.
A R STRAVINSKY: *Firebird.* New York P, Boulez.
D TCHAIKOVSKY: *Orchestral Suites Nos. 2, 4.* London SO, M. T. Thomas.
D TCHAIKOVSKY: *Symphony No. 6.* Cleveland O, Maazel.
D WOLF-FERRARI: *Il Segreto di Susanna.* Scotto, Bruson; Philharmonia O, Pritchard.
D *Christmas Album.* Rampal, Lagoya, Legrand.
D R *Mormon Tabernacle Ch's Christmas, Vol. 1.*
D *Frederica von Stade: Vocal Recital (live).* Martin Katz.

GREAT PERFORMANCES
(midpriced series)

R BEETHOVEN: *Symphony No. 7.* Marlboro Festival O, Casals.
R BEETHOVEN: *Symphony No. 9.* Amara, Chookasian, J. Alexander, Macurdy; Mormon Tabernacle Ch, Philadelphia O, Ormandy.
R BRAHMS: *Double Concerto* (Francescatti, Fournier); *Tragic Overture.* Columbia SO, Walter.
R GERSHWIN: *Rhapsody in Blue* (Columbia SO); *American in Paris* (New York P). Bernstein.
R MAHLER: *Symphony No. 1.* Columbia SO, Walter.
R SCHUBERT: *Trout Quintet.* R. Serkin, J. Laredo, Naegele, Parnas, Julius Levine.
R SCHUBERT: *Symphony No. 9.* Cleveland O, Szell.
R STRAVINSKY: *Le Sacre du printemps.* Columbia SO, Stravinsky.
R TCHAIKOVSKY: *Nutcracker, Swan Lake Suites.* New York P, Bernstein.
R *Favorite Overtures* (by Glazunov, Herold, Rossini, Suppé, Thomas, et al.). New York P, Bernstein.

Some forty subsequent releases in the series are in the planning stages.

CBS Masterworks, 51 W. 52nd St., New York, N.Y. 10019.

CENTAUR

Centaur will issue a number of new audiophile recordings, most of them digital releases but also some half-speed mastered albums of new analog recordings.

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CHALFONT

D BACH, FRANCK: *Organ Works.* Rawsthorne (Liverpool Cathedral) (2).
D BEETHOVEN: *Symphony No. 5.* London SO, Tjeknavorian.
D LISZT, REGER, REUBKE: *Organ Works.* Rawsthorne (Liverpool Cathedral).
D VAUGHAN WILLIAMS: *Toward the Unknown Region* (Birmingham Ch); *Orchestral Works.* Birmingham SO, Del Mar.

D *Overtures* (by Beethoven, Glinka, Wagner, et al.). London SO, Tjeknavorian.

An affiliate of Varèse Sarabande; distributed by Discwasher, 1407 N. Providence Rd., Columbia, Mo. 65201.

Pianist Lydia Artymiw plays Chopin for Chandos Records

CHANDOS (U.K.)

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D ANDRIESSEN; Gordon JACOB: *Bassoon Concertos* (English CO). DOWNEY: *Edge of Space* (London SO). Thompson; G. Simon.

BRAHMS: *Clarinet Quintet.* Hilton; Lindsay Qrt.

CHOPIN: *Piano Sonata No. 3; et al.* Artymiw.

CORELLI: *Concerti grossi, Op. 6 (12).* Cantilena O, Shepherd.

DEBUSSY: *Chamber Works.* Athena Ens.

R HAMILTON: *Violin Concerto.* Holmes; Ulster O, B. Thomson.

JONES, D.: *String Quartets (3).* Delme Qrt.

LISZT: *Late Piano Works.* R. Gillespie.

MAW: *La Vita nuova; The Voice of Love.* S. Walker (ms); Nash Ens.

PURCELL: *Dido and Aeneas.* Kirkby; Taverner Consort (BBC Open U. production).

D TCHAIKOVSKY: *Romeo and Juliet (original version); Hamlet (complete incidental music); Festival Overture; et al.* London SO, G. Simon (2).

VIVALDI: *Il Cimento dell'armonia e dell'inventione* (**R** *Four Seasons*). Thomas; Bournemouth Sinfonietta.

Liverpool PCh: Christmas Carols.

Locke Brass Consort: Concert of Old and New Music.

D *Music of Scotland* (McCunn's *Land of the Mountain and the Flood*, et al.). Scottish NO, Gibson.

CITADEL

(a division of Varèse Sarabande)

R BERNSTEIN, E.: *To Kill a Mockingbird (original soundtrack).*

R BERNSTEIN, E.: *Walk on the Wild Side (original soundtrack).*

H GERSHWIN: *The Hollywood Bowl Memorial Concert, 1937.* Swarthout, Jolson, Levant, Iturbi, Klemperer, et al.

NORTH: *Journey into Fear;* **R** *South Seas Adventure (original soundtracks).*

COMPOSERS RECORDINGS (CRI)

BEESON, H. JOHNSON, PALMER: *Piano Sonatas.* Mikhashoff.

BLOCH, E.; HINDEMITH: *Viola Works.* Schotten.

CONSOLI: *Vuci Siculani* (B. Martin, ms). LAZAROF: *Canti.* Roger Wagner Chorale.

DRUCKMAN: *Windows.* MOEVS: *Piano-Percussion Concerto* (Maximilien). O of the Twentieth Century, Weisberg.

FINE, I.: *Notturno for Strings and Harp.* Brooklyn Philharmonia O, Foss. *Childhood Fables for Grownups.* Davenny Wyner, Y. Wyner. *Fantasia for String Trio.* Atlantic Qrt. members.

FINE, V.: *Brass Quartet; Momenti; Missa brevis.*

HARRISON, L.: *Main Bersama-Sama; Threnody for Carlos Chávez; Serenade.* Gamelan Sekar Kembar. *String Quartet Set.* Kronos Qrt.

ROUSSAKIS: *Voyage.* SOLLBERGER: *Angels and Stone.* WUORINEN: *Arabia felix.*

SHAPEY: *The Covenant.* Chicago U. Contemporary C Players.

Da Capo C Players: Tenth-Anniversary Celebration. Works by Glass, Perle, Ran, Schwantner, Tower, Wuorinen.

Carolyn Heafner (s): Song Recital. Works by Bacon, Beach, Beeson, Hoiby, Weisgall.

Robert Taub: Piano Recital. Works by Babbitt, Bartók, Kirchner, Shifrin.

COUPLINGS TO BE DETERMINED

CARTER: *Syringa.* DeGaetani, Paul; Speculum Musicae, Group for Contemporary Music.

SCHOENBERG: *Erwartung.* Davenny Wyner; O of the Twentieth Century, Weisberg.

WUORINEN: *Tuba Concerto.* Braynard.

Composers Recordings, Inc., 170 W. 74th St., New York, N.Y. 10023.

CONSORTIUM

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

CP²

CAGE: *Chorals; Cheap Imitation for Violin Solo.* Zukofsky.

FELDMAN: *Spring of Chosroes.* SCHNABEL: *Violin Sonata.* Zukofsky, Oppens.

KONDO: *Standing; Sight Rhythmics; Under the Umbrella (for 25 cowbells).* Takahashi, et al.

SIGURBJÖRNSSON: *La Jolla Good Friday I & II (computer music).*

STEUERMANN: *Suite for Piano.* Sherman. *Violin Works.* Zukofsky, Takahashi. *Songs.* Morgan.

Released by Musical Observations, Inc., P.O. Box 97, Port Jefferson, N.Y. 11777.

CRYSTAL

BERIO: *Opus Number Zoo.* KLUGHARDT, MATHIAS: *Wind Quintets.* Westwood Wind Qnt.

EBEN: *Sunday Music.* KARG-ELERT: *Harmonies of the Evening.* (With other works.) Osborne, organ.

KUPFERMAN: *Saturnalis* (Rothmuller). SUBOTNICK: *The First Dream of Light* (Grierson). Bobo, tuba.

John Cerminaro, horn. Works by Bozza, F. Doppler, Glière, W. Kraft, Poulenc, Saint-Saëns, Scriabin.

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David Harman, clarinet (with John York, piano). Works by N. Burgmüller, Milhaud, Saint-Saëns, Tovey.

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Meir Rimon, horn (Israel PO members). Works by Halpern, Kogan, Rooth, Zorman.

Thomas Stacey: English Horn Recital.

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A RAVEL: *Bolero; Rapsodie espagnole (arr.).* S. & N. Gordon, pianos.

A *Fernando Valenti: Harpsichord Recital.*

Crystal Clear Records, P.O. Box 3864, San Francisco, Calif. 94119.

DELOS

D BEETHOVEN: *Piano Sonatas Nos. 21, 30.* Rosenberger.

D BEETHOVEN: *Symphonies Nos. 1, 2.* Los Angeles CO, Schwarz.

D DVOŘÁK: *String Serenade; Silent Woods* (Davis, cello); *Nocturne.* Los Angeles CO, Schwarz.

D MOZART: *Symphonies Nos. 40, 41.* Los Angeles CO, Schwarz.

D PROKOFIEV: *Classical Symphony.* SHOSTAKOVICH: *Piano-Trumpet Concerto* (Rosenberger, Burns). Los Angeles CO, Schwarz.

D STRAVINSKY: *L'Histoire du soldat.* Way, narrator; Los Angeles CO, Schwarz.

D TCHAIKOVSKY: *Symphonies Nos. 5, 6.* Philadelphia O, Ormandy (2s).

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

DESMAR

The following new products and reissues will be released in both Dolby C and Dolby B on superchrome cassettes, individually duplicated in real time.

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A R DUTILLEUX: *Flute Sonatine.* POULENC, REINECKE: *Sonatas.* Baker, Vallecillo.

A R DVOŘÁK: *String Serenade.* PURCELL-STOKOWSKI: *Dido's Lament.* VAUGHAN WILLIAMS: *Fantasia on a Theme by Tallis.* Royal PO, Stokowski.

A PRINCE LOUIS FERDINAND OF HOHENZOLLERN: *Rondo for Piano and Orchestra, Op. 9* (Eastman Philharmonia, Effron); *Piano Quartet, Op. 6* (Castleman, Tursi, Sylvester). Spillman.

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A SCHUBERT: *Piano Sonatas, D. 959, 960; et al.* R. Goode (2s).

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A R *The Art of Richard Stoltzman* (clarinet works by Debussy, Honegger, Poulenc, Saint-Saëns). Vallecillo.

A R *Benita Valente: Song Recital* (works by Brahms, Mozart, Schubert, Wolf). R. Goode.

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DEUTSCHE GRAMMOPHON

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D BRAHMS: *Symphony No. 2.* Los Angeles PO, Giulini.

D BRUCKNER: *Symphony No. 8; Te Deum* (Jessye Norman, Minton, Rendall, Ramey). Chicago SO, Barenboim (2).

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D HOLST: *The Planets.* Berlin PO, Karajan.

KREISLER: *Violin Works.* Mintz.

LISZT: *Songs.* Fischer-Dieskau, Barenboim (4).

MOZART: *Symphonies Nos. 29, 35; Masonic Funeral Music.* Vienna PO, Böhm.

PUCCINI: *Turandot.* Ricciarelli, Hendricks, De Palma, Domingo, Zednik, Araiza, Hornik, Raimondi, Nimsgern; Vienna Ch Boys, Vienna StOpCh, Vienna PO, Karajan (3).

D STRAUSS, J. II and Josef: *Waltzes, Polkas, Marches, and Overtures.* Berlin PO, Karajan (3).

D STRAUSS, R.: *Alpine Symphony.* Berlin PO, Karajan.

D TCHAIKOVSKY: *Symphony No. 6.* Los Angeles PO, Giulini.

VERDI: *Aida.* Ricciarelli, Obraztsova, Valentini-Terrani, Domingo, De Palma, Nucci, Ghiaurov, Raimondi; La Scala Ch&O, Abbado (3).

VERDI: *Un Ballo in maschera.* Ricciarelli, Gruberová, Obraztsova, Domingo, Bruson; La Scala Ch&O, Abbado (3).

D WAGNER: *Tristan und Isolde.* M. Price, Fassbaender, Kollo, Fischer-Dieskau, Moll; Dresden StO, C. Kleiber (5).

D *Placido Domingo: Operatic Arias* (by Bizet, Donizetti, Meyerbeer, Verdi). Los Angeles PO, Giulini.

D *New Year's Gala in Vienna.* Berlin PO, Maazel.

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DIGITECH

D BEETHOVEN: *Archduke Trio.* Borok, Parnas, C. Frank.

D MOZART: *Flute Concertos (2).* Fried; Cambridge CO.

D MUSSORGSKY: *Pictures at an Exhibition.* Schenly.

Manufactured and distributed by Sine Qua Non Productions, 1 Charles St., Providence, R.I. 02904.

Violinist Shlomo Mintz plays Kreisler on Deutsche Grammophon

DISCOCORP

BEETHOVEN: *Piano Concerto No. 5.* Badura-Skoda; North German RO, Knappertsbusch (live, March 14, 1960).

H BRAHMS: *Piano Concerto No. 2* (Basel RO, H. Münch); *Variations on an Original Theme.* E. Fischer (live, 1945, 1953).

H BRITTEN: *Rape of Lucretia (excerpts).* Ferrier, Pears; Britten (live, Holland, Oct. 5, 1946).

R CHOPIN: *Piano Works.* Demus.

R DEBUSSY: *Piano Works.* Demus.

SCHUBERT: *Piano Works (Impromptus, D. 899, 935; Wanderer Fantasy; et al.).* Demus (3).

STRAUSS, R.: *Der Rosenkavalier.* Schech, Köth, Töpper, Edelmann; Bavarian StOpCh&O, Knappertsbusch (live, Munich Festival, March 3, 1957) (3).

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OFFENBACH: *Madame Favart (complete).* Lafaye, Maurane; French R Lyrique Ch&O, Cariven.

RAMEAU: *Dardanus (complete).* Baudo.

VERDI: *Aida.* Cruz-Romo, Bumbry, Gougaloff, Wixell; Turin Lyric Ch&O, Schippers.

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LISZT: *Violin-Piano Works.* F.&B. Mezzena.

PAISIELLO: *Six Quartets (flute), Op. 23.* Palmisano, F. Mezzena, Mazza, Magendanz.

Luigi Alberto Bianchi: Viola Virtuoso (works by E. Bloch, Debussy, Kreisler, Paganini, Ravel, Sarasate). Canino.

EB-SKO PRODUCTIONS

FRANCK, SZYMANOWSKI: *Violin Sonatas.* Skowronski, Isaak.

Helen-Kay Eberley: American Girl (soprano arias by Barber, Copland, Floyd, Hoiby, Menotti, Moore). Isaak.

Helen-Kay Eberley: Opera Lady, Vol. 2 (soprano arias by Bellini, Charpentier, Cilea, Donizetti, Puccini, Verdi, Weber). Isaak.

Vincent Skowronski: Vincent Alone (solo violin works by Bach, Bartolozzi, Hindemith, Luening, Prokofiev, and Ysaÿe) (2).

Eberley-Skowronski, Inc., 1726½ Sherman Ave., Evanston, Ill. 60201.

ECM

JARRETT: *Ritual.* Davies, piano.

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EMI ELECTROLA (Germany)

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LEHÁR: *Friederike (complete).*

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BRAHMS: *Liebeslieder Waltzes, Op. 52a; Waltzes, Op. 39 (16); Schumann Variations.* Collard, Béroff.

CHOPIN: *Rondos; Two-Piano Rondo* (Llacuna). Laval.

R COUPERIN, F.: *Harpsichord Works.* Landowska.

DEBUSSY: *Suite bergamasque; Children's Corner; Deux arabesques; et al.* Béroff.

DEBUSSY, LEKEU: *Violin Sonatas.* Dumay, Collard.

FAURÉ: *Piano Impromptus; Preludes.* Collard.

FAURÉ: *Orchestral Works.* O of the Théâtre du Capitole (Toulouse), Plasson (3).

POULENC: *Piano Works.* Tacchino.

PROKOFIEV: *Piano Sonatas Nos. 3, 6, 7.* Béroff.

SAINT-SAËNS: *Piano Etudes, Opp. 52 (6), 111 (6); Allegro appassionato; et al.* Duchâble.

SÉVERAC: *Piano Works.* Ciccolini (3).

EMI SWEDEN

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Nordic Piano Classics, Vols. 1, 2 (Music of Sweden, Denmark, Finland, and Norway). Ribbing (2, 2).

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RAMEAU: *Dardanus (complete).* Eda-Pierre, Von Stade; English CO, Leppard (2).
SATIE: *Instrumental Works (Sonnerie pour réveiller le bon gros Roi des Singes, et al.).* Ars Nova Ens., Constant.

EURODISC (West Germany)

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BACH: *St. Matthew Passion.* Stolte, Burmeister, Schreier, T. Adam; Leipzig St. Thomas Church Boys Ch, Dresden Kreuzchor, Leipzig Gewandhaus O, R. Mauersberger (4).
BACH: *Violin Concerto, S. 1041; Two-Violin Concerto.* Kremer; Vienna SO.
BENATZKY, et al.: *The White Horse Inn.* Hallstein, Köth, Glas, P. Alexander, Schock, Hörbiger; Fehring (2).
BIZET: *Carmen.* Moffo, Donath, Augér, Corelli, Cappuccilli, Van Dam; Deutsche Op Berlin Ch&O, Maazel (3).
BRUCH: *Violin Concerto No. 1.* MENDELSSOHN: *Concerto.* L. Kogan; RIAS SO (Berlin), Maazel.
BRUCKNER: *Symphonies Nos. 6, 8.* Leipzig Gewandhaus O, Masur (3).
CAVALLI: *Egisto.* Sukis, T. Schmidt, Wohlers, Hillebrand; Bavarian StCO, Hirsch (2).
CHOPIN: *Piano Concerto No. 1.* Sokolov; Munich PO, Rowicki.
CORNELIUS: *Der Barbier von Bagdad.* Geszty, T. Schmidt, Unger, Weikl, Ridderbusch; Munich RCh&SO, Hollreiser (2).
DONIZETTI: *Don Pasquale.* Popp, Araiza, Weikl, Nesterenko; Munich RO, Wallberg (2).
FLOTOW: *Martha.* Popp, Soffel, Jerusalem, Ridderbusch; Munich RO, Wallberg (3).
GERSHWIN: *Vocal Works.* Migenes-Johnson.
D HANDEL: *Water Music.* Lucerne Festival Strings, Baumgartner.
HAYDN: *Cello Concerto in D.* PROKOFIEV: *Concertino.* Geringas; North German RO, Nelsson.

Soprano Julia Migenes-Johnson sings Gershwin on the Eurodisc label.

MOZART: *Die Entführung aus dem Serail.* Gruberová, Ebel, Araiza, Orth; Munich RO, Wallberg (3).
MOZART: *Symphonies Nos. 38–41.* Czech PO, Sawallisch (2s).
MOZART: *Violin Concertos (complete).* Suk; Prague CO (single discs).
PAGANINI: *Violin Concerto No. 1.* SCHUMANN: *Fantasy, Op. 131.* Kremer; Vienna SO, Wallberg.
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SAINT-SAëNS: *Samson et Dalila.* C. Ludwig, J. King, Weikl; Munich RO, Patané (3).
SCHUMANN: *Symphonies (4).* Leipzig Gewandhaus O, Masur (3).
SMETANA: *The Bartered Bride.* Stratas, Kollo, W. Berry; Munich RO, Krombholc (3).
STRAUSS, J. II: *Die Fledermaus.* Renata Holm, Lipp, Schock, Curzi, W. Berry; Vienna SO, Stolz (2).
STRAUSS, J. II: *Wiener Blut.* Gueden, Lipp, Schramm, Schock, Gruber, Kusche; Vienna SO, Stolz (2).
TCHAIKOVSKY: *Sleeping Beauty.* BBC SO, Rozhdestvensky (3).
D WAGNER: *Das Rheingold.* Popp, Minton, Schreier, T. Adam, Nimsgern, Bracht, Salminen; Dresden StO, Janowski (3) (first installment of digital *Ring*).
WALDTEUFEL: *Waltzes.* Berlin SO, Stolz.
Francisco Araiza: Opera Arias. By Boieldieu, Donizetti, Massenet, Mozart, R. Strauss, Wagner, Weber.
Mirella Freni: Opera Arias. By Bellini, Bizet, Mascagni, Puccini, Verdi (2).
Siegfried Jerusalem: Opera Arias. By D'Albert, Flotow, Gluck, Korngold, Nicolai, Wagner, Weber.
Gidon and Elena Kremer: Encores.
Julia Migenes-Johnson: Opera Arias.
Robert Stolz: Viennese Waltzes (2).

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EVEREST

R CHOPIN: *Piano Works.* Paderewski.
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R MAHLER: *Das klagende Lied.* Zylis-Gara, Reynolds, Kaposy; Ambrosian Singers, New Philharmonia O, W. Morris.
R MAHLER: *Des Knaben Wunderhorn.* J. Baker, G. Evans; London PO, W. Morris.
R MAHLER: *Lieder und Gesänge.* SCHUMANN: *Liederkreis, Op. 39.* Reynolds, Parsons.
PENDERECKI: *Actions.* Cherry; New Eternal Rhythm O, Penderecki.
PROKOFIEV: *Symphony No. 7;* **R** *Piano Concerto No. 1* (Richter). Prague SO, Ančerl.
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John Webster: Organ of University College (Oxford). Works by Bach, Purcell, et al.

Everest Records, Concourse Level, 2020 Avenue of the Stars, Century City, Calif. 90067.

FINNADAR

MIMAROGLU: *String Quartet No. 4.* Siegel (a); Beaux Arts Qrt.
SCHULLER: *Oboe Sonata* (McShane). F.-E. SILVERMAN: *Oboe-sthenics.* US-SACHEVSKY: *Pentagram.* Ostryniec.
THOMSON: *Portraits.* Tollefson, piano.

Released by Atlantic Recording Corporation, 75 Rockefeller Plaza, New York, N.Y. 10019.

FOLKWAYS

MIMAROGLU: *Mao Sketches* (Bozkurt, spkr); *The Offering* (J. Dupuy, spkr); *Preludes for Magnetic Tape, Nos. 4, 5, 7, 10, 17.* Electronic realizations at Columbia-Princeton Center.

Folkways Records, 43 W. 61st St., New York, N.Y. 10023.

FONO (West Germany)

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GASPARO

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BARTÓK: *Piano Works.* Evans.
MILLS, C.: *Prologue and Dithyramb.* TURINA: *La Oración del torero.* VILLA-LOBOS: *Bachiana brasileira No. 1.* National PO members, Hochberg.
REGER: *Violin-Piano Suite in A minor; Serenade (flute, violin, viola)* (Willoughby, flute).
ROLLA: *Trio for Viola, Cello, and Bassoon.* V. & R. Christensen, Eifert. (Coupling includes various duos.)
SCHOENBERG: *Wind Quintet.* Oberlin Qnt.

Basel Viola da Gamba Trio.
Yolanda Marcoulescou: Art Songs. D. Baldwin.
Oberlin Baroque Ens. (3s).
Philarte Quartet and Guests.

Gasparo Co., P.O. Box 120069, Nashville, Tenn. 37212.

GERMAN NEWS

See EMI Electrola, Grand Prix, Harmonia Mundi Germany. German News Co., Inc., 220 E. 86th St., New York, N.Y. 10028.

GRAND PRIX

(distributed by German News)

BACH, J.C.: *Divertimento for Two Flutes and Strings.* MOZART: *Flute-Harp Concerto.* Haemig, Kay (flute, harp); Los Angeles Camerata, Mitzelfelt.
RACHMANINOFF: *Liturgy of St. John Chrysostom.* Los Angeles Camerata, Mitzelfelt.
Carl Post: Favorite Piano Encores.
Sons of Bach: Chamber Works. Grand Prix Festival O.

GRENADILLA

R COLGRASS: *As Quiet As.* Boston SO, Leinsdorf. HUSA: *Fantasies for Orchestra.* O des Solistes de Paris, Husa.
IVEY: *Prospero.* O'Keefe (bs), et al. THEMMEN: *The Mystic Trumpeter.* Kraft (ms), et al. KRIESBERG: *Not from This Anger.*
Matthias Kriesberg: Piano Recital. Works by Babbitt, Arthur Krieger, Kriesberg, Wolpe.
New Repertory Ens. Works by Brings, Ghezzo, L. Kraft, Kupferman.
John Russo (clarinet), Lorne Munroe (cello), and Lydia Walton Ignacio (piano). Works by Heiden, Luening, Kerr, J. Russo.

Grenadilla Enterprises, Inc., c/o Gilbert and Associates, 1035 2nd Ave., New York, N.Y. 10022.

GSC RECORDINGS

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Paul Hindemith Anthology, Vols. 8 (works for flute, two flutes, two saxophones, oboe and piano, trombone and piano), 9 (String Quartets Nos. 1, 2; Los Angeles Qrt.), *11 (Quartets Nos. 5, 6).*

HARMONIA MUNDI FRANCE

(distributed by Brilly Imports)

BACH: *English Suites (6).* Gilbert, Ruckers-Taskin and Delin, harpsichords (3).
BRAHMS: *Piano Trios (3).* R. Pasquier, Pidoux, Pennetier (2).
BRAHMS: *String Sextet No. 1.* R. Pasquier, Oleg, B. Pasquier, Depuis, Pidoux, Péclard.
CHARPENTIER, M.-A.: *Les Arts florissants.* Les Arts Florissants.
COUPERIN: *Nouveaux concerts (from Les Goûts réunis).* Piguet, Ros, Derungs.
DOWLAND: *Part Songs.* Deller Consort, M. Deller.
DUMONT: *Great Motets.* Chapelle Royale soloists, Ch, & O, Herreweghe.
GAY: *The Beggar's Opera: Songs.* Broadside Band, Barlow.
JANEQUIN, SERMISY: *Songs.* Clément Janequin Ens.
JULLIEN: *Organ Works.* Saorgin.
LAMBERT, M.: *Airs de cour.* Jacobs.
MARENZIO: *Madrigals.* René Jacobs Madrigal Ens.
PURCELL: *Sacred Works.* Concerto Vocale.
ROSSI, M.: *Toccatas.* Buckley, harpsichord.
STEFFANI: *Duetti da camera.* Concerto Vocale.
VIVALDI: *Serenatas.* Grigorova, Vance, Spanier; Clemencic Consort, Clemencic (2).
Airs de cour. Jacobs, Junghänel, W. Kuijken, Verelst, M. Kimura (2).
La Folia: Realizations by Gregorio Paniagua. Madrid Atrium Musicae.
Viennese Dances, Vol. 2. Vienna Bella Musica Ens., Dittrich.

HARMONIA MUNDI GERMANY

(distributed by German News)

MOZART: *Missa solemnis, K. 139.*
SCHUBERT: *String Quintet.* Collegium Aureum.
SCHUBERT: *Symphonies Nos. 4, 8.* Cologne RSO, Wand.
STRAUSS, R.: *Der Rosenkavalier (film orchestra version), Parts 3, 4* (2).
Affetti Musicali (works by Dickey, Fitch, Maiben, Robbins, Toet). Schola Cantorum Basiliensis.

HUNGAROTON (Hungary)

ARMA: *A la Mémoire de Béla Bartók; Convergences (11).* Franz Liszt CO.
BACH: *French Suites Nos. 2, 3, 5.* Fábián, Szakály, cimbaloms.
BACH: *Solo Violin Partitas (3) and Sonatas (3).* D. Kovács (3).
BALASSA: *Vocal and Instrumental Works.* Kincses; Budapest SO, Lehel; et al.
D BARTÓK: *Bluebeard's Castle.* Obraztsova, Nesterenko; Hungarian StOpO, Ferencsik.
BARTÓK: *Concerto for Orchestra; Dance Suite.* Hungarian StO, Ferencsik.
BARTÓK AND KODÁLY: *Hungarian Folksongs.* Csajbók, L. Szücs.
BEETHOVEN, BRAHMS: *Clarinet Trios.* Berkes, Perényi, Kocsis.
DVOŘÁK, TCHAIKOVSKY: *String Serenades.* Franz Liszt CO.
HANDEL: *Twelve Concerti grossi, Op. 6.* Rolla, Kostyál, M. Frank, Pertis; Franz Liszt CO (3).
KADOSA: *Violin Concertos Nos. 1, 2.* Bálint, D. Kovács; Budapest SO, Lehel, Breitner
KODÁLY: *Peacock Variations; Dances of Marosszék; Dances of Galánta.* Budapest SO, Lehel.
LISZT: *Rhapsodies and Marches.* Hungarian StO, Gyula Németh.
MAHLER: *Symphony No. 1 (Budapest version); Songs of a Wayfarer* (Gáti, b). Hungarian StO, I. Fischer (2).
MOZART: *Flute Quartets (4).* Szebenyi, A. Kiss, Bársony, Botvay.
MOZART: *Sinfonia concertante, K. 297b; Horn Concerto No. 3.* Friedrich; Hungarian StO, Ferencsik.
PERGOLESI: *Stabat Mater.* Kalmár, Hamari; Hungarian R and Television Ch, Franz Liszt CO, Gardelli.
PETROVICS: *Cantatas (4).* Tokody, Kincses; Hungarian R and Television Ch, Franz Liszt CO, Budapest PO, Petrovics.
PETROVICS: *Crime and Punishment.* Tokody, F. Szönyi, Bende, Polgár; Hungarian StOpO, Koncz (3).
PUCCINI: *Madama Butterfly.* Kincses, Takács, Dvorský, L. Miller, Gregor; Hungarian StOpCh&O, Patané (3).
ROSSINI: *Mosè in Egitto.* Kalmár, Hamari, J. Nagy, A. Molnár, L. Miller, Gregor, Begányi; Hungarian R and Television Ch, Hungarian StOpO, Gardelli (3).
SCHUBERT: *Piano Trio No. 1; Notturno in E flat.* D. Kovács, Banda, Rados.
SCHUMANN: *String Quartets (3).* Takács Qrt. (2).
SCHUMANN: *Symphony No. 2.* Hungarian StO, Patané.
STRAUSS, J. II: *Overtures, Waltzes, and Polkas.* Budapest PO, Ferencsik.
STRAUSS, R.: *Don Quixote* (Perény); *Salome: Dance of the Seven Veils.* Hungarian StO, Ferencsik.
VERDI: *Arias (from Attila, Don Carlos, Ernani, Macbeth, Nabucco, Simon Boccanegra, et al.).* Kováts (bs); Hungarian StOpCh, Budapest SO, Oberfrank.
VIVALDI: *Six Flute Concertos, Op. 10.* L. Kovács; Franz Liszt CO.

CBS Masterworks recording artist soprano Teresa Kubiak sings Shostakovich

VIVALDI: *Introduzione and Gloria.* Szökefalvi-Nagy, Takács, Gulyás; Budapest Madrigal Ch, Hungarian StO, Szekeres.
H WAGNER: *Die Meistersinger von Nürnberg (excerpts).* Osváth, Simándy, Losonczy, Székely; Hungarian StOpCh&O, Klemperer ("Klemperer in Budapest 1948–51, Vol. 2") (2).
Baroque Chamber Music (by Bertoli, Boismortier, De Selma y Salaverde). Hortobágyi, Botvay, Pertis.
H *Bartók at the Piano: Commercial Gramophone Records, Piano Rolls, Live Recordings* (Basilides, Goodman, Pásztory Bartók, Szigeti, et al.). Works by Bartók, Bartók-Kodály, Beethoven, Debussy, Liszt, D. Scarlatti (8).
H *Bartók Record Archives: Private and Family Recordings, Fragments, Interviews, etc.* (Ansermet, Dohnányi, Pásztory Bartók, et al.). Works by Bach, Bartók, Beethoven, Brahms, Chopin, Debussy, Kodály, Liszt, Mozart (5).
Dániel Benkö: Renaissance Lute Music (by Capirola, Da Milano, Verdelot, et al.). Ramm (s); Bakfark Consort; Ch Jeunesses Musicales, Ugrin.
Collegium Musicum (works by Handel, Telemann, and anonymous composers).

Minter (a); Kecskés.

István Gáti (b): Song Recital (works by Liszt, Schubert, Schumann, R. Strauss, Wolf). Ránki.

Great Hungarian Performers: Dezsö Ernster (bs). Excerpts from operas by R. Strauss, Wagner (Budapest SO, M. Lukács); songs by Schubert, Schumann, Wolf (Freymann).

Gregorian and Polyphonic Chants from Medieval Hungary. Schola Hungarica, Dobszay, Szendrei.

Renaissance Music from Transylvania (by Bakfark, Diruta, Mosto, Schmall, Tinódi, Willaert, et al.). Bakfark Trio; Franz Liszt Music Academy CCh; et al.

Sixteen Strings (works by Bartók, Marcello, Mendelssohn, Mozart, Purcell, Vivaldi). Franz Liszt CO.

Stars of the Hungarian St Op. Báthy, Osváth, Orosz, Rösler, Svéd, Palló, Maleczky, Székeley, Koréh, et al. (3).

Distributed by Qualiton Records, 39-28 Crescent St., Long Island City, N.Y. 11101.

HYPERION (U.K.)

(distributed by Brilly Imports)

BACH: *Cantatas Nos. 82, 202.* Kirkby, D. Thomas; Taverner Consort.

BRUCH: *Clarinet-Viola Concerto* (also works by Crusell, Mendelssohn). King, Imai, Dobrée; London SO.

COOKE, A.; G. JACOB; RAWSTHORNE: *Clarinet Concertos.* King; Seattle Northwest CO, Francis.

FINZI: *Songs.* Partridge.

MONTEVERDI: *Sacred Works.* Kirkby, Partridge, D. Thomas; Parley of Instruments.

SCARLATTI: *Keyboard Sonatas.* J. McCabe, piano.

Maggie Cole: Seventeenth-Century Harpsichord Works (on five instruments).

Irish and Scottish Folksongs.

A Royal Wedding Album: Madrigals and Wedding Songs for Diana. Kirkby; Consort of Musicke, Rooley.

St. Alban's Cathedral Ch: English Music (with organ).

Twentieth-Century Shakespeare Settings. Trew (b), Vignoles.

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The following Connoisseur Society releases will be issued on superchrome cassettes, individually duplicated in real time.

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A R MOZART: *Piano Sonatas Nos. 14, 16; Fantasy, K. 475.* Moravec.

Pianist Andras Schiff plays Bach and Mozart for London Records

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In Sync Laboratories, Inc., 2211 Broadway, New York, N.Y. 10024.

INTERNATIONAL BOOK AND RECORD

See EMI France, EMI Sweden, Erato. International Book and Record Distributors, 40-11 24th St., Long Island City, N.Y. 11101.

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Document of the Baroque, Vols. 8, 9.

Romantic Studies and Variations for Piano.

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(distributed by Varèse Sarabande)

A R MASSENET: *Le Cid Overture.* Birmingham SO, Frémaux (with works by Berlioz and Offenbach).

A R MOZART: *Violin Concerto No. 5.* Maazel; English CO. *Adagio, K. 261.* Suk; St. Martin's Ac, Marriner.

RACHMANINOFF: *Vespers.* John Alexander Chorale.

LABEL "X"

D BREIL: *Birth of a Nation (film score).* Royal PO, Allen.

R DUNING: *Me and the Colonel (film score).* Columbia Pictures O, Stoloff.

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R NORTH: *Bad Seed (film score).* Warner Bros. O, Heindorf.

R NORTH: *Rainmaker (film score).* Paramount Pictures O, Talbot.

R SAINTON: *Moby Dick (film score).* Philharmonia O, Irving.

R STEINER, M.: *Gone with the Wind (suite from film score).* London Sinfonia, Morley.

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Label "X" Music Corp., 334 Lakeside Ave. S., Suite 402, Seattle, Wash. 98144.

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D BERNSTEIN, C. H.: *The Woman Speaks* (N. Williams, s); *La Tristesse* (Gray, clarinet; Solow, cello). Thomas, viola.

BLOCH, E.: *String Quartets Nos. 1, 2.* Pro Arte Qrt.

MUCZYNSKI: *Piano Sonata No. 2, et al.* Muczynski.

SZYMANOWSKI: *String Quartets (2).* Pro Arte Qrt.

Mühlfeld Trio (works by Brahms, Muczynski, Tajuvíc).

Western Arts Trio, Vol. 5 (works by S. Adler, Hufsmith, Short).

LEONARDA

BRIDGE, Frank: *Pensiero; Allegro appassionato.* BRITTEN: *Lachrimae.* R. CLARKE: *Viola Sonata.* Appel, Pettinger.

COURBOIS: *Dom Quichotte.* JACQUET DE LA GUERRE: *Samson; Le Sommeil d'Ulissez.* Ostendorf (bs-b); Bronx Arts Ens., Somary.

FARRENC, RHEINBERGER: *Nonets.* Bronx Arts Ens.

LEONARDA: *Messe concertate con stromenti, Op. 18.* Arkansas U. (Fayetteville) Schola Cantorum.

MENDELSSOHN HENSEL: *Six Songs, Op. 1.* L. REICHARDT: *Songs.* SCHUBERT: *Die schöne Müllerin.* Hirst (t). Yuspeh (2).

REGER: *Piano Concerto.* Mayer; Hague PO, Bour.

Crescent Qrt. String quartets by Aderholdt, Beach, Schonthal, Vellère.

German Songs (by Josephine Lang, Mamlok, A. Schindler Mahler, Zwilich). Shelton, Katherine Ciesinski, Hirst, Ostendorf; Taylor, et al.

Leonarda Productions, P.O. Box 124, Radio City Station, New York, N.Y. 10101.

LONDON

BACH: *Keyboard Works.* Schiff, piano.

D BARTÓK: *Concerto for Orchestra; Dance Suite.* Chicago SO, Solti.

R BEETHOVEN: *Piano Sonatas (complete).* Ashkenazy (12).

D BEETHOVEN: *Symphony No. 5; Leonore Overture No. 3.* Philharmonia O, Ashkenazy.

D BELLINI: *La Sonnambula.* Sutherland, Pavarotti, Ghiaurov; National PO, Bonynge (3).

D BERLIOZ: *La Damnation de Faust.* Von Stade, Riegel, Van Dam, M. King; Chicago SCh&O, Solti (3).

BRAHMS: *Cello Sonatas (2).* Harrell, Ashkenazy.

D BRITTEN: *Soirées musicales; Matinées musicales.* ROSSINI: *La Boutique fantasque.* National PO, Bonynge.

D BRUCKNER: *Symphony No. 4.* Chicago

(Continued on page 96)

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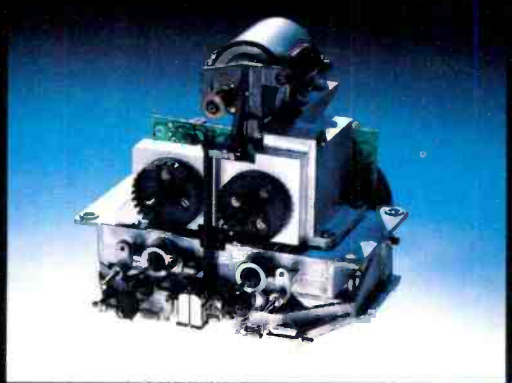

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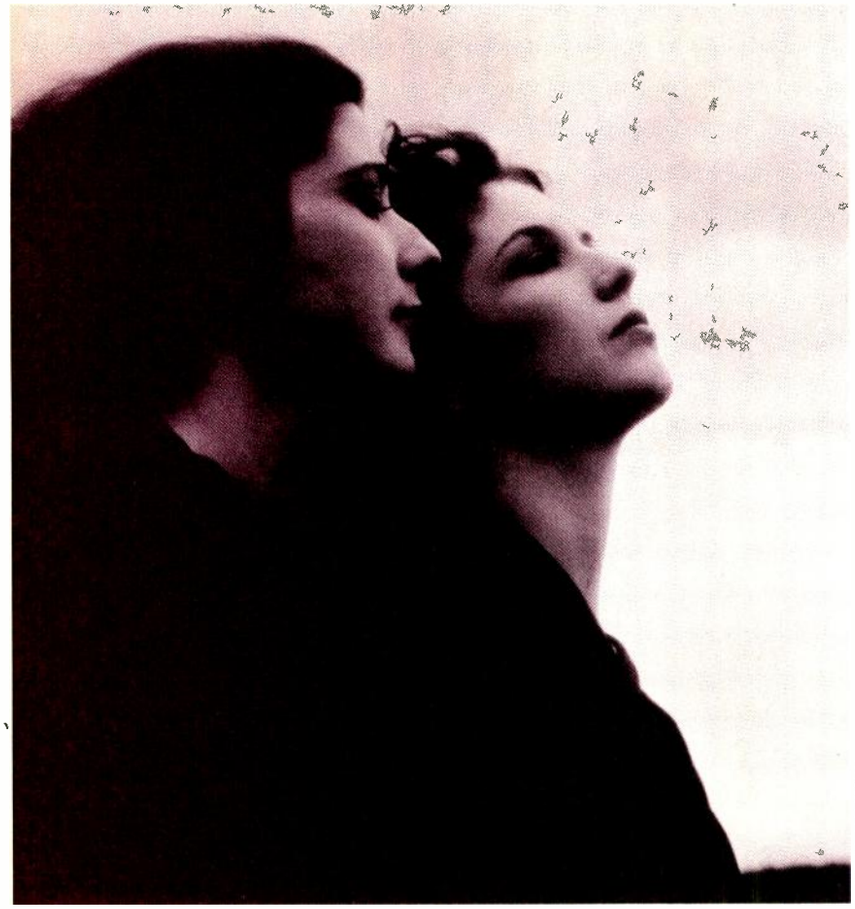

CYNTHIA HAMPTON

French sisters Katia and Marielle Labèque perform Gershwin—See page 71.

BACH: Suite for Orchestra, No. 2, in B minor, S. 1067; Brandenburg Concerto No. 5, in D, S. 1050*.

H Marcel Moÿse, flute; Adolf Busch, violin*; Rudolf Serkin, piano*; Adolf Busch Chamber Players. SERAPHIM 60357, $5.98 (mono) [from COLUMBIA and HMV originals, recorded 1935–36].

Marcel Moÿse, the great French flutist of the first half of this century, is featured on the jacket of this record, presumably in obeisance to the current flute fad. He certainly deserves the attention—although not, perhaps, the overenthusiastic liner note that credits him with playing the solo in the premiere of Debussy's *Prelude to the Afternoon of a Faun* (an event that took place when Moÿse was but five years old). Still, I hope this distinguished nonagenarian will forgive me if I focus attention in this review on the principal begetter of these Bach performances, relegated by Seraphim to supporting billing: the violinist Adolf Busch, of whose historically significant Bach performances even this small sample is welcome.

To grasp fully that historical significance, one should probably listen to the even earlier Bach recordings in the style that Busch outmoded: the *Brandenburg*s made by Stokowski in Philadelphia and Sir Henry Wood in London, or the B minor Suite of Mengelberg, with a body of strings so large that the flute line had often to be doubled to remain audible. Busch's concerts and recordings restored the music to an appropriate scale, opened up the textures so that the counterpoint could flourish, paid attention to the dance background of many of the movements, and reflected a chamber-music ideal rather than a discipline imposed from above.

Even in the 1930s, the use of Serkin's piano for the continuo parts was recognized as anachronistic; one assumes that Busch preferred the collaboration of a trusted colleague to taking his chances with a possibly unsympathetic harpsichordist from a different tradition. With this major exception, these recordings laid down the basic lines of Bach performance for the next several decades, until the "original instruments" movement picked up momentum in the 1960s. True, many performances of the 1950s were a good deal less "expressive," less vividly articulated than Busch's—and none the better for it; they were also often rigid ("sewing-machine Bach") and boring, which cannot have been right.

There is no need to rehearse here all arguments in favor of "original instruments"; you will find them set out in the annotations for any such recording of the suites or *Brandenburg*s. The validity of the arguments rests, of course, not on the bare postulate that "more authentic is better" (especially given all the problems inherent in the concept of "authenticity"), but on the fact that the use of "original instruments" makes possible (although not inevitable) better musical results—conspicuously, for example, in the dimension of ensemble balance.

Mutatis mutandis, the use of modern instruments does not render the Busch performances valueless; one might indeed argue that the use of Busch and Moÿse and Serkin and company makes probable some highly musical results. There are some incidental lapses in these recordings, including a few awkward splices at 78-rpm side breaks where tempo continuity is not maintained—a more than momentary problem in the third movement of the *Brandenburg*, for the post-splice tempo has lost its initial vitality. In this movement, too, a certain fussiness results from insistence on a literal reading of the notation, distinguishing between dotted rhythms and triplets that were certainly meant to be synchronized; this once common misunderstanding of baroque notation is today

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

Critics' Choice

The most noteworthy releases reviewed recently

BOLCOM, COPLAND, RZEWSKI: *Rags, Blues, Ballads.* Jacobs. NONESUCH D 79006, Aug.

BRAHMS: *Orchestral Works and Concertos.* Furtwängler. EMI ELECTROLA 1C 149-53420/6M (7). April.

BRIAN: *Symphonies Nos. 10, 21.* Loughran, Pinkett. UNICORN UNS 265, Aug.

CARTER: *A Symphony of Three Orchestras; A Mirror on Which to Dwell.* Boulez; Davenny Wyner, Fitz. CBS M 35171, Aug.

CELIBIDACHE: *Der Taschengarten.* Stuttgart Radio, Celibidache. INTERCORD INT 160.832, May.

CHOPIN, SCHUMANN: *Cello-Piano Works.* Rostropovich, Argerich. DG 2531 201, Aug.

CLEMENTI: *Piano Sonatas (3).* Horowitz. RCA ARM 1-3689, May.

DEBUSSY: *Preludes, Book I.* Arrau. PHILIPS 9500 676, June.

DELIUS: *The Magic Fountain.* Pring, Mitchinson; BBC Concert Orchestra, Del Mar. ARABESQUE 8121-2L (2), July.

FREDERICK THE GREAT: *Symphonies (4).* Munich Pro Arte, Redel. PHILIPS 9502 057, July.

GOLDMARK: *Die Königin von Saba.* Takács, Jerusalem, Fischer. HUNGAROTON SLPX 12179/82 (4). April.

GOUNOD: *Mireille.* Freni, Vanzo, Van Dam, Plasson. ANGEL SZCX 3905 (3), June.

GRIEG: *Piano Works (complete), Vols. 1–14.* Knardahl. BIS LP 104/17 (14), Aug.

HAYDN: *Salomon Symphonies, Vol. 1.* Royal Philharmonic, Beecham. ARABESQUE 8024-3 (3). June.

JANÁČEK: *From the House of the Dead.* Zahradníček, Zítek; Vienna Philharmonic, Mackerras. LONDON LDR 10036 (2), July.

MOZART: *La Finta giardiniera.* Conwell, Moser; Salzburg Mozarteum, Hager. DG 2740 234 (4), July.

MOZART: *Sinfonia concertante, K. 297b; Idomeneo Ballet Music.* Orpheus. NONESUCH D 79009, July.

POULENC: *Songs (complete).* Ameling, Gedda, Sénéchal, Souzay, Parker, Baldwin. EMI FRANCE 2C 165-16231/5 (5), May.

PUNTO: *Horn Concertos (4).* Tuckwell, Marriner. ANGEL SZ 37781, Aug.

RAVEL: *Orchestral and Vocal Works.* Denize; Philharmonique de Lille. Casadesus. HARMONIA MUNDI FRANCE HM 10.064, July.

VERDI: *Un Ballo in maschera.* Milanov, Bjoerling, Panizza. MET 8 (3), June.

DENNIS BRAIN: *Unreleased Performances.* ARABESQUE 8071, May.

LE CHANSONNIER CORDIFORME. Consort of Musicke, Rooley. OISEAU-LYRE D 186D4 (4), July.

THE MANNHEIM SCHOOL. Camerata Bern, Füri. ARCHIV 2723 068 (3), June.

rare, and of course many modern performers, on whatever kind of instruments, double-dot the rhythms of the slow introduction to the Overture of the suite.

But there is much pleasure to be had from the lively tempos, felicitous phrasings, and fine rhythmic stride of these performances. Despite the discrepancies in tonal weight and character between his instrument and the wooden flute that Bach had in mind, Moÿse's playing of the suite is always convincing; his articulation in the Badinerie is both catchy and musical. In the concerto, the three soloists match phrasings eloquently in the concertino passages and in the slow movement, and the vitality of the first movement is wonderfully sustained through Serkin's tense, brilliant playing of the cadenza, phrased and articulated in a distinctly pianistic, more or less Brahmsian, style rather than in imitation of what a harpsichord might do. (At that, it isn't nearly as Brahmsian as the grotesque but enthralling performance of this piece, at something like half tempo, that Furtwängler conducted and played at Salzburg in 1950; cf. Discocorp RR 515.)

One might argue that the overall shaping of Busch's performances, the strongly felt sense of departure from and arrival at harmonic cruxes, is anachronistic; eighteenth-century performances may well have been more like "readings" than "interpretations." But the music indubitably makes sense this way and the spirit is strong, even if the sound is at some remove from the "authentic." Busch's Bach is also a salutary reminder that "authenticity," from one era to the next, can prove a relative matter; his early-twentieth-century attempt at restoration of eighteenth-century performance style clearly reveals, at today's distance, how firmly rooted in the music of the nineteenth century it was. I rather expect that today's "authenticity" will, in a few decades, quite as clearly betray the earmarks of its era. There's nothing wrong with that—that's what musical performance is about; what would be wrong would be to forget that.

(The complete set of Busch recordings of the four Bach suites has been reissued in Great Britain on World Records SHB 68, two discs, and may be found in import shops; the complete *Brandenburgs* are also promised soon from the same source.) **D. H.**

BRAHMS: Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15.

Maurizio Pollini, piano; Vienna Philharmonic Orchestra, Karl Böhm, cond. [Werner Mayer, prod.] DEUTSCHE GRAMMOPHON 2531 294, $9.98. Tape: 3301 294, $9.98 (cassette).

Stephen Bishop-Kovacevich, piano, London Symphony Orchestra, Colin Davis,

cond. PHILIPS 9500 871, $9.98. Tape: 7300 871, $9.98 (cassette).

Jakob Gimpel, piano; Berlin Philharmonic Orchestra, Rudolf Kempe, cond. PELICAN LP 2021, $8.98 (Pelican Records, P.O. Box 34732, Los Angeles, Calif. 90034).

A Lazar Berman, piano; Chicago Symphony Orchestra, Erich Leinsdorf, cond. [Steven Epstein, prod.] CBS MASTERWORKS IM 35850 (digital recording). Tape: HMT 35850 (cassette). [Price at dealer's discretion.]

BRAHMS: Concerto for Piano and Orchestra, No. 2, in B flat, Op. 83.

Stephen Bishop-Kovacevich, piano; London Symphony Orchestra, Colin Davis, cond. PHILIPS 9500 682, $9.98. Tape: 7300 777, $9.98 (cassette).

Gina Bachauer, piano; London Symphony Orchestra, Antal Dorati, cond. [Charles Gerhardt, prod.] QUINTESSENCE PMC 7178, $5.98. Tape: P4C 7178, $5.98 (cassette).

Daniel Barenboim, piano; New York Philharmonic, Zubin Mehta, cond. [Andrew Kazdin, prod.] CBS MASTERWORKS M 35885. Tape: MT 35885 (cassette). [Price at dealer's discretion.]

BRAHMS: Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102*; Academic Festival Overture, Op. 80.

Pinchas Zukerman, violin*; Lynn Harrell, cello*; New York Philharmonic, Zubin Mehta, cond. [David Mottley, prod.] CBS MASTERWORKS M 35894. Tape: MT 35894 (cassette). [Price at dealer's discretion.]

BRAHMS: Concerto for Violin and Orchestra, in D, Op. 77.

A Ulf Hoelscher, violin; North German Radio Symphony Orchestra, Klaus Tennstedt, cond. [Christfried Bickenbach, prod.] ANGEL DS 37798, $10.98 (digital recording).

First, a moment of silence to honor the departed Curzon/Szell edition of the D minor Concerto; the London disc has been a gem of the Brahms discography since it first appeared in 1963, and one hopes that its demise is only temporary.

Not that the buyer lacks excellent recordings. Indeed, the new Pollini/Böhm collaboration easily joins the recommended list: It combines magnificent technical address and mature interpretive judgment with resplendent recorded sound. In many ways, the style is similar to the 1968 Serkin/Szell (CBS MG 31421, with an equally fine Second Concerto) but with an added tonal weight and a sobriety that recall the 1953 Backhaus/Böhm (last available on Turnabout in electronic stereo). Some may find it a mite *too* austere, and certainly Maurizio Pollini doesn't command the intense luminosity and rapt poetry that Clifford Curzon achieved in *his* first-movement entry. In its own plainer way, however, the performance makes perfect sense. Pollini shows acute concern for structure, voice-leading, and harmonic tension, and Karl Böhm infuses it all with singing warmth (such eloquent cellos and basses!), while sharing his soloist's laconic sense of poise and shape.

In contrast to Pollini's implacable angularity, Stephen Bishop-Kovacevich's treatment is more tapered and curvaceous. Phrase contours are more intimately drawn, rubatos both more flexible and more extreme. In some ways, the slightly febrile intensity recalls Schnabel's approach to this music (though that pianist was altogether brisker in his treatment of the chorale-like F major second theme in the opening movement). Apart from a certain grayness and bass heaviness (perhaps attributable to the conservative recorded balance), this is another distinguished edition, compatibly partnered by Colin Davis and the London Symphony.

There is much to admire, too, in the Adagio as Jakob Gimpel and the late Rudolf Kempe purvey it: lovely sound, wistful nuance, and an unpressured rumination that, unfortunately, turns rheumatic in the outer movements. The work's opening is especially inauspicious, its slowish tempo sapped of all anger and youthful vitality by woolly, unfocused sonority and by many instances of loose chording and imprecise ensemble. I would like to be able to muster greater enthusiasm for Gimpel's and Kempe's formidable musicianship, but I don't like this sort of Central European *Gemütlichkeit* and Furtwänglerian turgidity. The 1958 Electrola-derived reproduction, however, is still robust, and Pelican has remastered it admirably.

Anger is purged, too, in the CBS digital account. Surprisingly, Erich Leinsdorf's slightly antiseptic, intellectualized reading of the orchestral part is matched by refined pianism from Lazar Berman, who has at other times seemed crude and lumbering. It sounds a bit like Rubinstein—*Helena* Rubinstein, that is! For all the cosmetic smoothness of the note-spinning, the music's inner substance is never probed. The Adagio, in particular, appears to get faster as it progresses; Berman floats his phrases glibly, and Leinsdorf seems all too eager to get it over with. This soporific, completely innocuous performance can be comfortably endured and promptly forgotten. The Chicago Symphony's cushioned, blended sonority is the perfect vehicle for the protagonists' lobotomized nonview of the music, and CBS supplies luminous sound and silk-smooth surfaces.

Of this crop of B flat Concerto recordings, pride of place goes to the Bishop-Kovacevich/Davis, surely one of the finest things the American pianist has given us. Brahms wrote a lot of notes into this score—in point of fact, too many. But he didn't necessarily expect to hear them all. One bounding upward flourish, in particular, seems to have been inspired by Schumann's D minor Trio, and the result is choppy and inappropriate when all the notes are dryly and painstakingly

rendered. Bishop-Kovacevich is a cleanly player, but he has, in addition to the digital command to play what Brahms wrote, the intellectual discretion to suppress some details and accentuate others. His playing is clear in outline and imbued with the give-and-take of chamber music. Davis is an equally perceptive Brahmsian, and the London Symphony contributes lithe, cultivated playing to this balanced but warmly molded reading. Though a bit straighter, it has points of similarity with the excellent Tirimo/Levi edition on Musical Heritage (MHS 4001). Philips, as usual, furnishes impeccable processing.

Gina Bachauer's Mercury performance of the B flat, led by Stanislaw Skrowaczewski, was made five years before this 1967 Reader's Digest account. Since I liked the earlier reading, I'm surprised to find this one coarse and plodding. Antal Dorati and the London Symphony prove heavy and predictable. Skrowaczewski set a more judiciously mobile tempo in the first movement, and Mercury placed the piano closer to the microphone; lacking animation from the podium and assistance from the balance, Bachauer's burly, undiscriminating playing sounds choppy and muscle-bound. Notwithstanding its robust, generalized strength, her primarily intuitive pianism is not enough to make this reading competitive with the best.

Nor can I summon the slightest enthusiasm for the Barenboim/Mehta B flat. Granted, there is more *intelligence* here than in the Quintessence, but it's hard to warm to those finicky subito pianos and unctuously rounded-off phrases, which dissipate the very structure they are meant to "clarify." Moreover, the record is carelessly produced: Soloist and orchestra go their separate ways at several points in the first movement; some of Daniel Barenboim's playing is sadly reminiscent of his slovenly early years; and the recorded sound is undistinguished, the piano curiously unvibrant and seemingly off-mike, the orchestra shrill and muddy. And the music gets healthy competition from snaps, pops, and nonfill.

Zubin Mehta and friends are heard to far better purpose in the Double Concerto. My only quibble here is that the lean, astringent sound offered by both soloists and CBS's keen-edged engineering seems slightly at odds with Mehta's weighty tempos. Angel's recent outstanding Double (Perlman/Rostropovich/Haitink; SZ 37680) flowed more effortlessly and boasted richer tone, but CBS offers a bonus: Mehta's crisp, detailed, and well-controlled reading of the *Academic Festival Overture*. Here CBS's pressing is excellent.

I can find a few kind words for the Hoelscher/Tennstedt violin concerto: In Angel's mirrorlike digital sound, it has a cleansing rigor and—in the third-movement coda, especially—much illuminating instrumental detail. For all that, the performance plods. Tennstedt, in good Kapellmeister fashion, sets slow tempos and appears unable to keep them from lumbering aimlessly. And the lack of nuance, from both soloist and orchestra, becomes wearisome. In an age of shapeless, smoothed-out performances, this unprettified acerbity might seem a welcome corrective, but two wrongs don't make a right. This essentially provincial, journeyman reading pales before the excellent and less expensive Krebbers/Haitink edition (Philips Festivo 6570 172). Ulf Hoelscher, incidentally, plays Kreisler's cadenza rather than Joachim's more commonly heard one. **H.G.**

GERSHWIN: Rhapsody in Blue*; An American in Paris.
A Eugene List, piano*; Cincinnati Symphony Orchestra, Erich Kunzel, cond. [Robert Woods, prod.] TELARC DG 10058, $17.98 (digital recording).

GERSHWIN: Rhapsody in Blue (arr.); Concerto for Piano and Orchestra in F (arr.).

Katia and Marielle Labèque, pianos. PHILIPS 9500 917, $9.98. Tape: 7300 917, $9.98 (cassette).

Like most veteran discophiles, I always have a warm welcome for Eugene List's infrequent returns to recording. Although he won popular fame as the GI pianist who played for Truman, Churchill, and Stalin at the Potsdam Conference, he established his connoisseur esteem with his pioneering (and still quite incomparable) Gottschalk and other imaginatively chosen recorded programs. He was among the first, if not *the* first, to record both the Gershwin rhapsody and the concerto in stereo (with Hanson for Mercury); and he was certainly the first "serious" pianist since the composer himself to record the rhapsody with Grofé's original quasi-jazz-band accompaniment (Turnabout TV-S 34457, 1971). He was ill-served there, however, both by the Berlin Symphony's crude notion of "jazz band" idiom and by ugly recorded sonics. So it's good to have him try again, this time with an American orchestra and the more familiar Grofé "symphonic" score, in the rhapsody's first digital recording.

The sexagenarian List is as authoritative, idiomatic, and infectiously zestful as ever, and the new technology provides a wider dynamic range and more lucidly differentiated inner-score details than in any of the innumerable previous versions. Nevertheless, this falls short of the preferred ones (I cling steadfastly to the 1960 Wild/Fiedler version, RCA AGL 1-3649), since conductor Erich Kunzel is too often heavy-handed and the Soundstream digitalism reveals only too candidly the Cincinnati Symphony's tonal qualities—coarse, and in the fortissimos, even blarey. Indeed, the technology itself may be at least partially responsible for the decided lack of warmth in the acoustical ambience.

In the List-less *American in Paris*, the same faults are exacerbated by Kunzel's pretentious exploitation of the technological power potentials. Like so many other symphonic conductors (not excluding the great Toscanini), he misjudges the nature of this music—a witty *jeu d'esprit* that calls for the lightest touch and effervescently bubbling humor, such as it was given by Fiedler and the Boston Pops on the Wild RCA disc, or indeed, by Nathaniel Shilkret and a Victor house orchestra (including the composer playing the tiny but characteristically pointed celesta part) in the work's 1929 recorded premiere (RCA AVM 1-1740).

Two-piano Gershwiniana is still a relative rarity on records despite the fact that he first sketched his concerted works in that form and later published them—in the custom of the time—in duo-piano editions. But for modern listeners, such

versions can hold only highly specialized interest. Here that interest is confined to the Labèque sisters, making their recorded debut. Their physical beauty—in the disc-jacket photograph—dazzles the eyes; their genuine virtuosity and precise articulation—in Philips' robustly ringing, seemingly close recording—dazzles the ears. Yet the mind remains unpersuaded. While I'm no xenophobe, my suspicion (shaken by a couple of Russians a few years ago) that few Europeans can do Gershwin justice is reconfirmed here. The French women try hard, but their mannered daintiness is no substitute for true rhythmic elasticity. their hard-hammering vehemence no help in establishing dramatic conviction. If you must have a two-piano *Rhapsody in Blue*, Frances Veri and Michael Jamanis provide one that's more authentically idiomatic if far less virtuosic in their 1974 Connoisseur Society recording, now available in an In Sync Labs superchromium cassette edition and soon to be reissued on disc by Book-of-the-Month records, packaged with new two-piano recordings of the Concerto in F and *An American in Paris*.

Nevertheless, I'm eagerly anticipating hearing the Labèque sisters again in better-suited program material. **R.D.D.**

GILBERT AND SULLIVAN: The Pirates of Penzance. For a review, see page 50.

LUENING: Short Sonatas for Piano (6): Nos. 1–3, 5–7.

Dwight Peltzer, piano. SERENUS SRS 12091, $6.98.

Otto Luening, though no doubt best known for his pioneering work in electronic music, has also composed long and actively for instruments and voices. This disc offers six of a series of seven *Short Sonatas* for piano that he composed between 1940 and 1980. (Missing is the Fourth Sonata, to be released on a future disc, according to the liner notes.) They provide an interesting overview of his work, and what emerges most clearly is that he is very much an eclectic. He is not, however, the kind who simply follows current fashion in an effort to "stay abreast." Luening, in fact, is consistently unpredictable; and at least in this sense, the earliest of these works resembles the most recent in its determination to follow its own course, using whatever materials seem appropriate, without concern for conforming to any particular stylistic dogma.

Another consistent feature, despite the music's variety, is its essentially "classical" orientation. Each of these pieces, divided into brief movements or sections, has a clearly and firmly etched form. The conception is basically tonal, and in the earlier works the harmonies are often traditionally triadic. Even when the music becomes more complex, as in the Third Sonata (1963), there is a strong element of humor and whimsy. Indeed, the pieces project a rather casual atmosphere, sounding almost as if they were improvised. There is no attempt at a grand statement; on the contrary, Luening charms his listener with subtle understatements.

Dwight Peltzer, who plays the sonatas, is a well-known and respected performer of twentieth-century music; but here his readings are only adequate. These scores would be better served by a more incisive approach, capable of more forceful projection of the music's changing profiles. Moreover, the piano is harsh and unpleasant, the recorded sound rather fuzzy and unfocused. (It is especially unclear in passages requiring pedal, of which there are, unfortunately, a great many.) Luening provides his own notes, but for some reason they convey very little information. **R.P.M.**

SHOSTAKOVICH: Symphony No. 7, in C, Op. 60 (*Leningrad*); The Age of Gold: Suite, Op. 22a.

A London Philharmonic Orchestra, Bernard Haitink, cond. [Richard Beswick, prod.] LONDON LDR 10015, $21.96 (digital recording; two discs, automatic sequence). Tape: 2LDR5 10015, $21.96 (two cassettes).

However one interprets the Shostakovich Seventh—as a depiction of Russia during the siege of Leningrad (the originally stated program) or a monument to the sorrow of the Russian people and a Requiem for those who had died previously (the version given in the composer's memoirs)—the music remains the same, and it is as music that it must be judged. Mahler, a composer Shostakovich admired, said that a symphony should contain the whole world; indeed, this work of Mahlerian proportions contains many pages of exquisite beauty and sensitivity alternating with sections of unspeakable bombast and banality, not unlike the world around us. If we accept the work's beauty, we must accept its banality. As one who truly likes Ravel's *Bolero*, I do not object to the first movement's lengthy, repetitive martial section, later burlesqued by Bartók in his *Concerto for Orchestra*.

Amid much ballyhoo, the Seventh received its American premiere in 1942, with Arturo Toscanini conducting the NBC Symphony. Several years later, on hearing a recording of the broadcast (once available on RCA), Toscanini explained that, if he hadn't been caught up in the emotional fervor of the war years, he could never have performed such a piece of trash. And Shostakovich, according to the memoirs, hated Toscanini and the way he played his music: "Everything is wrong. The spirit and the character and the tempos. It's a lousy, sloppy hack job." Be that as it may, Toscanini characteristically gave a tauter, swifter, more driving, leaner-textured performance than Haitink's; the new version lasts about ten minutes longer and is not so faithful to all the metronome markings, particularly in the slower sections, which are more expansive and more overtly expressive. Under Toscanini's hand, the bombast was less apparent, more musical. Perhaps the composer actually wanted it to sound vulgar and trivial, so as to emphasize the contrast with the poetic sections.

Haitink's account, though it lacks the flair of Bernstein's with the New York Philharmonic (CBS M2S 722), is nevertheless a stupendous achievement; it should do much to bring about a reassessment of this enigmatic score, which surely deserves performance at least as often as the Mahler Seventh. The London Philharmonic is in superb form, the recording shattering in its impact yet sensitive to the more introspective moments.

As an encore, there is a rollicking version of the ballet suite normally

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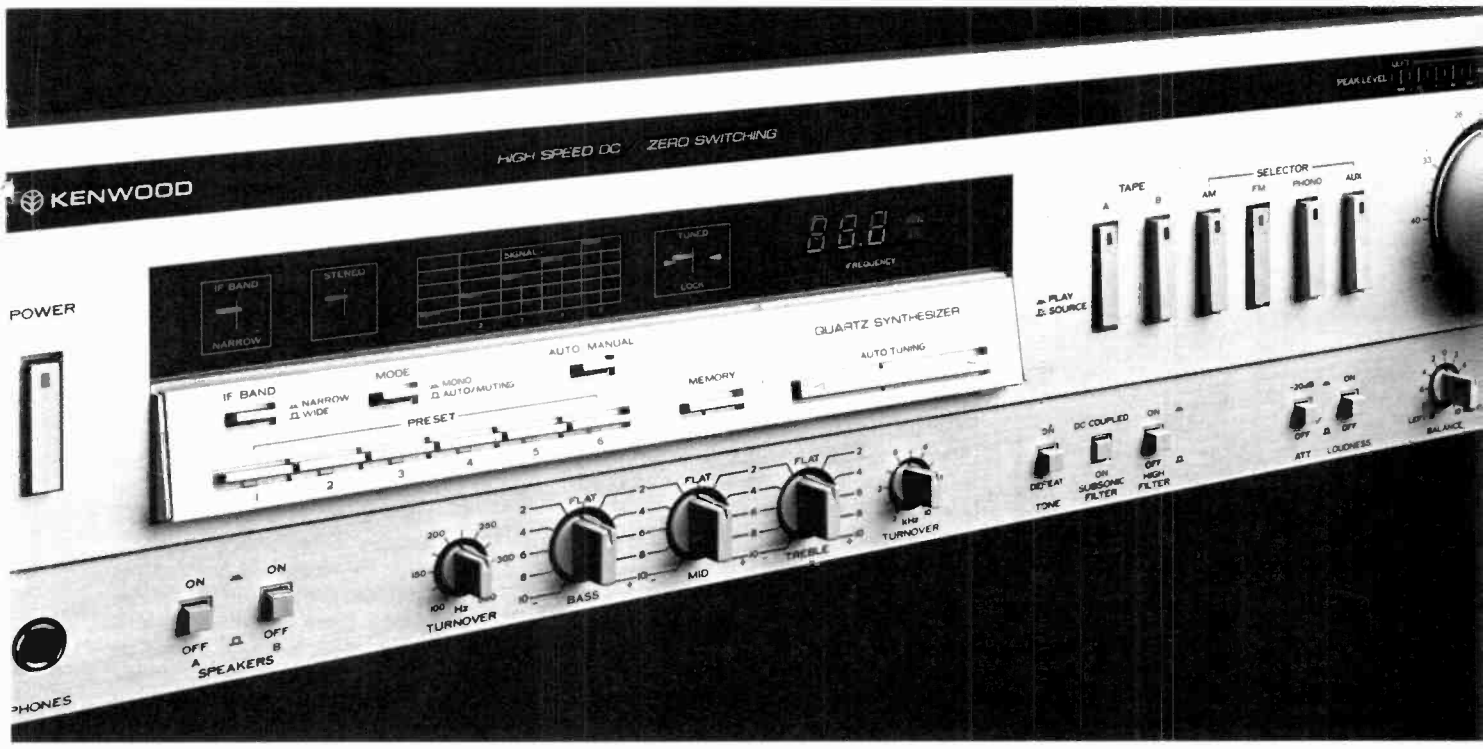

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SCHUBERT: Trios for Violin, Cello, and Piano: in B flat, D. 898; in E flat, D. 929.

Les Musiciens. HARMONIA MUNDI FRANCE HM 1047/8, $23.96 (two discs, manual sequence). Tape—D. 929: 40.1047, $11.98 (cassette).

SCHUBERT: Trio for Violin, Cello, and Piano, in B flat, D. 898; Notturno, D. 897.

Suk Trio. [Milan Slavický, prod.] SUPRAPHON 1111 1896, $9.98.

SCHUBERT: Quintet for Strings, in C, D. 956.

Arthur Grumiaux and Arpad Gerecz, violins; Max Lesueur, viola; Paul Szabo and Philippe Mermoud, cellos. PHILIPS 9500 752, $9.98.

SCHUBERT: Quartets for Strings: No. 12, in C minor, D. 703 (*Quartettsatz*); No. 14, in D minor, D. 810 (*Death and the Maiden*).

Quartetto Italiano. PHILIPS 9500 751, $9.98.

The Schubert piano trios continue to be magnificently served by the phonograph. Considering the likes of Thibaud/Casals/Cortot, D'Aranyi/Salmond/Hess, and Heifetz/Feuermann/Rubinstein in D. 898 and Schneider/Casals/Horszowski and the two Busch/Serkin versions of D. 929 (not to mention all the distinguished later performances), that statement alone is lavish praise.

Particularly noteworthy are the performances on French Harmonia Mundi by Les Musiciens: Jean-Claude Pennetier, piano; Régis Pasquier, violin; and Roland Pidoux, cello. With artistry of breathtaking economy and subtlety and a lean, seductive tonal beauty, they accomplish prodigies of poetic illumination with seemingly effortless perfection. In many ways, their approach is akin to what Sviatoslav Richter achieves on a great day: Everything is so artful it just seems to happen. One can be magically transported on a rainbow of sound, yet all the deeper spiritual values are piercingly present as well. If any account of D. 929 could win me away from Schneider/Casals/Horszowski and the later Busch/Serkin (Odyssey Y 34653), this is it. Repeats are observed in both works—that in D. 929 for the first time on records, I believe.

In its remake of D. 898, the Suk Trio likewise takes the repeat (omitted from its earlier version) and still finds time for the Notturno, D. 897 (also the makeweight on that older record). Though I have yet to hear the disc's digital counterpart, Supraphon's analog pressing is bright and vivid—a spacious, big-hall sound that nevertheless lets detail register crisply. In the main, the interpretations are quite similar to those on Harmonia Mundi (and to the older Suk) but without quite the quivering coloristic delicacy and elegance. This, too, is a wonderful release.

Since my early indoctrination in the C major Quintet, D. 956, came from the Stern/Schneider/Katims/Casals/Tortelier edition, I have always preferred angular, dark-toned readings that exploit the explosive power of the two cellos. All the more surprising, then, that I should find Grumiaux and friends so appealing. Although they opt for a swift, flowing, lightly colored progression, their extreme elegance is enlivened by enough vital characterization of phrase. In certain ways, this performance reminds me of that pristine and long-unavailable mono effort by the 1942 Budapest and Benar Heifetz. There is no first-movement repeat, no loud chord just before the development; the theory, nowadays, is that Schubert intended that chord only as a first ending. While all logic favors that argument, I miss the touch of unscholarly drama.

In its new *Death and the Maiden*, the Quartetto Italiano (with violist Dino Asciolla replacing Piero Farulli) develops further the thesis set forth in its earlier recording. Here there is more toying with tempos (always within the confines of good taste), and everything seems a shade more theatrical. Yet I still find the Quartetto's style too creamy; the lack of bite in the articulation soon leads to boredom. Remembering the group's recent account of the Schubert G major, I had hoped that we would finally hear an exposition repeat in the first movement; sooner or later someone will do it. The new *Quartettsatz* suffers from feeble, slow-motion tempos. The older account was paced more conservatively and all the better for it. **H.G.**

SIBELIUS: Symphony No. 2, in D, Op. 43.

A Philharmonia Orchestra, Vladimir Ashkenazy, cond. [Richard Beswick, prod.] LONDON LDR 10014, $10.98 (digital recording).

A Tokyo Metropolitan Symphony Orchestra, Moshe Atzmon, cond. [Toru Yuki, prod.] DENON OX 7190-ND, $15 (digital recording; distributed by Discwasher).

SIBELIUS: Symphony No. 4, in A minor, Op. 63; Finlandia; Luonnotar*.

A Elisabeth Söderström, soprano*; Philharmonia Orchestra, Vladimir Ashkenazy, cond. [Andrew Cornall, prod.] LONDON LDR 71019, $10.98 (digital recording).

One of the most moderato of symphonies, Sibelius' Second would hardly be thought to respond to an interpretation that extends tempos almost to the breaking point. Yet such is the skill Vladimir Ashkenazy has acquired in his relatively brief conducting career that he

produces a highly convincing performance within the framework of some very slow tempos indeed. The Philharmonia Orchestra plays magnificently, with great tension, warmth, and suppleness that combine to sustain the mood of his conception superbly. An exception to the slowness is, of course, the scherzo, which hurtles along in thrilling fashion. Lately some discontent has arisen over the proliferation of soloist-conductors; if Ashkenazy can achieve results such as this, long may he continue.

The idea of a Japanese orchestra playing Sibelius is not so strange if one recalls that among the early integral sets of the symphonies was Akeo Watanabe's with the Japan Philharmonic. Under its principal conductor, Moshe Atzmon, the more recently established Tokyo Metropolitan Symphony gives an excellent rendition of the Second, offering a lighter, leaner sound than the Philharmonia. Atzmon's tempos are marginally brisker than Ashkenazy's, except for the scherzo, in which he seems to be conducting two beats per measure instead of the one beat prescribed. In comparison with Ashkenazy's blazing account of the movement, Atzmon's sounds positively sedate.

Both conductors make too much of the repetitive crescendo section preceding the finale's coda, striving for majesty at the expense of the inexorability inherent in the score. Fine as these versions are—Ashkenazy's especially—the work's special character has been more successfully projected by Monteux (London Treasury STS 15098), Szell (Philips Festivo 6570 084), and Davis (Philips 9500 141), among others.

With digital recording becoming the norm, it seems pointless to rave about the magnificence of each release. Suffice it to say that these are both beautiful examples of the process, with stunning clarity and natural ambience.

Ashkenazy is no less successful in projecting and sustaining the starkness of the Fourth Symphony. This is Sibelius at his most private and reflective, the antithesis of the Second's outgoing manner. There is no stretching of tempos here; the two slow movements are perfectly paced, with fine feeling for the spare textures yet sufficient weight for the brass interjections and low string sonorities. I have rarely heard the music's sorrowfulness captured so well.

The mercurial scherzo and finale are done to an exquisite turn, with lovely oboe playing by the Philharmonia's Gordon Hunt. Perhaps the several poco ritardandos in the scherzo are a bit overdone. And Ashkenazy, in common with most conductors these days, opts for the glockenspiel in the finale rather than the tubular chimes, which I prefer. (There's just no pleasing some people!) In the

same movement, ten bars after letter B, the cellos disregard their poco marcato marking; though meant to be heard ever so slightly in relief, they do not emerge from the murmuring strings at all. This effect is more successfully handled in the parallel passage before letter N.

I wonder what creationists think of *Luonnotar*, which describes in *Kalevalan* terms the creation of the heavens from the breaking of a duck's egg by Luonnotar, the virgin of the air, who has been pregnant for 700 years. This is an unjustly neglected work of great beauty, which continues the mood of the Fourth's finale. Elisabeth Söderström sings it hauntingly and is sympathetically partnered by Ashkenazy.

After these introverted works, the razzle-dazzle of *Finlandia* is rather hard to take. Though it's an odd choice to complete this record, Ashkenazy gives it a brisk and appropriately flamboyant reading. **J. C.**

VIVALDI: Chamber and Solo Concertos (6).

Frans Brüggen, recorder and flute; Orchestra of the Eighteenth Century. [Wolf Erichson, prod.] PRO ARTE PAL 1014, $9.98. Tape: PAC 1014, $9.98 (cassette).

Concertos: for Flute, Oboe, Violin, and Bassoon, in F, RV 98 (*La Tempesta di mare*); for Flute, Two Violins, and Bassoon, in G minor, RV 104 (*La Notte*); for Flute, Oboe, Violin, and Bassoon, in D, RV 90 (*Il Gardellino*); for Flute and Strings, in G, RV 435; for Recorder and Strings, in F, RV 442; for Recorder, Oboe, Violin, and Bassoon, in G, RV 101.

The most interesting group of recordings on the new Pro Arte label is that drawn from the German company Seon: These feature several classic performances by Gustav Leonhardt and an important new venture by flutist Frans Brüggen called the Orchestra of the Eighteenth Century. This aggregation—the latest permutation of Holland's original-instrument community—will, one hopes, move into the field of classical music on old instruments. Here it makes its appearance in a record of baroque music that, though most enjoyable, could scarcely be more misleadingly packaged. Only Brüggen's name is on the front cover; his new orchestra is ignored. More seriously, however, the works recorded here are not, as claimed, the Vivaldi six Op. 10 Concertos for Flute, Strings, and Continuo. Five of those six published works were arrangements of earlier, diverse Vivaldi pieces, and Brüggen has chosen to record those original versions, not the later rewritings. (Only the Fourth Concerto, RV 435, is as it appears in Op. 10.)

This is a welcome decision. Op. 10 was clearly a rushed publication job; the adaptations may not even be Vivaldi's. Moreover, it is already available in an

Brüggen's group offers the liveliest Vivaldi since Harnoncourt's.

original-instrument account (Preston, Hogwood, Academy of Ancient Music; Oiseau-Lyre DSLO 519). The first versions—essentially chamber concertos in which the flute shares its leading role with violin, oboe, or bassoon—are far more varied and attractive. The use of these chamber versions makes the employment of one instrument to a part more convincing than it was in the Hogwood recording and gives the opportunity for some splendidly lively oboe playing from Bruce Haynes and reedy bassoon playing from Danny Bond.

Brüggen is further idiosyncratic in deciding to play two of the best-known concertos on the recorder, not the flute: The *Tempesta di mare* and *La Notte* pieces both sound far more crisp and incisive on the recorder, and Brüggen's reasoning (that the flute was a later introduction into Vivaldi's virtuoso solo music) seems to be supported by Michael Talbot's recent Vivaldi study. When he turns to the transverse flute, in the concerto that is here quaintly translated "About the Goldfinch," Brüggen makes a delicious sound, bending the pitches expressively. He is well complemented by the crisp, rhythmically buoyant string playing. For sheer liveliness, this is the best Vivaldi recording I have heard since Harnoncourt's *Seasons*, and it has been exceptionally well recorded, with a close balance that is immediate but never overpowering. **N.K.**

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Cuno	Raimund Grumbach (b)
Kilian	Hermann Sapell (b)
Caspar	Peter Meven (bs)
Hermit	Kurt Moll (bs)
Samiel	Rolf Boysen (spkr)

Bavarian Radio Chorus and Symphony Orchestra, Rafael Kubelik, cond. [Thomas Mowrey and Michael Haas, prod.] LONDON OSA 13136, $29.94 (three discs, automatic sequence). Tape: OSA5 13136, $29.94 (two cassettes).

COMPARISONS:

Nilsson, Gedda, Berry, Heger — Ang. SCL 3748
Watson, Schock, Frick, Matačić — Ev. S 463/3
Grümmer, Schock, Kohn, Keilberth — Sera. SIB 6010
Janowitz, Schreier, Adam, Kleiber — DG 2709 046

Everyone should hear at least the final scene of this performance, from the moment of the Hermit's intervention on Max's behalf. Moll's singing is a treat the likes of which I haven't heard in a long while on a new opera recording—just listen to the tenth drop (middle C down to A flat) in each stanza. Wow.

Of course we've had some classy Hermits before: Gottlob Frick (Seraphim) and Franz Crass (Angel and, less impressively, DG). And we really don't want to spend all our time during a *Freischütz* waiting for the Hermit to step out of the wood, which I'm afraid rather does happen here. Not that the performance is incompetent. It runs its course safely and efficiently, but not much happens along the way, and some of the singing is on the fierce side.

Meven is a good, sonorous Caspar, not very imaginative, but certainly pleasanter to listen to than DG's Theo Adam. Donath is a similarly reliable and unmemorable Aennchen. The supporting cast is adequate but undistinguished. From here, the going gets rough.

You see Behrens' and Kollo's names at the head of the cast list and Kubelik's at the foot, and you figure it could work. Kubelik has helped lesser-equipped people to fine results; his *Merry Wives of Windsor* (London OSA 13127), for example, manages uncannily to make use of its singers' limited strengths and circumvent their weaknesses. Well, *Freischütz* just doesn't compromise so easily.

Agathe would seem precisely the sort of role Behrens ought to be singing. Only, the makeshift technique that's gotten her through her heavier repertoire isn't of much help here. Some of her notes are reasonably attractive, but they're all pulled out of a hat; from note to note, you never know where the next one's coming from. It not only makes this singing uncomfortable to listen to, but pretty well rules out the possibility of conscious phrasing choices, which require some functional control of the instrument. Check out Elisabeth Grümmer (Seraphim) to hear more or less ideal mating of voice and role. Then hear what two very different kinds of "wrong" voice can do: Birgit Nilsson's (Angel) is too big and unwieldy, Gundula Janowitz' (DG) too small and coloristically unvaried, and yet both singers manage interesting accounts of the role, because both have sufficiently functional voices and some ideas about Agathe.

Kollo is his usual sour, strained self, and Max pushes him up against some particularly grueling limits. If the competition isn't overwhelming, there's something to be said for Nicolai Gedda (Angel) and Rudolf Schock (Seraphim and Everest).

In fact, Schock's second Max is a vi-

tal, persuasive account, and if you're game for an off-the-wall *Freischütz* recommendation, I offer you the Everest set, largely on the strength of Lovro von Matačić's powerful, coherent conducting. I hate to be prescriptive about performances, but a *Freischütz* that doesn't generate a good deal of raw power is at the very least missing some valuable opportunities. Kubelik gives a scrupulous rendering, and you have to admire his unwillingness to go for cheap, artificial climaxes. At the same time, except in the Wolf's Glen scene, he doesn't seem to find much energy in the score, whose emotional stakes thus remain far too low to justify the things that happen in the text. The choral scenes, always a trap, grind on bucolically; the principals' numbers remain earthbound. London's staid, boxy sound is of a piece, making one regret that the company never undertook the opera in the Culshaw era. If only, say, they'd kept the cast of the Solti *Walküre* together for an extra week or two: Régine Crespin as Agathe, James King as Max, Frick as Caspar, maybe Hans Hotter as Samiel.

If you're not of a gambling nature, and so consider the Matačić/Everest set too risky, I'd suggest the Heger/Angel—Heger's conducting, while less specific than Matačić's, still finds much of the score's brooding power. The Kleiber/DG performance is a reasonable alternative at its best; it's so weirdly inconsistent, though, that the sober predictability of the Kubelik becomes a virtue. The Keilberth/Seraphim set is still an attractive supplement—or a first recommendation if you want the opera without dialogue. Actually, if you can find the complete three-disc edition, which has been in and out of the German catalog over the last twenty-plus years, you'll get not only the dialogue, but sound superior to that of all the subsequent recordings. **K.F.**

Recitals and Miscellany

DECAMERON: Monodic Ballatas of the Florentine Ars Nova.

Esther Lamandier, soprano, portative organ, harp, vielle, and lute. [Michel Bernstein, prod.] ASTRÉE AS 56, $13.98 (distributed by Audio Source, 1185 Chess Dr., Foster City, Calif. 94404).

LORENZO DA FIRENZE: Non so qual i' mi voglia; Sento d'amor la fiamma; Non dedi tu, Amor; Non perch' i' speri; Donna, tu pur invecchi. GHERARDELLO DA FIRENZE: I' vo' bene; Donna, l'altrui mirar; Dè, poni amor; Per non far lieto. LANDINI: Angelica beltà; Io son un pellegrin. ANON.: Che ti çova; Amor mi fa cantar; Lucente Stella; Per tropo fede.

This is the most extraordinary and suc-

cessful recording of medieval music I have heard since the Studio der Frühen Musik's idiosyncratic productions. Esther Lamandier is a one-woman performing ensemble of great versatility: She sings and plays the portative organ, the harp, the vielle, and the lute. Her voice has a wide range of timbre: She chooses a particular color for each song and characterizes it precisely; I might well have thought that two or three different sopranos were involved.

All the pieces are monophonic ballatas from the fourteenth century, all Italian in origin; there are just three named composers and some anonymous pieces; and more significantly, all the music comes from just three manuscripts. There is thus a most welcome coherence in the content: It explores one consistent style and points up the subtlety and variety found in the ballata form. The title "Decameron" is an unhelpful bit of enticement (as is the revealing photo of Lamandier on the sleeve), and "Ars Nova" is inappropriate for a record of monody; for an American audience, the lack of an English translation of the French notes and texts is a serious drawback.

The composer referred to as Laurentius Masii may be found in the *New Grove* under Lorenzo da Firenze; Gherardellus de Florentia is, less confusingly, under Gherardello da Firenze. They were both active at churches in Florence, as was Francesco Landini; but the former pair died, respectively, in 1372–73 and 1362–63, and therefore did not survive into the era of the polyphonic ballata that Landini later cultivated. The music here is all performed by Lamandier alone, with one instrument providing an accompaniment. (One ballata she sings unaccompanied.) As far as I can tell, she improvises introductions to several of the pieces. Her playing is no less skillful than her singing. The feature of the performance that will raise eyebrows is her treatment of the text. She evidently believes that the melismas and extended runs on single syllables were meant to be articulated, so she repeats consonants or vowels freely: The beginning of *Per tropo fede*, for example, emerges something like "*pe-eh-eh-eh-eh-er tro-po-po-po-po fede/talor se perig-ig-ig-ig-ig-ola.*" I have no idea what the justification for this is, but it sounds delightful. A striking record. **N.K.**

THE WALTZ PROJECT.

A Robert Moran*, John Cobb†, Alan Feinberg‡, and Yvar Mikhashoff"†, piano; Robert Moran, vocalist**. [Eric Salzman, prod.] NONESUCH D 79011, $11.98 (digital recording).

ASHFORTH: Sentimental Waltz.† BABBITT: Minute Waltz (or ¾ ± ⅛).‡

(Continued on page 96)

A Home Studio That Could (and Did)

How to be your own best producer, engineer, and maintenance chief on a modest home setup.

by George Wallace

PHOTOS BY DEBORAH FEINGOLD

From left: Superscope portable, Sony TC-366 (top), Technics M-7 cassette deck, patch bay (top), Tapco mixer, Soundcraftsmen equalizer, Maestro phase shifter (top), Teac Model 1 mixer, the author at play

MY FIRST recollection of dabbling in the recording arts is something of an embarrassment, and I mention it solely as shining testimony to a very important point: You Gotta Start Somewhere.

Sometime back in my Philadelphia youth, I was given a small battery-operated tape recorder. Being in the three-inch-reel, $20-dollar league, it had no capstan; the movement of tape through the transport depended solely on the torque supplied by the take-up reel. Not exactly a sophisticated machine. My first "session" consisted of connecting my turntable output to my Silvertone guitar amp, putting on *Incense and Peppermints* (by the Strawberry Alarm Clock), and "overdubbing" a very uncalled-for bass part. I miked the amp and fed the resulting mish-mash of a signal into my Christmas-new Ketone one-track. I then played it back just to make sure I hadn't gotten anything priceless. I hadn't.

It was not until I moved to Boston (where I attended Berklee College of Music for three years) and joined a regionally successful rock band that I could afford to buy anything more involved than a lowly cassette recorder, let alone the kind of hardware I really wanted. Around 1973 or so, I bought a Sony TC-366 four-track deck and a pair of Koss headphones with some of the money I had made playing the hits of the day. The phones have long since died, but the Sony lives happily on and on.

Since its design predates the availability of sync in four-track machines, my early basement tapes necessitated a somewhat unusual approach. I would record my first instrument (usually a guitar or piano that carried the arrangement

Singer/songwriter/producer George Wallace recently released his debut album, "Heroes like You and Me," on Epic records. The demos for that disc were recorded in his home studio.

from beginning to end) on Track 1 and then bounce Track 1 over to Track 4, at the same time recording the bass part on Track 3. Tracks 3 and 4 would then be mixed together and bounced to Track 2 while I added the drums or percussion on Track 1. Then I would bounce 1 and 2 to Track 4 and put my next overdub on 3. Next I'd bounce 3 and 4 back to 2, overdub on 1, and so on. Of course, by the time five or six parts had been put down, Track 1 was usually all but smothered by tape hiss, distortion, loss of top end, and other miscellaneous aural garbage. However, one learns to be challenged, not discouraged, by difficult circumstances. Once you've simply accepted Murphy's Law, you'll be in a much better position to work with, not against, your equipment.

Even on my decidedly low-tech assortment of stuff, I was able to learn about some of the technical aspects of recording, such as good and bad tape performance and effective use of effects devices and equalization. My earliest work was mixed through a Fender PA head (preamp-amp combination) and played back through an Ampeg B-15 bass amp and a cheap pair of PA columns, so I also learned very quickly about the need for (and my lack of) an accurate monitor system.

After playing with the band for about two years I was good and ready to spend some hard-earned dough on a post-Sears stereo system and equalizer. The latter was (and still is) a Soundcraftsmen 20-12 10-band stereo graphic; the stereo system consists of a Harman-Kardon 930 receiver, Ohm Model B speakers, and a Miracord 50HII turntable. The Harman Kardon is to this day the most dependable of my components, and the frankly unflattering sound of the Ohm speakers is useful for making critical last-minute evaluations of mixes brought back from "big" studios.

Not long after the stereo and equalizer came along, I built a patch bay so I could hook up all my newly acquired goodies and bring their respective connections down to one 9-by-9-inch Masonite panel. It had provisions for two channels of EQ in/out, four Sony in/outputs, one master output from a borrowed Traynor mixer (back then everything in my league was mono), lines in and out of the monitor amp, and four extra jacks for effects patching. After making up a bunch of accompanying patch cords to route my audio signals and to generally have fun with, I felt like I was in the big-time. Move over, Record Plant.

The problem was, that working five or six nights a week I had nowhere near the time or energy to sustain a full-time recording habit. It got to the point where I would have to pull out half a truck's worth of teenage rock & roll equipment to get at whatever mixers, instruments, or mikes (mostly Shure PE-56s) I needed, set them up at home, get the job done, tear them down, and load them back into the truck before leaving for the night's gig. In later years the band worked even longer road trips, which meant that my recording opportunities were all but nonexistent.

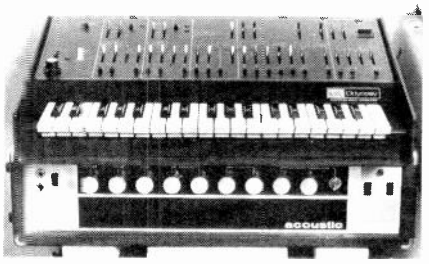
At the mighty Wurlitzer electric piano (the 80-8 is in the background)

Once you've simply accepted Murphy's Law, you'll be in a much better position to work with, vs. against, your equipment.

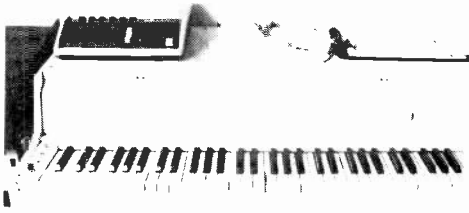
We eventually invested in a Teac 3340S with synch for demos, but that was still only four tracks. Learning to discipline yourself to the limitations of your equipment is quite healthy and all, but there was no way for me to avoid the nagging symptoms of the "I need more stuff" syndrome any longer. This, in combination with a more mature outlook on the music/recording scene in general led to a series of decisions. My nuptial plans teetered off the brink of feasibility (poor girl—I probably would have ruined her life) and, finding a convenient jumping off point from the band, I jumped. Thanks to Father Unemployment, I spent the ensuing summer writing and recording four-track demos. At last I was on my way to becoming a serious artist/engineer/producer.

Getting down to business

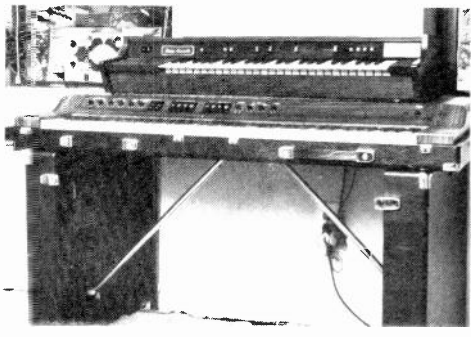
The following winter I moved back to Philadelphia and set up shop in the spare bedroom of my mother's house. I bought a Teac 80-8 eight-track recorder, the DBX noise reduction unit that accompanies it, and a small Teac (Model



Arp Odyssey and Acoustic bass preamp



On top of the Wurlitzer is a Korg rhythm box and studio patching instructions



The Arp String Ensemble (top) and the Yamaha CP-30 electric piano

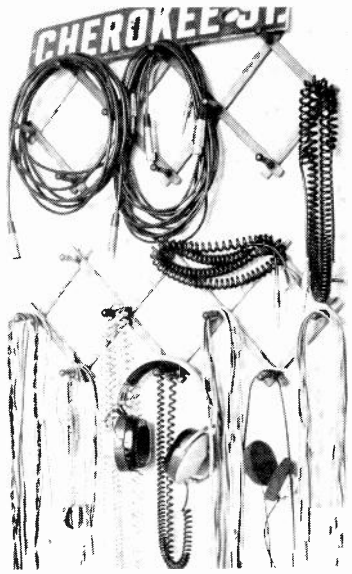
1) eight-into-two mixer. Suddenly my realm of possibilities took a quantum leap: The difference between a four and an eight-track deck is much more than four additional tracks; any eight-track unit is about *three* times more flexible. With a four-track, no more than two elements can be bounced together and still remain in sync with the one remaining track. Even then it's rather dodgy, as the sync head-playback response on many four-track units is downright horrible. The record and play heads are one and the same on the 80-8, which eliminates all sync switching. Nifty, huh?

My next purchases included an MXR pedal flanger (better for stage than studio, although the "sound" of the MXR is inimitable), a Tapco six-into-one mixer, and a Superscope portable cassette deck that doubles as a stereo limiter. (When a signal is passed into the deck with RECORD engaged, the resulting output is a compressed treatment of that signal.) The Tapco is unpredictable, noisy, and generally inferior, but it is the only link I have between microphones (a Shure SM-57, a Shure 545, and an AKG DM-700) and everything else. It does contain a fairly believable spring reverb and has patch points for hooking up external tape echo, flanging, phasing (a Maestro stage model I have had for years), and reverb delay. It also distorts fabulously when I plug in a guitar direct and turn the channel input up to 9 or 10, creating a sound that more than one record company exec has written home about.

This brings up several of my more creative work habits: turning the disadvantages of design and performance into advantages, and stretching my assorted gizmos to their outermost perimeters. Even the best equipment has quirks, and by working with and around them you can often get some unusual effects, and even learn something in the process.

At this point, my musical instrument collection included a Yamaha CP-30 electric piano, Arp Odyssey synthesizer, Arp String Ensemble, and a few assorted guitars, basses, and drums. All of this—along with my rewired patch bay—was crammed into an average-size bedroom that had parallel walls and a hardwood floor. Other than putting a rug down—I like listening not in dead rooms, but in comfortably live ones—I made no provisions for soundproofing, for several reasons. First, I saw no sense in building an "accurate" room to contain frequently inaccurate equipment. Second, leaving the room alone provided a natural home-listening environment, and I felt I should take advantage of that. Third, I was more inclined to spend money on equipment than on acoustic perfection—after all, I was only making demos. Fourth, the house was empty during the day and fairly isolated, so there were no real incoming or outgoing noise disturbance problems to speak of; at night I would use headphones when I had to. Finally, the house is pretty old, so the room probably wouldn't have taken to a tightening anyway. I wound up saving money, time, and aggravation, and set to work immediately on a new round of demos instead.

The "right" instrumental parts are sometimes the hardest to come up with.



Coat racks and patch cords

The Wallace method

I subsidized my activities by engineering, producing, and playing on the demos of two local aspiring songwriters. I usually worked on their projects at night, since they tended to involve less noise than my own cacophonous opuses, for which I reserved the daylight hours. Over the course of a few monetarily and musically productive months, I hit upon a still-favored procedure: In a typical series of sessions, I would play all the instruments, so it was helpful to lay down a click track first. (This is also the best way to hear exactly how fast you want your hot new tune to go.) I used the synthesizer because I prefer to hear more of a "bang" sound than a dry click. Next came rough versions of the bass and rhythm tracks, which were then bounced to one track and used with the click as reference while putting on the drums or percussion. I then bounced all the drum tracks (usually four or five of them) down to one, making room for up to six tracks of vocals. These were mixed together and bounced to one track also. This left six tracks available for whatever instruments I might have "heard": guitars, basses, any keyboard, string, horn, or effect, and these could be mono, stereo, or doubled. Though the "right" instrumental parts are sometimes the hardest to come up with, they can be the most critical, so each deserves its own track.

Alas, I was again faced with limitations. At mix time, the information recorded on the eight-track was—and still is—passed through the Teac mixer on its way to the Sony. Counting those bounced, that can be as many as twenty or twenty-four tracks piled up on a given song. Since I have precious little capability to send whatever instrument through whatever effect, I have to EQ and process everything as it goes on tape, which means I don't have to do much doctoring during mixdown. (If I had to, I could still add some last-minute echo or make an occasional EQ correction, but only on two or three channels.) This makes the effects boxes available for other things, such as simulating stereo from a mono track. For me, the payoff is in having learned to anticipate exactly which effect to use and how much. It's surprisingly easy to get it right if you've gotten it wrong as many times as I have.

After amassing over two albums' worth of material in this fashion, it wasn't long before a few "heavies" at CBS records were introduced to me and my growing pile of demos. Actually, the demos for eight of the nine songs on "Heroes like You and Me" were recorded in that now-legendary spare bedroom.

Having signed the contract, I got married and moved to New York last summer. My studio came with me, and I quickly set about wiring up the second bedroom in my apartment. The setup is exactly the same, the only difference being that now my wife occasionally uses it for her own songwriting and recording. I have again made little accommodation for soundproofing as there is no continuously loud noise source except for the drums, which I don't play that often anyway. Believe it or not, we have received nary a complaint, although the neighbor downstairs did get a little excited one night (and showed up on our doorstep sporting hair curlers and a faded yellow bathrobe). Of course, the "I need more stuff" syndrome marches on; in the immediate future I'd like to get some noise reduction for the mixdown machine and a speed control for the eight-track. The list goes on, culminating in a sunny twenty-four-track boudoir in the south of France. **HF**

Records

BOB SORCE

Michael and Randy: a no-frills approach to innovative music

The Brecker Bros.' Horns of Plenty

A trumpet and sax duo that offers art funk at its finest. Reviewed by Crispin Cioe

The Brecker Bros.: Straphangin'
Randy & Michael Brecker, producers. Arista AL 9550

Randy and Michael Brecker occupy a curious position in modern instrumental pop music. The former's trumpet and the latter's sax are virtually the most respected horns in the studio business, capable of adding just the right touch of funk to a Chaka Khan session one day and brightening a Steely Dan track the next. Their jazz credentials include stints with Horace Silver and Charles Mingus, among others, and both project distinct voices in their solos. Yet their own albums haven't hit the same crossover paydirt as those of other former studio stalwarts like Grover Washington, Jr. and Chuck Mangione. "Straphangin' " may or may not change that, but it is as strong a presentation of their edgy, virtuosic art funk as the Breckers have ever recorded.

Their chosen idiom is modern sixteenth-note-based funk—as contrasted with more guitar-oriented jazz/rock fusion—but the harmonic and melodic moods their music projects occupy a unique spot. Randy, in fact, is a very serious jazz composer who brings a highly personal style to the pop/funk context. *Threesome* is a perfect example of his witty and intelligent way of combining, in this instance, a gospel chord progression with Thelonius Monk-style voicings and a lopingly angular melody. *Straphangin'* begins with a Salvation Army-type theme and then segues into a syncopated, sardonic melody line that conjures up New York's subways and twisted-street ambience. The songs never suffer from the kind of saccharine, obvious melodic turns that infect so much pop/jazz. In fact, if anything this album is a contemporary equivalent of the '60s hard-bop/funk approaches of Horace Silver and Lee Morgan. The quartet rhythm section is superb throughout, with drummer Richie Morales turning in blisteringly solid grooves, especially on Michael's uptempo McCoy Tyner-ish *Not Ethiopia*.

But the Brothers' real drawing cards continue to be their ever-evolving solo styles. Randy's relaxed tone and confident absorption of Freddie Hubbard's bent-note technique show plenty of respect for jazz history, and his approach is sensitive and focused. Michael's mix of Coltrane's chromaticism with such wide-ranging r&b tonal influences as the late King Curtis is complemented by an unsurpassed degree of control over the sax's extreme high registers. Indeed, his searing sound and densely clustered ideas have yielded a tenor sax style that is among the decade's most influential.

The Breckers may not be getting all the respect they deserve in the pop marketplace, but "Straphangin' " is the most straightforward, no-frills presentation of how brilliant and, in its own way, innovative, their music has become.

Bobby Bare: As Is
Rodney Crowell, producer
Columbia FC 37157
BY MITCHELL COHEN

"As Is," a sensitively mounted example of modern mainstream country music, has a lot going for it. The songs, by such composers as Guy Clark, Willie Nelson, Townes Van Zandt, and Boudleaux Bryant, have been selected by a shrewd ear, and producer Rodney Crowell has brought along his topflight crew of instrumentalists, including Ricky Skaggs, whose fiddle-playing gives the LP an authentic sparkle. All the solid material, cool Skaggs licks, and harmonizing by Rosanne Cash and Jeannie Bare wouldn't amount to much if the figure at the center weren't as good an interpreter as Bobby Bare is.

Bare's recording history goes back two decades, to hits on RCA like *Detroit City* and *500 Miles Away from Home*, but he has had a problem carving out a latter-day reputation in a crowded field of outlaws and barroom philosophers. He has made the charts with loose-tongued, quasinovelty numbers in the Shel Silverstein vein, and had a hit duet last year with Rosanne Cash on *No Memories*

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Hangin' Round. That track, produced by Cash's husband Crowell, gave some indication of where his first LP with Crowell as producer would take him. "As Is" is an encouraging mixed success.

The album emphasizes Bare the balladeer to too great an extent, and on *She Is Gone, Take Me as I Am (or Let Me Go)*, *Learning to Live Again*, and Guy Clark's maudlin *Let Him Roll* (about a wino and a whore from Dallas named—what else?—Alice), he could be standing in for George Jones or Merle Haggard. If Bare is less than optimally effective on the slower material, more his specialty are the jumpier cuts: *New Cut Road*, featuring Skaggs's fiddle in fine fettle; *Dropping out of Sight*, a conventional slice of honky-tonk melancholia; and two unusual blues/country cuts, J. J. Cale's *Call Me the Breeze* and *White Freight Liner Blues* by the unheralded Van Zandt. For all the efforts to straighten up his act, Bare seems most comfortable detailing the rowdy events of *Dollar Pool Fool*, wherein the entrance of a lady who makes neck bones pop when she walks by leads, somehow, to a murder with a pool cue. He's a better storyteller than sentimentalist.

Carpenters: Made in America
Richard Carpenter, producer
A&M SP 3723
BY BILL ADLER

Nothing has changed. Three years have passed since the Carpenters' last album, eleven since their first hit, *Close to You*. But every aspect of "Made in America" is absolutely of a piece with what has come before.

As usual, Richard produced and arranged this set. His keyboard fills and trademark orchestrations are Hollywood lush but never bombastic. Several tunes sport a decorous country feel in their loping bass lines and keening pedal steel guitars. Background vocals are somehow massed and ethereal at the same time, a trick that Abba knows well too.

Also as usual, Karen's lead vocals are rich, fluid, a little throaty, almost sexy, and overdubbed to good harmony effect on the choruses. Even her attitudes remain the same. She swings from nostalgia for lost innocence on *Those Good Old Dreams* to submissiveness on *I Believe You* to the dispensation of sisterly wisdom on *When You've Got What It Takes*. Her emotional range spans the Valium-limited spectrum of wistful regret to dewy-eyed joy, and Richard's arrangements cleverly complement. On several tunes the last chord swells like a technicolor sun setting on a beautiful California day with the promise of an even brighter tomorrow.

The odd thing is that, though the Carpenters' work has remained the same, it has taken on a new meaning in the context of 1981 and Ronald Reagan. That lush sound, the hearth and home values, the defensiveness and pride implicit in their choice of album title, the idealized red, white, and blue cover illustration of Karen and Richard looking like the triumph of eugenics—all of it makes "Made in America" seem like a musical valentine to the once-silent majority.

Guthrie: lost in musical driftwood

Arlo Guthrie: Power of Love
John Pilla, producer
Warner Bros. BSK 3558
BY MITCHELL COHEN

In what sounds like an attempt to broaden Arlo Guthrie's popular constituency, this album very nearly strips an engaging performer of his most distinctive qualities. It's easy to understand the reasoning behind "Power of Love": The times are not ideal for Guthrie's brand of quixotic, compassionate pop/folk, and it has been a long spell between hits. But only sporadically does this record come up with satisfying creative solutions.

One of them is the T-Bone Burnett title song; Burnett's born-again Texas rock is a perfect fit for Arlo's personality. And at its most lucid moments, the LP supports Guthrie's characteristically thin vocals with vigor. The arrangement of Jim Webb's arresting *Oklahoma Nights* and the duet with Leah Kunkel on *If I Could Only Touch Your Life* are sweeping and melodic without going into the vaporous ozone of Christopher Cross. Beyond these opening tracks, there's little on the LP that isn't musical driftwood.

There are some fine ideas that don't come off: *When I Get to the Border* doesn't match the energy of the version by Richard and Linda Thompson. There are also some lame ideas: *Jamaica Farewell*, a trifle at best, is given a lackadaisical reading by Guthrie and Rickie Lee Jones; Guthrie should never go near the mainstream rock of *Give It All You Got* (with arena-scaled electric guitar by Dean Parks). And there comes a point where childlike whimsy becomes annoying. *Garden Song*, sung with a chorus of Guthrie kids and containing lyrics about mulching and such, ends "Power of Love" on just such a too-precious note.

Most disappointing are Guthrie's own compositions. *Slow Boat*, an attempt at conversational intimacy, is draggy and poorly sung, and *Living like a Legend* is yet another troubadour's complaint, set to a light reggae beat, about life on the old highway. Arlo actually attempts to rhyme "out on the road" with "help you carry the load," a lyrical union that should be permanently retired from American Popular Song.

Icehouse
Cameron Allan & Iva Davies, producers. Chrysalis CHR 1350
BY SAM SUTHERLAND

Originally titled "Flowers," this debut for an Australian rock quartet has hung near the Top 20 in its homeland for nearly a year. Like some of the best new rock writers, songwriter/guitarist Iva Davies and keyboard player Anthony Smith tailor their arrangements and vocal sound to capture the moody grandeur of British art rockers like David Bowie and Roxy Music, while respecting the economy of earlier rock epochs.

"Icehouse" was revamped and resequenced for U.S. release, and, as remixed by Ed E. Thacker, some of the set's original mystique has been shaved away. Smith's brooding lower-register synthesizer parts and the filtered backing vocal effects have been played down, while the drum tracks have been given new emphasis—presumably in deference to U.S. radio programmers' tastes. Those revisions are far from fatal, though, and the icy, ethereal timbres of the overall ensemble sound live up to the band's name.

The style, as outlined by the set's title song, employs minor keys and medium tempos, then induces tension with pulsing, doubled rhythms in the filigree of guitar, or sometimes in similarly intricate keyboard figures. Drummer John Lloyd rarely ventures beyond 4/4, yet sustains a full, splashy attack as needed; bassist Keith Welsh's economical insertion of a harmonic bottom makes his playing more visceral than audible. Buttressed by this stately rhythm section,

Davies and Smith plumb sculpted settings that link them sonically to such recent U.K. stylists as Joy Division and U2.

But the infectious lyricism of Icehouse's lead vocals inject a romantic urgency absent from Joy Division, and its prevailing sense of limber restraint is alien to U2. Topically, this band is content to rework familiar rock themes, albeit dressed in atmospheric imagery. For all its Orwellian chill and angst this group ultimately captures the listener less through poetic acuity than the anthemic flow of the music. Canny accelerations in tempo (the brisk trot of *Sister* or the striding momentum achieved in the major-key chorus of *We Can Get Together*), simple but pointed rhythmic motifs (the slipping lure of *Icehouse* through its held third beat in each measure), and such deft embellishments as Geoff Oakes's misty sax on *Sons* make Icehouse's forbidding melancholy downright inviting.

Allan and Davies' production is spacious and clean; Thacker's remix emphasizes vocal presence while keeping intonation precise. More ardent fans might want to track down the rare original on the Regular label (via Australia's Festival Records, and reportedly shipped here in relatively small numbers) both for the subtler, more restrained mix and an additional track left off the U.S. release.

Murray McLauchlan:
Storm Warning
Bob Ezrin, producer
Asylum 6E 347
BY STEVEN X. REA

"Storm Warning" is a nearly pathetic attempt by Canadian folk star Murray McLauchlan to break into the American pop market. The singer/songwriter, whose voice inhabits the same nasal spheres as Arlo Guthrie, Loudon Wainwright, Dylan, et al., is herein caught in the midst of all sorts of unsuitable stuff: *Wouldn't Take Another Chance on Love* finds him sounding like post-*Jive Talkin'* Bee Gees doing one of their sultry r&b ballads; the hymnlike *If the Wind Could Blow My Troubles Away* sports an entire children's choir; *Falling off a Highwire* is a plodding, muddy rock dirge; *Desire* struts to a disco backbeat; *Born Again* is, yes, a song about finding God; *Tell Your Mother She Wants You* is a thuggish, hollering piece of heavy metal. This from a performer who has won six folk and country awards north of the border, and whose best work represents all that's good about the "sensitive singer/songwriter" genre.

Much of the blame should go to producer Bob Ezrin, who has taken what he learned working with Pink Floyd—namely, how to extend a simple musical passage to its most painful, inexorable limits—and wrought the same dastardly, boring deeds on "Storm Warning." But McLauchlan is also at fault: For someone with a proven ability to craft sharp, insightful songs about working people, lovers, and losers, he has certainly scribed some sloppy, clichéd tunes for this album. And even when he chooses to remake one of his older compositions, he picks the slobbery *You Need a New Lover Now* instead of one of his funnier, punchier, or more poignant pieces.

The musicianship is technically adept but fairly soulless, courtesy of studio pros like drummer Andy Newmark, bassist Neil Jason, guitarist Domenic Troiano, and Ezrin on keyboards. Murray McLauchlan's foray into the world of "commercial viability" is, in short, a disaster.

The Neville Brothers:
Fiyo on the Bayou
Joel Dorn, producer. A&M SP 4866
BY CRISPIN CIOE

Aaron, Art, Charles, and Cyril Neville are members of an illustrious New Orleans musical family that has been at the heart of that city's rhythm & blues tradition for decades. Keyboardist Art was a founding member and lead vocalist of the Meters, one of the greatest funk groups to have emerged in the modern

(Continued on page 92)

Music in Print

Newly published collections of popular music Reviewed by Elise Bretton

Cars Stall, Dolly Shines, Shearing Surprises

The Cars: Panorama
Warner Bros., 11 songs, $8.95

With the Cars consistent demonstrations of how little mileage comes from a tankful of pure, unadulterated hype, it's no wonder the automobile industry is in such trouble. Like a clogged engine that refuses to take a spark, Ric Ocasek's material consists of short, unrelated spurts. Take a test-spin of the LP before purchasing the folio.

Neil Diamond: The Jazz Singer
Cherry Lane, 16 songs, $7.95

The Jazz Singer's elaborate score includes the writings of Neil Diamond in collaboration with Gilbert Becaud, along with a few traditional Hebrew tunes that have been adapted by Hollywood's finest. The folio is exquisitely turned out. The gold on black cover features the effigy of Diamond, towering over that poor Hollywood sign, microphone in hand and right arm raised as if he were Charlton Heston parting the Red Sea. Although the movie was a bomb, the score is pleasant enough and arrangers Milt Okun and Dan Fox and art editor David Kirschner should be proud of their efforts in its behalf.

Dire Straits: Making Movies
Columbia Pictures, 7 songs, $7.95

Here are the works of an insufferable little brat—Mark Knopfler—who thinks he is T.S. Eliot. The Dire Straits leader has even left his mark on the printing and typography of "Making Movies." If you're willing to part with $7.95 for this effluvia that adds a new dimension to the work "hack," then you're just not thinking "strait."

Eagles Live
Warner Bros., 15 songs, $9.95

While Don Henley, Glenn Frey, and company are holed up in their palm-fronded aerie thinking Important Thoughts and trying to Make Sense of It All, here is a reprise of their success story to ease us through the long period between Eagles albums. The biggies are all here—*Desperado, Life in the Fast Lane, Hotel California, Take It to the Limit.* The transcriber has a tendency to overnotate, but the group's excellent musicianship makes it well worth rising to the occasion.

George Harrison: Anthology
Warner Bros., 52 songs, $12.95
Paul McCartney Composer/Artist
MPL/Big 3, 48 songs, $12.95
Rolling Stones Complete, Vol. 2
Columbia Pictures, 66 songs, $14.95

Here are three star acts from the '60s whose potency propels them straight through time into the hearts of every new generation of rock fans. The Stones volume is an update of their controversial LP high jinks, starting with 1972's "Exile on Main Street," continuing through "Some Girls," and going as far as 1980's "Emotional Rescue." It is a typical Stones bouillabaisse, hard-driving yet insouciant.

George Harrison's spiral-bound retrospective features not only his commercial successes (*My Sweet Lord, Something, Here Comes the Sun*), but also several spiritually inspired songs like *Bangla Desh* and *Give Me Love (Give Me Peace on Earth).* Paul McCartney's compilation is an unusual concept in the Joni Mitchell artist/writer tradition. His black and white drawings are surrealistic and cartoony, not too far from what Cubists Miro and Leger might have done had they drawn an entire image with one continuous stroke of the pen. The foreward indicates that the songs (some written with Linda, some with John Lennon or Denny Laine) are McCartney's personal favorites. I won't say what they are, because half the fun of the collection is discovering which top-sellers he omitted.


JOHN REGGERO

Dolly: acceptable on any level


EBET ROBERTS

Jagger: typical Stones bouillabaisse

Heart: Greatest Hits/Live
Warner Bros., 17 songs, $8.95

"Greatest Hits/Live" is culled from "Little Queen," "Dog and Butterfly," and "Bebe Le Strange." While it's true that the Wilson sisters are gifted as well as beautiful, playing through most of the material here is a bore and a chore. It seems the transcriber has forgotten that the home pianist has only two hands as compared to Heart's ten.

The Jazz Styles of Ronnie Laws
Warner Bros., 10 songs, $6.95
The Genius of George Shearing
Big 3, 15 songs, $5.95

Here are two artistic highlights for the jazz buff. To play the original compositions of Ronnie Laws, you will need a group of fusion-focused buddies who respect the eighth note and will follow it across any bar line. Laws's tenor and soprano saxophone lines are notated on their own staff and you are expected to contribute guitar, bass, keyboard, and synthesizer, plus various percussion instruments. Do listen to his "Every Generation" and "Fever" LPs before purchasing; "The Jazz Styles of Ronnie Laws" is for serious musicians only.

George Shearing, on the other hand, offers such standards as *At Seventeen*, *Be My Love*, *She's Always a Woman*, and *It's Impossible*, all bedecked in piquant chord combinations that are surprisingly easy to negotiate. Here the eighth note is not quite so slippery, and if you play Shearing exactly as transcribed, you will be delighted with what you hear.

Barry Manilow: Barry
Warner Bros., 10 songs, $8.95

Barry Manilow's continuing success is well deserved. His folios are an oasis of sanity for those who crave two very rare commodities these days: melodic melodies and lyrical lyrics. Here he is joined by veteran collaborators Bruce Sussman, Marty Panzer, and Jack Feldman, and the results of their painstaking craftsmanship are superb.

Dolly Parton: 9 to 5 and Odd Jobs
Columbia Pictures, 10 songs, $7.95

There is an earthy cheeriness about Dolly Parton that makes me willing to accept her on almost any level, false rhymes notwithstanding. On the title song of this soundtrack LP, the imagery of "pour myself a cup of ambition" is so right that I'm willing to overlook the rhyming of "shatter" with "ladder."

Parton is also an equal opportunity employer who utilizes the best Nashville writers to help get her message across. Merle Travis contributes a 1947 mine workers' lament, *Dark as a Dungeon*; Danny Hill and Mel Tillis are represented by *Detroit City*, customarily sung by a cog on the assembly line; and, of course, there is Dolly's own adaptation—with Mike Post—of *House of the Rising Sun*. This is a superior package. Even the crustiest capitalist will agree.

Also Received This Month

Anthologies

Ashford and Simpson—Anthology
Warner Bros., 32 songs, $9.95

Eagles Complete (Revised and Updated)
Warner Bros., 62 songs, $16.95

Dan Fogelberg: Complete songs, Vol. I
April Blackwood, 61 songs, $14.95

Ted Nugent: Anthology
Warner Bros., 20 songs, $8.95

Pure Prairie League Songbook
Cherry Lane, 32 songs, $8.95

The Marshall Tucker Band: Deluxe Anthology
Warner Bros., 40 songs, $9.95

Broadway

Best Little Whorehouse in Texas: Vocal Selections (Music and Lyrics by Carol Hall)
MCA, 13 songs, $5.95

The Best of Broadway
Big 3, 35 songs, $6.95

42nd Street: Vocal Selections (Music and Lyrics by Al Dubin & Harry Warren
Warner Bros., 13 songs, $7.95

Now on Broadway
Big 3, 16 songs, $5.95

Budget Collections

Could I Have This Dance and 17 Other Chartbusters
Big 3, 18 songs, $4.95

Good Ole Boys Songbook
Big 3, 36 songs, $6.95

The Greatest Songs Ever Written (Book 3)
Big 3, 52 songs, $6.95

Movie Magic
Big 3, 35 songs, $6.95

Same Old Lang Syne and Other Pop Chart Hits
April Blackwood, 12 songs, $5.95

You'll Never Walk Alone and Other Favorite Inspirational Songs
Big 3, 62 songs, $6.95

Chart-toppers

Best of the '50s and '60s
Big 3, 100 songs, $9.95

Big 82 Songbook
Warner Bros., 82 songs, $10.95

Biggest Hits of 1980
Warner Bros., 33 songs, $7.95

#1 Hits of the '70s Billboard Songbook
Big 3, 65 songs, $9.95

Platinum 81
Warner Bros., 81 songs, $10.95

Superstars of the '70s
Warner Bros., 56 songs, $12.95

Composer Collections

The Best of Frank Loesser
April Blackwood, 67 songs, $15.95

The Johnny Mercer Songbook
Columbia Pictures, 59 songs, $14.95

Henry Mancini Songbook
Cherry Lane, 63 songs, $9.95

Country

Waylon Jennings: What Goes Around Comes Around/Music Man
Columbia Pictures, 20 songs, $8.95

Waylon Jennings & Jessi Colter: Leather and Lace
Columbia Pictures, 10 songs, $7.95

Solo Turns

Randy Meisner: One More Song
Warner Bros., 9 songs, $7.95

Linda Ronstadt: Greatest Hits, Vol. II Songbook
Columbia Pictures, 10 songs, $8.95

Bruce Springsteen: The River
Warner Bros., 20 songs, $12.95

Rod Stewart: Foolish Behaviour
Big 3, 10 songs, $7.95

Donna Summer: The Wanderer
Warner Bros., 10 songs, $8.95

Steve Winwood: Arc of a Diver
Warner Bros., 7 songs, $7.95

Neil Young: Hawks and Doves
Warner Bros., 9 songs, $7.95

(Continued from page 89)

r&b era, post-Sly Stone/Jimi Hendrix. Perhaps because the Meters were primarily considered an instrumental group, they never received the recognition they deserved. They broke up in the mid-'70s, after contributing their sizzling combo sound to a string of hits for other artists, including Patti LaBelle and Dr. John.

Art Neville then joined his brothers to form a group that would carry on his family's musical heritage, placing new emphasis on their ensemble and solo singing. "Fiyo on the Bayou" is the Nevilles' second album. Recorded with a bevy of New Orleans players (including former Meters guitarist Leo Nocentelli) and some simpatico New York musicians, it is sheer delight—the kind of project that seamlessly combines past and present, standard and folk, funk and ballad. And it is all carried out with genuine good feeling and resonant musicianship.

Classic New Orleans second-line rhythms, derived from Mardi Gras music and other traditional celebrations, get the full treatment on such favorites as *Hey Pocky Way, Run Joe*, and *Brother John/Iko Iko*. A superb horn section works from arrangements by Wardell Quezergue, whose full-bodied charts for Fats Domino and others in the '50s and '60s set the tone for most rock & roll horn sections since. His work here boots these songs along with a special party atmosphere that is pure Mardi Gras strut. The title song (listed on the album as *Fire on the Bayou*) was a Meters tune, and it has the kind of simmering, blue-flame intensity that has always made Louisiana delta funk so irresistably danceable.

Aaron Neville, who recorded the original hit version of *Tell It like It Is*, still possesses the gorgeously full-throated tenor and distinctively quavering vibrato that make him a premier balladeer. He contributes a stunning rendition of *Mona Lisa*, complete with swelling string section, that rivals Nat King Cole's definitive reading. Producer Joel Dorn supplies an expansive sonic presence to these tunes without cluttering or distracting from their historic rhythmic essence, resulting in a thoroughly contemporary album of timeless music.

Yoko Ono: Season of Glass
Yoko Ono, Phil Spector, producers
Geffen Records GHS 2004
BY BILL ADLER

John Lennon's assassination occurred at the peak of the professional and personal happiness he shared with his wife and collaborator, Yoko Ono. "Double Fantasy," the record they made together last fall, was luminous with their love. This album finds Yoko shattered at the realization of how fragile it all can be.

"Season of Glass" is as insulated by grief as "Double Fantasy" was by love. On most of its fourteen songs, Yoko sings either to John or to herself, and we're welcome to listen. It's not an invitation to accept blithely. The concerns are loss, loneliness, confusion, fear, bitterness, anger, and—on *Mother of the Universe*, the album's last number—acceptance. In contrast, the instrumental mood is generally dreamy, spare, ghostly, and graceful. Yoko's only indecorous outbursts are at the end of *I Don't Know Why* when she screams, "You bastards! Hate us! Hate me! We had everything!," and on *No, No, No*, which begins with the sound of four gunshots.

What's surprising is that coproducer Phil Spector—the Cecil B. DeMille of rock—has somehow restrained himself from turning this wake into a carnival. The arrangements are pared to the bone and there's not a glockenspiel within earshot. Most of the solo space is given to eloquently soulful saxophonists George Opalisky, Michael Brecker, and Ronnie Cuber (who plays riveting baritone on *Mother of the Universe*).

Despite Yoko's worries about her "cracked" voice and "choked up" throat, her thin, high, childlike pipes sound almost lyrical, especially when doubled on *Silver Horse*. Yet she can still let loose her trademark banshee yodels, making the expansiveness of her range all the more startling. It's also clear, if it wasn't before, that she is a first-rate songwriter. Song structure is as playful and irregular as an old country bluesman's and the lyrics are simple and evocative. "Season of Glass" is a moving addition to the limited rock canon—including music by Van Morrison, the Doors, Jimi Hendrix, and Lou Reed—that deals with death and loss.

Ricky Skaggs:
Waitin' for the Sun to Shine
Ricky Skaggs, producer
Epic FE 37193
BY STEVEN X. REA

When Rodney Crowell exited Emmylou Harris' Hot Band to forge a solo career, Ricky Skaggs—a mandolin and guitar player with an easy, plaintive twang of a voice—stepped in to take his place. With roots in traditional Tennessee country and western music, Skaggs has gone on to become a vital part of the Hot Band axis, lending his mellow harmonies to Emmylou's country/pop fare.

"Waitin' for the Sun to Shine" is Skaggs's first album for a major record company (he has recorded several solo discs for the tiny Sugar Hill label) and, while it doesn't break any staggering new ground in the field of country music, it's difficult to find fault with. The LP is a finely honed, down-home affair marked by some able, understated musicianship on a strident selection of tried and true standards.

The Stanley Brothers' *If That's the Way You Feel* kicks things off as Skaggs's gliding tenor harmonizes with Sharon White and Cheryl White Warren's backup vocals and Bruce Bouton's steel guitar wails like a lonesome hound. Other country crooners include *Your Old Love Letters, You May See Me Walkin'* ("like a fool I played along with your cheatin' game"), and *Crying My Heart out Over You*. On the last, Ray Flacke's dark, assertive electric guitar lines starkly underscore the chorus.

Skaggs's bluegrass and western swing influences also pop up: The Bob Wills-inspired *Low and Lonely* sports a great pedal steel and fiddle duet (the latter courtesy of Bobby Hicks); Flatt & Scruggs's *Don't Get Above Your Raising* gets a spry, jazzy reading; and *So Round, So Firm, So Fully Packed* is a tongue-in-cheek good-humored appreciation of the female form. Skaggs turns in a lilting, waltzlike ballad (*Lost to a Stranger*) and a moving, melancholy interpretation of the title track—a Sonny Throckmorton composition on which Sonny Curtis applies some supple acoustic guitar lines.

"Waitin' for the Sun to Shine" is about as good as country music can get; it's not hokey, it's not washed over with a thick blur of strings and horns, and the musician/singer isn't standing knee-deep in his own teardrops. Ricky Skaggs is confident, congenial, and likely to go places.

Jazz

Carla Bley: Social Studies
Carla Bley, producer
WATT/ECM W 11
BY JOHN S. WILSON

At best, Carla Bley's material is a fascinating amalgam of Duke Ellington, Jacques Brel, and Kurt Weill in his projection of the sleazy German lowlife of the '20s. The first side of "Social Studies" is full of the deep, dark harmonies, the sweetly sour outbursts, the declamatory horns, and the grumbling mumbling bass sounds that have become so characteristic of her work. On *Reactionary Tango (in Three Parts)*, which takes up most of Side 1, Gary Valente brings the same lusty quality to the broad, braying trombone parts that Roswell Rudd did in some of Bley's earlier recordings. Valente is complemented by Earl McIntyre's gently soulful tuba on passages reminiscent of the *Habanera* and

Hernando's Hideaway. An uncredited guitarist and Carlos Ward's sweetly singing soprano saxophone add further solo colors over the persistent tango beat and the slightly droll Salvation Army tone of the horn ensembles.

While *Tango* shows Bley in what has become a characteristic mood, the other cut on Side 1, *Copyright Royalties*, shows how she can build on that mood to create a warm, melodic piece. Its pronouncedly Ellingtonian tones come not only from Tony Dagradi's low-register clarinet solo but also from the rich harmonies of the horn ensemble and the elegantly lovely voicings of the tuba and trombone.

The four pieces on the second side are less interesting, but, to some extent, the soloists overcome the material. Carlos Ward's shimmering alto tone flows through *Utviklingssang*; the unnamed guitarist gives *Floater* a dark, resonant body; and McIntyre's enthusiastic tuba bursts into the singing waltz figures of *Valse Sinistre*, a piece whose colorful title promises far more from Bley than it actually delivers.

Stephane Grappelli/
David Grisman Live
David Grisman, producer
Warner Brothers BSK 3550
BY DON HECKMAN

Would that there was a magical way to distill the essence of Stephane Grappelli, and dispense it in every part of the world where the meaning of joy, enthusiasm, and elegance have been forgotten. Virtually every time he sets bow to violin Grappelli reminds us of the sheer passion of jazz, of its great power to energize and bring people to life.

Playing with mandolinist Dave Grisman and a band of young, folk/jazz-oriented compatriots was surely not a predictable context for Grappelli. Yet on these tracks, recorded live in Boston and San Francisco late in 1979, he plays with a strength, authority, and improvisational bravado that even rivals some of his finest work with Django Reinhardt. Grisman is hardly in a class with that legendary Basque guitarist, but he is well up to the task of providing effective rhythmic and melodic counterpoint for Grappelli. And his solos on *Shine* and *Swing 42* stretch the mandolin well beyond its conventional limitations.

But the real story here is Grappelli. *Shine* and *Sweet Georgia Brown*, two tunes that he has played more times than he probably cares to remember, come bubbling to life—the former by virtue of some marvelously unexpected harmonic alterations in his improvised line, the latter out of sheer rhythmic high jinks. Sonny Rollins' *Pent-Up House* is enthusiastic but uninspired and doesn't work as well. Neither does *Misty*, which seems to bore Grappelli (as well it might).

Tiger Rag, which he played two generations ago with Reinhardt, gets a startling new lease on life from its delightful, tongue-in-cheek, quasiclassical introduction by Grappelli and violinist Mark O'Connor, who plays guitar on the other tracks. When the rhythm snaps into place, the two fiddles exchange phrases, and Grappelli gives the far-younger O'Connor as much as he can handle.

Of the remaining tracks, *Satin Doll* suffers from some self-conscious modernisms from the backing band, but Reinhardt's familiar *Swing 42* is a gorgeous summer stroll down the Champs Elysée. And the final piece, a group of vaguely gypsyish études by Grisman (*Tzigani*, *Fisztorza*, and *Fulginiti*), Grappelli is living proof that vintage wine gets better as it gets older

Pat Metheny & Lyle Mays:
As Falls Wichita,
So Falls Wichita Falls
Manfred Eicher, producer
ECM1-1190
BY BILL ADLER

As one of the most popular exponents of jazz/rock, twenty-seven-year-old guitarist Pat Metheny has made records with both bona fide jazz modernists like Dewey Redman and Charlie Haden and superstar pop experimenters like Joni Mitchell. The problem with the records he makes on his own, however, is that they rarely either swing or rock. "As Falls Wichita . . ." is no exception.

Of course, in this case searching for rhythm might be missing the point. With the exception of Nana Vasconcelos' percussion colors, "As Falls Wichita" is a drummerless recording designed to highlight Metheny's and longtime keyboard collaborator Lyle Mays's talents as composers. Looking for virtuoso solo improvisations by either one is equally unrewarding; Metheny's first and only extended solo doesn't occur until *It's for You*, the third cut on Side 2.

The title track is a twenty-minute opus that resembles a soundtrack and consumes all of the first side. Its dominant compositional/recording device is layering. Metheny lays down a slow ostinato bass figure, Mays adds an organ drone, Metheny strums a rhythm guitar part, and Mays plays a very simple, hummable, long-metered melody. A wistful whistle on synthesizer recalls Ennio Morrone's soundtracks for Clint Eastwood's spaghetti westerns. Texture is stacked upon texture to achieve one large slowly swirling mass of sound.

All of this has been done before and better by the Mahavishnu Orchestra, Return to Forever and, especially, Weather Report. Listening to this record one would never know that Metheny has amalgamated the clean country picking of someone like Hank Garland or Chet Atkins, the rich, fluid chording of Wes Montgomery, and the supercontrolled sense of dynamics of John McLaughlin, and to them added his own ringing tone. Nor is it apparent that Mays is a fluent and occasionally provocative student of McCoy Tyner in his left hand and Chick Corea in his right. No, their potential fireworks are left in the box and the result is a spacey, slow, wan, and pulseless record. I listen and wonder how the two musicians who created it got so tired at such a young age.

Charles Mingus: Great Moments
Bob Thiele, original producer
Leonard Feather, reissue producer
MCA/Impulse MCA 4128
(two discs)
BY JOHN S. WILSON

The title is no exaggeration. These are indeed "Great Moments" with Charles Mingus. The two-disc set consists of two complete albums made for the Impulse label in 1963, "The Black Saint and the Sinner Lady" and "Mingus, Mingus, Mingus, Mingus, Mingus," supplemented by four piano solos recorded between the two orchestral sessions.

Mingus' admiration for Duke Ellington was never more apparent, particularly on *The Black Saint and the Sinner Lady*, a work in six parts that takes up almost all of the first disc. With the help of Quentin Jackson's growling trombone and Charlie Mariano's soaring alto, in the first three sections Mingus' intensely personal approach creates a fascinating extension of Ellington. By the time he gets to the last sections, however, he overreaches himself and the work dwindles away in rambling cacophony. The Duke-Mingus mixture is even more brilliantly effected on *Mood Indigo*, a simple, brief, direct evocation of the Ellington arrangement based on his instrumentation—muted trumpet, muted trombone, and clarinet—but with Mingus' bass strolling through and taking a solo that is an absolute masterpiece of performance and taste.

Echoes of the Duke continue to float through the second disc, primarily through Mariano's alto saxophone on *I X Love* and *Celia*. There is also the full-blown Mingus energy of *Better Get Hit in Yo' Soul* and *Hora Decubitus*, and the warm and wistful *Theme for Lester Young* (a variant title of *Goodbye Pork Pie Hat*). This is superb Mingus; even the over-indulgence at the end of *The Black Saint* makes it typical.

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RECITALS & MISCELLANY

(Continued from page 80)

CAGE: Forty-nine Waltzes for the Five Boroughs.* † †† CONSTANTEN: Dejavalse.† FELCIANO: Two Hearts.† ** FENNIMORE: Titles Waltz: After Max Steiner.†† GENA: Valse.† GLASS: Modern Love Waltz.‡ HARRISON: A Waltz for Evelyn Hinrichsen.†† HELPS: Valse Mirage.† KRAUZE: Music Box Waltz.* MORAN: Waltz: In Memoriam—Maurice Ravel.†† SESSIONS: Waltz.† STOUT: Waltz.†† I. TCHEREPNIN: Valse perpetuelle (*The 45 rpm*).† THOMSON: For a Happy Occasion.†† TOWER: Red Garnet Waltz.‡

The "Waltz Project" is the fruit of an idea that composer Robert Moran had in 1977 after completing his first (and presumably only) waltz for piano: What would happen if he asked other composer-friends for piano waltzes? He convinced C. F. Peters, the music publisher, to invite a number of composers to write brief waltzes; the resulting collection of twenty-five pieces, all by different composers, was published in 1978. This disc includes seventeen of them.

It is a delightful set, covering a range that extends from relatively traditional waltzes by Alden Ashforth and Tom Constanten to highly stylized, extremely complex and chromatic ones by Roger Sessions and Milton Babbitt. In between there are—to mention only a few of the works—"minimalist" conceptions by Philip Glass and Peter Gena, a clever takeoff on film music by Joseph Fennimore, the folklike simplicity of Lou Harrison's offering, and the verbal and musical humor of Richard Felciano's. The shortest lasts twelve seconds (Virgil Thomson's fragmentary variation on "Happy Birthday," composed in 1951 and thus not expressly for this collection); the longest, five minutes (the combined electronic-instrumental jumble that is John Cage's contribution).

There seems little point in trying to give a more definite idea of all that is to be found here. Suffice it to say that this collection presents an accurate if mostly lighthearted reflection of the great stylistic and aesthetic diversity that characterizes compositional life in the United States today. (The only non-American included is the Pole Zygmunt Krauze.) The performances, by John Cobb, Alan Feinberg, Yvar Mikhashoff, and Moran, are excellent, as is the sound. Most warmly recommended. **R.P.M.**

PREVIEW

(Continued from page 66)

SO, Solti.
CHOPIN: *Piano Works.* Ashkenazy (continuation of cycle).
DELIUS, SIBELIUS: *String Quartets.* Fitzwilliam Qrt.
D DVOŘÁK: *Orchestral Suite in A; Nocturne; et al.* Detroit SO, Dorati.
FRANCK: *String Quartet.* Fitzwilliam Qrt.
D GAY: *The Beggar's Opera.* Sutherland, Te Kanawa, Lansbury, Gielgud, Morris, Marks, Dean, Mitchell, Hordern; Na-

tional PO, Bonynge (2).
GRANADOS: *Danzas españolas (10).* De Larrocha.
D HAYDN: *Symphonies Nos. 96, 101.* London PO, Solti.
D HINDEMITH: *Konzertmusik for Brass.* Philip Jones Brass Ens.
D JANÁČEK: *Cunning Little Vixen.* Popp, Randová, Jedlička; Vienna PO, Mackerras (2).
D LALO: *Symphonie espagnole.* SAINT-SAËNS: *Violin Concerto No. 1.* Chung; Montreal SO, Dutoit.
MOZART: *Concert Arias.* Te Kanawa; Vienna CO, G. Fischer.
MOZART: *Piano Concertos.* Ashkenazy; Philharmonia O (continuation of cycle, some digital).
MOZART: *Piano Sonatas Nos. 13-15; Fantasy, K. 475.* Schiff.
D PONCHIELLI: *La Gioconda.* Caballé, Baltsa, Pavarotti, Milnes, Ghiaurov; National PO, Bartoletti (3).
RACHMANINOFF: *Piano Concerto No. 2.* SCHUMANN: *Concerto.* De Larrocha; Royal PO, Dutoit.
D RACHMANINOFF: *Symphony No. 3; Vocalise* (Söderström). Concertgebouw O, Ashkenazy.
D RODRIGO: *Concierto de Aranjuez; Fantasia para un Gentilhombre.* Bonell; Montreal SO, Dutoit.
D ROSSINI: *Overtures.* National PO, Chailly.
SCARLATTI, SOLER: *Keyboard Sonatas.* De Larrocha, piano.
D SCHOENBERG: *Erwartung; Eight Songs, Op. 6.* Silja; Vienna PO, Dohnányi.
SCHUMANN: *Symphony No. 2; Genoveva Overture.* Vienna PO, Mehta.
D SHOSTAKOVICH: *Symphonies.* London PO, et al.; Haitink (continuation of cycle).
D SIBELIUS: *Symphonies.* Philharmonia O, Ashkenazy (continuation of cycle).
D STRAUSS, R.: *Don Juan; Till Eulenspiegel; Tod und Verklärung.* Detroit SO, Dorati.
D STRAVINSKY: *Petrushka; Le Sacre du printemps.* Detroit SO, Dorati (2s).
D TCHAIKOVSKY: *Symphony No. 5.* Vienna PO, Chailly.
D TIPPETT: *King Priam.* E. Palmer, Harper, Minton, Tear, Langridge, N. Bailey, T. Allen; London Sinfonietta, Atherton (3).
D TIPPETT: *Symphony No. 4; Prince Charles Suite.* Chicago SO, Solti.
VERDI: *Aria Recital.* L. Price; Israel PO, Mehta.
D WAGNER: *Tristan und Isolde.* L. Gray, Wilkens, Mitchinson, Joll, Howell; Welsh National OpO, Goodall (5).
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HERBERT: *Sweethearts.* Rees, Van Camp; Gregg Smith Singers, Lake Placid Sinfonietta, Smith.
D MAHLER: *Symphonies Nos. 1, 4* (Curry, ms), *5, 6.* London SO, Farberman (3, 3).
SCHUBERT: *Masses (6).* Lövaas, Csapó, Anderson, Graeger, Merker, Abel, Faulstich; Spandauer Kantorei, Hamburg Cappella Vocale, Berlin Bach Collegium, Berhrmann (4).
R *The Best of Rampal* (works by Beethoven, Debussy, Gluck, Vivaldi). Veyron-Lacroix; Louis de Froment C Ens.; Winnipeg SO, Gamba.
D *The Pachelbel Canon and Other Baroque Favorites* (by C. F. Abel, Bach, Corelli, Handel, Vivaldi). Toronto CO, Neel.
Twentieth-Century American Chamber Opera (Barber, *A Hand of Bridge;* Blitzstein, *The Harpies;* Foss, *Introductions and Goodbyes;* Gershwin, *Blue Monday Blues;* D. Moore, *Gallantry;* Najera, *To Wait, To Mourn;* Schuman, *The Mighty Casey).* Gregg Smith Singers, Long Is-

land Symphonic Choral Association, Central Florida CO, Smith (3).

Moss Music Group, Inc., 48 W. 38th St., New York, N.Y. 10018.

MUSICAL HERITAGE SOCIETY

BACH: *Solo Cello Suites (6).* Zlotkin (3).
BACH: *Orchestral Suites (arr. Reger).* Berkofsky, Hagan, pianos.
BARTÓK: *Mikrokosmos (complete).* Masselos (3).
BRIDGE, Frank: *Piano Quintet; Phantasie Trio.* London Music Group.
R HANDEL: *Samson.* J. Baker, Watts, Tear, Shirley-Quirk, Luxon; English CO, Leppard (4).
HINDEMITH: *Trauermusik.* PARTOS: *Yizkor.* Jerusalem Strings. SHOSTAKOVICH: *Viola Sonata.* Uscher, Sternfeld.
MENDELSSOHN: *Songs Without Words (complete).* Battersby (3).
MONTEVERDI: *Madrigals, Vol. 2.* Lausanne Instrumental and Vocal Ens., Corboz (2).
PURCELL: *The Tempest.* Monteverdi Ch&O, Gardiner.
SCHUBERT: *Rosamunde (complete).* Neubauer; Ambrosian Singers, Philharmonia O, Guschlbauer.
SCHUBERT: *Piano Works.* Hancock.
St. Nicholas Liturgical Drama. New York Early Music Ens., Renz (2).
Tapestry of Music for the Black Prince. St. George's Canzona.

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MUSICMASTERS

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CHOPIN: *Piano Works.* Orth (Naumburg Award recording).
FAURÉ, POULENC: *Songs.* Fischer-Dieskau.
KREISLER: *Violin Works (complete), Vol. 1.* Shumsky (3).
MOZART: *Flute Quartets (complete).* Melos Ens.
ROSSINI: *L'Italiana in Algeri.* Valentini-Terrani, Benelli, Bruscantini; Dresden StOpCh&StO, Bertini (3).
STRAVINSKY: *Firebird.* Royal PO, Dorati.
R VIVALDI: *Bassoon Concertos (4).* Thompson; London Mozart Players.
William Albright: Ragtime Recital.
Salacious Chansons. New York Early Music Ens., Renz.

MUZA (Poland)

(distributed by Fonodisc)

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SCHUMANN: *Piano Concerto.* Michelangeli; Warsaw National PO, Rowicki.
SZABELSKI: *Symphony No. 4.*
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SCHUBERT: *Piano Sonatas, D. 537, 664.* BRAHMS: *Theme and Variations, in D minor.* L. Devos.

NONESUCH

BABBITT: *A Solo Requiem.* Beardslee (s); Seltzer, Sachs, pianos. POWELL: *Haiku Settings* (Beardslee, Seltzer); *Filigree Setting* (Sequoia Qrt.); *Three Synthesizer Settings.*
D BACH: *Anna Magdalena Book (complete).* Blegen, Luxon; Kipnis, harpsichord, clavichord; Meints, gamba (2).
D BARBER: *Piano Sonata, Souvenirs.* Laredo.
D BARTÓK: *Violin-Piano Works (complete).* Luca, Schoenfield; Shifrin, clarinet (2).
D BOCCHERINI: *String Quintets (4).* Carmirelli; Boccherini Ens.
D BRAHMS: *Viola Sonatas (2).* Tree, R. Goode.
BRAHMS: *Violin Sonatas (3).* Eto, Masselos (2).
D CHERUBINI: *Symphony in D.* ROSSINI: *Sinfonias (2).* Los Angeles CO, Schwarz.
D HONEGGER: *Concerto da camera.* R. STRAUSS: *Duet Concertino.* Los Angeles CO, Schwarz.
MACDOWELL: *Piano Sonata No. 4; First Modern Suite.* C. Fierro.
MOZART: *Keyboard-Duet Works.* Bilson, Levin, fortepianos.
D MOZART: *String Quartets Nos. 3, 4, 8, 13.* Sequoia Qrt.
D ROSSINI: *Péchés de vieillesse (excerpts).* Los Angeles Vocal Arts Ens.
SCARLATTI, A.: *St. Cecilia Vespers.* Ac Monteverdiana Ch&O, Stevens.
D SCHUBERT: *Octet.* Boston SC Players.
D SCHUMANN: *Piano Fantasy in C; Humoreske.* R. Goode.
SUBOTNICK: *Axolotl and the Wild Beasts.* Krosnick, cello; Anderson, trombone; Baley, piano.
TELEMANN: *Chamber Works.* Musical Offering.
D THOMSON: *Portraits.* Jacobs, piano, harpsichord; Silverstein, violin; Ameri-

can Brass Qnt.

D WEBER: *Clarinet Quintet* (Sequoia Qrt.). *Grand duo concertante; Seven Variations* (Doppmann, piano). Shifrin.

D WEILL: *Unknown Songs.* Stratas.

WHITE, R.: *Lamentation of Jeremiah.* Clerkes of Oxenford, Wulstan.

WOLF: *Italienisches Liederbuch (complete).* Ameling, T. Krause; Gage (2).

O Dolce vita mia: Italian Music of the High Renaissance. London Early Music Group, Tyler.

Nonesuch Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069.

VARÈSE SARABANDE

See Citadel, Klavier. Varèse Sarabande Records, Inc., 13006 Saticoy St., N. Hollywood, Calif. 91605.

AUDIO ELECTRONICS

(Continued from page 20)

$700; and Luxman's M-300 ($1,500), switchable from Class A to Class AB operation with power outputs, respectively, of 40 watts (16 dBW) and 150 watts (21¾ dBW) per side. Luxman's other power amp introduction is a tube design, the MQ-68C ($800). It can be switched between 16-dB feedback (for an output of 30 watts—14¾ dBW—per channel) and zero negative feedback (for an output of 25 watts—14 dBW—per side) operation. Multimode circuitry that automatically switches from Class A operation at very low listening levels to Class A+B at moderate levels, and on to Class AB+B at high levels is the news in Crown's three Power Line amps. With outputs as high as 165 watts (22 dBW) per side, the Power Line Four, Three, and Two are priced at $1,200, $800, and $480.

Designers at Robert Grodinsky Research attack the much debated consequences of excessive negative feedback by using multiple negative feedback loops in each amplification stage. This, plus a hefty power supply, contributes to the RGR Model 5's ability to operate into difficult loads. The amplifier costs $980 and is rated at 150 watts (21¾ dBW) per side into 8 ohms, 260 watts (24 dBW) into 4 ohms, and 350 watts (25½ dBW) into 2 ohms. Audio Research has added two new tube-type power amps, and updated a third: the D-90 ($2,200), 90 watts (19½ dBW) per side; the D-40 ($1,600), with 35 watts (15½ dBW) per side; and the reworked D-79B ($4,000), 75 watts (15½ dBW) per side. For a British product, the relatively high power capabilities of Arcam's SA-200 amp are a bit surprising. This $900 amplifier is rated at 100 watts (20 dBW) continuous output per side and is said to be capable of delivering 200 watts (23 dBW) into 2-ohm loads. And, finally, the cube-shaped Model Two from PS Audio wins the award for uniqueness this fall. This little guy, small and light enough to the fit (with some overlap) in the palm of your hand, is rated at a modest 40 watts (16 dBW) per channel, but the manufacturer says it "can grow when you're ready." In other words, the Model 2 can easily be bridged for mono operation with a power output of 160 watts (22 dBW). Nice idea—and, at $330, the least expensive power amp introduced this fall.

Tuners—FM and AM

Before this past CES, it was difficult to imagine FM tuner performance any better than what was available from the excellent models already on the market. Indeed, in several respects, it seemed that FM technology was approaching theoretical limits and that large leaps in sensitivity and quieting were simply impossible. But if Carver Corporation's TX-11 tuner, with its Asymmetrical Charge-Coupled FM Detector, proves to be everything that its inventor, Bob Carver, claims it is, we are on the threshold of a new era in FM reception. Consider these impressive specs: stereo sensitivity of 13½ dBf (3.5 microvolts) for 50-dB quieting, 100-dB signal-to-noise ratio with an input of 85 dBf, 52 dB of separation from 50 Hz to 10 kHz, and a capture ratio of ¾ dB. Though Carver won't say how it works, the prototype's magic is controlled by two pushbuttons on the front panel, marked NOISE and MULTIPATH. Pressing either or both when receiving weak, noisy, and/or multipath-ridden broadcasts improves reception so dramatically (without imposing any bandwidth limiting) that listeners are left agape. Though it's several months before the AM/FM TX-11 will hit the stores, Carver is talking of a $550 price.

NAD is working toward similar ends, though there is some question about how similar the means may be. The company claims it has been able to increase usable sensitivity dramatically, and says that the circuit will first be incorporated in the Proton/NAD pocket FM receiver ($120). A table radio and a high-spec tuner both containing the circuit are now under development.

If money's no object, you might be interested in the $3,500 NAT-310 tuner from Naim Audio. This three-band wonder from England promises high-quality AM, as well as stereo FM and international long-wave reception. With AM broadcasts, the tuner selects narrowband or wideband modes automatically and then tunes an external AM antenna for optimum reception at the desired frequency. With weak stereo FM broadcasts, the tuner progressively moves from normal reception through high blend to bandwidth limiting as the signal quality demands it. The digital display operates as a channel-center meter,

brightening when proper tuning is achieved. Far less costly are Denon's two new tuners: With an 85-dB S/N ratio in stereo at full quieting, the TU-900 ($590) is Denon's top model. The more economical frequency-synthesized TU-750 ($320) provides memory for preset tuning of seven AM and seven FM stations.

SAE is introducing its T-101 tuner, a companion to the "01" series of preamps and power amps. It, too, features the dedicated logic switching that reduces the length of the internal signal path. This frequency-synthesized AM/FM unit with ten-station memory and separate meters for multipath/sighal level, signal strength, and tuner output costs $650. Hitachi has three tuners this fall, ranging from the FT-5500 ($350) with ten-station memory down to the analog-tuning FT-350 ($190). The Luxman T-115 ($500) employs frequency-synthesis tuning and a twelve-station memory. Technics' top addition, the ST-88 ($500), is part of the compact slimline series dubbed the Studio Collection. Its unusual total-DC design includes "DC peak sampling-and-hold" digital multiplex circuitry for improved stereo separation. The companion pieces in the Studio Collection include the 60-watt (17¾-dBW) SE-A7 power amp ($500) and the SU-A8 preamp ($350). Other new frequency-synthesis tuners from Technics include two full-sized models—the $380 ST-6 and the $280 ST-4—and the mini-format ST-CO4 ($250).

Onkyo's top new tuner is the T-35. At $350, it offers frequency-synthesis tuning, fourteen-station memory, and switchable high blend. Yamaha's three tuner entries range from the frequency-synthesis T-1060 ($350) with ten-station memory to the analog T-460 ($180). And finally, Harman Kardon gives you a choice of frequency synthesis (in its $350 TU-615) or analog tuning (in the $220 TU-610), as does Nikko in its NT-700 ($300) and NT-500 ($180).

Receivers

If you've been holding off upgrading your receiver, this fall's abundance of new models makes procrastination hard to justify. Performance, styling, and a logical approach to the layout of controls all distinguish Pioneer's four revamped receivers, which range in power output from 20 to 60 watts (13 to 17¾ dBW) per channel and in price from $250 to $600. Each of the models features frequency-synthesis tuning, and each but the least expensive ($250) provides digital frequency readout. Yamaha's sweeping receiver introductions offer something never before available in a receiver: The top four models (of six) provide a stereo image enhancement circuit. (See the review of the R-1000 in this issue.) The high-efficiency X power amp of the top model, the $900 R-2000, is rated at 150 watts (21¾ dBW) per side, and has a built-in moving-coil head amp, a continuously variable loudness control, and fourteen-station presets for its AM/FM tuner.

Sony also has a whole new line. The top four models feature Sony's Legato Linear circuitry, said to reduce switching distortion dramatically without employing sliding bias. The tuning sections of the STR-VX6, -VX5, and -VX4 ($700, $530, and $430, respectively) employ frequency-synthesis tuning combined with Direct Comparator circuitry to achieve a claimed ultimate quieting of 80 dB in stereo. A nonvolatile memory remembers station presets without backup batteries. The three other Sony receivers descend in price to the STR-VX1's $225. Marantz includes four receivers in its Gold series; each sports a gold-colored faceplate and gold-plated input and output jacks. The two top models, SR-8100DC and SR-7100DC ($750 and $650, respectively) offer programmable operation and frequency-synthesis tuning, with power outputs of 90 and 63 watts (19½ and 18 dBW) per channel.

Fisher's new receiver this fall is the 100-watt (20-dBW) Model RS-280 ($630). It features frequency-synthesis tuning and has a built-in five-band graphic equalizer. Sherwood has five models, ranging in power output and price from 60 watts (17¾ dBW) at $480 to 18 watts (12½ dBW) at $220. A bass-boost/infrasonic-filter circuit built into the three top Sherwood receivers is said to extend bass response down to 28 Hz when used with Sherwood speakers. Scott's latest receiver is the Model 375R ($460), rated at 65 watts (18 dBW) per channel and featuring a digital frequency readout, servo-lock tuning, and a built-in moving-coil head amp.

Toshiba's SA-S55 receiver ($400) is a frequency-synthesized design with a rated output of 55 watts (17½ dBW). Optonica has three models this fall, ranging from the 60-watt (17¾-dBW) SA-540 ($500) to the 25-watt (14-dBW) SA-5017 ($250). Hitachi adds two receivers: a 45-watter at $420 (HTA-5000) and a 35-watter at $360 (HTA-4000). JVC is filling out the bottom of its line with two budget models, the R-2X and R-1X, at $330 and $240 with power outputs, respectively, of 40 watts (16 dBW) and 25 watts (14 dBW). There are two frequency-synthesis models from Akai: the AA-R51 ($550) and AA-R41 ($500)—rated, respectively, at 62 and 50 watts (18 and 17 dBW) per side. And, finally, Technics adds two slimline budget models: the SA-203 ($260 for a power output of 30 watts) and the SA-103 ($200 for 20 watts).

The $200 bracket remains the entry

level for component receivers, but the value now available at that price would have astonished a shopper a decade ago. Integrated circuits are largely responsible for making carriage-trade specs possible at proletarian prices. At the other extreme of the price range, ICs are performing quite different miracles. In the guise of microprocessors, they drive the LED displays that replace meters and power the alphanumeric displays that replace tuning dials, they serve information storage and retrieval functions, and they optimize operating parameters for instantaneous conditions. I mentioned the computerlike nature of the Vector Research VRX-9500 ($1,000) in last month's preview. It remains—for the moment—the apotheosis of the microprocessor receiver. It's sad to contemplate how quickly the glamor (though not, happily, the quality or utility) of such a model is likely to fade: on the other hand, whatever eclipses it will have to be spectacular, indeed. **HF**

TAPE EQUIPMENT

(Continued from page 30)

have new models. As systems "accessories" (rather than recordists' necessities), they tend to include less sophisticated features than those in the regular separate lines, though the performance levels usually are quite good. Blaupunkt, which has just entered the U.S. market with its mini systems is expected to add high-end separates shortly.

My aside on personal portables reminds me of a recent announcement that, while it appalled me, may be right up your alley. A new company called Ultimate Performance Products offers UP music and instruction tapes and personal-portable accessories intended to increase your efficiency at such enterprises as jogging and skiing. Citing a board of advisors with credentials in medicine, psychology, sports, and music, the company says it aims to take "human performance to the limit" by programming its customers to out-Soviet the Soviet behavioral-science athletic establishment. Now I'm all for those who want to make the most of their potential, but I wonder what this lubrication for man as machine will do when it attacks his sensibilities. Music, to me, is food for the soul, not for the muscles, and I don't want my palate dulled.

Blank Tape

Suddenly, there are more companies vying for a share of the demonstrably lucrative blank-cassette business. Most visible, probably, is Loranger, whose Loran line is housed in a Lexan shell that is far less subject to mechanical deformation and destruction than con-

ADVERTISING INDEX

ventional shells, according to the company. It has been in the precision molding field for years but is now jumping fresh—and with both feet, judging by advertising quantity—into the tape business. It will provide all four premium types: high-performance ferric, chrome equivalent, ferrichrome, and metal.

More circumspect, but also impressive because of its background, is the entry of PD Magnetics. This joint undertaking of Philips of the Netherlands and the Du Pont Company of Delaware has been in the making for some time. As you might expect, it will offer true Crolyn (Du Pont's brand name for its chromium dioxide tape); in addition there will be a metal formulation and Tri-Oxide Ferro ferric. In video, there will be cassettes for Beta, VHS, and the Philips Video 2000 format, which has yet to be introduced here.

A surprise entry (at least, to me) is Kenwood's, with MD metal alloy, CD ferricobalt, ND premium ferric, and N low-noise ferric cassettes. Avanti is a company altogether new to me; it is concentrating on promotionally priced cassettes. And then there's the D/D Super 60 cassette made by Audio May's, Ltd. in Japan and announced here by Damma/Drummer, Inc. The unique property of the cassettes is the internal microreels that replace the usual hubs. (The flanges replace the conventional slipsheets.) If you're used to open reels, the overhang of tape beyond the flanges on a full reel may make you a bit queasy, but the company says the system will deliver a better wind and more stable motion than the conventional design.

Similarly, some of the majors have new products or even new lines—though they haven't necessarily made a fuss over the fact. For example, BASF's new packaging looks stylish; more to the point, it conceals reformulated tapes. In particular, Professional II, the superchrome, has been reworked to match IEC Type II specifications—making it BASF's "third-generation chromium dioxide" tape, though it bears the same name as the second generation. BASF obviously still "believes" in true chrome. (So do I, for that matter.) But the emphasis in this group of tapes over the last few years has been on the technological triumphs (or tricks, depending on your point of view) that have produced the ferricobalt particles, a development which has tended to throw chrome into the shadows without in any way impugning its performance capabilities.

Memorex retired from the chrome lists some years ago in favor of its High Bias chrome substitute. Earlier this year, the tape, the company's packaging, and the line's nomenclature all were updated—the latter with IEC Type numbers in mind. Thus MRX$_3$ has become MRX I, High Bias is High Bias II, and the metal is called Metal IV.

The Fuji line, too, has been repackaged and updated. The Denon DX Series (DX-1 ferric, DX-3 double-coated ferric, DX-5 ferrichrome, DX-7 ferricobalt, and DXM metal) is just beginning to appear here. So is JVC's new supermetal, available in amateur and pro versions. Sony also has added metal in its LNX cassettes.

Meanwhile, metal has appeared in microcassettes from Olympus (whose Pearlcorders had a lot to do with the format's growing popularity), TDK, and Maxell. Both of the latter, of course, have introduced EE open-reel tapes, and both have new video cassettes. Fuji, in particular, sees relationships between these developments. The vacuum-deposited coating technology that Matsushita developed for high-quality microcassettes now may yield dividends in video reproduction, as may the metal coating technology that began in audio cassettes. And TDK's new line of microcassettes bears some designations familiar to audiophiles: In addition to MA (metal), there are AD and D ferrics.

And, finally, a note to persnickety home recordists and bench testers: Magnetic Information Systems, which developed a cast-aluminum cassette shell for precise tape guidance in data systems, has applied the shell to a series of test tapes. Pure tones of 333 Hz and 1, 3, 6.3, and 10 kHz are available at $20 per single-purpose cassette. **HF**

RECORD PLAYING EQUIPMENT

(Continued from page 28)

discs (as the laser-read digital discs are officially called), which should be available commercially late next year or early in 1983. And JVC still seems intent on launching its capacitive AHD system, perhaps before the competing compact disc system makes it to market.

The manufacturers are still hazy about the retail price of the players, however, so it is unclear what the initial impact of their introduction will be. In the long run, the many advantages of the digital audio disc seem certain to overwhelm the venerable LP, but how long that will take is hard to say. Given the analog system's entrenchment in the market and relatively low cost, along with CBS's timely introduction of its CX disc compander system and the growing catalog of DBX-encoded discs, I expect to be using my old-fashioned turntable and cartridge for some time to come. Makers of phono equipment appear to agree and—as this fall's new products demonstrate—continue to improve the performance and operating convenience of their wares. **HF**

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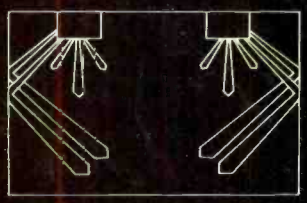

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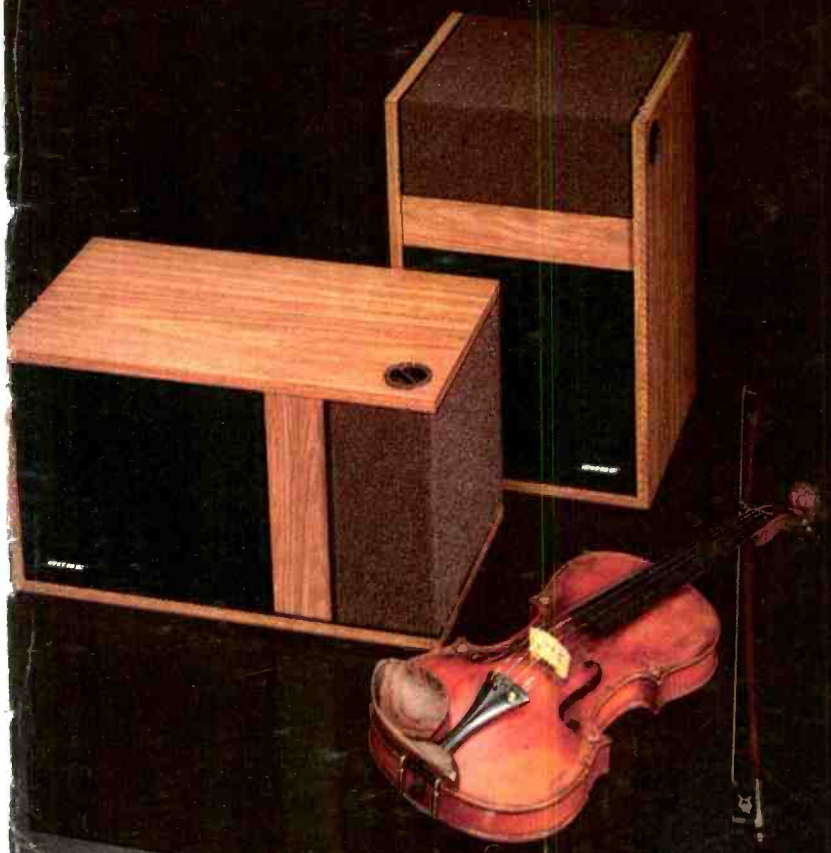

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