

High Fidelity™

THE MAGAZINE OF AUDIO, VIDEO, CLASSICAL MUSIC, AND POPULAR MUSIC

At Last—A Stereo Amp for Video & Audio! Test Results
Incredible New Cassette Deck—Is It the Ultimate?
Are Simon & Garfunkel Together Again? They Tell All

VIEW A REAL Stereo Image in Your Car
VIEW STEREO CLOSE-UP



Today's High-Tech Receivers Better Sound and Better Value?



28CH5 12605 COU90 02815 JAN84
DAVID S BUCHANAN 1 HIP
2605 COUNTRY CLUB CRT
ASHLAND KY 41101 DDC



PRODUCT INFORMATION FREE!
See Page 65

LINEAR TRACKING THE TURNTABLE

The linear tracking tonearm is without question the ideal way to recover information from a disc. It can virtually reduce horizontal tracking error to zero, eliminate crossmodulation and significantly minimize stylus and record wear.

But until now there hasn't been a linear tracking turntable whose overall performance truly measured up to the technology of linear tracking itself.

Pioneer's new PL-L800 has changed all of that.

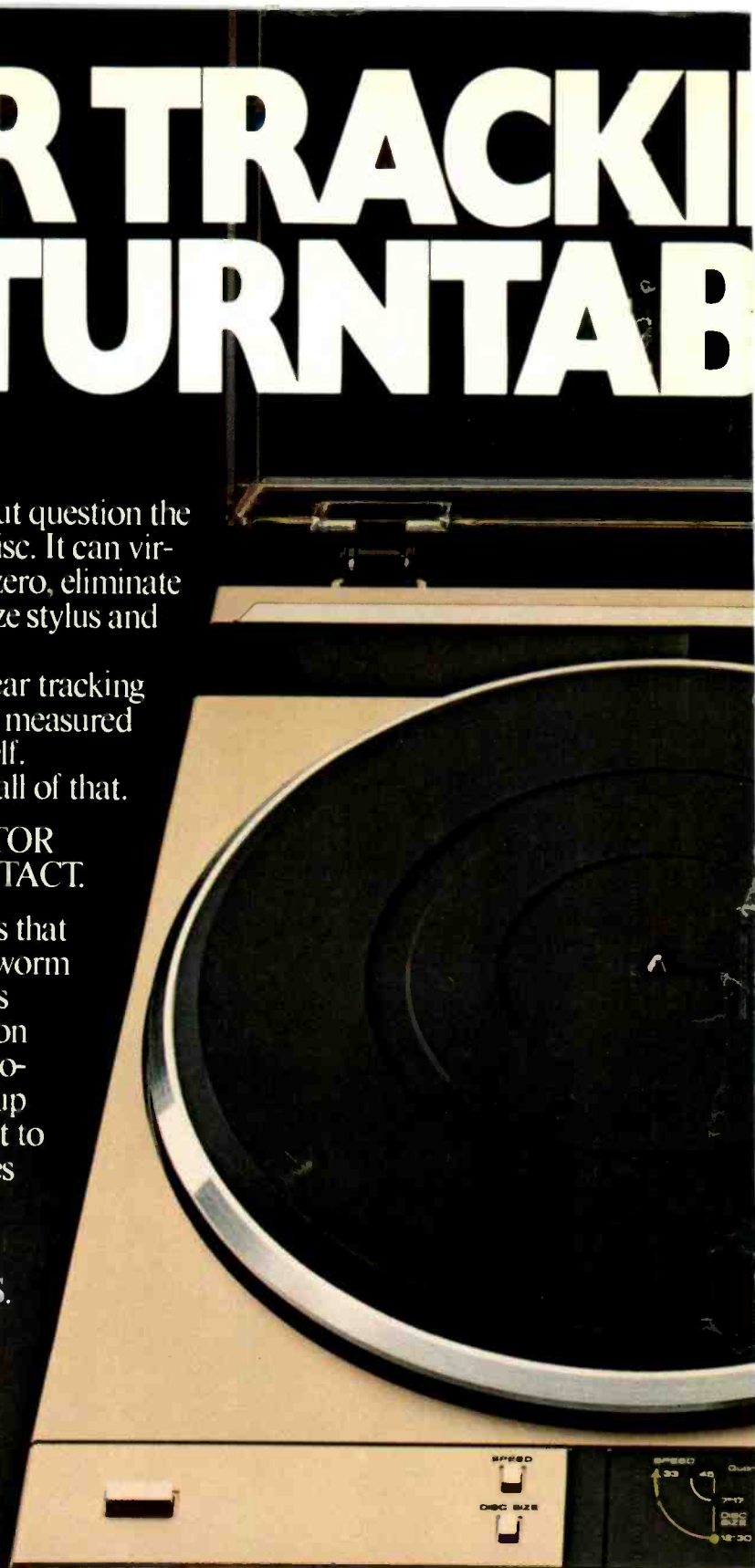
THE LINEAR INDUCTION MOTOR ELIMINATES MECHANICAL CONTACT.

Unlike other linear tracking tonearms that are driven by vibration-producing rollers, worm screws or pulleys, the PL-L800's tonearm is driven by Pioneer's exclusive linear induction motor. Through a process known as electromagnetic repulsion, a magnetic field is set up that gently propels the tonearm, allowing it to track perfectly with no mechanical linkages to degrade performance.

THE POLYMER GRAPHITE™ TONEARM DAMPENS VIBRATIONS.

To minimize any tonearm resonance caused by acoustic vibrations, the PL-L800's tonearm has been constructed with an exclusive dampening material called Polymer Graphite™. The only thing we want you to hear through our tonearm is music.

Our Coaxial Suspension System, on the other hand, will absorb vibrations that occur when someone walks or dances too hard in a room, or accidentally drops the dustcover. Because inside the cabinet is a free-floating suspension system which isolates the tonearm, platter



THE PIONEER LINEAR TRACKING

ING FINALLY GETS LE IT DESERVES.

and motor from the rest of the turntable; vibrations that reach the cabinet are absorbed by the spring-coupled insulators before they can harm the reproduction process.

THE STABLE HANGING ROTOR DESIGN REDUCES WOW AND FLUTTER.

The most advanced turntable platter motor wasn't advanced enough for the PL-L800. So we came up with a new direct drive system called the Stable Hanging Rotor. The problem with the design of conventional motors is that the fulcrum is at the base of the motor, making it impossible for the platter motor's center of gravity to coincide with the fulcrum. And that results in a wobbling of the platter, known as wow and flutter.

The Stable Hanging Rotor system reduces the cause of this wow and flutter. Because the fulcrum lies immediately below the platter, it coincides with the platter's center of gravity.

And as if all this weren't enough, the PL-L800 also is equipped with Pioneer's exclusive moving-coil cartridge. It has such unusually high output that even a receiver or amp not equipped to handle most moving-coil cartridges can be used with the PL-L800.

If you find it hard to believe that a turntable could be as remarkable as the PL-L800, we suggest you visit your nearest Pioneer dealer and see and hear the PL-L800, along with our entire line of new turntables, for yourself.

No other linear tracking turntable deserves your attention more.

 **PIONEER**
We bring it back alive.

© 1982 Pioneer Electronics (USA) Inc., P.O. Box 1540, Long Beach, CA 90801
Circle 1 on Reader-Service Card

**ER PL-L800
NG TURNTABLE.**

...and then came the "Z" Receivers.

There was a time when you had to buy separate components to enjoy the control flexibility and power needed for true high fidelity music reproduction.

Not anymore. Sansui now has developed its "Z" series receivers.

Whether you choose the super-powered 9900Z, the modestly-sized 3900Z, or any of the four models in between, you get the full-frequency benefits of Sansui's DC-servo amplifier technology. And distortion-free FM is assured by genuine digital-synthesized tuning, with the

added accuracy of quartz PLL circuitry in our three top models. Twelve convenient instant-tune presets bring in your favorite FM or AM stations (6 of each) at a button's touch.

Real-time spectrum analysis that lets you see the shape of the sound you hear is included in our three most advanced units, along with Dolby FM decoding in the 8900ZDB. All but one of the "Z" receivers include LED displays that instantaneously show you just how much power is going to your speakers. Touch-button FM tuning and volume controls, two-deck dub-

bing facilities, dual phono capability and multi-system speaker switching are all to be found, in various combinations, in the "Z" receivers. You'll also find all the additional features you've come to expect from a company that has pushed high fidelity to its limits from its beginnings.

And for all their technological sophistication the six Sansui models in the "Z" series will appeal to your eye no less than to your ear. Visit your nearest authorized Sansui dealer. He'll show you why "Z" stands for the last word in high fidelity receivers.

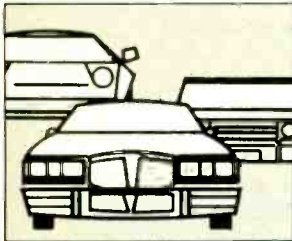


SANSUI ELECTRONICS CORPORATION
Lyndhurst, New Jersey 07071, Gardena, CA 90248
Sansui Electric Co., Ltd., Tokyo, Japan

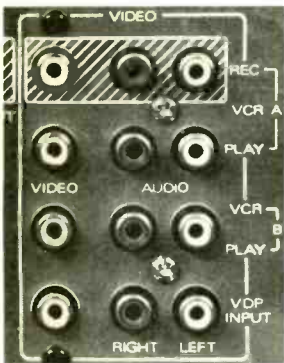
Sansui

High Fidelity

VOLUME 32 NUMBER 5 MAY 1982



32 Music on the Go



35 Media Merger



42 Plucky Artists



62 Together Again?

AUDIO

High Fidelity News *by the Editors*
Phasing in; Jewel of a cantilever; HK goes HX Pro; DBX double header 13

Basically Speaking *by Michael Riggs*
Evaluating phono-pickup performance 16

CrossTalk *by Robert Long*
FM reach; Bumps in the night; Phono ceiling 18

Sound Views *by Robert Long*
Specs and tests: Information versus meaning 20

***New Equipment Reports**

Bang & Olufsen 9000 cassette deck	21	Sony XL-44L phono pickup	25
Phase Linear DRS-250 integrated amp	23	Pioneer SX-7 receiver	26
Acoustic Research AR-48s speaker	24	JVC L-F71 turntable	28

***A New Generation of Receivers** *by Len Feldman*
Advanced technologies are transforming today's models 29

***Autosound '82** *by Gary Stock*
A vivid stereo image, microprocessor-aided controls, and more 32

VIDEO TODAY & TOMORROW

VideoFronts *by the Editors*
Power-loading VCR; Super High Grade tape; RF switcher 34

***Lab Test: Kenwood's KVA-502 Audio-Video Amp** *by Edward J. Foster*
This innovative component undergoes a double scrutiny 35

Video Q. & A. *by Edward J. Foster*
Beta-format camera?; Shifting speeds in midtape 37

VideoVignettes *by Benjamin C. Patt, Jr.*
How (and how not) to videotape the ideal vacation 38

TubeFood *Edited by Susan Elliott*
Home video highlights on cassette 39

CLASSICAL MUSIC

Good(e) Piano:

On Tape *by R. D. Darrell*
Richard Goode's first solo recordings offer superb technology and artistry 40

... and Disc *by Harris Goldsmith*
The new Audiofon label debuts with pianists, serving the music well 41

Young Guitarists Show Some Pluck *by Allan Kozinn*
With technique no longer a problem, the new frontier is "repertory expansion" 42

Behind the Scenes *by James R. Oestreich*
Worth its weight?; More old Stokie; Devil's swill 45

Reviews: Schubert's *Lazarus*; Mahler's songs examined; Kenyon on Cavalli 46

Critics' Choice 48

The Tape Deck *by R. D. Darrell*
Select imports; Exceptional domestic vintages; Philips/Barclay-Crocker reels 61

BACKBEAT/Popular Music

***The BACKBEAT Interview: Simon and Garfunkel** *by Stephen Holden*
In separate interviews, they reveal a shared hope to team up again 62

Input Output *by Fred Miller*
Eight-input line mixer; Unlimited limiter; Two- and three-way crossover 67

Funk and Blues Tenor Sax Giants *by Crispin Cioe*
Two fine Prestige reissues from the era of the '50s to the early '70s 68

Pop Reviews: Smokey Robinson; John Hiatt; Lou Ann Barton 70

Jazz Reviews: Valaida Snow; Boyd Raeburn; Jabbo Smith 75

DEPARTMENTS

Letters	8	Advertising Index	82
*Reader-Service Cards for FREE Product Information			65

*Cover Stories

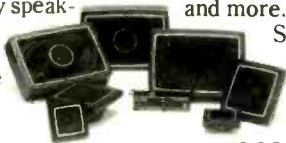
Once there was only one way to hear great speakers in a car.



Now there is another.

Once you had only two choices: Great sacrifice or bad sound. Now you've got a third: Voice of the Highway speakers. They are to car sound what Voice of the Theatre® speakers (the big ones in the back seat) are to pro sound.

There's a self-powered subwoofer, three kinds of 6 X 9, a new 5 1/4" Duplex and more. See your local Altec Auto Sound specialist for details.



ALTEC LANSING

Voice of the Highway™

© Altec Corp. 1982

1515 S. Manchester, Anaheim, CA 92803

Circle 31 on Reader-Service Card

The Stars

IN DAZZLING DIGITAL ON ANGEL RECORDS & CASSETTES



DSB-3916

DS-37869

MAHLER
Symphony No. 2
'RESURRECTION'
Edith Mathis · Doris Soffel
London Philharmonic
Orchestra & Choir



TENNSTEDT



DIGITAL

RAVEL
L'ENFANT ET
LES SORTILÈGES
osian Opera Chorus & London Symphony
ANDRÉ PREVIN



The Standard of Excellence on Angel

Circle 59 on Reader-Service Card

William Tynan,
Editor-in-Chief
Shirley Fleming,
Editor, Musical America
Susan Elliott,
Managing Editor/
Editor, Backbeat
James R. Oestreich,
Classical Music Editor
Robert Long,
Audio-Video Editor
Robert Maddocks,
Director of Graphics
Michael Riggs,
Associate Audio-Video Editor
Peter Hemingson,
Copy Editor
Susan E. Fingerhut,
Assistant Music Editor
Janet Wolf,
Editorial Assistant
Edward J. Foster,
Consulting Audio Editor

Contributing Editors: Crispin Cioe, R. D. Darrell, Harris Goldsmith, Edward Greenfield, David Hamilton, Dale Harris, Don Heckman, Stephen Holden, Nicholas Kenyon, Allan Kozinn, Paul Henry Lang, Irving Lowens, Robert C. Marsh, Fred Miller, Andrew Porter, Steven X. Rea, Susan Thiemann Sommer, John S. Wilson.

Kathleen Davis,
Director of Production
Randy Brozen,
Audio-Video Production Editor
Lida A. Silverman,
Music Production Editor
Susan M. Allyn,
Circulation Director, Subscription Sales
Dominic Mustello,
Circulation Director, Newsstand Sales
William P. Johnson,
Circulation Service Manager
Suzanne Hochman,
Direct Mail Manager
Steven I. Rosenbaum,
Publisher

Cover photo: Lou Jawitz

ADVERTISING

New York: ABC Leisure Magazines, Inc., 825 7th Ave., 8th Floor, New York, N.Y. 10019. Telephone: (212) 265-8360. Seymour Resnick, Advertising Director; Raymond Foster, Associate Advertising Director; George Dickey, Record Advertising Manager; Ozzie Bruno, Eastern Advertising Manager; Yefia Peltzman, Classified Advertising Manager; Robert Maddocks, Director of Graphics; Kathleen Davis, Director of Production; Janet Cermak, Advertising Production Manager; Cecelia Giunta, Administrative Assistant.

Midwest: ABC Leisure Magazines, Inc., 190 N. State St., Room 632, Chicago, Ill. 60601. Telephone: (312) 782-1173. William P. Gordon, Midwest Advertising Manager.

Los Angeles: ABC Leisure Magazines, Inc., 2020 Avenue of the Stars, Suite 245, Century City, Calif. 90067. Telephone: (213) 557-6481. Andrew Spanberger, National Advertising Manager; Janet Endrionas, Western Advertising Manager.

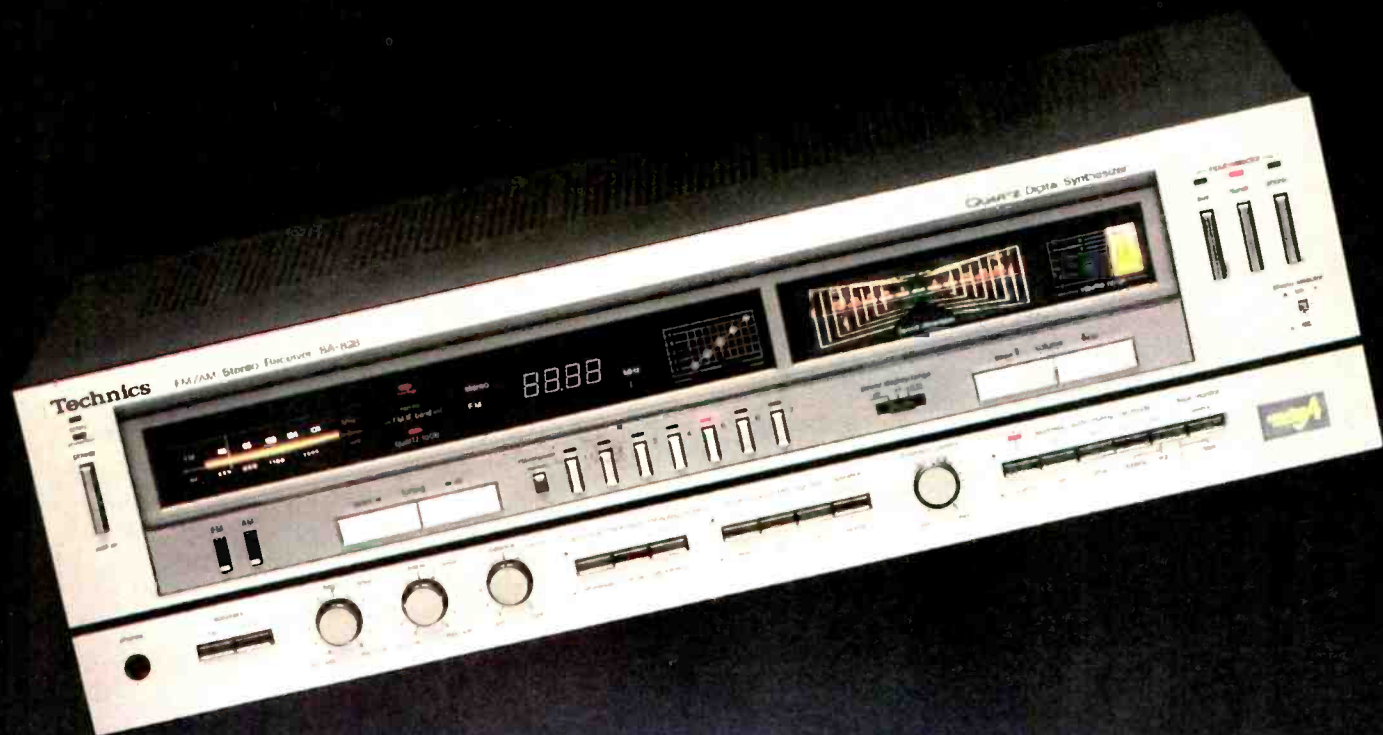
Tokyo: Japan Advertising Communications, Inc., New Ginza Bldg., 7-3-13 Ginza, Chuo-ku, Tokyo 104, Japan. Telephone: (03) 571-8748. Shigeru Kobayashi, President.

HIGH FIDELITY and **HIGH FIDELITY MUSICAL AMERICA** are published monthly by ABC Leisure Magazines, Inc., a division of ABC Publishing, Inc., and a subsidiary of American Broadcasting Companies, Inc. ABC Publishing, Inc.: Robert G. Burton, President; Ronald Stuart, Vice President; Finance, ABC Leisure Magazines, Inc.: Herbert Keppeler, Senior Vice President; Photographic Publishing Division: Anthony F. Morgano, Vice President; Finance, Ernest G. Scarfone, Vice President; Graphics and Production: Steven I. Rosenbaum, Vice President. High Fidelity Group, Member Audit Bureau of Circulation, Indexed in Reader's Guide to Periodical Literature. Current and back copies of HIGH FIDELITY and HIGH FIDELITY/MUSICAL AMERICA are available on microfilm from University Microfilms, Ann Arbor, Mich. 48106. Microfiche copies of these magazines (1973 forward) are available through Bell & Howell Micro Photo Division, Old Mansfield Road, Wooster, Ohio 44691.

Editorial correspondence should be addressed to The Editor, HIGH FIDELITY, 825 7th Ave., New York, N.Y. 10019. Editorial contributions will be welcomed, and payment for articles accepted will be arranged prior to publication. Submissions must be accompanied by return postage and will be handled with reasonable care; however, the publisher assumes no responsibility for return of unsolicited photographs or manuscripts.

HIGH FIDELITY is published monthly at 825 7th Ave., New York, N.Y. 10019, by ABC Leisure Magazines, Inc., a subsidiary of American Broadcasting Companies, Inc. Copyright © 1982 by ABC Leisure Magazines, Inc. The design and contents are fully protected by copyright and must not be reproduced in any manner. Second-class postage paid at New York, New York, and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Yearly subscription in U.S.A. and Possessions \$13.95; elsewhere \$19.95. Single copies \$1.50. Subscribers: Send subscriptions, inquiries, and address changes to HIGH FIDELITY, P.O. Box 10759, Des Moines, Iowa 50340. Change of Address: Give old and new addresses, including ZIP Code. Enclose address label from last issue and allow five weeks for change to become effective. **Postmaster: send Form 3579 to HIGH FIDELITY, P.O. Box 10759, Des Moines, Iowa 50340. Postal Identification Number: 243820.**

Circle 5 on Reader-Service Card ▶



Beyond quartz, the world's most precise tuning system, lies a new ability to expand sound.

Imagine you're in a room with Technics SA-828 receiver. What you hear is beautiful stereo. Then you activate Technics variable Dimension Control. Incredibly, the sound begins to move. The stereo image widens to the point where the music begins to surround you. You're intrigued by its richness and depth. You're enveloped by a new experience in sound. That's the wonder of the patented technology in Technics Dimension Control.

Just as wondrous is quartz synthesis, the world's most precise tuning system. That's how the SA-828 quartz synthesizer eliminates FM drift as well as the hassle of tuning. You can even preset and instantly retrieve 7 FM and 7 AM stations, all perfectly in tune.

Another perfect example of Technics technology is our

synchro-bias circuitry. What it does is constantly send minute amounts of power to the amplifier transistors. And since they can't switch on or off, switching distortion is eliminated.

And when it comes to power, the SA-828 has plenty: 100 watts per channel minimum RMS into 8 ohms from 20Hz to 20kHz with no more than 0.005% total harmonic distortion.

The SA-828 goes on to show its sophistication with a super-quiet phono equalizer, soft touch program selectors, fully electronic volume control, and a Dimens on Control display that doubles as a power level meter.

Technics SA-828 is part of a full line of quartz synthesized receivers. Hear it for yourself. Beyond its quartz synthesizer lies a new dimension in sound.

Technics
The science of sound

**A STEP BEYOND
EXTRAORDINARY**

SHURE



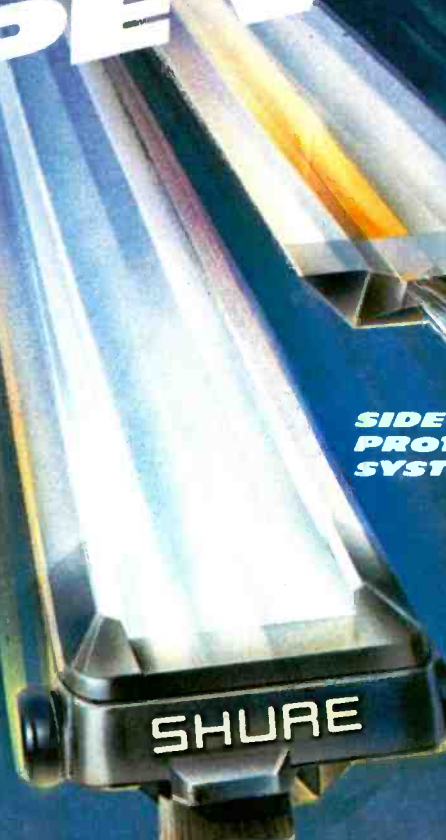
**INTRODUCING THE
V15 TYPE V**



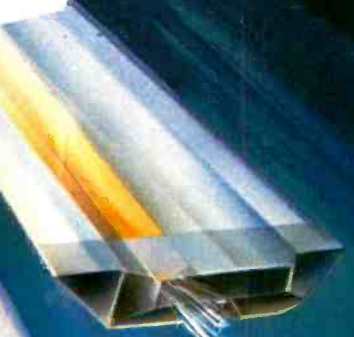
**MASAR™-POLISHED
HYPERELLIPTICAL
STYLUS TIP**



**BERYLLIUM
MICROWALL/BE
STYLUS SHANK**



**DYNAMIC STABILIZER/
DESTATICIZER**



**SIDE-GUARD
PROTECTION
SYSTEM**

FEATURING MICROWALL/Be[™] TECHNOLOGY

This revolutionary new phono cartridge is not just an advance in design... it's a quantum leap forward resulting in superior sound reproduction. The V15 Type V not only re-creates the music... it brings back the emotion of the performance! It solves such ever-present, record playback problems as "Superdisc" hot signals, record warp, static electricity, record wear, cartridge misalignment, and stylus breakage.

The Type V is totally optimized for flawless performance at 1.0 gram tracking force. Its trackability in the critical 5 kHz-plus region is double that of the nearest competitor; and its high frequency mechanical resonance is well beyond the audible range. All of this is due to the incredible Beryllium Microwall Technology Shure developed specifically for this cartridge.

A MASAR[™] polished stylus tip contributes far less to record wear than any other high performance cartridge. This impressive array of features combines to give performance that goes far beyond what was — until now — considered the best. The performance is so improved that an entirely new, landmark system of measurement was developed: the Total Trackability Index (TTI).

PLUS! With the V15 Type V you'll receive a certificate good for Shure's newly developed TTR117 Trackability Test Record. Valued at \$15.00, this new standard-setting test record is yours **FREE!**

Send for our fact-filled brochure on this remarkable new cartridge. Ask for AL694.

No other cartridge, at any price, offers all these benefits:

- █ Incredibly accurate high frequency trackability due to the revolutionary Beryllium MICROWALL/Be[™] stylus shank.

- █ Exclusive DYNAMIC STABILIZER that functions like a miniature shock absorber to eliminate warp-related problems such as groove skipping, cartridge bottoming, and signal wow. Simultaneously discharges surface static electricity.

- █ Accurate, distortion-free tracking — a result of the HYPERELLIPTICAL stylus tip.
- █ Reduced record-warp friction, stylus and record wear with the first MASAR[™] polished stylus tip on a consumer cartridge.
- █ Unique SIDE-GUARD stylus protection system prevents accidental stylus damage.

- █ Highest performance with lowest record wear due to optimizing for 1.0 GRAM TRACKING FORCE.
- █ Designed with an ULTRA-FLAT FREQUENCY RESPONSE resulting in natural, uncolored sound.
- █ LEVELING ALIGNMENT STYLUS included to minimize crosstalk and maximize channel separation.
- █ DUO-POINT ALIGNMENT GAUGE included to minimize lateral tracking error distortion.
- █ A serialized, individual COMPUTER PRINT-OUT that verifies your cartridge's performance.



SHURE[®]

YOU'LL HEAR MORE FROM US

Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204

Circle 50 on Reader-Service Card

DON'T BLAME YOUR STEREO!

Your stereo system may be a marvel of advanced technology. But can you say the same thing about the records and tapes you subject it to?

You can if you own Original Master Recordings. They are state-of-the-art Lp's and cassettes that dramatically improve the performance of your sound system.

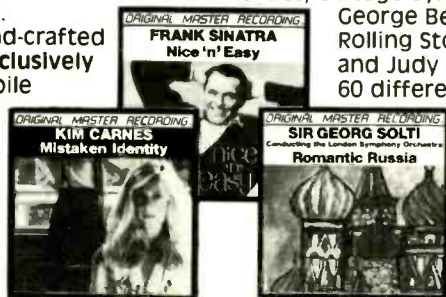
Each one is a hand-crafted Limited Edition, exclusively transferred by Mobile Fidelity Sound Lab from the original recording studio master tapes of your favorite artists. Every note and nuance is faithfully

reproduced exactly as they were first recorded.

The natural sound quality will amaze you. The complete freedom from surface noises will soothe you as never before.

Original Master Recordings span the musical spectrum, from The Beatles, Chicago Symphony and George Benson to The Rolling Stones, Liza Minnelli and Judy Garland. More than 60 different Limited Edition

titles, available now at discriminating audio and record stores.



ORIGINAL MASTER RECORDINGS™

FOR A FREE COPY OF OUR NEW 1982 COLOR CATALOGUE PLUS EXCLUSIVE INFORMATION ON UPCOMING NEW RELEASES, CIRCLE THE READER RESPONSE CARD AT THE BACK OF THIS MAGAZINE OR WRITE: Mobile Fidelity Sound Lab, Dept. HF5, P.O. Box 919, Chatsworth, CA 91311

Circle 33 on Reader-Service Card

Letters

Kicking Halo

In Davin Seay's article on Christian music [BACKBEAT, February], the author states that "contemporary Christian/Jesus music . . . runs the gamut from easy listening to almost-hard rock." Wrong! It runs to *very* hard rock—some might even say heavy metal. The Resurrection Band from Chicago, for instance, invites comparison with the likes of Grace Slick, Rod Stewart, Van Halen, and AC/DC.

Second, Mr. Seay says that "Christian music sounds a little bit like everything—with the notable exception of . . . the avant-garde." Wrong again. Groups like Daniel Amos, Giant Killer, the Bill Mason Band, and Barnabas have shown more than a passing interest in punk and new wave sounds.

Although it is true that Christian music gets the short end of the stick in terms of distribution and airplay, many of us in the "secular" segment are convinced that it's only a matter of time before its status will change. Mr. Seay's article should help to speed things along.

Finally, if that 1980 survey by Warner Communications showed the sales of contemporary Christian music recordings to be higher than those of both classical and jazz discs, then why do magazines like yours give virtually no coverage to records of this type?

Mark Pettigrew
Cambridge, Mass.

Good point. We'll think about it.—Ed.

For over a year now, I've believed everything I've read in HIGH FIDELITY. But Davin Seay's article incorrectly states that Christian music does not incorporate heavy metal and punk elements. On the metal side, take a listen to the Resurrection Band's "Awaiting Your Reply," "Colours," and "Mommy Doesn't Love Daddy Anymore." Forget AC/DC: These guys kick halo! On the punk side, try Ismael United and Andy McCarroll and Moral Support. Also, Daniel Amos has a new wave album called "Alarma."

It doesn't surprise me that these artists were overlooked. The Christian music industry is still very conservative and seems to want to keep them a secret.

Carvin Knowles
Tulsa, Okla.

Orff and Running

I am heartily sick and tired of writers like Paul Henry Lang who dismiss the work of Carl Orff based on some knowledge of *Carmina burana* and a nodding acquaintance with the other scores of *Trionfi* [January]. To correct the rife misconceptions, incorrect implications, and outright errors of Lang's shrill denunciation would require volumes of verbiage; it must suffice to refute only the most salient.

First, to judge Orff primarily on the basis of *Carmina burana* is similar to assuming a full understanding of any composer based solely on his Op. 1. Does Stravinsky's Symphony in E flat or Webern's *Passacaglia* afford us the full measure of either composer's talents? Nowhere does Mr. Lang mention the works that Orff considers

NEW! R&C5 PLUS™

CLEANS RECORDS
ELIMINATES STATIC
REDUCES
NOISE



THE ALL-IN-ONE CLEANER



Terminal Drive, Plainview,
New York 11803

STANTON
THE CHOICE OF THE PROFESSIONALS

Circle 2 on Reader-Service Card

his greatest—the gargantuan Greek trilogy comprised of *Antigone*, *Oedipus der Tyrann*, and *Prometheus*—or other fully mature scores such as *Astutuli*, *Die Bernauerin*, or *De Temporum fine comoedia*. Yet these are the works that most truly represent the Orff aesthetic in full bloom, not the early *Trionfi* scores. Anyone (Mr. Lang included) is free to dismiss these later scores as well, but to ignore them is to do Orff a severe disservice.

Second, the author asserts that Orff does not correctly understand his sources. Presumably Mr. Lang's interpretations of Catullus and the poetry of the Goliards are the only correct ones, so the fact that Orff sees something else in them must automatically eliminate him from serious



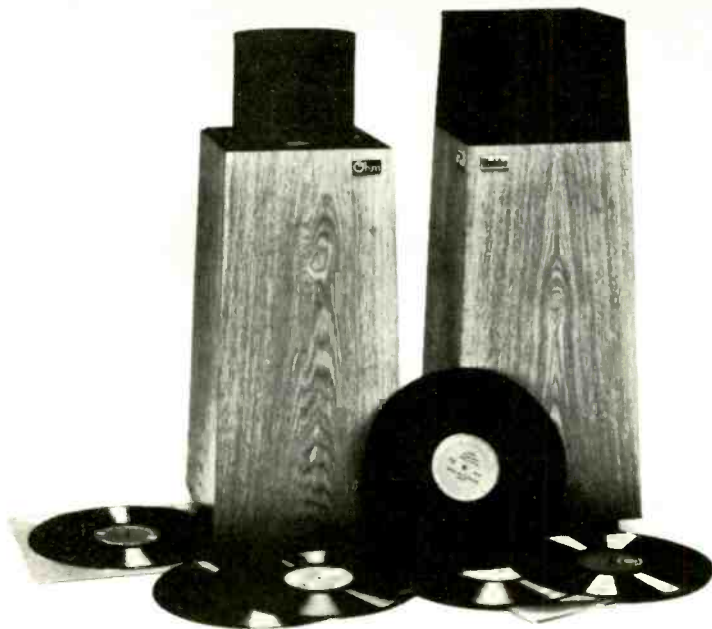
consideration. This would then mean that there is only one proper interpretation of the Requiem text, of *Romeo and Juliet*, or of Walt Whitman's verse, and woe be to the composer whose musical setting suggests something other than this single "correct" interpretation! Which then is the "proper" Requiem, Mozart's or Verdi's? The "right" *Romeo and Juliet*, Berlioz' or Tchaikovsky's? And is it Delius or Hindemith who really "understands" Whitman?

Third, Mr. Lang's broadside contains the insidious implication that Orff's aesthetic predilections are somehow the result of—and a collaboration with—the tenets of the German Nazi movement. Lang need only examine the early *Schulwerk* editions and the pre-*Carmina burana* cantatas, all of which predate Hitler's ascendancy by some years, to find that Orff's fundamental approach was established long before the rise of National Socialism. Furthermore, Orff's implicit criticism of the horrors of Nazism in works such as *Die Kluge* and *Die Bernauerin* amply demonstrate his true feeling about Hitler and his cohorts.

Last, Mr. Lang says that "nothing leads to Orff and nothing issues from him." Yet earlier he correctly observed the relationship of Stravinsky's music to Orff's, though this connection can be (and often has been) overstated. Despite the wholly unique quality of Orff's work, much of it is anticipated in *Les Noces*. As for the notion of Orff as progenitor, one need only witness the current success of such composers as Steve Reich and Philip Glass, whose "minimalist" music is based on the same precepts as Orff's—a vast simplification of melody, harmony, counterpoint, and texture in favor of a more static music in which rhythm is often predominant. Yet Orff's cult-ritual stage works (again, I think of the Greek trilogy, not of *Carmina burana*), many of which have never been presented in this country in any form, predate the music of the minimalists by some decades. This makes Orff something of a prophet before his own time.

I will close by informing Mr. Lang of a giant of twentieth-century music who possessed a profound admiration for Orff's work, despite its radical polarity from his own: Edgard Varèse. (Continued on page 10)

OHM GIVES AWAY \$125,000 IN SUPERB SOUND.



No entrance fee, nothing to buy. Phone right now and enter one of the most exciting contests in years. Over 11,500 winners. Top prizes? 100 new Ohm Walsh 2™ loudspeakers and 1500 audiophile records. It all adds up to \$125,000 worth of top-tech sound and the discs to prove it. In the past six months, more than 200 top audio specialists have compared the new Ohm Walsh 2™ to most of the best-regarded speakers on the market today. Their findings? On all types of music, the Ohm Walsh 2™ was equal to the highest priced. And on stereo imaging, the Ohm Walsh 2™ was always superior. The new Ohm Walsh 2™ retails for less than \$700 a pair. Hard to believe? If you haven't heard about Ohm's stunning breakthrough, you will. PHONE TOLL-FREE: (800) 221-6984 except New York: (212) 783-1120. Or write: Ohm Acoustics Corp., 241 Taaffe Place, Brooklyn, New York 11205.



We make loudspeakers
correctly.

Circle 42 on Reader-Service Card

GIVE 'TIL IT HELPS



1 out of 330 babies
is born with
Cerebral Palsy.
That's one too many.

UNITED CEREBRAL PALSY

GIVE 'TIL IT HELPS

TO BENEFIT UNITED CEREBRAL PALSY

TO BENEFIT UNITED CEREBRAL PALSY

Letters

(Continued from page 9)

The fact that Varèse, a man not always charitable in his artistic opinions, found something of real value in his German colleague's music certainly indicates that Carl Orff was doing something right!

Christopher Rouse

Assistant Professor of Composition
Eastman School of Music
Rochester, New York

Mr. Lang replies: *Mr. Rouse's is more a manifesto pro domo than a helpful clarification of the controversy he opens; his arguments are gauze-thin, and he never addresses the problems I touched upon. I would decline the invitation to so tortuous a dance did his letter not demonstrate the age-old misconceptions (to which composers are understandably prone) of the nature of criticism.*

I do not judge Orff primarily on the basis of Carmina burana and its two sequels; these are the works I was sent to discuss. [When Mr. Lang proposed an article on Orff, he was sent the Philips repackaging of Trionfi and several recordings of Carmina burana as a launching point for his discussion.—Ed.] To judge Carmina by Orff's later works would violate the principles of criticism: Would anyone judge Beethoven's Op. 1 by invoking the Hammerklavier Sonata? The critic does not arrive at conclusions by a backward glance into the future. I have more than a "nodding acquaintance" with Orff's later works, having been a working newspaper critic for ten years and a serious student of music for sixty. But it is unnecessary to cite them to judge

Orff's aesthetic "in full bloom"; the composer and his disciples put his long-established basic aesthetic beliefs in writing, which I quoted but which Mr. Rouse conveniently overlooks.

Mr. Rouse makes the ancient and tired accusation that the critic regards his interpretation as "the only correct one." If critical views were always unanimous there would be no need for criticism. Still, while a work of art may be to some a plum and to others a prune, criticism is not merely an application of "I know what I like." Unlike Mr. Rouse, I do not get "sick and tired" of opposing views, especially when so well presented as R.D. Darrell's in the same issue as my article; though Mr. Darrell and I may disagree, I have nothing but respect for his views.

Yes, I not only express "insidious implications," I plainly believe not that Carmina burana ever gave rise to Hitler, or vice versa, but that this work represents the synchronic political/cultural climate in the Germany of the 1930s, which also spawned the Nazi ideology; it is aggressive, oppressive, and regressive.

Finally, Mr. Rouse informs me that a "giant of twentieth-century music," Edgard Varèse, profoundly admired Orff's work—which only illustrates the adage about plums and prunes. Perhaps he will permit me to mention another giant of the century, Béla Bartók, who was ever so generous in praise and appreciation of what other composers tried to do. But the neoprimitivism of Carmina burana he regarded with grave misgivings, wondering where surmise ends and fakery begins. (I won't quote Hindemith, who also questioned Orff's aesthetics, because he is

persona non grata with the avant-garde and hence eo ipso disqualified.)

Carmina burana was for a while the beauty queen of "modern" music; rather too consciously flaunting a new idiom, it shone like the perpetual fluorescence of the supermarket yet left the questioning intellect with small nourishment. The triptych shows a determined aridity of invention; the ostinatos remind me of what Liszt said—only half jokingly—about the leitmotif: "It comforts the composer inasmuch as he does not have to invent new ideas." I can readily understand why Orff attracted a large public: Carmina makes for a good show and the public sees in the evanescent fireworks an easily assimilable modernity. What I do not understand—in fact what really amazes me—is how it could have become esoteric-enclave chic with the avant-garde.

Arts Programming

In your December [1981] TubeFood column I found several video programs of interest under the "Arts Programming" category. Since I am overseas I have no way of ordering them. Could you please send me the address for Dubs Video Corp.?

CWO-3 Jerry Shotts, Jr.
FPO Seattle, Wash.

Dubs Video is at 535 Eighth Ave., Penthouse South, New York, N.Y. 10018.—Ed.

Once Again, Now

I have read with interest Harris Goldsmith's review of the Itzhak Perlman recording of the

ZX-7...Maximum Performance through Complete Control

With the Nakamichi ZX-7 you command and optimize the vital record parameters—bias, level, and azimuth—which bring to life the true potential lying dormant in every cassette. This kind of control, plus the most advanced technology and features in cassette history, make the ZX-7 a serious recordist's dream-come-true. Maximum Performance...The ZX-7 awaits you now at your Nakamichi dealer.

 **Nakamichi** For more information, write Nakamichi U.S.A. Corp., 1101 Colorado Ave., Santa Monica, CA 90401.



Beethoven violin concerto [February].

However, I wonder if your reviewer has drawn erroneous conclusions from Perlman's remarks on the subject of the video recording (published in an interview in *Gramophone's* September 1981 issue) that have led him to suggest that "the artists recorded the work and then mimed it for show." This was certainly not the case: There were two totally separate recording activities—one to produce the conventional audio recording and the other to produce the audio/video recording. To date, this latter recording has not appeared in the UK. These facts are confirmed by EMI.

Anthony C. Pollard
Managing Editor and Publisher
Gramophone
Harrow, England

Studio Studies

All my life I have wanted to work in a recording studio as a producer or engineer, but I don't know where to begin looking for information. I'm in my senior year in college. Can BACKBEAT point me in the right direction?

Jeffrey W. Violette
Baton Rouge, La.

Yours is not the first inquiry we've received, and we plan to run an article in the near future on audio-engineering courses and career programs. In the meantime, experience is the best teacher. Why not spend next summer as a "gofer" in a local recording studio? That's how Phil Ramone started.—Ed.

Not Quite Proper

In his thoughtful review of Leonard Slatkin's recording of Prokofiev's film music [January], John Canarina states that my album notes "argue that *Kizheh*, rather than *Kijé*, is the proper name for Prokofiev's lieutenant. . . ." This isn't quite right.

The name, of course, is the same spelled either way. The point I tried to make (in persuading the St. Louis Symphony Orchestra and Vox to spell it "Kizheh" instead of "Kijé") is simply that the former is a more apt English transliteration, while the latter—which is, after all, a French transliteration of a Russian name—is not helpful to Anglophones.

There is a similar case in the matter of "Petrushka" and "Petrouchka," but the spelling is rather more meaningful with the Prokofiev, because the proper sound of the name "Kizheh" is essential to the story itself. The tale is based on the tsar's misinterpretation of the phrase "Paroochiki, je" ("the lieutenants, however") for "Paroochik Kizheh" ("Lieutenant Kizheh").

In any event, I see by the heading for the review that HIGH FIDELITY remains unpersuaded, and I imagine that other periodicals will, too, for a long time.

Richard D. Freed
Rockville, Md.

Great-Sounding Tubes

I have heard much favorable comment about some of the older preamps and amps that are available now, especially those using tubes. Some are said to be fine as-is, and others function well after modifications (such as capacitor substitution) have been made.

I recently purchased a Marantz Model 7
(Continued on page 12)



BACK TALK.

Part of the pleasure you enjoy seated in front of Jensen System Series 500 Speakers actually comes from the back of the speakers. A rear-firing high frequency driver augments the already full sound of these System Series Speakers. The result—a pure, uncensored virgin sound. Hear it at finer audio shops. For more information and dealer locations, call 800-323-0707.



JENSEN

Circle 4 on Reader-Service Card

Moving?

Be sure and send us your new address 8 weeks before you move so you won't miss any copies of HIGH FIDELITY.

And please include an old mailing label from our magazine when writing us about your subscription.

Write to:
HIGH FIDELITY,
P.O. Box 10759, Des Moines, Iowa 50340
 Change of address.
 Enter new subscription. 1 yr. \$13.95
 payment enclosed bill me

If you have no label handy, print OLD address here

name	please print
address	
city	
state	zip code

New Address

name	please print
address	
city	
state	zip code

Add'l postage: \$3 per year outside U.S., if possible.



WHAT TYPE ARE YOU?

Power has its price. Unfortunately, with many receivers, you usually end up paying for a lot of power you may not necessarily need in order to get the computerized features you want.

At Kenwood, we don't think that's playing fair.

Which is why every one of our new Hi-Speed™ receivers offers a host of very intelligent engineering advances.

Like Direct Coupled, Hi-Speed amplifier circuitry for absolutely brilliant musical clarity, down to OHZ.

And microprocessor controlled Quartz PLL Synthesizer tuning to give you perfect, drift-free FM reception.

We've even included the convenience of our computerized AutoScan tuning. And instant, automatic computer-memory tuning of 6 AM and 6 of your favorite FM stations.

But best of all, we didn't restrict all this intelligence to just our new KR-850 Hi-Speed receiver.

You can also find it on our new KR-830.

And our new KR-820.

And even our new Slimline KR-90.

Examine all the possibilities at your Kenwood dealer. With all the choices we offer, you'll find the computerized receiver that's exactly your type.

At your type of price.

 **KENWOOD®**
The audio company that listens.

P.O. Box 6213, Carson, CA 90749

Letters

(Continued from page 11)

tube preamplifier and a Model 7T transistor preamp. Both sound good, but not great: The tube unit sounds worse than the solid-state one, but the former is quieter and smoother. Do you have a list of sources for modifications for these older components—brands such as Dyna and Marantz, for instance?

Donald Bisbee
Columbus, Ohio

You're in luck with the Model 7. Sidney S. Smith, the designer of that preamp, will perform (for \$400) substantial modifications that are said to bring the unit up to rather impressive modern specs. Smith can be reached at 37 Newtown Rd., Plainview, N.Y. 11803. And the pages, both editorial and advertising, of Audio Amateur magazine (P.O. Box 576, Peterborough, N.H. 03458) are filled with information on modifications, many modestly priced, for Dynakit and other veteran components.—Ed.

Blasters Booster

It seems to me that, since its inception, BACK-BEAT has covered very commercial, mainstream albums. It was with great pleasure, then, that I read Steven X. Rea's review of the Blasters' debut album [February]. With rockabilly enjoying a resurgence of popularity, I hope HF will continue to review groups like the Blasters.

Greg Faulk
Eugene, Ore.

One man's backwater is another man's mainstream.—Ed.

Selecting the 76

I realize that more equipment comes on the market each year than you can possibly review. Given this, just what are the criteria you use in selecting components for "New Equipment Reports"?

Darrell Sellers
San Diego, Calif.

Your assumption is correct: With space for only 76 test reports per year, we cannot hope to achieve blanket coverage in our equipment reviews. Instead, we try to report on a representative selection of types, manufacturers, and prices, plus any items that have especially noteworthy new features.—Ed.



Correction: In publishing William Gilmore's letter on the availability of Stokowski's early stereo recordings [March], we inadvertently misprinted the zip code. The correct address is: Infant Hearing Assessment Foundation, 2625 Park Ave., Concord, Calif. 94520.—Ed.

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

High Fidelity News

New equipment and developments by the Editors

Going for New Highs

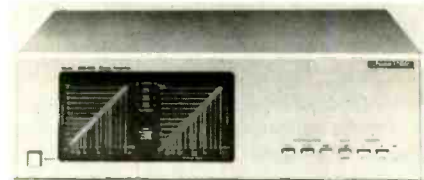
Shure's new top cartridge, the V-15 Type V, uses a thin-walled beryllium cantilever tube and an improved Hyperelliptical stylus to achieve dramatically lower effective moving mass than the Type IV it supersedes. The result, according to Shure, is flatter, more extended treble response and almost double the high-frequency tracking ability (as high as 80 centimeters per second at 5 kHz). Other improvements include a lower vertical tracking angle to match the vertical modulation angles of most commercial records, adoption of the Side-Guard stylus-protection system first intro-

duced in the SC-39 and M-97 pickups, and reduced sensitivity to capacitive and resistive loading. The Type V retains the Dynamic Stabilizer damping brush assembly first used on the Type IV and comes with a comprehensive set of mounting and alignment aids. Price is \$250.



duced in the SC-39 and M-97 pickups, and reduced sensitivity to capacitive and resistive loading. The Type V retains the Dynamic Stabilizer damping brush assembly first used on the Type IV and comes with a comprehensive set of mounting and alignment aids. Price is \$250.

Circle 77 on Reader-Service Card



Phasing In

Phase Linear's new Dynamic Range System power amplifiers are designed for high efficiency and low operating temperatures. This is said to result from using a power supply that automatically switches between low and high positive and negative voltages according to the instantaneous power demand. The top-of-the-line DRS-900 has both average and peak calibrations on its LED power meters, which provide user-variable decay rates ranging from peak-hold to fast. The \$1,100 amp is rated at 150 watts (21¼ dBW) per channel into 8 ohms with no more than 0.015% THD and is said to deliver an impressive 4¼ dB of dynamic headroom.

Circle 85 on Reader-Service Card



20/20 Fit

Technidyne's new 1½-ounce CSE-108 headphones have no headband; instead, they hook over your ears like a pair of

glasses. The company is also introducing its CSH-101 headset, which uses rare-earth magnets and weighs less than 2 ounces. Each model comes with a miniplug plus an adapter for standard ¼-inch headphone jacks and sells for \$13.

Circle 84 on Reader-Service Card



Micro-Magic from Denon

Hardly bigger than a record jacket, Denon's fully automatic DP-11F turntable incorporates an electronically damped Dynamic Servo Tracer tonearm for improved tracking of warped records. A built-in microprocessor activates the automatic on/off functions, controls the tracking force and anti-skating compensation of the tonearm, and regulates the speed of the platter. Control signals for the DC motor, which is designed to provide constant torque, are based on data taken directly from the platter via a proprietary magnetic "tape-head" detector. Other features include an antiresonance platter mat and isolation feet. The price is \$200.

Circle 83 on Reader-Service Card
(Continued on page 14)

EXPAND HEADROOM.

With CX™ Built into Audio Control's new D-10X Octave Equalizer. Get up to 20dB more dynamic headroom for louder louds and softer soft passages, AND kiss off hiss when you play any CX-encoded disc.

Instead of asking you to spring a C-note for yet another add-on gizmo we offer a feature-packed octave equalizer with 18dB/octave subsonic filter, great specs, low noise, over-the-counter warranty and real oak end panels... WITH CX BUILT IN for under \$180 suggested retail!

The Audio Control D-10X's CX circuitry includes level adjustments and LED's, plus a special CX test record you use just once to calibrate the circuit.

All for less than you might pay for just a so-so equalizer.

The American-built Audio Control D-10X Octave Equalizer with CX. Because nobody ever gets enough headroom.



Audio Control

In the Heart of the Northwest Rainforest
Lynnwood, WA
(206) 775-8461.



Circle 25 on Reader-Service Card

(Continued from page 13)



Two for One

Making tape copies requires only one cassette deck with Sanyo's dual-transport RDW-50. The \$220 deck also includes an Automatic Music Select System (AMSS) to scan tapes at high speed, seeking out the next selection, Dolby B noise reduction, metal-tape capability, peak-reading LED

recording-level meters, and a recording mute for the insertion of blanks between selections.

Circle 80 on Reader-Service Card



DBX Double Header

DBX has combined a dynamic-range expander and its Type II noise reduction system into a single package. The Model 228 can be used with two-head recorders,

and will provide full monitoring capability with three-head decks. It is said to provide 30 dB of noise reduction for a total dynamic range of 110 dB. The \$500 unit also enables playback of DBX-encoded discs and can be used to enhance the dynamic range of unencoded program material.

Circle 79 on Reader-Service Card



HK Goes HX Pro

Harman Kardon's top cassette deck includes the Dolby HX Professional head-room-extension system, which fine-tunes the recording bias to capture high-frequency material at levels much higher than would otherwise be possible, reducing distortion dramatically. The CD-401 also includes independent recording and playback heads, Dolby B and C noise reduction, metal-tape compatibility, bias and tape-sensitivity calibration tones, and electronic search. The rated frequency response of \$750 deck is 20 Hz to 27 kHz, ± 3 dB.

Circle 82 on Reader-Service Card



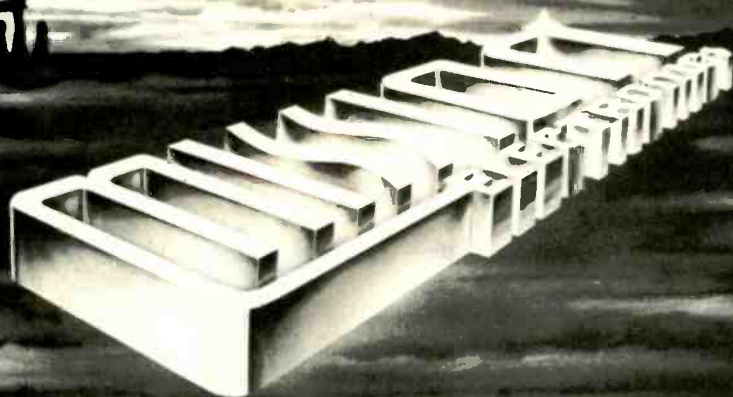
Removing Infrasonics

Record warps, floor feedback, off-center record holes, and turntable rumble can generate unwanted infrasonic signals that can cause excessive cone motion in speakers and waste amplifier power. Ace Audio's 4000b infrasonic filter attenuates these harmful signals by rolling off at 18 dB per octave below 20 Hz. The unit, which is especially recommended for use with direct-coupled amplifiers and receivers, can be connected between a preamp and a power amp or inserted in a tape-monitor loop. IM distortion of the 4000b is rated at 0.002%. The price is \$99.

Circle 81 on Reader-Service Card

For additional news on new instruments and accessories see Input Output, page 67.

and when you switch over to the 770's
you will smile and say...it's magic
because there is nothing like it
under the sun!



Mission North America, 310 Carlingview Dr., Rexdale, Ont., M9W 5G1 Canada

Mission Electronics, George St., Huntingdon, Cambs., PE 1B 6BJ England

Circle 11 on Reader-Service Card

Introducing TDK AD-X. The normal bias tape with Super Avilyn technology.

New TDK AD-X is the first normal bias audio cassette to use TDK's Avilyn magnetic particle—based on the renowned Super Avilyn formulation that has kept TDK the leader in audio and videotape technology.

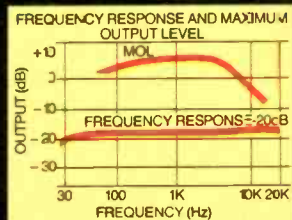
The Avilyn advantage offered in AD-X is demonstrably clear. You now can record and play back—in the normal bias/EQ position with complete compatibility for any cassette deck over a wider dynamic range and with far less distortion. Even at higher recording levels, the increased headroom in

new AD-X can easily handle strong signal input without over-saturation.

When you hear the brilliant playback resulting from the higher

MOL and lower bias noise you won't believe that your deck can "improve" so much.

The new AD-X has truly versatile applications. Its higher sensitivity makes it ideal for all-round home entertainment use and also suitable for any cassette player.



Avilyn magnetic particle achieves higher saturation and lower noise.



Record at higher levels with far less distortion.

To ensure years of reliable use, AD-X is housed in TDK's Laboratory Standard Mechanism, and protected by TDK's lifetime warranty. With its distinctive packaging, you won't miss it.

So for high quality recordings in the normal bias/EQ position, snap in the new TDK AD-X. You'll discover that the Avilyn advantage means superior overall performance for you.

TDK
THE MACHINE FOR YOUR MACHINE



Basically Speaking

Audio concepts and terms explained by Michael Riggs

Evaluating Phono-Pickup Performance

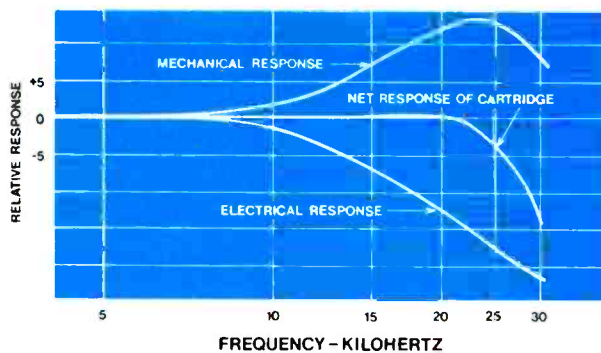
EVALUATING PHONO-CARTRIDGE performance is a complicated business. For one thing, cartridges can sound fairly different from one another—a fact that makes listening unusually important (more so than for any other component category except loudspeakers—the electromechanical transducers at the opposite end of the playback chain). Fortunately, however, you can glean most of what you need to know from specifications.

Perhaps the most basic of these specifications is the one that relates groove velocity to cartridge output voltage: the higher the output for a given groove velocity, the higher the sensitivity. (This is much like a loudspeaker's sensitivity rating turned on its head: Whereas a speaker's sensitivity depends in large measure on its efficiency as an electrical motor, a cartridge's sensitivity mostly reflects its efficiency as an electrical generator. Reciprocal functions breed reciprocal specifications!) Sensitivity is usually given in millivolts per centimeter per second of groove velocity (mV/cm/sec). Typical ratings for fixed-coil and high-output moving-coil cartridges range from 0.5 to 1.5 mV/cm/sec, with most clustered between 0.75 and 1.25 mV/cm/sec. Phono preamplifiers are designed with these sensitivities in mind, so that they will not overload on strong signals from very-high-output cartridges or be excessively noisy on weak signals from pickups of only moderate sensitivity. However, it is necessarily true that the lower the sensitivity of the cartridge being used, the further you will have to advance the volume control to obtain the desired sound level and, all else remaining equal, the poorer the signal-to-noise ratio will be.

This verity is a serious concern with most moving-coil cartridges, which typically have sensitivities an order of magnitude lower than those of fixed-coil pickups. Unless you use an auxiliary step-up device (a transformer or head amp) between the pickup and the phono preamp, the result will almost always be inadequate volume

and a thick layer of hiss and hum over the music. Fortunately, as this type of cartridge has become more popular, many manufacturers have begun building head amps into their high-end electronics.

Regardless of what the output of a particular cartridge happens to be, it is important that the sensitivities of the two channels be as nearly the same as possible. If one channel is significantly more sensitive than the other, the stereo image will pull to that side. Channel balance can be expressed in dB relative to the mean of the sensitivities of the two channels at 1 kHz (channel balance often varies slightly with frequency—hence the 1-kHz reference). Therefore, a channel-balance specification of $\leq \pm 1/2$ dB indicates that there is no more than a 1-dB difference between the sensitivities of the two channels. A rating of ± 1 dB is reason-



A pickup's net frequency response is the sum of its mechanical (stylus) and electrical (generator) responses.

able, and any imbalance can be corrected with your balance control.

As with most other high fidelity components, a cartridge's frequency response is one of the most important indices of its quality (see "Basically Speaking," November 1981, for an explanation of frequency response). Virtually all modern pickups have almost perfectly flat frequency response through the bass and midrange, because at those frequencies the output is undisturbed by electrical or mechanical resonances. At high frequencies, however, the stylus tip resonance (somewhere between 15 and 40 kHz, depending on the design of the cartridge) causes a rise in the mechanical response. If this is not compensated, the result will be a treble peak in the cartridge's net frequency response.

Fortunately, a magnetic cartridge's electrical circuit consists of a set of coils (or inductors, as they are sometimes called): these form a low-pass filter that progres-

sively attenuates signals as they increase in frequency ("rolls off the high end," in audio jargon). The bigger the coils, the higher the inductance and, therefore, the bigger the bite out of the treble. Designers of fixed-coil (moving-iron and moving magnet) pickups routinely balance this filtering action of the coils against the rising response of the mechanical system to achieve, with varying degrees of success, flat overall response.

One of the major difficulties faced by designers of moving-coil cartridges is that they must use small, low-inductance coils to prevent the moving mass of the stylus assembly from becoming too high. Besides extracting a penalty in sensitivity, this practice makes the electrical response of a moving-coil pickup essentially flat to well beyond the upper limit of the audible band, leaving the engineers with the unenviable task of trying to make the cartridge's mechanical response flat to 15 kHz or beyond.

They do have the consolation, however, that whatever response they achieve will be almost totally independent of the load presented by the resistance and capacitance of the phono input combined with the capacitance of the connecting cables. This is not true of most fixed-coil cartridges, whose high inductances interact with the load, altering the electrical response.

Manufacturers have to anticipate this effect and design their cartridges for flat response into a standard resistance of 47,000 ohms (which all phono inputs are supposed to provide) in parallel with some capacitance. The recommended capacitance varies according to the design of the cartridge, but rarely exceeds 450 picofarads (pF). Although you cannot normally remove capacitance from a system that inherently has more than a particular cartridge demands, it is fairly easy to add what's necessary to one with less.

Advances in cartridge technology are reducing the susceptibility of fixed-coil cartridges to variations in loading and making moving-coil pickups flatter and more sensitive. Given the current state of the art, response within ± 1 dB from 30 Hz to 15 kHz is excellent, and a variation of ± 2 dB over that range is very good.

Next month, I'll discuss separation, tracking, and distortion. **HF**

DESIGN INTEGRITY:

The same Dynamic Servo Tracer tonearm technology found on our \$6,200. DP-100M...
Cutting Lathe Motor AC Direct Drive Turntable.

...can be found on our \$525. DP-52F...
Microprocessor-controlled Fully Automatic AC Direct Drive Turntable.

...and on our \$199. DP-11F.
Fully Automatic Flat-Twin Direct
Drive Compact Turntable.

Instead of gimmicks, the Denon DP-100M uses the same cutting lathe motor that creates disc masters. Its Dynamic Servo Tracer system, working in concert with a Denon high-precision, ultra-low mass tonearm effectively suppresses resonances while providing the proper damping for the widest variety of cartridges.

The same Dynamic Servo Tracer system is incorporated on the DP-52F, making it one of the most effective playback systems ever developed for warped and hard-to-trace records. Damping, anti-skating and tonearm lift/locate are all applied through microprocessor-controlled non-contact electronics. Its AC Servo motor employs the same drive principle and magnetic speed control found on Denon's DP-100M.

The DP-11F introduces Denon design technology to a new price category. It features magnetic speed detection, a Flat-Twin Direct Drive motor and the same Microprocessor-controlled Dynamic Servo Tracer tonearm system found at the very top of our line.

Design Integrity: Denon's products share more than name alone.

DENON

Imagine what we'll do next.

Practical answers to your audio questions by Robert Long

FM Reach

My present FM tuner is a Scott whose sensitivity and adjacent-station rejection don't even compare with those of my Panasonic RF-4900 multiband radio. Since I prefer to live in the country, I shall probably always want high sensitivity. (Yes, I do use an FM-only deep-fringe rooftop antenna.) And since I live 2,250 feet up a mountain, with an unobstructed line of sight to New York City (100 miles away), I need excellent adjacent-station rejection plus, perhaps, very fine tuning—0.05 or 0.025 MHz per step—to separate all the stations crowded shoulder-to-shoulder on the dial. Is there anything in the \$300–500 range that will fit these criteria?—Stewart Dean, Woodstock, N.Y.

First, I hope readers won't start throwing out their Scott tuners because of your experience. The comparison with the Panasonic is unfair; all such radios have a relatively narrow IF bandwidth—specifically to improve selectivity, but at the expense of audio bandwidth and therefore of audible frequency response.

Second, let's clear up the question of adjacent-channel vs. alternate-channel selectivity, since I can't tell which is more important to your "adjacent stations." In any given market, stations may, by FCC proscription, be no closer than 400 kHz—0.4 MHz, or two channels—apart. If only stations in New York City could be received at your aerie, the conventional alternate-channel selectivity figures would tell all that need be known. In all probability, however, you're able to pick up some stations, from other markets, that are only 200 kHz from New York stations—which is "next door" in terms of dial spacing—and some may come booming in with as much signal strength as those in New York. Here, it's adjacent-channel selectivity that is important. Unfortunately, few spec sheets include this parameter. The best I know of is in the new SAE tuner, but it is a little above your price range.

Before pursuing that thought further, however, let's take up the matter of tuning "resolution." It's not really a question of the spacing of the steps in a digital tuner (which obviously is what you have in mind). It's true that with a mechanical tuner and no AFC lock you can sometimes deliberately detune a station in the direction

away from an interfering one, improving reception. The fact that you're detuned, however, increases distortion. A better solution, if it's available, is narrowing the IF bandpass characteristic to exclude more of the interfering station without creating any asymmetry in the reception of the tuned station. And even if you had tiny detuning increments, you'd be unlikely to experience much, if any, audible advantage. (See the article on receivers, page 29.)

So switchable IF bandwidth may be of some use to you (though the best adjacent-channel selectivity DSL has ever measured for us is the 12 dB of the Crown FM Two, which has no IF switch). A blend switch to reduce noise on weak broadcasts without killing the stereo separation altogether should be welcome in your location. And published alternate-channel selectivity figures will probably have to be your nearest approximation to the more pertinent adjacent-channel ones for most products.

Bumps in the Night

My system includes a Technics SL-10 turntable with an Audio-Technica AT-152LP cartridge, a Concept receiver, JBL 166A speakers, a DBX 21 record decoder, and two tape decks. About eight months ago, I started buying audiophile records—digital, half-speed masterings, and DBX. A few of the classical records produce annoying thumps through the speakers, even when I play back a tape copy of the record, but not when I listen on my Sony MDR-5a headphones or when I listen to conventionally made records or FM broadcasts.

Since my receiver has no infrasonic filter, I purchased a pair of Warp Knot plug-in filters, but they didn't help. I've had the turntable, the receiver, and the speakers all checked. Not only could they find nothing wrong with them, but when one repair facility played my record on my equipment but with their speakers, the bumps were inaudible. JBL says the problem has to be in the records.

At present, I'm paying \$18 apiece for nonreturnable records that are highly unsatisfactory, and I'm disgusted. Do you have any comments or suggestions?—Ralph G. Abbott, Anaheim, Calif.

Not without hazarding a few guesses. It's possible that both your headphones and the

repair service's speakers have insufficient deep-bass response to reproduce what is clearly audible in that region on the JBLs. It's also possible that feedback via the surface on which the turntable is mounted is contributing to a problem caused by warp "information" that reaches up beyond the infrasonic range. (Using headphones breaks the feedback "circuit;" the repair service doubtless placed the turntable on its own work surface.) So moving the turntable away from your JBLs or placing it on an isolation mat or isolation feet might help. So might careful record storage to prevent warps, of course, though it would be very surprising if the conventional records you've had longer and taken no better care of were to suffer less from warpage than your superdiscs.

Phono Ceiling

Could you explain the importance of phono overload as a specification for preamplifiers? Is 100 millivolts adequate? I am planning to purchase either the Apt Holman or the RGR preamp, both with MM phono overload specs of more than 100 millivolts, but I note that less expensive models often have figures in excess of 250 millivolts.—Donard Carrow, Virginia Beach, Va.

For a pickup with average-to-high sensitivity—say, about 1 millivolt per centimeter per second—headroom to 100 millivolts at 1 kHz should be adequate (though not necessarily generous) with most recorded material. Some digital or direct-cut discs have very high peak velocities that could cause problems—depending, in part, on the spectral content of the signal and on the preamp's overload characteristics at frequencies above 1 kHz—but the cartridge is likely to rebel before the preamplifier does. A cartridge with twice the sensitivity (2 millivolts per centimeter per second, which is much higher than that of any real-world pickup within my ken) might profit from twice the headroom (to 200 millivolts), but overload figures of 250 millivolts and above generally strike us as a question of lily-gilding.

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

MAXELL IS PLEASED TO PRESENT AN EVEN HIGHER PERFORMANCE TAPE.



If you're familiar with Maxell UD-XL tapes you probably find it hard to believe that any tape could give you higher performance.

But hearing is believing. And while we can't play our newest tape for you right here on this page, we can replay the comments of Audio Video Magazine.

"Those who thought it was impossible to improve on Maxell's UD-XL II were mistaken. The 1981 tape of the year award goes to Maxell XL II-S."

How does high bias XL II-S and our normal bias equivalent XL I-S give you such high performance? By engineering smaller and more uniformly shaped epitaxial oxide particles we were able to pack more into a given area of tape. Resulting in a higher maximum output level, improved signal-to-noise ratio and better frequency response.

To keep the particles from rubbing off on your recording heads Maxell XL-S also has an improved binder system. And to eliminate tape deformation, XL-S comes with our unique Quin-Lok Clamp/Hub Assembly to hold the leader firmly in place.

Of course, Maxell XL II-S and XL I-S carry a little higher price tag than lesser cassettes.

We think you'll find it a small price to pay for higher performance.



IT'S WORTH IT.

Maxell Corporation of America, 60 Oxford Drive, Morristown, N.J. 07074

Sound Views

Opinion and comment on the changing audio scene by Robert Long

Specs and Tests: A Case of Information vs. Meaning

ONCE, SO LONG AGO that it now seems legendary, a friend told me to beware of harmonic-distortion specs. "It's intermodulation that makes the difference," he confided. "Anybody can get good harmonic-distortion figures, but if you don't see intermodulation listed on the spec sheet, there's probably a good reason for it." Sure enough, within the next few months I became aware that a specsmanship battle was in progress. The better brands were brandishing their low intermodulation figures, while the also-rans were claiming "under 1% distortion" (yes, it was that long ago) and listing only THD on the spec sheets.

Specmanship has never disappeared since, though the realms in which its skirmishes are fought have been transformed many times over. As recently as a decade ago, for example, many companies were rating their FM tuners solely in terms of usable sensitivity—though how meaningful that figure was, with total harmonic distortion and noise a mere 30 dB below maximum program levels, is another story. Just beyond the rating point, the quieting curves of many products suddenly flattened out; instead of increasing the quieting as signal strength increased for good signal-to-noise ratios under normal listening conditions, they remained noisy even under ideal reception conditions. It took a shift in emphasis away from raw sensitivity and onto the quieting curves and the ultimate quieting figures to bring the listening quality of budget products into line with what was being achieved at the high end.

We flatter ourselves that magazines such as ours have played a major role in keeping specsmanship honest. Often it's a question of "plugging loopholes" by testing parameters that the spec sheets are ducking in whatever era we're talking about—tuner S/N ratios, for example. Sometimes it's a question of variety of approach: testing in a nonstandard way intended to explore a factor that the standard approach tends to obscure. But sometimes it's a question of *not* documenting a specific that is inherently meaningless or

misleading, thus keeping the testing emphasis where it belongs—on the factors that make the real differences between one product and another.

It was with this last consideration in mind, for example, that we made a "shocking" decision in 1979. Beginning in our June issue, we would no longer concern ourselves with distortion figures below 0.01% and we would no longer show distortion curves unless we were dealing with relatively high distortion levels (as in tape equipment) or distortion patterns that were both unusual and significant—and providing that the curve would help to explain the

Too much data can obscure the truth as badly as too little.

significance. Some readers, of course, thought they were being shortchanged; some still do when they see our reports side-by-side with those in other magazines. But I am convinced that, at least for music-listening purposes, there is no discernable difference between 0.01 and 0.001% steady-state distortion and that to document measurements like "0.0027%" is to mislead the reader into believing that the product will be audibly better than one measuring, say, 0.0083% distortion. If we show both measurements as "<0.01%," their significance becomes plain at once: Distortion is too low to fuss about.

Distortion curves can be even more confusing for an unwary reader. Before June of 1979, our amplifier distortion curves often showed a huge rise between midrange and ultrahighs, at least in full-power measurements. The immediate impression conveyed by such a curve is one of distorted highs in listening to music, though the amplifier in question might sound very clean. There are two reasons for this disparity. One is that midrange distortion often sinks to such ridiculously low levels that distortion can be much higher at high frequencies without being truly high; the other is that musical program material never demands anything like full power from an amplifier at high frequencies. Even the distortion figures at 0 dBW (1 watt) represent considerable headroom beyond normal power requirements at, say, 10 kHz. So to

present these data graphically is to belabor the issue—or, perhaps more accurately, the nonissue.

This viewpoint also is the basis for our emphasis on using dBW, instead of the more familiar watts, as the unit of measure for power. If you talk of two amplifiers, one rated at 125 watts and one at 140, the difference appears significant: fifteen watts, right? Well, it *is* fifteen watts, but it's not significant—as you see immediately when the figures are expressed as 21 and 21½ dBW, respectively. If both are driven to rated power with the same signal, the "larger" model will deliver a barely perceptible ½ dB more power. In fact, we don't use divisions smaller than fourths with any units expressed in dB, including dBW, dB SPL, dBf, and so on. The reason is, again, that we don't believe finer distinctions have practical significance in listening to music, and their use therefore strikes us as potentially misleading.

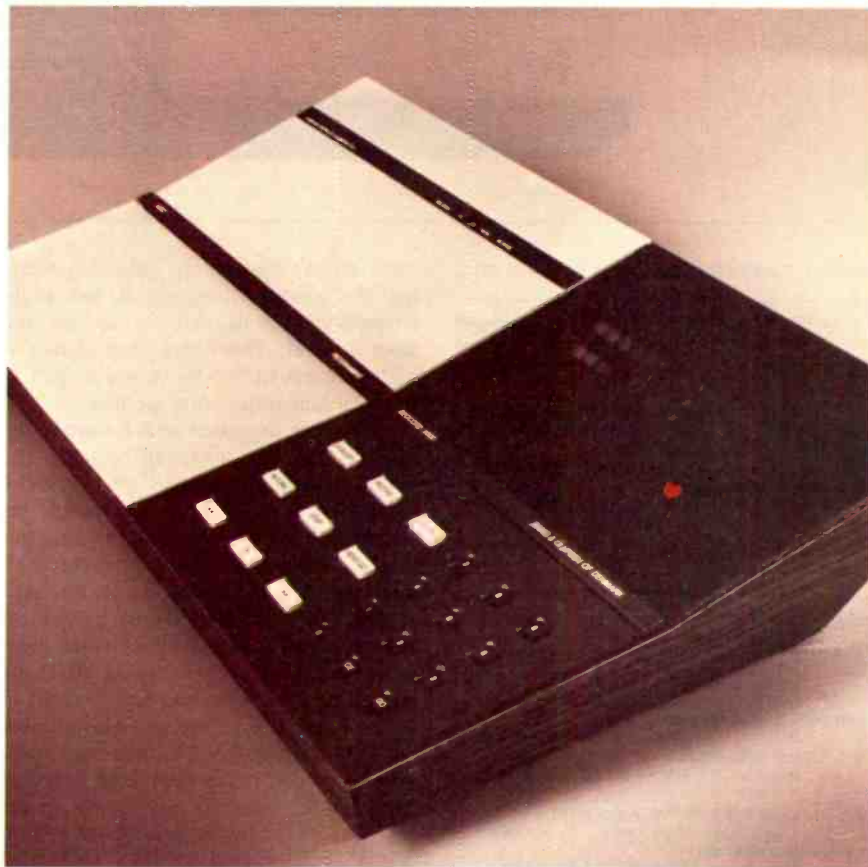
That's not to say that, in making its measurements for our equipment reports, Diversified Science Laboratories doesn't measure anything beyond what you see in the published reports. DSL measures many specifics—output and input impedances of electronics, for example—"just in case"; we comment on such matters in the text when something of substance emerges from such a test, but we see no reason to clutter the page with evidence that what you'd expect to be okay as a matter of course is, in fact, satisfactory.

Then there are measurements that we try to predigest for you. A good example is speaker impedance: DSL gives us a plot of impedance versus frequency that we use as a basis for discussion, but that we don't actually reproduce. Reference-level response curves in tape equipment are another example. They give important clues to how a recorder will treat high-level high-frequency transients, but they represent what you will hear less directly than do the more conventional curves, made at a level 20 dB lower. Therefore, we reproduce the latter and only comment on the former.

It is one of the conceits of audio that if you make enough measurements you can say all there is to say about any piece of equipment. In my view, that premise is wrong on two counts. First, we're always finding new technical perspectives from which to perceive the virtues or failings of stereo equipment. And, in the final analysis, too much information can obscure the truth as badly as too little. **HF**

New Equipment Reports

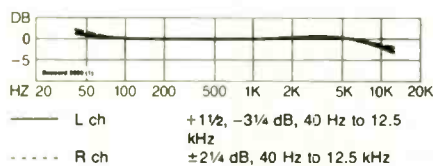
Preparation supervised by Robert Long, Michael Riggs, and Edward J. Foster.
Laboratory data (unless otherwise noted) supplied by Diversified Science Laboratories.



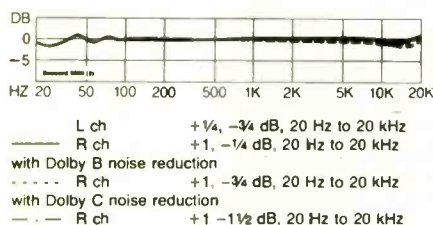
A Triumphant Debut for B&O/Dolby HX Professional

Beocord 9000 cassette deck, with Dolby B and C and HX Professional headroom extension. Dimensions: 20½ by 11 inches (top), 5 inches high max. Price: \$1,800. Warranty: "limited," one year parts and labor. Manufacturer: Bang & Olufsen a/s, Denmark; U.S. distributor: Bang & Olufsen of America, Inc., 515 Busse Rd., Elk Grove Village, Ill. 60007.

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



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



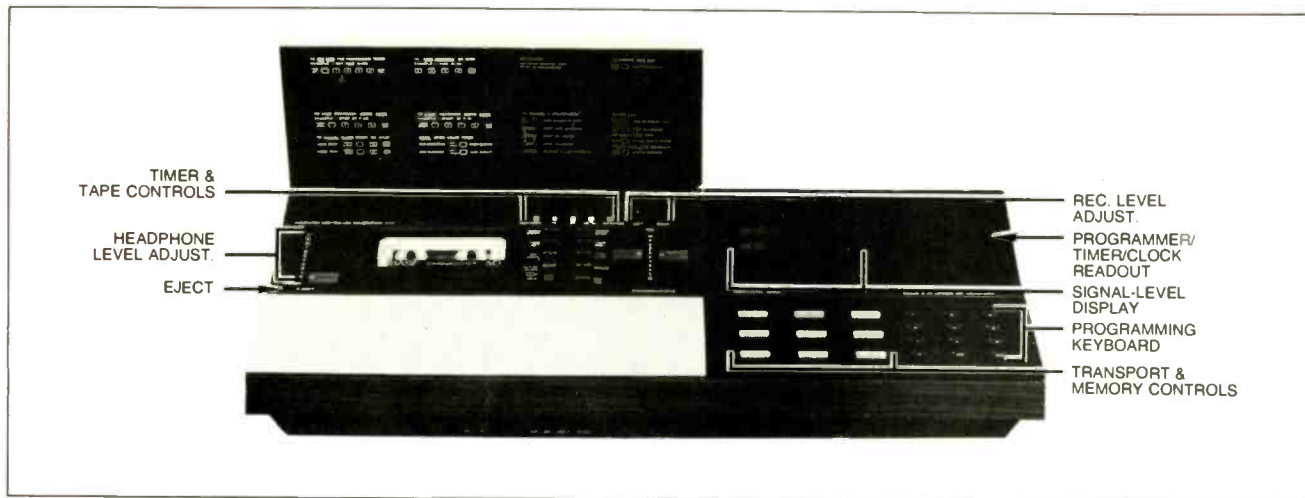
RIGHT UP FRONT, let's give you the bottom line: The Beocord 9000 is not only the finest deck we've ever tested from this redoubtable Danish company, but one of the best decks available from any company. Superficially, it's indistinguishable from the 8000 (test report, November 1980), whose elaborate timer/indexing/real-time-counter/memory system it shares. But just a look at the response curves tells you that this is an exceptionally competent deck, even though they don't show some of the sophisticated details that set the 9000 apart from the 8000 and other lesser decks.

Foremost among the innovations, of course, is the HX Professional circuit, developed by B&O and available to other companies as well via Dolby license. Dolby Laboratories developed the original HX

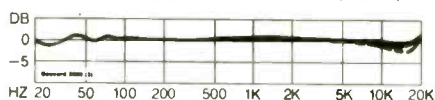
system, which uses the control voltage in the Dolby B chip to sense the presence of high-level high-frequency signal components. Using this information, the HX circuit adjusts both bias and recording equalization to forestall the onset of saturation and self-erasure. In other words, HX permits you to load the tape with more signal at very high frequencies before audible compression sets in. At least that's the way it works in theory, though the decks with the original HX circuit that we tested only partially justified the claims. HX Professional is similar, but with a significant difference: The signal itself is evaluated after all processing—both noise reduction and recording EQ—has been applied to it (so the adjustment is made on the basis of what's actually going onto the tape, rather than

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

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

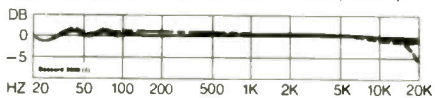


RECORD/PLAY RESPONSE, TYPE 4 TAPE (-20 dB)



—	L ch	+1/4, -1 1/4 dB, 20 Hz to 20 kHz
—	R ch	+1, -3 1/4 dB, 20 Hz to 20 kHz
- - - -	R ch	with Dolby B noise reduction
- - - -	R ch	+1, -1 1/2 dB, 20 Hz to 20 kHz
- - - -	R ch	with Dolby C noise reduction
- - - -	R ch	+1, -2 1/2 dB, 20 Hz to 20 kHz

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



—	L ch	+1/4, -2 1/2 dB, 20 Hz to 20 kHz
—	R ch	+1/2, -1 1/2 dB, 20 Hz to 20 kHz
- - - -	R ch	with Dolby B noise reduction
- - - -	R ch	+1/2, -3 dB, 20 Hz to 18 kHz
- - - -	R ch	with Dolby C noise reduction
- - - -	R ch	+1, -2 dB, 20 Hz to 20 kHz

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

	Type 2 tape	Type 4 tape	Type 1 tape
without noise reduction	59 1/2 dB	60 1/2 dB	58 1/2 dB
with Dolby B noise reduction	66 1/2 dB	67 dB	65 1/2 dB
with Dolby C noise reduction	73 1/2 dB	75 dB	73 dB

METER READING FOR DIN 0 DB depends on tape used; see text

METER READING FOR 3% DISTORTION (333 Hz) +1 to +2 dB with all tapes tested

DISTORTION (third harmonic; at -10 dB DIN)

Type 2 tape	≤0.81%, 50 Hz to 5 kHz
Type 4 tape	≤0.59%, 50 Hz to 5 kHz
Type 1 tape	≤0.065%, 50 Hz to 5 kHz

ERASURE (333 Hz; DIN 0 dB) ≥68 dB

CHANNEL SEPARATION 44 1/2 dB

SPEED ACCURACY 0.5% fast, 105-127 VAC

WOW & FLUTTER (ANSI/IEEE weighted peak; R/P) ±0.06% average; ±0.08% max.

SENSITIVITY (re DIN 0 dB; 333 Hz)

line input	21 mV
mike input	0.15 mV

MIKE INPUT OVERLOAD (clipping) 42 mV

OUTPUT (from DIN 0 dB) 1.3 V

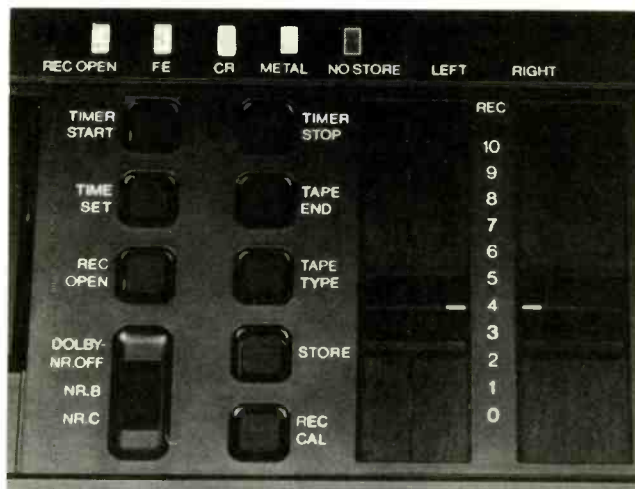
what should theoretically be going there) and bias is adjusted to keep the total high-frequency signal delivered to the tape constant in level. Thus, high-level signals at high frequencies are conceived as part of the total bias influencing the tape.

Another important new feature in the 9000 is the tape-matching system. The 9000 automatically senses Type 1, 2, and 4 tapes (ferric, "chrome," and metal, respectively) and has a manual override setting at which both ferric and "chrome" pilots are lit and the deck is set for ferrichrome (Type 3) tapes. (Incidentally, these tape-type pilots are visible through windows in the cover, so you can double-check the setting even with the cover closed.) In addition, there's an automatic adjustment with optional storage for each tape type. When you don't direct the deck to adjust itself for the particular tape that's in the well, it will follow the information you've stored for that general tape type. There is no built-in generalized setting to fall back on.

Because the 9000 has no provision for monitoring, you can't even hear the source signal from the deck's output while you are recording. The transport returns the tape following its adjustment—and even cues up just past the end of the leader, if you've

begun at the very beginning, and switches expectantly into the recording/pause mode, ready for action, when it's finished. The actual adjustment program is uniquely sophisticated. Bias is optimized individually for the two channels, and in addition to recording-EQ and sensitivity (Dolby-tracking) adjustments, there is one for distortion. This last is used to calibrate the meters for 2-3% THD at the 0-dB indication, making the metering tape-responsive in a way we have never before encountered anywhere. In addition, the metering is weighted; the idea is that the onset of the red portion should correlate to the onset of overload no matter what tape is in use or what the spectral content of the signal may be. This may be the 9000's best feature.

This ambitious radicalism is consistent with B&O's traditional attitude that it must worry about technology so that its customers don't have to—that the engineering should be left to the engineers and not foisted onto the recordist. Our first reaction to the design, however, was that what it simplified in one area it compensated for with added complexities elsewhere. With more familiarity, however, we have come to the conclusion that we are the victims of our own experience: that, to some extent,



Controls hidden beneath the Beocord 9000's cassette-well cover include recording-level sliders, a noise reduction selector switch, a button to activate the tape-matching system (REC CAL), another button to store the resulting adjustments for the selected tape type, a switch to override the deck's automatic tape-type selection, and timer controls.

A Quick Guide to Tape Types

Our tape classifications, Type 0 through 4, are based primarily on the International Electrotechnical Commission measurement standards.

Type 0 tapes represent "ground zero" in that they follow the original Philips-based DIN spec. They are ferric tapes, called LN (low-noise) by some manufacturers, requiring minimum (nominal 100%) bias and the original, "standard" 120-microsecond playback equalization. Though they include the "garden variety" formulations, the best are capable of excellent performance at moderate cost in decks that are well matched to them.

Type 1 (IEC Type I) tapes are ferrics requiring the same 120-microsecond playback EQ and higher recording bias. They sometimes are styled LH (low-noise, high-output) formulations or "premium ferrics."

Type 2 (IEC Type II) tapes are intended for use with 70-microsecond playback EQ and higher recording bias still (nominal 150%). The first formulations of this sort used chromium dioxide, today they also include chrome-compatible coatings such as the ferricobalts.

Type 3 (IEC Type III) tapes are dual-layered ferrichromes, implying the 70-microsecond ("chrome") playback EQ. Approaches to their biasing and recording EQ vary somewhat from one deck manufacturer to another.

Type 4 (IEC Type IV) are the metal-particle, or "alloy" tapes, requiring the highest bias of all and retaining the 70-microsecond EQ of Type 2.

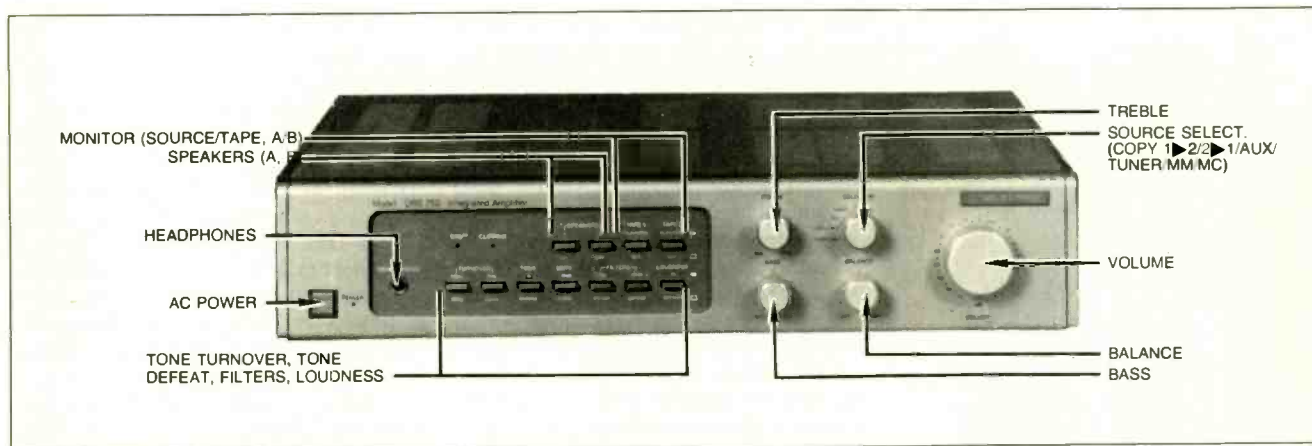
the 9000 seems even more complex than it is because it differs so much from what we have become used to. If a neophyte were to confront both the 9000 and any other super-deck, chances are that the two models would appear on a par in complexity, but that the other model would require much more long-term learning before the user could obtain its best performance. Of course, relatively few first-time owners will be ready to jump directly into so heady a price category, so most 9000 buyers will probably have to do a little unlearning.

After we'd done ours, we continued to encounter moments of confusion only on two exceedingly small points: the automatic resetting of the elapsed-time display (in some instances we would have preferred to retain the previous benchmark) and the alternation of the time-remaining indication, when it is chosen, with the standard elapsed time on the display. (Though the display does show remaining time continuously during the tape's last minute or so, the 9000 would be easier to use if it were possible to switch back and forth at will between the two time modes). In sum, then, the comprehensive microprocessor modes,

for which we've had space only to skim the surface here, offer all sorts of capabilities—some of them unique to the 9000—at some cost in initial confusion, but surprisingly little when you consider all the deck will do.

And among the things it will do is record superbly. All but incredible are Diversified Science Laboratories' response curves with Dolby C at 250 nanowebers per meter (our 0-dB reference), which are flatter than those of many decks measured 20 dB lower. Gone are the peculiarities we noted in the HX decks we've tested; HX Professional really seems to have solved the problems, and it certainly is responsible for the superb results at high levels and frequencies. For the record, the lab used TDK SA-X as the basic Type 2 tape and two Maxell formulations for the remaining measurements: MX for Type 4 and UDXL-I for Type 1. The tape-matching system gave excellent results with a wide variety of tapes, however, and we see no reason to urge exclusive use of the lab's formulations. All in all, we're in more than a little awe of the 9000.

Circle 98 on Reader-Service Card



Phase "Dynamic Duo" In One Package

Phase Linear DRS-250 Integrated amplifier. Dimensions: 17½ by 3¾ inches (front panel), 13 inches deep plus clearance for AC convenience outlets: two switched (300 watts max.), one unswitched (1,000 watts max.). Price: \$975. Warranty: "Unlimited," three years parts and labor. Manufacturer: Phase Linear Corp., 20121 48th Ave. West, Lynnwood, Wash. 98036.

RATED POWER 17 dBW (50 watts)/channel

OUTPUT AT CLIPPING (both channels driven)
8-ohm load 21½ dBW (140 watts)/channel
4-ohm load 21½ dBW (140 watts)/channel
16-ohm load 20¼ dBW (105 watts)/channel

DYNAMIC HEADROOM (re rated power, 8-ohm load) +6 dB

If we are to take the manufacturer's word for it—and manufacturers have been known to miss the point of their own designs on occasion—dynamic headroom is the central issue raised by the new Phase Linear line of amplifiers. The DRS designation actually stands for Dynamic Range System, specifying the proprietary amplifier design by means of which operating dynamic range is increased considerably beyond that implied by the continuous power rating. The intent, according to Phase Linear, is to create products equal to the demands created by the dynamics of modern recordings—digital or otherwise.

The DRS-250 is not only the sole integrated amp in the new line, it is the first integrated amp ever from Phase. If you want to use it as separate amp and preamp sections, you can: There are jumpers on the back panel for this purpose as well as for

making outboard-processor connections. Front-panel features include tape dubbing in either direction between the two decks for which there are connections, a 20-dB MUTE, a tone-bypass option, and dual-turn-over bass and treble controls. The radical options of the latter—100 Hz in the bass and 6.5 kHz in the treble—tweak only the frequency extremes; the alternate settings (250 Hz and 3 kHz, respectively) deliver more conventional tone-control operation. Maximum cut and boost in all options runs about 10 dB—meaning that exaggerated effects are traded for finer control within their moderate range. The LOUDNESS simply adds about 6 dB to the response in the deep bass (particularly below 100 Hz) relative to the treble. The filters are not sharp enough to be supereffective; that for the highs takes only a gentle, but useful bite from the audible range, while the infrasonic

AUDIO New Equipment Reports

HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)
at 17 dBW $\leq 0.020\%$
at 0 dBW $\leq 0.037\%$

FREQUENCY RESPONSE

+0, -1½ dB, 20 Hz to 20 kHz;
+0, -3 dB, 12 Hz to 31.5 kHz

RIAA EQUALIZATION

fixed-coil input $+<1/4, -1$ dB, 34 Hz to 18 kHz; -16 dB at 5 Hz
moving-coil input $+<1/4, -1$ dB, 27 Hz to 18 kHz; -18½ dB at 5 Hz

INPUT CHARACTERISTICS (re 0 dBW; A-weighting)

	sensitivity	S/N ratio
fixed-coil phono	0.080 mV	72¼ dB
moving-coil phono	7.6 µV	72 dB
aux	4.7 mV	75 dB

PHONO OVERLOAD (1-kHz clipping)

fixed-coil input 165 mV
moving-coil input 15 mV

PHONO IMPEDANCE

fixed-coil input 47.6k ohms; 170, 245, or 440 pF
moving-coil input 150 ohms

DAMPING FACTOR (at 50 Hz)

130

HIGH FILTER

-3 dB at 7 kHz; 6 dB/octave

INFRASONIC FILTER

-3 dB at 44 Hz; 6 dB/octave

filter shaves off a bit in the deep rumble range as well as reducing frequencies that are below audibility. The phono inputs already have some infrasonic filtering, to which the switchable filter adds its effect. (Note that our frequency-response figures are measured through the band-limited preamp; the power section, considered by itself, is exceedingly broadband.)

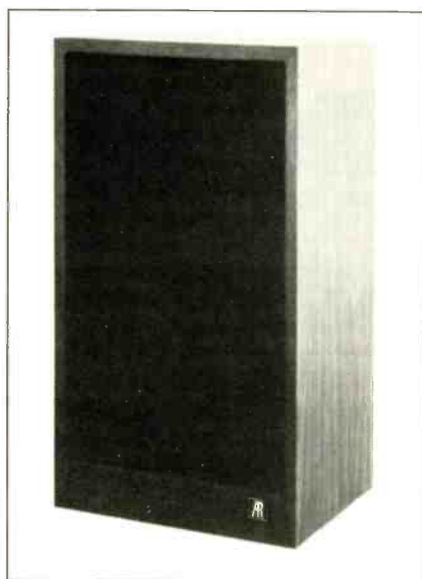
The power amplifier section measures very well, with one exception—where it is superb. That exception is the dynamic headroom, of course; the 6 dB shown in our data is the champion figure since we began testing this parameter a few years ago. Since the rated continuous power is 50 watts (17 dBW), the added 6 dB puts the effective instantaneous power with musical signals at 23 dBW, or the equivalent of 200 watts. The actual midrange clipping levels on steady-state signals are not far below this level; even with a 16-ohm load, the DRS-250 will pump out more than 20 dBW (100 watts), and of course the figures are higher

for the other two standard loads.

Gain in the amplifier is higher than usual (to make best use of the added dynamic range, according to a company spokesman), with the result that sensitivity measures higher than usual (that is, the numbers are lower), but the noise figures suffer commensurately. There is no cause for complaint here, however—just cause for comment. Also unusual, but not of any real significance, is the fact that high-frequency distortion is very slightly higher at 0 dBW (1 watt) than at full rated power.

Whether you're concerned with dynamic power capabilities, preamplifier flexibility, or just overall specifications, the DRS-250 gives you essentially what you might expect to find in Phase Linear separates—except, of course, that it's all in one package. The central property of the design—its dynamic range—is out of the ordinary, but the rest of the design certainly is not pedestrian, even by contrast to the 250's "beauty spot."

Circle 95 on Reader-Service Card



A High-Value Three-Way from AR

AR-48s loudspeaker system. Dimensions: 14 by 25 inches (front), 11 inches deep. Price: \$200. Warranty: "full," five years on parts, labor, and performance. Manufacturer: Acoustic Research (division of Teledyne), 10 American Drive, Norwood, Mass. 02062.

WHEN WE TESTED the AR-28s almost a year ago (July 1981), it was the middle child in a family of three two-way loudspeakers, dubbed by their maker the Super Value line. The family has now grown by two, with the addition of the AR-48s reviewed here and the just introduced AR-58s. Both are three-way designs with their drivers mounted in a vertical line on the front baffle for best imaging. But where the Model 58s uses a 12-inch acoustic suspension woofer, a 1½-inch dome midrange, and a ¾-inch dome tweeter (reminiscent of the old AR-3a and the AR-11), the Model 48s uses a 10-inch acoustic suspension woofer, a 4-inch acoustic-suspension midrange, and a 1-inch dome tweeter (more like the AR-12 of a few years ago). Crossovers in the 48s are at 400 Hz and 2.5 kHz. The baffle, which is recessed slightly from the front lip of the enclosure, is normally concealed by a removable black fabric grille. Amplifier connections are made to a pair of color-coded spring clips inset in the back panel. There are (wisely, in our view) no driver-level or response-shaping controls of any kind.

AR's technical specifications indicate that this speaker is intended for use away from corners on a shelf or the floor with its back against a wall. The user's manual specifically recommends placement at ear level for best results and floor placement as a good second choice. Measurements made by Diversified Science Laboratories suggest the opposite, however. Although the frequency response curves DSL obtained with the 48s elevated were quite good, moving the speaker down to the floor

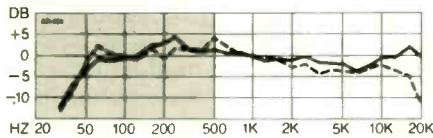
effected a notable improvement in smoothness, especially in the midrange. For that reason, all lab and listening tests were performed with the speakers so positioned.

Sensitivity of the AR-48s proves to be high (especially for an acoustic suspension speaker), as does power-handling ability. On 300-Hz tone bursts, it took the full output of DSL's amplifier (69 volts peak, equivalent to 27¼ dBW, or 595 watts, into 8 ohms) without distress. Based on the measured sensitivity, that translates into a very loud calculated peak sound pressure level of 117¼ dB at 1 meter.

As one would expect from a good three-way system, distortion is quite low. At a moderate output of 85 dB SPL, total harmonic distortion never exceeds ½% above 50 Hz and reaches a maximum of only 3% at 30 Hz—remarkable performance for so low a frequency. At 90 dB SPL, THD rises slightly, especially at the frequency extremes (reaching 4% at 30 Hz and 1½% at 10 kHz), but from 80 Hz to 6 kHz it stays below 1% and at many frequencies is less than ½%. Only at a very loud level of 100 dB SPL does the 48s start to give up, with distortion reaching almost 10% at the top and bottom of DSL's test spectrum (30 Hz to 10 kHz) and just below the 400-Hz midrange/woofer crossover. Overall, these are excellent results.

The 48s has an unusually smooth impedance curve with a maximum of 14.6 ohms at 50 Hz (the woofer's resonance frequency) and a minimum of 4.2 ohms at about 750 Hz. To get a better idea of the average impedance in the frequency range of most musical information, DSL has

ROOM RESPONSE CHARACTERISTICS



AR-48s
 boundary-dependent region
 — on-axis response
 - - - - off-axis (30°) response

SENSITIVITY (at 1 meter; 2.8-volt pink noise;
 250 Hz to 6 kHz) 89½ dB SPL

AVERAGE IMPEDANCE (250 Hz to 6 kHz)
 6.4 ohms

begun making a second impedance measurement with pink noise band-limited to between 250 Hz and 6 kHz. For the AR-48s, this measurement shows 6.4 ohms. We would expect this to be an easy load for any good amplifier, although it might be wise to avoid running a pair of the 48s's in parallel with another set of speakers.

As we have come to expect from Acoustic Research loudspeakers, the AR-48s yields very smooth and extended frequency response, remaining within about ±3½ dB from 55 Hz to 20 kHz on axis. Off axis, response begins to droop a little at high frequencies because of the increasing directivity of the drivers, but it is still within approximately ±4½ dB from 50 Hz to 15 kHz.

Of course, what matters most is how the speaker sounds, so we are happy to report that the AR-48s comports itself at least as well in the listening room as it does on the test bench. Its overall balance is smooth and neutral with a superb bass register in the AR tradition—solid without being overblown. Imaging also is very good, and the speaker maintains its compo-

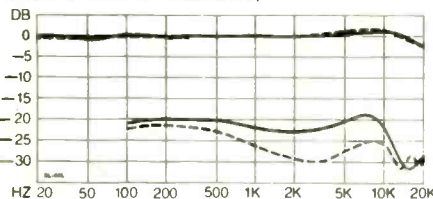
sure all the way from very soft to very loud levels. Perhaps the most direct way of expressing the listening quality of this new AR is to say that it keeps out of the way of the music—a high compliment.

Beyond sheer quality, however, is the question of value for dollar, and as an answer to that question, the AR-48s is convincing. Although a well-executed three-way loudspeaker should have the edge in performance over a two-way system, it is far easier (and less expensive) to build a good example of the latter than of the former. The design problems are trickier, and the crossover networks are typically both more numerous and more complicated than in a two-way: All of which tends to drive up costs. Consequently, we are more than a little impressed with the value this new speaker represents. Not only has AR done a fine job of acoustical engineering, but it has brought in the product at a strikingly decent price. A three-way speaker of the quality of the 48s for only \$200 is a rare bird, indeed, these days and is an achievement in which AR can take justified pride. *Circle 94 on Reader-Service Card*

Sony's "Musical" Moving-Coil Pickup

Sony XL-44L moving-coil phono cartridge with elliptical diamond stylus. Price: \$180; in SME-style plug-in mount (XL-44), \$200. Warranty: "limited," one year parts and labor. Manufacturer: Sony Corp., Japan; U.S. distributor: Sony Corp. of America, 9 W. 57th St., New York, N.Y. 10019.

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



Frequency response
 L ch +1, -2 dB, 20 Hz to 20 kHz
 R ch +1½, -2½ dB, 20 Hz to 20 kHz

Channel separation
 ≥22 dB, 1 kHz to 3.5 kHz;
 ≥19 dB, 20 Hz to 20 kHz

THOUGH PHONOGRAPH PICKUPS must be considered a sideline in a company of such wide-ranging interests, Sony has often been in the innovative vanguard here—as, indeed, it has tended to be in most areas of audio and video equipment. The XL-44L is not a radical design, however—"just" a very good moving-coil pickup. We chose to test it in its standard configuration; it also is available (as the XL-44, at a slightly higher price) for direct plug-in mounting in "universal" S- and J-shaped arms.

For the bench measurements, Diversified Science Laboratories used Sony's HA-55 head amp, whose 95-ohm input impedance is a close match to the 100-ohm loading that Sony recommends. (The published response curves, however, show a load of 500 ohms and 100 picofarads; our tests turned up no reason to suppose that loading

values are particularly important.) Calculating from the gain of the lab's HA-55 (which measures about 27 dB), the XL-44L's output into 100 ohms is 75 microvolts per centimeter per second, within very tight limits (±¼ dB); but, because the value depends to some extent on the load, our data show the output through the head amp.

Far from exhibiting the "hot" high end that, according to critics of moving-coil pickups, has created a reputation for super-fidelity by overemphasizing this range to some extent, the XL-44L exhibits only a very mild, broad peak in the 10-kHz region, followed by a gentle rolloff above. And the sound, far from being edgy or hard (as a full-blown high-end peak would imply), tends to be round and warm—though it's also beautifully detailed. With the JVC test

SENSITIVITY (1 kHz) 1.65 mV/cm/sec with head amp*

CHANNEL BALANCE (1 kHz) ±¼ dB*

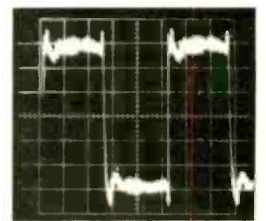
VERTICAL TRACKING ANGLE ≥24°

LOW-FREQUENCY RESONANCE (in SME 3009)
 vertical 9.5 Hz; 7½-dB rise
 lateral 9.8 Hz; 8-dB rise

WEIGHT 6.5 grams

*see text

SQUARE-WAVE RESPONSE



To Order Test Report Reprints, send us a letter with the following information: the type of product, the name of the product, the model number, manufacturer, and the issue in which the test report appeared. Also enclose a self-addressed stamped envelope and send to Test Report Reprints, High Fidelity, 825 Seventh Ave., New York, N.Y. 10019. Requests for 3 or less reprints will be filled free-of-charge.

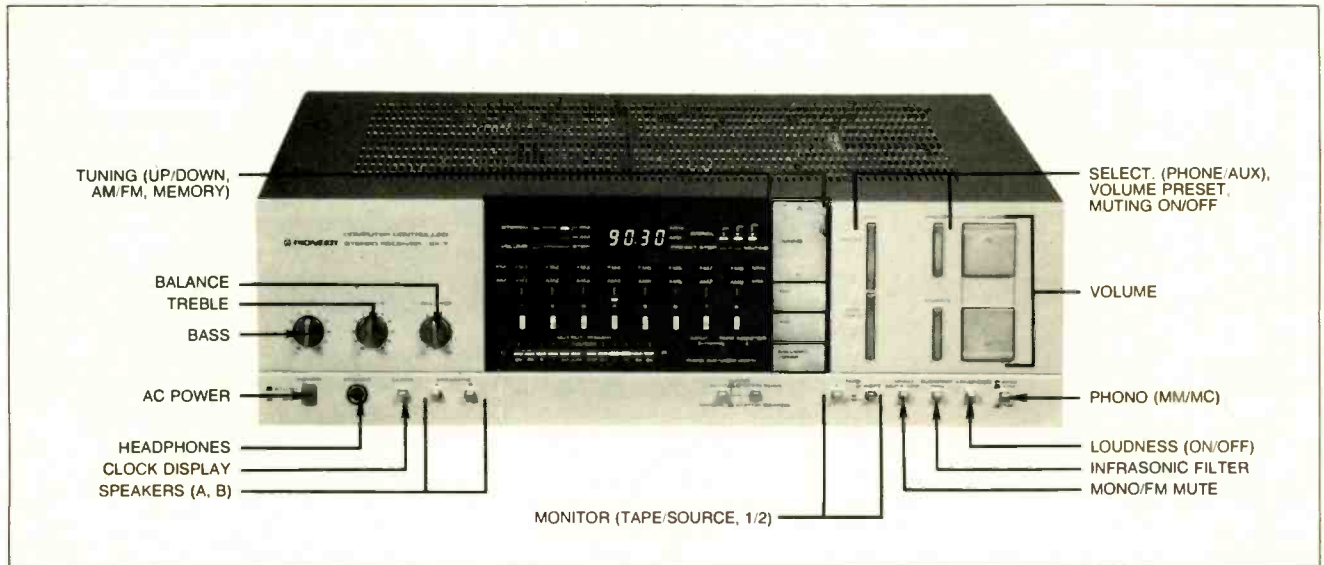
Report Policy: Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by Diversified Science Laboratories. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Samples normally are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

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

record, the separation appears good, but not exceptional; in the listening room, the stereo perspective is excellent: firm, precise, and distinct.

We hesitated to call the XL-44L "musical" only because that term has sometimes been used to cover certain sins (notably, a want of high-frequency response or

an excess of even harmonics); but it is what might be called a "good listening" cartridge. For a moving-coil model, it's not expensive by today's standards (though if your system does not already include a head amp or step-up transformer, you'll have to invest in one), making it a good value among its peers, in our opinion.

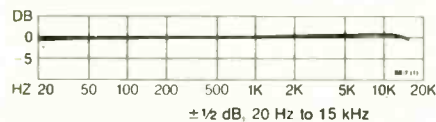


Pioneer's Receiver for the Eighties

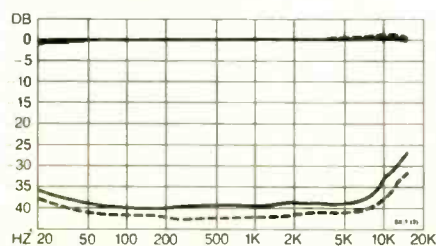
Pioneer SX-7 AM/FM receiver. Dimensions: 16 1/2 by 4 3/4 inches (front panel), 12 3/4 inches deep plus clearance for controls and connections. AC convenience outlets: one switched (50 watts max.), one unswitched (200 watts max.). Price: \$550. Warranty: "limited," one year parts and labor. Manufacturer: Pioneer Electronic Corp., Japan; U.S. distributor: Pioneer Electronics (USA), Inc., 1925 E. Dominguez, Long Beach, Calif. 90810

FM tuner section

MONO FREQUENCY RESPONSE



STEREO RESPONSE & CHANNEL SEPARATION



Frequency response
 L ch ± 1/2 dB, 20 Hz to 15 kHz
 R ch ± 3/4 dB, 20 Hz to 15 kHz
 Channel separation
 ≥ 37 dB, 30 Hz to 7.5 kHz;
 ≥ 27 dB, 20 Hz to 14.5 kHz

IF YOU ARE UNAWARE how Pioneer has moved into the Eighties by revamping its entire component line, you simply haven't been paying attention. (For remedial reading, try our reports on the A-5 integrated amp in January and on the CT-9R cassette deck in March.) Now we come to the SX-7 receiver, replete with the sort of electronic controls that are fast becoming the hallmark of our era. Though Pioneer's management of sizes, shapes, and colors prevents the front panel from looking cluttered, there is a lot on it to examine.

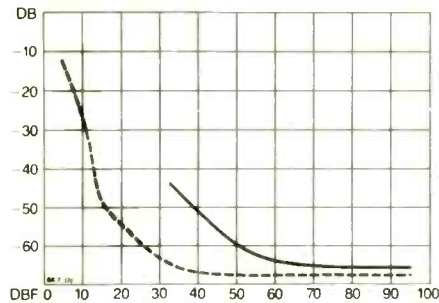
The AM/FM digital frequency-synthesis tuner has memories for eight stations on each band. (The front panel can be fitted with frequency identification for each preset; Pioneer provides sheets of inserts that cover the entire gamut of station assignments.) Scanning and stepping progress in 100-kHz increments on the FM band, 10-kHz intervals in AM. (The latter can be changed to 9 kHz, should you move to an area requiring it, thanks to a back-panel switch.) There is the usual single switch to defeat the mute and impose the mono mode, for reception of weak FM stations. Curiously, the mono function combines channels only at the output of the preamp section; if you're recording, the stereo and the noise go onto the tape. This plan does make the mono mode available to other inputs without requiring a second switch, but combining channels in playback won't always get you as quiet or undistorted a result as you would have if you recorded in

mono in the first place.

There is provision for two decks (TAPE 2 is also marked for "adapter" connections, for an outboard signal processor), and dubbing from 1 to 2 is possible via a front-panel switch. There is a single phono input pair, but it can be switched at the front panel for either moving-coil (MC) or fixed-coil (moving-magnet, or MM, etc.) cartridges. The AUX is also marked "video"—certainly an indication not only of things to come from Pioneer Video (which recently assumed at least temporary control of the world's laser video disc production), but also of the growing interest in stereo sound on all television fronts.

All this is manipulated by microprocessor switching and volume setting. (The tone controls operate, in conventional fashion, in a feedback loop that is part of the DC Non-Switching Vari-Bias amplifier.) It is, of course, digital technology that makes possible all those station memories. It also both requires (because there's no volume knob) and provides a volume-preset memory that resets the receiver to your normal listening level when you turn it on, no matter what volume vagary you might have indulged in at the last listening. And the microprocessor adds an ancillary function: multiple readouts in what otherwise would be only a tuning device. When you touch the VOLUME, for example, the SX-7's numerical display automatically converts to that function, showing the setting as a number between 0 and 31. And when you turn

FM SENSITIVITY & QUIETING



— stereo quieting (noise)
 - - - mono quieting (noise)
Stereo sensitivity (for 50-dB noise suppression)
 39 dBf at 98 MHz, with 0.70% THD+N
 (40½ dBf at 90 MHz; 38½ dBf at 106 MHz)
Mono sensitivity (for 50-dB noise suppression)
 16¼ dBf at 98 MHz
Muting threshold 32¾ dB
Stereo threshold 32½ dB
Stereo S/N ratio (at 65 dBf) 64¾ dB
Mono S/N ratio (at 65 dBf) 67½ dB

CAPTURE RATIO ¾ dB
SELECTIVITY (alternate-channel) 61¼ dB
HARMONIC DISTORTION (THD+N)

	stereo	mono
at 100 Hz	0.40%	0.23%
at 1 kHz	0.36%	0.17%
at 6 kHz	0.58%	0.15%

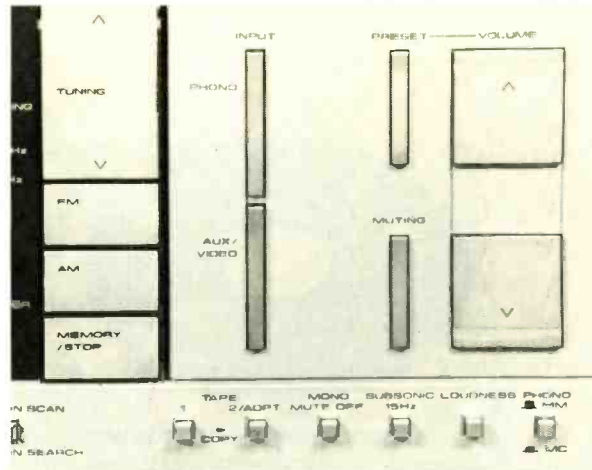
STEREO PILOT INTERMODULATION 0.37%
IM DISTORTION (mono) 0.057%
AM SUPPRESSION 59 dB
PILOT (19 kHz) SUPPRESSION 38½ dB
SUBCARRIER (38 kHz) SUPPR. 52 dB

Amplifier section

RATED POWER 17¾ dBW (60 watts)/channel
OUTPUT AT CLIPPING (both channels driven)
 8-ohm load 19 dBW (78 watts)/channel
 4-ohm load 18½ dBW (71 watts)/channel
 16-ohm load 17 dBW (50 watts)/channel
DYNAMIC HEADROOM (8-ohm load)
 +2 dB re 17¾ dBW (60 watts)
HARMONIC DISTORTION (THD: 20 Hz to 20 kHz)
 at 17¾ dBW (60 watts) ≤ 0.085%
 at 0 dBW (1 watt) ≤ 0.016%

FREQUENCY RESPONSE

+0, -½ dB, 20 Hz to 37.3 kHz;
 +0, -3 dB, <10 Hz to 96.4 kHz
RIAA EQUALIZATION
 fixed-coil phono ±¼ dB, 20 Hz to 20 kHz;
 -5 dB at 5 Hz
 moving-coil phono +<¼, -½ dB, 20 Hz to 20 kHz;
 -7¼ dB at 5 Hz



At the heart of the SX-7 is a microprocessor that enables push pads to displace the usual rotary volume control. Shown above are the volume-control pads and the preset switch that lets you program in the volume setting to which the SX-7 will automatically return every time you turn it on.

the receiver to **STANDBY** (there is no **OFF**) or press **CLOCK**, the display tells you the time.

As you might expect, the increments of the volume control are much more regular than is typical of the detented rotary controls so common in recent years. This regularity, plus the opportunity for good tracking between channels, are the justifying consideration for such a control, though the taper of Pioneer's control presented us with a minor inconvenience. Toward the top of the range, the steps are very small—the top twelve steps cover just 9½ dB—but in the middle of the range, where our measurements were made and our listening was done, the steps run 5 or 6 dB apart, which we judged a bit coarse. The shelving tone controls are gentle, but effective, with about ±10 dB of range. The **LOUDNESS**, too, is gentle, with some boost in the extreme treble as well as in the bass. The infrasonic filter nibbles very little from the audible range, but is only moderately effective below it.

The response and channel separation of the FM section are excellent, and the capture ratio is outstanding. In other

respects, the tuner data are merely respectable. The section evidently is conceived with urban or suburban listening in mind, however, since the muting threshold is on the high side, and the first of the three LEDs that constitute the signal-strength display only begins to light at 33 dBf—completely ignoring the range just below, which is critical for optimum mono reception in "fringier" areas.

Despite the obvious qualities and capabilities of the receiver, we must confess to some disappointment. Good as the SX-7 is, it doesn't strike us as the sort of exceptional product for its intended market that the last two Pioneer models we've looked into have been. Maybe we're becoming jaded about microprocessors, or maybe the negative comments of old-timers who miss knobs to twirl are getting to us. Either would be a pity, because there are real virtues to the new receiver technology that promise more capability for fewer dollars in this new generation of equipment than in its predecessors. And the SX-7 is unequivocally a child of the microprocessor generation.

Circle 96 on Reader-Service Card

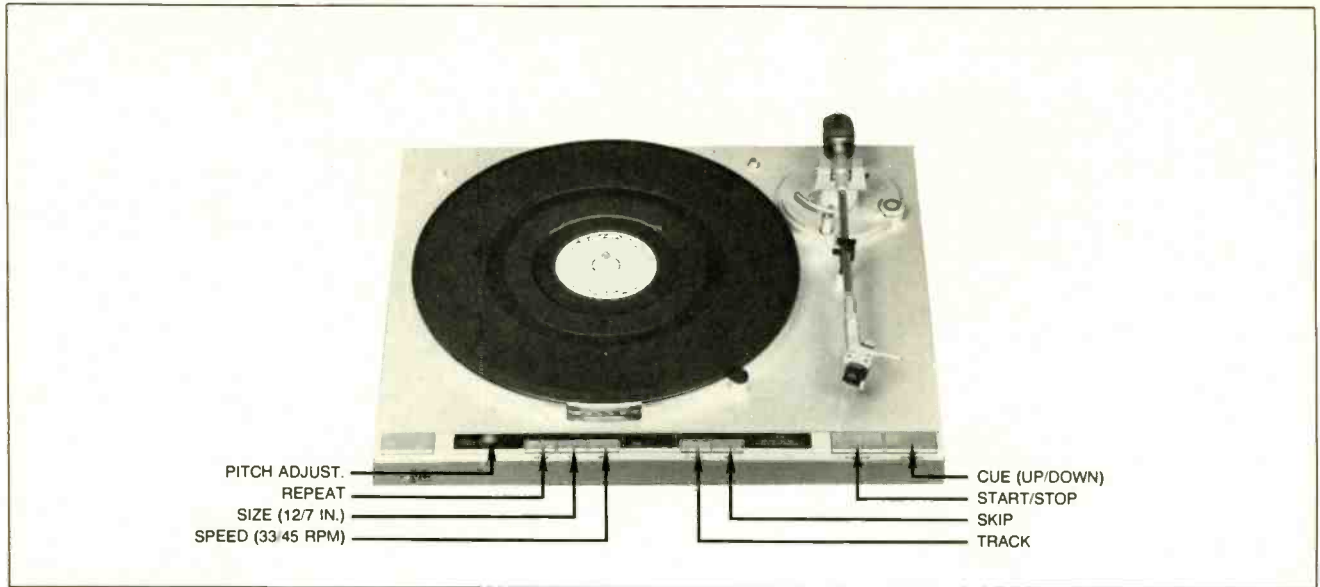
INPUT CHARACTERISTICS (re 0 dBW; A-weighting)	sensitivity	S/N ratio	PHONO IMPEDANCE	
	aux 22 mV	70 dB	fixed-coil phono	48.3k ohms; 230 pF
	fixed-coil phono 0.35 mV	65 dB	moving-coil phono	100 ohms
	moving-coil phono 32 µV	65½ dB	DAMPING FACTOR (at 50 Hz) 110	
PHONO OVERLOAD (1-kHz clipping)	fixed-coil phono	155 mV	INFRASONIC FILTER -3 dB at 18 Hz; 6 dB/octave	
	moving-coil phono	14 mV		

CONVERSION TABLE FOR POWER OUTPUT

About the dBW . . .

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

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



Automation and Beyond from JVC

JVC L-F71 automatic turntable, including sensing pickup with elliptical stylus. Dimensions: 16½ by 14½ inches (top plate), 4½ inches high with lid closed; additional 10½ inches vertically and 1½ inches at back needed to open lid fully. Price: \$350; optional RM-71 remote control, \$50. Warranty: "limited," one year parts and labor. Manufacturer: Victor Company, Japan; U.S. distributor: JVC Corporation, 41 Slater Dr., Elmwood Park, N.J. 07407.

SPEED ACCURACY no measurable error at either speed, 105–127 VAC, when set exact at 120 VAC.

PITCH CONTROL RANGE
at 33 rpm +9.0, -7.4%
at 45 rpm +12.5, -9.7%

WOW & FLUTTER (ANSI/IEEE weighted peak)
±0.04% average; ±0.07% max.

TOTAL AUDIBLE RUMBLE -69 dB

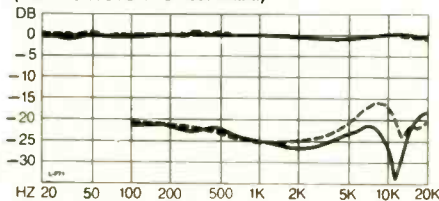
TONARM RESONANCE & DAMPING
(with supplied cartridge)
vertical 9.6 Hz; 11-dB rise
lateral 12.25 Hz; 7½-dB rise

STYLUS-GAUGE ACCURACY
0.1 below measured VTF, 0.5 to 3.0 grams

TOTAL LEAD CAPACITANCE 90 pF

Supplied pickup

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



Frequency response
— L ch +½, -¾ dB, 20 Hz to 20 kHz
- - - R ch +¼, -1 dB, 20 Hz to 20 kHz

IN THE TOTAL SPECTRUM of automation available in today's turntables, JVC's L-F71 falls somewhere between the "fully automatic" (as some manufacturers style the models that will cue themselves up to the beginning of a record and shut themselves off at the end) and the "superautomatic" (those with random programming capability). All the automatic functions—including REPEAT—are available here. In addition, you can pick any track from one to ten, press TRACK that number of times, and the arm will go straight to the chosen band and play the remainder of the record.

An optical sensor built into the pickup accomplishes this feat. And because the sensing is possible only thanks to the pickup that JVC supplies with the turntable, the lab measured the L-F71 as a complete ensemble. (If you don't want the sensing function and wish to use a conventional pickup, you may not want to pay for the extras that come with the L-F71.) The cartridge mounting—via a plug-in shell for the straight-tube tonearm—is standard, however, and will thus accept just about any pickup. (JVC premounts the supplied cartridge, so you needn't worry about overhang; if you replace it with another model, you'll have to measure overhang distance without benefit of a gauge, since none is supplied.)

There are a number of adjustments in addition to the usual counterweight VTF calibration and arm-base antiskating dial (which on the L-F71 has separate scales for

spherical and elliptical styli). In the tonearm support there is an arm-height adjustment screw, and at the back of the arm base is a set-down position adjustment. At the back of the top plate is a sensitivity adjustment for the optical sensor, while other niceties are an easily removable dust cover and a jack that accepts an accessory remote control, which we did not test.

The turntable acquitted itself very well in tests at Diversified Science Laboratories. The adjustment range at both speeds is more than a half-tone above and below normal speed, which is generous. The arm/cartridge resonance is within the range considered ideal. Response is quite flat, and separation about average. More to the point, the L-F71 sounds good and works well, giving us no trouble with standard records. (However, the optical sensor cannot be expected to give reliable results with light-colored vinyl or picture records, as the manual warns.)

Obviously, the key issue here is weighing the convenience of the JVC's track-finding feature against the traditional prerogative of choosing your own cartridge. In theory, a pickup and an arm that are designed for each other should deliver better results than mix-or-match serendipity, however good the individual ingredients, making the option of choice a questionable virtue. So if you want the semiprogrammability that JVC offers, it may be worth a little loss of buying flexibility. **Circle 99 on Reader-Service Card**

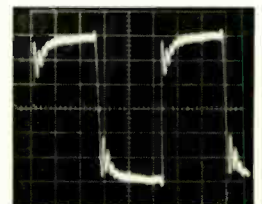
Channel separation ≥20 dB, 20 Hz to 5 kHz;
≥15 dB, 20 Hz to 20 kHz

SENSITIVITY (1 kHz) 1.04 mV/cm/sec

CHANNEL BALANCE (1 kHz) ±¼ dB

MAXIMUM TRACKING LEVEL (re RIAA 0 VU; 1¼ gr.)
lateral ≥+15 dB
vertical ≥+12 dB

SQUARE-WAVE RESPONSE



A New Generation of Receivers

Advanced technologies—digital and otherwise—are transforming the features and performance of today's receivers.

by Leonard Feldman

OBSERVING THE EVOLUTION of stereo receiver technology is somewhat like watching friends grow older: You don't notice the gradual changes, but a ten-year-old photo makes it immediately apparent that they have taken place. Superficially, the modern stereo receiver seems pretty much the same multiple-function audio component it has been for the last decade or two. But if you own a receiver that's more than a few years old, compare its features and performance with those of recent receivers from the leading manufacturers—the differences will be clear both to your eyes and to your ears. There have been significant technical advances made in the three basic elements of stereo receivers: tuners, preamp/control sections, and power amplifiers.

Tuner Circuit Improvements

The most sweeping tuner circuit innovation in recent years has been frequency synthesis. Normally, a frequency-synthesis tuning system will provide an illuminated digital frequency readout, but that is its least important aspect. (In fact, a tuner may display frequencies digitally without using frequency-synthesis circuitry at all.) The chief virtue of frequency synthesis is, very simply, tuning accuracy.

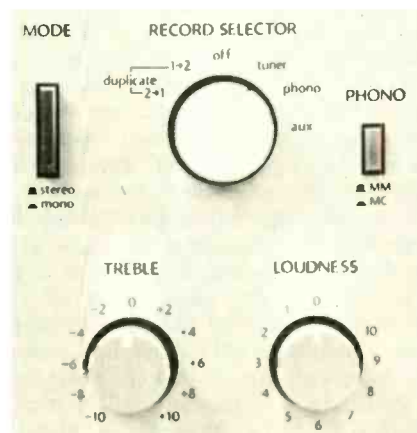
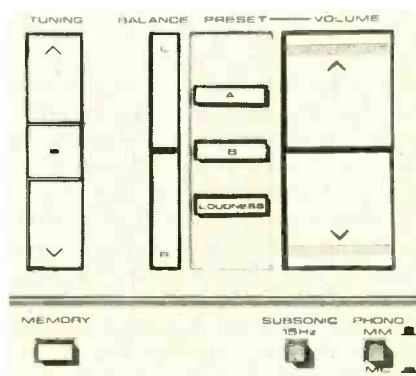
Unlike conventional mechanical tuners, which use a variable capacitor to select stations, frequency-synthesis tuners are governed by a quartz-crystal oscillator, which can be accurate to 0.003%. This is important because even a slight degree of FM mistuning causes high levels of distortion. In other words, those impressively

low distortion figures quoted in manufacturers' brochures apply only if the tuner is precisely tuned to the center of the FM channel. Of course, it is possible to adjust a mechanical tuner properly, but because accurate tuning depends on an often-misaligned meter or some other fallible indicator—or, in many instances, on your ears—it's easy to end up with some amount of mistuning and the attendant distortion. Because the distortion that results from slight mistuning shows up only during the loudest program peaks, all may appear well if you mistune during relatively quiet passages, but crescendos will quickly demonstrate the inaccuracies. Frequency-synthesis tuning, on the other hand, makes such subtle—but nonetheless annoying—errors impossible.

An ancillary benefit of frequency synthesis is the ability to preset the frequencies of favorite stations for instant recall. Back-up batteries or, in some cases, storage-

capacitor circuits "remember" these instructions even if the line power is cut off for long periods of time. However, frequency-synthesis tuning as originally introduced was not without its drawbacks. Although it added a measure of convenience and ensured highly accurate tuning, it was incapable of delivering as high a signal-to-noise ratio as conventional tuners. In addition, early frequency-synthesis tuners were often highly susceptible to overload from strong incoming signals, causing other forms of audible distortion. These problems have now been overcome by the use of improved tuning devices (known as varactor diodes), the adoption of higher crystal-controlled reference frequencies in the frequency-synthesizing circuits, and the introduction of new solid-state devices that can handle stronger radio-frequency signals without overloading.

Another recent development in tuner design is how manufacturers approach the



Len Feldman, proprietor of Leonard Feldman Electronic Laboratories and a member of the High Fidelity Hall of Fame, is a well-known writer on audio topics.

Increased flexibility in receiver preamp sections is typified by computerized pushpad tuning, balance, and volume controls on the Pioneer SX-8 (left) and the variable LOUDNESS and versatile RECORD SELECTOR on Mitsubishi's DA-R25 (right).

PHOTOS BY ROBERT CURTIS

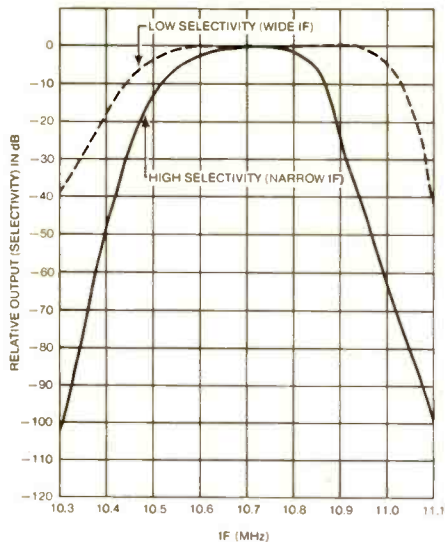


FIG. 1



Electronic station presets and switchable IF bandwidth are included on many new receivers, such as Mitsubishi's DA-R25 (above). Narrow IF (see graph) is best used when FM stations are crowded on the dial, wide IF when there are few. In NARROW, interference is reduced at the price of increased distortion. Some models (including the DA-R25) switch bandwidth automatically.

question of selectivity. Alternate-channel selectivity is a measure of how well a tuner rejects signals 400 kHz, or the width of two channels, away from the desired signal, and in the past most designers strove for the highest possible rating. But with the proliferation of FM stations in metropolitan areas and the relative scarcity of FM signals in many rural regions, it has become increasingly apparent that higher selectivity is not always better. As Fig. 1 shows, higher selectivity usually requires a narrower pass-band, or bandwidth, in a tuner's critical IF (intermediate frequency) section. Especially for stereo transmissions (and even for some mono signals), modulation levels may exceed the IF bandwidth if the selectivity is ultrahigh. The result is increased distortion.

Conversely, if the IF bandwidth were to be made very wide, reducing selectivity, distortion would be significantly lower, but then in crowded-signal areas interference from adjacent or alternate channels (located 200 and 400 kHz away, respectively) might become intrusively audible. In the past, designers tried to solve the problem by compromising—by choosing an intermediate selectivity characteristic that would work reasonably well in most situations. Now, thanks to low-cost, permanently aligned solid-state IF filters and integrated circuits and other refinements that reduce overall costs, some receivers offer literally the best of both worlds: selectable or variable IF bandwidth, usually identified as WIDE (low selectivity) and NARROW (high selectivity). If the FM stations in your area are adequately spaced, you can select the WIDE IF bandwidth for minimum distortion. But if you're faced with a crowded FM dial, you can choose NARROW and trade a moderate increase in distortion for interference-free reception. A few receivers will even

Frequency-synthesis tuning is the most sweeping innovation.

make the choice for you, switching automatically according to signal conditions.

Control-Preamp Flexibility

Receivers are also beginning to show signs of intelligence in their preamplifier sections. Several recently introduced units forsake traditional rotary controls altogether in favor of computerized pushpads that, in effect, tell a microprocessor what alterations to make in volume, balance, or tone. In addition, they have programmable memory circuits tied into their processor chips, so that you can preselect certain settings of these controls for later recall at the touch of a button. But the main improvements in the preamplifier and control sections of modern receivers have been in control versatility and switching facilities. A good example is the continuously variable LOUDNESS found on several popular receivers these days.

Previously, most loudness controls consisted of nothing more than a front-panel switch controlling a circuit that introduced progressively greater amounts of bass (and sometimes treble) boost as the receiver's master volume control was turned down. Unfortunately, with so many other variables in a typical audio system (speaker sensitivity, program-source levels, etc.), this rudimentary type of loudness control was little more than an arbitrary approximation of the intended compensa-

tion for the ear's altered "frequency response" at low listening levels. By offering a separate, continuously variable loudness control in addition to the VOLUME, some receivers now provide meaningful loudness compensation that can be set to do the job the circuit was intended to do.

With interest in home recording much more intense than it was a decade ago, receiver manufacturers have also devised more elaborate signal-control and switching facilities for the serious home recordist. For example, some receivers now have a separate recording selector switch so you can listen to one program source (records, for example), while recording from another (FM, say, or a second tape deck). Front-panel switches that facilitate dubbing from deck to deck routinely show up on current receivers, as do two (and sometimes even three) tape-monitor circuits.

Recognizing that simple bass and treble controls often can't achieve the kind of overall frequency shaping that many critical listeners want, receiver manufacturers have devised more sophisticated tone-control systems. These include variable-turnover tone controls that—with the aid of associated selector switches—provide a choice of "hinge" frequencies at which bass or treble boost or cut begins. More elaborate tone-tailoring schemes range from the addition of a midrange control to the incorporation of a five-band graphic equalizer. Such complex systems are now practical, thanks to the development of coil-less so-called "gyrator" inductance circuits based on modern integrated-circuit operational amplifiers (IC op amps).

Frequency response is also a hot issue in phono-preamp design. Although some pickup makers might be reluctant to admit it, differences in the loading or termination of the cartridge output are often more

responsible for variations in sound quality than are differences in design. All high-impedance magnetic phono cartridges (this includes most fixed-coil—i.e., moving-magnet and moving-iron—pickups) are designed to work into an optimum load resistance (usually 47,000 ohms) in parallel with an optimum amount of capacitance.

In the last few years, however, following the example of some makers of separate preamps and integrated amps, a number of receiver manufacturers have begun to provide a switch (usually on the back panel) that selects one of several loading capacitances. Even if you're not sure of the ideal value, you will hear a difference as you flip through the available choices, and you can choose the load that yields the sound you think is best. In addition, more manufacturers than ever before are including infrasonic filters in their receivers to block signals generated by warped records and the like before they have a chance to waste amplifier power, increase distortion, and possibly even damage speakers.

Refined Power Amplifiers

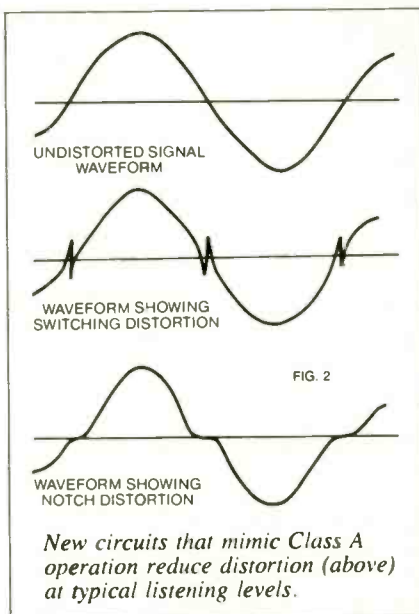
Happily, the receiver wattage race that was at its peak a couple of years ago has given way to more sensible and meaningful improvements in power-amplifier circuit designs. To be sure, many manufacturers are still obsessed with the idea of being able to add another zero or two after the decimal point when they rate the harmonic distortion of their products. (Can anyone really believe that 0.002% distortion is *audibly* lower than 0.02%?) [See "Sound Views" on Page 20 of this issue for more on this subject.—Ed.] Furthermore, most of these miniscule distortion specs apply to the amp's maximum rated output, even though few of us listen to receivers operating at (or even near) their maximum output levels other than during rare momentary musical peaks. A more sensible goal is low distortion at the low power levels that are typical in most listening situations.

Although available under a variety of names, most of the simulated Class A power circuits aim for just that. By way of background, a true Class A circuit has its output devices arranged so that they conduct a constant, high level of electrical current at all times. Because they are never switched completely off, the audio signals they amplify don't acquire the "glitches" or discontinuities referred to as switching or notch distortion (see Fig. 2), which can be added by conventional Class B or Class AB amplifiers.

Unfortunately, true Class A circuits are highly inefficient, wasting enormous amounts of energy in the form of heat—and therefore requiring expensive, oversized heat sinks. Accordingly, most designers opt for Class B or Class AB power amps, particularly for receivers, and simply try to minimize the inherent distortion. They have

been so successful at this effort that it is extremely unlikely you will ever hear switching or notch distortion, even though they are greatest at low power levels.

Still, to reduce that possibility to the absolute minimum, several manufacturers have come up with power-output circuits that behave very much like Class A amplifiers. Their transistors are always in a state



of conduction (and therefore cannot introduce switching distortion), but they retain the efficiency of Class B circuits.

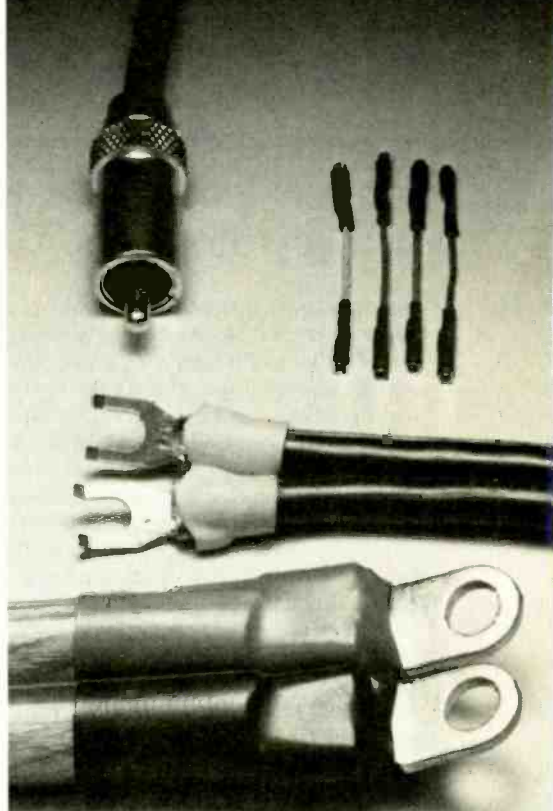
Some companies have developed amplifiers that are even more efficient than Class B circuits. These have been given such names as Class D, Class G, and Class H by their respective originators. (The Class C, E, and F designations have already been assigned to amplifier circuits unsuitable for audio equipment.) Usually these higher efficiency systems use "stepping" power supplies that provide only the amount of power the amplifier needs at a given moment, based on the instantaneous signal level.

Finally, new approaches to negative feedback and new types of feedback circuits have found their way into receiver amplifier sections. Most of these designs are aimed at countering certain very subtle types of distortion, especially at very high frequencies. And more and more manufacturers have been building high-current amplifiers to handle low-impedance and other difficult loudspeaker loads that might cause distortion or even output-stage failure in less conservatively designed receivers.

Overall, there's little question that today's receivers pack more sophisticated circuitry and features into less cubic space for less money (even discounting inflation) than the receivers that seemed almost perfect just a few short years ago. Better yet, this evolution should continue. **HF**

Hear all the music with Fulton™

the original audio leads



You can dramatically enhance your accurate re-creation of the live performance with Fulton audio leads. Designed specifically for audio reproduction, Fulton leads display the subtle harmonic nuances in the music, making them the finest available.

Years of research and development have gone into these head shell leads, shielded phono interconnects and speaker cables to bring you closer than ever before to the live performance. Now you can achieve optimum coupling among your components and bring out your system's maximum potential with full, solid imaging. Call or write for the name of your local dealer carrying Fulton audio equipment and accessories.

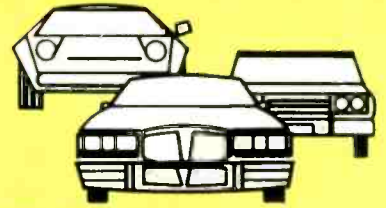
FULTON™

4204 Brunswick Avenue North
Minneapolis, MN 55422
(612) 537-7076

Call 800-328-4815 Toll Free.

Move up to Fulton and experience the difference!

Autosound '82: Sophistication and Convenience



Improved stereo imaging and more versatile controls lead the way in this spring's new car stereo models.
by Gary Stock

THEY SAY THAT READERS of high fidelity magazines aren't interested in the business side of audio, so I'll refrain from comment on the event that gave birth to the report you're reading—the 1982 Winter Consumer Electronics Show in Las Vegas. I won't mention the spectacle: floor space equal to that of a Madison Square Garden, jammed to the rafters with people and about 40,000 different pieces of electronic hardware. I'll pass over the hot-air balloons drifting overhead, the talking robots, the magicians, and the hundreds of smiling hostesses in Lurex, satin, and gold lamé; I'll ignore the full-size houses erected as set pieces for audio and video equipment, only to be torn down a week later.

I'll also dismiss without comment the indescribable Naugahyde Xanadu of Las Vegas: the mind-numbing din of a two-block-long casino in full swing at midnight, the sad-eyed Keno players, and the flashy cowboy high rollers. I won't even discuss the huge adjacent parking lot packed cheek-by-jowl with dozens of gleaming exotic cars, ranging from Ferraris to custom Porsches to gullwing DeLoreans, all literally shaking from the power of the megawatt supersound systems installed for promotional purposes. I guess "they" are right: *Gary Stock is a free-lance audio/video writer and auto buff.*

Talking about business and how it's conducted is all too dull. I'll leave the human drama and the spectacle for the movies and keep my nose to the hardware.

A Genuine Stereo Image

The big news for automotive sound buffs is the arrival of what might be called the second stage of autosound development—the evolution of mobile sound systems that produce a real stereo image and sense of depth. Stage one (where we've been since the popularization of car stereo systems in the early Seventies) gave us bass and volume—often in distressing quantities—pumped into our ears and spines via banks of speakers aimed to catch the listener in a multidirectional barrage of sound. If it didn't hurt, it wasn't high fidelity. But this year brought a number of advancements that render music-in-motion far more natural in its depiction of a sonic "stage" with left-to-right and depth perspectives.

Most ballyhooed was Sony's demonstration of its Soundfield components, performed in the sumptuous burled-walnut-and-leather interior of a Rolls-Royce. The Soundfield system uses a conventional Sony AM/FM/cassette unit and multiple amplifiers connected to an array of carefully placed individual drivers: a pair of rear-

mounted subwoofers that reproduce nondirectional deep-bass tones and either two or four midrange and treble drivers in the front of the vehicle.

The idea is to generate a conventional lateral stereo image at the front of the car by mounting the smaller mid- and high-frequency units on or near the dash in the same basic arrangement used for home music systems. The woofers supply oomph at the low end without betraying their specific locations, and the listener perceives the sonic image (or field, if you will) as emanating from the area of the hood. It's a much more natural arrangement than the "surround sound" of most traditional auto stereo systems—and, depending on the configuration, it's not too expensive.

High-end companies such as Audio-mobile and Spectron have been using the individual satellite speaker approach for years in their multikilobuck custom systems, so it's not surprising that several other outfits would develop refinements on the theme more or less simultaneously. ADS, for instance, has introduced an innovative component speaker system called the 320i (catchy number—where have I seen it before?), which consists of a flush-mount bass/midrange driver with a high-tech cover plate, a passive crossover network, and a bayonet-mount dome treble unit the size of



Three approaches to car speaker design. The Genesis AM-135 (far left) is an integrated flush-mounted system for doors or rear decks, while Linear Power's Bass Vent dual-driver subwoofer (left) mounts slot-up in rear decks. The ADS 320i (above) uses a separate passive crossover with woofers and tweeters that can be mounted independently for best imaging.

a pocket snuffbox. The treble drivers are small enough to be mounted on most car dashes or center consoles, thus enabling them to generate a convincing frontal sound stage. The 320i can also be combined with the ADS CX-400 subwoofer system to yield a setup similar to Sony's.

Another equally well constructed embodiment of the concept is found in Epicure's three-way LS-641 and LS-841 component speaker systems (the distinction is in the size of the subwoofers), both of which use a midrange/tweeter module mounted on a single plate plus dual separate subwoofers. And one more exceptionally sleek rendering of the satellite speaker theme comes from an autosound newcomer called Classic Research, which has developed satellite subwoofer and midrange/treble modules that—though angled perfectly for optimum imaging—nestle snugly and unobtrusively into the interiors of a limited range of pricey sports/luxury machines. They've got enclosures for the BMW 320i, Mercedes 450SL, Porsche 911 and 930, Chevrolet Corvette, and Ferrari 308 GTS/GTB, but probably not for my neighbor's 1966 Rambler Marlin.

"Smarter" Electronics

Microprocessors and other digital integrated circuits—those versatile but inexpensive small computers that are turning up in many home receivers and amplifiers—are finding their way into a new generation of smarter automotive electronics. Most of the major car stereo suppliers have at least one model with a skip button that enables you to pass over a selection and pick up at the beginning of the next. Sanyo calls its version AMSS and uses it in three new mid-price AM/FM/cassette units (all less than \$160). Marantz calls it Compuskip and employs it in the CAR-312 (\$200), a new budget member of its Gold Standard family.

Fujitsu Ten has made much of the selection-skipping and other convenience features of its Dashboard Wizard microprocessor-controlled radio/cassette unit. That company is now making a smaller version for imports and minicars, available in both black and silver finishes, called the Mini-Wizard. And Clarion, which made a bold move this year by replacing its entire line of equipment with a new range of fifteen "downsized" receivers, is offering similar automatic selection-finding and other convenience capabilities in the top half dozen or so units of its range, calling the selection-skipping circuit APC.

The variety of cassette noise reduction systems for use in home high fidelity systems has expanded considerably in recent years, generating no small amount of confusion. Perhaps in an effort to avoid such confusion in the fledgling car stereo business, a growing number of manufacturers are adopting a noise reduction system that's



Three new "smart" receivers (top to bottom): the Metrosound Blue Sapphire CS-800, the Blaupunkt CR-3003, and the Fujitsu Ten CE-4133 Mini Wizard. All incorporate auto-reverse cassette players and digital frequency-synthesis tuners with station presets for both AM and FM. In addition, both the Metrosound and the programmable Fujitsu have automatic selection-finding systems.

been pitched as a universal approach—the DNR (Dynamic Noise Reduction) system proprietary to National Semiconductor and now offered by that company in inexpensive integrated-circuit form. Like the older Philips DNL system, DNR works by reducing the frequency range of the system during quiet passages, when tape hiss would normally be noticeable—relying on the human ear's relative insensitivity to limited bandwidth at low sound levels. DNR is a "one-pass" system: It requires no encoding of the original recording and can be used to clean up the sound of radio broadcasts as well as tapes.

The combination of broad applicability and low cost has drawn many automotive cassette-machine suppliers into the DNR fold this year. In addition to previous supporters, such as Autotek and Delco, Blaupunkt has DNR in its new CR-3001 receiver/cassette deck for Japanese cars, Metrosound is using it in an expanded range of high-end AM/FM/cassette units, and FAS has it in the top-of-the-line D-1a.

Convenience and Sophistication

A trend toward easier-to-install budget automotive systems is also discernible in this year's showings. Kraco is packaging some of its most popular speakers, receivers and power boosters in suitcase-like boxes for one-stop shopping and easy, guaranteed-to-fit installation. The two prepackaged systems, which sell for less than \$200, are called the TAS (Total Auto Sound) Series. Sanyo and newcomer K40 (known to CB buffs for its antennas) are both breaking affordable ground with AM/FM/cassette units priced at \$60.

Among the high-end automotive suppliers, Audiomobile is also making a move toward convenience and compactness by offering its electronic crossover and power

amplifier systems premounted and wired on a single large plate suitable for concealed trunk mounting. Linear Power stunned me and numerous other listeners with a clever 4- by 10-inch subwoofer system that actually uses two large vertically mounted drivers: The mighty 1,600 watts of amplification fed to the speakers may also have had some influence on its mind-boggling bass output.

Two New England companies noted for their smooth-sounding home speakers—Boston Acoustics and Genesis—have introduced two-way flush-mount automotive speakers similar in general format to the well-known ADS 300i. And Philips—the giant Dutch concern that invented the cassette and the optical disc—has applied its considerable engineering talents to developing a superb-sounding line of multiple-driver speaker systems with stylishly high-tech faceplates. A favorite of mine is a handy, adjustable-level add-on treble unit, which can be used in pairs to improve the stereo imaging of almost any conventional auto sound system.

Also a home speaker manufacturer, but with a longer history in the autosound market, Jensen has four new radio/cassette models ranging from the \$150 JR-100 to the \$240 JR-115. The top two (one with a standard-size chassis, the other a mini) have five station presets, a mono/stereo switch, and automatic local/distance switching to prevent front-end overload in strong-signal areas such as cities. All four units have separate bass and treble controls and locking fast-forward and rewind buttons.

Human Engineering

Distressingly absent from most of the systems I saw at the show, however, were controls that a driver could use easily while (Continued on page 79)

Video Fronts

Latest video news and products by the Editors



Simulated stereo sound from a VCR, a video disc player, or any mono signal source is possible with Vidcraft's Stereo Synthesizer. It divides the audio spectrum into five bands and then feeds them in different proportions to the two channels of a stereo receiver or amplifier. A separation control adjusts the output from mono to the full "stereo" effect, and two dimension controls adjust the relationships between channels. A bypass switch sends mono or stereo signals through the system unaltered. The synthesizer sells for \$190.

Circle 90 on Reader-Service Card



Two video cable systems have been announced by Discwasher. Both the 75-ohm and the 300-ohm versions have separate outer grounding shields for interference protection. Gold flashing is said to improve contacts in these coaxial "F" connectors—the type frequently used for VCR hook-ups.

Circle 87 on Reader-Service Card



Nonabrasive, nonmagnetic VHS and Beta cassette-cleaning tapes are available from Audio-Technica. Because both sides of the tapes clean, they can remove built-up residue from all heads, rollers, and tape guides in one pass. Magnets in the tape housing

extract oxides from the cleaning tape, preventing recontamination. The cleaners are available in both VHS (AT-5001, shown here) and Beta (AT-5002) versions, at \$25 and \$22 respectively.

Circle 88 on Reader-Service Card.



A combination RF switcher and amplifier is available from Quasar. With the Model VE-581U Video Controller you can connect any of five RF input signals to any of three outputs. The built-in amplifier is designed to boost all signals by about 6 dB; isolation is rated at more than 60 dB. The price is \$120.

Circle 92 on Reader-Service Card



A power-assisted front-loading cassette system is one of the features of Sharp's VC-8500 recorder. This \$960 VHS deck also has a seven-day/one-event timer, a high-speed search system (at ten times normal speed), still-frame capability, solenoid controls, a tape-remaining indicator, an automatic tape-winding system, and a 105-channel cable-compatible tuner.

Circle 93 on Reader-Service Card



A new refinement of Fuji's Beridox particle technology is embodied in Super High Grade video tapes, said to provide a 4-dB

increase in color and video signal for cleaner, brighter pictures. The improved formulation is designed to yield results in the extended-play modes comparable to those attained by conventional tapes at higher transport speeds. The special leader and trailer and the cassette shell are treated with an antistatic formula to protect the tape from dust particles. The seven VHS lengths available range from T-20 (\$23.35) to T-120 (\$37).

Circle 91 on Reader-Service Card



The newest color portable receiver from Panasonic, the Model CT-3311, contains a 3-inch screen appropriate for use as a monitor with portable VCRs. AC line current, a car battery, or an optional rechargeable battery can be used for power. Other features include electronic tuning and Panabrite color control, which automatically adjusts contrast and color to changing ambient light. The tiny portable also has automatic-search tuning. The CT-3311 will debut in July for \$500.

Circle 89 on Reader-Service Card



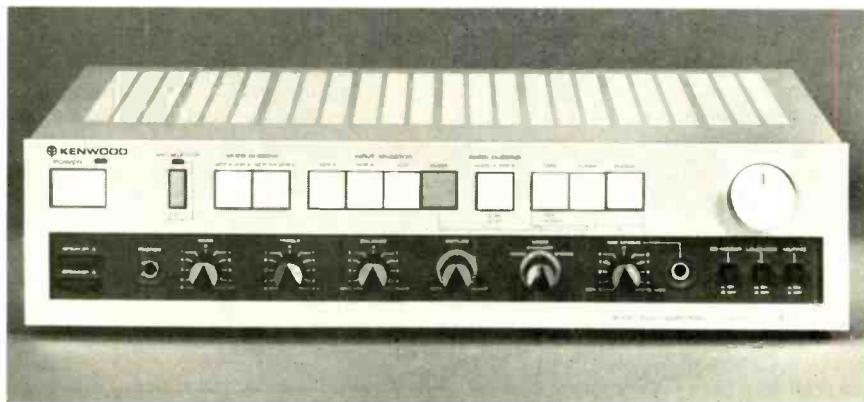
A compact, versatile, front-loading Beta-max VCR measuring only a little more than three inches high is the latest addition to Sony's video line. The SL-2500 (\$1,500) features Betascan-II high-speed picture search; Swing Search multispeed, bidirectional playback; an electronic Tab Marker Indexing System (for random access to any of nine selectable tape locations); and a linear tape counter, which displays the actual elapsed and remaining taping time. Video inputs and outputs are provided, and a wireless remote module controls most VCR functions.

(Continued on page 39)

Special Hands-On/Lab Test Report

Kenwood's KVA-502 Audio-Video Amplifier

For this video test report we have amended our usual hands-on evaluation procedure; we have employed laboratory bench tests for the audio portion of this hybrid product. The data appearing here are comparable to that which regularly appears in our reports on new audio equipment.



PHOTOS BY ROBERT CURTIS

Kenwood KVA-502 audio-video stereo integrated amplifier. Dimensions: 17¼ by 4¼ inches (front panel), 12 inches deep plus clearance for controls and connections. Price: \$400. Warranty: "limited," two years parts and labor. Manufacturer: Trio-Kenwood Corp., Japan; U.S. distributor: Kenwood Electronics, Inc., 1315 E. Watsoncenter Rd., Carson, Calif. 90745.

RATED POWER	17 dBW (50 watts)/channel
OUTPUT AT CLIPPING (both channels driven)	
8-ohm load	19 dBW (79 watts)/channel
4-ohm load	20¼ dBW (106 watts)/channel
16-ohm load	16¾ dBW (47 watts)/channel
DYNAMIC HEADROOM (8-ohm load)	+2½ dB re 17 dBW (50 watts)
HARMONIC DISTORTION (THD; 20 Hz to 20 kHz)	
at 17 dBW (50 watts)	≤0.026%
at 0 dBW (1 watt)	≤0.017%
FREQUENCY RESPONSE	
	±¼ dB, 11 Hz to 20 kHz;
	+¼, -3 dB, <10 Hz to 54 kHz
RIAA EQUALIZATION	±½ dB, 20 Hz to 17.5 kHz;
	-6 dB at 5 Hz
INPUT CHARACTERISTICS (re 0 dBW; A-weighting)	
	sensitivity S/N ratio
tuner input	20 mV 82¼ dB
phono input	0.31 mV 81½ dB
mike input	0.165 mV
INPUT OVERLOAD (clipping at 1 kHz)	
phono input	180 mV
mike input	100 mV
PHONO IMPEDANCE	47.4k ohms; 240 pF
DAMPING FACTOR (at 50 Hz)	670

TO OUR KNOWLEDGE Kenwood's KVA-502 Audio-Video Amplifier is the first attempt at an all-in-one control unit for the home entertainment center of the future. True, you must repatch cables to perform certain video operations, but to some extent this is due to the peculiarities of today's home video cassette recorders. One thing is certain: This is not another "accessory box"; it is a product whose design indicates how smoothly audio and video technology can be combined. Since there is no other single piece of equipment like the KVA-502, we'll describe how it works in detail. First, it is an integrated stereo amplifier with 17 dBW (50 watts) per channel that can serve as the heart of your stereo system. Performance is fully comparable to the best audio amplifiers in its power class, as Diversified Science Laboratories' test data indicate. Distortion is below measurement limits through 6 kHz and barely exceeds 0.025% at 20 kHz—just half of the published specification. For music reproduction, the generous 2½-dB dynamic headroom makes this unit the sonic equivalent of an amplifier of 19½ dBW (90 watts) per channel. Damping factor is one of the highest that DSL has measured.

The bass and treble controls provide more than 10 dB boost or cut below 100 Hz and above 10 kHz. While the controls lack center detents or a defeat switch to ensure flat response, they have little effect until

rotated beyond the "0" mark. At that point, response is flat within ¼ dB across the audio band. The LOUDNESS switch causes a substantial bass boost—as much as 12 dB—at low volume settings; it gradually diminishes as the control is advanced toward its maximum.

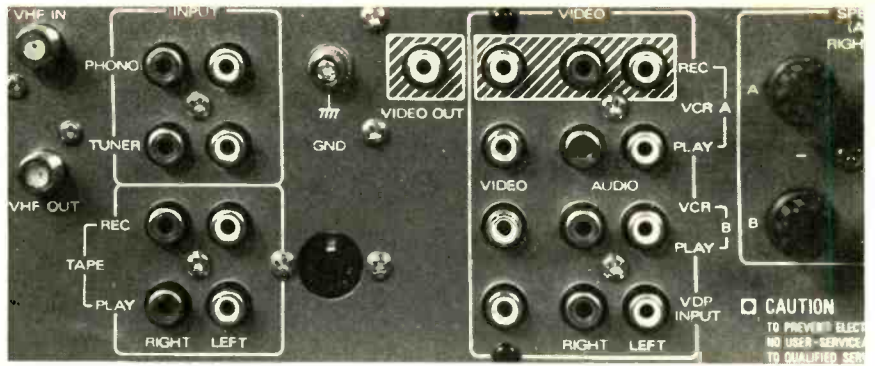
In addition to serving as a high-quality amplifier for video sound sources, the KVA-502 handles an audio tape deck, an FM tuner, and a fixed-coil (moving-magnet, etc.) phono cartridge. Phono equalization is flat to within ½ dB over the typical bandwidth of a record, and the overload margin is more than adequate. Sensitivity and signal-to-noise ratios of the inputs are typical for a high-quality audio product.

Two banks of pushpads select the sound source presented to the headphone jack, audio tape recorder, and speakers. You can hook up two sets of speakers, as long as their combined impedance is at least 4 ohms. The first four pads are mutually exclusive and select between VCR A, VCR B, VDP (video disc player), and AUDIO. Pressing AUDIO relegates your choice to the second bank, where there are three pushpads—PHONO, TUNER, or audio TAPE. PHONO and TUNER are mutually exclusive; TAPE serves as a tape/source monitor and overrides PHONO and TUNER when it is engaged. In addition, there is a microphone input that can be mixed with any of the other sources via a separate mike mixing control.

The switching is less complicated than it sounds. For example, the four-pad INPUT SELECTOR enables you to choose between the three video sound sources individually and the four audio sources as a group; the three-pad audio selector enables you to choose among the audio sources individually and enables you to add the microphone pickup as desired. By pressing AUDIO DUBBING—the pad between the two switch banks—you can record the audio source on the soundtrack of VCR A, either as the video program is being recorded initially or later, should you want to substitute a new audio track for the original one. Thus, you have the ability to record the soundtrack of a simulcast concert from your FM tuner (which probably has higher quality audio than your TV set) while you tape the video from the TV tuner. And you can record it in stereo if your VCR has that capability. You can also easily dub background music and commentary onto a video home movie.

Video dubbing is also possible, but only on VCR A. The two VIDEO DUBBING push pads let you select either VCR B or the video disc player as the program source, and by placing the antenna selector switch in the TV mode, you can dub video while viewing a regular TV program. To check the progress of the dubbing, you simply switch the antenna selector to VIDEO, and the VCR signals are sent to your TV set on either Channel 3 or 4. (Use this setup whenever you wish to watch a video source that is routed through the KVA-502.)

A PICTURE control allows you to soften or sharpen the detail of video images, whether you intend to tape the signal or just view it. Lab tests at DSL indicate that the picture function works from 1 to 3 MHz and that the maximum effect occurs around 1.75 MHz, where a boost or cut somewhat greater than 7 dB is possible. In practice, we found the PICTURE helpful in bringing out video detail, especially when dubbing



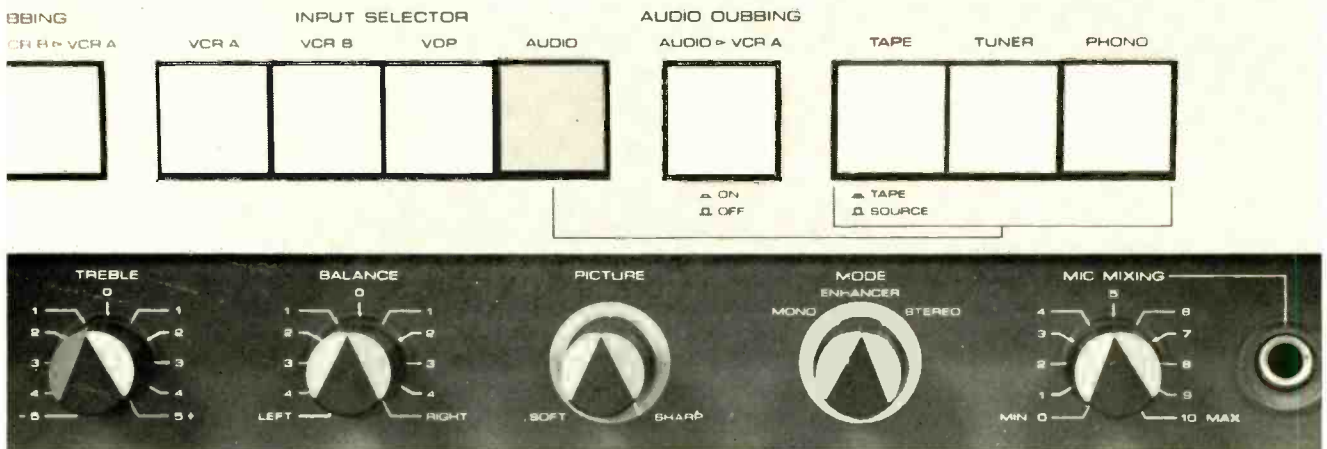
Standard audio jacks (left grouping) are complemented by a video-component cluster (right), which includes separate jacks for left and right video audio channels. The amp can accommodate two VCRs and a video disc player simultaneously.

from VCR B to VCR A. The boost tends to compensate for the rolloff in high-frequency video information that is characteristic of any consumer VCR. Some discretion is necessary though; too much boost will emphasize the ghosts and video noise in the picture. To use the PICTURE when viewing over-the-air TV, select the channel on the tuner of VCR A. Route the video through the KVA-502 by choosing VCR A on the Kenwood's input switch and then send the signal to the TV set (via Channel 3 or 4) by switching ANTENNA to the VIDEO position.

If your receiver is a true monitor with a direct video input, you can avoid the degradation imposed by the additional RF link by connecting the KVA-502's video output directly to the monitor.

When stereo TV sound finally becomes a reality in this country (as it is now in Europe and Japan), the KVA-502 is ready for it. Each video input has separate left and right audio channels. In the meantime, the KVA-502 creates its own pseudo-stereo image via a left/right crossfeed through time-delay phase-shift networks. (Tests at DSL indicate that the time-delayed crossfeed does apportion the mono signal between left and right channels in a frequency-dependent manner and that the total acoustic output is unaffected above 300 Hz. Below 300 Hz, the crossfeed creates a bass boost that amounts to about 4½ dB at 50 Hz.) A three-position MODE control switches between ENHANCER (pseudostereo), MONO, or STEREO. MONO sums whatever information is in the left and right channels and presents it to both speakers. In either MONO or ENHANCER, the output to the

Video Lab Test Report Policy: This test report is based on laboratory measurements and controlled viewing and listening tests. Test data and measurements are obtained by Diversified Science Laboratories (DSL). The choice of video equipment to be tested rests with the editors of HIGH FIDELITY. Samples normally are supplied on loan from the manufacturer. Manufacturers are not permitted to read reports in advance of publication, and no report or portion thereof may be reproduced for any purpose or in any form without the written permission of the publisher. All reports should be construed as applying to the specific samples tested. High Fidelity and Diversified Science Laboratories assume no responsibility for product performance or quality.



Integration of audio and video controls is apparent on front panel of the KVA-502. PICTURE (center bottom) lets you soften or sharpen a video image, whether off-the-air or taped. Top row enables video dubbing (far left), selection of inputs, and audio dubbing. AUDIO activates the separate TAPE/TUNER/PHONO selector panel. Mono TV (and audio) sources can be heard in pseudostereo via MODE's enhancer position, and the denoiser switch (not shown) rolls off hiss.

Video Q.&A.

by Edward J. Foster

Q *Can I build a home satellite TV antenna? Where I live I get just two channels, and then only very poorly. The "home" dishes that I've seen advertised are quite expensive. If I can build one, where do I point it?—Joe Sacino, Thunder Bay, Ontario, Canada*

A There's a lot more to a satellite antenna than the big dish you see (although mounting that, in itself, is a formidable mechanical engineering problem if you don't want it to blow away in a heavy wind). The dish functions like the mirror of a large reflecting telescope, focusing the weak RF signal onto the antenna proper.

The signal itself travels thousands of miles to and from the satellite, whose transmitting power is quite low—usually only a few watts. Thus, the signal is very weak when it returns to earth and must be boosted by a low-noise amplifier (LNA) right at the antenna. And because the satellite transmits at an extraordinarily high frequency—around 4 gigahertz (GHz), or 4,000 MHz—signals must be converted down to a much lower frequency (about 500 MHz) before

the satellite receiver in your house can handle them. The receiver selects the channel you want to view and converts that frequency down to one your TV set can handle.

So unless you're a good mechanical engineer, superb at electronics, and have substantial experience in ultra-high-frequency low-noise circuitry, you'll be overwhelmed if you attempt to build a complete receiving system. You may be able to save a few bucks by installing a system yourself, however. Heathkit, for one, offers a 3-meter dish (the SRS-8100) with the necessary LNA, down-converter, and satellite receiver. Most of the components are made for Heath by Scientific-Atlanta, a company with considerable expertise in this area. The system handles 24 channels, which are selectable via an Zenith Space Command remote-control unit (included). The SRS-8100 sells for about \$7,000, but is a fairly sophisticated model with automatic orientation to the proper polarization of each channel on the link.

As a starting point, we'd suggest you get Heath's Site-Survey Kit (SRA-8100-10) for \$30. It will tell you in what directions the dish has to be pointed in your reception area. If there isn't a clear line of sight from your proposed antenna location to the proper part of the sky, an antenna system won't work.

Q *I've been an audiophile for some time and am now about to begin assembling a home video system. I've thought about getting a video disc player*

in addition to a VCR. One thing I don't understand is how you clean video discs. And would I have to clean the laser-optical type anyway?—Oliver Bryant, Miami, Fla.

A Laser-optical video discs are not supposed to require cleaning, because the laser focuses on information recorded beneath a protective surface. Thus, fingerprints or minor scratches on the surface are "out of focus" for the laser, and it tends to ignore them.

The stylus-in-groove CED discs must be kept scrupulously clean because the grooves are very narrow and the information is tightly packed. Although the VHD system does not actually use grooves, the surface of the record must be spotless nonetheless. Even the tiniest dust particle would change the spacing between the stylus and the record surface and appear as "information" to this capacitance-sensing system. Because cleanliness is so important to the CED and VHD systems, each disc is packaged in a caddy, which you insert into the player. The player withdraws the disc from the protective package for playback and then reloads the disc back into the caddy when playback is complete. You never touch the surface of the disc itself.

Although we are not aware of any video disc cleaners on the market at this time, we expect to see many of them as soon as the format takes hold. If and when that happens, we'll try out some of the magic elixirs and report on them.

(Continued from page 36)

audio tape recorder is mono, but that going to VCR A is two-Channel; it must be combined with a stereo-to-mono Y-adaptor before feeding the VCR's audio input.

The KVA-502 has one more strategy for improving TV sound—a denoiser circuit. The denoiser has essentially no effect on high-level signals that effectively mask noise, but as signal levels diminish and hiss becomes more of a problem the circuit rolls off response above 4.5 kHz, reducing noise by as much as 10 dB at 7.5 kHz.

RF signals are fed to and from the KVA-502 via standard 75-ohm coax fittings. If your antenna uses 300-ohm lead-in, you'll need a balun transformer to match the two impedances. Audio and video are handled via RCA pin jacks; a supplementary DIN connector is also provided for an audio tape recorder. Try to keep the video cables as short as possible and use high-quality, low-capacitance cables to minimize signal loss. Speaker connections are made to color-coded screw connectors, and there are three convenience outlets—one switched (50 watts maximum) and two unswitched (for a total of 300 watts maximum) to accommodate your VCRs and audio equipment.

Kenwood recommends connecting

both UHF and VHF antennas to VCR A. The UHF link then passes directly to the TV receiver, while the VHF output of the VCR routes first through the KVA-502 and then to the television set. This allows the KVA-502's ANTENNA switch to feed either the Channel 3 (or 4) signal or the RF output of VCR A to your TV set.

The direct video and audio output signals of VCR A are connected to the VCR A play jacks of the KVA-502, while the corresponding record jacks on the Kenwood feed VCR A's direct video and audio inputs. The second VCR and the video disc player are logically equivalent; each feeds its direct video and audio outputs to the corresponding play-input jacks on the Kenwood amplifier. When the system is wired in this way, it is impossible to record on VCR B.

If your VCR B has a tuner section, we suggest connecting it to the antenna (via antenna splitters) so that the machine can at least record broadcast signals. With this hookup, the two VCRs can record independent programs while you watch a third, or VCR B can record off the air while you watch a prerecorded tape on VCR A. (However, it still would not be possible to dub from A to B without employing external switching.)

Although the KVA-502's control panel is laid out quite logically and the diagrams in the owner's manual are clear, the written instructions could be more explicit. For example, there is no warning that many VCRs are designed so that the direct audio and video inputs automatically override the tuner input; a novice videophile might erroneously conclude that the system was not working properly when this override occurred. Whenever connection is made to these direct-input jacks—as is the case when the KVA-502 is hooked up—such VCRs cannot record off the air. The solution is simple: Disconnect the plugs (at the direct inputs to VCR A) whenever you wish to record a broadcast. It may be a nuisance, but the design requires it.

While we may have complaints about the instruction manual—and about the audio control knobs, which are difficult to see—generally, we find the KVA-502 to be a well-engineered product. At a very attractive price, you get a first-rate integrated amplifier with ample power, pseudostereo enhancement of TV sound, a useful denoiser, a circuit that improves picture detail, and reasonably flexible video dubbing facilities. That's an auspicious beginning for this new generation of audio-video equipment. **HF**

VideoVignettes

Personal video experiences by Benjamin C. Patt, Jr.

A Novice Videotapes a "Dream" Trip to Europe

AS A TRAVEL JOURNALIST, I've learned to take as little as possible with me on assignments. Usually it's two ballpoint pens, a daily diary, a compact 35mm camera, and a drip-dry wardrobe that can easily be thrown together just hours before departure.

My last trip, however, was very special: It was a "dream" trip with my wife Judy to Europe, where our itinerary would take us to the Flemish fairyland city of Bruges, the famous KD Rhine Cruise, and the vacation mecca of Lucerne, and then through the Alps to Salzburg (where *The Sound of Music* was filmed) and finally to Vienna.

Somehow more than mere slides were called for to record this trip, but I cringed at the thought of having to pay for a lot of motion picture film. So, although I didn't have a great deal of technical expertise, I decided to give video tape a try and visited an area dealer. Convinced after an hour or two that making a video movie of our trip wouldn't be so difficult after all, I chose a color video camera and portable VCR and went home to practice before the trip.

In the final analysis, my decision to videotape had both positive and negative aspects, some of which are summarized in the adjoining "Video Traveler's Tips". Most important, I found that I hadn't spent nearly enough time practicing with my VCR, and as a result the tapes of the early part of the trip are inferior in quality and content to those made later.

Also, I had completely overlooked the differences in line voltage between the U.S. and Europe, and thus lacked the proper converter for recharging the VCR's battery. My first attempt at recharging burned out the charger unit, and it wasn't until I'd made frustrating trips to video outlets in Bruges, Amsterdam, and throughout France and Germany that I finally got it fixed in Lucerne.

Would I videotape another trip? Knowing what I do now after a sometimes frustrating initiation, sure! **HF**

Benjamin Patt is a free-lance travel writer and a novice videophile.



PHOTOS BY BENJAMIN PATT, JR.



No power, no pictures was a lesson quickly learned by the author, who burned out his VCR battery-charger in Bruges. Later, with fresh battery in place, he tapes from atop Mt. Pilatus near Lucerne, Switzerland (as his wife monitors the battery power) and operates the power zoom lens for a curious Austrian tourist on the Mt. Pilatus cog-wheel railroad. The author's advice: Carry a spare battery.

Video Traveler's Tips

- If you're not totally familiar with your video gear, practice with it as much as you can. Make sure you know exactly what each control does. Learn to operate the transport controls without taking your eyes off what you're taping.
- Video equipment is a prime target for theft, and I'd suggest carrying as much of it with you as you can, rather than checking it through. If you want to check it, pack it in a well-constructed carrying case made especially for video gear; if it's mishandled, your VCR and camera won't be damaged. Be sure your system is covered by insurance, whether under umbrella coverage (such as a homeowner's policy) or a separate "floater."
- Be sure to register your video gear with U.S. Customs before you go. They will issue documentation to show that you bought your equipment before your trip, so you won't have to pay import duty on your return to the U.S.
- Take a power adapter that will allow you to recharge the VCR battery in every country you'll be visiting. The option, of course, is to haul several fully charged batteries around with you, but that's very cumbersome. On the other hand, having an extra battery saves you from running out of portable power at a critical time.
- You can edit your tapes once you get home, but editing on the fly saves tape, battery power, and post-production time. Briefly, long scenic shots with no action can be just plain boring when you view them later. Unless there is something truly spectacular, limit these shots to ten or fifteen seconds. Try to incorporate people, entertainment events, moving vehicles, etc., into what you're taping. Remember to compose the tape with a logical thread of continuity to avoid a disjointed hodgepodge effect when you overdub it later with commentary or music.

TubeFood

New (and sometimes original) video programming

Video Cassettes

CONTEMPORARY FILMS

- **Columbia Pictures Home Entertainment:** *Only When I Laugh, Outrageous, Graduation Day, The Cat and the Canary.*
- **MCA Videocassette:** *Raggedy Man, Continental Divide, High Plains Drifter.*
- **Media Home Entertainment:** *Hell Night, Blood Beach, The Haunting of Julia.*
- **MGM/CBS (rental only):** *Rich and Famous.*
- **Planet Video:** *Snake Fist Fighter.*
- **Thorn EMI Video Programming:** *One Flew Over the Cuckoo's Nest, S.O.S. Titanic, The Day the Earth Caught Fire, Scars of Dracula, Can't Stop the Music.*

Sophia Loren—Her Own Story.

- **Twentieth Century-Fox Video:** *Star-dust Memories, The Missouri Breaks, Comes a Horseman.*
- **Twentieth Century Fox (rental only):** *Dr. No, For Your Eyes Only, From Russia with Love.*
- **Vestron Video:** *Fort Apache—the Bronx, The Cannonball Run, Till Marriage Do Us Part.*
- **Video Gems:** *The Ultimate Thrill, Blood on the Sun.*
- **CLASSIC FILMS**
- **Columbia Pictures:** *Seventh Voyage of Sinbad, Sahara.*
- **Thorn EMI:** *Lord of the Rings, The Cruel Sea.*
- **Twentieth Century-Fox:** *The Apartment, A Streetcar Named Desire, Sergeant York, Exodus.*
- **THEATER/STAGE SHOWS**
- **MGM/CBS:** *The Life and Adventures of Nicholas Nickleby (four cassettes).*
- **Thorn EMI:** *Nicholas Nickleby.*
- **Vestron Video:** *The Lenny Bruce Performance Film, Here It is—Burlesque.*

VIDEOFRONTS

(Continued from page 34)



Front-loading ease and a variety of speed options mark Toshiba's V-9200 Beta-format home VCR. Priced at \$895, this deck allows operation in single-frame advance, slow motion (one-fifth normal speed), and visual scan (forward or reverse at eight times normal speed). Other features include automatic tape rewind and one-event programmability each day for as many as three days. A wired remote control operates basic VCR functions.

Circle 76 on Reader-Service Card



Wireless remote control capability is included in Zenith's new VR-9775 Beta-format front-loading VCR. Also featured on this \$1,400 deck is the ability to program as many as four events on different channels during a fourteen-day period. Speed Search operates at ten times Beta II speed, allowing you to locate specific sections of the tape visually. Other features include a

tape time-remaining indicator, a program-error indicator (to indicate conflicting programming requests), and the infrared Remote Video Action Control, which operates all transport functions.

Circle 75 on Reader-Service Card

Weighing in at slightly less than 3 pounds, Magnavox's new 8238 color video camera (\$750) features an f/1.4 13–52mm zoom lens. Controls include auto/manual iris adjust, white-balance adjust, and a selector for indoor and outdoor light sources. The camera uses an electronic viewfinder.

Circle 73 on Reader-Service Card



A compact portable home entertainment system that includes a three-inch (diagonal) TV screen is one of the unusual new video products from Sharp. Housed in a cabinet measuring approximately 15 by 5 by 5 inches are the electronically tuned black-and-white TV set, an AM/FM stereo radio, a two-speed microcassette audio recorder, and two full-range speakers. Power is supplied via eight C cells or 110/220 volt (switchable) line current. Cost is \$420.

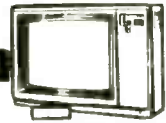
Circle 74 on Reader-Service Card

DIRECT HOT LINE

1-800-327-0596 Ext. 3

FOR PRICES ON SONY, JVC, PANASONIC, RCA & other famous Mfgs.

COLOR TV'S



SONY COLOR TV'S		SONY KW-1913 (19 screen)		\$ 469
SONY KV-4000 (17 screen)	\$ 449	SONY KV-1914 (19 screen)	\$ 469	
SONY KV-217 (12 screen)	\$ 389	SONY KV-1968R (19 screen)	\$ 649	
SONY KV-221R (12 remote)	\$ 469	SONY KV-2145RS (21 remote)	\$ 739	
SONY KV-1515 (15 screen)	\$ 419	SONY KV-2602 (26 screen)	\$ 795	
SONY KV-715R (17 remote)	\$ 519	SONY KV-2637RS (26 remote)	\$ 995	
SONY KV-1746R (17 remote)	\$ 539	SONY KV-2648RS (26 remote)	\$1350	

BIG SCREEN TV'S

RCA PFR-100 (50 screen)	\$2350	SONY KP-5020 (50 screen)	\$2195
PANASONIC CT-500 (45 screen)	\$2495	SONY KP-7220 (72 screen)	\$2595
MITSUBISHI S200 (50 screen)	\$3395	SONY KP-5040 (50 screen)	\$2995
MITSUBISHI S200 (49 Doorn)	\$3695	ADVENT VB-125 (50 self com)	\$2295
QUASAR VR-480 (W Doorn)	\$2795	ADVENT VB-225 (72 self com)	\$2295

We also carry the complete lines of PANASONIC, JVC, RCA, SANYO & HITACHI. Call 1-800-327-0596 for lowest prices.



HOME VIDEO RECORDERS

SONY SL 5000 Betamax	\$ 699	PANASONIC PV-1770 VHS Recorder	\$ 899
SONY SL 5600 Betamax	\$ 699	SANYO VTC-9100A Beta Recorder	\$ 525
SONY SL 5800 Betamax	\$ 899	RCA VFT-190 VHS Recorder	\$ 549
JVC HR-4700 VHS Recorder	\$ 695	RCA VFT-250 VHS Recorder	\$ 719
JVC HR-7000 VHS Recorder	\$ 749	RCA VFT-850 W/Remote Remote	\$ 899
PANASONIC PV-1370 VHS Recorder	\$ 695	QUASAR 5019 VHS Recorder	\$ 569
PANASONIC PV-1370 VHS Recorder	\$ 749	QUASAR 5210 VHS Recorder	\$ 795
PANASONIC PV-1670 VHS Recorder	\$ 849	QUASAR 5310 VHS Recorder	\$ 845
		QUASAR 5610 W/Remote Remote	\$ 999

VIDEO CAMERAS



SONY PBC-2200 Betamax Color	\$995	HITACHI VMC-800 Auto Focus	\$995
PANASONIC PV-751 6 1/8 lens color	\$759	HITACHI GP-0 Color Camera	\$575
PANASONIC PV-801 6 1/8 lens color	\$895	RCA CCD10 Color Camera	\$695
PANASONIC PV-700 Auto Zoom lens	\$575	RCA CCD11 Color Camera	\$995
JVC GR-800 Color sound	\$695	QUASAR VR-720 Color Camera	\$549
JVC GR-968 Elec. View	\$875	QUASAR VR-731 Color Camera	\$699

We also have available a complete line of industrial cameras.

PORTABLE VIDEO RECORDERS

SONY SL 2000 Betamax	\$ 949	HITACHI VT8500A VHS w/ Tuner	\$ 995
SONY TR-2000 Tuner timer	\$ 795	RCA VFR-131 VHS Recorder	\$ 997
PANASONIC PV-410 VHS Recorder	\$ 949	ZENITH VR-9800 VHS w/ Tuner	\$1195
PANASONIC PV-435P Tuner timer	\$ 949	QUASAR VR-5410 VHS Recorder	\$ 695
PANASONIC PV-4510 VHS w/ Tuner	\$ 995	QUASAR VA-530 Tuner Tuner	\$ 249
JVC HR-2200 VHS w/ Tuner	\$ 995		

VIDEO TAPES

We carry video tapes by SONY, FUJI, JVC, MAXELL, MEMOREX, RCA, PANASONIC, SCOTCH & TDK.

Any L-500: \$10.50 Any L-750: \$12.95

Any L-800: \$14.95 Any L-1120: \$12.95

CAR STEREO

The complete line of SONY, SANYO & BLAUPUNKT are available. Call for lowest prices.

SPECIALS

ATARI CX-2600 Computer game \$49 SONY Walkman I \$69
Most carts available from \$13.95 SONY SRF-40W FM Walkman \$69
SONY WALKMAN II \$109 JVC PC-50W Port. Stereo System \$399

We also carry PANASONIC, AKAI, SHARP, BLAUPUNKT, HITACHI, ATARI, SANYO, FUJI, BRAUN, JVC, ADVENT, and much more.

For more information send for a free catalog and enclose \$2.00 for postage and handling.

Order by phone or by mail, send money or certified check. Two week delay on personal checks, when paying by charge include card number and expiration date. Shipping charges will be added on to credit card.

Not responsible for typographical errors. Prices subject to change.

International Wholesalers OF MIAMI, INC.

17866 IPCO ROAD • (N.E. 5th AVE.) MIAMI, FL 33162

For FREE 192 pg. catalog send \$2.00 for postage and handling.

Name _____

Address _____ Ext. 3

Circle 19 on Reader-Service Card

Good(e) Piano, on Tape . . .

Richard Goode's first solo recordings provide a superb blend of technology and artistry.
Reviewed by R. D. Darrell

NOT THE LEAST SIGNIFICANT current recorded-music phenomena are those involving tape: a continually rising tide of classical music cassette releases, now increasing at a faster rate than classical disc production; more and more premium-price, hi-tech, deluxe productions featuring digital recordings and/or superchrome tapings, sometimes in real-time duplications (i.e., 1:1 speed ratio); and a slower but steady expansion in the representation and caliber of new native and adopted American artists, pianists in particular. Undoubtedly this last trend is a consequence of the staggering costs of large-scale domestic recording, both symphonic and operatic. But it has surely been encouraged by the gradually growing number of independent and specialist recording companies that, of economic necessity, must find and promote promising new artists and that, while operating on a limited production scale, can—indeed, must—devote exceptional, hand-craftsmanlike care to their releases in order to distinguish them from the major companies' mass productions.

One novel policy sees a few small companies issuing new recordings either in cassette editions only or in tapes released well in advance of disc counterparts. In Sync Laboratories and the Direct-to-Tape Co. pioneered here, but more recently the specialist MusiCelli company and probably others have been following suit. And while the more ambitious Desmar and AAG lines include deluxe cassette editions of recordings released earlier in disc versions, some of their latest programs have so far been issued only in deluxe tapings.

The rationale of any tape-only or tape-first policy is straightforward: Whereas disc pressing is economical only in large runs, recorded-tape duplication is done in relatively small batches, depending on the number of "slave" duplicators available. Such piecemeal production avoids the risk of an oversupply of releases that don't sell well; for those that find a readier market, supplies can be quickly replenished to meet actual demands. Moreover, such production of small batches at a time not only is relatively less costly, but also permits—indeed, encourages—closer care and monitoring of the processing, and in some cases even such refinements as real-time duplication, a choice of Dolby C or Dolby B, or DBX encoding.



Richard Goode: essentially an interpreter

Now, for music-lovers who may not also be audiophiles, the best thing about all these recent technological, manufacturing, and marketing developments is that they are often devoted to the debuts or expansion of repertoires of promising young, or at least relatively "new," performers. The yeoman earlier efforts of the Musical Heritage Society, Vox/Turnabout, Nonesuch, and a few other notably enterprising companies are now being increasingly augmented and imitated. And if, inevitably, not all the new music-makers are true masters, at least some of them reveal the unmistakable potential of greatness, while many of the others proffer, at their best, stimulatingly fresh personalities and repertoires.

Just this month, while planning a "Tape Deck" column featuring comparisons of imported and domestic music cassettes, I've been pleasantly startled by the number and outstanding quality of new domestically taped solo-piano programs starring mostly relatively young artists, both unfamiliar (at least on recordings) and established: André-Michel Schub in his solo debut for Vox Cum Laude, Richard Goode for Desmar and Nonesuch, Charles Rosen for Nonesuch, Irma Vallecillo for AAG, Neal O'Doan for Pandora, and Peter Serkin, exalted by RCA to prestige-packaging status, digitally recorded on superchrome tape. Most of these new releases are more than ordinarily attractive, musically as well as technologically, but the three by Goode are so outstanding that they simply demand feature attention.

Now in his late thirties, Goode has long been known and respected in musical circles, especially in and around New York, primarily as a sensitively skilled ensemble pianist—the role he has assumed in all his earlier recordings (with soprano Benita Valente, fellow pianist Peter Serkin, the Boston Symphony Chamber Players, and the Lincoln Center Chamber Music Society). But despite his many honors—a Young Concert Artists award in 1961, the Clara Haskil Prize in 1973, the prestigious Avery Fisher Prize in 1980, and selection as HIGH FIDELITY/MUSICAL AMERICA "Musician of the Month" in October 1981—Goode has only recently begun to win wider hearing and recognition as a soloist, and to achieve in his first solo recordings near-epiphanies of his distinctive artistry.

For all his seemingly effortless technical expertise, Goode is essentially a classical/Romantic *interpreter*—an eloquently communicative poet of the keyboard rather than a flamboyantly bravura virtuoso. And he could scarcely have chosen more fitting programmatic materials than the two last Schubert sonatas, augmented by three of the composer's shorter but also late pieces, and two major Schumann works, one heard frequently, the other rarely. Most of these have been recorded, often by big-name pianists, many times before; only the Schubert *Klavierstück* isn't represented in the current SCHWANN catalog. Lacking my colleague Harris Goldsmith's encyclopedic experience and fabulous memory, I scarcely dare make any all-time comparative evaluations. Yet I have no doubt at all that these versions warrant very high rankings artistically, and I don't hesitate for a minute to give them top honors for sonic and tape-processing excellence, virtually *hors de concours*.

What is extraordinarily striking, technologically, about all three releases is the similarity of the final aural results. The Desmar "Sound Research Series" programs are uncompressed analog recordings, made in an unspecified location and issued in limited-edition real-time duplications (by In Sync Laboratories) on superchrome tape; the Nonesuch program is a (Sony) digital recording, made at the American Academy and Institute of Arts and Letters in New York and issued in ferric-tape duplications at an unspecified speed ratio (and in a disc edition mastered at the CBS (Continued on page 80)

and Disc

A new label debuts with pianists, turning a conservative philosophy to the music's advantage.
Reviewed by Harris Goldsmith

TODAY, WITH SO MANY audio producers blowing their own trumpets (not to mention *our* speakers), it's refreshing to encounter the quiet common sense of Audiofon's credo, as set forth on the jackets of these newly issued discs: The small, independent Florida-based label evidently thinks that recordings shouldn't sound like recordings, but rather, that sophisticated audio techniques should unobtrusively afford the listener a concertlike experience in all its unvarnished vitality. Its producers use analog methods, 30-ips tape speed, and Mark Levinson equipment and forgo noise reduction, limiting, and signal processing. They have the further good sense to mike their performances with a minimum of fuss (but a maximum of expertise), use a spacious "auditorium" acoustic, and—from what one hears in the finished results—put their artists at ease. Most significant, "Since the musical flow is of prime importance, we have urged our artists to reduce editing to an absolute minimum, so that the integrity of a real performance can be maintained. We . . . feel that an occasional wrong note is far less bothersome than a note-perfect performance that emerges as musically sterile because the tape editor's scalpel has cut away the spontaneous breath of life along with the wrong notes." In short, with its initial release, Audiofon turns a basically conservative philosophy to its—and the music's—advantage.

For the moment, the label is focusing its attention on piano music, but within the confines (?) of that genus, it runs the gamut from the succinctly austere (Leonard Shure in late Beethoven) to the tastefully garish (David Bar-Illan in the Moszkowski concerto; Ivan Davis in Liszt's *Norma* paraphrase). Giving the three pianists the floor, the production team steps aside and lets them weave their respective spells. And it all works out very nicely.

I'm particularly pleased to hear Davis' surging account of Schumann's *Faschingsschwank aus Wien*, with its assertive drama, spontaneous romanticism, and big, swashbuckling sonorities. Many of Davis' earlier recordings (and concerts) have been marred by ultrataut, nervously calculated phrasing and neon-lit voicing, but he sounds infinitely more natural and communicative here. His approach to Schumann's writing is, to be sure, pianistically oriented,

yet none of his liberties ever transcends decorum or in any way violates the innate proportions or the ongoing line. In fact, his reading is red-blooded and warmly poetic. The playing has surge and clarity, intermingled with some welcome humor. The big-hall resonance enhances the solidity of the bass line and makes the treble sound live, but never harsh. Davis also does well by the Liszt "*Norma*" *Reminiscences*; if I find little of interest in that composition (or the original opera from which it derives), it is not the pianist's fault.

Nor can I hide my extreme antipathy for the billowing rhetoric and aggressive

It's refreshing to encounter such quiet common sense.

use of chromaticism and diminished-seventh chords that characterize Liszt's B minor Ballade. (His B minor Sonata relies on this same sort of "my bathtub runneth over" compositional philosophy, but somehow, that work's greatness overcomes its commonplace *modus operandi*.) On the other hand, the First *Mephisto* Waltz is a wonderful inspiration, and the late, impressionistic *En rêve* (composed in 1885, a year before Liszt's death) has ravishing poetry and distinction. Bar-Illan plays these pieces well, investing *En rêve* with wistful nuance and giving *Mephisto* more fleetness than more literal-minded artists sometimes do. (The slightly tipsy character of some of the phrases suggests that our devil has been drinking margaritas at the village inn.) And Bar-Illan renders the Weber A flat Sonata with grand sweep and style; this freewheeling, ardently nuanced account stresses the work's wild romanticism rather than its domesticity.

Bar-Illan's recording of the Moszkowski E major Concerto, though made in Germany with a different producer, is of equal excellence sonically: the orchestral timbres are clean, the tuttis have magnificent luster and solidity, and the piano's arabesques are judiciously balanced. The soloist's volatility and seemingly limitless facil-

ity give this superficial but agreeably melodious music all it demands in a performance that certainly supersedes the (very good) one by Michael Ponti and the Philharmonia Hungarica (Candide CE 31030). This disc, in particular, is of demonstration caliber.

With the Beethoven album, Shure becomes the first artist to have recorded the *Diabelli* Variations three times, just as he was the first to have recorded it twice, twenty-five years ago (an accomplishment since equaled by Julius Katchen, Alfred Brendel, and Rudolf Serkin—whose second version, of 1968, has never been approved for release). I first came to know Shure's forthright interpretation from his early Vox edition and regarded his subsequent Epic recording as a relative disappointment: Formerly a brilliantly promising performing artist, he there seemed more the highly esteemed pedagogue. The new version still has its occasional professorial points of stress: Var. 13, with its abrupt pauses and dynamic contrasts, is too poker-faced and not rhythmically alert, and the "cops-and-robbers" Presto scherzando Var. 15 is too heavy and humorless; nor are the trills and broken octaves of Var. 16 wild enough. But other passages are really excellent—notably, the Andante Var. 20, brooding but rhythmic, the deliberately paced yet lucidly voiced Var. 26, and the great *minore* Vars. 29 through 31. Following the tradition of his teacher, Artur Schnabel (and his own two prior recordings), Shure puts in an extra repeat in Var. 2, where Beethoven omits one.

Technically, the playing is very controlled, although a few passages are excessively cautious, and Shure's left hand seemingly deserts him in the second half of the "*Notte e giorno faticar*" Var. 22. (There is also a moment of scrambling toward the end of Var. 10.) And throughout, he seems almost consciously to be striving for an antisensual kind of tone color—never percussive, but unluminous and slightly opaque. For all that, there is much to admire here, and certainly, the more impactful dynamic range and greater spontaneity of the Audiofon recording and performance put it miles ahead of the Epic (if comfortably in the shade of the antiquated Vox).

Shure's new version of the Op. 110 Sonata is wonderfully robust and unprissical (Continued on page 80)

Young Guitarists Show Some Pluck

With technique firmly in hand, new artists are looking farther afield for innovative repertory.

Reviewed by Allan Kozinn

FOR GUITARISTS, THE BATTLE LINES have changed dramatically over the last few years. One of the primary fronts used to be the establishment of a performance standard commensurate with that of ranking virtuosos on other instruments; now conservatories are turning out streams of twenty-one-year-old technical wizards, already possessed of the speed, fluidity, and sheer dexterity that many of the instrument's elder statesmen could never quite attain. Like their violinist, cellist, and pianist colleagues, these young technicians often need greater humanity, warmth, and interpretive depth; yet at least the technical basis is there—quite different from the era, not so distant, when interpretive warmth was offered (sometimes condescendingly) as mitigation for technical awkwardness. These days, guitarists can have it both ways.

By the same token, today's young artists no longer have to scratch around for steady and serious audiences, although the guitar world does remain somewhat parochial. To the annoyance of many performers, their audiences consist largely of other guitarists or people who have come to the instrument mainly through popular music; a comparatively small proportion is attuned to the classical-music mainstream. But whether those who attend guitar recitals also partake of opera, symphony concerts, and piano recitals is of secondary importance and may in any case change as the guitar world continues to mature. What is important is that the audience is large enough to sustain an unprecedented level of activity, on the order of 100 recitals per season in New York alone.

This audience and its potential are not lost on record-company executives, who also appreciate that guitar discs are relatively inexpensive to produce. And while prospects on the recording front are not as bright as for pianists, violinists, and singers, these days every major label has one or two guitarists (not always the right ones, given the available talent) on its roster, and the smaller labels have taken up the slack.

Repertory, however, remains a dilemma, and now that there are more and better-trained players vying for attention, the problem of having to repeat the established literature has become more acute. Yet as

anyone who has done any research into the matter can attest, even this oft-bemoaned dearth of repertory is largely illusory. It stems less from an actual shortage of important original works, than from the willingness of so many guitarists to follow closely in Andrés Segovia's footsteps. For a time, it looked as though the small body of works *he* played were—with the addition of some newer scores composed for Julian Bream and John Williams—just about the only music available. Perhaps this was a necessary step in establishing a basic literature for the instrument; but by the early 1970s, it finally dawned on guitarists that the mold had to be broken.

This, the name of the game for guitarists these days is "repertory renovation."

For a time, it looked as though Segovia's repertoire was the only music available.

Particularly among the younger generation, the race is on to stake out new territory, not only with contemporary works, but with hitherto untapped literature from the past, and even with fresh looks at familiar transcriptions. Many guitarists are being aided by a new breed of musicologists specializing in nineteenth-century guitar music, and others are themselves taking on the task of searching out scores in libraries.

One guitarist who has turned to obscure corners of the nineteenth-century literature for his debut recording is New Yorker David Leisner, who recently made strong showings at competitions in Toronto and Geneva. His explorations have unearthed the music of Johann Kaspar Mertz, a Hungarian guitarist-composer who lived in Vienna from 1840 until his death in 1856 and was thereafter swallowed whole by history. The six selections here—short, light, and at times kitschy—are full of Bohemian flavor, irresistible melody, and harmonizations that, though sometimes commonplace, are often striking. Leisner makes

these pieces sound quite attractive, and his efforts may signal a full-scale Mertz revival: He has also published a series of performing editions (sparking fierce debate in the pages of the guitar journal *Soundboard*), and lately other players have been adding Mertz to their recital programs.

The more substantial music here, though, is on the side devoted to Mauro Giuliani, an Italian guitarist who lived in Vienna between 1806 and 1819, returning to Italy for his final decade. His name is well-known to aficionados, but only lately have his more substantial works returned to the repertory. Guitarists have played—and recorded—the first movement of the Op. 15 Sonata for decades, avoiding the last two movements primarily because the central *Adagio con grande espressione* presents formidable technical difficulties. Previously, only Narciso Yepes has recorded the score complete (DG 2531 113); but Yepes has recourse to the fingering possibilities of his unusual ten-stringed instrument, and he makes a number of unjustifiable cuts in the final movement. Leisner follows the score scrupulously, and where Yepes emphasizes its Italian character by giving his melody lines a clipped, mandolinlike quality and the work as a whole a quick-paced circusy atmosphere, Leisner focuses on its warmer, mellower Viennese aspects. His rendering is full of sensitive touches—for instance, the slight lingering on the first sixteenth note in each group of four toward the end of the *adagio*—and is in all respects the more musical of the pair.

A decade ago, the music of Paraguayan guitarist-composer Agustin Barrios (who died in 1944) was only slightly better-known than Mertz's is now. But thanks in large part to Williams, who played a few all-Barrios recitals and recorded one such LP, the composer has become quite popular of late. The most recent entry is an all-Barrios LP by Belgian guitarist Guy Lukowski, who repeats only two of the works Williams recorded (*Sueño en la floresta* and *Chôro de saudade*). His approach (and that of EMI's engineers) is entirely different from Williams' (and CBS's), though. Lukowski's conceptions are steeped in Romantic lushness, Williams' more direct; and Lukowski's light touch gives his guitar an almost harplike sound,



Sharon Isbin: eye-opening Bach readings

bolstered by an extremely bright, larger-than-life room ambience, whereas Williams is closely miked in a much drier room. Lots of ambient sound can be seductive in guitar recordings, at least on first hearing. But when the sound is *too* ambient, as here, the effect wears thin on subsequent listenings, particularly through headphones. Beneath all the reverberation, the clarity of Lukowski's playing is striking. Yet there is something disconcertingly genteel about his interpretations, making each piece sound like a sweet, dreamy lullaby. Some are just that, but others have a more robust side that Lukowski seems intent on suppressing.

If Barrios represents the continuation of the guitarist-composer tradition through the first half of this century, that tradition is best exemplified in our own time by Leo Brouwer, a Cuban who writes in a style that combines avant-garde and popular elements. Jeffrey Van, at the center of what is now a hotbed of guitar activity in the Minneapolis-St. Paul area, brings the requisite spirit and power to Brouwer's *Danza característica*, *Elogio de la danza*, and *Canticum*; unfortunately, the rest of his all-contemporary recital, though competently played, does not convey the same sense of excitement.

Some of Van's students, however, are more successful: John Holmquist, who won the 1978 Toronto international guitar competition and now teaches at the Wisconsin Conservatory, and Sharon Isbin, who left the Twin Cities guitar world for New York after winning the same Toronto contest in 1975 and the 1976 Munich competition, have both recorded recitals of challenging repertory that are first-rate throughout.

Holmquist shows a strong combination of musicality and technical command in his disc debut. The major item here is Manuel Ponce's twenty-five-minute *Variations and Fugue on "Folias de España,"* a taxing work that covers an immense

expanse of ground. Holmquist makes much of its darker, slower sections, allowing his tempo to ebb and flow expressively; and if the quicker, brighter variations receive less than a bravura reading, they are never flaccid. Elsewhere, he shows himself to be a stylish baroque player in a Couperin transcription and adept at avant-garde timbre production in Gilbert Biberian's moody *Monogram*. Between them falls James McGuire's *Suite No. 2 in Popular Style*, a conservative work reminiscent in its easy-going manner of some of John Duarte's sets—but with stronger French overtones and a couple of quotes from Brouwer.

Isbin, on her Sound Environment disc, gives a splendidly atmospheric performance of Brouwer's finest guitar work, *La Espiral eterna*, a swirling, almost electronic-sounding score. An equally vivid reading of Benjamin Britten's single contribution to the solo guitar literature, *Nocturnal*, Op. 70, rounds out the side. On Denon, Isbin offers a similar pairing: Bruce MacCombie's *Nightshade Rounds*, with a shimmering, oriental character, owes much to Brouwer's *Espiral*, while Stephen Dodgson's *Partita* is more conservative—accurately played here but without the prickly tension of the Williams recording (CBS MS 6696).

The centerpieces of the Isbin discography, however, are the Bach transcriptions, on which she collaborated with Bach keyboard specialist Rosalyn Tureck. The First Lute Suite, S. 996, on Sound Environment, is fitted out with an abundance of florid ornamentation—particularly, as one might expect, in the repeats. The Bach chaconne, on Denon, is an entirely different affair, with the ornamentation reserved for cadences; and unlike the suite, played with edge-of-the-chair aggression, the chaconne is relaxed, with considerable attention paid to dynamic contrasts and shifts of coloration. Both works are played with keyboardlike clarity and realistically recorded. On both technical and interpretive grounds, these performances are real eye-openers.

Another young player with a flair for baroque style is Eliot Fisk, who offers an even more profusely embellished reading of the S. 996 Suite. Coming several months after Isbin's recording, this seemed on first hearing to initiate a contest—a guitaristic shootout at the OK Corral—in which these exceptional technicians would determine who could add the most notes to a Bach fast movement without easing the tempo. Fisk wins, and not only in the mathematical tally. For the most part, his ornamentation is better thought-out and more fully developed, and his use of sequential devices casts an illusion of compositional unity over his thickly embellished repeats. The accompanying Scarlatti sonatas and Froberger suite are attractively embellished, too; the ornaments used in the latter are, according to Fisk's liner notes, based on those Froberger wrote into his keyboard toccatas.



CHRISTIAN STEINER

David Starobin: contemporary specialist

The other Bach piece is sparer, with a personalized rhythmic flow (but a surprisingly plodding ending to the fugue). Particularly in the Bach suite, both Fisk's and Isbin's approaches to ornamentation are provocative and exciting; yet some listeners may find both versions too busy or too rich, preferring the more straightforward readings of Bream (RCA LSC 2896) and Williams (CBS M2 33510).

The most uncompromisingly adventurous of these releases show up on two new labels specializing in guitar discs: John Wager-Schneider's collection of postwar pieces on El Maestro and the first installment of David Starobin's "New Music with Guitar" series on Bridge.

Wager-Schneider begins with Lou Harrison's Suite No. 1, originally for troubador harp. Written in an ancient mode or meant to evoke an old Eastern instrument, each of the three movements creates an interesting sonic aura. Stephen Paulus' dissonant *Two Moments* includes an "Agitato" very much in the Brouwer mold. *Albayalde*, by Spanish composer Tomás Marco, is actually an early minimalist piece, built largely on a single chord and single notes, attacked with everything from plain fingers to ping-pong balls and razor blades. Although Wager-Schneider plays it with conviction, neither this nor Bruno Bartolozzi's *Omaggio* amounts to much more than a showcase for sounds and techniques; very little is actually communicated. Wager-Schneider's own *Voyage*, for electric guitar and tape, is one of the splashier and more intriguing of these scores, and Reginald Smith-Brindle's *Nocturne* closes the recital with a gentle reminder of what used to be thought of as ultramodern guitar writing thirty-five years ago.

Starobin, also a specialist in contemporary guitar music, has already made a considerable mark: Guitarist of choice for Speculum Musicae, the Aeolian Chamber Players, and other ensembles, as their needs

dictate, he has commissioned more than 100 scores and recorded new works on Turnabout and CRI. A solid, more down-to-earth recital than Wager-Schneider's, Starobin's includes an unusually nonrhetorical three-movement work by Hans Werner Henze, from 1974, as its centerpiece. The outer movements, "Carillon" and "Masque," are lively, almost dancelike, and surprisingly tonal, and the central "Récitatif" provides a tuneful and gently introspective contrast. The scoring, for guitar, mandolin, and harp, appealingly blends plucked sounds of inherently different timbres into a pointillistic fabric. Charles Wuorinen's imposing psalm setting is largely serialist, with hints of liturgical chant; the guitar has the lion's share of expressive material, and the biblical text often seems to provide interpretive commentary on the instrumental line rather than the other way around. In the solo works—Barbara Kolb's delicate but demanding *Three Lullabies* (with baritone obbligato humming in the last) and William Bland's

Record companies don't always see the need to expand repertory.

more frankly virtuosic *Fantasy-Homage*, with its striking dynamic gradations and brilliant tremolando chordal passages—Starobin's technique appears limitless. And he's also blessed with the taste and subtlety to make even the most cerebral music seem eminently likable.

Repertory expansion may seem logical to guitarists and listeners who follow the guitar world closely, but record companies don't always agree. Many prefer to repeat the tried and true, just as they do with their violinists, pianists, conductors, etc. And

there is something to the argument that, overlaid as the "Segovia repertoire" now is, newcomers should have the opportunity to compete in familiar waters.

Of course, at this stage of the game, it's particularly telling when a guitarist can't cope with the standard literature; and when that player has major-label backing, the waste of vinyl seems all the more unfortunate. Case in point: Liona Boyd, whose latest (and unbelievably, seventh) LP is a collection of familiar Spanish pieces that most intermediate-level students can play at least creditably. Even if Boyd had any definite or original ideas about these pieces, she would lack the technical finesse to carry them out. Thus, her renditions of Tárrega's *Capricho arabe* and Sor's *Variations on a Theme by Mozart*—works available in perfectly solid performances on many another disc—are full of sloppy runs, dreadful chord voicings, and meandering, witless phrasing. Tárrega's *Sueño*, a tremolo showpiece, shows that she cannot produce an

(Continued on page 80)

DAVID LEISNER: The Viennese Guitar.

David Leisner, guitar. [Jon Aaron and Ralph Dompfeyer, prod.] TITANIC TI 46, \$9.00 (Titanic Records, 43 Rice St., Cambridge, Mass. 02140).

M. GIULIANI: Sonata in C, Op. 15; Variations, Op. 9. MERTZ: Fantaisie hongroise, Op. 65, No. 1. Polacca, Op. 5, No. 3, Op. 13; No. 1b. Romanze, No. 4b. Liebeslied, No. 6. Tarentelle, No. 8. Kindermärchen.

BARRIOS: Guitar Works.

Guy Lukowski, guitar. ANGEL S 37884, \$9.98. Tape: 4XS 37884, \$9.98 (cassette).

Canción de cuna; Chôro de saudade; Danza guaraní; Página de álbum; Preludio; Primavera-Vals; Romanza en imitación al violoncello; Sueño en la floresta; Tua imagem.

JEFFREY VAN: Twentieth-Century Guitar Music.

Jeffrey Van, guitar. CAVATA CV 5011, \$8.98 (add \$1.00 for shipping; Cavata Music Publishers, 941 Delaware Ave., Mendota Heights, Minn. 55118).

BRINDLE: El Polifemo de oro. BROUWER: Canticum; Danza característica; Elogio de la danza. RODRIGO: Tres Pequeñas piezas. VAN: Elegy. VILLA-LOBOS: Études Nos. 11, 12.

JOHN HOLMQUIST: Guitar Recital. John Holmquist, guitar. [Raymond Niemi, prod.] CAVATA CV 5001, \$8.98.

BIBERIAN: Monogram. F. COUPERIN (arr. Lorimer): Le Tombeau de M. Blancrocher. McGUIRE: Suite in Popular Style, No. 2. PONCE: Variations and Fugue on "Folias de España."

BACH: Suite for Lute, No. 1, in E minor, S. 996. BROUWER: La Espiral eterna. BRITTEN: Nocturnal, Op. 70.

Sharon Isbin, guitar. [Russ Borud, prod.] SOUND ENVIRONMENT TR 1013, \$12.98 (add \$2.00 for shipping; Sound Environment, 2710 S. 70th St., Lincoln, Neb. 68506).

SHARON ISBIN: Guitar Recital.

Sharon Isbin, guitar. [Tamako Hashimoto,

prod.] DENON OX 7224-ND, \$15 (distributed by Discwasher).

BACH: Partita for Violin, No. 2, in D minor, S. 1004; Chaconne. DODGSON: Partita. MACCOMBIE: Nightshade Rounds. D. SCARLATTI: Sonata for Keyboard, in G. K. 259 (L. 103).

ELIOT FISK: American Virtuoso.

Eliot Fisk, guitar. [Jeffrey Nissim, prod.] MUSICMASTERS MM 20032, \$8.98. Tape: MMC 40032, \$8.98 (cassette).

BACH: Suite for Lute, No. 1, in E minor, S. 996; Prelude, Fugue, and Allegro, S. 998. FROBERGER: Suite No. 15. D. SCARLATTI: Sonatas for Keyboard, in G. K. 146 (L. 349); in G. K. 390 (L. 234); in G. K. 391 (L. 79).

JOHN WAGER-SCHNEIDER: Sonic Voyage.

John Wager-Schneider, guitar. [Richard Stover and Morris Mizrahi, prod.] EL MAESTRO EM 8004, \$7.00 (add \$1.00 for shipping; El Maestro Records, P.O. Box 2223, Winnetka, Calif. 91306).

BARTOLOZZI: Omaggio. BRINDLE: Nocturne. L. HARRISON: Suite No. 1. MARCO: Albalade. PAULUS: Two Moments. WAGER-SCHNEIDER: Voyage.

DAVID STAROBIN: New Music with Guitar, Vol. 1.

David Starobin, guitar; Susan Jolles, harp*; Peter Press, mandolin*; Richard Frisch, baritone†. [David Starobin, prod.] BRIDGE BDG 2001, \$9.95 (distributed by German News Co., 220 E. 86th St., New York, N.Y. 10028).

BLAND: A Fantasy-Homage to Tomás Luis de Victoria. HENZE: Carillon, Récitatif, Masque.* KOLB: Three Lullabies.† WUORINEN: Psalm 39.†

LIONA BOYD: Spanish Fantasy.

Liona Boyd, guitar. [Liona Boyd, prod.] CBS M 36675. Tape: MT 36675 (cassette). [Price at dealer's option.]

M. ALBÉNIZ: Sonata. DE MUDARRA: Fantasy. PUJOL: Guajira. SOR: Minuet, Op. 11, No. 6; Minuet, Op. 22; Étude No. 17; Introduction and Variations on a Theme by Mozart, Op.

9. TARREGA: Gran jota de concierto; Capricho arabe; Sueño.

MANUEL BARRUECO: Guitar Recital.

Manuel Barrueco, guitar. TURNABOUT TV 34770, \$5.98. Tape: CT 4770, \$5.98 (cassette).

CIMAROSA (arr. Bream): Sonatas for Keyboard, in A; in B minor; in D minor. M. GIULIANI: Variations on "Folias de España," Op. 45; Gran sonata eroica, Op. 150. PAGANINI: Sonatas for Violin and Guitar, Op. 3; No. 1, in A; No. 6, in E minor. D. SCARLATTI: Sonatas for Keyboard, in A, K. 208 (L. 238); in A, K. 209 (L. 428); in E minor, K. 292 (L. 24); in E, K. 380 (L. 23); in D, K. 490 (L. 206).

CARLOS BONELL: Showpieces.

Carlos Bonell, guitar. [Andrew Cornall, prod.] LONDON CS 7178, \$10.98.

I. ALBENIZ: Asturias. CHAPI: Serenata morisca. CHOPIN (arr. Llobet): Prelude, Op. 28, No. 7. LLOBET: Scherzo vals. PAGANINI: Romanze e Andantino variato. TÁRREGA: Introduction and Fantasia on Themes from Verdi's "La Traviata." VALVERDE (arr. Llobet): Clavelitos. VILLA-LOBOS: Étude No. 11; Preludes Nos. 1, 2.

RODRIGO: Concierto de Aranjuez; Fantasia para un gentilhomme.

Carlos Bonell, guitar; Montreal Symphony Orchestra, Charles Dutoit, cond. [Ray Minshull, prod.] LONDON LDR 71027, \$12.98 (digital recording).

RODRIGO: Guitar Works.

Pepe Romero, guitar. PHILIPS 9500 915, \$10.98. Tape: 7300 915, \$10.98 (cassette).

En los Trigales; Sonata a la española; Tiento antiguo; Junto al Generalife; Fandango; Tres Pequeñas piezas; Bajado de la Meseta; Romance de Durandarte.

TORROBA: Concierto ibérico*; Diálogos†.

Pepe Romero, guitar†; Los Romeros, guitars*; Academy of St. Martin-in-the-Fields, Neville Marriner, cond. PHILIPS 9500 749, \$10.98. Tape: 7300 834, \$10.98 (cassette).

Behind the Scenes

Music news and commentary by James R. Oestreich

Worth Its Weight?

Schirmer has weighed in with a leviathan of a tome, Arthur Cohn's *Recorded Classical Music* (2164 + xii pp., \$75). One wants simply to be overwhelmed at its size and scope and importance, as the notaries quoted on the dust jacket apparently were ("nothing short of a miracle"; "like Johnson's *Dictionary*"!) in what must have been a hasty preview. Yet my own hasty sampling suggests the need for caution.

Despite its bulk, this is in no sense a "complete" guide to classical recordings, past or present—nor does it pretend to be. That said, however, one is hard put to determine the bases for Cohn's selections. He seems to have no clear or consistent notion of the level of collector he's aiming at or just what his self-appointed mission is. One looks for guiding principles and finds only arbitrariness.

For an isolated yet important example, take Bach's cantatas: There is nary a mention of the Rilling series, about half-completed on Musical Heritage (though a single Werner/MHS recording from another sizable series does edge in). Worse, there is no mention of the epochal Harmoncourt/Leonhardt series on Telefunken until No. 58; then—still with no indication that they are part of a larger project—two consecutive Harmoncourt sets (minus No. 57) are cited, running through No. 63, before darkness redescends. Is it possible that the series achieves "real stylistic authenticity" and "total success" within this handful of works and nowhere else? It's not as though Cohn has anything better to offer: he gives *no* recommendations for Nos. 1[!]-3, 5-9, 11, 13-29, etc. (Yet in contrast to such glaring oversights, some three reams later Schubert's D. 556 Overture rates the following insipid entry: "Satisfactory, if not very important Schubert. Satisfactory, if not a very inspired performance [by Münchinger].")

Any such compilation necessarily dates quickly; since this ambitious project was undoubtedly years in the making, much of it is out of date already. Cohn begs the issue of currency at the outset: "There will be very few discs in the coming years that will surpass the artistry of the performances endorsed . . ."—a half-truth even as it stands. Furthermore, currency involves not only new issues (and novel recording frontiers and changing performance practices), but the continued availability of recommended recordings. Here again, a decision

needs to be made: Availability either is a criterion or isn't. If the latter, Cohn's laments over deletions and haphazard information about alternative available formats simply waste space (precious in this context: Save a tree!). If the former, there are worse problems ahead, for some of Cohn's choices have been out of the catalog for years, and the rest are dropping like flies.

As for the recommendations themselves, everyone will find many to agree with, many to dispute. That I prefer Previn in Rachmaninoff's *The Bells* (currently available) to Cohn's Ormandy (currently not) is irrelevant, to the extent Cohn can justify his choice; yet one hardly knows what to make of this rationalization (a fair sample, incidentally, of his distinctly un-Johnsonian style): "The text is sung in English and for some this may diminish the authenticity of the recording. Not for this reviewer, because it's sufficiently difficult understanding a chorus in English without trying to do so when Russian is used." A liberal sprinkling of dicta like "No one can fault the way these are played" neither sheds much light on the choices nor inspires confidence. And when substantial performance questions *are* raised, the ground shifts freely. For Cohn, the inclusion of "the expositional repeat in the opening movement, which structures the material as it should be structured," is crucial in choosing a Schubert Fifth (Böhm), yet for Schubert's First and Second, the recording he recommends (Böhm) omits the repeats.

Eventually, one comes to visualize vast mountainous ranges of index cards, undigested by author or editor, thrown into "order" at the last (geologically scaled) minute. The Tchaikovsky deck should have been reshuffled. As though referring to something that came before, the *Fatum* entry begins, "Another Tchaikovsky work he destroyed . . ."; only six pages later does it become apparent that the reference is to *Voyevode*: "The score . . . was destroyed by Tchaikovsky. . . ." And at least some of the misinformation on those cards was evidently never filtered through Cohn's ear. Having recommended Kipnis in Bach's *Chromatic Fantasy*, "a matchless harpsichord recording," Cohn continues: "If piano is preferred there is Richter's solid performance, on Deutsche Grammophon 2530 035." The Richter, of course, is not Sviatoslav, but Karl—playing *harpsichord*. No mere error of fact, this raises a fundamental question as to how much of this music Cohn has actually heard.

Though further faults can be found (considerably more wasted space and motion in the organization, etc.), this is not to claim that the book lacks all merit. Just how much, the prospective investor might know better after having tested it at the local library for a time. Meanwhile, he should keep in mind that a new edition of the Penguin guide is in preparation.

More Old Stokie

For the sixth WFLN/Philadelphia Orchestra Marathon, RCA Special Products has mined its vaults for a two-disc set (DPM 2-0534) that neatly ties together two of the year's big centenaries—Stokowski's, duly noted last month, and Stravinsky's, which we will observe next month. Included in this limited edition are Stokowski's second—first electrical—recording of the 1919 *Firebird* Suite, from 1927 (not the 1935 third recording as stated in Richard Freed's fine annotations; Freed was apparently caught by a change of plans, and the information is given correctly elsewhere); Stokowski's first recording of *Le Sacre*, from 1927-29 (one of the items lauded highly in Curtis Davis' discography last month and indicated there as being unavailable); and Stokowski's first recording of *Petrushka*, from 1937 (not a "suite" as described on the label; it's the overside *Firebird* that should have been so identified). These are all wonderfully vibrant performances, and the playing of the Philadelphia principals is often brilliant. The superb remasterings, with *Petrushka* on a single side running just over thirty minutes, are the work of Stokowski enthusiast Ward Marston, who also handled the transfers of the Bell Labs historical material discussed by Robert Long last December. The sound is remarkably well balanced in the older artifacts; only in *Petrushka* do the brasses sometimes become overbearing, and even that is probably just what Stokowski ordered. The set is available only through membership in the Philadelphia Orchestra Association, at a cost of \$55 (add \$1.00 for shipping; Philadelphia Orchestra Marathon, 1420 Locust St., Philadelphia, Pa. 19102).

Devil's Swill. Recording Tartini concertos recently with the English Chamber Orchestra, violinist Salvatore Accardo had to give up on the E minor, D. 56; totally inaccurate and unusable, the parts, 't was said, were evidently "copied by a drunken man." HF

Reviews



The late conductor Walter Susskind in one of his last recordings—see page 58.

BARTÓK: Concerto for Violin and Orchestra, No. 2, in B minor.

André Gertler, violin; Czech Philharmonic Orchestra, Karel Ančerl, cond. [Eduard Herzog, prod.] QUINTESSENCE PMC 7181, \$5.98. Tape: P4C 7181, \$5.98 (cassette). [From CROSSROADS 22 26 0012, 1968.]

Erick Friedman, violin; Southwest German Radio Symphony Orchestra, Zdenek Macal, cond. MUSICAL HERITAGE SOCIETY MHS 4386, \$7.75 (\$4.95 to members) (recorded in performance) (add \$1.60 for shipping; Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724).

Peter Zazofsky, violin; Belgian National Orchestra, Georges Octors, cond. [René Gailly and Wolfgang Mitlehner, prod.] DG CONCOURS 2535 012, \$6.98.

Three new recordings of Bartók's violin concerto (now often called the "Second," since an earlier one has surfaced in more recent years) attest to the special popularity of this work; along with the *Concerto for Orchestra*, it is probably his most frequently heard orchestral composition. This should not be surprising: Though one of the

simplest and most traditional conceptions of the mature Bartók, it nevertheless carries his unmistakable stamp.

Of these three readings, André Gertler and the Czech Philharmonic under Karel Ančerl offer the outstanding one. A reissue of a recording made in 1965, the disc holds up well with today's competition in regard to both sound and execution. The rendering, the most accurate of the three, is also the most flexible in rhythm and the most varied in color. Gertler, a Hungarian by birth, performed frequently with Bartók in his earlier years; completely in command of the music, he balances the right degree of freedom with the requisite control.

It is just this balance that Friedman lacks in his live performance with the Southwest German Radio Orchestra. Yet many aspects of his playing are impressive. He has sure technique and interesting ideas about shaping the piece. But the rhythms are too heavily accented and too carefully patterned; and when he uses portamento, which he occasionally does for some reason

Reviewed by:

John Canarina
Scott Cantrell
Kenneth Cooper
R. D. Darrell
Peter G. Davis
Kenneth Furie
Harris Goldsmith
Matthew Gurewitsch
David Hamilton
Dale S. Harris
R. Derrick Henry
Joseph Horowitz

Nicholas Kenyon
Allan Kozinn
Paul Henry Lang
Irving Lowens
Karen Monson
Robert P. Morgan
James R. Oestreich
Conrad L. Osborne
Andrew Porter
Patrick J. Smith
Paul A. Snook
Susan T. Sommer

(perhaps a nod to "Hungarian style"), it sounds stiff and calculated. His fast, tight vibrato also wears on the ear.

Finally, the recording with Peter Zazofsky and the Belgian National Orchestra under Georges Octors was recorded during the 1980 Queen Elisabeth International Music Competition, which Zazofsky won. He is no doubt an excellent young violinist, but the recording is so bad—combining a dull, cavernous quality with an almost impenetrable sonic opaqueness—that it is impossible to judge with any certainty. Things sound very tentative indeed, especially on the orchestra's part; no doubt the performance had to be put together quickly for the occasion. This release hardly serves Zazofsky well.

R.P.M.

BEETHOVEN: Symphonies (9); Overtures (4).

Sheila Armstrong, soprano*; Linda Finnie, mezzo-soprano*; Robert Tear, tenor*; John Tomlinson, bass*; Philharmonia Chorus* and Orchestra, Kurt Sanderling, cond. [Beatrix Musker, prod.] EMI SLS 5239 (digital recording; eight discs, manual sequence). Tape: TCC SLS 5239 (eight cassettes). [Price at dealer's option.] (Distributed by Brillly Imports, 155 N. San Vicente Blvd., Beverly Hills, Calif. 90211.)

Symphonies: No. 1, in C, Op. 21; No. 2, in D, Op. 36; No. 3, in E flat, Op. 55 (*Eroica*); No. 4, in B flat, Op. 60; No. 5, in C minor, Op. 67; No. 6, in F, Op. 68 (*Pastoral*); No. 7, in A, Op. 92; No. 8, in F, Op. 93; No. 9, in D minor, Op. 125*. Overtures: The Creatures of Prometheus, Op. 43; Coriolan, Op. 62; Fidelio, Op. 72c; Egmont, Op. 84.

BEETHOVEN: Symphony No. 3, in E flat, Op. 55 (*Eroica*).

Cincinnati Symphony Orchestra, Michael Gielen, cond. [Marc J. Aubort and Joanna Nickrenz, cond.] VOX CUM LAUDE D-VCL 9007, \$10.98 (digital recording). Tape: D-VCS 9007, \$10.98 (cassette).

BEETHOVEN: Symphonies: No. 5, in C minor, Op. 67; No. 8, in F, Op. 93.

New York Philharmonic, Zubin Mehta, cond. [Andrew Kazdin, prod.] CBS MASTERWORKS M 35892. Tape: MT 35892. [Price at dealer's option.]

BEETHOVEN: Symphony No. 5, in C minor, Op. 67.

Berlin State Orchestra, Otmar Suitner, cond. [Eberhard Geiger and Toru Yuki, prod.] DENON OX 7013-ND, \$15 (digital recording)(distributed by Discwasher).

BEETHOVEN: Symphony No. 9, in D minor, Op. 125.

Jessye Norman, soprano; Brigitte Fassbaender, alto; Plácido Domingo, tenor; Walter Berry, baritone; Vienna State Opera Chorus, Vienna Philharmonic Orchestra, Karl Böhm, cond. [Werner Mayer, prod.] DEUTSCHE GRAMMOPHON 2741 009, \$25.96 (digital recording; two discs, manual sequence). Tape: 3382 009, \$25.96 (two cassettes).

In England, Kurt Sanderling's Beethoven has been likened to Klemperer's. To test the analogy, I made some comparisons with the few Klemperer/Philharmonia discs on my shelf. (I never cared sufficiently for his cycle to obtain it in toto.) What I found proved instructive: For one thing, Klemperer—for all his reputation for stolidity—was considerably more of a lapidarian than I had remembered; in fact, his acute detailing and sophisticated shaping of woodwind lines in the *Egmont* Overture and the first movement of the Ninth Symphony surprised me with an almost Toscaninian agility. Sanderling, on the other hand, rivals Klemperer in solidity of rhythm, but not in shapely authority: He's the one who resembles the fictitious Klemperer of my faulty memory!

More importantly, although both conductors favor some exaggeratedly slow, ultra-Teutonic tempos, neither is nearly as phlegmatic throughout as those few instances might lead one to fear. In the Seventh Symphony, after an introduction cautiously unfolded with minimal accents on the opening chords and a *Vivace* painstakingly articulated at something approaching slow motion, Sanderling goes on to give the remaining three movements a crisp, alert reading not all that far removed from those of Casals (CBS MY 37233) or Toscanini/New York Philharmonic (RCA VIC 1502). Similarly, Klemperer's notoriously lumbering three-to-a-bar third movement of the *Pastoral* stays in the memory, making one forget his succinctness in the *Egmont* music and in most of the Ninth Symphony. But whereas Klemperer's effectiveness is largely nullified by the drab, coarsely fibrous, monotonously compressed domestic Angel sound, Sanderling's readings are euphoniously and solidly reproduced (though I have reservations about the sound's smoothed-out generality).

The essential point of the comparison is that Sanderling, like Klemperer, adheres to a Germanic tradition, yet the two maestros have minds of their own. (One could say this equally for the late Karl Böhm, whose 1970 Beethoven cycle for DG reflects a similar basic point of view.)

From the opening lines of Sanderling's First Symphony, one notes with approval the suave excellence of the Philharmonia's execution. After a hefty and perhaps overly

slow introduction, the work gets off to a suitable romp. All four movements have well-sprung rhythm and a good deal of bracing energy. An auspicious start.

But in the Second (as in Böhm's), a pervasive heaviness breaks the music's back. Though some might be less put off by Sanderling's slow tempos, I find them a sore trial—particularly in the Alberti passages in the *Larghetto* and in the lumbering *Scherzo*.

Things improve considerably in the *Eroica* despite a first movement that remains too sedate. But by now the blended euphony of the recorded balance begins to pall a bit; one hears timbres well enough if

one listens for them, yet the instrumental detail never stands out in sharp relief.

The Fourth's introduction is once again extremely deliberate, but thereafter, things pick up. Sanderling's tempos are generally lively, and such niceties as the celebrated bassoon pitfall in the finale are splendidly managed.

The Fifth is stodgy and straightforward; its first movement, in particular, lacks the kind of molten energy Giuliani brought to this thrice familiar masterpiece in a recent broadcast performance with the Los Angeles Philharmonic. (DG should surely record that truly distinguished interpretation.) By contrast, Sanderling's best

A LASER MONITOR FOR THE PRIVILEGED FEW.

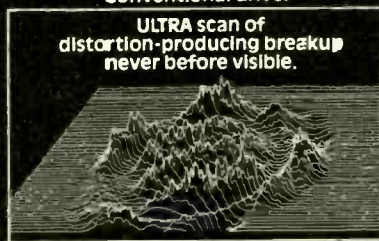
The new Celestion SL-6 is like no other loudspeaker in the world.

Designed with a laser, a computer and a blank sheet of paper by a new generation of engineering talent, it began with something never seen before. The microscopic vibrations of drivers in action, frozen in time. Scanned and plotted in exquisite three-dimensional detail by the laser-computer system we call ULTRA.[™]*

With the knowledge ULTRA gave us, we could discard the misconceptions and guesswork of conventional speaker design. The results: Two radically different transducers with precise, perfect-piston response. A crossover network of unique simplicity, because the drivers are so perfectly matched. And an enclosure of incredible rigidity.

What's more, the SL-6 is the first compact loudspeaker of studio monitor quality. Smaller than many "bookshelf" units,

Conventional driver



yet effortlessly handling up to 200 watts per channel.

There is much more to tell. But the most eloquent way to hear it is musically, from the SL-6 itself.


SL-6 driver



But first, a word of caution: only a limited number are planned for production. Which means its pleasures are limited to a privileged few. That select group of music lovers with the sensory and, yes, the financial resources to appreciate it. If the idea of being among them intrigues you, write or call for more information.

*Ultra-accurate Laser Topographic Response Analysis.



celestion  speakers

AND PROFESSIONAL DRIVERS.
You'll know... in an instant

Celestion Industries, Inc., Kuniholm Drive, Box 521, Holliston, MA 01746 (508) 429-6706. In Canada: Rocelco, Toronto

Critics' Choice

The most noteworthy releases reviewed recently

BACH: *Harpichord Concertos* (6). Koopman. PHILIPS 6769 075 (2), April.
 BEETHOVEN: *String Quartet No. 1* (orig. version). Pro Arte Quartet. LAUREL LR 116, Jan.
 BIRTWISTLE: *Punch and Judy*. Roberts, Wilson-Johnson, Atherton. DECCA HEADLINE HEAD 24/5 (2), Dec.
 BLOCH, E.; HINDEMITH: *Viola-Piano Works*. Schotten, Collier. COMPOSERS RECORDINGS SD 450, April.
 CHOPIN, MUSSORGSKY: *Piano Works*. Schenly. DIGITECH DIGI 108, April.
 DELIUS: *The Fenby Legacy*. Royal Philharmonic. Fenby. UNICORN-KANCHANA DKP 9008/9 (2), Feb.

DEL TREDICI: *Final Alice*. Hendricks, Soliti. LONDON LDR 71018, April.
 DVORÁK, MENDELSSOHN: *String Quartets*, Orlando Qt. PHILIPS 9500 995, Feb.
 FRANCK, SZYMANOWSKI: *Violin-Piano Works*. Danczowska, Zimmerman. DG 2531 330, March.
 HAYDN: *Miseri noi . . . Funesto orror; Arias*. Mathis, Jordan. PHILIPS 9500 929, Feb.
 MAHLER: *Symphony No. 5*. STRAUSS: *Tod und Verklärung*. Mitropoulos. NEW YORK PHILHARMONIC 881/2 (2), Nov.
 MARTINŮ: *The Greek Passion*. Mitchinson, Tomlinson, Mackerras. SUPRAPHON 1116 3611/2 (2), April.
 MUSSORGSKY: *Orchestral and Choral Works*. London Symphony, Abbado. RCA ARL 1-3988, Jan.
 PUCCINI: *Tosca*. Scotto, Domingo, Bruson, Levine. ANGEL DSBX 3919 (2), March.
 SCHUBERT: *Song Cycles and Songs*. Hüsck. ARABESQUE 8107-3L (3), March.

SCHUBERT, WOLF: *Songs*. Pears, Britten. BBC REGL 410, March.
 SCHUBERT: *Trout Quintet*. Sawallisch, Endres Qt. EURODISC 25 567, April.
 SMETANA, SUK: *String Quartets*. Bohemian Quartet. PARNASSUS 1001, Feb.
 TANEYEV: *Piano Quartet*. Cantilena Chamber Players. PRO ARTE PAD 107, April.
 TELEMANN: *Instrumental Works*. Aulos Ensemble. MUSICMASTERS MM 20009, Dec.
 TIPPETT: *King Priam*. Harper, Tear, Bailey, Atherton. LONDON LDR 73006 (3), March.
 WEILL: *Songs*. Stratas, Woitach. NONESUCH D 79019, Feb.
 BOLCOM AND MORRIS: *Rodgers and Hart Album*. RCA ARL 1-4123, March.
 GERMAN CHAMBER MUSIC BEFORE BACH. Cologne Musica Antiqua, Goebel. ARCHIV 2723 078 (3), Jan.
 KIRI TE KANAWA: *Song Recital*. CBS M 36667, Feb.
 HEAVY METAL. Film score by Elmer Bernstein. FULL MOON/ASYLUM SE 547, Jan.

lacks enlivening thrust, though it never falls as wide of the mark as did Bernstein's disappointing and plodding rendition (DG 2531 311). Again, Sanderling's reading can be likened to Böhm's (DG 2530 062).

The *Pastoral* is a bit slow and heavy-footed, but apart from a few disruptive ritards, Sanderling captures a suitably bucolic aura.

The Seventh has already been discussed, and were it not for that questionable first movement, this would have been one of the high points of the set. The finale, with its granitic solidity and wonderful string articulation, is really terrific. And the symphony is followed by a genuinely distinguished account of the *Prometheus Overture*. (The violins dance with captivating style and precision.)

Sanderling takes the Eighth with broad, well-regulated tempos and a suitable hammering emphasis. One of the better performances on disc, certainly.

And the Ninth has a bronzen sobriety that shares common features with Klemperer (Angel SB 3577), Monteux, Dorati (Mercury SRI 2-77013), and a few others. Particularly effective are the tempo relationships in the choral finale, which concludes with a Prestissimo not unlike Toscanini's (RCA VIC 1607) in its authoritative moderation. The chorus and soloists are very good (bass John Tomlinson sings his opening solo with an appoggiatura on "Töne"), but in a structural, uneffusive reading of this sort, teamwork counts for more than do individual bursts of temperament.

Sanderling is a centrist with regard to Beethoven's original instrumentation: He eschews the usual horn flares in the scherzo of the Ninth and seemingly opts for the original trumpet parts in the coda of the *Eroica*'s first movement ("seemingly,"

because it may be that the trumpets are merely reticent in this highly resonant recording ambience); yet he duly adds horns to the bassoons in the first-movement recapitulation of the Fifth and—like Jochum and Toscanini—cellos and kettledrums in the recapitulation of the *Coriolan Overture*. As for repeats, he observes all in Nos. 1–4 and 8 but bypasses those in the last movement of No. 5 and the first of No. 6, all in No. 7, and *both* scherzo repeats in No. 9. He does not take the spurious *dacapo* repeat in No. 1's third movement.

This is Beethoven conducting by a sensitive musician thoroughly grounded in the idiom and playing by a top orchestra recorded in state-of-the-art sonics (leaving aside my purely personal reaction to the blending of sonorities). Anyone learning the music from these accounts will get an honest impression of it; my own admiration grows with each replaying. At the same time, Sanderling's more consistent approach does not always catch lyrical fire the way those of more idiosyncratic conductors do—Jochum, Bernstein, and Karajan. On final reflection, I suppose Klemperer's emphatic, granitic approach is the closest counterpart. (Perhaps I should rehear his versions in British EMI's improved remasterings.)

I have not heard Michael Gielen's older Vienna *Eroica* for Audio Fidelity (now available on Classical Cassette CCC 36), but his new account with the Cincinnati Symphony is superfast and purged of all rhetoric. There are also iconoclastic details, such as the placement of the fermata in Var. 1 of the finale on E flat rather than having it apply to the E flat and its following D. Erich Kleiber also did this in his older recording with the Concertgebouw, and Toscanini dabbled with this variant in the broadcast performance of November 26,

1949. It's interesting, but it sounds unnatural. Gielen does add the revised trumpets in the first-movement coda, and his energy surges at the least excuse. On the whole, his *Eroica* resembles Scherchen's stereo account, and if the Cincinnati Symphony is a little hard-pressed and sour of intonation, it plays with far more assurance than did Scherchen's Vienna State Opera Orchestra. Yet the reading sounds uncomfortably constricted—like metronome-chasing; details are audible but trivialized. At least after all the somnolent, tensionless *Eroicas* like Ormandy's (RCA ATC 1-4032) and Mehta's (CBS 1M 35883), Gielen's hot-rod approach is stimulating, however ephemeral its effect.

About the best that can be said for Zubin Mehta's coupling of the Fifth and Eighth is that there have probably been worse versions of both symphonies. The Fifth begins with a plausibly dramatic first movement, reasonably well executed. Thereafter, the decline is steep: Right at the outset of the *Andante con moto* (which both liner and record label persist in identifying as "Andante con brio"), violas and cellos indulge in vulgar-sounding swells. In the central portion of the movement—where pianissimo strings provide a vamping accompaniment to clarinet, then bassoon, flute, and oboe—the conductor permits (encourages?) contrabasses and cellos to add ungainly crescendos after attacking their notes; this not only disfigures the passage's aesthetic appeal, but also throws the rhythmic pulse seriously off kilter. In the scherzo, the New York Philharmonic horn players sound more like members of the teamsters' than of the musicians' local. (Surely a take could have been found in which their opening attack at bar 27 wasn't flubbed so conspicuously.) And the intended breadth of the finale turns to inertia,

mainly because of laggardly, imprecise chording from everyone concerned (or unconcerned). The Eighth is even more problematical: The first movement, played at pretty much the same tempo Sanderling takes, is sapped of its energy by a generalized diffuseness of sonority and lethargic execution. (The piano woodwinds in the coda sluggishly sit on their notes beginning at bar 363, in embarrassing contrast to the pizzicato strings they are supposed to be matching.) Horns and clarinets, aggressively miked, croon their way through the third-movement trio to the scratchy accompaniment of unattractively stringy cellos and basses. If the orchestral performance had been merely coarse-textured and gruff, it might have been allowed to pass without comment; but with Mehta's syrupy overlay of phony *Gemütlichkeit*, it somehow suggests a Bronx cheer with a Viennese "eccent." He keeps Beethoven's original scoring for bassoons in the Fifth's first movement (bars 302 et seq.) and includes first-movement repeats in both symphonies. CBS's sound and pressing are so-so.

Otmar Suitner's Fifth is the best installment so far in his unfolding Beethoven cycle. Here the small forces and the conductor's tautly symmetrical rhythm produce a Fifth in the astringent manner of Erich Kleiber's well-remembered (and often reissued) version. The only things I question here are the da-capo repetition of the scherzo and the repeat in the finale (which still seems wrong to me, try as I do to accept it). Suitner, like Mehta, uses the original bassoon scoring in the first movement. If you like a nervously energetic Fifth rather than a hulking, massive one, this should suit your (good) taste.

Böhm first recorded the Ninth back in the days of his Dresden tenure, and he made at least three subsequent versions—all in Vienna. This digital edition, taped in the fall of 1980, is noticeably slower than his account of a decade earlier, and the ultra-sharp digital reproduction emphasized its martial clarity. In its way, it is a distinguished reading albeit a bit too Prussian for my taste. (I kept thinking back to the Scherchen version, which I haven't heard for nearly thirty years.) Böhm favors a ripe, bass-oriented sonority, but the rhythmic exactitude verges on mummification; his 1970 account (DG 2707 073), with detail enough, seemed less brash and more flowingly communicative. The soloists this time are generally better—Jessye Norman, in particular, more on-pitch than her 1970 counterpart, Gwyneth Jones. Apart from its *Schwanengesang* sentimental appeal and its sonic attractions, there seems to have been little need for this remake. H.G.

BEETHOVEN: Variations on a Waltz by Diabelli, Op. 120; Sonata for Piano, No. 31, Op. 110—See page 41.

CAVALLI: Ercole amante.

CAST:
 Jole Felicity Palmer (s)
 Elena Eiddwen Harry (s)
 Pasitea Rosemary Hardy (s)
 Page Agnès de Crouzat (s)
 Cinthia Marilyn Hill Smith (s)
 Gionone Yvonne Minton (ms)
 Dejanira Patricia Miller (ms)
 Venerè/Beauty Colette Alliot-Lugaz (ms)
 Hyllo Keith Lewis (t)
 Licco Ricardo Cassinelli (t)
 Laomedonte Michael Goldthorpe (t)
 Mercurio Michel Corboz (b)
 Ercole Ulrik Cold (bs)
 Tevere/Neituno John Tomlinson (bs)
 Eutyro's Ghost Malcolm King (bs)
 English Bach Festival Chorus and Baroque Orchestra. Michel Corboz, cond. ERATO STU 71328, \$26.94 (three discs, manual sequence) (distributed by RCA).

Cavalli's *Ercole amante* is an opera more honored in the history books than on the stage, and even by historians it is more often buried than praised. It was written to celebrate the marriage of Louis XIV of France to Maria Theresa and commissioned for performance in Paris by Cardinal Mazarin. This act of internationalism—Mazarin was well-known for his Italian cultural preferences—created many problems. Cavalli was familiar neither with the prevalent French taste in opera nor with the complex organizational setup at court; it is thought that Lully may well have been jealous and obstructed him.

The time Cavalli spent in Paris was frustrating and ultimately unsuccessful. First, his new opera was not ready for the actual wedding celebrations in 1660 and had to be replaced with a new version of an earlier piece, *Serse*. Then Mazarin died in 1661, removing the main impetus toward an Italian celebration of the Franco-Spanish marriage. Finally, when *Ercole* was produced at last, on February 7, 1662, it was given in a theater that had dreadful acoustics and interspersed with long ballet interludes by Lully (who thus attracted most of the attention). One of the few favorable remarks on Cavalli's music came from a not unprejudiced source, the Venetian ambassador, who said that it was "very fine and fitting" and that in rehearsal it had been much enjoyed.

Cavalli vowed after this experience never to work in the theater again. (In the *New Grove Dictionary*, Thomas Walker's fine entry on the composer somewhat perversely suggests that this could have been because he had earned so much money in France.) At any rate, Italian cultural influence in France declined, French opera developed unaffected, and Cavalli went back to write more operas for Venice. *Ercole* had never been revived until the adventurous opera company of Lyons staged it in 1979 under Michel Corboz. (The record box is decorated with a handsome reproduction of Laumosnier's painting of Louis XIV's marriage ceremony,

WE'LL LURE YOU WITH OUR PRICES... AND WIN YOU WITH OUR SERVICE

RATED No. 1 FOR SERVICE & RELIABILITY

ORDER TOLL FREE: (800) 221-8180

IN NEW YORK (212) 732-8600

VIDEO & AUDIO

STEREO-TO-GO

- SONY WALKMAN II (Cass Stereo) \$69
- SONY WALKMAN II (Deluxe Cass Stereo) \$115
- TOSHIBA KTS-1 (Cass/FM Stereo) \$69
- SONY RW-1268 (19 Remotes) \$119
- AKAI PM-01 (Cass/FM Stereo) \$115
- KOSS SC-100 (Auto Focus Stereo) \$149
- JVC QUINLET (Port Stereo) \$149

HI-FI

- TECHNICS SA 424 (Receiver) \$285
- TEAC CSRX (Cass Deck) \$272
- SONY RW-1268 (19 Remotes) \$119
- SONY TC-FB3C (Cass Deck) \$429
- PIONEER SX-7 (Receiver) \$361
- TECHNICS SA 450 (Speakers) \$125
- *SHIPPED FREIGHT COLLECT

COLOR T.V.

- SONY KV-1221B (19 Remotes) \$449
- SONY KV-1515 (15 Screen) \$398
- SONY KV-1268 (19 Remotes) \$419
- ATARI B-25 (19 Screen) \$455
- EPSON MX 80 (Printer) \$459
- TI PHK 004 (Home Computer) \$379
- TI PHK-1900 (5 Printer) \$298
- TI PHK-1850 (Desk Printer) \$569

COMPUTERS

- COMMODORE VIC-20 Computer \$245
- ATARI 800 (Deluxe Computer) \$655
- ATARI 810 (Disk Drive) \$445
- ATARI 825 (Printer) \$585
- EPSON MX 80 (Printer) \$459
- TI PHK 004 (Home Computer) \$379
- TI PHK-1900 (5 Printer) \$298
- TI PHK-1850 (Desk Printer) \$569

TELEPHONES

- GTE FULPHONE II \$159
- FREEDOM PHONE 3500 (Mem Cordless) \$235
- WEBCOR 555 (Wireless 500 Range) \$159
- WEBCOR 727 (Ziphone) \$135
- COBRA CP-200 (Wireless 600 Range) \$159

VIDEO CAMERAS

- PANASONIC PV-801 (1/2 Zoom) \$789
- RCA CCD10 (Camcorder) \$649
- AKAI VCR-1 (Auto Focus) \$849
- SONY HVC-2000 (1/2 Zoom) \$639
- JVC CV-88 (Zoom) \$639

VIDEO RECORDERS

- JVC HR-7500 (New VHS) \$1099
- SONY SL-2500 (New Beta) \$1099
- SONY SL-5000 (Beta) \$639
- JVC HR-7500 (New VHS) \$1099
- RCA VFT-650 (VHS) \$929
- RCA VFF-170 (Port VHS) \$899
- PANASONIC PV-1770 (VHS) \$849
- SONY SL-2000 (SONY TT-2000 Beta Recorder Tuner/Timer) \$1145

HEADPHONES

- SONY MDR-3 (Micro) \$24.90
- KOSS RS5 (Micro) \$24.90
- PIONEER SE-3 \$23.90
- PIONEER SR-5 \$33.90
- SONY MDR-50T (Micro) \$44.90
- SONY MDR-80T (Micro) \$59.90

VIDEO ACCESSORIES

- VIDCRAFT DETAILER I \$105
- VIDCRAFT DETAILER II \$195
- VIDCRAFT STABILIZER \$59
- VIDCRAFT PROTECT AMP \$234

WALKMAN II Player

- Metal Tape Player
- 2 Headphone Inputs
- 1 Headphone Included

ATARI 400 HOME COMPUTER

\$105 ONLY

ELECTRONICS

Calculators

- CANON P70 (10m Printer) \$53.90
- CASIO CP-10 (Docket Printer) \$59
- CANON P-100 (Desk Printer) \$164
- CASIO VL-1 (Music Machine) \$54
- TI-5100 (Desk Calc) \$43.90
- SHARP EL-1122 (Printer) \$69

CARTRIDGES

- PICKERING 35K-5000 \$197.90
- STARTON 8815 \$178.90
- AUDIO TECHNICA AT155LC \$104.90
- SHURE V-15 Turb V \$89.90
- SHURE M91 \$48.90
- SHURE M95-ED \$29.90
- SHURE M95-ED \$119.90

RADAR DETECTORS

- FOX IX \$199
- FOX REMOTE \$109
- FOX SUPERFOX \$239

CAR STEREO

- In Dash Cassette w/AM/FM Radio
- CRUIZ T-650 (Auto Rev. Dolby) \$209
- SANVOY FT-50 (Stereo W/ Mount) \$108
- JENSEN JE-518 (Low Auto Rev) \$279
- JENSEN JE-606 (Auto Rev. Mount) \$198
- CLARION T-500R (IP, AB) \$210
- PANASONIC CD-571 (IP, AB) \$210
- MARLBERT CAR-617 (IP, AB) \$210
- PIONEER KE-2100 \$175
- PIONEER KE-200 \$119
- PIONEER KE-110C \$289
- BLAUPUNKT CR-3010 \$289

CAR SPEAKERS

- JENSEN J-2033 6x9 Trax II \$99.90/PAIR
- JENSEN J-1068 6x3 Coax \$43.90/PAIR
- JENSEN J-1065 6x3 Trax \$69.90/PAIR
- JENSEN J-2126 4 1/2 Coax II \$53.90/PAIR
- JENSEN J-2041 5 1/4 Coax II \$54.90/PAIR
- PIONEER TS-75 \$54.90/PAIR
- PIONEER TS-69B \$95.90/PAIR
- PIONEER TS-69S \$95.90/PAIR
- PIONEER TS-155 \$75.90/PAIR
- PIONEER TS-40 \$69.90/PAIR

BLAUPUNKT • CONCORD • MITSUBISHI • AUDIOVOX • CRAIC

PRICED TOO LOW TO ADVERTISE - CALL FOR OUR LOWEST PRICE WE WILL MATCH OR BEAT ANY PRICE

WE WILL MEET OR BEAT ANY COMPETITOR'S PRICE IF HE HAS THE MOSE ON HAND

HOW TO ORDER BY MAIL: (1) Fill out form and complete shipping information. (2) Make money order, certified check, cashier's check, or money order payable to order. (3) Send to: J&R Music World, Dept. HF5, 23 Park Row, Dept. HF5, NYC 10038. (4) We ship to continental U.S., Alaska, Hawaii, Puerto Rico, and Canada only. (Canadian Orders Add 5% shipping and New York State, Indiana, and Sales Tax. All merchandise is brand new, factory fresh and 100% guaranteed.)

23 PARK ROW, DEPT. HF5, NYC 10038

SEND FOR FREE 240 PAGE AUDIO/VIDEO CATALOG

J&R MUSIC WORLD

ADDITIONAL 5% DISCOUNT ON 100 OR MORE ASSORTED TAPES

which formed a backdrop for that production.) A concert performance was also given in London by the English Bach Festival, again under Corboz. This recording seems to represent an amalgam of the two revivals, with a mixed English/French cast, English chorus and orchestra, and French conductor.

Strong claims are made for the opera in the extensive notes that accompany the recording: At one point, it is described as "quite simply, the quintessential masterpiece of seventeenth-century baroque opera." That goes a little far; apart from everything else, the work is so unusual as to be unclassifiable. The mixture of French-style and Italian-style recitative; the great importance allotted to the chorus, when Italian works rarely made use of it at all; the grandeur of the opera combined with its astute psychological penetration: All these factors make *Ercole* a most curious hybrid.

The most striking parts of the work are the massive Prologue and the remarkable fifth and final act; through some of the rest one has to remind oneself that the magnificent stage machinery in the hall of the Tuileries would have absorbed much of the audience's attention. The best music is splendid. The double choruses of rivers in the Prologue, rising gently in old-style imitative writing and then crashing in Venetian antiphony, are sung flexibly and lightly (though recorded rather too distantly) by the English Bach Festival Chorus. In the fifth act the complexity of the relationships is signaled by a glorious succession of ensembles (another form in which Italian opera was not usually rich): a quartet, then a trio, a duet, a quintet, and a final tableau, with a duet for Hercules and Beauty as the centerpiece, framed by two more double choruses.

Throughout this performance Corboz seems intent on drawing long, smooth lines from his singers. There is very little incisiveness either in the delivery or in the recording, which represents Erato at its most mellifluous. More variety of pace in the recitatives would have been welcome, and greater rhythmic subtlety might have improved the less inspired arias. (Much of Cavalli's measured music is, as usual in his operas, in triple time, which after a prologue and five acts can become wearying.)

The singers, however, perhaps helped by the fact that several of them have sung their parts onstage at Lyons, are sympathetic to the idiom and seem convinced by their characters. Corboz manages to take the acid bite out of Felicity Palmer's voice, which is an achievement; she sings Jole with poise and dignity. Yvonne Minton is a slightly darker, not always stylish Gionone. Patricia Miller—a name new to me—is most impressive in Dejanira's two arias (which, though powerful, cannot match that character's contributions to Handel's *Hercules*,

surely unsurpassed in the whole baroque literature). There are pretty, shapely contributions from Colette Alliot-Lugaz and Agnès de Crouzat, and all the smaller female parts are excellently done. The men are less satisfactory, from Ulrik Cold's rather beefy, unfocused Hercules down to Corboz' own tiny cameo as Mercurio. John Tomlinson's sharply etched Tevere and Nettuno represent the exception.

One matter not touched on in the booklet (which contains reams of material on the imagery and political allegories implicit in the libretto) is the musical edition used: the realization is simply credited to the harpsichordist, Luciano Sgrizzi. In Jane Glover's useful book on Cavalli we learn that this is one of his few operas with writing for five-part strings; from Walker, in *Grove*, we glean the hint that "wind instruments may have been used." From this to Sgrizzi's prominent pairs of recorders, oboes, and bassoons, plus trumpets, trombones, and drums, is rather a leap. His additions are usually tasteful, but there is too much counterpoint added to the singing (à la Harnoncourt/Monteverdi), and the twitterings of a solo recorder are a particular distraction. If there are to be elaborations, surely the emphasis in an opera performed at the French court would have been on the oboes-and-bassoon texture of the Lully *ouverture*.

The conclusion must be that it is difficult to say how faithfully this account of *Ercole* reflects the original. But it would be demonstrably foolish in this case to attempt to re-create the exact circumstances of the first performance, so perhaps some poetic license should be allowed. This is certainly an important work, well worth having on record.

N.K.

HAYDN: L'Infedeltà delusa.* Supplementary Arias and Trio.

CAST:

Vespina	Edith Mathis (s)
Sandrina	Barbara Hendricks (s)
Nencio	Claes H. Ahnsjö (t)
Filippo	Aldo Baldin (t)
Nanni	Michael Devlin (bs)

Lausanne Chamber Orchestra, Antal Dorati, cond. PHILIPS 6769 061, \$32.94 (three discs, manual sequence).

Arias: Ah, tu non senti . . . Qual destra omicida (Ahnsjö); Tergi i vezzosi rai (Devlin); Se tu mi sprezzi (Baldin). Trio: Lavatevi presto (Ahnsjö, Baldin, Devlin).

On September 1, 1773, the Empress Maria Theresia and a large retinue visited Eszterháza, where Prince Nikolaus honored her with festivities lasting for three days. These included performances of Haydn's opera *L'Infedeltà delusa* (its second), his Symphony No. 48 (now called *Maria Theresia*), given in the middle of an elaborate masked ball, and his marionet play *Philemon and Baucis*. The princely Kapellmeister was surely kept busy as both composer and performer.

The librettist of *Infidelity Outwitted*,



Edith Mathis: mostly her excellent self

Marco Coltellini, Metastasio's successor as imperial court poet in Vienna, was highly esteemed, and his librettos were set by Traetta, Gluck, and Galuppi, among others, as well as by the young Mozart (*La Finta semplice*). But this is certainly no Metastasian libretto; the protagonists are Tuscan peasants, not heroes of antiquity. There is neither *clemenza* nor *nobiltà*, and the complicated subplots of opera seria play no part in this *burletta*—a farce, full of earthy fun. The simple story comes from the old popular theater: A father wants to marry off his daughter to a rich peasant, but the girl prefers another, who happens to be poor; meanwhile the latter's sister has her eye on the well-to-do agrarian. In the end, of course, things are straightened out to mutual satisfaction. Yet this sprightly, captivating comedy has its serious side, with musings on love, wealth, and poverty. Clearly, *Le Nozze di Figaro* was not the first great opera that reconciled the seria with the buffa.

The several fine Haydn operas Philips has issued, most commendably, all testify to the emerging fact that the great master of the symphony was also a major opera composer; but perhaps none has so much musical red meat as this little buffa. Composed with unflaggingly high artistry, it contains brilliant and virtuosic ensembles of a sort rare in the seria, and most of its arias are *arie di carattere*—Haydn creates characters in music. Alongside the expected fast buffo patter scenes occur pensive arias, a melting serenade, and mixed pieces that start amusingly but turn serious, or vice versa. Amazingly, everything—even the da capo pieces—is through-composed.

Haydn's imagination never slackens; the vocal writing is admirable, and the small orchestra is handled with string-quartet finesse. He uses the small preclassic orchestra of two oboes, two horns, and

strings—yet surprisingly, he adds two drums (seldom used without trumpets), which are very much in evidence. Most of the time they serve as bona fide musical instruments, but in the two remarkable finales, Haydn cleverly exposes them and the two horns to achieve the feeling of the popular rousing and tumultuous ensemble finale despite the tiny forces at his disposal. The sparkling wit and inexhaustible inventiveness of this warmly human musician show up everywhere. It is fascinating, for example, to watch the second finale amble along with easy casualness, speaking in a conversational tone, a word here, another there; then almost imperceptibly the pace—not of the tempo but of the repartees—picks up until all the protagonists sing together, whereupon Haydn turns on the finale tone and tempo. His timing is really uncanny.

The opera is recorded on five sides, at the expense of some recitatives. The sixth side is given over to four "replacement" pieces that Haydn, as opera director, felt it necessary to insert in other composers' operas produced under his direction at Eszterháza. Three of them are "merely" fine arias, but the fourth, a trio for two tenors and a bass, is a masterpiece composed for a pasticcio in 1789—long after Haydn had ceased to compose entire operas. Over 500 measures long, it superimposes bantering voices on a seamless symphonic web full of the delectable symphonic jokes and surprises of the jovial elderly master. A capital piece.

The performance of the opera, while generally good, is less accomplished than in most of Dorati's other opera recordings. The pace is somewhat uniform; even the fast buffo pieces need flexibility, and the pauses should not be taken literally. The conductor is attentive to the chiseled part-writing in the orchestra, but the playing is a little pale; the oboes are timid, and the horns lack velvet. The engineers seem to have placed microphones right under the kettledrums, which are disturbingly loud yet at the same time sound as if the kettles were half filled with soup. The replacement pieces are much better played; the orchestra, now fortified with flutes and bassoons and perhaps a few more strings, sounds more substantial, and without the timpani everything is nicely balanced. The continuo in the recitatives is too thick and loud; it dominates everything instead of simply giving the pitch to the singers. There is no need for both a cello and a double bass, no matter what the "book" says: a very discreet cello and a really secco harpsichord without much strumming would suffice and not impinge on the singing.

Surprisingly, the best performer is not Edith Mathis (Vespina), but Barbara Hendricks (Sandrina), who sings affectingly, musically, and with a finely modulated voice. Mathis overdoes the soubrette coyness a little—too many deliberately off-pitch tones can become annoying—but

elsewhere she is her excellent self. Claes Ahnsjö (Nencio) is a dedicated artist, and though he pushes a bit above the staff, he sings agreeably and knows the style; the others could learn from his execution of recitatives. The second tenor, Aldo Baldin (Filippo), tries his best, but his voice is not very attractive, and the bass, Michael Devlin (Nanni), is quite acceptable, though in the recitatives he displays the usual "bass wobble."

Despite its flaws, this is still an enjoyable and engrossing recording; no one interested in opera in general or Haydn in particular should miss it. Since score and parts are now available and the ensemble is

small, perhaps some enterprising small company will come to realize that *L'Inferdeltà delusa* is not only a viable opera, but potentially a popular repertory item. P.H.L.

LISZT: Piano Works—See page 41.

MACHAUT: Le Livre du voir dit*; Messe de Nostre Dame†.

Taina Kataja, soprano*; René Jacobs* and John Patrick Thomas†, countertenors; Mieczysław Antoniak, alto†; Yoshiharu Matsuura, tenor†; Laszlo Kunz, bass†; Vienna Mozart Boys' Choir†; Les Ménestrels. [Klaus Walter, Michel

Our standards are probably higher than yours.

Some people are willing to settle for less than polypropylene woofers, hand-rubbed walnut and oak cabinets, dome tweeters protected by ferro-fluid, and computer-designed crossovers.

At Norman Laboratories, we won't settle for less in our speakers. We don't think you should have to settle for less in yours. Hear our Norman Laboratories speakers. Our prices will change your mind about how much it costs to go first class. Norman Laboratories — where our standards are the only thing high-priced about our speakers.

Norman Laboratories, Inc.
 2278 Industrial Boulevard, Norman OK 73069
 Write for the name of your nearest dealer, or call (405) 321-3205.

Circle 34 on Reader-Service Card

Walter, and Eva Brunner, prod.] MIRROR MUSIC 00006/9, \$51.92 (four discs, manual sequence) (distributed by Brillly Imports, 155 N. San Vicente Blvd., Beverly Hills, Calif. 90211).

This is one of the most arresting recordings of medieval art to have come my way. I write "art" rather than music, since what is recorded here is primarily speaking. René Jacobs (better-known for his recordings of the baroque and now the Romantic repertory for alto voice) declaims virtually the complete spoken text of Machaut's *Le Livre du voir dit*—with some alterations, omissions, and additions—and the musical interpolations in that manuscript are inserted where indicated. In addition, the second record of the set (also available separately) offers a complete performance of Machaut's *Messe de Notre Dame* in liturgical context with chant and plainsong: This is a revelation. Scholars have written for years about the primacy of Machaut's poetry in his output but have tacitly or overtly suggested that we could not tolerate or understand it today. (See, for example, Gilbert Reaney in *Music and Letters*, 1958, p. 38; an illuminating introduction to the *Voir dit* is Sarah Jane Williams' article in the Machaut number of *Early Music*, October 1977). Meanwhile, medieval music groups have ripped the musical portions from their context, shortened them to a couple of verses, and presented them as real Machaut (akin to performing only the first few minutes of a Steve Reich phase piece because the rest sounds the same).

For Machaut and his generation, spoken texts were as much music as were sung texts. This is made explicit in the treatise by Machaut's follower Eustache Deschamps, where he distinguishes "*musique naturelle*" (poetry) from "*musique artificielle*" (voices and instruments). On this record, for the first time in my experience, one can hear that notion brought to life: The music emerges naturally as an intensification of the poetry, a relationship not unlike that between recitative and aria in later opera.

Le Livre du voir dit tells the long story of a love affair, by all accounts a real one, between Machaut and Péronne d'Armenitières. The musical inserts often represent the formal communications between the two; thus "My noble lord and true friend . . . I send you this rondeau"—and music follows. Jacobs' treatment of the French may well be totally ersatz; I am no judge of medieval French. But he conjures up a marvelous, hypnotic intensity, so that listening to these extensive recitations involves no labor or drudgery. So far from being the artificial, repetitive conventionalities that have been supposed, the texts have all the tightness and depth of a ritual, in which meaning and emotion are hidden behind a formality of language.

It is a great pity that the musical settings are not performed on the same high level. Jacobs sings his solo pieces with considerable feeling—in interesting contrast to

Andrea von Ramm's much cooler approach to the *complainte* "*Tels rit au main*" on the Studio der Frühen Musik's disc of Machaut chansons. (Réflexe EMI Electrola IC 063-30106, from German News Co.). But the ensemble Les Ménestrels (a Vienna-based group formed in 1963 that appears on several other Mirror Music releases), does not sing or play with a matching sophistication. Besides, too many and varied instrumental sounds are used. Deschamps's authority is cited for this, but Christopher Page's important reinterpretation of a crucial passage in Deschamps's writings (also in the October 1977 issue of *Early Music*) puts the use of instruments in a different light. The unique instruction in the text of the *Voir dit* itself that the ballade "*Nes que on porroit*" can be rendered instrumentally probably indicates (as Reaney suggests) an alternative, not an addition to vocal performance.

For the same reasons, it is difficult to recommend the version of the Mass recorded here, in spite of the fact that the liturgical chanting is sensitively done and the placement of the voices in the acoustic has been carefully planned. Machaut's own music does not come across well, and the instruments are too prominent. It is just not true that "there is no other way to perform the numerous interludes in the Gloria and Credo"; the interludes are tiny and have been very effectively vocalized in performances I have heard.

The Mozart Boys' Choir joins Les Ménestrels in the Mass, and the singing becomes altogether too fruity. Nevertheless, this is an important and revealing release. Full documentation and translations are provided in the sixty-eight-page booklet, though it becomes a little coy in revealing how much of the *Voir dit* has been cut or substituted for by other Machaut pieces. N.K.

MAHLER: Songs (15).

Hanna Schaer, mezzo-soprano; Christian Ivaldi, piano. [Ariane Segal, prod.] MUSICAL HERITAGE SOCIETY MHS 4367, \$7.75 (\$4.95 to members) (add \$1.60 for shipping; Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724).

Lieder und Gesänge aus der Jugendzeit: No. 1, Frühlingsmorgen; No. 2, Erinnerung; No. 3, Hans und Grete; No. 5, Phantasie aus "Don Juan"; No. 6, Um schlimme Kinder artig zu machen; No. 7, Ich ging mit Lust durch einen grünen Wald; No. 8, Aus! Aus!; No. 9, Starke Einbildungskraft; No. 10, Zu Strassburg auf der

Corrections: Laurel's recording of the original version of Beethoven's String Quartet No. 1 (LR 116), performed by the Pro Arte Quartet, lists for \$9.98, not \$7.98, as stated in our January issue.

The BBC Schubert/Wolf recording reviewed in March is properly numbered 22170 and distributed by Gemcom, Inc., P.O. Box 290007, Fort Lauderdale, Fla. 33329.

Schanz; No. 11, Ablösung im Sommer; No. 13, Nicht wiedersehen!; No. 14, Selbstgefühl. Lieder aus "Des Knaben Wunderhorn": No. 4, Wer hat dies Liedlein erdacht?; No. 5, Das irdische Leben; No. 11, Es sungen drei Engel. MAHLER: Des Knaben Wunderhorn*; Lieder eines fahrenden Gesellen†; Kindertotenlieder‡.

Eva Andor, soprano*; Klára Tákacs, mezzo-soprano‡; István Gáti* and Sándor Sólyom Nagy†, baritones; Budapest Symphony Orchestra. György Lehel, cond. [András Székely, prod.] HUNGAROTON SLPX 12043*, 12044‡, \$9.98 each.

MAHLER: Kindertotenlieder*; Rückert-Lieder (5)†.

Christa Ludwig, mezzo-soprano; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. [Hans Weber and Hans Hirsch, prod.] DEUTSCHE GRAMMOPHON 2531 147, \$10.98. Tape: 3301 147, \$10.98 (cassette). [From DG 2707 081* and 2707 082†, 1975.]

Mahler's first published songs, the three volumes comprising fourteen piano-accompanied *Lieder und Gesänge aus der Jugendzeit*, contain the same emotional mix—not only from song to song, but usually within songs—that we know from his more familiar later work. That they tend to be simpler in texture and detailing makes them more difficult to perform, though, and makes them especially problematic for performance *en bloc*.

Roland Hermann demonstrated this when he set his beefy baritone a-chugging through the whole collection for EMI, following the published order doggedly and heaving in leaden accounts of those great later *Wunderhorn* songs "*Revelge*" and "*Der Tambour'sell*." (We have to be careful with nomenclature here. The last nine of the *Lieder und Gesänge*—i.e., Vols. 2 and 3—are in fact drawn from the poetic anthology *Des Knaben Wunderhorn*, as if it weren't hard enough to keep the later orchestral and symphonic *Wunderhorn* settings straight.) The result might have a certain archival value if it didn't make the material sound so tedious.

Now, from Arion by way of MHS, we have twelve of the songs piped conscientiously in what sounds like a pleasant light-mezzo midrange pushed down to form an artificial quasi-bottom, leaving the rest of the middle thinned out, dangerously so in the upper midrange. It's obvious why a female performer would omit the Don Juan serenade, but what about "*Scheiden und Meiden*"? Both Anna Reynolds (on a British Delysé disc, coupled with Schumann's Op. 39 *Liederkreis*) and Judith Raskin (on an Epic disc of Mahler and Mendelssohn) included it in their more limited selections. The Schaer disc is filled out with two staples from the orchestral *Wunderhorn* set, "*Wer hat dies Liedlein erdacht?*" and "*Das irdische Leben*," plus a novelty, the voice-and-piano reduction of "*Es sungen drei Engel*," the children's chorus with alto solo from the Third Symphony.

Schaer is at least less ponderous than Hermann, and to her credit she seems not to have learned Rule No. 1 of the Lieder Singer's Guide to Subtlety: Always underline the obvious—where superficial profundity is concerned, there is no such thing as "too much." Many of these songs begin encouragingly, with an unaffected directness that contrasts pleasingly with Fischer-Dieskau's self-importance in five of these same songs, along with the two omitted ones and four of the five Rückert songs (with Leonard Bernstein at the piano. CBS M 30942). But after a couple of bars, or a phrase or two at the most, when you realize that Schaer isn't going to do *anything* except try to keep from being overwhelmed by the notes, Fischer-Dieskau begins to sound like a more reasonable option.

MHS supplies usable texts, but the notes should be approached with either caution or a sense of humor. I suspect that the annotator hadn't heard some of the songs, like the radiant nature poem "Ich ging mit Lust" (which he links with "Selbstgefühl" as "amusing songs with a folk flavor") and the grief-laden "Nicht wiedersehen!" ("another charming tune"—egad), and somehow he has deduced that the soldier in "Zu Strassburg auf der Schanz" is Swiss. "Es sungen drei Engel" is placed in the first rather than fifth movement of the Third Symphony.

The best representation of the *Jugendzeit* songs that I know is the group of four in Christa Ludwig's Seraphim Mahler program with Gerald Moore (S 60070, also including five *Wunderhorn* and three Rückert songs). Her mezzo was then in its sparkling prime, her musical instincts at their most spontaneous-sounding, and the selection includes three of my favorite *Jugendzeit* songs: "Ich ging mit Lust" and the deceptively fablelike "Um schlimme Kinder artig zu machen" (both *Wunderhorn* settings), and the bubbly fake folksong "Hans und Grete." So far as I know, Ludwig never recorded anything from Vol. 3, which leaves Fischer-Dieskau as a necessary source for the first of Mahler's unhappy military vignettes, "Zu Strassburg auf der Schanz," and for "Nicht wiedersehen!"

Fortunately Ludwig has recorded lots of other Mahler. Her old Seraphim coupling of the *Wayfarer Songs* and *Kindertotenlieder* (conducted by Adrian Boult and André Vandernoot, respectively, S 60026) remains my choice for both cycles, and nobody on records has sung the low-voice solos of *Das Lied* better than she did with Klemperer, mellifluously partnered by Fritz Wunderlich in a two-disc Angel set (SB 3704) that also includes her first-rate performances of two *Wunderhorn* and three Rückert songs. In addition, Ludwig and Walter Berry joined with Bernstein—both at the piano and with the New York Philharmonic—to produce my second-favorite *Wunderhorn* set (CBS KS 7395), about

which more below.

Once we get into the orchestral songs, we find a lot of performers making dangerous assumptions from the material's split between folksily frolicsome descendants of the early *Gesänge* (i.e., the orchestral *Wunderhorn* songs and the *Wayfarer* cycle) and Lieder in the more traditionally serious art-song vein (i.e., the Rückert settings—*Kindertotenlieder* and the five independent songs). Of course there is some basis to this division. The danger lies in assuming that it tells you how to perform the songs.

At one extreme, this leads to drowning the *Wunderhorn* songs in the cuteness of Schwarzkopf and Fischer-Dieskau (Angel S 36547). What's surprising is that this doesn't happen more often. On the whole, conductors especially have been able to relax with the *Wayfarer* and *Wunderhorn* songs, reveling in the pungent scoring. But when these same performers turn to the Rückert settings, the tendency is to adopt an air of unrelenting somberness that marmoralizes them.

True enough, the subject of *Kindertotenlieder* is the death of children, certainly not cheery business. But the cycle is concerned with the way the parent deals with this loss, and the response is no less varied in emotional tone than Mahler's other songs. If anything, moods shift and overlap *more* frequently here, as the parent's imagination skips around the past and present.

The Ludwig/Karajan Rückert disc, coupling the fourth-side fillers of Karajan's Mahler Fifth and *Das Lied*, is beautifully sung and played, but so monochromatic as to be, finally, unbelievable. Except under the discipline of certain meditation techniques, the mind just doesn't focus this unrelentingly on *anything*. If you don't believe it, try being grief-stricken for twenty-five uninterrupted minutes. Or even for five, the typical length of one of these songs.

In Ludwig's case, the how-sad-I-am choice suited the diminished capacity of the voice, which even then was no longer the flexible, colorful instrument heard in her earlier recordings. But why was Karajan so intent on enforcing a uniform mood?

Consider the moment in the opening song, "Now the sun wants to rise so brightly," when, as the singer begins her second phrase ("as if no misfortune had happened in the night"), the accompaniment switches from oboes in unison plus horn to muted cellos (effectively doubling the voice, but an octave *higher*), harp, and violas. I suppose it's a legitimate choice to try to modulate the tones of the new grouping into those of the old, and to try similarly to homogenize the singer's (presumably inappropriate) slippage from the minor into the parallel major. But what a dull, superficial, even pretentious choice.

Karajan may well be a genius, but

COMPARE PRICES!

PIONEER

New Mini **\$157**



UKP5600

JENSEN

Tri-Ax II **\$89** pr.



J1033

Complete Indash System



\$66

SONY's

Best

\$139

Walkman III



JVC

Portable Component System

PC-5

\$350



TDK

SA-C90

\$2.80

each



TOLL FREE 800-356-9514 Weekdays 9-9
Saturdays 9-5

Over 100 Brands like:

Technics	Maxell	Sony	Cerwin	Acutex
Pioneer	Empire	Teac	Vega	Craig
Marantz	Altec	Akai	Onkyo	Scotch
Kenwood	Sharp	Dual	Audio	B.I.C.
Sansui	Phillips	Koss	Technica	Stanton
Jensen	Shure	TDK	Clarion	Pickering

WDS

WISCONSIN DISCOUNT STEREO

2417 w. badger rd. madison, wi 53713

608-271-6889

Circle 43 on Reader-Service Card

Hungaroton's György Lehel demonstrates that genius is less important than the willingness to listen and explore. Already in the oboes-and-horn introduction he is getting more varied and expressive results, mostly by allowing the players to show him what their instruments can do with these four bars. Of course thousands of possibilities remain unexplored, but even this much is a welcome change from the standard procedure whereby a conductor desperate to demonstrate his competence and authority imposes a cliché choice without even finding out what else the notes might yield.

Fortunately Klára Tákaacs not only shares Lehel's willingness to listen to the music but brings to it a strong, colorful mezzo. The result is a *Kindertotenlieder* that makes a solid first impression and has so far held up nicely on repeated hearings. On the flip side, Sándor Sólyom Nagy gives a pleasant account of the less troublesome *Wayfarer Songs*.

Although Lehel's contribution to the *Wayfarer Songs* and *Des Knaben Wunderhorn* is no less sensible, it may be less distinctive than his *Kindertotenlieder* in that most of the conductors who have recorded *this* music have had fun with it. For that matter, much as I enjoy the detailed immediacy of Hungaroton's engineering, other engineers have had fun with this music too—both Haitink's *Wunderhorn* (Philips 9500 316) and Bernstein's are quite well recorded, in the styles you would expect from the respective sources.

Lehel has another good baritone for his *Wunderhorn*. István Gáti is a higher, more lyric baritone than we usually hear in this music, with some real ring on top—note the G on "Er führt den Krieg" in "Der Schildwache Nachtlid." Both "Revelge" and "Der Tambour'ssell" are excellent, and he makes the most of his shot at "Des Antonius von Paduas Fischpredigt," a bottom-leaning song that has been grabbed by all the mezzos and altos who have recorded this collection but ducked by the sopranos (in addition to Eva Andor and Schwarzkopf, Haitink's Jessye Norman). Gáti also gets "Wer hat dies Liedlein erdacht?", and though he can't manage the passagework either, he sings it better than Fischer-Dieskau, the only other baritone I've heard tackle it.

In fact, the distribution of material here exactly duplicates the Schwarzkopf/Fischer-Dieskau version, to the point of making a duet of "Wo die schönen Trompeten blasen." That's in addition to the four other songs duettized in all the recordings except Vanguard's pair. There is some logic to making a duet of "Trost im Unglück," which not only has two equal, independent voices, but has a concluding section to be sung by both. Otherwise the case is shaky. While "Lied des Verfolgten im Turm" does have two independent voices, it is after all the *prisoner's* song, and "Der Schildwache Nachtlid" (the



Klára Tákaacs: a willingness to listen

senry's night song) and "Verlor'ne Mühl" seem to me clearly narrative re-creations, not you-are-there dramatizations.

By happy coincidence, my favorite *Wunderhorn* soloists can be found on the same record, but *not* in the same songs: the Vanguard Everyman recording (SRV 285) with Maureen Forrester and Heinz Rehfuss and perfectly adequate support from the Vienna Festival Orchestra under Felix Prohaska. "Urlicht," from the *Resurrection* Symphony, is thrown in as a bonus (raised a tone here), and the disc is budget-priced to boot. Such a deal!

Ludwig also gets to sing "Urlicht" in the CBS version, which offers an even bigger bonus in the separate piano-accompanied disc, recorded in concert. And Ludwig is a close match for Forrester: I like being able to choose between such a good mezzo and contralto. (Ludwig, incidentally, sings a dandy solo "Der Schildwache Nachtlid," along with four other *Wunderhorn* songs, on the Mahler disc with Moore.) Berry is less warmly personal than Rehfuss, but he's vocally solid and a vital performer in his own right.

Against such stiff competition, one relatively weak soloist becomes a major factor in both the Hungaroton and Philips recordings. Hungaroton's Andor has a basically attractive timbre, but her vibrato borders on wobble. It is nice to hear some of these songs in the higher soprano keys, for which you can turn to Philips' Jessye Norman, who's in fine shape here. Her partner, John Shirley-Quirk, isn't awful, but neither is he in the class of Rehfuss, Berry, or Gáti.

So what do we have? I'm recommending four basic recordings: (1) the *Wayfarer Songs* and *Kindertotenlieder* of Ludwig, Boult, and Vandernoort; (2) the *Wunderhorn* of Forrester, Rehfuss, and Prohaska; (3) *Das Lied* plus five *Wunderhorn* and Rückert songs by Ludwig, Wunderlich, and Klemperer; and (4) the Ludwig/Moore

recital of *Jugendzeit*, *Wunderhorn*, and Rückert songs.

In addition to or instead of (1), you may choose the new Hungaroton coupling. If you want a male *Kindertotenlieder* (and the third song, "Wenn dein Mütterlein," is pretty inescapably the father singing), hope for a Turnabout reissue of the beautiful recording by Norman Foster and Jascha Horenstein; meanwhile I suppose the Fischer-Dieskau/Kempe recording (Seraphim 60272) will do. In addition to or instead of (2), you may want Ludwig, Berry, and Bernstein.

For (3) there are any number of supplements I could suggest, but no current listing that seems to me a reasonable substitute. As a supplement to (4), mostly for repertory, there's Fischer-Dieskau's selection of *Jugendzeit* and Rückert songs. Finally, sort of straddling (1) and (2), let me put in a good word for Yvonne Minton's *Wayfarer Songs* and four *Wunderhorn* songs with Solti and the Chicago Symphony—formerly available coupled on a single disc, now available only in their original format, as fillers for Solti's Mahler Sixth (London CSA 2227) and Fifth (CSA 2228).

K.F.

MOSZKOWSKI: Concerto for Piano and Orchestra, Op. 59—See page 41.

MOZART: Thamos, König in Ägypten, K. 345.

Janet Perry, soprano; Anne-Marie Mühle, mezzo-soprano; Marius van Altena, tenor; Thomas Thomaschke and Harry van der Kamp, basses; Netherlands Chamber Chorus, Collegium Vocale, Concertgebouw Orchestra, Nikolaus Harnoncourt, cond. TELEFUNKEN 6.42702, \$12.98 (digital recording).

COMPARISON:

Faerber/Württemberg Ch. Orch.

Turn. QTV 34679

Had, say, Beecham or Walter taken a shine to *Thamos*, Mozart's only set of incidental music might have been taken care of once and for all. Instead, we're still waiting for a recording that makes something special of this very nice music. And it is nice music, even apart from its Egyptian setting obviously prefiguring *The Magic Flute*.

If you just can't get enough Mozart, the Turnabout edition may be adequate. The performance is coarse and pedestrian, but the music is there: the elaborate choral introductions to Acts I and V; the four tuneful and well-crafted entr'actes; and the original orchestral postlude as well as its replacement, a recitative for the High Priest (who sounds to me more like the Commendatore than Sarastro) and choral finale.

The new Telefunken version is better than the Turnabout, but is it worth more than twice the price? The music has more shape, but Harnoncourt is in his slam-the-main-beats, slur-the-rest mood, and he's

got the Concertgebouw sounding like a hastily assembled pickup group. The choruses also have a shrill quality not improved by the harsh recording. The High Priest (Thomaschke) and the quartet of chorus soloists are okay—not noticeably better or worse than the competition.

There is choicer competition. If the East Berlin recording conducted by Bernhard Klee, formerly on Philips, were still available, I'd recommend it. It's solid, straightforward Mozart. (It also includes the Symphony No. 26, K. 184, as an overture.) Let's not kid ourselves, though. "Solid" and straightforward aren't the adjectives we really want to apply to Mozart performances. In the absence of a Beecham or Walter version, however, I guess they'll have to do. **K.F.**

PROKOFIEV: Symphony No. 1 (Classical)—See Shostakovich: Concerto.

PURCELL: Dido and Aeneas.

CAST:

Dido	Emma Kirkby (s)
Belinda	Judith Nelson (s)
First Witch	Emily van Evera (s)
Second Witch/Sailor	Rachel Bevan (s)
Second Lady	Judith Rees (s)
Spirit	Tessa Bonner (s)
Sorceress	Jantina Noorman (ms)
Aeneas	David Thomas (bs-b)

Taverner Choir and Players, Andrew Parrott, cond. [Brian Couzens, prod.] CHANDOS ABRD 1034. \$15.98 (digital recording) (distributed by Sine Qua Non Productions, Ltd., 1 Charles St., Providence, R.I. 02904).

COMPARISONS:

Cohen/Boston Camerata
Har. Mun. Fr. HM 10.067
Leppard/English Ch. Orch. RCA ARL 1-3021

These days, you can have Purcell's woeful little masterpiece any way you like it: in large- to moderate-scaled orchestrations and with singers more attuned to the conventions of Romantic opera than those of baroque performance: in performances by smaller ensembles more conscientious about matters of period style; or in a variety of workable and not so workable compromises. Andrew Parrott's version—on original instruments, with a string body and chorus of twelve apiece and a cast drawn from the London early-music world's finest singers—falls into the uncrowded second category and goes straight to the top of the lists.

Parrott's goals are fidelity and completeness, and he succeeds better than any of his competitors in re-creating the *Dido* first performed at Josias Priest's boarding school for young gentlewomen in 1689. That is, he succeeds as well as one can without the aid of an extant manuscript score. For lack of Purcell's direct word, the most important documentary tool in the quest for a reasonably authentic *Dido* is a copy of the original libretto owned by the Royal Col-

lege of Music. It contains stage directions for several dances (some evidently intended as guitar improvisations over a ground bass) and texts for a prologue and for a chorus at the end of Act II—none of which is included in the 18th-century copies of the score on which modern editions are based.

Like those who have recorded *Dido* before him, Parrott declines to reconstruct the lost prologue; nor does he fit out the missing second-act chorus with music from one of Purcell's other works, a suggestion proffered in both the Benjamin Britten/Imogen Holst and Margaret Laurie/Thurston Dart editions and taken up by a few conductors. He does, however, adopt a companion suggestion, using a hornpipe from *The Married Beau* as the second act's closing dance.

Two more brief dances are indicated in the libretto. One precedes "Oft she visits this lone mountain," and Parrott wisely has guitarist Anthony Bailes use that aria's introductory bass figure as the dance's ground. The other, coming between Belinda's "Pursue thy conquest" and the chorus "To the hills and the vales," raises an interesting question of authenticity and integrity versus theatrical logic. That the libretto indicates a dance here is hardly a new discovery; and Priest, a dancing master, might well have demanded every opportunity for his charges to show their skills. Yet of all the *Dido* recordings in the catalog, only Parrott's includes a dance here. And for good reason: Belinda's song flows so naturally into the chorus that the minute or so of guitar extemporization, charming as it is, seems an unwarranted intrusion.

Parrott's attention to detail makes this recording unique in other ways, too. He is one of the few to heed the stage direction at the end of Act II's first scene and actually provide the storm Purcell's Witches have conjured for—"thunder and lightning, horrid music," as the score says; and of those who do provide a storm here, only Parrott does it properly, combining an offstage thunder effect with ad lib orchestral cacophony. And though the Sailor's song was given to male singers as early as 1700, it is assumed that, at the original girls'-school performance, only Aeneas was sung by a man. Parrott restores the song to soprano without doing it much harm.

Curiously, in another recent recording on original instruments, by the Boston Camerata on French Harmonia Mundi, conductor Joel Cohen takes on the Sailor's air himself—a bad decision, since he can barely sing—and assigns the Sorceress to a tenor and the Spirit to a male alto. A like perversity is carried into the instrumental scoring, which Cohen fleshes out with winds. The performance is quirky and substandard in other ways, too—a shame, since the Camerata has made many fine baroque and Renaissance recordings. Thus, for the time being, the original-instruments field is left to Parrott alone.

The Taverner players produce a beautifully trim sound, with the cutting edge that only baroque strings can provide, and Parrott takes the score at a comparatively lively clip. But perhaps the greatest charm lies in the soloists' characterizations. There is not another *Dido* on disc like Emma Kirkby, whose crystalline, light-timbred soprano reveals more the fragile, emotional woman than the overblown tragic heroine more commonly played. Whether touchingly forlorn, as in the opening scene, or imperious, as in her final confrontation with Aeneas, her *Dido* is entirely human and deeply moving. Kirkby's use of vibrato is rather refreshing: She resorts to it only sparingly, using it as an expressive tool, not as a basis of vocal production.

The one, momentary flaw in her portrayal comes toward the end of her final scene with Aeneas, when he decides to defy the gods and stay. In refusing him ("Away, away, no, no, away, away") she sounds almost coquettish rather than wounded to the quick. But this probably has more to do with her vocal texture than with any motivational lapse: in any case, she redeems her performance immediately with as heart-rending and gorgeously sung a lament as can be found on disc.

The other soloists are equal partners: Judith Nelson makes a nicely conspiratorial Belinda, and David Thomas does his best to storm at the heavens at the end of Act II—

BIG SAVINGS
NOW YOU CAN OWN ALL
TOP BRAND
STEREO COMPONENTS
AT THE SAME PRICE MANY
DEALERS PAY!
120,000 Customers Coast-to-Coast
CALL TODAY 9 A.M. to 9 P.M.
FOR FULL COLOR BROCHURES OR
PLACE YOUR ORDER FOR
SAME-DAY DELIVERY
COD OR CHARGE CARD
ASK ABOUT OUR "NO-LEMON" GUARANTEE
CALL
1-800-638-8806
OR 1-301-488-9600

OR SEND FOR BROCHURE WITH
LINES AND PRICES AND TIPS
ON BUYING BY MAIL TO...



INTERNATIONAL
HI-FI
DISTRIBUTORS, Inc.
MORAVIA CENTER
INDUSTRIAL PARK
BALTIMORE, MARYLAND
21206

though not quite as powerfully as Richard Stilwell, on RCA. The witches' scenes also merit special praise. Most conductors unaccountably have their witches play their scenes straight, and some even allow them to sound stentorian. Here, Jantina Noorman is a throaty Sorceress, flanked by Emily van Evera and Rachel Bevan as nasal-sounding hags who bring out both the malevolence and black humor in their scenes. And the witches' choruses, also nasally sung, are quite sprightly.

For listeners who prefer modern instruments, and characters set in bolder dramatic relief, Raymond Leppard's more conventional account, on RCA, provides a good alternative. His aim is a slick, economical, and idealized *Dido* rather than a particularly authentic one; to this end, he not only opts for the sheen and fullness of a modern string orchestra and a medium-weight choir, but drops several dances and compresses Belinda's "Thanks to these lonesome vales" and its choral repetition into a single number. Barbirolli, in whose *Dido* (Angel S 36359) Leppard played a tinkly, music box continuo, did the same; so did Deller, in his smaller-scaled but often foursquare recording (Vanguard HM 46). For the most part, the playing and singing under Leppard are stylish. Stilwell, as noted, is a somewhat stronger Aeneas than Thomas, and Tatiana Troyanos' darker voice creates a less frail, more tragic *Dido*.

The RCA recording boasts a bit more studio sleight-of-hand, including spectacularly resonant choral sections and, particularly during those choruses, exceptional stereo separation. The Chandos digital recording is also vivid and warm and more realistically (and evenly) resonant. The pressing is generally good, although my copy has a few ticks and a visible scratch through the thunderstorm. A.K.

SCHUBERT: Lazarus, D. 689*; Mass in G, D. 167†.

Sheila Armstrong (Maria*), Ruth Welting (Jemina*), and Jocelyne Chamonin† (Martha*), sopranos; Anthony Rolfe Johnson† (Lazarus*) and Martin Hill (Nathanael*), tenors; Martin Egel† (Simon*), bass; Radio France Chorus and New Philharmonic Orchestra, Theodor Guschlbauer, cond. ERATO STU 71442, \$17.96 (two discs, manual sequence)(distributed by RCA).

We know little about the unfinished oratorio *Lazarus* (1820), or how this "religious drama" of a northern Protestant theologian (A. H. Niemeyer) got into the hands of Schubert in Catholic Vienna. Of the three acts, representing the death, entombment, and raising of Lazarus, Schubert set only the first two, and the end of the second is also missing, perhaps only lost. Why he did not finish a work on which he obviously toiled with total involvement at the peak of his creative power will probably never be known. Suffice it to say that Brahms, always rummaging among old scores, was



Soprano Sheila Armstrong: best in cast

so taken by *Lazarus* that he copied portions and sent them to Joachim and Clara Schumann, promising them "the greatest pleasure" in getting acquainted with this great work.

Lazarus is indeed a masterpiece. It discloses a facet in Schubert's art, the dramatic/operatic, that we tend to dismiss. We do know his operas and *Singspiele*, but nowhere do they show the dramatic power, the true operatic tone, to such an extent; nowhere is the (large) orchestra so intimately at the service of the unfolding of the drama; and nowhere else in his theater music does he endow the protagonists with such wide-ranging emotions. Is it possible that, like Handel in his oratorios, Schubert felt free to abandon in a dramatic oratorio the conventions of contemporaneous opera and permit his imagination to express itself unfettered?

His musical language here is very advanced, going beyond Wagner's *Lohengrin*, to which it bears a curious resemblance. In fact, the ethereal orchestral colors prophetically anticipate the opening of the *Lohengrin* Prelude and other similar spots in Wagner's opera. *Lazarus* has arias, but they are through-composed and almost hidden in the ever-evolving dramatic fabric, often interrupted by agitated accompanied recitatives. Everything is dovetailed. (Fortunately, the intelligent conductor here does not resort to respectful "oratorio pauses," but keeps the dramatic continuity alive.) The orchestral writing is elaborate and inventive; the wind instruments, especially, are used with exceptional expressive skill. Some of the modulations would have shocked Schubert's contemporaries, but of course they never heard *Lazarus*—as they never heard most or all of his greatest works. The scene of Lazarus' death at the end of the first act, with its dark colors, is deeply moving, and the genre picture before the first appearance of Simon the Saducee ranks with the introduction to the

third act of *Die Meistersinger*, yet there are many more such enthralling scenes. *Lazarus* should be taken up by our performing organizations, but the conductor must be an experienced opera hand; it seems made to order for the likes of Karajan and the Vienna Philharmonic.

The present performance and engineering are both good, though the singers are a trifle closely miked. There is only a slight obeisance to the "appropriately sacred" attitude we've become accustomed to since the nineteenth century, which takes the form of "moaning" microdynamics in the shaping of melodies. Anthony Rolfe Johnson (Lazarus) sings well and with a good deal of expressive finesse, but he is just a little precious. Martin Hill, the other tenor (Nathanael), and baritone Martin Egel (Simon) keep him good company. Of the three fine sopranos, Sheila Armstrong (Maria) must be singled out as the best in the cast. She handles her very high tessitura with ease; the high tones carry beautifully and are never forced. Jocelyne Chamonin (Martha) also holds her own despite an occasional slight wobble, and Ruth Welting (Jemina) is commendably on pitch, although in pianos her voice has little color. Chorus and orchestra do well for the most part. Conductor Theodor Guschlbauer, with his imitatively Austrian name, should take to this music naturally, and does, though the attacks of the French orchestra are occasionally a bit lazy, and the antiphonal exchanges between orchestra and voices should go beyond mere repetition.

The G major Mass (1815) is the best of Schubert's four youthful Masses—remarkably mature for a composer of such tender age, and very compact. Without preliminaries, the Kyrie sets out with a lovely melody, and melody never ceases to pour out. The composer is deeply committed, and the tone is singularly personal. Such church music is often accused of lacking "liturgic propriety," a heavyweight term designed to scare away anyone disposed to argue. Indeed, this music is comfortable; it is warm, simple, unpretentious, and wholly pleasing. No wonder the Austrians and Bavarians, who to this day hear and love these Masses, refused to obey Pius X's encyclical (*Motu proprio*, 1903) that forbade the use of orchestral Masses in church services. When the Austrian bishops warned the Holy See that it would face a rebellion if their flocks were deprived of the Masses of Haydn, Mozart, and Schubert, the pope had to backtrack discreetly and allow these honestly felt and beguiling works to be sung "where longstanding traditions have been established."

The performance is straightforward but mellow; even the French chorus picks up the Viennese tone. P.H.L.

SCHUBERT: Sonatas for Piano: in C minor, D. 958*; in B flat, D. 960†, Allegretto in C minor, D. 915.*

Claudio Arrau, piano. PHILIPS 9500 755*/928†. \$10.98 each. Tape: 7300 836*/928†. \$10.98 each (cassettes).

SCHUBERT: Sonata for Piano in A, D. 959; Impromptu in C minor, D. 899, No. 1.

Ludwig Olshansky, piano. [Marc J. Aubort and Joanna Nickrenz, prod.] MONITOR MCS 2164, \$7.98.

SCHUBERT: Sonatas for Piano: in C, D. 840; in D, D. 850.

Michel Dalberto, piano. MUSICAL HERITAGE SOCIETY MHS 4366, \$7.75 (\$4.95 to members) (add \$1.60 for shipping; Musical Heritage Society; 14 Park Rd., Tinton Falls, N.J. 07724).

Perhaps apocryphal, the story goes that someone suggested to Rachmaninoff that he play some Schubert sonatas to mark the centenary of that composer's death in 1928, and the great pianist responded, "Schubert wrote sonatas?" Thanks to the pioneering of Artur Schnabel and a few other dedicated musicians, these works are today played often and well (well, perhaps not so often). But there are still philistines about, some ensconced in high positions: An upcoming young pianist relates the shocking tale of a recently deceased, highly respected pedagogue at one of the most prestigious American conservatories who refused to let his pupils study Schubert because the music "lacks pianistic interest." (The more "interesting" Schubert Lieder arrangements of Liszt, Tausig, et al., were mainstays in this professor's arsenal.)

What is it about Schubert's writing that makes it sound so magical under the ministrations of an inspired believer, and so utterly prim and lumpy in the hands of less inspired journeymen? For one thing, its doublings and chordal passages, which cry out for imaginative color and voicing. Without accuracy and rhythmic acumen, the music can become turgid and labored, but if compressed with typical Beethovenian stress, it can become tight and prosaic. A few interpretations have proved outstanding even with these characteristics, yet most of the best Schubertians have traveled a middle path, organizing the music to an extent, but not focusing it so sharply that it loses its warmth and charm. Obviously, too, the ratio must vary in specific works: The big D major and A major Sonatas, for example, can profit from greater rigor, whereas the somber, more sparsely scored A minor, D. 845, needs room to expand.

Claudio Arrau, returning to Schubert after years of abstinence (his last recordings were the *Wanderer* Fantasy, the *Moments musicaux*, and the three *Klavierstücke*, all c. 1957 for EMI), gives one of his most impressive performances in the C minor Sonata, D. 958. Though not everyone will respond to so measured and weightily introspective an approach, I find the sonorous weight, the ghostly obsessiveness, and the occasional passage of yielding solace entrancing. In this work strongly influ-

enced by Beethoven, Arrau provides the appropriate solidity, tempered by a contemplative gentleness. (The long final movement, so often treated as a "poor man's Op. 31, No. 3," comes out here sounding more like the Allegretto of the *Tempest* Sonata.) Coming after all the C minor of the sonata, the Allegretto, D. 915, is almost too much of a good (i.e., tragic) thing. Arrau's reading of this cameo is a bit too stout-toned and emphatic, and instead of simply repeating the second strain, he (or his tape editor?) adds a double repeat of the first strain before passing on to the central *maggiore* trio. Schnabel's account, the filler for his recording of D. 960, remains unsurpassed for its luminosity and probing flexibility.

Arrau's version of the B flat Sonata does not measure up to his C minor. His annotations tell us that the work was "written in the proximity of death," but the light he casts on the music causes the shadow to fall in the wrong direction. On a purely philosophical level, I disagree with such interpretation by hindsight; the B flat Sonata is certainly not without sublimity or even without certain searing, grotesque aspects, but it is fundamentally an effusion of life-affirming lyricism rather than a testimonial to morbidity. Even more to the point, when Schubert constructed a first theme of choralelike voicing, mostly in quarter notes, he certainly didn't want these even note values "significantly" distorted and the flow interrupted with all sorts of emphases and caesuras. Unfortunately, Arrau follows a similar path throughout. It's not so much that his tempos are slow (actually most of them are—in timing, if not in effect—fairly moderate), but that his playing is un-rhythmic, unflowing, and much too loud. (Those hauntingly beautiful *ppps* in the Andante sostenuto, moments of potential otherworldliness, are rendered prosaically—particularly the final cadence in C sharp major, where the ascending eighth notes are doggedly staccato and the sonority refuses to melt and vaporize.) Arrau has been pursuing an analytical and serious path of late, which is to his credit; but since he is fundamentally an instinctive sort of player, his zealous attention gives us prolix detail without the needed perspective to sift it out and determine its importance. Here we are deluged by dots and commas without any sense of paragraphs. And the close Philips recording, which works for D. 958, italicizes the italicization. Arrau observes the repeats in both sonatas.

Ludwig Olshansky is a serious and sensitive pianist. His performances of the D. 959 Sonata and D. 899, No. 1, Impromptu are somewhat in the Brendel mold: lean, almost astringent textures, biting accents, and a tendency to supplement Schubert's ritards and fermatas with his own. At their best, his interpretations have elegant precision and color, classical fleetness, and a modicum of expressive intensity. But for the most part, the excessive and

illinois audio



SAVE money time freight

CASSETTE TAPE

SONY SHF-90 STANDARD BIAS TAPE	•••••	\$28.00/10
SONY SHF-90 HIGH BIAS TAPE	•••••	\$7.00/10
SONY PER-90 HIGH BIAS PREMIUM	•••••	\$8.00/10
TKX MA-C90 METAL CASSETTE TAPE	•••••	\$49.50/10
TKX SA-C-90 NEW PREMIUM TAPE	•••••	\$6.00/10
TKX DO-C-90 OPTIMUM STD. BIAS	•••••	\$3.00/10
TKX SA-C90 SUPER AVALIN TAPE	•••••	\$9.50/10
TKX C-90AD NEW AURIA TAPE	•••••	\$2.00/10
BIASF PERFORMANCE C-90 QUALITY TAPE	•••••	\$16.00/10
BIASF PRO II OR III C-90 SPECIFY	•••••	\$6.00/10
MAXELL C-90 LN LOW NOISE TAPE	•••••	\$25.00/12
MAXELL C-60UD ULTRA DYNAMIC	•••••	\$3.00/12
MAXELL C-90UD ULTRA DYNAMIC	•••••	\$9.50/12
MAXELL UD-XL-C90 TYPE I OR II	•••••	\$9.50/12
MAXELL UD-XL C-90 TYPE I OR II	•••••	\$9.50/12
SCOTCH C-90 MASTER TYPE 2 OR 3	•••••	\$1.50/10

REEL TO REEL TAPE

TKX LX-35-90 NEW 7IN.	•••••	\$60.00/10
TKX LX-35-180M NEW 10 1/2 IN	•••••	\$70.00/10
MAXELL UD-35-90 ULTRA DYNAMIC 7"	•••••	\$7.50/10
MAXELL UD-35-180 SAME ON 10 1/2"	•••••	\$53.00/10
MAXELL UD-XL-35-90R BACKLATCH XL	•••••	\$9.50/10
MAXELL UD-XL-180R SAME ON 10 1/2"	•••••	\$19.50/10
SCOTCH 207R-90 DILY-POSTRAK	•••••	\$5.00/10
SCOTCH 207 R-180 10 1/2 IN	•••••	\$70.00/10

VIDEO TAPE

FUJI L-500 BETA TYPE	•••••	\$110.00/10
FUJI L-750 BETA TYPE	•••••	\$145.00/10
SCOTCH T-120 VHS TYPE	•••••	\$10.00/10

AUDIO TECHNICA CARTR.		STANTON CARTRIDGES	
MODEL 155-1/C \$105.00		MODEL RRT-S \$79.00	
MODEL 140-1/C \$65.00		681-FFFS \$9.00	
MODEL 125-1/C \$45.00		681-FFF \$9.00	
SHURE CARTRIDGES		EMPIRE CARTRIDGES	
V-15 TYPE 4 WRITRY	FR-21	\$115.00	
V-15 TYPE 3 WIF	IAC-600	\$80.00	
M-97 HF	2000P-3	\$25.00	
SHURE 9095ED \$22 WITH TURNTABLE PURCHASE !!!			

AUTOMOTIVE STEREO

PIONEER KE-2100 ELECTRONIC HEADUNIT	WRITRY	
PIONEER KE-9500 AM-FM CASSETTE	•••••	\$140.00
TS-795 6x9 3-WAY SRR. SYSTEMS	•••••	\$2.00
TS-796 6x9 2-WAY SRR. SYSTEMS	•••••	\$4.00
WRITE FOR ALL PIONEER AUTOMOTIVE PRICES !!!!		
JENSEN R-105 AM-FM IN DASH CAS.	•••••	\$169.00
JENSEN J-1033 6x9 TRIAX II SRRS	•••••	\$79.00
JENSEN J-1037 6x9 CO-AX II SRRS	•••••	\$60.00
WRITE OR CALL FOR OTHERS INCLUDING SONY!!!!		

HEADPHONES

KOBS MODEL HV-X STEREO PHONES	•••••	\$41.50
KOBS PRO-4X NEW 2-WAY SYSTEM	•••••	\$9.50
SENNHEISER HD-224 LIGHTWEIGHT	•••••	\$1.00
SENNHEISER HD-414 HEADPHONES	•••••	\$5.00
SONY MDR-50T NEW SUPER PHONES	•••••	\$3.00

—send for free catalog—

Name _____
 Address _____
 City _____
 State _____ Zip _____

illinois audio

12 East Delaware Place
 Chicago 60611

Phone Now
 (312)
 664-0020
 TOLL FREE
 (800)
 621-8042



CLASSICAL Reviews

rather chilly decorum dilutes the storminess and inherent emotional appeal of this music. (The approaching "storm" in the Andantino second movement fails to gather the requisite momentum when parceled out in such metronomically stringent rations.) Nor does Olshansky's arch preciousness permit the simpler melodic parts to flow freely. And why must so many pianists rush the third beats in the scherzo in dubious emulation of Schnabel (whose justly cherished EMI recording remains the exemplar despite a few idiosyncrasies)? The impromptu is similarly conscientious and unflowing, and both pieces are further diminished by the bright, bass-shy reproduction, which tends to blast on loud attacks and "ping" unpleasantly on sforzando high notes. With the Schnabel edition available only as an import and the mercurial Lupu presently in limbo (perhaps London will reissue it), the most interesting edition readily available is Wilhelm Kempff's in a DG set of all the sonatas (2740 132). But with new accounts of D. 959 imminent from Arrau, Murray Perahia, and Maurizio Pollini, my advice would be to wait—or look to the cassette medium for Richard Goode's account on Desmar SRB 6001 [reviewed elsewhere in this issue—Ed.], in the Schnabel tradition and brilliantly engineered.

Michel Dalberto's recording originates from the Salle de Spectacle, Crissier, Switzerland, perhaps as part of the young pianist's prize for winning the 1975 Clara Haskil Prize. (He also took first place at Leeds in 1978.) Not surprisingly, he is a very clean technician, a musician trained in the lucid tradition of his native France. Voicing is crystalline, and the classical aspects of Schubert are stressed by way of sober tempo relationships and symmetry. While one can certainly glean enough from his playing here to know that he is an artist worth watching, his efforts are somewhat compromised by the brittle, unresonant recorded sound. It gives an inkling of color values, but softs are rendered bloodless and louds have a percussive edge that will discourage musical gourmets from swathing these admirably played performances around on the palate. (One hears, but does not savor.) The C major Sonata is presented in torso form: Only the two completed movements are played. H.G.

SCHUBERT: Piano Works—See page 40.

SCHUMANN: Fantasy in C, Op. 17; Humoreske, Op. 20—See page 40.

SCHUMANN: Faschingsschwank aus Wien—See page 41.

SHOSTAKOVICH: Concerto for Piano and Orchestra, No. 1, Op. 35.*
PROKOFIEV: Symphony No. 1, in D, Op. 25 (*Classical*).

Carol Rosenberger, piano*; Stephen Burns, trumpet*; Los Angeles Chamber Orchestra, Gerard Schwarz, cond. [Marc J. Aubort and Joanna Nickrenz, prod.] DELOS DMS 3008. \$17.98 (digital recording).

Heard without reference to other standards, these performances would likely make a highly favorable impression, particularly for the sheer technical quality of the playing. (Trumpeter Stephen Burns deserves special praise.) But there is more to this music than comes across here. For all their virtues, the Delos versions are simply not up to the competition.

Carol Rosenberger and Gerard Schwarz take a Romanticized view of the Shostakovich concerto, expressive and expansive. Yet the piece is neither Romantic nor overtly expressive. Repeatedly the performers smooth over Shostakovich's biting sarcasm, brittle sonorities, and abrupt contrasts of mood, missing much of the snap, sparkle, power, tension, and forward impetus. There is no shortage of more pointed and mercurial performances: Shostakovich's own, with Cluytens (Seraphim 60161) shifts easily between brashness and eloquence, and pianist Eugene List (who gave the work its American premiere) and the composer's son Maxim (CBS/Melodiya M 35116), despite orchestral playing of limited refinement, capture the playfulness, poignance, and Russian "soul" of the music better than anyone. Pianists André Previn (CBS MS 6392, with Bernstein) and Christina Ortiz (Angel S 37109, with Berglund) supply performances that, though less "Russian," remain faithful to the spirit and letter of the score; the former is pungent and extroverted, the latter more reserved and poised. On the other hand, the collaboration by Annie d'Arco and Paillard (Musical Heritage MHS 1151) offers a peculiarly French elegance that, if it misrepresents Shostakovich's intentions, nonetheless proves thoroughly engrossing.

The Delos recording betrays the aberrations of timbre that I have come to associate with digital releases to date. In their impassioned forte entrance at cue 29 in the Lento, for example, the first violins sound strident and buzzy. Accept Delos' extravagant claims for digital perfection if you wish, but at least take the trouble to compare this release to the Ortiz (Angel's mastering will do fine), an exceptionally vivid job by EMI's engineers. For the Delos price, you can purchase the Seraphim, Odyssey, and MHS recordings, with change to spare.

Schwarz's Prokofiev tells a similar sonic story: The reproduction, though appropriately transparent, never blossoms; the strings remain depressingly dull, and the winds are far too prominent. One can only wonder where Delos' two microphones were placed.

Admirable, even exceptional, playing graces an interpretation whose unusual touches seem to stem more from a con-



Carol Rosenberger: a Romanticized view

scious effort to achieve individuality than from an imaginative rethinking of the score. Most interesting are the "classical" left/right division of violins and the deliberately paced, metrically free Gavotte. But again, any number of more engaging and distinctive readings have appeared, among them, those by Abbado (London CS 6679), vigorous yet never overblown, and Giulini (DG 2730 783), wonderfully detailed and at times nearly bucolic; out of print are fine readings by Koussevitzky, the only recording I know that even comes close to the rollicking timings suggested in the Baron score (though not necessarily by Prokofiev), Markevitch, Ansermet, Marriner/Argo, Ančerl, and Toscanini.

As for the pairing, what is right for the concert hall is not necessarily appropriate for a record. Surely this is a logical coupling of youthful works by the Soviet Union's most important twentieth-century composers (Stravinsky having departed for France and America), both bursting with wit of a very personal sort. Yet the buyer looking for a Prokofiev *Classical* Symphony is not likely to want a piano concerto in the bargain—particularly one by another composer—and anyone in the market for Shostakovich's First Piano Concerto will probably want another piano concerto on the reverse, preferably Shostakovich's other one. And so here is a product only too familiar to the collector: While hardly poor or perfunctory, its content supplies nothing substantive that is not already better accomplished elsewhere.

Why do artists continue to record the same pieces, when there is so much music of great merit awaiting a first recording—or first decent one?

R.D.H.

SHOSTAKOVICH: Symphonies: No. 1, in F, Op. 10; No. 9, in E flat, Op. 70.

London Philharmonic Orchestra. Bernard Haitink, cond. [Richard Beswick, prod.] LONDON LDR 71017, \$12.98 (digital recording). Tape: LDR5 71017. \$12.98 (cassette).

Cincinnati Symphony Orchestra. Walter Susskind, cond. [Marc J. Aubort and Joanna Nickrenz, prod.] VOX CUM LAUDE VCL 9003, \$8.98. Tape: VCS 9003, \$8.98 (cassette).

SHOSTAKOVICH: Symphony No. 5, in D minor, Op. 47.

Cleveland Orchestra. Lorin Maazel, cond. [Robert Woods, prod.] TELARC DG 10067, \$17.98 (digital recording).

SHOSTAKOVICH: Symphony No. 6, in B minor, Op. 54; Festive Overture, Op. 96.

Plovdiv Bulgarian State Philharmonic Orchestra. Dobrin Petkov, cond. MONITOR MCS 2163, \$7.98.

Like Rachmaninoff, Shostakovich has always been treated seriously by English critics but has met with scorn from some of their American colleagues. Yet recent years have seen a reevaluation of his music, and his stock has risen considerably.

Bernard Haitink is one of several conductors in the process of recording the symphonies complete, and the latest installment of his cycle maintains the high standards previously exhibited. He gives the striking First Symphony a splendid reading. The great nervous energy and compelling propulsiveness he imparts to the two opening movements contrast well with the tenderness of the first's waltz episode and with the second's chantlike section; he sustains the troubled lyricism of the slow movement beautifully and defines the finale's alternating moods well. The important solo piano should be a bit more forward, as in *Petrushka*, surely the model for its inclusion here, rather than heard as just another instrument of the orchestra; contrariwise, the finale's timpani solos are *too* forward, sounding unnaturally close. But these are minor quibbles. Fine work by all the instrumental soloists, combined with Haitink's interpretive depth, makes this my first choice of all available versions. (Not that there are that many.)

Walter Susskind (these are among his last recordings) gives an eminently respectable and worthy reading of the First, though his slightly slower tempos in the quick movements impart a more comfortable feeling than do Haitink's. A lower recording level lessens the impact, too, except for the very last note, which packs quite a wallop. The perspective of the timpani solo is more natural here, and again, all the solo playing is distinguished. Neither version, it must be said, has the acerbity of the old recordings by Artur Rodzinski and Igor Markevitch, the former available until recently in the Columbia Special Products series of reissues.

"Musicians will love to play it, and critics will delight in blasting it": Shostakovich's words about the Ninth Symphony. For a long time he was right. But lately

critics have come around to this thoroughly delightful and unpretentious work. Mozartean and Haydnesque in spirit—Shostakovich's *Classical Symphony*, as it were. As with much of his lighter music, there is depth beneath the surface, just as there is in Mozart and Haydn. Though Haitink captures the first movement's raciness and his scherzo goes like the wind, he succeeds in plumbing this depth and combining it with the piece's outward jollity more successfully than any other conductor I've heard. There is depth to Susskind's performance as well, but his earnestness, otherwise admirable, minimizes the jollity; ultimately his reading lacks the requisite lightness of touch. Both bassoonists are excellent in the brief and mournful recitativelike fourth movement.

Lorin Maazel and the Cleveland Orchestra give a strong, expansive account of the ever popular Fifth Symphony. The first movement is deliberate to the point of becoming static at times, but the performance has a thoughtful feeling that, while not negating the gravity, brings out the music's human qualities as well; the same is true of the Largo. The fast movements have the necessary energy and momentum. If the ultimate in excitement is not achieved, it may be that—at least for one listener—the piece itself is wearing less well than some of the other symphonies. The excellently played solo violin passage in the second

movement is not as staccato as one usually hears it, and Maazel, unlike most conductors, does not slow the finale's final drumbeats, but drives straight through to the end. Not a multimiked spectacular, the recording is a good, honest representation of a naturally balanced orchestra, playing superbly.

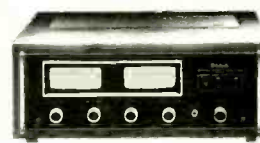
The most obvious comparison is with Leonard Bernstein's recent CBS account with the New York Philharmonic (IM 35854). Bernstein is even more expansive than Maazel in the slow movements, more elegaic in the Largo, and he and the orchestra really throw themselves into the finale. The CBS recording is more "immediate"; one hears the bows digging into the strings and the buzz of the bassoon reeds in the scherzo, all of which I enjoy. It's the difference between hearing the performance from within the orchestra (Bernstein) or from a good seat in the hall (Maazel), both perfectly valid approaches. You pay your money (quite a bit, too), and you take your choice.

My own favorite symphony, the Sixth, receives a curious performance and recording by Dobrin Petkov and the Plovdiv Bulgarian State Philharmonic, names unfamiliar to Americans, to be sure. The long and at times virtually static opening Largo, surely one of Shostakovich's finest creations, is appropriately broad and spacious here, more so than under more celebrated

FREE

McIntosh STEREO CATALOG and FM DIRECTORY

Get all the newest and latest information on the new McIntosh stereo equipment in the McIntosh catalog. In addition you will receive an FM station directory that covers all of North America.



**SEND
TODAY!**

McIntosh Laboratory, Inc. HF
East Side Station P.O. Box 96
Binghamton, N.Y. 13904-0096

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

If you are in a hurry for your catalog please send the coupon to McIntosh.
For non rush service send the **Reader Service Card** to the magazine.

CLASSICAL Reviews

conductors. The recording is extremely hot-bottom-heavy, especially when the double-bass pizzicatos boom forth. The flute solos, marked *ppp*, are much too loud and forward, as are the harp and celesta; the keys of the latter can be heard clicking quite clearly. This overly "monitored" recording demonstrates that multimiking is no stranger to Bulgaria.

The second movement, though it goes at a good pace, occasionally also feels static, a feeling not wanted here. Still, up to this point, we have a more than acceptable rendition of an undeservedly neglected work. But the normally rollicking finale is ridiculous, played so much faster than indicated that it makes virtually no sense at all. The musicians are obviously struggling to maintain the speed set by the conductor and are clearly not up to it; what orchestra would be? Every so often the pace relaxes to a sensible tempo, only to be propelled forward again, as if in apology for the momentary lapse. I hope RCA will reissue domestically, as it has in England. Leopold Stokowski's excellent Chicago Symphony recording, the best of this work's modern versions. The rousing *Festive Overture* is neither rousing nor festive at the low volume and in the murky acoustic offered here.

Concerning Shostakovich's tempos: All his symphonies contain metronome markings that conductors treat as cavalierly

as those of Beethoven. Of available First Symphony recordings, only Efrem Kurtz's (Seraphim S 60330) is faithful to these markings, with tempos faster than in other versions, including the two here. Conversely, Kurtz, in his old New York Philharmonic recording of No. 9 (also a Columbia Special Product), took a tempo for the second movement miles slower than marked; everyone else is merely kilometers slower. Yet I find his slow tempo quite appropriate for that movement; the contrast with the jolly surroundings becomes all the starker. His recording, appearing simultaneously with Serge Koussevitzky's, was one of the work's first: is it possible that the original metronome marking was slower than that appearing in current scores (quarter note = 208)? In the coda of the Ninth's finale, only Kiril Kondrashin, in his otherwise superficial account (recently deleted), comes anywhere near the prescribed speed, more than twice the original tempo. Now that the composer's son Maxim is in the West, perhaps he can record the symphonies and in the process clear up these and other mysteries. Surely Soviet metronomes are not suspect as well (?). J.C.

VERDI: II Trovatore.

CAST:
Leonora Katia Ricciarelli (s)
Azucena Stefania Toczyka (ms)
Ines Phyllis Cannan (ms)
Manrico José Carreras (t)

Ruiz Robin Leggate (t)
A Messenger John Treleaven (t)
Count di Luna Yuri Mazurok (b)
Ferrando Robert Lloyd (bs)
An Old Gypsy Roderick Earle (bs)
Chorus and Orchestra of the Royal Opera House, Covent Garden, Colin Davis, cond. Philips 6769 063. \$32.94 (digital recording; three discs, manual sequence). Tape: 7654 063, \$32.94 (three cassettes).

CAST:
Leonora Leontyne Price (s)
Ines Laura Londi (s)
Azucena Rosalind Elias (ms)
Manrico Richard Tucker (t)
Ruiz Mario Carlin (t)
A Messenger Tommaso Frascati (t)
Count di Luna Leonard Warren (b)
Ferrando Giorgio Tozzi (bs)
An Old Gypsy Leonardo Monreale (bs)
Rome Opera Chorus and Orchestra, Arturo Basile, cond. [Richard Mohr, prod.] RCA Gold SEAL AGL 3-4146, \$17.94 (three discs, automatic sequence). Tape: AGK 3-4146, \$17.94 (three cassettes). [From RCA LSC 6150, 1959.]

COMPARISONS:
Milanov, Bjoerling, Cellini
RCA Victrol. AVM 2-0699
Price, Domingo, Mehta RCA LSC 6194
Stella, Bergonzi, Serafin DG Priv. 2728 008
Tucci, Corelli, Schippers Ang. SCL 3653
Callas, Di Stefano, Karajan Ang. CL 3554

Philips' new *Trovatore* has the advantage of following two notoriously easy acts, the 1975 Bonyng/London (OSA 13124) and 1977 Karajan/Angel (SCLX 3855) versions. All five principals get their music out in recognizable form, and Davis seems at least temporarily to have ditched the impulse to interpretive "originality" which produced such silly results in his only previous Verdi recording, the Philips *Ballo*.

Which is not to say that the *Trovatore* discography is appreciably enriched. Even as an uncut edition, this set doesn't seriously challenge the 1969 RCA, which is on the bland side (significantly, it marked the relocation of RCA's Italian-opera recording program from Rome to London) but does offer in Price, Cossotto, Domingo, Milnes, and Giamatti five healthy voices reasonably suited to the material.

The most interesting of Philips' soloists is Mazurok, and even he can at best be compared with the workaday second-rankers—Molinari, the aging Tagliabue, Panerai in frantic shape, Savarese—rather than the likes of Warren (RCA Victrola and Gold Seal), Merrill (Schippers/Angel), Milnes in one of his best recordings, Bastianini (DG Privilege), or Granforte (in the Sabajno/HMV 78 set, transferred to LP in various forms). Mazurok, singing in Italian with reasonable comfort, finds Di Luna's tessitura congenial, its center of gravity lying higher than that of most Verdi baritone roles.

This means that he has an easier time than most Di Lunas with all that writing on the underside of the break, along with some presence above. What he doesn't have, apart from any audible convictions about (Continued on page 82)

You can't stop the reels of progress.

TDK breaks through to new frontiers in open reel tape technology so that recording and playback standards can be moved higher and higher.

The first open reel tape to use TDK's famous Super Avilyn magnetic particle technology is the revolutionary SA/EE. Designed for new open reel decks with EE (Extra Efficiency) Bias/EQ settings, SA/EE has an MOL that's 2.5-3dB better than conventional (normal bias) ferric oxide tapes. And it has 2.5-3dB lower bias noise at 3 3/4 ips to give you twice the recording time with optimum reproduction quality.

TDK's GX tape was designed for live music mastering, disc-to-tape and tape-to-tape uses. Its ultra-refined ferric oxide particle formulation has a higher MOL,

low distortion and a wider dynamic range. Its special backcoating reduces wow, flutter and static.



The perfect tape for broadcasts and audiophile uses is TDK LX. It delivers high output, low noise and lower distortion over an extended frequency range.

TDK open reel tapes have precision-engineered 10" metal or 7" plastic reels with perfectly circular hubs. And to keep our perfect tape perfect, use the TDK HD-11 Head Demagnetizer.

That's everything you need to know to keep up with the sounds of progress.

TDK



©1981 TDK Electronics Corp

Circle 60 on Reader-Service Card

The Tape Deck

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

Select Imports

In the early days of recorded tape, domestic production predominated, and American performers often were represented as prominently as or even more prominently than foreigners—in sharp contrast to the early classical-disc era. These days, though, probably a majority of classical musicassettes are manufactured abroad, including those imported wholesale for domestic release, mainly by the various Polygram labels and Eurodisc. And even in the case of tapes and discs manufactured here from overseas masters—by Angel/Seraphim, in particular, but also by CBS/Odyssey and RCA Red Seal—fastidious and affluent connoisseurs often prefer the quality British and European productions, presumably (and often actually) superior.

Currently there are growing numbers of mail-order importers featuring not only EMI originals (including chromium tapings of items as yet represented, if at all, only by Angel ferrics), but also many other foreign labels. I'm indebted to one of these firms, Brill Imports (155 N. San Vicente Blvd., Beverly Hills, Calif. 90211), for my first batch of British chromium exemplars, most of them digitally recorded. Of the latter, the major entry is the handsomely packaged Mozart *Zauberflöte* (HMV TCC SLS 5223, three cassettes, \$41.94), which Angel has released on ferric tape, presumably in an oversize box. I haven't heard that edition for direct comparison, but some connoisseurs may well find it worth the extra cost to have a truly deluxe presentation of Bernard Haitink's superbly shaped and colored reading with the Bavarian Radio Chorus and Orchestra and a rather uneven cast.

There are also two HMV singles (\$13.98 each): young Simon Rattle's already celebrated ultra-wide-range digital recording of Holst's *Planets* (TCC ASD 4047) with the Philharmonia Orchestra, and charming period-instrument performances of the Mozart flute concertos and K. 315 Andante by John Solum and the Hanoverian Orchestra in a chromium taping (TCC ASD 4056) of a defectably pure analog recording. More novel is a chromium cassette, duplicated by Teldec in real time, of a digitally recorded program of Russian showpieces (Mussorgsky-Ravel *Pictures*, Borodin *Steppes*, Glinka *Ruslan and Ludmilla* Overture) by Carlos Paita and the Philharmonic Symphony (Lodia LOC 780, \$18.98): striking recording and processing;

orchestral playing not quite big or virtuosic enough; and unlike the HMVs, no notes. All the HMV (BASF) chromiums specify 120-microsecond equalization—seemingly the European standard instead of 70 μ s.

Dwarfing the current domestic releases of musicassettes imports is the first digitally recorded Wagner *Rheingold* in Marek Janowski's relatively conservative Dresden version (Eurodisc 501 137, three-cassette Prestige Box, \$35.94; disc review, December 1981 HF). Its box-cover rubric, "FE Cr hifi," presumably indicates ferrichrome tape—the first commercial example?

Exceptional domestic vintages. Just as the best California and New York State wines now compete, even among discriminating oenophiles, with the long-matchless French vintages, more recently distinctive domestic tapings have come to compete, even among demanding audiophiles, with the best imports in every technological, and often artistic, aspect. Particularly notable is the current crop of hi-tech piano releases by mostly young or new American (native or adopted) artists. In many, general excellence is further enhanced by the expertise, sometimes extending to the engineering, of master producer Max Wilcox.

Most newsworthy is the solo recording debut, in a program of Brahms and Liszt, of Van Cliburn Competition winner André-Michel Schub (Vox Cum Laude VCS 9009, digital/chromium, \$10.98). But near flawless as his virtuosity is throughout, I sense some lack of spontaneity, while the Hamburg Steinway piano sound, for all its brilliance, wants just a bit more weight and presence. Or at least so it seems in comparison with the first Richard Goode recordings for Desmar (SRB 6001/2, Schubert) and Nonesuch (D1 79104, Schumann)—also produced by Wilcox—reviewed elsewhere in this issue.

Wilcox coproduces and coengineers Vol. 2 in Peter Serkin's distinctively cool, unflinchingly non-Romanticized Chopin series, which features the great Op. 61 *Polonaise-Fantaisie* with seven shorter pieces, digitally recorded, on superchrome tape, and with program notes by Harris Goldsmith (RCA Red Seal Prestige Box ATK 1-4035, \$15.98). And shifting to the new AAG InterDigital/chromium series in real-time duplications, Wilcox also produces the Ives *Concord* Sonata by Irma Vallecillo (AAG Prestige Box D 001, \$18; AAG Music, 200 Varick St., New York,

N.Y. 10014). But since I received the alternative Dolby C encoding, for which I lack as yet decoding means, I can't properly judge the recorded Steinway piano sound, which seems a bit brittly bright in Dolby-B playback, *faute de mieux*. In any case, the warmly fluent reading lacks the authoritative strength of the long-acclaimed Kirkpatrick/CBS and Kalish/Nonesuch versions, though neither is available on tape.

This month's last hi-tech piano program is Neal O'Doan's rather overcarefully played and impersonally interpreted Beethoven *Diabelli* Variations, a vividly realistic analog recording in real-time chromium duplication (PAN 113) in Pandora's "Budget Audiophile" series, incredibly priced at only \$5.95 per cassette! And to return to "ordinary" ferric tapings of analog recordings (this vividly ringing one miked in a Haarlem, Netherlands, studio), there are far greater artistic rewards in the batch of seven "great middle-period" Beethoven sonatas by Charles Rosen (Nonesuch N3 78010, \$29.94). Rosen's reputation as an "intellectual" writer-pianist is no index to the passionate eloquence—heart, muscle, and guts—of the present performances. But unconscionably, Rosen's program notes for the disc edition are denied us here.

Barclay-Crocker's reel catalog (11 Broadway, New York, N.Y. 10004) of Philips recordings continues to grow so fast that it inevitably begins to include not only the indispensable universal favorites, like the St. Martin's Academy Chamber Ensemble's great 1978 version of the Schubert octet (G 9500 400, \$10.95), but also programs of narrower appeal, like the Arrau/Inbal/London Philharmonic survey of Chopin's works for piano and orchestra (Z 6747 003, two reels, \$29.95), which, for all its virtuosity, is intolerably heavy-handed to my ears. Far preferable are the singles (\$10.95 each) that provide arresting new illuminations of favorite masterpieces: the exceptionally powerful Brahms violin concerto by Salvatore Accardo with the Leipzig Gewandhaus under Kurt Masur (G 9500 624); the now haunting, now exultantly rousing Haitink/Concertgebouw performance of the Tchaikovsky Third (*Polish*) Symphony (G 9500 776); the warmly expansive Colin Davis/BBC Symphony reading of the Beethoven *Pastoral* (G 9500 463); and the invigorating Marriner/St. Martin's Academy reanimations of the often routine Bizet *Carmen* and *L'Arlésienne* Suites (G 9500 566). **HF**

BACKBEAT

Simon & Garfunkel.

Maybe

What started as a one-night-stand in Central Park has all the earmarks of becoming a serious relationship. Again.
by Stephen Holden

ON THE CHILLY SATURDAY afternoon of September 19, 1981, Paul Simon and Art Garfunkel reunited in Central Park for their first full concert together since 1970. More than half a million people flocked to the free event to hear the legendary duo perform twenty songs spanning two decades—from *The Sounds of Silence* and *Scarborough Fair* to Simon's John Lennon tribute, *The Late Great Johnny Ace*. The media barrage that followed suggested a New York City version of Woodstock.

The event also had important ramifications for Simon and Garfunkel's relationship. What began as a one-shot reunion has blossomed into a possible renewed, long-term association, with the

two talking seriously about touring Europe in the spring and possibly recording together. Though they hadn't planned to release an album from the concert, the demand was such that they changed their minds. "The Concert in Central Park" came out in late February, coinciding with the show's premiere on Home Box Office. Plans are also under way to make the performance available on video cassette.

Two weeks before the album's release, I visited separately with Simon and Garfunkel and talked with them about their reunion, their solo careers, and their feelings about the state of popular music in general. Both seemed genuinely excited at the prospect of a long-term reconciliation. Yet both maintained that it would have to be a step-by-step process.

"I'm interested in seeing whether that feeling that was expressed in Central Park by New Yorkers will be reflected across the country," says Simon. "That will have an effect on whether the organism of Simon & Garfunkel begins to grow and flourish. But it's not the deciding factor. If the concert album is an enormous hit, it doesn't mean we will get



together. If it's a flop, it doesn't mean we won't try something together, either.

"But I must say, Artie and I get along very well now. The joys of partnership are really fulfilling when it works. When it doesn't, it's like a classic bad marriage."

"Being a duo requires a sensitivity about how the other works," says Garfunkel. "In reuniting, Paul and I found that the ability to fall in step with each other hadn't vanished, even after eleven years. There's a definite charge between the two of us."

The famed twosome broke up in 1970 because they hadn't been able to communicate even their smallest grievances. This, combined with the inherent competitiveness of the duo context, motivated each to set out to prove his own, independent worth. Garfunkel embarked on a successful movie career that included *Catch-22* and *Carnal Knowledge*. He also recorded five solo albums for Columbia: "Angel Clare," "Breakaway," "Watermark," "Fate for Breakfast," and "Scissors Cut." Simon undertook an extremely successful career as a singer/songwriter that included three studio albums—"Paul Simon," "There Goes Rhymin' Simon," "Still Crazy After All These Years"—one live album, and, most recently, the soundtrack of *One Trick Pony*, the semi-autobiographical film he wrote and starred in. Though the album went gold, the film was the first project of his career to fail commercially.

The idea of reuniting comes at a critical point in their solo careers. Both men are now forty, and both have experienced recent setbacks. For Simon, the failure of *One Trick Pony*, a five-year project, was a devastating blow. For Garfunkel, it was the disappointing sales of "Scissors Cut." Simon lives in a palatial duplex overlooking Central Park. During our interview in his study one Saturday afternoon, he seemed in good spirits—a far cry from the morose pop artiste that has long been his press image.

Backbeat: You're forty years old. Do you think that's incompatible with making rock & roll?

Simon: No, I don't. Though I have a residual wish to be younger. I actually feel stronger and surer of myself now than ever before. I think that mass popular rock, or whatever you want to call it, is the music of the baby boom. And people of that generation—my generation—are in a unique position to talk to all ages. It's hard to envision a world without Paul McCartney or Mick Jagger or any number of others. They may go out of style, but then they'll come back. It's the same with us. I wouldn't have dreamed when Simon & Garfunkel ended that, eleven years later, we could come back if we wanted to.

Backbeat: Perhaps because Simon & Garfunkel are a softer rock act than, say, the Stones or Led Zeppelin, you won't feel the same pressures to appeal to adolescents.

Simon: I don't think hard or soft has any-

"Artie and I
get along very well
now." —Simon

"There's a definite
charge between us."
—Garfunkel

thing to do with it. What *does* bother me is the rigid delineation of the generations. I think it's doing us all a lot of harm. I'm more aware of it lately, because the younger generation of rock & roll is considerably younger than I. One of the biggest errors of my generation was in saying, "Don't trust anyone over thirty." But as long as the generations distrust each other, they can't learn from each other, and ultimately they can't love each other.

Backbeat: You've been working on a solo album in Los Angeles with producers Lenny Waronker and Russ Titelman. Why the switch from New York and Phil Ramone?

Simon: Phil has been my producer for the last several years, but he also produces Billy Joel, and there was a scheduling conflict. I thought too that it would be good for me to play with some musicians other than the ones I'd been using on my *One Trick Pony* tour. The new band includes Greg Phillinganes on piano, Dean Parks on guitar, and Steve Gadd on drums. Steve was the only musician I'd used before. I have half the songs finished.

Backbeat: When is it scheduled to come out?

Simon: I was originally shooting for a spring release, but now the reunion is taking on a life of its own, and I want to watch the life it takes.

Backbeat: What are the possibilities of you and Art going into the studio together?

Simon: There could be insurmountable problems, because when I left CBS to sign with Warner Bros. there was a lot of bad blood.

Backbeat: Are there stylistic conflicts as well?

Simon: Well, everyone knows that Artie's a great ballad singer. But he thinks he can't sing rhythm. I know he can, since we started with rock & roll when we were thirteen and didn't sing anything else. We learned how to sing by imitating the Everly Brothers. On his albums Artie has narrowed himself down to doing one thing exquisitely, and in doing so, he has convinced himself that he can't do anything else. It's really not so.

Backbeat: In the mid-'70s, you switched from guitar and began composing on the piano. Now you've gone to electric guitar.

Why did you make the change?

Simon: Originally I had a hand injury that kept me from the guitar. But I also really liked the way [keyboardist] Richard Tee and [guitarist] Eric Gale expressed my musical thoughts on their instruments. That's why I gave up acoustic and shifted to electric piano and electric guitar. The songs on the new album are more like Simon & Garfunkel in that they have a more acoustic feel.

Backbeat: As a writer, are you still treating a song as a puzzle and experimenting with unusual time signatures?

Simon: Not anymore. I think technical skills like that are useful, but now I really think a song should be about telling the truth. I'll use whatever is appropriate—whether it's fingerpicking, or shifting into a Brazilian style, or using rockabilly voices, or Latin street music. I'll tap whatever I have in my vocabulary to express myself as unaffectedly as I can.

Backbeat: Several years ago you said you identified with George Gershwin. What have you gotten from studying the great American songwriters of the '30s and '40s?

Simon: I like to read about them as history. I'm interested in the choices they made in both their personal and musical lives. In what artists impressed them, what paintings they bought, what politicians were their friends. What got me the most about Gershwin was that, although he had an enormously successful career, he went back to school because he felt he wasn't equipped to say what he wanted to say.

Backbeat: Didn't you do the same?

Simon: I studied harmony and theory, but not to the degree I wanted. I've never attempted any composition larger than a single song.

Backbeat: What about the possibility of writing for the musical theater?

Simon: I've often thought about that, but I don't know how you do it—though I think I could learn. I wouldn't shift my style to go to the stage. So I'd have to find a way of embracing the theatrical necessities with what I wanted to say musically, i.e., with rock & roll. I still haven't heard great pop music on the Broadway stage. The closest is probably [Andrew Lloyd] Webber & [Tim] Rice [*Jesus Christ Superstar*, *Evita*, *Joseph and the Amazing Technicolor Dreamcoat*], who come stylistically out of rock & roll and even folk. When I saw Paul McCartney last summer, I asked him how come he never wrote a Broadway musical. He said he thought Broadway musicals were too boring. I never liked them either.

Backbeat: How do you feel about contemporary punk acts like the Clash?

Simon: I saw the Clash, and I related to them, though I didn't like the music because it was too loud. Like a lot of musicians, I'm keenly aware of my eardrums. They're my tools. I had to leave the concert

because I didn't want to endanger the tools. As for what they did, I couldn't hear the lyrics. But I could see the motion and get the gist of it. It wasn't that far away from a band playing at a sock hop in the '50s. It was still Strats and Telecasters and drums and costumes and rebellion and sexuality.

In fact, one of the remarkable things about rock & roll is that it hasn't changed. Whereas rock & roll was incomprehensible to my parents' generation, the music that twenty-year-olds like is not incomprehensible to me. I understand the Go-Go's. They're talking in the same language, even if they're not as articulate or sophisticated as more experienced rock acts.

Then again, rock & roll doesn't seem as happy as it was when I was a kid. Little Richard seemed happier. The anger worries me, because when you get a lot of angry people there's going to be an explosion. The times may produce the music, but the music also produces the times.

While Simon is something of a homebody, and has always stuck close to New York, Garfunkel has been traveling abroad and on the West Coast. Today, he occupies a spectacular triplex on New York's Upper East Side. An ex-math major, he is a perfectionist in and out of the recording studio.

Backbeat: Do you keep up with the music scene these days?

Garfunkel: Two years ago, I would have been able to say I knew what's going on and could defend my point of view.

Backbeat: What is your point of view? How do you feel about new wave, for instance?

Garfunkel: I don't like the music. I'll go wherever the music is happening, but for me new wave is not what's happening, so now I don't even check it out.

Backbeat: Do you prefer classical music?

Garfunkel: That's mostly what I listen to now. I started getting Bach-crazy about fifteen years ago. And I think Ravel is great.

Backbeat: Why have you recorded so many Jimmy Webb songs?

Garfunkel: It's in the music. I love Jimmy's writing, especially when he sits down and plays it himself. He comes up with wonderful harmonic changes.

Backbeat: How do you account for the commercial failure of "Scissors Cut"?

Garfunkel: I don't know. I like that album. I even thought *A Heart in New York* was a hit single. The funny thing is, the album came out just when we were doing the concert and it got lost in the shuffle. When it didn't sell well I began to bury the pain in the distraction of the show.

Backbeat: Have you ever thought about singing standards?

Garfunkel: I keep a notebook with a list of songs from the '30s and '40s that I'd like to record. Those melodies with super-simple lyrics about him and her are what turn me on the most these days. I'd like to take those



At their peak (1968)

oldies and make people really listen to what the lyrics are saying. That could well be my next album.

Backbeat: How much of Paul's solo catalog would you feel comfortable singing?

Garfunkel: Looking back at his albums, I'd estimate that about thirty percent of his songs would suffer if they had more than one voice. They were just meant to be the way they are. But the other seventy percent I'd love to find harmonies to. I had always wanted to get my hands on *American Tune*, and I finally did, in the park. Another favorite is *Take Me to the Mardi Gras*, which could be done cuter, even more like *Cecilia*.

Backbeat: How do you choose material?

Garfunkel: I don't go about it with any particular system or method. I just keep my ears out for anything and everything. I'm always looking for a great song. But what happens in the studio is really what leads to the wonderful record. Singing beautifully and having a band cook can circumvent a mediocre lyric—you can use the song as a spine on which to build something else.

Backbeat: How have you kept your voice



As Tom and Jerry (1958)

in such excellent shape? Do you study voice?

Garfunkel: No, I've never studied voice. But I do exercises. Me and singing have a relationship that fits no pattern I've ever heard of.

Backbeat: Can you describe it?

Garfunkel: To me, singing is a lot about not being conceptual. You do it when you feel lighthearted. I try to make it not be a professional thing, otherwise it would rigidify as something I do rather than something I fall into when I feel like doing it.

Backbeat: What discoveries have you made about yourself as an interpreter?

Garfunkel: I've moved toward getting the inside stuff out, toward just being true to my feelings and my own sense of who I am. It has a lot to do with peeling away layers of blockage. It's a subtraction process. I keep trying to subtract more and go back to this absolute, unthought-out, noncerebral, pure organic expression of what my voice sounds like and what words are coming out of my heart.

Backbeat: Was there any way that the breakup of Simon & Garfunkel could have been avoided eleven years ago?

Garfunkel: The two of us could've really used a compassionate, intelligent, perceptive third party—someone who negotiates. We're a perfect case of two people who communicate poorly about sensitive issues. It's a situation where the things that bug you are so idiosyncratic that you're almost embarrassed to reveal them. Paul and I have this unique friendship, in that a lot of stuff is never said.

Backbeat: How did the idea for the reunion come about?

Garfunkel: I was in Europe early last summer when Paul called and said he had been invited to do a concert in the park. His idea was for us to do the second half together, and I said yes. Then when we went into rehearsal, friends of ours said, "Why not a full Simon & Garfunkel concert? That's what will give the crowds the biggest kick." Paul thought it would make sense because he didn't want to be the opening act for S & G. I was thinking that S & G didn't need an opening act—let's give them the full show! And then Paul began to embrace the idea.

Backbeat: Has its success solidified a reunion?

Garfunkel: Please don't trap me into being too specific about plans, because we're right in that stage of movement.

Backbeat: But you are touring Europe this spring, correct?

Garfunkel: Well, Europe is a way to build up our chops before we bring the show on home. The trick is not to give people more nostalgia, but rather to take it further. If we're going to function again we'll function in the present tense and draw on the old days as much as it pleases the crowd. But what would be alive for us would be whatever is new.

HF

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 550 PITTSFIELD, MASS.

Postage will be paid by addressee

**High
Fidelity**

Reader Service 82
P.O. Box 1143
Pittsfield, Mass. 01202

HIGH FIDELITY's Reader Service Program puts you in contact with manufacturers anxious to send you free information about their merchandise and services. Simply circle the key numbers that match editorially featured or advertised products in which you have more interest.

Please be sure to complete the name and address section of our postage-paid reply card, including your zip code, to insure accurate delivery of brochures. Allow four to six weeks for processing.

You may also use the reply card to contact our editors: we are interested in you and in your opinions, so feel free to complete that section of the card in confidentiality.

Thank you.

NEW!

**READER
SERVICE
NOW INVITES
YOUR
EDITORIAL
COMMENTS!**

High Fidelity™

FREE PRODUCT DATA

Please circle the appropriate number(s):

- | | | | | | | | | | |
|----|----|----|----|----|----|----|----|----|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 |
| 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 |
| 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |
| 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 |
| 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 |
| 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 |
| 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |

Dear Editor:

In general, I would like more coverage of _____
and I would like less coverage of _____

In this issue I liked _____ the most and
_____ the least.

I would also like to suggest that _____

Age _____ Sex _____ Marital Status _____

Approximate annual family income:
 _____ Under \$9,999 _____ \$25,000-\$34,999
 _____ \$10,000-\$14,999 _____ \$35,000-\$49,999
 _____ \$15,000-\$19,999 _____ \$50,000-\$74,999
 _____ \$20,000-\$24,999 _____ \$75,000 or more

NAME _____
ADDRESS _____ APT. _____
CITY _____ STATE _____ ZIP _____

Card void if mailed after 8/1/82
(Please remember: it takes 4-6 weeks for processing and delivery of literature.)

THANK YOU FOR YOUR INTEREST IN HIGH FIDELITY

5/2'S 6/2'S

NEW!

READER SERVICE NOW INVITES YOUR EDITORIAL COMMENTS!

HIGH FIDELITY's Reader Service Program puts you in contact with manufacturers anxious to send you free information about their merchandise and services. Simply circle the key numbers that match editorially featured or advertised products in which you have more interest.

Please be sure to complete the name and address section of our postage-paid reply card, including your zip code, to insure accurate delivery of brochures. Allow four to six weeks for processing.

You may also use the reply card to contact our editors: we are interested in you and in your opinions, so feel free to complete that section of the card in confidentiality.

Thank you.

Please circle the appropriate number/s:

1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

Dear Editor:

In general, I would like more coverage of _____ and I would like less coverage of _____

In this issue I liked _____ the least and _____ the most and _____

I would also like to suggest that _____

Age _____ Sex _____ Marital Status _____

Approximate annual family income:

_____ Under \$9,999	_____ \$25,000-\$34,999
_____ \$10,000-\$14,999	_____ \$35,000-\$49,999
_____ \$15,000-\$19,999	_____ \$50,000-\$74,999
_____ \$20,000-\$24,999	_____ \$75,000 or more

NAME _____

ADDRESS _____ APT. _____

CITY _____ STATE _____ ZIP _____

Card void if mailed after 8/1/82

(Please remember! It takes 4-6 weeks for processing and delivery of literature.)

THANK YOU FOR YOUR INTEREST IN HIGH FIDELITY

5/2/S

6/2/S

High Fidelity™

FREE PRODUCT DATA



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 550 PITTSFIELD, MASS.

Postage will be paid by addressee

High Fidelity

Reader Service 82
P.O. Box 1143
Pittsfield, Mass. 01202



Input Output

New electronic instruments and accessories by Fred Miller



Two- or Three-Way Crossover

If you're interested in replacing your speakers' crossover networks and biamping or triamping your system, Electro-Voice/Tapco has a new two-way electronic crossover that can also be used as a mono three-way unit without any external patching. The Model EX-18 has a single control to adjust crossover frequencies from 100 to 1,600 Hz, a multiplier switch for those between 1 and 16 kHz, and 18-dB-per-octave Butterworth filters for added protection of high-frequency drivers. Its recessed control panel and security cover are designed to prevent accidental resetting. The EX-18 can be rack-mounted and costs \$250.



Unlimited Limiter

Limiters are generally used to restrict the natural dynamic range of an input signal and to prevent overload in recording or in electronically amplified live performance. MXR's Model 136 Dual Limiter can be used either as two separate units or in tandem for complementary limiting of two channels—as in, for instance, stereo mix-down. Each channel has switches for IN/OUT and SLOPE, and controls for INPUT, OUTPUT, ATTACK, and RELEASE. The 136 has both phone-jack and XLR-type input and output connections; there are also jacks that bypass the input stage to gain direct access to the level detectors. This last feature is particularly useful for de-essing vocals or for high-frequency-only limiting. The Model 136 Dual Limiter sells for \$450. *Circle 97 on Reader-Service Card*



Foot Filter

The Ibanez AF-201 Auto Filter is a new effects pedal that offers a broad variety of filtration sounds. Sliders at the top of the unit vary the threshold of sensitivity and the

peak of the effect, and three switches govern high pass or low pass, the direction of the sweep (UP/DOWN), and its range (HIGH/LOW). Powered by a 9-volt battery (or by an external 9-volt power supply), it also includes a foot-operated bypass switch and an LED to indicate whether the effect is in or out. Retail price is \$115.

Circle 72 on Reader-Service Card



Flexible Loudspeaker

Shure's new 711 loudspeaker incorporates a 15-inch woofer with a high-frequency horn/driver combination in a bass-reflex cabinet. Designed for use by small- to medium-sized performing groups, it features Varad variable sound-dispersion control and can be adjusted to one of four dispersion patterns to maximize its effectiveness in different rooms. The 711 uses a lightweight plywood cabinet, has an "acoustically transparent" metal grille, weighs 66 pounds, and has built-in carrying handles. Power-handling capacity is rated at 105 watts; retail price is \$590 per speaker. *Circle 71 on Reader-Service Card*



Eight-Input Mixer

The Model 2050 line mixer from Fostex has two discrete outputs so that separate feeds can be sent to, for instance, the stage monitors and the house sound system. It also has a built-in, independently controlled headphone amplifier for previewing the mix. With the ability to cascade (or connect in series) any number of units, it has inputs for eight different line signals, from keyboards to effects pedals, tape recorders, or any combination thereof. Sounds like a great idea for multikeyboardists. The Model 2050 is 1 1/4 inches high and retails for \$200. *Circle 70 on Reader-Service Card*

STEREO CORPORATION OF AMERICA

TRY & BEAT OUR PRICES!

OR CALL TOLL-FREE

800-221-0974

AND LET US BEAT ANY PRICE YOU CAN FIND!

RECEIVERS

PIONEER SX-7 \$355
TECHNICS SA-222 \$205
MARANTZ SR-8100
CALL FOR PRICE!

TURNTABLES

TECHNICS SL-5 \$138
TECHNICS SL-DL-1 \$224
PIONEER PL-7 \$135
DUAL 7080
CALL FOR PRICE!

CASSETTE DECKS

TECHNICS RS-M270X \$310
OMK/DTA-830DM \$197
AKA GX-F-71 \$297
TECHNICS RS-M240X \$205
MARANTZ SD-2030
CALL FOR PRICE!

CARTRIDGES

SHURE V15-IV \$90
SHURE M97HE \$48
PICKERING XSV-3000 \$44
PICKERING XSV-4000 \$63

BLANK TAPE

BASF PRO II C90 box 10 \$26
TDK AX-C90 box 10 \$42
TDK SA-C90 box 10 \$29
MAXELL UD-XL2-C90 box of 12 \$39

PERSONAL STEREO

SONY WALKMAN-2 \$99
AKAI PM-01 \$129
AIWA CS-J1 \$149
SONY MOR-3 \$23

WRITE OR CALL FOR LCW PRICES ON SONY & SANSUI

CAR STEREO

JENSEN RC-518 \$264
JENSEN J-1033 pr. \$90
SANYO FT-590 \$247
PIONEER UKP-4200 \$133
PIONEER TS-695 pr. \$88
PIONEER TS-168 pr. \$73

VIDEO

PANA. PV-1770 CALL FOR LAST
JVC VR-7300 MINUTE
RCA VFT-650 LOW
PANA. PK-700A PRICES!

CALL FOR PRICES ON SONY CAR STEREO!

Call Toll-Free!
800-221-0974
(Ex. N.Y., AK, HI.)
Monday - Friday
9Am - 5:30 Pm
Thurs. til 9Pm
Sat. 9Am - 5Pm EST
OR CALL
(212) 253-8888

Use Our Special Night-Owl Line!
Call Toll-Free!
800-327-1531
Monday - Friday
5:30 - 10Pm E.S.T.

Write or call for FREE catalog!

AMERICA'S #1 SOUND CHOICE!

STEREO CORPORATION OF AMERICA

Dept. 205

1629 Flatbush Avenue
Brooklyn, New York 11210
MASTERCARD & VISA ACCEPTED

Circle 29 on Reader-Service Card

Reviews

Tenor Sax Greats from the Prestige Vaults

Reviewed by Crispin Cioe



Johnny Griffin

Giants of the Blues Tenor Sax Giants of the Funk Tenor Sax

Bob Porter, reissue producer
Prestige P 24101 (two discs)
Prestige P 24102 (two discs)

ANY HISTORICAL RECORD anthology that purports to showcase an entire musical genre is always a little suspect, since the company that releases it is generally limited to the artists on its roster or the master tapes in its vaults. In the case of these fine two-disc reissue sets, however, the label had the goods. From the '50s through the early '70s, Prestige owner Bob Weinstock recorded a serious cross-section of great tenor saxophone players who had first come into prominence in the Swing and bebop eras. He recorded them in small-combo blues and funk contexts, playing riff-based songs with a variety of then-contemporary solid rhythm sections. The result was a kind of "jukebox jazz"—a series of records that



Gene Ammons



Arnett Cobb

reflected the pop/r&b trends of the day but from a very swinging perspective.

"Giants of the Blues Tenor Sax" focuses on players who got their start in the Southwest during the Swing era of the '30s and early '40s, playing in jazz/dance bands like Count Basie's. By the time of these recordings they had spent half a lifetime playing and living the blues, absorbing the rhythmic and harmonic changes that came

with each passing era. Their styles—especially the big-throated southwestern tenor sax tone they all shared—were distillations. Coleman Hawkins, who in the early '30s put the tenor on the map as a solo instrument, plays a ruminative *Soul Blues*, full of irony and wit as he jabs and spars with a responsive young rhythm section that includes Kenny Burrell on guitar. On *Light and Lovely*, Arnett Cobb, Eddie "Lock-jaw" Davis, and Buddy Tate (all ex-Basie-ites) join Hawkins on a steamy tenor showdown, backed by organist Shirley Scott.



Sonny Stitt

Longtime Basie lead tenor Jimmy Forrest, whose brash tone and swaggering rhythmic attack masked a formidable technical command, turns in the ultimate late-night, slow bump-and-grind on *Bolo Blues*. It's easy to understand that this is the same man who wrote and first performed *Night Train*, probably the most widely recognized and atmospheric tenor blues tune of all time. With Hal "Cornbread" Singer's *Blues Stompin'* and "Big Al" Sears's *Record Hop*, we move into pure, unadulterated honking blues territory. Both of these fine players were steady session men in the '50s, supplying screaming solos on countless rock & roll hits of the day.

The players on "Giants of the Funk Tenor Sax" came from all over the country, and they weren't as tied to the Swing tradition as those on the other volume. The blues form and emotional content is still their

FOR PROFESSIONAL USE ONLY.

THE TASCAM 122 STUDIO CASSETTE RECORDER.

Tascam. Now we've designed a cassette recorder for the studio. One that has everything you need to reproduce your studio sound faithfully.

Performance plus a combination of features makes the 122 a tool of the trade, not a plaything.

Dolby Headroom Extension. Gives you up to 10dB more headroom over 10 kHz. Cassette dubs end up hotter, fuller, cleaner when played back on any standard Dolby* B deck.



Three-head System.

Separate record and reproduce heads are mounted in a single housing, eliminating azimuth error.

Front Panel Trimmers.

The kind of fine-tuning you're used to having on studio machines. Notice the parallel line inputs in place of hi fi microphone inputs.

Plus Options. Like full transport remote control and dbx.* Check out the 122's qualifications at your Tascam dealer. When you want the best you can get, it pays to use a professional.

Two-speed Transport.

You get 1 7/8 ips plus 3 3/4 ips, a two-position pinch roller for cueing in the pause mode and a capstan motor that doesn't idle needlessly in the stop mode, for long-term reliability.

TASCAM
TEAC Production Products

métier, but their rhythmic approach differs slightly. Bebop licks sometimes slip into a solo, and the tenor tone is a little edgier and brighter due to Coltrane's influence and to the more frenetic atmosphere of the Sixties. The "paterfamilias" of this more recent generation's tenor-sax household was Gene Ammons. Appropriately, his *Hittin' the Jug* leads off the set and shows his amazing control of tonal inflections on the instrument. Sonny Stitt, one of the bebop greats, proves on *'Nother Fu'ther* that he could be as nitty-gritty on a blues shuffle as anyone. *Red-Eye Special* features Rusty Bryant, an Ohio-based tenor player with a marvelously snide tone and cutting attack; it also contains a startling trumpet solo by a twenty-one-year-old Jon Faddis. Willis "Gator" Jackson's fiery sound and absorption of Illinois Jacquet's high-harmonics technique fans the flames of *Tu'gether*, while Houston Person's more gospel-based, declamatory style brightens *Goodness*. *Wade in the Water* shows mainstream jazz giant Johnny Griffin playing the blues with a direct-drive force that's pure funk. Stanley Turrentine, still a major pop/jazz tenor player today, is the most modern soul-based stylist here. His version of *Walkin'* is utterly contemporary yet still neatly in the tradition and context of the collection.

Reissue producer and annotator Bob Porter was a staff producer at Prestige and worked on some of the later sessions here. His notes are effortlessly insightful, his informed enthusiasm for these players and their various nuances lending variety and coherence to both packages. The tenor sax is the most vocal-sounding of all modern instruments, and the blues is ultimately a vocal-based form. So both of these compilations have far more than just historical significance. The music is, after all, from the fairly recent past and the players were, and are, masters of the blues in all its hues. As such they bring a timeless fluency and eloquence to the music.

HF

The B-52's: Mesopotamia

David Byrne, producer
Warner Bros. Mini 3641

"Mesopotamia" goes beyond the B-52's' percolating cultural-junkyard pop to whip up a dense form of dance music. Their first two albums, "The B-52's" and "Wild Planet," were silly-putty exercises in primary colors and plastic pastels. This bargain-priced six-track disc—almost an album's worth of music at a \$5.99 suggested list price—maintains the beat while deepening the shades. Working with producer David Byrne of Talking Heads, the band has incorporated his leanings toward voodoo rock-funk synthesis while sacrificing very little of their oddball personality. Cindy Wilson and Kate Pierson have a right-channel-to-left-channel discussion about whether to bake a pineapple upside-down

cake or a chocolate devil's food; Fred Schneider worries about sweat ruining his expensive clothes, and he ruminates about the runes in Mesopotamia.

So there's no lack of nonsequitor idiosyncrasy, but there is an undercurrent that the B-52's' music hasn't had before, and hadn't needed before. Their Tinker-Toy musicianship and wittily detailed lyrics carried them for two LPs, but by "Wild Planet" they may have been wondering how to keep the party from running out of steam without bringing out a reheated platter of the same hors d'oeuvres. With Byrne's multilayered bag of tricks—more presence to the percussion and bass, some opportune horns and atmospheric effects—the festivities are revived. The band's scope has also been broadened by its members. Their songs are more impressionistic and less gimmicky, and their performances are more dynamic. Wilson has taken over most lead vocals, and she moves from whispers and pleadings to shrieks and chortles with admirable aplomb.

Some of their past delightful specificity of image—the names of the dances on *Dance This Mess Around*, the scene-setting of *Rock Lobster*—is missing from "Mesopotamia." But neither of their full albums has a piece of rapidfire rock as tight as *Nip It in the Bud* or anything as sexy as *Love-land*. Even the songs that most resemble the original B-52 sound are filtered through Byrne's perception and come out sounding different: *Throw That Beat in the Garbage Can* has a break that owes a lot to free-form avant-garde jazz, and the high-caloric *Cake* features soul revue horns. "Mesopotamia" is an off-the-wall enterprise, the union of new rock's resident southern flakes and the master of cerebral body music. Its approach could have come from a line in *Cake*: "Let's get this thing in the oven!" This thing cooks.

—MITCHELL COHEN

Lou Ann Barton: Old Enough

Glenn Frey & Jerry Wexler, producers. Asylum E 1-60032

What's this? Has Delbert McClinton had a sex change operation? Has Rickie Lee Jones dropped her hip-cat shtick and started singing real honky-tonk blues? Has Bonnie Raitt been slumming? No, Lou Ann Barton—yet another find from the trusty ears of veteran record producer Jerry Wexler—has arrived. "Old Enough," twenty-eight-year-old Barton's debut disc, is one of those shamelessly inspired affairs, a rocking, bluesy collection of tunes delivered with the kind of seemingly offhanded, lets-wreck-this-place abandon that all rock records aspire to and few achieve.

Like great white r&b shouter McClinton, Barton hails from the Lone Star state, where she has been cutting her teeth on a succession of blues/rock roadhouse bands, singing everything from heartbreaking country ballads to Memphis soul. And, also



Barton: let's-wreck-this-place abandon

like McClinton, she has been hanging out with the famed Muscle Shoals sessioners—Barry Beckett, David Hood, Roger Hawkins, et al.—who, on "Old Enough," provide their trademark swirling, funkified musicianship. Additional top-pedigree support comes from Eagle Glenn Frey and guitarists Jimmie Vaughan (from the Fabulous Thunderbirds), Duncan Cameron (ex-Amazing Rhythm Aces), and Wayne Perkins.

Barton and coproducers Wexler and Frey have chosen some wonderful material. Scottish blues-belter Frankie Miller's *I'm Old Enough* and his deliriously upbeat *The Doodle Song* are rowdy party tunes that highlight the singer's raspy growl of a voice. On the former, Perkins offers a searing lead guitar line, while Beckett and Clayton Ivey play off each other on organ and piano respectively. On Marshall Crenshaw's crisp, hand-clapping *Brand New Love* and the country-gospel crooner *The Sudden Stop* (once popularized by Percy Sledge), Barton sings like some winsome bird, bending notes backwards with a keen, quirky sense of phrasing. Then she goes sultry as she breaks into Naomi Neville's *It's Raining*, managing to sound coy, moody, and lonesome all at once. (Al Garth's sax solo adds even more fuel to the fire.) She also covers a pair of Sixties hits: *Maybe*, a bit of doo-wop from the Chantels, and Hank Ballard's soul strut *Finger Pop-pin' Time*, which sports Greg Piccolo's appropriately frantic tenor sax break.

There hasn't been a debut album that's this easy to like in a long while. "Old Enough" is totally free of the kind of self-conscious mannerisms and misdirected steps that usually mar first-time-out efforts. Clearly, Lou Ann Barton sounds old enough to know precisely what she is doing.

—STEVEN X. REA

Best of the Beau Brummels

Sylvester Stewart & Lenny Waronker, producers. Rhino RNLP 101

Best of the Bobby Fuller Four

Bob Keane, producer
Rhino RNDF 201

Fate found the Beau Brummels in San Francisco before the city's years of musical ferment; it found them working with Sylvester Stewart before he became Sly Stone, consorting with the Everly Brothers and Randy Newman, recording in Nashville—in short, they were always in the right place, just at the wrong time. Fate found Bobby Fuller dead behind the wheel of his parked car, some say by his own hands, some say by means more sinister.

The way things were in 1965, you can listen to the songs of California's Beau Brummels and Texas' Bobby Fuller Four, hear what must have been their native influences (folk, Tex-Mex, Buddy Holly, rockabilly), and still hear what they had in common—the Beatles: the two guitars-bass-drums combination; the close-to-the-mike harmonies; the concise, punchy tunes; the expansive musical gestures. Their two biggest hits, *Laugh Laugh* and *I Fought the Law*, don't, on the surface, have many similarities, but they're part of the same story: rock in the mid-'60s; American styles being flung in our faces by the British and stolen back; careers that started on the charts and got derailed by fate.

The Brummels had the more erratic course, an outline of which is sketched on "Best of the Beau Brummels." The first side contains seven of their Sly Stewart-produced sides for Autumn Records, including their only two national hits, *Laugh Laugh* and *Just a Little*. In 1964, rock hadn't yet been Dylan-ized, but Ron Elliott's songs had a melancholy twang that, combined with Sal Valentino's vocals and an occasional mournful harmonica, were a harbinger of folk rock. It's the earlier songs—the two hits, *Don't Talk to Strangers*, and *Sad Little Girl*—that hold up best today, more so than the Brummels' later work with Warner Bros., represented on Side 2. "Triangle" and "Bradley's Barn" were both fascinating albums that aren't well served by excerpts, and the three previously unreleased sides don't add much to the band's legacy. Still, they were an intriguing link between the early British invasion and the developments of folk, country, Los Angeles and San Francisco rock, and this reissue is a good overview.

Like the Brummels, Bobby Fuller

tried a lot of idioms on for size, ranging from car-worship rock in the Brian Wilson mode (*King of the Wheels*) to the styles of Eddie Cochran (*Saturday Night*) and Buddy Holly (*Only When I Dream*). His band had a scratchy, unpolished sound, and on much of "Best of the Bobby Fuller Four" Fuller's voice sounds like it was recorded through a telephone receiver. The singles *I Fought the Law*, *Let Her Dance*, and Holly's *Love's Made a Fool of You*, are the hottest rock on the LP, but even through the tinny mixes on some other tracks there's energy worth listening to, and Rhino's fourteen-cut (plus a Fuller radio jingle for KHJ in L.A.) retrospective is a treat.

—MITCHELL COHEN

The Call

Hugh Padgham, producer
Mercury SRM 1-4037

At first glance, this debut album looks like the latest entry in Britain's "gloom boom" of bands like U-2, the late Joy Division, and New Order. Within its forbidding black border, the cover shows us the desolation of a nearly empty tube station, while the song titles promise glimpses of a *War Weary World* from a quartet that apparently has the *Fulham Blues*, possibly because it is *Waiting for the End*. No wonder it finds life *Unbearable*.

But despite those earmarks and the record's London studio origins, this is an American band, a fact first betrayed by the surprising liner credit for Garth Hudson, former Band organist. Hudson is a majestic, classically-influenced stylist whose recorded output since that quintet's retirement has been sparse. He is hardly a likely partner for the more austere proponents of England's recent rock brinkmanship. His involvement here is the first clue to the tight interplay of this Santa Cruz band already known to California new wave aficionados under its original name, Motion Pictures.

As the Call, the band refers to its British peers in much the same way the Cars did to earlier power pop and new wave models: Here, the alternately skittering and martial rhythms, jangling guitar dissonances, and icy synthesizer motifs familiar in Blighty circles are deftly coupled with flashes of pure Yankee rock. Not surprisingly, the insertion of Chuck Berry guitar fills, for example, succeeds in offsetting the more enervating electronic elements.

The focal point is singer, guitarist, and keyboard player Michael Been, a flamboyant vocal stylist whose timbre and range are oddly similar to the Tubes' Fee Waybill, but whose apocalyptic imagery and conversational asides refer more pointedly to the late Jim Morrison. Been's often frantic stance is at once the most distinguishing and for now, the most limiting characteristic for the band. Jolting in its contrast to the bored backing chant ("We've seen it all before") on *War Weary World*, fired by



JVC

R1X

\$152



JVC

LA21

\$71

OVER 100 BRANDS OF HOME AND CAR STEREO EQUIPMENT

1-800-545-5188

CALL US TOLL FREE

SANTA FE

EXPRESS

P.O. BOX 7578

ALB. N.M. 87194

Circle 48 on Reader-Service Card

FREE details...
A DIFFERENT KIND OF RECORD CLUB

TREMENDOUS SAVINGS

on every record and tape in print—
no "agree-to-purchase" obligations of any kind
DISCOUNTS OF 43% TO 73%
off mfg. suggested list...special catalog
features hundreds of titles and artists.

ALL LABELS AVAILABLE

including most imports through special custom
ordering service—guarantees satisfaction.

SCHWANN CATALOG

lists thousands of titles;
classical, pop, jazz, country, etc.

DISCOUNT DIVIDEND CERTIFICATES

Dividend Gifts—certificates
redeemable immediately for extra discounts.

NEWSLETTERS

informational news and happenings in the
world of music...special super-sale listings.

DISCOUNT ACCESSORY GUIDE

Diamond needles, cloths, tape cleaners, etc.

QUICK SERVICE

same day shipping on many orders.
rarely later than the next several days.

100% IRON-CLAD GUARANTEES

on all products and services—your total
satisfaction is unconditionally guaranteed.

Discount Music Club is a no-obligation membership club
that guarantees tremendous discounts on all stereo
records and tapes and lets you buy what you want...when
you want...or not at all if you choose.

These are just a few of the money-saving reasons to write
for free details. You can't lose so why not fill out and
mail the coupon below for immediate information.

DMC DISCOUNT MUSIC CLUB, INC. Dept. 8-0582
650 Main Street,
P.O. Box 2000
New Rochelle, N.Y. 10801

Name: _____
Address: _____
City: _____
State: _____ Zip: _____

desperation on the stinging *There's a Heart Here*. Been's delivery risks wearing out its welcome by hewing too closely to such melodramatic abandon.

Still, this is a band with an emerging sense of personal style. It takes risks, and its evident grasp of canny guitar hooks could carry it further into American rock heartlands than most of the English groups the Call initially resembles. Been and second guitarist Tom Ferrier have an often gripping interaction in their arrangements, while guest keyboard player Hudson adds a sculptural depth with his familiar oceanic synthesizer textures.

Hugh Padgham's production is excellent throughout, achieving the balance of clean detail and spatial depth that characterizes his work for various U. K. bands, notably the Police. —SAM SUTHERLAND

Full Moon, Featuring Neil Larsen & Buzz Feiten
Tommy LiPuma, producer
Warner BSK 3585

Though progressive rock/blues band Full Moon disbanded in the early '70s, keyboardist Neil Larsen and guitarist Buzz Feiten—its two principals—have continued to be active on the recording scene. As session players they have worked with Ricky Lee Jones, George Harrison, and Bob Dylan, among others. They've also released several discs of their own, and this one is in every way a continuation of the sound and style of 1980's "Larsen/Feiten Band."

The music here reflects a blend of influences, with obvious references to Steely Dan and the Doobie Bros. on the vocal numbers. Yet underneath the sophisticated pop/rock chord changes beats a street-smart sensibility that is both original and just plain tough. The sound is instrumental at its core, although half the songs feature the duo's very serviceable close-voiced high harmonies.

Starting with 1978's "Jungle Fever"—one of the finest and most underrated pop instrumental albums of that decade—the pair began honing a sound that fuses hot Latin percussion, solid backbeat drums, and unusually compelling melodies that seem inevitably tied to their bass lines and keyboard harmonies. This is best epitomized on "Full Moon . . ." in *Brown Eyes*, a moody song about a man who is trying to forget a lost love by hanging around a border town because "you get more for your money there when the sun goes down." Percussionist Lenny Castro and drummer Art Rodriguez set up a punchy Latin/rock groove that nicely propels Larsen and Feiten's keening vocals; the interplay between Larsen's icy synthesizer runs and Feiten's chording on the instrumental bridge is superbly understated and emotional. Both men are inventive soloists, though they use familiar modal and penta-

tonic elements in their playing. On the instrumental *Sierra*, Larsen's unique organ sound combines traditional funky tone settings with a more contemporary synthesizer overlay to stunning effect.

Occasionally the writing falters, as when the ballad *Twilight Moon* strays uncomfortably close to Doobie territory. And producer Tommy LiPuma sometimes has a tendency to dampen the fire—particularly the percussion/drum attack—in the mix. But on balance this is an album that works in the commonly accepted pop/rock milieu yet easily avoids cliché. The best news is that the polished sound that Feiten and Larsen have worked so diligently to achieve is all their own. —CRISPIN CIOE

John Hiatt: All of a Sudden
Tony Visconti, producer
Geffen GHS 2009

"All of a Sudden" is an apt description of the quantum leap John Hiatt has taken in his first collaboration with producer Tony Visconti. Both of Hiatt's previous MCA albums displayed his tough-minded writing and urgent singing, but miserly recording budgets and a then-young band offset his assets with rough sonic edges and a sometimes-tentative feel to the playing.

By contrast, these new songs are burnished, sharply focused modern rock, attesting not only to more available studio dollars and Visconti's estimable instincts, but also to the seasoning Hiatt and his band have gained on their own and through their recent partnership with Ry Cooder. Framed by Visconti's more spacious, crisper production sound, the quartet achieves a deceptively rich yet muscular ensemble style. Drummer Darrell Verduco and bassist James Rolleston hammer together riveting rhythmic skeletons studded with dramatic climaxes and shifts in emphasis, against which Jesse Harms's keyboards and Hiatt's guitar trade off evenly as harmonic and melodic foils.

The fact that his band's playing invites comparison with that of Elvis Costello's Attractions is a mixed blessing for Hiatt's critical stock, since his glottal vocal attack and nimble integration of melodic ideas with verbal cleverness already place him in close proximity to Costello. And Hiatt's stabbing indictments of doomed women (*Walking Dead, I Could Use an Angel*), moody vignettes of edgy loners (*Getting Excited, I Look for Love*), and other testaments of angst (*Having Some Fun, Something Happens*) all land him in the same psychosexual no-man's-land that Costello has been mapping out since his recording debut. (The irony is that Hiatt is actually the senior of the two.) But Costello has been tempering his earlier rage of late, so it's Hiatt who now wears the mantle of romantic avenger.

That finds him veering dangerously close to misogyny at times, as on the funny

but scabrous *Doll Hospital*. Flashes of laconic humor and the consistent snap of the playing compensate, however. The vocal arrangements offer the best proof of the extra hours in the studio, attaining an expansive harmonic lushness and contrapuntal interplay new to Hiatt's music. His solo singing continues to gain in focus, even recalling another Visconti client, David Bowie, on *Forever Yours*. The net power of "All of a Sudden" can't be faulted: This is potent, infectious rock with pop immediacy and probing intelligence.

—SAM SUTHERLAND

John Martyn: Glorious Fool
Phil Collins, producer
Duke/Atlantic SD 19345

John Martyn's best album in nearly a decade, "Grace and Danger" (reviewed in these pages in July of 1981), witnessed a heartening return to form for the moody Scottish singer, writer, and guitarist. His most affecting songs in years were matched with the most fully realized arrangements and productions since early '70s classics like "Solid Air" and "Sunday's Child." Yet Island, Martyn's label since his first solo recordings in the late '60s, apparently had given up hope. Despite reports that a U.S. version of "Grace and Danger" would be released, the few copies that made it to the bins were European imports that Island had shipped in lieu of a formal release. A sequel was recorded with Genesis' Phil Collins, the drummer on "Grace and Danger," handling production. Thanks to Collins' clout as a successful solo artist, this time the balance tipped in Martyn's favor: Collins' label, Atlantic, picked up U.S. rights to the disc from WEA International.

With a little luck, these lissome, jazz-tinged performances will find Martyn some new listeners. For "Glorious Fool" is even better than its heartbroken, emotive predecessor. Apart from a more consistent array of songs, Collins figures prominently as a unifying force here; his deep, full drum sound and complementary backing vocals provide seductive musical constants. The Genesis founder also has persuaded Martyn to edit himself deftly, compressing the more primal, exploratory songs into tighter and more coherent pieces than some of their earlier prototypes.

Yet Collins hasn't attempted to eliminate the eccentricities so clearly essential to Martyn's work: His breathy, impassioned singing and the spare, stinging electric and acoustic guitar stylings remain very much intact and in full display.

If "Grace and Danger" drew much of its drama from the failed marriage of its author, "Glorious Fool" suggests a heart on the mend, still aware of recent pain yet turning toward a more optimistic perspective. *Couldn't Love You More*, a sultry love song, signals that transition as the opening



Morrison: working man's mystic with rivers to cross

selection, punctuated by Eric Clapton's tidy electric guitar figures. Martyn's earliest songs of romantic devotion were among his most affecting, and here he adds several strong new candidates, including *Hold on My Heart* and the haunting *Please Fall in Love with Me*. On the latter, the combination of Collins' slow, martial rhythms and the rich, dark, harmonized male voices creates a moving sense of determination.

There's also whimsy, along with the kind of brisk, off-center ensemble rhythm work that marked Martyn's early '70s move from acoustic to electric instruments. *Perfect Hustler* is an erotic valentine with percolating Latin and calypso undercurrents, while *Didn't Do That* offers the fluid drive and sudden rhythmic turns common in hard-blown jazz but seldom heard from erstwhile folksingers. Add the scorching electric guitar lines and hissed vocal of *Amsterdam*, and "Glorious Fool" proves glorious indeed. Collins' production sound is superb throughout, aiding considerably in the album's careful balancing of introspection and ebullience.

—SAM SUTHERLAND

Van Morrison: Beautiful Vision

Van Morrison, producer & director
Warner Bros. BSK 3652

Van Morrison is the William Blake of contemporary pop, and revelation is his turf. His heartfelt synthesis of gospel, r&b, jazz, and folk music stands in sharp contrast to the recent fundamentalist testimonies of brother Bob Dylan. Dylan seeks an absolute law, a Father to serve, while Morrison pursues a more personalized, pantheistic course. "The search for the light, sometimes known simply as grace, is at the heart of all Morrison's work," critic Brian Cullman has written, and Morrison has continued that search with single-minded integrity in all his recordings since "Wavelength." On his last LP, the triumphant "Common One," he finally put his demons behind

him and celebrated the spirit and flesh (almost at once) and the arrival of peace—and of a good band. "I'm satisfied," he chanted and growled, over and over.

He isn't as concerned with attaining grace on "Beautiful Vision," but he is intent on sharing it. If the album doesn't have the epic gravity of its predecessor, Morrison's singing has reached a level of control and relaxation that makes even throwaway songs (*Northern Muse* [*Solid Ground*] and *Across the Bridge Where Angels Dwell*) a joy to hear.

The band is the epitome of California studio eclecticism, without any insincere chopsmanship. Led by Pee Wee Ellis (saxes and flutes) and Mark Isham (trumpet and synthesizer), it plays it low and slow throughout, like a surreal country-gospel ensemble (*Beautiful Vision*). On tunes like *Dweller on the Threshold*, an r&b groove will suddenly support Celtic, Oriental, or Northern European folk references. Dire Straits' guitarist Mark Knopfler guests on the best songs, *Cleaning Windows* and *Aryan Mist*. The latter is a shuffling cry for cleansing of vision and escape from illusion (like the glamor trap), while the former is a captivating radio anthem, full of playful blues imagery. Come to think of it, cleaning windows would be a good steady gig for this working man's mystic. On the other hand, if the aurora borealis colors of the instrumental *Scandinavia* are any indication, Van Morrison still has more rivers to cross.

—CHIP STERN

Smokey Robinson:

Yes It's You Lady
George Tobin, producer
Tamla 6001TL

Two years ago, Smokey Robinson recorded "Warm Thoughts," his most consistently inspired album since leaving the Miracles. With that LP, and the singles that preceded and followed it (*Crusin'* and *Being with You*), he reasserted his creative preemi-

High Fidelity SUBSCRIBER SERVICE

1 NEW ORDER OR RENEWAL

To start a subscription or extend your current subscription to HIGH FIDELITY, simply fill in the information in the form below.

Print
Name _____

Address _____

Apt# _____

City _____

State _____

Zip _____

1 Year \$6.98

2 Years \$13.96

Bill Me

Payment enclosed

New subscription

Renewal

Outside the U.S. add \$5.00 per year postage

IN THE AUDIO OR RECORD TRADE?

If so, you qualify for a very special subscription rate. Enclose your business card or letterhead with this form and we'll send you the information for High Fidelity and our other publications.

2 CHANGE OF ADDRESS

MOVED?
Just affix your old mailing label in this area or fill in the information.

Affix label/
Print name

Old
address

City

State

Zip

Print name

New
address

City

State

Zip

Please allow 5-6 weeks for us to correct our mailing labels.

3 NAME REMOVAL

Periodically, High Fidelity's list of subscribers is made available to carefully screened manufacturers and/or publishers. This is done as a service to our subscribers. However, if you choose not to have your name included on any such solicitations, simply indicate so by checking the box below and affixing your mailing label to this form.

PLEASE DO NOT INCLUDE MY NAME
ON YOUR MAILING LIST.

Affix label/
Print name _____

Address _____

Apt.# _____

City _____

State _____

Zip _____

Mail this form and any additional
correspondence to:

High Fidelity

P.O. Box 10758
Des Moines, Iowa 50340

nence, which had suffered a decline in the '70s. The followup album, "Being with You," was dispirited by comparison, but it was a success, and "Yes It's You Lady" repeats its formula: a few new Robinson compositions, some jerry-built songs by Gary Goetzman and Mike Piccirillo, a turgid concluding cut by Forest Hairston, all wrapped up in the marzipan production of George Tobin.

You can't be with the Motown organization as long as Robinson has without absorbing some lessons about follow-ups and filler, and this disc has an ample amount of both. Though Robinson's voice remains the perfect vehicle for declarations of romantic devotion, even his floating vocals can't camouflage the flaws. The aimless instrumental oozing of *Tell Me Tomorrow*, the tame, repetitious funk of *The Only Game in Town* (in 1966, Robinson could have written a small classic with that song's "love is a gamble" conceit), the smooch music of *Merry-Go-Ride* are all signs of laziness, of doing what has worked before and stretching to fill time.

Robinson's own songs are part of the problem: They have his unmistakable touch, but they're surprisingly klutzy for such a consummate craftsman. Phrases are crammed into lines, rhymes are forced, all the melodic seams show. The title cut begins promisingly, then drifts off into a perfunctory chorus ("Yes it's you who can do/The same old things and make me feel good every time") that's a long way from the charming precision of *The Way You Do the Things You Do* and other vintage Smokey songs. The album suffers from an awkwardness—created by expressions like "desire alarms," by the cutesy couplets in *International Baby*, by the hookless tune of *Are You Still Here*—that falls hard on the ear.

The best track by far is a remake of a Miracles hit, as Smokey stays faithful to the spirit of *I'll Try Something New*, a perfect achievement when first released, and altogether fine in 1982. The song is twenty-one years old, and its rendering of transcendent persistence makes everything else on "Yes It's You Lady" sound creaky and contrived.

—MITCHELL COHEN

Micheal Smotherman

Bill House & Micheal Smotherman, producers. Epic ARE 37150

Oklahoman Micheal Smotherman has a rich, wavery voice that he addresses mainly in the direction of women: women he loves and has loved, women he has longed for, women that have teased him and rejected him, women who are walking goddesses or muses in the flesh. On the singer/songwriter/keyboardist's debut, he often succeeds in striking a whimsical yet tender pose—the romantic, well-meaning fool who can suddenly surprise you with his perception and pragmatism. It's a likable enough char-

acter, and when the material measures up to the persona—which happens about half the time—the results are fairly rewarding.

Crazy in Love starts things off, with Marty Walsh's chattering guitar, Smotherman's piano, and bassist Trey Thomson and drummer Dony Wynn thrashing out some rolling rumba rhythms. It's a buoyant celebration of being head-over-heels in love. *Green Eyes*, which follows, is perhaps the LP's most accomplished tune: a soulful, sexy valentine to a beautiful heart-throb of a girl. Here Smotherman brings to mind Jesse Winchester's honest countrified croon, singing deep from the spirit with warmth and humor.

The rest is on-again, off-again. Tunes like *Magic Wishes* and *Do I Ever Cross Your Mind* (written with Billy Burnette) walk a fine line between hackneyed pop hokum and earnest sentiment, usually falling into the former category. And, despite their Jacksons-style funk, *If You Think You're Hurting Me (Girl You're Crazy)* and *(Would You Love Me) All the Way Down* fail to transcend their rhythmic grooves.

Then again, on *Matter of Time*—a sardonic look at obsessive love—Joel Peskin's saxophone and Smotherman's trash-'em-up keyboards collide in a wild swirl of sound, and everything works. Ditto for *Cold Burn*, with its coolly insistent, insidious beat. And on the closer, *Freedom's Legacy*, Smotherman infuses a quiet, creepy melancholy to a bare-bones ballad about a young man going off to war.

Smotherman appears to be a songwriter and performer worthy of attention. He's a disciplined, pleasingly eccentric lyricist; his music, with its r&b and rockabilly shadings, is engagingly pop-oriented; and his subject matter—games of the heart and mind between men and women—is as relevant today as it has ever been.

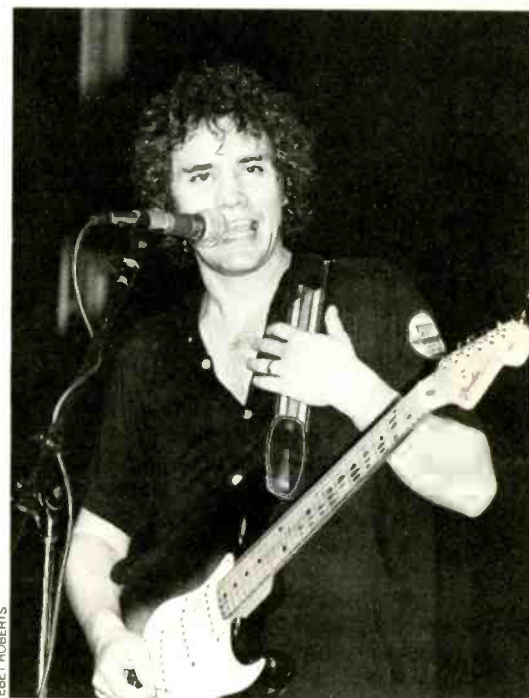
—STEVEN X. REA

Keith Sykes: It Don't Hurt to Flirt

Jerene Sykes, producer
Backstreet BSR 5277

Keith Sykes sounds normal: The bank won't lend him money to buy a house; he's a monogamous flirt; people don't rate his work highly enough; he fantasizes about big bucks, rare guitars, and vintage cars. His prior album, in fact, was titled "I'm Not Strange, I'm Just like You." Since one of the musical trends of the early '80s is Regular-Guy Rock & Roll (two of the best examples were hits last year—Rick Springfield's *Jesse's Girl* and Greg Kihn's *The Breakup Song*), Sykes shouldn't have trouble attracting some attention. In Regular-Guy Rock & Roll, peppy guitars and hummable choruses frame everyday traumas, tension derives from the hero's frustrated inaction, voices are direct and conversational. Sykes has all the qualifications.

Though he can knock off a fast number, "let's rock" is not the most natural



Sykes: regular-guy rock & roll

suggestion to fall from his lips. He's best on his midtempo numbers, with space for his wry realism to come through. There are traces of other singer/writer/guitarists in his style: label-mate Nils Lofgren, for one, and Kihn. And on some songs his droll delivery and guitar solos are close to the Eric Clapton-J. J. Cale-George Harrison school of advanced lethargy. Lyric lapses are not uncharacteristic: when he's in a love-dovey mood, he's apt to use such phrases as, "You are the starshine in the sky."

When he isn't struck senseless by starshine, Sykes demonstrates wit and small-scale invention on "It Don't Hurt to Flirt." The bitterness of the lead-off cut, *Hangin' Around*, is tempered by understatement: "Now I'd give anything if I could hear them say/I heard that guy singing and he sounded okay." Sykes does sound okay on *In Between Lies*, his tale of a one-night fling, *Buying a House*, a finance-motivated blues, the self-explanatory title song, and the uncharacteristically cryptic *Love Shines Bright*. He doesn't go to extremes, but Sykes is not lacking in smarts, and his new album contains some spiffy real-life rock.

—MITCHELL COHEN

The Teardrop Explodes: Wilder

Clive Langer, producer
Mercury SRM 1-4035

On the chunky, repetitive *The Culture Bunker*, the Teardrop Explodes frontman Julian Cope sings about the "Crucial Three"—the Liverpool band he formed with Echo and the Bunnymen's Ian McCulloch back in 1977. Since '78, when Cope started Teardrop, critics have been lumping his group in with Echo and the Bunnymen and a handful

of other "neo-psychedelic" British outfits. But aside from its daffy, dippy moniker and frazzled, mysterious image, the Teardrop Explodes isn't really very psychedelic. Vague, maybe. Puzzling, perhaps. Pretentious, definitely. But psychedelic, no.

The basic elements of any Teardrop Explodes song are an obsessively solid backbeat, a spooky synthesizer motif, variably crisp and resonant or frantic and discordant guitar signatures, and Cope's enervating, flat vocals. On "Wildler," Cope, keyboardist David Balf, drummer Gary Dwyer, and new guitarist Troy Trate stick to the formula, embellishing it on a half-dozen tracks with some r&b-tinged horn arrangements. Too bad the horn players go uncredited, because there's a lovely cornet solo on . . . and the Fighting Takes Over and some blasting brass fury on *Bent Out of Shape*.

But despite its good production values and fine accompaniment, the bottom line on "Wildler" is Cope's dismally inane material. There is no semblance of wit or style to overcome his querulous catch phrases and dubious, childlike imagery, and he makes constant references to "dreams" and "colors" and other flowery leftovers from the Donovan Leitch lexicon.

It's about time the Teardrop Explodes stopped being likened to Echo and the Bunnymen. Though the latter's lyrics often make no sense whatsoever, their heady delivery and keen sense of humor more than compensate for any oblique turn of words. The Teardrop Explodes just flounders in Cope's mystifying babble. The ponderous artiness of Genesis would be a more accurate comparison. —STEVEN X. REA

Jazz

Kip Hanrahan: Coup de Tête

Kip Hanrahan, producer
American Clavé 1007
(213 East 11th St.,
New York, N.Y. 10003)

Kip Hanrahan would love to be called decadent. Certainly he works hard enough to create seamy-sounding music that slips and slides around the fringes of jazz, rock, and Latin. Occasionally, he touches on some of the energies of street music. And the presence of such fine Latin percussionists as (to name only a few) Jerry Gonzales, Daniel Ponce, Angel Perez, and Dom Um Romao lends the proceedings a tone of authenticity. Solo spots from Carlos Ward, Chico Freeman, and Dave Liebman are also of momentary interest but are too short to have much impact.

The many brief tracks on "Coup de Tete" seem to focus—self-consciously—on East Village nihilism; adolescent irrita-

tions and pubescent sexual fantasies abound. Lisa Herman tries hard (notably on *A Lover Divides Time*) to contemporize Nico but only manages to sound like an aging Melanie. The obvious reference point for Hanrahan, in fact, is such Sixties' acts as the Fugs, the Velvet Underground, and Lou Reed. Even given the faults of those sometimes genuinely decadent models, they at least were on the trail of some real creative notions. Hanrahan seems more like a fascinated outsider—a Long Island kid strolling along St. Marks Place in the Village, utterly enthralled by the exoticness of it all. —DON HECKMAN

Boyd Raeburn and His Orchestra: 1944-1945

George H. Buck, Jr., producer
Circle CLP 22 [mono] (3008 Wadsworth Mill Pl., Atlanta, Ga. 30032)

Boyd Raeburn had one of the more unusual histories in the Big Band era. He started as the leader of a simpering micky-mouse ensemble in the '30s, developed a brilliant Swing group in the '40s, and then reverted back to a simpering band in the '50s. He is known now primarily for his avant-garde recordings with the middle group, released at the time on the Guild and Jewel labels.

These 1944-45 sessions, recorded when the band was still in its Swing period, are part of the treasure trove of Lang-Worth radio transcriptions acquired by George Buck, Jr. (He also has the rights to the rival World Transcriptions.) This marks the first time they have been commercially available. Had they been so at the time—as opposed to the experimental sessions—the Raeburn band might have become one of the great lights of the last days of Swing, along with the Stan Kenton and Woody Herman bands.

With arrangements by Ed Finckel, George Handy, and George (the Fox) Williams, the group plays jazz instrumentals and current pop tunes with a swinging inflection. Like the Kenton band of 1944-45, Raeburn's ensemble was strongly influenced by Jimmie Lunceford's, though unlike Kenton's, Raeburn's group was not locked into Lunceford's heavy sounds. Several of the musicians here—Earl Swope, Al Cohn, Serge Chaloff, Don Lamond—later became part of Herman's renowned Herds. And one, brilliant alto saxophonist Johnny Bothwell, went on from the Raeburn fold to lead his own group. Also on hand, to sing the pop ballads, are Don Darcy and Marjorie Wood, two very good but uncelebrated voices.

Dizzy Gillespie was a member of the band in 1945 and, though he has no notable solos, he plays on three selections here. This was the same year that Dizzy and the Raeburn group recorded *Night in Tunisia*, but the version in this set is from 1944 with the classic trumpet break and solo played by Benny Harris. A close associate of Dizzy in

the incipient days of bebop, Harris gives the solo a dark earthiness but lacks Dizzy's fiery excitement. —JOHN S. WILSON

Jabbo Smith: The Ace of Rhythm (1929) MCA 1347

In 1929, Louis Armstrong's recordings with his Hot Five and Hot Seven were selling like mad on the Okeh label. So Brunswick put out a competitive series, its Armstrong being Jabbo Smith, a brilliant cornetist who recently returned to the spotlight in *One Mo' Time*, after more than forty years of silence.

If one can judge from "The Ace of Rhythm," the reason Smith never made the lasting impression that Armstrong did was that he buried his individual talents to become an Armstrong imitator. This set features some wonderfully vital performances. Jabbo's Rhythm Aces included such virtuosos as Omer Simeon and George James on clarinet and alto saxophone and Alex Hill and Cassino Simpson on piano. Smith's cornet playing is full of fire, dazzling runs, and beautifully placed breaks; his scat singing has the darkly voiced soulful qualities of Armstrong's.

Still, the effects of attempted imitation are clear. The tracks simply don't have the singularity of purpose that their models did. Armstrong was in charge; he knew what he wanted and how to get it. Jabbo was essentially following orders. Armstrong also had a much better sense of tempo. While Smith can sometimes swing—particularly on the slow blues—his fast pieces have the agitated scurry that was typical of a lot of '20s jazz.

All of this does not diminish the value of "The Ace of Rhythm," for Jabbo plays and sings brilliantly and Simeon—who plays clarinet on most of the pieces—is a very consistent addition, as he was to any setting. —JOHN S. WILSON

Valaida Snow: Hot Snow

Rosetta Reitz, producer
Rosetta RR 1305 (115 W. 16th St.,
New York, N.Y. 10011)

If the name Valaida Snow registers at all to contemporary jazz followers, it is no doubt a dim, hazy recollection. That's because the cabaret singer, dancer, and trumpet player spent much of her career in Europe and the Far East. Though she recorded fifty sides, they were either for European or small, fly-by-night American labels.

To judge from these fifteen sessions, Snow was a very capable singer and an expressive and virtuosic trumpet player. The influence of Louis Armstrong is very strong in her phrasing and in her way of developing a solo. This is particularly apparent, even of her singing, on *You're Driving Me Crazy*. But her trumpet work has other facets. (Continued on page 81)

High Fidelity Classified

MAIL TO: 825 7th Ave., 6th Floor, New York, N.Y. 10019. Phone: 212-265-8360

GENERAL: all copy subject to publisher approval. First line caps. Users of P.O. Box MUST supply permanent address and telephone number before ad can run.

CLOSING DATE: 1st of second month preceding cover date.

CLASSIFIED RATES: regular type, per word: 1x—\$2.30; 3x—\$2.25; 6x—\$2.10; 12x—\$2.00. Words in caps—10c extra each. **IMPERIAL type, per word: 1x—\$3.10; 3x—\$2.95; 6x—\$2.85; 12x—\$2.75.** Words in caps—15c extra each. Minimum 15 words. Box numbers: \$2.50 additional per insertion to cover cost of handling and postage. Display, per inch: 1x—\$365; 3x—\$355; 6x—\$350; 12x—\$295.

PAYMENT WITH ORDER: Send check, M.O., MASTERCARD or VISA No. and expiration date to: Classified Dept., HIGH FIDELITY, 825 7th Ave., 6th Floor, New York, NY 10019.

For Sale

STEREO REPRESENTATIVES NEEDED!!! LOWEST POSSIBLE PRICES!!! OVER 100 BRANDS!!! KRASCO Rep. HF, 998 Orange Ave., West Haven, Conn. 06516.

AUDIO REPLAY IS NEW ENGLAND'S LEADING dealer in secondhand audio. Now you don't have to come to New Haven to browse through our inventory. Two dollars will bring you our current listing, typically 100-200 items long. We recondition and warranty what we sell, so you can shop with confidence. Audio Replay, Dept. HF, 252 Park St., New Haven, Ct. 06511

Fuzzbuster Superhet	199.00	Maxell UDXL1 or 2C90	3.49
Whistler Z70	99.00	Maxell UDXL15 or 2S C90	4.25
Whistler Q1000	229.00	Fuji FX1 or 2C90	2.95
Whistler Q1000 Remote	269.00	Audio Technica A1130E	39.00
Sony Walkman 2	129.00	Audio Technica A1125LC	40.00
Sony Walkman 3	139.00	Sony Car Audio XR35	179.00
Sony TCS310 Record	129.00	Sony Car Audio XR50	199.00
Toshiba KT51 Cas w/FM	129.00	Sony Car Audio XME7	129.00
Toshiba KT52 Cas w/Rec	139.00	Sony Car Audio XM45	69.00
FM	139.00	Sony Car Audio XM120	209.00
Aiwa CSJ1 FM Cas w/Rec	159.00		

DISCOUNT WORLD, P.O. BOX 191, MINEOLA, N.Y. 11501 516-294-6136
Shipping charges are \$4.00 per order except orders destined for Puerto Rico, Alaska, Hawaii, APO, and FPO (these orders require shipping charges of \$8.00 per order).

SAVE 50% BUILD YOUR OWN SPEAKER SYSTEM. Write McGee Radio Electronics, 1901 McGee Street, Kansas City, Missouri 64108.

WE WILL NOT BE BEAT!! Lowest Prices Anywhere! Super Selection—Full Warranty—Fast Delivery Hi-Fi—Hi-End—Car Product and Video. Visa—Mac Call Now—(203) 934-5291 **AUDIO PEOPLE**, 1000 Orange Avenue, West Haven, CT 06516.

ACCURATE, QUALITY AUDIO. Reasonable Prices! Car/Home. Send stamp: Denco Audio, P.O. Box 6104-H, El Monte, CA 91734 (213) 961-6158. Evenings, weekends. **MONTHLY SPECIALS**

CABLE TV DESCRABLERS AND CONVERTERS. Microwave antennas and downconverters. Plans and parts. Build or buy. For information send \$2.00 C&D Electronics, P.O. Box 21, Jenison, MI 49428.

HAFLER, FRIED KITS, KLIPSCH, SAE, CARVER, more. In stock. Immediate, **FREE shipping!** READ BROTHERS STEREO, 593-C King Street, Charleston, South Carolina 29403. (803) 723-7276.

BEFORE YOU BUY—CHECK OUR PRICES. Send for free catalog featuring audio and video equipment and accessories at discount prices. Discount World, P.O. Box 191, Mineola, NY. 11501.

Quality Tapes

Quality Tapes at Wholesale Prices!

Maxell UDXL1 or II C-90	\$3.09	TDK SA C-90	\$2.69
Maxell UDXL1 or II C-60	2.45	TDK SA C-60	2.10
Maxell XL I or II S C-90	3.89	TDK SAX C-90	3.89
Maxell UD C-90	2.39	TDK AD C-90	2.12
Maxell UD 35-90	5.39	TDK D C-90	1.55
Maxell UDXL 35-90B	6.59	TDK D C-60	1.18
Maxell Cass Demag (HE-44)	16.49	TDK LX35-90	5.29
Discwasher Complete System	9.50	TDK LX35-90B	5.85
Discwasher D-4 16 oz refill	10.50	TDK GX35-90B	7.89
Discwasher D-4 16 oz refill	32.95	TDK Cass Demag HD-01	14.25
Discwasher Zerostat Gun	15.00		

VIDEO

TDK T-120	\$12.75	SONY L-750	12.65
TDK HG T-120	15.99	SONY L-500	9.95
MAXELL HG T-120	15.75	ALSO HEADCLEANER	
SCOTCH T-120	11.95	VHS BETA	14.95

To order by mail, send money order, check or MasterCard VISA (card number, expiration date and signature). PLEASE add shipping charge of \$3.50 or 4% whichever is more (U.S. only—foreign higher) C.O.D. to dealers only. Credit card orders subject to 3% handling charge. To order by phone call: 212-434-1720.

QUALITY TAPES

864 East 7th Street, Dept. MR, Brooklyn NY 11230

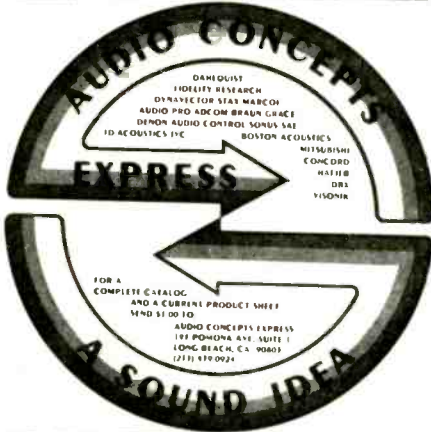
HARMAN/KARDON high technology separates, receivers, cassette decks; **ELECTRO-VOICE** Interface, A,B,C,D speaker systems; **THORENS** turntables. All products in stock—immediate shipment. East (904) 262-4000; West (213) 243-1168.

WE HAVE IT ALL!! Audio and Video Tape, Accessories, Recording Equipment, Fine Audio Components. **KNOWL-EDGEABLE Staff!** **COMPETITIVE PRICES!** **FREE Buyer's Guide!** **SOUND IDEAS**, Dept. HF, Box 671, Cary, NC 27511-0671, (919) 467-8578.

BEST SOUND PER DOLLAR: 3D ACOUSTICS, NAD, MISSION, Clizek, Dynavector, Amber, Marcol, Snell, Leach, etc. Shipping Paid. AudioFile, 1202 South Congress, Austin, Texas 78704 (512)443-9295.

POLYPROPYLENE DRIVERS FERROFLUID DOMES, RIBBON TWEETERS, CROSSOVERS, Horns, Plans, Replacements. Catalog \$1.00 Soundbox, Dept HF 411 South Carlisle Street, Philadelphia, 19146.

SUBSCRIPTION TV DECODER KIT, \$39.00. Includes parts, manual and etched board. Informative catalog on other subscription TV products \$2.00. **J&W Electronics** P.O. Box 61-E, Cumberland, RI. 02864.



Call TOLL FREE 1-800-826-0520 FOR ACOUSTAT, CARVER, NAD, POLK, 3D, ONKYO, AUDIOCONTROL, B&W, AMBER, BEDINI, MICRO-SEIKI, DAHLQUIST, DENON, HAFLER, dbx, TANDBERG, VANDERSTEEN, DCM, GRACE, HARMAN KARDON. **THE SOUND SELLER, 1706 MAIN ST., MARINETTE, WI 54143. (715) 735-9002.**

Save 60% to 75%, Build Your Own Speaker Systems. P/C crossovers, woofers, mids, tweeters, instructions. Complete selection, Hi-Fi, M.I., Pro, Disco and Auto Systems. Send \$2.00 for catalog refundable with purchase. **DKI Audio, Box 284, Davis, IL. 61019.**



New Subsonic Filter model 4000-X24 improves bass performance (24dB/octave slope) **FREE CATALOG.** ACE AUDIO CO., 532-5th St, East Northport, NY 11731-2399.

So What's New??

Consider the following—**DIRECT SOUND MARKETING** can provide you with virtually any brand of audio or video components (including the esoterics) at extremely competitive pricing, on an in-stock basis. Moreover, we maintain a complete service facility to handle any service problems. So, if you're looking for price, selection, fast shipments, in-house service and competent advice we have it all, and more. Before you buy anything please call us at 404-233-9500 for more information. Or write to **DIRECT SOUND MARKETING**, 3095 Bolling Way, N.E., Atlanta, Ga 30305. For your convenience use your M/C, Visa or AMEX for fastest service. Sales tax charged to Georgia residents only.

HENRY'S CAMERA HI-FI*VIDEO Discount Center

516 W. 8th St., Downtown L.A., CA 90014
Tel. (213) 488-0341 (Write—No Collect Calls)

SPEAKER BUILDERS: JBL, ELECTRO-VOICE, + computer designed plans. Catalog \$2.00, refundable. Gold Sound, Box 141HF, Englewood, CO 80151.

QUAD II ELECTRO-STATIC COMPONENTS: Speaker, Tuner, Amp, control unit. \$600.00 or offer. 4026 McKinney Ave. #10, Dallas, Texas 75204. (214) 528-3175.

TASCAM MODEL 5 MIXER. DEMO. FULL WARRANTY \$1.150. NAB AUDIO, BOX 7, Oltawa, IL 61350.

SURPLUS JBL TWEETERS. Ideal for disco tweeter arrays or improving sound reinforcement and home loudspeaker systems. Specify choice of bullet or slot lens type. \$80 plus \$2 shipping each. Add sales tax if in NY. Rosner Custom Sound 11-38 31 Ave., L.I. City, NY 11106. (212) 726-5600.

WOOFERS-MIDS-TWEETERS-X-OVERS. ALL NEW 1982 CATALOG featuring the largest selection of brand name speaker components and accessories in U.S. Computer Assisted Designs for Subwoofers, Satellites, Polyprop./Ribbon Towers, and many more. Complete cabinet plans included in catalog. Send \$1.00 to: SRC AUDIO, Dept. HF824, 3238 Towerwood Dr., Dallas, Texas 75234 2376.

"It's the only record care product we have found that really does what it advertises."

SHEFFIELD LABS

"Our ears tell us this product is a smashing success . . . Gruv Glide geometrically elevates some disks and systems to near perfection . . . the listener is transported 20 rows forward into the lap of luxury."

AUDIOGRAM #17, 1/82



GRUV-GLIDE IMPROVES RECORD FIDELITY!

Gruv-Glide is a new dry record treatment that maximizes the fidelity of records as well as reduces friction, eliminates static electricity, improves tracking and cleans record surfaces. One treatment lasts indefinitely, too.

There is no doubt about it. Records treated with Gruv-Glide sound better.

Gruv-Glide is the only record care product Sheffield Labs recommends on all warranties with its audiophile recordings.

Ask for a demonstration at your favorite audio specialist or record store.

Send inquiries to Trego Sales, 2239 Benedict Canyon Dr., Beverly Hills, CA 90210 (213) 274-8351.

GRUV-GLIDE™

Rozoil Lubricant Co.
P.O. Box 19003, Las Vegas, NV 89119

© 1982 Rozoil Lubricant Co.

HIGH TECHNOLOGY SPEAKER KITS BY CHICAGO SPEAKERWORKS. SEND S.A.S.E. TO: CS, DEPT HF, 5125 N. DAMEN, CHICAGO, ILL. 60625 (312)-769-5640

QUALITY AUDIO/GREAT PRICES

Get the best in advice, service and price! Send \$1.00 for our catalogue and handbook.

The Audio Advisor, Inc.

Box 6202, G.R., MI 49506 — 616-451-3868
Visa and MasterCard gladly accepted.

Tapes & Records

RARE OPERA, SYMPHONIC MUSIC ON OPEN REEL TAPE. Historic performances. EUROPEAN, DOMESTIC. Free Catalogue. Underhill, Box "U," Bellport, NY 11713.

1 • 800 • 245 • 3986 TAPE WORLD

TDK SA-C90	2.79	TDK VAT-120, L-750	12.89
TDK SAX-C90	3.79	TDK MAR-C90	7.49
TDK AD-C90	2.29	TDK LX35-90B	5.89
TDK ADX-C90	3.29	TDK GX35-90B	7.99
TDK SA-C90	2.19	BASF PRO II C90	2.25
TDK D-C90	1.59	Maxell Hi-Grade and Video	CALL
TDK MA-C90	4.99	TDK HD-01 (Cass Head/Damag.)	14.69
TDK VAT-HG120, L750HG	15.99	BASF PRO II, C90	2.59
Fuji Metal C90	5.19	FUJI FX I or II-C90	2.79
MAXELL, LORAN	CALL	Scotch 207-TR1800	5.59

3.75 shipping any size order in US. VISA, MC, COD no extra charge. PA 6% sales tax. We will honor any price in this book. Dealers Welcome. All orders shipped within 4 days by UPS. Personal Checks 2 Wks Delay.
220 Spring St Butler, PA 16001 412-383-8621

MUSICAL CONCEPTS: 64 page catalog of imported & domestic classical/contemporary recordings, \$1.00 (refundable). Musical Concepts, Box 53HF 5 Cedarhurst, N.Y. 11516.

OPEN REEL TAPES from studio masters. Philips, Argo, Telefunken, Vanguard, Unicorn, Catalogue \$1.00. Barclay Crocker, Room 1470-H, 11 Broadway, NYC 10004.

SEARCHING FOR OUT-OF-PRINTS? Try for Discontinued Records, 444 South Victory, Burbank, California 91502 (213) 849-4791.

LIVE OPERA TAPES. INCREDIBLE VARIETY. FREE CATALOGUE. Live Opera. Box 3141. Steinway Station, L.I.C.N.Y. 11103.

FREE ALBUMS

IN EXCHANGE FOR YOUR OPINION.

We need Record Raters. Your opportunity to build a substantial album collection. Small membership fee. Write EARS, Dept. HF, Box 10245, Milwaukee, WI 53210.

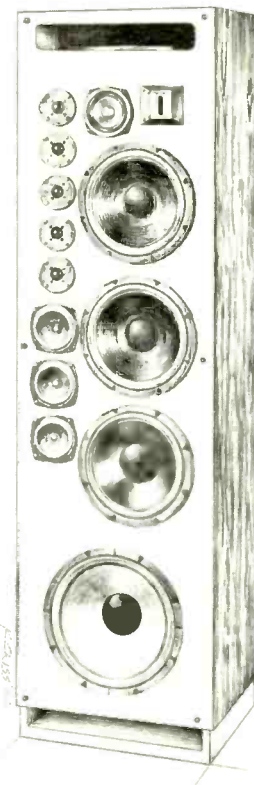
JAZZ—SWING—BIG BAND BROADCASTS. TRANSCRIPTIONS LAST 50 years exclusively. Reels/cassettes 75 pg. catalog \$2.50. Refundable. Citation P.O. Box 23644, Ft. Lauderdale, Fla. 33307.

ORGAN AND CHORAL RECORDS. For free catalog write Gothic Records, PO Box 743-A New York, N.Y. 10101.

SHEET MUSIC & RARE 78 & 45 RECORDS. Send SASE for list. Soundtrack, P.O. Box 3895, Springfield, MA. 01101.

SELLING PRIVATE COLLECTION COMPLETE OPERAS. OPERETTAS. VOCAL RECITALS. GUITAR. PIANO. SPANISH. MANY EUROPEAN OR OUT-OF-PRINT LISTS \$1 REFUNDABLE. SIERLE, 88 BOULEVARD, SUITE 203, PASSAIC, NJ 07055.

AND EVEN MORE RAVE REVIEWS FOR VMPS LOUDSPEAKERS



The VMPS Super Tower IIa/R, \$999ea black kit, \$1199ea walnut or oak kit; \$1499ea black, \$1699ea walnut or oak assembled. 76" x 21" x 17" (H x W x D), 300 pounds. Sold in mirror-image pairs.

B. V. Pisha, Senior Editor of AUDIO, writing in "Stereo & Hifi Times":

"Speakers are becoming larger and larger, but the behemoth of them is the new VMPS Minimum Phase Response Loudspeaker Super Tower IIa/R. Being almost 6 1/2 feet tall, this system needs no artificial assistance to produce a large apparent sound source, but there is no stretching or distortion of the sonic image to our ears: all instruments appear lifelike, whether solo, chamber, ensemble, or orchestra. The sound emanating from this system is breathtaking in its opulence. The bass is super with no doubling of the low-frequency fundamentals. . . . After hearing this speaker perform there is no question in my mind that it is one of the very few that will be able to handle the dynamic range of true digital records when they become available in the very near future."

VMPS manufactures nine loudspeaker systems with lower distortion, wider bandwidth and greater dynamic range than any others regardless of price, with accuracy and linearity to match the finest audiophile monitors. Also available in kit form are the **MiniTower II** (\$309ea), **Tower II** (\$419ea) and the **Super Tower/R** (\$649ea). Kits come with fully assembled cabinets and their price includes **free shipping** in USA. Write for our brochures and copies of reviews by Bert Whyte, Hifi News & Record Review, and Hifi Buyer's Guide.

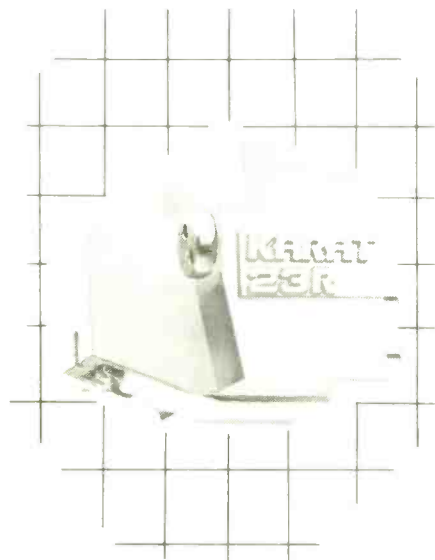
VMPS AUDIO PRODUCTS

a division of Itone Audio

1016 Contra Costa Drive, El Cerrito, CA 94530
(415) 526-7084

Hear VMPS at: The Listening Studio, Boston; Mike Hilliard Audio, Shreveport, LA; Sound Alternative, Ft. Myers, FL; Scar Audio, Oklahoma City, OK; Bedini Electronics, Sylmar, CA; The Long Ear, Big Bear Lake, CA; A-Vidd Electronics, Long Beach; Itone Audio, El Cerrito, CA.

An even better Ruby.



Through the use of its moving coil technology, Dynavector has created the new 23R—reducing the size of its popular ruby cantilever to one-third the size of conventional cantilevers—while dramatically improving performance.

This shorter cantilever—only 2.3mm in length—has several advantages: The problems of frequency dispersion along the cantilever are greatly reduced, while undesirable resonances are minimized, creating more life-like sound.

Because of its shortness and material, the 23R's resonant frequency is well above 50kHz. Rubber damping is eliminated and performance is unaffected by variations in room temperature.

In short, the 23R offers a superb combination of size, shape, material and cartridge technology.

Audition the new 23R Ruby cartridge for its ability to reproduce sound with stunning realism, brilliant tonal balance and exquisite detail.

Dynavector

World leader in moving-coil cartridges

Dynavector Systems USA
1721 Newport Circle
Santa Ana, CA 92705
(714) 549-7204

© 1982 Dynavector

1930-1962 RADIO PROGRAMS. \$1.00 HOUR! Informative 250 page catalog \$1.25. AM Treasures, Box 192HF, Babylon, N.Y. 11702.

TOSCANINI, great conductors, instrumentalists. Live concerts; reels, cassettes, Free lists, state artists, WSA, BOX 1112HF, El Cerrito, CA. 94530.

"SOUNDTRACKS, SHOW, NOSTALGIA & JAZZ—FREE Catalog & Offering List—A-1 Record Finders, P.O. Box 75071-H, L.A. CAL. 90075."

SHOW ALBUMS—Rare, out-of-print lps, 64-page list \$1.00. Broadway-Hollywood Recordings, Georgetown, CT. 06829. STORE: 68 Sugar Hollow (Route 7) Danbury, Conn.

AUDIOPHILE RECORD GALLERY discounts direct disc, digital, Japanese imports, more. Free catalog. Post Office Box 2668, La Mesa, CA 92041.

RECORDING TAPE. Major Brands. Free Catalog. Ron Cooper Company, Post Office Box 599, Jellico, Tennessee 37762.

AMPEX 1800' 7" REEL TAPES. New in boxes. 10 reels \$19.95. 20/\$35.00. Add \$3.50 shipping. Tower, Dunkirk, MD 20754-0213.

VIENNESE OPERETTA RECORDS, INC. Extensive range, superb vocal performances, on currently available LP's. Free list. P.O. Box 50-B, Dover, Mass. 02030.

OPEN REEL TAPE - MOSTLY AMPEX 641/671, used once, unspliced, unboxed. 7" 1800' or 2400' 50 reels; \$65.00 sample: \$2.00. Ten 3600' 10 1/2" reels; \$25.00. sample: \$2.50 NEW PREMIUM CASSETTES, sample C-60; \$1.00. AUDIO TAPES, Box 9584-J, Alexandria, VA. 22304. (703) 892-8722 VISA/MC.

CRYSTAL RECORDS: Free Chamber Music Record Catalog, specializing Brass and Woodwinds. Sedro Woolley, Washington 98284.

HOW MUCH DO YOU HAVE INVESTED IN RECORDS? Protect your investment with a unique record care system. Samples \$1.00 Copack Sales, Box 443, Fairport, New York 14450.

COLLECTORS: 400 sealed out-of-print soundtrack/show LPs. Free priced list. Craig Moerer, Box 19231, Portland, OR 97219.

YOU DON'T HAVE TO BUY OLD-TIME RADIO SHOWS! John S.P.E.R.D.V.A.C. BOX. 1587, Hollywood, CA 90028. A Non-profit California Corporation.

We have the WORLD'S LARGEST, MOST UNIQUE LIBRARY of Concert Band and Solo recordings. Send \$3.00 for catalogs (refundable with first purchase). GOLDEN CREST, Dept. H, P.O. Box 2859 Huntington Station, N.Y. 11746.

RAVI SHANKAR MUSIC CIRCLE. The finest Indian classical music on L.P. and stereo cassette. Free catalog: 7911 Willoughby Ave., Los Angeles CA 90046.

OVER 300 AUDIOPHILE RECORDINGS AVAILABLE! Detailed monthly Bulletin offers latest releases, Special sales and more. 20% off initial order! Send for FREE catalog issue. The Essentials Marketing, Dept. HF-5, P.O. Box 7724, Eugene, OR 97401.

CUSTOM LOADED CASSETTE TAPES, SUPPLIES, low prices. free catalog. Royal A-V 4114 Montgomery, Cincinnati, Ohio 45212.

Office Equipment

Typewriters: Save up to 60%. Free Catalog. Brand names, factory direct pricing, SMITH-CORONA, OLIVETTI, OLYMPIA, BROTHER, ROYAL. Full warranty, sealed cartons. Most orders shipped within 48 hours. AMERICAN INTERNATIONAL TYPEWRITER, Dept. MM, 745 Alexander Road, Princeton, NJ 08540. 609-452-7500.

Inventions Wanted

INVENTIONS WANTED. FREE CONSULTATION. NO IDEA TOO SMALL. Disclosure registration. Potential cash or royalties from manufacturers seeking new ideas. For free information on how to register your ideas, call or write: AMERICAN INVENTORS CORP., 2280 South Xanadu Way, #300, Dept HF Aurora, Co. 80014 (303) 695-6500. A Fee Based Marketing Company.

Equipment For Sale

IDEAL ACOUSTICS OUTSTANDING SHOWROOMS. CUSTOM Installations. Luxman, Klipsch, NAD, Nakamichi, and comparable lines fully represented. Complete service center. Visit us 110 Willow Rd., Starkville, MS. 39759 (601) 324-1020.

Miscellaneous

DIAMOND NEEDLES and Stereo Cartridges at Discount prices for Shure, Pickering, Stanton, Empire, Grado, Audio Technica, Ortofon, Acutex and ADC. SASE free catalog. LYLE CARTRIDGES, Dept. H, Box 69, Brooklyn, New York 11218. For Fast C.O.D. Service, call TOLL FREE 800-221-0906. N.Y.: (212) 871-3303

PROTECT YOUR ALBUMS. WHITE CARDBOARD REPLACEMENT JACKETS 35c. PLASTIC LINER INNER SLEEVES 15c. POSTAGE \$1.25. OPERA BOXES. 78 SLEEVES AVAILABLE. FREE CATALOG. CABCO 301-3, BOX 8212, COLUMBUS, OHIO 43201.

COLLEGE STUDENTS!—Improve your grades!—Term-paper catalog—306 pages—10,278 titles—Rush \$1.00 (Refundable!)—Research, Box 25916R, Los Angeles, 90025. (213) 477-8226.

FREE HIT LP'S, Currently Released Albums, ALL ARTISTS, Free Details, MUZIK, 855-HF4 Main, Springfield, MA 01105

Business Opportunities

YOUR OWN RADIO STATION! AM, FM, licensed, unlicensed, low cost transmitters! Free information. BROADCASTING, Box 130-D5, Paradise, CA 95969.

SALES REPRESENTATIVES for one of the nation's largest distributors of quality high fidelity components. Many desirable schools and residential areas still available. Complete selling program: posters, sample ads, sales training. SALES LEADS FOR YOUR SPECIAL TERRITORY! Call today for information. Ask for Andy or George. TOLL FREE 1-800-638-8806 or 1-301-488-9600.

Wanted To Buy

McINTOSH, MARANTZ tube amps, WESTERN ELECTRIC drivers, speakers, amps, others. Tel: 213/576-2642 David Yo, Box 832M.P. Ca 91754.

SCHWANN RECORD AND TAPE GUIDE, now available by subscription. Includes 12 monthly issues of Schwann-1, 2 semi-annual issues of Schwann-2, Annual subscription \$25.00 U.S. and Possessions \$35.00 Canada and Mexico, all other foreign \$40.00. Order from: Schwann Record & Tape Guide, P.O. Box 2131, Radnor, PA 19089.

Place Your Own Ad!

HIGH FIDELITY CLASSIFIED ORDER FORM

RATES PER WORD: 15 word minimum
No charge for zip code

Regular Type: \$2.30 per word.
Imperial Type: \$3.10 per word.
Discounts for 3 times; 6 times; & 12 times.

Check one: Regular Imperial
3x 6x 12x

Name _____
Company _____
Address _____
City/State/Zip _____
Phone _____
Signature _____

Payment must accompany order.

Send to: Yetta Peltzman
HIGH FIDELITY
825 Seventh Avenue
New York, N.Y. 10019
(212) 265-8360

Payment enclosed \$ _____
MASTER CHARGE Card # _____
VISA Card # _____

Please print or type message below or on separate paper.

AUTOSOUND '82

(Continued from page 33)

in motion. Designers and engineers have made a scientific study (called ergonomics) of the relationship between men and machines; unfortunately, only a handful of available car stereo systems seem to have been designed for ease of use at highway speeds. Most receivers have tiny buttons, indecipherable markings, and unlighted faceplates.

In a sense, the desire of most auto electronics makers to offer a miniaturized home receiver has moved car audio design backwards. The early-Sixties radios of Becker, Motorola, and Blaupunkt were easy to operate—they had simple faceplates and a minimum of controls that were illuminated at night. But today's noise reduction, tuning, and selection-finding features have added as many as a dozen switches and controls to most faceplates. So I think the next

The next major refinement will have to be in ergonomic design.

major refinement in automotive high fidelity will have to be an emphasis on ergonomic design.

For starters, I'd like to see night illumination (perhaps dimmable with the rest of the dash-panel lights) on all serious AM/FM/cassette models. Then they could follow up with controls that integrate different functions into a single knob or switch, as is done on complex lab instruments. (A Tektronix oscilloscope, for instance, may use a concentric knob to control five or six functions: pull it for one, twist the outer ring for a second, turn the inner disc for a third, and so on.) This is an area where microprocessor control could yield substantial yet inexpensive benefits: A single button could be pushed once to tune preset Station 1, twice for Station 2, etc.; flicked sideways, it could become a selection-skip switch.

There are signs that this kind of control layout is coming. ADS has been toying with such ideas for several years. Audiobahn offers models with illuminated colored pushbuttons. Alpine's receivers are rather well marked and laid out, and the most-used controls of Blaupunkt's Berlin receiver are mounted on a flexible stalk positioned near the driver. Yet quite a bit of refinement remains to be done.

Meanwhile, we can get a real stereo image, universal noise reduction, and some new convenience features in our autos—all worthwhile contributions. Maybe next year will bring us the next step—sound systems we can use with confidence even when our attention is riveted on the road.

HF

ORCHESTRAS ★ PERFORMING ARTS ★ DANCE COMPANIES ★ OPERA COMPANIES ★ CHORAL GROUPS ★ FESTIVALS ★ MUSIC SCHOOLS ★ CONTESTS, FOUNDATIONS & AWARDS ★ PUBLISHERS ★ MUSIC ORGANIZATIONS ★ ARTIST MANAGERS ★ MUSIC MAGAZINES ★ NEWSPAPERS ★ WHO IS PERFORMING WHERE AND WHEN.
ALL THIS AND MORE IN THE

ALL NEW! COMPLETELY UPDATED

1982 MUSICAL AMERICA INTERNATIONAL DIRECTORY OF THE PERFORMING ARTS

Over 600 informative pages. JUST \$30 TODAY!
Quantities are limited so order your copy TODAY!



Return coupon below with check to:

MUSICAL AMERICA
Circulation Department—8th fl.
825 Seventh Ave.
New York, N.Y. 10019

Please send me _____ copies of the 1982 Musical America Directory of the Performing Arts at \$30 each (postage and handling included in U.S.)
Enclosed is \$ _____

Name _____
Address _____
City _____ Apt _____
State _____ Zip _____
Country _____

PAYMENT MUST ACCOMPANY ORDER
For postage outside USA add \$10
For Foreign Orders via AIR MAIL Printed Matter add \$20
82 MAD
Please allow 5-8 week delivery

YOUNG GUITARISTS

(Continued from page 44)

even tremolo; Pujol's *Guajira* throws an equally unflattering light on her pizzicato; and so on down the line.

On a smaller label, Boyd's efforts would be harmless enough. But with CBS's "First Lady of the Guitar" hype supplementing the visibility she has achieved on the talk-show circuit, there's always the danger that some unsuspecting listener might come to the guitar through one of her glitzy albums; and if what that listener hears is taken to represent the current standard of performance, Boyd's more deserving colleagues will have been done a disservice.

Two of her betters who have also chosen to stick to familiar repertory thus far are Manuel Barrueco, a Cuban who teaches in New York, and Carlos Bonell, an Englishman. Barrueco, whose last, exemplary LP featured his own Albéniz and Granados transcriptions (Turnabout TV 34738), now offers five Scarlatti sonatas in his own transcription and three Cimarosa sonatas transcribed by Bream, all treated with elegance and delicacy. But where Barrueco really excels is in the more impassioned music of Paganini (two duet sonatas for violin and guitar in Barrueco's own arrangements) and Giuliani (variations on the same *Folias* theme set by Ponce, steeped in the virtuosic conventions of the early nineteenth century, plus the single-movement *Gran sonata eroica*, concise and full of extroverted gestures), played with precision and warmth.

Since the mid-'60s, the Segovia-style grab-bag of unrelated encore pieces has been outmoded as an album concept, having given way to couplings of full-length works or of works by composers of the same era, nationality, stylistic school, etc. So it takes a certain audacity to release a motley collection of "Showpieces," as Bonell's first LP for London is so aptly titled. Yet this disc should not be overlooked on programmatic grounds. For one thing, Bonell has the fingers and personality to breathe fire into such overexercised chestnuts as *Asturias* and the first two Villa-Lobos preludes; moreover, there are some intriguing oddities here. Tárrega's *Fantasia on Themes from "La Traviata"* is a gem unavailable elsewhere, as is Bonell's reworking of Llobet's arrangement of the Chopin Prelude, Op. 28, No. 7.

On a companion disc, Bonell's first concerto recording pairs Joaquín Rodrigo's two popular warhorses, the *Concierto de Aranjuez* and *Fantasia para un gentleman*. The competition here is tremendous, but this recording fares well on all counts and can be heartily recommended either as a first choice or for a fresh view. The salient feature of Bonell's style, as on the solo disc, is highly expressive romanticism taken to a degree that is uncommon among today's young players. In addition to his well-considered phrasing and coloration, this disc boasts a perfectly suited

accompaniment by Charles Dutoit and the Montreal Symphony and impressive digital sonics.

Rodrigo's guitar music constitutes by far the most successful segment of his output, but much of it remains unknown, and those solo works that *are* played are usually given in small doses. Pepe Romero devotes a full disc to some of these pieces (presumably, he will record the lot, having already done all the solo- and multiple-guitar concertos), each of which contains Rodrigo's recognizable thumbprint. With its frequent references to techniques and themes used in *Aranjuez*, this music, heard all at once, can seem repetitious. Yet it is full of poetry and quintessentially Iberian in spirit—sometimes quite lively and at other times introverted and soulful. Though some may find Romero's clean, hard-edged style cold, it lacks neither passion nor conviction.

On his latest concerto disc, Romero tackles a pair of previously unrecorded works by Federico Moreno Torroba—*Diálogos*, for solo guitar, and the *Concierto ibérico*, for four guitars, played, naturally, by the full Romero clan. In both performances, the guitar work is deft and secure and Neville Marriner's accompaniment beyond reproach. Unfortunately, the music, bland and packed with Spanish clichés (castanets, flamenco chord progressions), falls into the thin crack between Muzak and Boston Pops repertoire. **HF**

PIANO ON TAPE

(Continued from page 40)

Recording Studios in New York). With consistently natural and warmly vivid "presence" for Goode's Hamburg Steinway piano, the sound has a similarity throughout that must be credited to the common producer for all three programs, the veteran Max Wilcox, who doubles as his own engineer in the Nonesuch release but turns to John Kilgore and Ray Hall for the Desmar engineering.

The lesson to be drawn—surely a sobering one for fanatical audiophiles who recklessly stake their whole faith on technology—is that whatever techniques, materials, and methods may be employed, the *artistic* results are ultimately determined by the executant skills, aesthetic tastes, and musical sensibilities of performers, producers, engineers, and manufacturers.

The Nonesuch cassette does *not* include Daniel Schillaci's extensive disc-jacket notes; the Desmar cassettes include mail-request forms to obtain Kurt Oppens' scarcely less extensive Schubert notes. I haven't yet heard a properly decoded playback of the alternative Dolby C Desmar cassettes, and no corresponding disc editions are planned. I have, however, heard the Nonesuch Schumann release in its disc edition, just as admirably processed and silent-surfaced as the ferric taping. In direct A/B comparisons, on my playback equip-

ment and to my ears, the two formats are aural dead ringers.

But I shouldn't let my admiration of the consistently evident advanced technology distract prospective listeners from the assured expectation of incalculable, sheerly musical rewards. The great Schumann fantasia may not be quite as passionate or heroic here as in versions by more extroverted showmen, but it is quintessentially Schumannesque; even more so are the superbly integrated variegated moods of the kaleidoscopic *Humoreske*. And perhaps "echt Schubertian" is the supreme praise one can give to Goode's nobly eloquent yet always sensitively restrained versions of the two radiantly glowing sonatas (of truly "heavenly length"), especially that most endearing "Good Companion" in the entire piano literature: the heart-twistingly poignant, inexhaustibly revelatory B flat swan song. **HF**

SCHUBERT: Piano Works.

Richard Goode, piano. [Max Wilcox, prod.] DESMAR SRB 6001*/2†, \$17.98 each (superchrome cassettes) (available only by mail; add \$1.50 for shipping; Euroclass Record Distributors, Ltd., 155 Avenue of the Americas, New York, N.Y. 10013).

Sonatas: in A, D. 959*; in B flat, D. 960†. Klavierstück in E flat minor, D. 946, No. 1.* Allegretto in C minor, D. 915.† Impromptu in A flat, D. 935, No. 2.†

SCHUMANN: Fantasy in C, Op. 17; Humoreske, Op. 20.

Richard Goode, piano. [Max Wilcox, prod.] NONESUCH D1 79014, \$11.98 (digital recording, ferric cassette). Disc: D 79014, \$11.98.

PIANO ON DISC

(Continued from page 41)

fied; not rapturously lyrical like some versions, it is still genuinely expressive and easily one of the finest accounts now in the catalog. One is always glad to hear such honest music-making. **HF**

SCHUMANN: Faschingsschwank aus Wien Op. 26. LISZT: Reminiscences of "Norma."

Ivan Davis, piano. [Julian H. Kreeger, prod.] AUDIOFON 2004, \$11.98. (PM&J Productions, Inc., 2710 Ponce de Leon Blvd., Coral Gables, Fla. 33134).

WEBER: Sonata for Piano, No. 2, in A flat, Op. 39. LISZT: Piano Works.

David Bar-Illan, piano. [Julian H. Kreeger, prod.] AUDIOFON 2002, \$11.98.

LISZT: Ballade No. 2, in B minor: En rêve; Mephisto Waltz No. 1.

MOSZKOWSKI: Concerto for Piano and Orchestra, in E, Op. 59.

David Bar-Illan, piano; Bavarian Radio Orchestra. Alfredo Antonini, cond. [Friedrich Welz, prod.] AUDIOFON 2003, \$11.98.

BEETHOVEN: Variations on a Waltz by Diabelli, Op. 120; Sonata for Piano, No. 31, in A flat, Op. 110.

Leonard Shure, piano. [Julian H. Kreeger, prod.] AUDIOFON 2001, \$23.96 (two discs, manual sequence).

BACKBEAT REVIEWS

(Continued from page 75)

ets as well. Her solo on *My Heart Belongs to Daddy* is sensuous and swinging, colored with growling nuances and relaxed accents. On *Caravan*, she lifts up a Swedish big band and makes it swing. She was an obvious leader whose tone and level induced musicians to follow her path.

Snow's singing was equally versatile; she could be strong and open (*The More I Know About Love*, *Porgy*, and *Solitude*) or crisp and softly soulful. Even when she was slick and superficial, her phrasing was always positive and swinging. One of her two originals here, *High Hat, Trumpet and Rhythm*, is no epic, but it provides a wonderful showcase. She sings its catchy melody with a light lilt reminiscent of Cleo Brown and then follows Freddy Gardner's saxophone solo with some easy scatting. Playing here with Swedish, English, and American groups, Snow emerges as a major show-business talent and as a trumpet player who could stand in the front rank of jazz musicians. —JOHN S. WILSON

State Street Aces: Stuff

Bob Erdos, producer
Stomp Off S.O.S 1011
(549 Fairview Terrace,
York, Pa. 17403)

State Street Aces clarinetist and tenor saxophonist Frank Powers prefers not to have the music his group plays labeled "traditional jazz." He thinks of it instead as "idiomatic classic jazz." Judging from the Aces' performance on "Stuff"—recorded only six months after they had coalesced—they start from old records, old styles, and old tunes, but they create their own arrangements, and color them with their own personalities. With the help of Powers' and pianist Jim Dapogny's arrangements, the group can in no way be accused of playing Dixieland warhorses by rote or simply copying old jazz records. All of which justifies the distinction Powers makes.

A case in point is *Baby, Oh Where Can You Be*, a 1929 pop song that the Aces play in the style of Jimmie Noone's Apex Club quintet. What with John Otto's lyrical alto saxophone, Powers' ensemble phrasing, and his ripely Noone-like clarinet, *Baby* is a charming piece and an example of how the "idiom" of classic jazz can be rewardingly expanded.

The adventurous repertoire also includes *Junk Man*, developed from a Jack Teagarden recording; *Stingaree Blues*, popularized by King Oliver's 1930 recording; and Harvey Brooks's catchy *Stuff*. The arrangements make fascinating use of the group's three saxophones (alto, tenor, and bass), trumpet, and trombone. Filling out the octet are two delightfully brash soloists: Trumpeter Roy Tate barks, bites, growls, and cries soulfully, with and without mutes; Jim Snyder's trombone is gloriously sloshy



FRANK DRIGGS ARCHIVE

Snow: sensuous and swinging jazz artist

and swampy. The moods of raucous revelry he creates with his mute invoke all the more abandoned aspects of Tricky Sam Nanton and Turk Murphy. —JOHN S. WILSON

Okay Temiz: Drummer of Two Worlds

Keith Knox, producer
Finnidar SR 9032

On "Drummer of Two Worlds," Turkish percussionist Okay Temiz reconciles the ritualistic aspects of Third World folk musics with the formalistic bump and strut of American funk and pop. Overdubbing himself on dozens of percussion instruments, Temiz creates a richly layered, swinging sound, easily mating traditional acoustic instruments with contemporary recording studio electronics.

The East-West synthesis was first hinted at in the work of Yehudi Menuhin and Ravi Shankar (soulful but stiff) and the Beatles (melodically sensitive but rhythmically unquiescent). It has found many proponents of late, in acts as diverse as Shakti, Weather Report, M'Boom Re, Ornette Coleman, Talking Heads, King Crimson,

and the Police. Temiz' slant sounds like a homegrown, dangerous version of Weather Report. On cuts like *Galaxy Nine* and the title tune, he uses Attila Ozdemiroglu's synthesizer as if it were a nontempered reed, while on *Fantasia Drive* he gets acoustic instruments to sound like voltage-controlled-oscillator modulations, effectively eliminating any distinctions between the two worlds. (Check out the beautiful vowel and envelope sounds he elicits from the berimbau).

The Turkish elements in Temiz' stew are the simple, incantatory melodies, which accrue expressiveness through the use of repetition and conversational cross-rhythms (the hymn-like *Savsat Bari*), generally over a churning Afro-Cuban groove. But then on *Repercussions* and *Ocean Roller* he gets a micro-chip on his shoulder and uses echo and delay, panning percussion sounds back and forth to make them breathe. "Drummer of Two Worlds" is about the joy of rhythms—an exultation of their speech, song, and dance characteristics. As an exploration of common tongues, it is the type of stylistic coalition that will characterize music in the 1980s. —CHIP STERN



State Street Aces: "idiomatic classic jazz"

ADVERTISING INDEX

25	Audio Control	13
59	Angel Records	4
31	Altec Lansing	4
	Bose Corp	Cover III
3	Celestion International	47
32	Denon America, Inc.	17
53	Discwasher, Inc.	Cover IV
51	Discount Music Club	71
55	Fulton Musical Ind., Inc.	31
	Illinois Audio	57
45	International Hi Fi	55
19	International Wholesalers of Miami	39
27	J & R Music World	49
4	Jensen Sound Laboratories	11
	Kenwood	12
12	Maxell Corp.	19
56	McIntosh Laboratory	59
11	Mission	14
33	Mobile Fidelity	8
	Nakamichi U.S.A. Corp.	10
34	Norman Laboratories	51
	Ohm	9
1	Pioneer High Fidelity	Cover II, 1
14	Sansui Electronics Corp.	2
48	Santa Fe Express	71
2	Stanton Magnetics	8
29	Stereo Corp.	67
50	Shure Brothers, Inc.	6,7
10	TDK Electronics Corp.	15
60	TDK Electronics Corp.	60
8	Teac Corp. of America	69
5	Technics by Panasonic	5
43	Wisconsin Discount	53

CLASSICAL REVIEWS

(Continued from page 60)

the role, is the expected vocal weight— notwithstanding his attempts to thicken the tone in the upper midrange. (There's nothing he can do farther down, where the voice thins out sharply.) In scenes with Manrico, he sounds more like a Manrico than a Di Luna, in fact more like a Manrico than the Manrico.

Mazurok does his best work in the Act IV scene with Leonora, where Ricciarelli also has her moments, after delivering one of the more fluent recorded accounts of Leonora's restored cabaletta, "Tu vedrai." Don't get the idea, though, that she is in general more fluent than her vocally heavier-weight competitors—Milanov (Victrola), Tebaldi (in the deleted Erede/London set), Callas (the mono Karajan/Angel), Price (her first two times out, for RCA), Stella (Privilege), and Mancini (Cetra).

RCA's reissue is instructive and still fun to hear.

Nor is her problem simply that she's vocally underweight. Compare Tucci's "D'amor sull'ali" in the Schippers/Angel set, and you'll hear a voice that's no heavier but is strikingly more completely developed, including such niceties as a working chest register. That Leonora can be solved, at least in part, by a lighter-weight voice was also shown by Kabaivanska in the 1975 recording available briefly on Eurodisc.

It would probably be similarly misleading to attribute all of Carreras' problems to incorrect vocal weight. Manrico, after all, can be encompassed by a lyric voice, as Bjoerling (Victrola) demonstrated so awesomely. My problem with Carreras is that, even with friendly microphones nearby to guarantee audibility, he never seems in control of the sound he produces, which is consistently uncentered and often edges into desperation. As a result, instead of hearing What Manrico Does to Get What He Wants, we hear What José Does to Get the Notes Out. Granting that Bjoerling is in a class by himself, there's an interesting assortment of brawnier recorded Manricos—Corelli (Schippers/Angel), Tucker (Gold Seal), Del Monaco (Erede/London), Merli (Molajoli/Columbia 78s, reissued as EMI 3C 153-03024/5), Pertile (Sabajno/HMV)—plus the attractive medium-weight work of Bergonzi (Privilege) and Domingo (RCA).

Toczyska is probably the cast member who comes closest to matching her role vocally, though her voice is by no means evenly developed or balanced. In addition, her work is so neutral that you have to wonder whether she'd be much more interesting

if the voice were more completely developed. By comparison, even the very light-voiced Elias (Gold Seal) and young Cossotto (Privilege), neither of them exactly a dramatic dynamo, are in closer contact with Azucena, without reference to the more authentic specimens—Minghini-Cattaneo (Sabajno/HMV), Barbieri (Victrola and mono Karajan/Angel), Simionato (Erede/London and Schippers/Angel), and the latter Cossotto account (RCA).

Somewhat to my surprise, Lloyd is a barely passable Ferrando. That he gets through the writing puts him one up on Bonyng's Ghiaurov and Karajan's Raimondi, but it's a scramble, and he doesn't have much to say about the music. This isn't such a tough role, after all; the recordings of the Fifties and Sixties handled it with fairly consistent success.

Davis' efforts seem limited to choosing tempos and securing clear articulation from chorus and orchestra. This much he does well enough, though I wish he showed more concern for the rhythmic progress of a phrase after the tempo has been established. I suspect that it's just not knowing what to do, how to get meaningfully from note to note, that leads him to what seem to me occasionally overquick tempos in some of the more excited numbers, such as the Anvil Chorus or Soldiers' Chorus. If you can't think how else to make something happen, it's tempting to go for the physical jolt.

It's instructive in this regard to compare the new Gold Seal reissue. To put it kindly, Basile's isn't the most distinguished *Trovatore* conducting on records. Serafin, Karajan (the first time, of course), and Erede, to name three, all have clearer ideas of where they're headed and why, and even Cellini's work has more distinctive shape. Still, Basile respects the emotional logic of the music, and his cast is still fun to hear after more than twenty years. This should be no surprise in the cases of Price and Warren, but if you haven't listened to Tucker's Manrico lately, you ought to check it out.

So where does this all leave us? We will assume that you have the Victrola set; what you would want then, apart from individual performances, is (a) a more complete version, and (b) a more modern-sounding one. With respect to (a), there's no satisfactory alternative to the Mehta/RCA, which of course will also take care of (b). I would point out, though, that both the Privilege and Erede/London sets (should the latter return at reduced price) include "Tu vedrai," and so are confined to second-stanza omissions and those irritating little snippy cuts. All the recordings I've listed as comparisons, and several others as well, have distinctive points to add to your picture of the opera.

K.F.

WEBER: Sonata for Piano, No. 2, Op. 39—See page 41.



**Introducing the new
Bose® 501™ Series III
Direct/Reflecting® Loudspeaker.**

Dual Frequency™ crossover network.

Gradual rolloff characteristics provide open, detailed mid-range response.

Inward-firing 3-inch tweeter.

Assures stable center imaging with lifelike clarity and definition.

Direct Energy Control.

Adjusts radiation pattern of outward-firing 3-inch tweeter above 3 kHz.

10-inch long-excursion woofer.

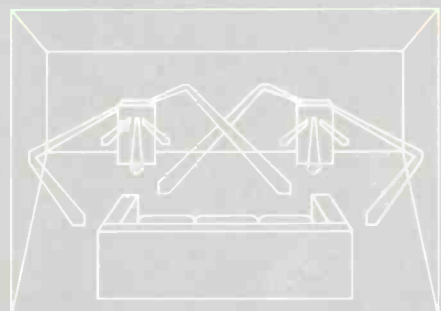
Ducted-port enclosure controls cone excursion for reduced low-frequency distortion.



The new 501 Series III system offers the legendary spaciousness of Bose Direct/Reflecting® speakers in a functional, floor-standing design. Its patented array of three high-performance drivers creates a balance of reflected and direct sound energy that is similar to what you would experience in a live concert environment. You get an astonishingly wide and transparent stereo image from virtually every seat in the room, with none of the high-frequency shrillness or "glare" of conventional speakers.

A Direct Energy Control lets you adjust the spatial properties of the 501 speakers to fit almost any type of placement or music. Built-in protection circuits guard against transient and thermal overload automatically. And the extended dynamic range of the 501 Series III system makes it ideal for playback of high-technology analog and future digital recordings.

Ask your authorized Bose dealer for a side-by-side comparison of the new 501 Series III Direct/Reflecting® Loudspeaker with any other speaker in its price class. For more information, write Bose Corporation, Department HF, The Mountain, Framingham, Massachusetts USA 01701.



Bose 501 Series III Loudspeakers radiate a natural-sounding pattern of reflected and direct sound energy.

Take the Perfect Path™ Home



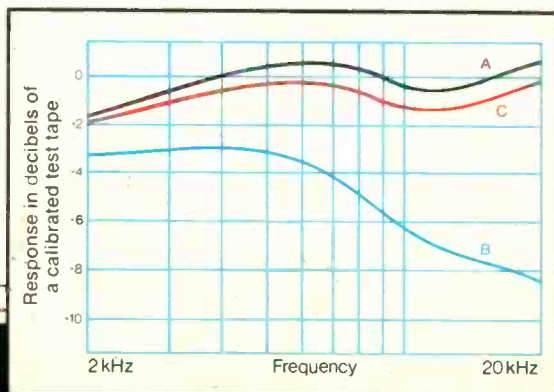
Discwasher® Perfect Path™ Cassette Head Cleaner

At home or in your car, nothing cleans cassette heads easier or safer than the Perfect Path Cassette Head Cleaner. In one pass, the non-abrasive fibers gently remove signal reducing magnetic oxides from the tape heads . . . and without messy swabs or damaging fluids. At the same time, they carry away debris from along the entire tape path. The result . . . restored response and improved fidelity from your cassette deck.

Discwasher, the world leader in record care, now offers unparalleled tape care. Take the Perfect Path Cassette Head Cleaner home . . . for sound maintenance you need.



- A. Response with clean heads.
- B. Response after 3 hours play with standard tape.
- C. Restored response, to within 1 dB, after one pass of the Perfect Path Cassette Head Cleaner.



discwasher®

PRODUCTS TO CARE FOR YOUR MUSIC

1407 North Providence Road, P.O. Box 6021
Columbia, MO 65205

A DIVISION OF JENSEN an ESMARK Company