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From one of the oldest names in sound development comes the latest sound innovation... the Stereohedron Stylus... with expanded contact area for truest fidelity. And now it's available from Pickering in three great cartridges. The critically acclaimed XSV/3000, the new XSV/4000C with expanded frequency response range, and the ultimate in lightweight compliance, the Pickering XSV/5000 which captures all the high frequency information contained in today's finest recordings... creating a whole new experience in recorded sound.

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Circle 40 on Reader-Service Card
Audio/Video

7 The Autophile
Clarion takes on Frisco by Robert Angus

10 Equipment Reports
Eumig T-1000 tuner
ADC Integra XLM-III cartridge
KA Stat loudspeaker
Sansui FR-D4 turntable
Shure M-97HE Era IV cartridge
Realistic STA-2200 receiver

49 New Components for '81
A report from CES—and more by Robert Long and Peter Dobbin

Music/Musicians

28 Forthcoming Recordings
A preview of industry releases

73 Dick Tracy of the Record World
Meet Jules Yarnell, the record pirates' scourge
by Martin Mayer

77 Mastersound: CBS's Audiophile Entry
by Derrick Henry

79 Muti and Carreras "Purify" Cavag
by Kenneth Furie

82 Classical Records
Fiedler retrospectives
Richter's new Matthew Passion
A landmark Beethoven Triple

83 Critics' Choice

103 Theater and Film
The Empire Strikes Back

105 The Tape Deck
by R. D. Darrell

Backbeat

106 Household Hints for the Home Studio; 8-Track For Ten Grand
by Bennett Evans
Enjoy a profoundly moving, intimate experience.

Model ATH-7 Electret Condenser Stereophones $149.95.

It's all too rare when you can fully immerse yourself in music. There are so many distractions... even at home. Household noises, traffic, and perhaps acoustics or loudspeakers which limit enjoyment.

Now we've made it simple. Audio-Technica ATH-7 Stereophones were created for those moments when you yearn to close your eyes to the world and find a private space occupied only by you, the composer, and the performers.

So light, comfortable, and cool you are hardly aware of their presence. With the outside world muted as you concentrate on every nuance, every transparent detail... or simply luxuriate in the conductor's close-up world of sonic pleasure.

Best of all, with ATH-7 Stereophones you give up nothing in sound quality. Nothing. Listen critically to the frequency response range, dynamic range, output level, and overall freedom from distortion. ATH-7 Stereophones have proved themselves in direct comparison with the most distinguished loudspeaker systems yet developed, regardless of price.


Model ATH-7
Electret Condenser
Stereophones $149.95.

Other A-T models from $29.95.

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SOLUTION TO HI-FI-CROSTIC NO. 56
[Herbert] Ruscoe: The Liberation of Sound
[Introduction to Electronic Music]

These swirling ideas about freedom are the burden of 'Sketch of a New Aesthetic of Music.' Busoni's little bombshell was read with smiles by almost all contemporaries, but today it reads like a precise catalogue of the road music has traveled since then.

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Circle 43 on Reader-Service Card
Technics SA-616 and SA-818 (shown). Two uncommon receivers because of the two things they have in common: Technics synchro-bias circuitry and quartz-synthesized tuning. Together they give you that special something you've come to expect from Technics: sonic excellence.

Synchro-bias. What it does may seem complicated, but it sounds simply beautiful. With conventional amplifier designs, the output transistors constantly switch on and off as the input waveform goes from positive to negative. Technics synchro-bias eliminates switching distortion because it constantly sends minute amounts of current to the transistor not in use. And since the transistors don't switch on or off, distortion is eliminated.

So is FM drift because both receivers include our quartz-synthesized tuning system. With its quartz-crystal oscillator both the frequencies broadcast and those received are quartz-synthesized so tuner drift is completely eliminated. So is the hassle of tuning because both models can be preset to receive eight AM and eight FM stations.

<table>
<thead>
<tr>
<th>MODEL</th>
<th>SUGGESTED PRICE</th>
<th>RMS POWER PER CHANNEL (RATED BANDWIDTH)</th>
<th>RAT. THD MAX</th>
</tr>
</thead>
<tbody>
<tr>
<td>SA-616</td>
<td>$689</td>
<td>80 watts, 20 Hz-20 kHz</td>
<td>0.005%</td>
</tr>
<tr>
<td>SA-818</td>
<td>$859</td>
<td>110 watts, 20 Hz-20 kHz</td>
<td>0.005%</td>
</tr>
</tbody>
</table>

*Technics recommended price; actual prices will be set by dealers.

You'll also like Technics acoustic control because its high and low range boost and filter switches can attenuate or boost two different frequency ranges.

Technics New Class A receivers. They give you more of what you want and less of what you don't. Simulated wood grain.

Technics
The science of sound
HIGH PERFORMANCE
HIGH BIAS.

AMPEX GM II HIGH BIASTAPE.

When you're recording music that's rich in high frequencies, you need a high performance tape. Ampex GM II high bias cassettes. They retain and release every note and nuance. Especially those found in highly amplified electronic music.

GM II's high performance begins with the magnetic particle. The ones we use are smaller, permit higher volumetric loading and greater uniformity of dispersion on the tape surface. This produces a more consistent energy, increased output sensitivity, and a substantial reduction in the third harmonic distortion level. Our unique oxide formulation and new processing techniques extend the high end while they lower the noise floor (-62.8dB @ 333Hz). And to make certain that tape-to-head contact is precise, we use our exclusive Ferrosheen™ calendering process to give the tape an ultrasmooth, glossy surface.

GM II's True-Track™ cassette mechanism is an audio achievement in and of itself. Every aspect, from the fore and aft guide system to the computer-torqued cassette housing screws, says high performance. Then every Ampex cassette must pass our stringent quality control standards.

GM II high bias, high performance tape. Use it next time you're recording a passage that's rich in high frequencies. You'll hear what a difference it can make when your high bias tape delivers high performance.

For complete information and specifications on all Ampex premium tapes, write us for a copy of our Full Line Brochure.
AUTOPHILE

Indy for Auto Sound?

by Robert Angus

Utter impartiality has never been one of the more widespread virtues of audio manufacturers, so when a representative of Clarion Corporation invited me to San Francisco to perform A/B comparisons of the Clarion PE-958A receiver/cassette unit with any other models I could get my hands on, I jumped at the chance. The "test bed" was to be a car specially fitted to allow multiple comparisons. For input, any FM station on the dial was fair game. The test track was to wind through the sections of the Bay Area having the widest variety of FM-reception problems.

I had understood that I would be free to choose any make or model of car stereo equipment from the shelves of Bay Area dealers. Such hopes were dashed, however, when the testing was delayed until a Sunday—Easter Sunday at that. Of course, no dealership was open, and I had to make do with the competitive units that Clarion had already tested. Thus I had no way of verifying that each was in peak operating condition.

In fact, even though all listening was done with the same rear-deck Clarion three-way speakers (supplemented by a pair of in-door midrange models) and equalizer, none of the head-end units sounded as good as the 958A or passed my tests as consistently because the whole setup was optimized for the Clarion receiver. In the system employed to accommodate the various brands—a wiring harness into which each was connected in turn—the Clarion enjoyed shorter power, speaker, and antenna leads than the others. Since most car stereo installers agree that leads should be as short as possible to prevent signal loss, hum, and other audio problems, it's impossible to consider this a true A/B comparison. So, in the end, my test was of Clarion's test track, rather than of the equipment itself.

I agreed to go through with the test mainly because I saw, even in this setup, a chance to learn something about the problems a car receiver faces in trying to catch and hold a stereo FM signal. I quickly determined that I would be listening not for subtleties of audio reproduction, but for the basic strengths of the units in four key areas of tuner performance: ability to pick up and hold weak signals in poor reception areas (sensitivity); ability to reject spurious signals; and ability to cope with a signal whose strength changes constantly as the car moves, the so-called picket-fence effect.

My caveats about the procedure aside, Clarion really did pick exceedingly difficult locales. In all, there were seven, representing a wide cross-section of reception problems, a true challenge to any car stereo system. In fact, four of them, within a space of ten miles, constitute the most demanding test track I have ever found. In addition to the Clarion, a Pioneer KPX-9500, Craig T-684, Panasonic CO-BS20U, Blaupunkt CR-2001, and Concord HPL-505 were put through their paces.

Over the hills. Let's start where I did, on the streets of San Francisco, where high-rise buildings and street intersections form typical urban canyons in which signal strength varies widely within a few feet. Most car manufacturers of high-end stereo have developed new circuitry to cope with this phenomenon; Clarion's version is Magi-Tune, a means of varying sensitivity and selectivity constantly to produce an optimally listenable signal. The price you pay is some loss of high frequencies (along with background noise) as the circuit does its averaging. What I heard was very listenable overall, with about one-third of an octave shaved from the top end. Complicating the test was the network of overhead trolley wires. While some tuners took this interference in stride, others had trouble receiving anything but the very strongest signals.

Several of the city's leading FM stations use Sutro Tower as a transmitter site. Located on a hill high above Golden Gate Park, the tower manages to cover most of the Bay Area with listenable signals. But for those unfortunates fortunate enough to live directly below it, the transmitter means problems—most notably spurious signals (the recurrence of one or more of the stations at several spots on the FM dial). Case in point: KCBS-FM at 97.3 and KABL at 98.1 tend to overpower weak, distant signals like KMYT in Merced (97.5) and KWIN in Lodi (97.7). Some tuners did just as well as the Clarion at bringing in these weak signals, though the AFC circuits on one occasionally pul ed its tuner...
to the stronger adjacent channel.

Just above the Golden Gate Bridge, less than five miles away, with a beautifully unobstructed view of Sutro Tower, is perhaps the best reception site in the entire region. Here the problem was more likely to be tuner overload that, while not as severe as that at the transmitter site, still can result in mushy, badly distorted sound, as it did with some of the test models tuned to KDFC (102.1). Another problem for several tuners was the proximity of KDFC’s strong signal to that of KKIO in Livermore, some 40 miles away. Several models were able to detect the difference and deliver a marginally listenable signal, at least. KALF in Ukiah (103.3) and KSFX locally (103.7) provided a similar test.

Less than eight miles north, on the far side of Marin Headlands, lies the bedroom community of Larkspur, one of the poorest reception areas. Any signal is weak, and merely driving from the top of a hill to its foot can mean the difference between good reception and none at all. KARA in Santa Clara (105.7) and San Jose stations KSJO and KOME (92.7 and 98.5, respectively) presented a real challenge, whether the car was moving or parked.

KIOI, a local station at 101.3, likewise gave KTIM in nearby San Rafael a rough time, and some receivers were not able to pick up the latter signal at all.

On the fringe. Some 30 miles from the Golden Gate Bridge, on the way to Sonoma, reception conditions are not unlike those on the fringes of many major U.S. cities. Signals arrive from all directions, and few buildings interfere with reception—in short, an excellent location for what radio hobbyists call DXing. Barreling over the San Jose Mountains and across the bay came KFAT from Gilroy (94.5), along with a complement of San Francisco stations. Gilroy is some 90 miles away and did not produce an ideal signal even on the most sensitive tuners, but it was listenable on several San Jose stations, some 60 miles away, provided better signals. It was 60 miles to Stockton and more than 50 to Sacramento, both delivered decent results.

Napa, in the heart of the California wine country, lies only about 35 air miles from Sutro Tower, but it offered a chance to compare receivers’ ability to handle a wide range of signals and signal strengths, from all directions. The people at Clarion had determined that Gilroy’s KFAT was one of the real problem stations in that area, so I used it. Two models delivered, others did not. KROI in Sacramento proved almost as tough a challenge; we tried both stations within feet of a local FM transmitter. Clarion’s own model delivered, while others faded in and out or drifted.

I would very much like to repeat the test with a setup that would allow comparison of cassette transports. Which get fluttery on San Francisco’s cobble-stoned hills? Which bobble on the back roads of Marin County? Here, too, a moving automobile seems a much tougher and more realistic test than the measurement bench can provide.

After trying Clarion’s test track, I feel bound to say that it is a really stiff workout for any FM section and probably ideal as a way of separating the prodigies from the also-rans. The setup within the car couldn’t convince me that Clarion’s best-in-the-show honors would necessarily be duplicated with another switching arrangement or field of competitors. There’s a lot to mull over whenever someone claims a piece of auto equipment is “best”—whether you’re reporting on the claim or planning a purchase. HF

---

**Total control for the total system.**

For those who want comprehensive control over their stereo system, MXR offers its System Preamp.

The MXR System Preamp provides the ultimate in versatile, distortion-free system control. For the first time, the home stereo enthusiast has the signal routing flexibility previously restricted to recording engineers, with exceptional sonic integrity.

The System Preamp lets you route two simultaneous signal sources independently to a monitor channel, tape output, or power amp and speakers. A Mix control blends the two signals and permits fading from one source to another, and a versatile instrument input enables electronic instruments and microphones to be amplified and blended with program material.

The MXR System Preamp is housed in an attractive, black anodized enclosure with solid walnut end pieces and 3½” x19” x6” (d) dimensions for convenient placement in any stereo set-up. Rack ears are also available.

Like all MXR products, the System Preamp reflects the latest advances in American audio technology. This innovative new preamplifier has been designed with imagination to provide the ultimate in flexible control for the creative stereo enthusiast.

AKAI MINI-COMPONENTS.
FOR PEOPLE WITH MORE TASTE THAN SPACE.

Through the magic of LSI technology, pulsed power supplies and a unique mini circuit board design, AKAI has masterfully managed to craft a collection of audio components that rivals many systems twice its size. The new UC-5 series.

For starters, you'll find gold-plated pin jacks and input terminals standard throughout to minimize distortion and maximize durability.

And an optional infrared remote control unit that allows operation of every major function within the system.

AKAI's steadfast dedication to quality doesn't diminish with the size of the package.

Further proof. A pre-amp with a phono cartridge selector for either moving magnet or moving coil cartridge, two tape monitors, tape dubbing, tone control defeat switches and more.

Signal-to-noise is 105dB and THD is a very tidy 0.005%.

Next up, a DC power amp including fluorescent power meters, clipping indicator, subsonic filter and pulsed power supply.

On to the quartz synthesized AM/FM tuner, with five-LED signal strength indicators, digital frequency display, six-station preset capability, and both auto and manual tuning.

And our metal-capable cassette deck rounds out the package, with two DC motors, twin field super GX Head, solenoid controls, fluorescent bar meter with 2-step peak level indicator and an electronic LED tape counter. Plus timer recording, auto stop, memory, and auto play/rewind/repeat.

All in all, a pretty substantial package of components that measures a fashionably lean 107% wide. Incredible.

And for the music lover with more taste than money, AKAI offers the economically-minded UC-2 series with integrated amp. Couplec with a pair of their own specially designed two-way speakers, both the UC-5 and UC-2 aptly prove you can get giant stereo sound.

Without cramping your style.

Write to AKAI, P.O. Box 6010, Compton, CA 90224.

AKAI MINI-COMPONENTS. FOR PEOPLE WITH MORE TASTE THAN SPACE.
Preparation supervised by Robert Long, Peter Dobbin, and Edward J. Foster. Laboratory data (unless otherwise noted) supplied by CBS Technology Center or Diversified Science Laboratories.

**A Tuner for the Technocrat**

**Eumig Model T-1000 FM tuner**

**MONO FREQUENCY RESPONSE**

- &lt; -4 dB, 20 Hz to 15 kHz

**STEREO FREQUENCY RESPONSE & CHANNEL SEPARATION**

- L ch: &lt; -6 dB, 20 Hz to 15 kHz
- R ch: &lt; -6 dB, 20 Hz to 15 kHz

**Stereo sensitivity (for 50-dB noise suppression)**

- Wide: 35 &times; 10^{-6} 	ext{ W/m}^2\text{ Hz}^{-1}
- Narrow: 35 &times; 10^{-6} 	ext{ W/m}^2\text{ Hz}^{-1}

**Stereo noise (quieting)**

- Wide: 12 &times; 10^{-6} 	ext{ W/m}^2\text{ Hz}^{-1}
- Narrow: 14 &times; 10^{-6} 	ext{ W/m}^2\text{ Hz}^{-1}

**Muting threshold**

- 33 &times; 10^{-6} 	ext{ W/m}^2\text{ Hz}^{-1}

**CAPTURE RATIO**

- Wide: 10 dB
- Narrow: 11 dB

**Eumig Model T-1000 FM tuner, in rack-mount metal case.**

Dimensions: 19 by 2% inches [front panel], 13% inches deep plus clearance for controls and connections. Price: $795 with matte black or brushed aluminum faceplate. Manufacturer: Eumig GMBH, Austria; U.S. distributor, Eumig [U.S.A.], Inc., 225 Community Dr., Great Neck, N.Y. 11020.

We're still a bit amazed by the appearance of Eumig in the American audio market. Known here until two years ago solely for its line of high-quality sound movie cameras and projectors, this Austrian company has since emerged as a manufacturer of a full line of fairly esoteric audio electronics and cassette decks. The T-1000, a digitally synthesized FM-only tuner, is the first Eumig audio product we've tested, and considering how well it acquitted itself both in the lab and in the listening room, it most certainly will not be the last.

While many digital tuners have faceplates that are virtual look-alikes—miniatized with almost illegible control markings—the T-1000 stands apart with a broad front plate and large round pushbuttons for station preset and frequency scan functions. Even the digital readout is different, with tall, bright numerals visible from across the room. Since the tuner is truly synthesized, automatically locking onto the exact center frequency of a broadcast, no channel-center meter is necessary. Tuning proceeds at 100-kHz intervals, and since the FCC currently requires all FM stations to be precisely 200 kHz apart, all available stations can be received.

In its automatic tuning mode, the T-1000 will start its station scanning at the touch of either the up or the down control. As soon as a station strong enough to penetrate the muting threshold comes in, the tuner locks onto it. Another tap on one of the direction controls resumes scanning. Despite a mute on/off button, muting is never completely defeatable in the automatic scan mode—a logical arrangement considering that the muting threshold is adjustable over a very wide range [from 33 to more than 95 dBv] via a back-panel continuous rotary control. The adjustable muting is especially helpful in that it allows you to "calibrate" the usable sensitivity to your specific reception conditions; in rural areas, for instance, where long-distance reception of weak stations is the rule (to be salvaged, perhaps, by switching the tuner to MONO), a favorite weak station can be hunted down in the manual tuning mode with mute off—the only combination that truly defeats all muting. Once the station has been received, mute can be switched back on and [if the station is stronger than the 33-dBv muting minimum] the back-panel control can be rotated just until the station is blanked out, then backed off a little until it reappears. So set, the tuner will pull in stations in the automatic-scan mode with more noise perhaps than a city or suburban cousin would tolerate but appropriate to the receiving locale. Finally, a generous amount of "play" in the muting circuit lessens the possibility that the audio will pop in and out should a received signal close to the threshold be subject to fading because of multipath or propagation conditions.

Once you've tuned in a favorite station, it's quite simple to store it in one of the tuner's ten memory registers. A touch of MEMORY followed by a tap on one of the numbered presets is all that's required; a numbered LED above the frequency readout confirms that the station is stored. Nickel-cadmium cells that are recharged from the AC supply preserve the memory in the event of power outage.

Bench tests of the T-1000 disclose that it is a highly polished performer.
TDK sets the metal standard for most metal deck manufacturers. With good reasons. Superior high frequency MOL for extended response. Up to 8 dB greater MOL at high frequencies than any high bias tape. High coercivity and remanence for superior sensitivity and additional recording headroom.

This unsurpassed sound comes housed in two different cases. In the case of the MA-R, there is a unique TDK die-cast metal frame. Its unibody construction creates perfect integrity between sides A and B. This insures against signal overlap, channel or sensitivity loss from one side to the other. The Reference Standard Mechanism assures a lifetime* of superior performance. TDK MA has a computer-molded cassette shell. Like MA-R, it's specially designed for the best interfacing with the 3-head metal deck. And its Laboratory Standard Mechanism assures years of pure metal sound.

Now in both cases, TDK gives you a choice of 60- or 90-minute lengths. Whichever you choose, you'll hear how TDK makes a perfect case for metal.

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

©1980 TDK Electronics Corp., Garden City, New York 11530
The finest loudspeaker system in the world is a lifetime experience.

The horn is the most effective system for reproducing sound, and the KLIPSCHORN is horn loaded throughout.

Until 1940, it took an enormous bass horn to reproduce the full range of bass sounds. Paul Klipsch succeeded in folding the horn into a trihedral corner so that the construction inside the cabinet acted as a four foot long exponential horn.

When the speaker was placed into a corner, the room walls themselves became extensions of the horn which he had cleverly folded around the speaker mechanism.

And the result was deep, full, rich bass tones.

Today's KLIPSCHORN has been perfected by 40 years of research and refinements that have resulted in a loudspeaker that delivers truly awesome performance.

The KLIPSCHORN is so efficient that only one watt of power will deliver 104 decibels of sound pressure four feet into your living room. Ten watts will wrap you in the pleasure of huge sound. And, if you think you can take it, the KLIPSCHORN can take 100 watts that will rattle the silver.

Each KLIPSCHORN is made of nearly 60 hand-cut, hand-sanded birch plywood parts. Whether unfinished in birch, or finished in grain-matched walnut, teak, rosewood, zebra wood, oak, ebony or other exotic wood veneers, the KLIPSCHORN is a beautifully crafted loudspeaker that will hold its value for a lifetime and never become obsolete.

The KLIPSCHORN has the highest dynamic range over the widest bandwidth among home entertainment loudspeakers. Response ranges from 35 to over 17,000 Hz, plus or minus 5 dB.

So, if you love music, the KLIPSCHORN will give you unsurpassed clarity, definition and detail that you never thought possible in anything but a live performance. To own a pair is to take a journey into the purest and most rewarding musical experience that any loudspeaker can possibly deliver.
ADC First: adjustable "universal" pickup


The Integra series of fixed-coil induced-magnet pickups (three models differentiated by stylus geometry and tip mounting) is so packed with innovative ideas that you wonder why nobody has made cartridges that way before. First, the integrated pickup/headshell is based on the "universal" coupling system and ready to plug into most S- and J-shaped tonearms. Second, aside from the necessary metallic parts in the pickup itself, the design is composed chiefly of carbon fiber, keeping its mass low for an all-in-one. Finally, and uniquely, its two-part construction allows the pickup section to be shifted horizontally and pivoted vertically, so the user can easily make adjustments for overhang and vertical tracking angle.

Adjusting the Integra is not complicated. Locking nuts at each side of the assembly can be loosened just enough to permit movement of the pickup section. ADC says to begin by pivoting it vertically until the base of the stylus appears parallel to the record surface. Index lines on the headshell body tell you whether that adjustment has actually increased or decreased vertical tracking angle with respect to the pickup's median value. Next, you are told to set the overhang by sliding the movable portion fore and aft in the mount. Then you tighten the lock nuts. We found it difficult, however, to maintain the correct vertical orientation while attempting to move the pickup horizontally; the inherently higher friction in the horizontal plane makes it more practical to set overhang first. Since a minor change in vertical angle causes a very slight change in overhang, some jockeying may be necessary to get both right, but we still found our sequence easier than ADC's.

The accompanying data show figures for both normal wideband-IF operation and the sharper IF-filter mode. The latter, predictably, increases distortion somewhat with ideal reception conditions; it is, of course, intended to solve problems when conditions are less than ideal. Attempting to characterize the unit's performance in terms of sensitivity, frequency response, ultimate signal-to-noise ratio, pilot cancellation, AM suppression, and capture ratio would engender a string of superlatives—and, to some extent, miss its strong luxury-technology personality.

We do wish there were a built-in test tone to help you set recording levels and a de-emphasis switch for Dolby FM broadcasts. And we question the usefulness of the five-LED signal-strength display, whose effective range stretches from 21 dB to 41 dB. Such displays are less helpful than meters when you want to aim a rotatable antenna, and this one is no help at all beyond its limited sensitivity range. Otherwise, the T-1000 exhibits a suave solicitude for the needs and habits of demanding FM listeners.

With digital tuners becoming increasingly more affordable—some even built into receivers—that basic element in the Eumig is less than startling. But there is something special about it, evident in the overall design and most apparent in actual listening evaluations. The T-1000 delivers FM reception with clarity and definition and is convenient as well. As such, it is a hedonist's piece of audio gear, to be savored and treasured.


The Integra series of fixed-coil induced-magnet pickups (three models differentiated by stylus geometry and tip mounting) is so packed with innovative ideas that you wonder why nobody has made cartridges that way before. First, the integrated pickup/headshell is based on the "universal" coupling system and ready to plug into most S- and J-shaped tonearms. Second, aside from the necessary metallic parts in the pickup itself, the design is composed chiefly of carbon fiber, keeping its mass low for an all-in-one. Finally, and uniquely, its two-part construction allows the pickup section to be shifted horizontally and pivoted vertically, so the user can easily make adjustments for overhang and vertical tracking angle.

Adjusting the Integra is not complicated. Locking nuts at each side of the assembly can be loosened just enough to permit movement of the pickup section. ADC says to begin by pivoting it vertically until the base of the stylus appears parallel to the record surface. Index lines on the headshell body tell you whether that adjustment has actually increased or decreased vertical tracking angle with respect to the pickup's median value. Next, you are told to set the overhang by sliding the movable portion fore and aft in the mount. Then you tighten the lock nuts. We found it difficult, however, to maintain the correct vertical orientation while attempting to move the pickup horizontally; the inherently higher friction in the horizontal plane makes it more practical to set overhang first. Since a minor change in vertical angle causes a very slight change in overhang, some jockeying may be necessary to get both right, but we still found our sequence easier than ADC's.

The supplied rectangular cardboard overhang gauge, when placed over the turntable spindle, indicates a 2.6-inch record radius marked by a "bull's eye" on a grid of parallel lines. The cartridge is moved over the grid, and the stylus is oriented so that the front of its housing comes parallel to the grid lines while the stylus meets the designated spot. [ADC's bigger Pro/Trac model, available as an accessory, allows two-point overhang adjustment: at 2.6 and 4.76 inches from the center of a record.] Once that's all accomplished, you may find it impossible to balance the lightweight XLM-III in your tonearm. Not to worry, for ADC includes two small weights that screw into the locking nuts so that balance can be achieved in just about any arm. As you might expect with such a pickup, tracking ability is good, though not exceptional. CBS Technology Center found it capable of passing the torture test at 1.1 grams of vertical tracking force—a bit higher than ADC's minimum recommended VTF of 0.9 gram. A VTF of 1.2 grams (the mean of ADC's recommended range) was used for the rest of the testing, with the recommended load of 47,000 ohms shunted by 275 picofarads. Operating into that load, frequency response is essentially flat to about 3 kHz, above which the graphs show
SENSITIVITY (at 1 kHz) 1.54 mV/cm/sec.
CHANNEL BALANCE (at 1 kHz) ± ½ dB
VERTICAL TRACKING ANGLE see text
LOW-FREQUENCY RESONANCE (in SME 3009)
vertical 1 kHz, 5½ dB rne
lateral 9.8 Hz, 5½ dB rne
MAXIMUM TRACKING LEVEL (re RIAA 0 VU; 1.2 grams)
at 300 Hz +15 dB
at 1 kHz +9 dB
WEIGHT (including shell) 12.4 grams
TIP DIMENSIONS
tip radius 4.2 by 15.7 micrometers
scanning radius 4.2 micrometers
SQUARE-WAVE RESPONSE (1 kHz)

a very shallow dip followed by a slight rise approaching 20 kHz. Channel separation is excellent, and channel balance is comparable to that of other top-notch pickups. Output level is sufficiently high for typical phono stages, and both harmonic and intermodulation distortion products remain acceptably low.

When mated to the lab's "standard" SME arm, about par in mass for the type of arm for which the design is intended, resonance falls squarely in the ideal frequency range—high enough above warp frequencies to preclude sonic and tracking irregularities. In situations where balance is difficult to achieve, however, adding the supplied weights to the headshell will lower the resonance frequencies; if you own a separate tonearm for which a variety of counterweights is available, you can bring the Integra into balance more easily by switching to a lighter counterweight. Under the CBS microscope, the nude-mounted elliptical stylus showed excellent polish and good alignment.

That brings us to the most striking single aspect of ADC's design: the variable vertical tracking angle. As regular readers know, CBS did a great deal of research into this subject a few years ago and then developed a frequency-modulation method of measuring this elusive fact of pickup life. Though the lab has demonstrated to our satisfaction that the FM method is more accurate than the minimum-intermodulation method that had been standard for years, and though other researchers have come to much the same conclusion independently, no pickup manufacturer has adopted it as its sole VTA measuring technique, to the best of our knowledge. ADC has used the IM method in developing the Integra, and its figures differ markedly from the lab's.

ADC takes 20 degrees as standard. That figure is, in fact, specified in Europe and is close to the effective cutting angles delivered by the widely used Neumann cutters, though the official U.S. standard remains at 15 degrees and the alternative Westrex cutter produces records at close to that figure. Thus ADC's rated adjustment of ± 8 degrees uniquely, in our current experience, allows for the 15-degree standard as well. Most pickups measure more than 20 degrees by the FM method, many considerably more, and the Integra the highest of all: 35 degrees when the adjustment is made according to ADC's instructions, so that the bottom of the pickup is parallel to the record. Even when the lab tried to duplicate ADC's measurement, the reading came up at 30 degrees. (Incidentally, the CBS STR-160 test record used for the IM measurement both by the lab and by ADC was discontinued about eight years ago, and a worn disc conceivably could influence the results.) This is a serious disagreement about the true VTA of the Integra, though the lab confirmed the adjustment range of ± 8 degrees relative to the median.

The sound of the cartridge, however, suggests that the importance of vertical tracking angle may be somewhat overrated. Clarity, balance, and transient reproduction all struck us as excellent. The ADC literature credits its Omni-Pivot System suspension design, at least in part, with such attributes, yet theory would dictate that they must be compromised by distortion if VTA is off by 15 degrees or so. But, for whatever reason, the Integra sounds good. It is, perhaps, a design ahead of its time; when the day comes that cutting angles are truly standardized, only adjustable VTA will give you the ne plus ultra of playback exactitude. In the meantime, the idea is ingenious and welcome in a "nonadjustable" world.
For those who appreciate simple virtuosity

The 480 Series

With the 480 Series, Nakamichi again offers a more affordable cassette recorder—a deck that is simpler to operate, but that sacrifices neither Nakamichi sound nor Nakamichi excellence. The secret is simple. The Asymmetrical, Diffused-Resonance Transport—shared by all three models and closely akin to that of the highly acclaimed 582—is a 3-motor, dual-capstan drive so unique in its simplicity and elegance that it can be manufactured with virtually zero defects. Each 480-Series deck is factory calibrated to yield optimum performance with three types of tape—ferric, chrome-equivalent, and metal. Use products of equivalent quality, and you can experience Nakamichi sound and Nakamichi specifications—response to 20 kHz—in your home.

Nakamichi

480
The 2-Head Model 480—fully metal-compatible thanks to our special, narrow-gap, Sendust R/P head and exclusive Direct-Flux erase head. Wide-range, peak-responding meters, professional sliding record-level controls, Dolby, and defeatable MPX filter. Of course! Even an optional remote control.

481
Step up to the 481, a 3-Head deck utilizing Nakamichi's exclusive "Crystalloy" cores and "Discreet-Head" technology. All the features of the 480 plus the greater dynamic range of a discrete 3-Head format.

482
For those who demand "off-tape monitoring," the 482—a 3-Head deck similar to the 481 but with two complete sets of electronics and Double-Dolby so you can hear exactly what has been recorded as it is being recorded.

The 480-Series starts at under $500. For more information, write to Nakamichi U.S.A. Corp., 1101 Colorado Avenue, Santa Monica, CA 90401.
finished walnut veneer, is small enough to fit into a standard, 19-inch rack—for which KA makes optional metal flange adapters. The tweeter is slightly recessed within a hornlike opening, apparently for phase linearity with the shallow, 5-inch low-frequency drivers. By using two, plus a tweeter with magnetic-liquid cooling, KA gets reasonably high power-handling capacity from this small speaker. The manufacturer’s recommended maximum continuous amplifier power is 80 watts (19 dBW); at CBS Technology Center the Stat could take the full 20 dBW (100 watts) of sustained signal at 300 Hz without buzzing or exceeding the test’s 10% distortion limit and, in pulse tests, handled 12 dB more. Sound output in both tests is more than adequate for most listening. Efficiency is below average for a ported system, above average for a small one. The smooth and apparently well-damped impedance curve varies from a low of 3.9 ohms (at about 200 Hz) to a peak of only 16 ohms at system resonance (at about 67 Hz).

The frequency response curve is also quite smooth. Unfortunately, what variations the curve does display occur mostly in the midrange, where they make the greatest audible difference. Listening evaluations bear this out; we heard a touch of nasality in some passages and some excess warmth in others. Bass response rolls off fairly rapidly below 100 Hz, a condition that becomes noticeable on sustained low tones such as organ pedal notes but is much less so on bass transients such as timpani, which come across with solid impact. In all fairness, the bass response of the Stat is well above average in comparison to many other small speakers. Treble distribution in the room is good. Response is flattest with the tweeter level control set somewhere between midpoint and maximum; at the minimum setting, response is cut off very rapidly above 5 kHz and roughened down to about 2 kHz. The lab measured a sharp, narrow dip at about 3.3 kHz (not, apparently, a crossover effect, since the crossover frequency is 1.8 kHz), but it was of no real consequence in the listening tests.

Third harmonic distortion is very low above about 300 Hz—at moderate listening levels (with a 0-dBW input), less than 1/10% from 200 Hz to 10 kHz and, at loud levels (100 dB SPL), well below 1%. Second harmonics stay well below ½% in the same frequency range with a 0-dBW input and rise only moderately at loud levels. Scope photos show good handling of 300-Hz pulses, but the 3-kHz pulse displays some ringing, overshoot, and reflections.

The Stat embodies a number of novelties in compact-system design and achieves above-average sonic balance and bass reproduction for the format. If your listening room requires its volumetric stinginess, it is a worthy speaker, even though many larger systems in the same price class will outperform it.
Doomed at 17, he grasped for immortality through his music. And triumphed.

At 17, young Frederic Chopin watched helplessly as his beloved sister, Emilia, succumbed to tuberculosis. He knew her tragedy foreshadowed his own, for he had already detected the symptoms.

Perhaps it was the knowledge of his fate that released him...inspired him...drove him to create some of the most moving and passionate piano compositions the world has ever known. Because, when death claimed him at 39—Chopin had produced a dazzling array of masterworks that would ensure immortality.

And now, you can hear the greatest of Chopin’s passion-filled works for 10 days free as your introduction to GREAT MEN OF MUSIC.

Here is a “connoisseur’s choice” of Chopin’s exquisitely flowing art, recorded by today’s most celebrated concert musicians.

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Sansui FR-D4 turntable

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

SPEED ADJUSTMENT RANGE
at 33 +4.1 to -3.8%
at 45 +5.4 to -4.6%

WOW & FLUTTER (ANSI/IEEE weighted peak)
0.03% average; ± 0.055% max instantaneously

TOTAL AUDIBLE RUMBLE (AURL) -64 dB

TONEARM RESONANCE & DAMPING
vertical 6.2 Hz; 3-dB rise
lateral negligible

ARM FRICTION negligible

VTF-GAUGE ACCURACY
no measurable error below 2 grams; reads approx. 0.1 gram high at 2 grams and above

ANTISKATING BIAS FACTOR 0.15
MIN. STYLUS FORCE FOR AUTO TRIP 0.2 gram

TOTAL LEAD CAPACITANCE 96.5 pF

Automatic operations depend on a microprocessor. At first, this seems like overkill, since there are so few automatic functions, but the system does adapt the turntable's control responses to current conditions. For example, the REPEAT is disabled if you press START/STOP after play has begun; however, if you press REPEAT and then use START/STOP to begin play, the first instruction won't be canceled. The processor also lights a red LED when REPEAT is engaged (handy) and blinks a cheery green one when it's operating.

Unfortunately, there is no cue control, as such. You can begin play anywhere you choose by moving the arm over the desired portion of the record manually and touching START/STOP to lower it. But you can't support the arm above the groove in order to interrupt play. Pressing START/STOP again will return the arm to its rest, so you lose your place on the record. Arm position, for automatic setdown or shutoff, is sensed optically, so there's no contact drag. Nonetheless, CBS Technology Center found that automatic tripping required a tracking force of at least 0.2 gram—far below the recommendation for any pickup we know of and therefore not a practical limitation.

The Dyna-Optimum Balanced arm is designed so that its pivot point and natural vibration nodes coincide. Sansui claims this prevents "compound resonance irregularities" that could cause inaccurate tracking and give rise to frequency modulation and to muddy musical reproduction; we heard no such irregularities—but we usually don't with other arms, either. Arm damping is moderate; the data show a 3-dB rise in output at the vertical resonance. The resonant frequency is somewhat low, at 6.2 Hz, suggesting that a stiffer pickup than the very compliant Shure V-15 Type III cartridge used for the test should handle warps even better. (Lateral resonance is negligible and, in any case, is less important in tracking warped discs.) Though a resonance in the 6-Hz region can make a turntable sensitive to nearby footfalls, the FR-D4's suspension effectively prevents such trouble and acoustic feedback as well.

The arm accepts cartridges weighing from 4 to 10 grams, and its stylus-force gauge, calibrated from 0 to 3 grams in half-gram increments, is completely accurate in the range below 2 grams required by most of them. Antiskating-force settings are completely linear, and the forces applied are in the middle of the range found on most of today's equipment (with bias factors of 0.1–0.2, meaning that bias forces are between 10 and 20% of the VTF markings on the antiskating dial).

The turntable performs excellently: Rumble is inaudible, even with the test system's bass control turned up; wow and flutter are very low. If you don't need full cueing and are not using a supercompliant pickup (for which almost any arm with a universal plug-in shell like Sansui's is somewhat massive for ideal warp behavior), by all means, get to know the FR-D4.

Circle 132 on Reader-Service Card


Shure's forte has always been dealing with unfortunate realities. With its current "classic," the V-15 Type IV pickup, it continued its attack on trackability problems and record warps, while entering a new era with a damping element to...
If your old favorites don't sound as good as they used to, the problem could be your recording tape. Some tapes show their age more than others. And when a tape ages prematurely, the music on it does too.

What can happen is, the oxide particles that are bound onto tape loosen and fall off, taking some of your music with them.

At Maxell, we've developed a binding process that helps to prevent this. When oxide particles are bound onto our tape, they stay put. And so does your music.

So even after a Maxell recording is 500 plays old, you'll swear it's not a play over five.
address arm-cartridge resonances and dust. The damper/cleaner has now reached popular prices with the latest Era IV models—the M-97 Series. They tackle all of the above problems and two more: accidental stylus damage and budget limitations.

If the lower price entails any sacrifice, there's certainly none in features. All M-97 models include Shure's Side Guard stylus deflector (previously introduced in the SC-39 series), which retracts the stylus into its housing when it's pushed to one side, preventing the broken stylus or twisted cantilevers that can result from accidental bumps against the record edge. Even the V-15 Type IV doesn't have that. And all the features the Type IV is best known for have been incorporated into the new cartridges. Most obvious and significant of these is the Dynamic Stabilizer, the small, carbon-fiber brush that rides just ahead of the stylus. It serves five purposes: It picks up dust; its conductive fibers drain off static; its damped suspension reduces bass-resonance amplitudes and improves tracking of warped records; it flips down to serve as a stylus guard; and it places a very high visibility white cueing mark close to the stylus as possible. The M-97 also uses its big brother's telescoped stylus shank, for improved trackability at middle and high frequencies, as well as—on the version tested here—its hyperelliptical (HE) stylus tip, designed for a narrow scans radius with a long contact area for low record wear. The data from CBS Technology Center show that our sample’s contact area is, in fact, even narrower than that of our test Type IV.

But performance is the true test, and the M-97HE performs very well indeed. Frequency response, though not ideally flat, varies gradually and smoothly above 3 kHz, with no sharp peaks or dips, and is ideally flat from 3 kHz down. Channel separation is fairly consistent across the frequency band and more than adequate. As an Era IV cartridge should, it takes high recorded velocities in stride, with low-frequency tracking limits equal to the Type IV's and a mid-frequency limit only 3 dB lower. Resonance is at about the same frequency—an indication of similar compliance, since the M-97HE weighs only 0.35 gram more—but with even better damping. Indeed, the response rise to resonance is exceptionally well controlled, proclaiming ingratiating behavior in the presence of warps.

Overall, the sound is good—very good for the price range and suffering only in minor respects (slightly less vivid highs, clean but slightly softened transients) when compared with the Type IV, the most expensive Shure. Considered relative to cartridges in its own price class, the M-97HE offers smooth, extended response and excellent trackability. And it has one feature they can't match: the Side Guard stylus deflector. That alone should recommend it strongly to anyone audiophile with a tendency toward ham-handedness—or with family members who are less than fastidious in their record-playing habits.

Circle 131 on Reader-Service Card

Realistic Model STA-2200 AM/FM receiver, in wood-veneer case. Dimensions: 19 by 5½ inches (front panel), 15¼ inches deep plus clearance for controls and connections. AC convenience outlets: one switched, one unswitched (100 watts max. apiece). Price: $600. Warranty: "limited," two years parts and labor. Manufacturer: made in Korea for Radio Shack, Div. of Tandy Corp., 1400 One Tandy Center, Fort Worth, Tex. 76102.

Over the many years that Radio Shack has been part of the Tandy empire of hobbyist-oriented retail chains, it has built an unquestioned reputation for low prices in whatever sort of gear it chose to offer under the Realistic brand name. While its prices were attractive, however, our tests of its audio gear have documented specifics of design or performance that required caveats for the prospective buyer. The STA-2200 entails no such reservations; in every respect of consequence it is at least what you might expect in a $600 receiver, and it outstrips the standards for its price class in some important specifics. It is, in a word, the best Realistic component we have tested.

Its tuning is digitally synthesized for both AM and FM reception. Two tuning "bars," one each for automatic scan and manual stepping (in 200-kHz increments), bear easily interpreted graphic arrows connoting the direction across the band in which tuning will proceed. Zeroing in on a station with this, as in most other such tuners, is quick and error-free. In the automatic mode, a tap on the correct tuning bar orders the circuit to move on to the next station whose signal strength is above the muting threshold. Another tap loosens the tuner's grip, to continue the search. Muting remains active in the automatic-scan mode but is defeatable with manual stepping. (The mute button itself is ambiguously labeled; the
“Listening tests confirmed what the excellent measurements implied: the Eumig FL-1000 is a superb performer.”

JULIAN H RSCH — STEREO REVIEW, APRIL 1980

What you are about to read is Julian H Rsch's unedited conclusion in his review of the Eumig FL-1000.

“Listening tests confirmed what the excellent measurements implied: the Eumig FL-1000 is a superb performer. Dubbing from FM or phono discs revealed no audible differences between the original and the copy, and even FM interstation noise — our most severe test — could be recorded and played flawlessly up to levels of approximately -5 dB. The Computest adjustment for different brands of tape was not only accurate but contains a built-in rewind mechanism that returns the tape to the precise point where you began your adjustment. The counter was the most accurate we have ever used. And for people who are "into" computers, the one-of-a-kind (so far) Eumig FL-1000 cassette deck opens up endless possibilities.”

We couldn't have said it better. We wouldn't even try. For the complete text of the review, write to us. Or, better yet, visit your nearest Eumig dealer and find out for yourself what it takes to make a reviewer rave.

Eumig (USA) Inc., Lake Success Business Park, 225 Community Drive, Great Neck, New York 11020, (516) 466-6533
The receiver is capable of memorizing six AM and six FM stations for future retrieval; if you load a 9-volt "transistor-radio battery" into a compartment on the back panel, the memory is preserved even in a power outage. To operate the station memory, you first use the MEMORY SET button (found beneath a lid at the left of the faceplate), which "arms" the microprocessor-based memory and lights an LED to signal that the circuit is ready to receive a command. You then touch one of the preset buttons, and the frequency to which the receiver is tuned will be recalled every time you press it. (Also behind the lid are time-set buttons and one that converts the frequency display to a clock readout.) A nice feature is the MEMORY SCAN, which sequentially calls up all the memorized stations for about five seconds of play apiece. The scan can be stopped with a tap on HOLD. Those of you who live in areas where Dolby FM broadcasts can be received will certainly appreciate another convenience: full Dolby FM processing.

The tuner measurements are all top-notch. Sensitivity, capture ratio, and the like are all what you'd expect from a separate tuner, and separation is nothing short of exceptional. But the LED signal-strength indicator is, as usual for such devices, useless for any practical purpose we can think of.

The power amp section employs Hitachi-developed power MOS FET devices, which claim exceptional speed with no tendency to thermal runaway—the bane of conventional bipolar transistors. Even so, there is built-in thermal protection circuitry that shuts the power amp down in case of overheating. Tests at Diversified Science Labs disclose that the amp is capable of pumping out 19 1/4 dBW (84 watts) into 8 ohms at clipping on steady tones; tone bursts hold up to 19 3/4 dBW (almost 95 watts) for a healthy 2 dB of dynamic headroom over rated output.

The bass and treble controls have two-position selectable crossover points. The tone-controls response is a little more erratic than average, but the defeat effectively removes them from the signal path. The volume control, despite its click-stop detents, is not the sort of ultra-accurate stepped attenuator that its "feel" suggests. Unlike the tone controls (also click-stopped), it cannot easily be perched between "stops," which are several dB apart at the low end of the range. RIAA equalization is essentially flat over most of the band; a nondefeatable infrasonic filter begins to cut in at the very bottom of the audio band and rolls off by about 12 dB per octave below 19 Hz.

There are so many well-done touches in the SA-2200 that space does not allow for ample discussion of them all: turn-on muting for protection against power amp surges; relay function switching to prevent transients from zapping your speakers; two-way tape dubbing; a high-blend tuner mode to reduce noise on weak stereo broadcasts; and niceties like the clock display. Considered as a total system, it offers quite a value for the dollar. We would be hard pressed to come up with another receiver that does as much at the price—conceivably, even at twice the price.

Circle 136 on Reader-Service Card

**Realistic STA-2200 amplifier section**

**RATED POWER**

17 1/4 dBW (60 watts/channel)

**OUTPUT AT CLIPPING**

(both channels driven)

8-ohm load

19 1/4 dBW (84 watts/channel)

4-ohm load

20 dBW (100 watts/channel)

16-ohm load

17 dBW (50 watts/channel)

**DYNAMIC HEADROOM** (8 ohms)

2 dB

**HARMONIC DISTORTION (THD + N)**

at 17 1/4 dBW (60 watts)

-0.001%

at 0 dBW (1 watt)

-0.001%

**FREQUENCY RESPONSE**

+0.5 dB, 14 Hz to 20 kHz;

-0.5 dB, 10 Hz to 29 kHz

**RIAA EQUALIZATION**

+7 1/2 dB, 37 Hz to 20 kHz;

-1 1/2 dB at 5 Hz

**PHONO OVERLOAD** (1-kHz clipping)

130 mV

**PHONO IMPEDANCE**

50 k ohms; <50 pF

**DAMPING FACTOR** (at 50 Hz)

83
YOU DON'T OFFER A BETTER WARRANTY WITHOUT A CASSETTE TO MATCH.

INTRODUCING NEW, IMPROVED SOUND FROM NEW, IMPROVED SCOTCH® MASTER™ CASSETTES.

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With our new and improved cassettes you'll probably never have to use our new warranty. But it's good to know that if the unexpected ever happens, here's what we'll do: If, for any reason, you're not satisfied with a Scotch® Master™ Cassette, send it back to 3M and we'll replace it free.

SCOTCH® "MASTER" CASSETTES. THE TRUTH COMES OUT.

Circle 44 on Reader-Service Card
The State of Orchestras

As an orchestral musician of some experience, I found Gunther Schuller's remarks on the state of orchestras [June] interesting. I feel the central point, however, is that orchestras, because of their fundamental sociological structure, are inherently conflict-prone organizations. They are little paternalistic tribes, with the omniscient father on the podium and his eager-to-please children arrayed below him. Many of the players are in sections of 8 to 16 people, all doing the same thing. Put skilled professionals into a role between child and mindless cog, with neither autonomy nor authority, and it should be no surprise that they come to resemble truculent kindergartners.

The thing that could make this situation work would be the presence of a conductor better than the players. Unfortunately, the profession in America is abysmal, with unimaginative, technically weak conducting the norm. I believe critics deserve a share of the blame for this. If they had real insight into conducting and freely deserved a share of the blame for this. If they made real research into conducting and freely called incompetence by its name, there would be less of it. Until critics know how often orchestras bail out conductors, we will have to keep doing it, to the detriment of both performance quality and morale.

Robert Levine
St. Paul, Minn.

My background is much the same as Gunther Schuller's and includes performing as a double bassist in the Fort Worth Symphony, the Charleston Symphony, and other orchestras. I have played under such guest conductors as Daniel Barenboim, Arthur Fiedler, and Efrem Kurtz. Although I learned a great deal from them, the de facto guest conductor should not be responsible for laying a foundation for what I consider the bastion of the highest level of musical culture in any country, the orchestra.

Orchestras are doomed unless steps are taken to remedy the problem, which stems from a lack of commitment. A conductor is first and last a teacher, with dedication and willingness to work and do without the niceties of life if necessary. George Szell, Maurice Abravanel, Leonard Bernstein, Bruno Walter were all archetypical teachers.

With the hierarchy in most large orchestras of an artistic adviser, an associate conductor, several assistant conductors, and guest conductors, the musicians have little idea what it means to be nurtured by the devoted teacher of the past. The thing that will forestall the erosion of the orchestra is a return to the one-man, one-rule system with conductors who take the responsibility that goes with being music teacher for the community.

We should fight to save the community orchestra. Magazines such as High Fidelity are serving this purpose. I salute you for this and thank you for Leonard Marcus, who has long stood for what Schuller writes about.

Gene M. Lacy
Houston, Tex.

Today's Mahler Conductors

I found Abram Chipman's review [April] about conductors of Mahler interesting, particularly the references to James Levine and Klaus Tennstedt. I own the London Philharmonic recording of the Fifth Symphony with Tennstedt and am impressed with it. However, the conductor's recent broadcast performance of the work with the Philadelphia Orchestra was much better. The excitement Tennstedt creates is phenomenal. Since EMI is recording in Philadelphia now, perhaps it will send him there to make some records—preferably of Mahler and Bruckner.

Steven Reservoir
Birmingham, Ala.

Bring Back Myra Hess

In the Harris Goldsmith review [May] of recent recordings of piano music by Schumann, including Bella Davidovitch's performance of Carnaval, mention was made of a Myra Hess recording, which I feel should be reissued. Hess's artistry can have more influence on the recording companies than the individual can, and if you could put in a word for this and other Hess records, I am sure many music lovers would be greatly appreciative.

Dayle Manes
Louisville, Ky.

Arthur Blythe

I was surprised by Don Heckman's review of Arthur Blythe's "In the Tradition" album [April]. I have followed Heckman's writing for many years and was overwhelmed by his naiveté concerning this artist.

First, Columbia did not force Blythe to perform the music of Duke Ellington. A little research would have revealed that the album's title is the name of one of Blythe's performing bands. The group plays standards and has been garnering very good response from the public, so he asked us about recording some.

Another point that was distorted was the statement that "Columbia's production leaves a lot to be desired." If you mean the album production, let me inform you that Blythe chose Bob Thiele as his producer, and that we offered no objections.

I get the distinct idea from the lead of this review that Heckman's attitude is somewhat condescending toward Columbia's commitment to Blythe and other mainstream artists with "limited sales potential." It is important to remember that Columbia has stuck by many of these performers (Dexter Gordon, Woody Shaw, the Heath Brothers, Bobby Hutcherson) for more than one or two albums. Arthur Blythe is very important to our label, and it's unfair to promulgate the idea that we sent him in the wrong direction.

Jim Fishel
Associate Director,
Contemporary Music A&R,
Columbia Records
New York, N.Y.

Mr. Heckman replies: To answer Jim Fishel's comments in order:

(1) I'm well aware that Blythe worked with In the Tradition for a few months before the album was made. And, obviously, Columbia doesn't "force" anyone to do anything. But the essential question remains: Why is it that, of the several groups Blythe leads, the one that gets recorded is clearly the most commercial?

(2) I find it fascinating that Fishel makes such a distinction between Columbia's production and Bob Thiele's production. What are we to make of this? Is it that Columbia's opinion of this album's production is as negative as mine?

(3) Fishel's curious defense, in his final paragraph, of Columbia's commitment to jazz really sums up the problem. The bunching together of Blythe with the other "mainstream" artists underlines precisely what bothers me about "In the Tradition." Blythe is a competent mainstream improviser, but his real talent, to my ears, is as an adventurer—one who has been blessed with gifts that are well beyond those of many vanguard artists who come to mind. Just what aspect of his gifts is "very important" to Columbia: His ability to play standards, or his ability to expand the frontiers of contemporary jazz?
You've driven to the end of the world. Alone.
The engine is still warm.

Amid the roar of the waves and the cries of the gulls, you fire up your mobile high-fidelity system for a morning concert.


Whatever you choose, your system is equal to the task because you've chosen ADS.

The ADS Power Plate 100 Automotive Amplifier and the ADS 300i Automotive Loudspeaker System deliver the kind of power it takes to be heard above road noise, engine noise, and ocean waves. And it's not just brute power, but power with performance, subtlety and nuance — qualities collectively known as musical accuracy.

Easily the most sophisticated automotive audio components available today, the Power Plate 100 amplifier and 300i speakers are exactly what you'd expect from ADS, the company that literally invented mobile high-fidelity.

To find out more about putting an ADS system in your automobile, write ADS, Department HF8, or call 1-800-824-7888 (California 1-800-852-7777) toll free and ask for Operator 483.

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Preview of the Forthcoming Year's Recordings

Part I

All this year's talk of gloom and doom in the record industry was easier to believe a month ago, before we started sifting through the responses for this preview. We'll leave you (for the moment) any judgment as to quality, but quantity there surely is—so much so that we'll again run into the October issue. This year we've kept the arrangement alphabetical; we end with Pelican and pick up next month with Philips.

Some of the lists cover only fall releases, others the entire year ahead. Keep in mind that all plans are subject to change, especially those having to do with audio-philic releases. Our symbol for the latter (A) should be taken in most instances to mean reissues with a M.

NOTE ON ABBREVIATIONS

Performing groups are indicated with appropriate combinations of P (Philharmonic), R (Radio), S (Symphony), C (Chamber), O (Orchestra), and Ch (Chorus).

Where the number of discs is known, it is included in parentheses at the end. The number may indicate either a multidisc set or separate discs.

ANGLAN

BACH, C.P.E.; VIVALDI: Cello Concertos. Harrer; English CO, Zuckerman.

BACH: Brandenburg Concerto No. 2; Trumept-Violin Concerto; André; Franz Liszt CO.


BEETHOVEN: Symphony No. 4; Leonore Overture No. 3. Philadelphia O, Muti.


BELLENI: I Parti. Caballé, Kraus, Manuguerra, Ambrosian Opera Ch, Philharmonia O, Muti.

BRUCKNER: Symphony No. 5. Dresden State O, Jochum.


FRANCK, LISZT: Organ Works. Parker-Smith.


HANDEL: Saul. Soloists; King's College Choir, English CO, Ledger.

HAYDN: Basilton Trios. Estherhazy Trio.


LEHAR: The Merry Widow. Moser; Bavarian R Ch & SO, Wallberg.


MAHLER: Symphony No. 3. Wenkel; London PO, Tennstedt.


MENDELSOSHN: Symphony No. 4. SCHUMANN: Symphony No. 4. Berlin PO, Tennstedt.

ORFF: Carmina Burana. Auger, Van Kesteren; Philharmonia Ch&O, Muti.

PUNCH: Horn Concerto. Tuckwell; St. Martin's Academy, Marriner.


RAVEL: Piano Concerto in G; Concerto for the Left Hand. Collard; O National de France, Maazel.

ROSSINI: Overtures, Philharmonia O, Muti.


SCHUBERT: Symphony No. 9. Berlin PO, Karajan (SQ).


STRAUSS, R.: Don Juan; Till Eulenspiegel; Tod und Verklärung. Vienna PO, Previn.


TCHAIKOVSKY: Piano Trio, Perlman, Harrell, Ashkenazy.

TCHAIKOVSKY: Symphony No. 6. Philharmonia O, Muti.

VERDI: Aida. Freni, Baltsa, Carreras, Cappuccilli; Vienna State Opera Ch, Vienna PO, Karajan.


Itzhak Perlman and André Previn: A Different Kind of Blues. Angel Records, 1750 N. Vine St., Los Angeles, Calif. 90028.

ARABESQUE


BERG: Violin Concerto. BARTOK: Rhapsodies Nos. 1, 2. Menuhin; BBC SO, Boulez.

COATES, E.: London Suites: The Three Bears; Cinderella Fantasy. Royal Liverpool PO, Groves.


GILBERT & SULLIVAN: Iolanthe. Lawson, Lewis, Oldham, Baker, Granville, Fancourt; Ch&O, Sargent (2).


GRAINGER: Orchestral Works (and works by Gardner, Gibbs, Quilter, Toye). Light Music O, Dunn.

HANDEL: Messiah. Bowman, Tear, Luxon; King's College Choir, St. Martin's Academy, Willcockes (3).

HAYDN: Symphonies Nos. 40, 93-98. Royal PO, Beecham (3).

HAYDN: Symphonies Nos. 88-92; Sinfonia concertante. O of Naples, Vaughan (3).


D'INDY: Tone Poems. OP des Pays de la Loire, Dervaux (with the voice of D'Indy) (2).

MILLER: The Regar Student. Streich, Holm, Litz, Prey, Cedda; Bavarian RCh, Granweke SO, Allers (2).

MOZART: Bastien and Bastienne. Linder, Dallapozza, Moll; Bavarian State O, Schoener.


MOZART: Haffner. Popp, Grist, Alberta, Monti; O of Naples, Vaughan (2).

MOZART: Serenades Nos. 12, 8: Eine kleine Nachtmusik. German Bach Soloists, Winschermann.
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MOZART Don Giovanni (4 LPs)
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BRAHMS: Symphony No. 2 (Berlin PO, 1943).


Britten: Ruga di Lucertia (excerpts). Ferrier, Pears; Britten (Holland, 1946).


MOZART: Symphony No. 36 (South German RSO). SCHUBERT: Symphony No. 3; Rosamunde Incidental Music (North German RSO). E. Kleiber.


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GRAND PRIX

RACHMANINOFF: Liturgy of St. John Chrysostom. Los Angeles Camerata, Mitzefelt.

Distributed by German News Co., Inc., 218 E. 86th St., New York, N.Y. 10028.

GRENADILLA

BAKER, D.: Jazz Suite for Violin and Piano. U. S.:
KAY: Portraits. Ricci.


BLAKE: Fantasy for English Horn and Harpsichord. TELEMANN: Sonatas (2). Stacy, Jacobs.


BRAHMS: Clarinet Sonatas (2). Weber, Shapinsky.


COLGRASS: Düş V. St. Louis SO, Slatkin. IMBRIE: Flute Concerto. Baker; San Francisco Concert O., Sayre.


CRUSELL: Clarinet Quartets (2). Blount, et al.


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DOHNANYI, LEO WEINER: Violin Sonatas. Gerle, Neeley.

DUKESKY: Songs. WEILL: Frasentanz: Symphonies (s), et al.


KUPFERMAN: Hutar: Sound Passions II. Starbuck, guitar; et al.


RACHMANINOFF, SHOSTAKOVICH: Violin Sonatas. RACHMANINOFF, SHOSTAKOVICH: Piano Sonatas (s), et al. WARD-STEINMANN: Symphony No. 2. Royal PO, Farberman.

ROCHBERG, H. STEVENS: Songs. PILGRIM (s); Rochberg, Helmhüm.


GOLDMARK: Die Königin von Saba. Kincses, Takacs, Kalmar, Takacs, Jerusalem, Nagy, Miller, Gregor, Polgar, Hungarian State Opera Ch&O, Littasy; Budapest Ch; Brandenburg Concerto No. 5 (with Somogyvari, Tiszay, Kalmar, Takacs, B. Littasy; Hungarian State Opera Ch&O, A. Fischer (2).}

HARMONIA MUNDI FRANCE

ALBINONI, TARTINI, TORELLI: Trumpet Concerti. Dasse; Filarmonici Bologna.

BERLIOZ: Symphonie fantastique. ORCHESTRE DE LILLE, Casadesus.

BINCHOIS: Chansons, Rondeaux, and Ballades. Clemencic Consort.

BYRD: Cantiones sacrae. Deller Consort.

CICONIA: Madrigals and Ballades. Clemencic Consort.


HANDEL: Laudate pueri, Nisi Dominus; Salve Regina. Deller Consort and Ch, King's Musick. M. Deller.

JULLIEN: Organ Works. Saorgin.

MOULINE: Le Cantique de Moïse: Motets. Les Arts Florissants, Christie.


LE DISQUE

(new mid-priced series of reissues)

DEBUSSY: Piano Works. Helffer (2).


MARCELLO, B: Flute Sonatas. Clemencic (2).


Pleasures of the Renaissance. Clemencic, Van dersteen, Keckes.

Distributed by Brilly Imports, 155 N. San Vicente Blvd., Beverly Hills, Calif. 90211.

HUNGAROTON (Hungary)

(distributed by Quality Records)

BACH: Magnificat in D (with Bathy, Sándor, Tiszay, Somogyvári, Littasy; Budapest Ch); Brandenburg Concerto No. 5 (with Nye, violin; Szébenyi, flute; A. Fischer, piano). Hungarian RSO, Klemperer ("Klemperer in Budapest 1948-51, Vol. 1").

BACH: Organ Works (Toccata and Fugue in D minor; etc. by Lehokta (continuation of series)


HAYDN: Seven Last Words of Christ (various versions). Salve Regina. Kincses, Takács, Kordony, Gregor; Budapest Ch, Hungarian State O. Ferenciski (2).

KODALY: Hary János Suite (Budapest PO); Concerto for Orchestra (Hungarian State O). Ferenciski.


MOZART: Piano Sonatas. Rátky (3).

VIVALDI: I Estro armonico. Rolla, Kostyl, Tichý, Lovas, Gazda, violins; Fratzl, Liszt CO, Rolla, dir. (3).


IN SYNC LABORATORIES

The following Connoisseur Society releases will be issued on super-chrome cassettes, individually duplicated in real time.

BEETHOVEN: Piano Sonatas Nos. 8, 14, 23. Moravec.

BEETHOVEN: Piano Sonatas Nos. 21, 30. Barbosa.


BRAHMS: Violin Sonatas (3). Wilkomirska, Barbosa.


CHOPIN: Waltzes (14). Barbosa.


RAVEL: Gaspard de la nuit; La Valse; Valses nobles et sentimentales. Laredo.


SCRIBA: Piano Sonatas Nos. 6, 8, 10; Works. Laredo.

Jean-Pierre Rampal and Friends (works by Debussy, Poulenc, Boismortier, Corette, Honeggar, Varèse). Baron, Bennett, Schaefer, Robison, flutes; Veyron-Lacroix.


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LABOR

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LANG, MENDELSSOHN-HENSEL, C. SCHUMANN: Lieder.

SCHONTHAL: Totengesänge. WEILL: Fräuleintanz. ZAIMONT: Harp Songs. Bramson (s), Ainsburg (s); Cutler, harp; Bronx Arts Ensemble.

Leonarda Productions, P.O. Box 124, Radio City Station, New York, N.Y. 10101.

LONDON


BEETHOVEN: Piano Concerto No. 5. Lupica, Israel PO, Mehta.


BELLINI: La Sonnambula. Sutherland, Pavaro, Ghiaurov, National PO, Bonynge.

BERLIOZ: Symphonie fantastique. Vienna PO, Haitink.

BIZET: L’Arlesienne Suites; Jeux. London PO, Solti.

BORKN: Symphony No. 5. Chicago SO, Solti.

CHERUBINI: Requiem. Chorale du Brassus, Ch de la R Suisse Romande, Lausanne P.O. Arte Ch, O de la Suisse Romande, Stein.


ELGAR: Falstaff. In the South. London PO, Solti.

HAYDN: Il Ritorno di Tobia. Hendricks, Zogby, Langridge, Luxon; Brighton Festival Ch, Royal PO, Dotari.


MOZART: Piano Concertos, Ashkenazy; Philharmonia O (continuation of cycle).


RIMSKY-KORSAKOV: Capriccio espagnol; Russian Easter Overture; Le Couq d’or Suite. Cleveland O, Maazel.

ROSSINI: Guillaume Tell. Freni, Pavaro, Milnes, Ghiaurov; National PO, Chailly.


SHOSTAKOVICH: Symphonies. London PO, Haitink (continuation of cycle).

SIBELIUS: Symphony No. 2. Philharmonia O, Ashkenazy (beginning of cycle).


STRAVINSKY: Firebird. Vienna PO, Dohnányi.

TCHAIKOVSKY: Nutcracker Suite; Swan Lake Suite. Israel PO, Mehta.

TCHAIKOVSKY: Romeo and Juliet; 1812 Overture; Marche slave. Vienna State Opera O, Scherchen.


VERDI: Requiem. Sarti (s). Brooks; Musica Aeterna Ch,老牌. Waldman.


Baroque Music for Horn and Orchestra (works by Barsanti, Handel, Telemann). Staggiano, Berv; Kapp Sinfonietta, Dunn.

Choral, Organ, Brass, and Percussion (works by Delio Joo, Purcell, C. Williams, Britten). Columbia U. Chapel Choir, Wright.

Dokshitz: Trumpet Recital (works by Albinoni, Bach, Cui, et al.). Bolshoi Theater CO, Bruk, Reentovich.

Kutscher: Der dera Recordings (works by Brahms, Chopin, Dvořák, et al.). Bay, M. Kaye, piano (3).

Music for Trumpet and Orchestra (works by Clarke, Haydn, Purcell, Vivaldi). Voisin; Unicorn Concert O, Dickson.

Russo Italian Music and Songs for Chorus. Martinino, Scriabin. Alexander Yurlov

Louisville Orchestra, 333 W. Broadway, Louisville, Ky. 40202.

MCA WESTMINSTER

BACH: Arias (from Cantatas Nos. 50, 94, 97, 102, 115, 205). Farrell, Peerce; Bach Aria Group, Scheide.

BACH: Violin Concerto No. 2; Violin-Continuo Sonata in E minor; Sonatina in D. Kremer; Leningrad PO, Jansons.


CHOPIN: Piano Concerto No. 2. SCHOENMANN: Cello Concerto. Fou Ts’ong; London SO, Samag.


LISZT: Piano Transcriptions, Petri.

MOZART: Arias. Stich-Randall; Vienna O, Somogyi.


NIELSEN: Symphony No. 4; Maskarade Overture. Cincinnati SO, Rudolf.


TCHAIKOVSKY: Piano Concerto No. 1; Concert Fantasy. Zhukov; U.S.S.R. State Academic SO, Kiy down.

TCHAIKOVSKY: Romeo and Juliet; 1812 Overture; Marche slave. Vienna State Opera O, Scherchen.


Vivaldi). Voi sin; Unicorn Concert O, Dickson.

Dokshitz: Trumpet Recital (works by Albinoni, Bach, Cui, et al.). Bolshoi Theater CO, Bruk, Reentovich.

Kutscher: Der dera Recordings (works by Brahms, Chopin, Dvořák, et al.). Bay, M. Kaye, piano (3).

Music for Trumpet and Orchestra (works by Clarke, Haydn, Purcell, Vivaldi). Voisin; Unicorn Concert O, Dickson.

Russian Orchestral Music and Songs for Chorus. Martinino, Scriabin. Alexander Yurlov
Concerti (5) for Piano & Orchestra
No. 1 in G, Op. 15
Lupu, Mehta, Israel Phil. † Con. 2
Lon. LDR-10006 (D)
No. 2 in Bb, Op. 19
Lupu, Mehta, Israel Phil. † Con. 1
Lon. LDR-10006 (D)
Concerto in D for Violin, Op. 61
Gruenberg, Horenstein, New Philharmonia
None. 71381
Concerto in C for Violin, Cello, Piano, Op. 56
U. Mich. 0010
Sonatas (32) for Piano
No. 4 in Eb, Op. 7
Ashkenazy † Son. 9, 10
Lon. 7191
No. 9 in E, Op. 14, No. 1
Ashkenazy † Son. 4, 10
Lon. 7191
No. 10 in G, Op. 14, No. 2
Ashkenazy † Son. 4, 9
Lon. 7191
No. 13 in E, Op. 27, No. 1
Bison (fortepiano) † Son. 14; Mozart: Rondo K.511
None. 71377
No. 14 in C, Op. 27, No. 2. "Moonlight" Bison (fortepiano) † Son. 13; Mozart: Rondo K.511
None. 71377
Sonatas (10) for Violin & Piano
No. 8 in G, Op. 30, No. 3
Brainin, Kraus † Mozart: Vn Son.; Schubert: Sonata 3
CMS/Sum. 1015; 41015
Symphonies (9)
No. 7 in A, Op. 92
W. Richter, London Pro Musica Sym.
CMS/Sum. 1015; 41015
BRAHMS, JOHANNES
Three Songs Without Words, for Flute & Piano
Ben-Meir, Kilby † Gaubert; Schubert: Intermezzo
CMS/Sum. 1015; 41015
No. 3 in E, Op. 90
Kreutzer, Royal Danish Sym.
CMS/Sum. 1097; 41097
No. 4 in e, Op. 98
Mehta, NY Phil.
Col. M-35837; 45068
BRUCH, MAX
Small Pieces for Large Chorus (1973)
Gregg Smith Singers [E] † Foss; Reynolds;
Richards
Turn. 34759
BROWN, EARLE
Scottish Fantasy for Violin & Orchestra, Op. 46
Gregg Smith Singers [E] † Foss; Reynolds;
Richards
Turn. 34759

**Recent Record Releases**

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

ARMA, PAUL (1905-)
Sonata for Solo Cello (1948)
Christensen † Bach:Suites Gasparo 106
AZZAILO FILIPPO (16th cent.)
Villote del fiore [attrib.]
Little, Montreal Vocal Ens. [LL] † Gesualdo Turn. 32001
BACH, JOHANN SEBASTIAN
Sinfonia in Eb, Op. 9, No. 2
Bonyngue, English Ch. Orch. † Sinf. Con.; Salieri Lon. STS-15510
Sinfonia Con. in C for Flute, Oboe, Violin, Cello
Bonyngue, English Ch. Orch. † Sinf. Op. 9/2; Salieri Lon. STS-15510
BACH, JOHANN CHRISTIAN
Sinfonia in Eb, Op. 9, No. 2
Bonyngue, English Ch. Orch. † Sinf. Con.; Salieri Lon. STS-15510
Sinfonia Con. in C for Flute, Oboe, Violin, Cello
Bonyngue, English Ch. Orch. † Sinf. Op. 9/2; Salieri Lon. STS-15510

BRUCH, MAX
Scottish Fantasy for Violin & Orchestra, Op. 46
Gregg Smith Singers [E] † Foss; Reynolds; Richards
Turn. 34759

**Concerti (5) for Violin & Orchestra**

No. 1 in G, Op. 15
Lupu, Mehta, Israel Phil. † Con. 2
Lon. LDR-10006 (D)
No. 2 in Bb, Op. 19
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Lon. LDR-10006 (D)
Concerto in D for Violin, Op. 61
Gruenberg, Horenstein, New Philharmonia
None. 71381
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Ashkenazy † Son. 4, 10
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No. 10 in G, Op. 14, No. 2
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No. 13 in E, Op. 27, No. 1
Bison (fortepiano) † Son. 14; Mozart: Rondo K.511
None. 71377
No. 14 in C, Op. 27, No. 2. "Moonlight" Bison (fortepiano) † Son. 13; Mozart: Rondo K.511
None. 71377
Sonatas (10) for Violin & Piano
No. 8 in G, Op. 30, No. 3
Brainin, Kraus † Mozart: Vn Son.; Schubert:Sonata 3
CMS/Sum. 1015; 41015
Symphonies (9)
No. 7 in A, Op. 92
W. Richter, London Pro Musica Sym.
CMS/Sum. 1015; 41015
BRAHMS, JOHANNES
Three Songs Without Words, for Flute & Piano
Ben-Meir, Kilby † Gaubert; Schubert:Intermezzo
CMS/Sum. 1015; 41015
No. 3 in E, Op. 90
Kreutzer, Royal Danish Sym.
CMS/Sum. 1097; 41097
No. 4 in e, Op. 98
Mehta, NY Phil.
Col. M-35837; 45068
BRUCH, MAX
Small Pieces for Large Chorus (1973)
Gregg Smith Singers [E] † Foss; Reynolds; Richards
Turn. 34759
BROWN, EARLE
Scottish Fantasy for Violin & Orchestra, Op. 46
Gregg Smith Singers [E] † Foss; Reynolds; Richards
Turn. 34759

**Sonata (32) for Piano**

No. 4 in Eb, Op. 7
Ashkenazy † Son. 9, 10
Lon. 7191
No. 9 in E, Op. 14, No. 1
Ashkenazy † Son. 4, 10
Lon. 7191
No. 10 in G, Op. 14, No. 2
Ashkenazy † Son. 4, 9
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Bison (fortepiano) † Son. 14; Mozart: Rondo K.511
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Brainin, Kraus † Mozart: Vn Son.; Schubert:Sonata 3
CMS/Sum. 1015; 41015
Symphonies (9)
No. 7 in A, Op. 92
W. Richter, London Pro Musica Sym.
CMS/Sum. 1015; 41015
BEN-HAIM, PAUL
Three Songs Without Words, for Flute & Piano
Ben-Meir, Kilby † Gaubert; Schubert:Intermezzo
CMS/Sum. 1015; 41015
No. 3 in E, Op. 90
Kreutzer, Royal Danish Sym.
CMS/Sum. 1097; 41097
No. 4 in e, Op. 98
Mehta, NY Phil.
Col. M-35837; 45068
Moralt, Salzburg Radio Sym.
CMS/Sum. 5068; 45068
Schmidt-Iserestrd, Hamburg Radio Sym.
CMS/Sum. 1012; 41012
BROWN, EARLE
Small Pieces for Large Chorus (1973)
Gregg Smith Singers [E] † Foss; Reynolds; Richards
Turn. 34759
BRUCH, MAX
Scottish Fantasy for Violin & Orchestra, Op. 46
Gregg Smith Singers [E] † Foss; Reynolds; Richards
Turn. 34759

**Suites (6) for Cello Unaccompanied**

S.1007/12
Christensen (No. 1) † Penderecki; Sessions Gasparo 102
Christensen (No. 2) † Arma Gasparo 106

**Suites (6) for Cello Unaccompanied**

S.1007/12
Christensen (No. 1) † Penderecki; Sessions Gasparo 102
Christensen (No. 2) † Arma Gasparo 106
GESUALDO, DON CARLO
BRUCKNER, ANTON
Symphonies (9)
No. 6 in A
Solti, Chicago Sym.
Lon. 7173
No. 7 in E
Jochum, Dresden State Orch.
2-ANG SZB-3882
CASTELNUOVO-TEDESCO, MARIO
Piano Music
McFrederick (4): Pidedigrotta (1924); La Sirenetta e il pesce turchino (1920); Alghe (1919); Alt Wien (1923)
Orion 80370
CRUMB, GEORGE
Sonata for Solo Cello (1955)
Christensen † Dallapiccola; Hindemith: Sonata; Schuller Gasparo 101
DALLAPICCOLA, LUIGI
Ciacciona, Intermezzo e Adagio for Solo Cello (1945)
Christensen † Crumb; Hindemith:Sonata; Schuller Gasparo 101
DONIZETTI, GAETANO
Ballade for Piano & Orchestra, Op. 19
Sonata in e for Violin & Piano, Op. 82
GOUNOD, CHARLES
Petite Symphonie for 9 Wind Instruments
Bourgue Wind Ens. † D’Indy None. 71382
GOWERS, PATRICK
Chamber Concerto for Guitar; Rhapsody for Guitar, Electric Guitars & Electric Organ
Williams, Ens.; Williams, Gowers
Col. M-33866; ∗MT-35866
HANDEL, GEORGE FRIDERIC
Concerti for Recorder & Strings
Krains, Marriner, London Strings (2—in F,G) † Telemann:Con.; Vivaldi:Con.
Quin. 7146
Sonatas, Op. 1 for Flute
Duschenes (recorder), Jones (Nos. 1,2,5,6) † Turn. 32006
Sonatas, Op. 1, for Oboe
Berman, Jones (No. 8) † Recorder Son.; Trio Son.
Turn. 32004
Sonatas (6) for 2 Oboes & Continuo
Holliger, Bourque, Jacqonet, Sax
Phil. 9500671; ∗7300766
Sonata in B♭ for Recorder
Duschenes, Jones † Oboe Son.; Trio Son.
Turn. 32004
Trio Sonatas
Berman, Jones (Op. 2/5,8) † Oboe Son.; Recorder Son. Turn. 32004
Roseman, V. & E. Brewer, MacCourt (Nos. 1 in B♭, 4 in F, 5 in G, 6 in D) None. 71380
HAYDN, (FRANZ) JOSEPH
Sonatas for Piano
Kalist (Nos. 27,30,45,50) None. 71379
Symphony No. 45, in f, " Farewell"
Weinberg, Hamburg Sym. † Symphony 46 CMS/Sum. 1103; ∗41103
Symphony No. 46 in B
Hamburg, Hamburg Sym. † Symphony 45 CMS/Sum. 1103; ∗41103
Symphonies Nos. 82, 83, 84, 85, 86, 87, "Paris"
Vaughan, Naples Orch.
3-Ara. 8047; 2—∗9047
Symphony No. 82 in C, "L'Orfeo"
G. Richter, Berlin Pro Musica † Symphony 103 CMS/Sum. 1102; ∗41102
Symphony No. 97 in C
Bernstein, NY Phil. † Symphony 98 CMS/Sum. 1102; ∗41102
HINDEMITH, PAUL
Sonata for Unaccompanied Cello, Op. 25, No. 3
Christensen † Crumb; Dallapiccola; Schuller Gasparo 101
IBERT, JACQUES
Concerto for Flute & Orchestra
Rampal, Froment, Lamoureux Orch. † Reinecke
RCA AGL1-3658; ∗AGK1-3658
D'INDY, VINCENT
Chansons et danses for 7 Winds, Op. 50
Bourgue Wind Ens. † Gounod None. 71382
JOPLIN, SCOTT
Music of Joplin
Hyman (piano)
RCA AGL1-3651; ∗AGK1-3651
KRENEK, ERNST
Choral Works
MAYUZUMI, TOSHIRO
Mandala-Symphonic
Yamada, NHK Sym. † Nirvana
Phil. 9500762; ∗7300841
Nirvana Symphony (1958)
Toyama, NHK Sym., Japan Cho. Union † Mandala Phil. 9500762; ∗7300841
McKay, GEORGE FREDERICK
(1899-1970)
Concerto for Cello (1942)
Epperson, Veres, Tucson Phil. † Faith Coro. 3048
MENDELSSOHN, FELIX
Symphony No. 3 in a, Op. 56, "Scottish"
Ruden, Royal Danish Sym. CMS/Sum. 5096; ∗45096
MENOTTI, GIAN CARLO
The Unicorn, the Gorgon, and the Manticore (1956)
MENSAIEN, OLIVER
Thème et variations, for Violin & Piano (1932)
Davis, Platt, Elgar:Vn Son.; Walton:Two
Orion 79360
MOZART, WOLFGANG AMADEUS
Rondo in a for Piano, K.511
Bilson (fortepiano) (& Rondo in D, K.485) † Beethoven:Son. 13, 14 None. 71377
Sonatas (42) for Violin & Piano
K.304,376,377,526
Brainin, Crowson, Kraus (in K.376) † Beethoven:Vn Son. 8; Schubert:Sonatina 3 2-BBC 22215
Songs
Ameling (19) [F,G,I] Sera. S-60334
Symphonies (41)
No. 40 in G, K.550
Walter, Pro Musica Sym. † Symphony 41
NO. 41 IN C, K.551, "Jupiter"
Walther, Pro Musica Sym. † Sym. 40
CMS/Sum. 1035; 841035

Symphonic Dances Op. 45
REYNOLDS, ROGER
The Emperor of Ice Cream
Grieg Smith Singers [E] † E. Brown; Foss; Richards
Turn 34759

Pavane pour une infante défunte
Munch, Boston Sym. † Bolero; Valse
RCA AGL1-3653

La Bohème
La Valse
REINECKE, CARL
Concerto for Flute & Orchestra, Op. 283
Rampal, Guschihower, Bamberg Sym. † Ibert
RCA AGL1-3653; *AGK1-3658

REINER, KAREL (1910-)
Zazamny for Solo Bassoon
Eiffert † Parris, Spisak; Sydeman
Gasparo 104

REYNOLDS, ROGER
The Emperor of Ice Cream
Grieg Smith Singers [E] † E. Brown; Foss; Richards
Turn 34759

REINER, KAREL (1910-)
Parris, Robert
Music of Ruggles (complete works)
Thomas, Buffalo Phil. (Men and Angels; Men and Mountains; Sun-Treader; Portals; Evocations; Organum); Schwarz

REICH, ERIC
The Emperor of Ice Cream
Grieg Smith Singers [E] † E. Brown; Foss; Richards
Turn 34759

Ruggles, Carl
Music of Ruggles (complete works)
Thomas, Buffalo Phil. (Men and Angels; Men and Mountains; Sun-Treader; Portals; Evocations; Organum); Schwarz
SCHUBERT, FRANZ
Ben-Mei, Kilby, Ben-Haim; Gaubert; Widor
Coro. 3062

Piano Pieces (3), D.946
Kalish; Sonata D.940; None. 71386

Sonata in C for Piano, "Unfinished", D.840
Kalish; Piano Pieces D.946; None. 71386

Sonatinas (3) for Violin & Piano, Op. 137, D.384,385,408
Brainin, Kraus (No. 3) & Beethoven:Vn; Mozart:Vn Son.
Symphony No. 3 in D, D.200
Karajan, Berlin Phil. & Sym. 5
Ang. SZ-37754(Q)

Symphony No. 5 in Bb, D.458
Karajan, Berlin Phil. & Sym. 3
Ang. SZ-37754(Q)

Symphony No. 9 in C, "The Great", D.944
Kertész, Vienna Phil. & Tren. 15505

SCHUMANN, ROBERT
Fantasiestücke (3) for Piano, Op. 111
Johannesen & Fauré:Ballade; Mozart:Var. K.573; Poulenc:Thème
GC 4201 (D); 4201 (Dir.)

SESSIONS, ROGER
Six Pieces for Violincello (1966)
Christensen & Bach:Suites; Penderecki
Gaspari. 102

SHOSTAKOVICH, DMITRI
Symphony No. 5, Op. 47
Berenstein, NY Phil. & Col. IM-35854 (D); 1HMT-35854

SIBELIUS, JEAN
Concerto in d for Violin, Op. 47
Belkin, Ashkenazy, Phil. Orch. & 2
Lon. 7181

Symphonies (7)
No. 2 in D, Op. 43
Ruden, Royal Danish Sym.
CMS/Sum. 5097; 45097

2 Serenades, Op. 69; 2 Solemn Melodies, Op. 77
Belkin, Ashkenazy, Phil. Orch. & Vn Con.
Lon. 7181

SPISAK, MICHAL (1914-
Duetto Concertante for Viola & Bassoon (1949)
V. Christensen, Eifert & Parris; Reiner; Sydeman
Gaspari. 104

STRAUSS, JOHANN
A Night in Venice (1883)
Scovotti, Steiner, Bini, Dönh, Märdendorfer, Hungarian St. Orch. & Cho. [G]
2-Col. M-Z-35908

STRAUSS, RICHARD
Bourgeois gentilhomme Suite, Op. 60
Krauss, Vienna Phil. & Don Juan
Lon. STS-15504
Death and Transfiguration, Op. 24
Mazel, Cleveland Orch. & Don Juan; Till
Col. IM-35826 (D); 1HMT-35826

Don Juan, Op. 20
Krauss, Vienna Phil. & Bourgeois
Lon. STS-15504
Mazel, Cleveland Orch. & Death; Till
Col. IM-35826 (D); 1HMT-35826

Ein Heldenleben, Op. 40
Ormandy, Phil. Orch.
RCA ARL-13581; 1ARK-13581
Sonatina No. 1 in F for 16 Winds (1943)
de Peyer, London Sym. Winds & "Unfinished"
Ara. 8015; 9015

Suites in Bb for 13 Winds, Op. 4 (1884)
de Peyer, London Sym. Winds & "Unfinished"
Ara. 8015; 9015

Till Eulenspiegel, Op. 28
Mazel, Cleveland Orch. & Death; Don Juan
Col. IM-35826 (D); 1HMT-35826

STRAVINSKY, IGOR
Petrouchka (complete ballet)
Mehta, NY Phil.
Col. IM-35823 (D); HMT-35823

SULLIVAN, ARTHUR
Victoria and Merrie England (ballad suite)
(1897)
Nash, Royal Phil. & Gilbert & Sullivan:
Yeoman 2-Lon. 12117; 512117

SYDEMAN, WILLIAM
Sonata for Solo Cello
Christensen & Parris; Reiner; Spisak
Gaspari. 104

TAKEMITSU, TORU
Quairall II; Water Ways; Waves
Tashi RCA ARL-13483; 1ARK-13483

TALLIS, THOMAS
Church Music
Wulstan, Clerks of Oxenford: Missa, "Quoniam tecum", Motets:Stipice queso
Dominio;Salvatormundi [L]; None. 71378

TCHAIKOVSKY, PIOTR ILIICH
The Eschatress (1885-87)
Glushkova, Simonova, Kuznetsov, Klenov,
Mozart:Vn Son.
Lon. STS-15504

Nacht evangelische Suite, Op. 34
de Peyer, London Sym. Wind Ens.
RCA ARL1-3581; ARK1-3581

TARDIVI, GIOVANNI
Concerto No. 1 in n for Violin, Op. 14
Siegfried Idyll
Rabin, Boult, Phil. Orch.
Lon. STS-15507

WAGNER, RICHARD
Gotterdammerung:Funeral Music, Act. 3
Ansermet, Orch. Suisse Romande & Lohengrin:Pre; Meistersinger:Pre; Parsifal:Pre & Good Friday
Lon. STS-15507

Lohengrin:Pre
Ansermet, Orch. Suisse Romande (Act 1) & Gotterdammerung:Funeral; Meistersinger:Pre; Parsifal:Pre & Good Friday
Lon. STS-15507

Meistersinger:Pre, Act 1
Ansermet, Orch. Suisse Romande & Gotterdammerung:Funeral; Lohengrin:Pre;
Parsifal:Pre & Good Friday
Lon. STS-15507

Parsifal:Pre & Good Friday Music
Ansermet, Orch. Suisse Romande & Gotterdammerung:Funeral; Lohengrin:Pre;
Meistersinger:Pre
Lon. STS-15507

SIEGFRIED IDYLL
Ristenpart, S. German Phil. & Brahms:Ser.
2 None. 71383

WALTON, WILLIAM
Two pieces for Violin & Piano (1951)
Davis, Platt & Elgar:Vn Son.; Messiaen: Thème
Orion 79360

WIDOR, CHARLES MARIE
Suites for Flute & Piano, Op. 34
Ben-Mei, Kilby & Ben-Haim; Gaubert; Schubert:Intro. & Var.
Coro. 3062

WIEJNIAWSKI, HENRYK
Concerto No. 1 in f for Violin, Op. 14
Rabin, Boult, Phil. Orch. & Bruch
Sony's inseparable separates.

A stylish new match in a thin new tuner and an integrated amplifier. Tune into style and grace with Sony's new slim separates. Together they give you the compactness of a single receiver, with the higher-fi engineering of individual components.

Sony's sleek ST-J55 tuner and powerful TA-F55 integrated amplifier are a perfect pair. Both with the convenience of feather touch operation. In addition the F55 features an electronic volume switch with a built-in motor to give you smooth and easy stereo command.

Frequency synthesized tuning.

The tuner's advanced technology is Sony sophisticated. Frequency synthesized tuning with a highly stable quartz-crystal oscillator locks onto the broadcasting signal and makes station selection precise and drift free. Sony sensational is the only description for our tuner's masterful performance.

The ST-J55's feather touch switches are set in a neat clean line for perfect visual operation. And you get impeccable operational ease with Memory Tuning, Auto Tuning and Manual Tuning.

Non-volatile memory with random memory preset.

The ST-J55's MNOS memory makes total operation incredibly simple. From tuning to randomly presetting a total of 8 of your favorite FM/AM stations.

Pre-set frequencies and reception adjustments like Muting/Mode Pre-set are all memorized for problem-free tuning each time you turn the tuner on. And Sony's non-volatile memory holds all information up to ten years without power or backup systems.

Sony's amplifier takes MM and MC cartridges for maximum virtuosity.

Sony also supplies blank station labels so you can personalize your tuner. You can tag your pre-programmed frequencies or station names in a handy LED backlit slide out holder for at-a-glance identification.

The final touches.

Of course, you get all the higher-fi standards in the TA-F55, like Gold Plated Phono Jacks, oxygen free copper wiring, metallized film resistors and polypropylene capacitors. It's the synthesis of Sony technology and design.

Precision and stability are Sony assured.

The ST-J55 tuner and TA-F55 integrated amplifier. Two Sony quality engineered components, whose separate stability and precision are unmatchable for operational convenience and performance. Sony's perfect pair. They're inseparable.
Beauty ... Without the Beast

The finest reproduction of sound... matched with the advanced technical design, reliability and aesthetics that make NIKKO AUDIO the stereo components you cannot afford to overlook.

Even more so when you consider their extraordinary value for your money.

Shown here: The Gamma 20 frequency-synthesized digital tuner with 6-station programmable memory. Beta 20 preamplifier with performance, construction and many features of far more costly units. EQ-1 graphic equalizer. ND-790 metal cassette deck (with optional rack-mounts). Alpha 220 DC servo nonswitching power amplifier.

Experience these and other quality NIKKO AUDIO components at your authorized dealer—all except cassette decks backed by a transferable 3-year parts & labor limited warranty.

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MUSICAL HERITAGE SOCIETY

ALBRIGHT: Ragtime Compositions. Albright, piano.

BACH: Organ Works. Leuthardt.


HAYDN: Die Jahreszeiten. Muser, Tappy, Hüttenlocher; Lausanne CO, Jordan.


MOZART: Vocal Trios and Quartets. Lieder Qt. (1), (2), (3), (4).


PURCELL: Come ye sons of art; Elks and On the Death of Queen Mary (3). Ensemble for Early Music, Renz.

TURNABOUT

CANDIDE

MOZART: Piano Concertos Nos. 17, 27. Kien; Minnesota O. Skrowaczewski.


NEW WORLD


GRIFFES: Piano Works (complete). Oldham.


Future projects in progress include a re-creation of an early minstrel show.

NEW RECORDS

WORLD RECORDS, 231 E. 51st St., New York, N.Y. 10022.

NONESUCH

D'ANGELBERT: Harpsichord Works. Roberts.

BACH, C.P.E.: Flute Concerto in D minor. HOFFMEISTER: Concerto No. 6. Dingfelder; English CO, Mackerras.

BACH: Anna Magdalena Book (excerpts). Kipnis, et al.


BOCHNER: Oboe Quintets and Quartets. Vogel, Sequoia Qt.


D'ANGEBERT: Harpsichord Works. Roberts.

BACH, C.P.E.: Flute Concerto in D minor. HOFFMEISTER: Concerto No. 5. Dingfelder; English CO, Mackerras.

BACH: Anna Magdalena Book (excerpts). Kipnis, et al.


BOCHNER: Oboe Quintets (3) and Quartets. Vogel, Sequoia Qt.


MOSAIC MUSIC GROUP (MMG)

MAHLER: Symphonies Nos. 1, 4, 5, 6. London SO, Farberman (with Curry, ms).

MUSGRAVE: A Christmas Carol. Soloists; Virginia Opera Association Children's Ensemble and O. Mark (3).

PROKOFIEV: Ivan the Terrible; Ill. Kiic. St. Louis SO, Slatkin (2).


Neo Swingle Singers: Echoes. Arrangements of works by Beethoven, Chopin, Debussy, Mozart, et al.

Swingle Singers: Traditional Christmas Songs. Swingle Singers.
STRAVINSKY: Apollo; Orpheus. St. John’s Smith Square, London.
Carlos Benell: Guitar Music of Spain. Works by Rodrigo, Torroba, Sanz, Sor, et al.
A Paul Jacobs: Blues, Ballads, and Rags. Piano works by Bolcom, Copland, Rzewski.
EXPLORE SERIES
Island Music of the South Pacific (collected by David Fanshawe).
Nonesco Records, 962 N. La Cienega Blvd., Los Angeles, Calif. 90069.
OISEAU-Lyre
(released by London Records)
DELIUS, SIBELIUS: String Quartets. Fitzwilliam Qt.
Opus One, P.O. Box 604, Greenville, Maine 04441.
ORION
BEN-HAIM: Adonai Roi; Capriccio; Songs (3).
CHOPIN, GRIEG: Cello Sonatas. Drinkall, Lozano.
CYR: Tabb Songs; Tetramusics: MOSS: Hear This Touch. WILSON: Sappho.
GILBOA: Twelve Jerusalem Chagall Windows.
KRENEK: String Quartets (3). Thouvenel Qt.
KRENEK: They Knew What They Wanted; Quintette (electronic).
LISZT: Mephisto Waltz (four versions); Apparations Nos. 1, 2. Barconet.
PROKOFIEV, SCRIBIN, TANEYEV: Piano Works. Various.
SCHWARTZ, E.: Chamber Concerto II; Cycles and Gongs; et al. Various.
WEIGL, K.: Cello Sonata; Violin Sonata; et al. Various.
Baroque Bassoon; Campbell, et al.
Ana Maria Trenk: Piano Recital. Works by Busoni, Skowronek, Goldstein.
Twentieth-Century American Works for Violin for Flute and Piano (by David, Schikse, Rapf, Well.
LaFosse, Avery.
Your Ensemble. Works by Jacob, Meyerbeer, Schubert, et al.
Orion Master Recordings, 5840 Busch Dr., Malibu, Calif. 90265.
PANDORA
BRAHMS: Piano Sonata, Op. 34h. N. & N. O'Doan.
RACHMANINOFF: Symphonic Dances. N. & N. O'Doan.
TELEMANN: Sonatas for Flute and Harpsichord. Skowronek, Goldstein.
Yiddish Art Songs. Lishner (bs), Weiner.
Pandora Records, 901 18th St. E., Seattle, Wash 98112.
PEARL
(Distributed by Qualiton Records)
BRIDGE: String Quartet No. 1. MOERAN: String Trios. Hanson Qt.
DUPARC, FAURE: Songs. Partridge.
MOZART: Organ Sonatas. Delor.
Rose Ponselle: Vocal Recital.
Richard Tauber, Vol. 2 (2).
Lionel Terris: Viola Recital. Includes Bax's Viola Sonatina, with Bax at piano.
Luisa Tetrazzini: Complete Recordings. Includes previously unpublished titles (5).
PELICAN
Ray Boelting (t): Opera Arias.
Roland Hayes: Afro-American Folksongs; Art Songs. Opera Arias (3).
New Moon: Moonlight Sonata. Moore, Tibbett (1931).
(Piano Works by Women Composers (Bacewicz, Boulang er, De la Guerre, Szymanowska, Talma). N. Fierro.
Pelican Records, P.O. Box 34732, Los Angeles, Calif. 90034.
QUALITON RECORDS
See Bis, Hungaroton, Pearl. Qualiton Records, 39-28 Crescent St., Long Island City, N.Y. 11101.
VARESE SARABANDE
The year of the bioelectronic tonearm.

Fully automatic and electronically controlled for the ultimate in high fidelity sound reproduction.

Turntable technology is at its peak. Motors, platters and cabinets have almost all reached their performance limits. Only the tonearm remains as the last great challenge to turntable perfection. And Sony has revolutionized that with the Biotracer Tonearm.

Biotracer has dismissed tonearm resonance. Those wayward harmonics that used to break up the romance between the listener and his music. By combining a microcomputer, velocity sensors and three linear motors in the tonearm to control every movement. All unnecessary tonearm movements caused by its own resonance or eccentricities in a record, like warping, are immediately detected by horizontal and vertical sensors. A microcomputer responds to the slightest variation and directs Biotracer’s linear motors to compensate.

Sound reproduction is clear. Rich bass is richer. And high frequencies more brilliant.

All other turntable functions are also automatically orchestrated by the microcomputer. Record selection is automatic. So is repeat, lead in and out, and even stylus muting whenever it is lifted up or down.

A linear torque BSL motor, together with a Quartz-crystal lock and Magnedisc servo system, assures stable speed and precise platter rotation.

And Sony has paid attention to the little things. Like convenient total front panel operation including stylus force adjustment when the dust cover is down.

All of your music will live up to your wildest expectations. Because Sony has now perfected the entire turntable system. Even the tonearm.

The new PS-X75 turntable with Biotracer. A new year for your music.

The PS-X75’s cabinet is made of SBMC (Sony Bulk Molding Compound) to stifle howl. And gel filled insulators absorb acoustical energy and prevent feedback between turntable and speakers.
The micro processor controlled turntable that automatically selects and plays the tracks you want to hear.

Push the wireless remote control button and select track 1, track 3, track 6 or any other. The micro processor automatically moves the arm to play the selected track. You can repeat the same track, select another or play the entire record over again all by wireless remote control. And there's an LED readout to indicate the track being played.

Since you can select the music you want to record, making tapes from your record collection becomes easier and more convenient than ever before.

The MT6360 Linear Drive turntable is not only great for really enjoying the music you like, but it's a sophisticated audio component with some extraordinary design features.

Fisher's exclusive Linear Drive. With Linear Drive, the only moving part is the platter itself. So, there's virtually nothing to go wrong. And, no inherent turntable noise. (For you audiophiles, wow and flutter is just 0.035% and rumble is a low - 70dB).

There's a lot more. There's a servo circuit that continuously monitors and locks in record speed.

Plus a strobe light and fine speed control so you can monitor the accuracy of speed and alter pitch.

The MT6360 has a viscous-damped "floating" tonearm with a specially designed integral stereo magnetic cartridge. And there's even a muting circuit to eliminate that annoying "pop" you hear when the tonearm touches down.

It's what you'd expect from the new Fisher. We invented high fidelity over 40 years ago. And never stopped innovating. So check out the new MT6360 at your Fisher dealer.

One demonstration of the automatic track selector will change, forever, the way you listen to records.

Fisher Corporation. 21314 Lassen Street, Chatsworth, CA 91311

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Perhaps this should be called the year of the chip, since many of the trends we note in current product offerings are directly attributable to the availability of integrated circuits for myriad purposes. Even the briefest glance at current componentry reveals a rash of \"slim-line\" formats, as well as continuing introductions of \"micros.\" Remote-control devices abound: some dedicated to a specific component or component series, some adaptable to a range of audio or general home-entertainment brands, some wireless (usually thanks to an infrared generator and sensor), and some corded, via a special jack somewhere on the hardware. Automated functions, a close cousin to the remotes, are everywhere, particularly in turntables, cassette decks, and tuner sections. The latter also rely on chips for digital synthesis; synthesized tuning appears at the higher prices in many lines, though the conventional tuning capacitor is retained in lesser tuners and receivers.

The development of specialized integrated circuits was, of course, what put Dolby B noise reduction on the map commercially. Without Dolby chips, the cost and bulk of equipment incorporating the circuit was prohibitive for all but a specialist market. Now Dolby B has shown up in a new form in which its noise reduction is as obligatory as the chip's space reduction: a portable VHS video deck from Akai. While this article will not cover video equipment as such (look for a new-products wrapup in the special section that will appear in our November issue), this is an audio development that cannot go undocumented here; not only does the deck stretch the dynamic range of the medium, but it (finally!) adds the long-promised second audio track—you can shoot your own tapes with stereo sound. We hope this long-delayed care for the sound portion of video equipment is a harbinger; improved audio is sorely needed there.

Integrated circuits benefit other noise-reduction devices as well. Telefunken's IC for High Com I first appeared here in Nakamichi's incompatible dual-band High-Com II; now the less expensive single-band original High Com is making its bow, though we understand some European products incorporated it earlier. We expect to hear more of the device in coming months.

Dolby HX, a circuit that represents an inexpensive outrigger of sorts working with the Dolby IC, has made some headway in cassette decks. Harman Kardon has adopted it across the board, and models have been announced by NAD, Onkyo, and Teac—a small list when we recall the claims that \"everybody\" would be introducing the feature this year. And rumor has it that Dolby Laboratories is hard at work on a Dolby C for disc noise reduction. While there have been whisperings of the sort in the past, the existence of commercially produced DBX-encoded discs and of one experimental cutting using High-Com II lends extra color to the idea this time around.

Having touched on cassette equipment, we should mention that the buzzphrase remains \"metal-ready.\" One line of cheap portables carries that phrase throughout, though even a company sales executive has commented on the unlikelihood that purchasers will spend upward of $10 for a cassette to use in a $200 deck. In the top decks, of course, genuine care is being taken to get the most out of the metal tapes, and this preoccupation seems to have swamped interest in nonstandard transport speeds. Nobody has followed Nakamichi's lead in quality half-speed gear; though two companies (Teac and Mitsubishi) recently demonstrated models capable of double-speed operation, neither seems very eager to pursue the matter. And last year's sensation, fluorescent or other nonmechanical metering systems, is falling into a pattern; conventional meters are holding their own in budget equipment and, at the other extreme, in some gear with pretensions to \"professional\" standards. The latter demonstrates how arbitrary such concepts are, since audio professionals too are shifting to peak-reading quick-response displays—albeit more elaborate ones—in preference to meters.

The oft-proclaimed digital revolution in home-entertainment equipment boils down, at the moment, to \"digital-ready\" claims of a few speaker manufacturers, who thereby imply extra-wide dynamic range. Most are concentrating on new materials, however: PVC surrounds, polypropylene or graphite as cone materials, a beryllium midrange dome (Phase Linear), and so on. Ribbon tweeters continue to attract adherents, though last winter's apparent push toward flat drivers (e.g., Sony and Onkyo) seems to have cooled.

As you go through our listings, arranged alphabetically by brand in each product category, you may spot other trends that we either missed or judged as foothills to other mountains. Partly as a result of the many new IC devices, you'll find quite a miscellany under \"Other Electronics.\" It includes some products that are, strictly speaking, electrical rather than electronic, since we have relegated to it all add-ons and accessories that don't fall into any of the traditional component categories: everything from FM antennas to noise-reduction systems, from remote controls to an automatic equalizer.
The Systems Approach

AIWA has three mini-component systems, as it calls them, composed of matched compact components including a cassette deck. The four-piece (preamp, quartz-synthesized FM tuner, DC amplifier, and deck) "luxury" ensemble, Model M-501 Series, can be purchased with optional auto-loading direct-drive turntable, Hi-Com noise-reduction unit, infrared wireless remote-control system, quartz digital timer, and/or speakers. The only listed option for the four-piece Model M-301 Series, at $815, is a more modest turntable. The $740 two-piece (receiver and deck) Model M-502 Series will accept all the options of the luxury system, including its remote control.

AKAI has its first micro-component systems. The luxury UC-5 sells for $1,635 with speakers or $1,335 without; the optional RC-5 wireless-re-remote/recording-timer unit goes for $275. The UC-2 budget system costs $885 with speakers or $700 without.

DENON's Audio System 70 has been put on the market in celebration of Nippon Columbia's seventieth birthday. It encompasses a Denon DP Series turntable, AM/FM tuner, integrated non-switching Direct A amplifier with moving-coil head amp, and two-motor cassette deck in a rack mount, plus a pair of free-standing compact speakers.

FISHER uses the term "integrated component systems" for what used to be styled "compacts." But the $2,700 System-900 "audio component system" is quite different: A rack mount holds a micro-computer control center (with, among other things, memory for ten AM and ten FM station frequencies and a seven-day programmer), a DC amplifier with built-in head amp, a quartz digital tuner, a linear motor direct-drive turntable, and a cassette deck. In addition, there are a pair of speakers and a wireless remote-control device to handle the functions of the control center, turntable, and cassette deck. Pedestrian by comparison is the latest "integrated": The $750 ICS-560 incorporates a digital receiver, cassette deck, belt-drive record changer, and speaker pair.

HITACHI has a total of ten new "custom rack" systems. Those priced from $600 to $900 actually are table-top models. Some floor-standing models are built around receivers, while others feature separates; prices range from $450 to $900. Turntables with mounted cartridges and speaker pairs generally are included, and each rack has space for record storage.

INKEL AUDIO's $280 CR-812 AM/FM/cassette receiver is rated at 10 watts (10 dBW) per side.

JVC also has rack systems in its G Series, with prices starting at $650. The top model, selling for $1,700, includes a remote control.

KENWOOD has combined three components, each of which can be bought separately, to create a remote-control receiver system. The $275 KT-500 AM/FM tuner uses quart synthesis and digital readout for both bands, with six presets for each. The $275 KA-500 integrated, with stepping feather-touch volume adjustment, includes a mike input and mixing control. Both are controlled by the $235 slim-line RC-500 and its wireless hand unit. The control cables also can be linked with the KD-4100R turntable.

MAGNAVOX has every shade of systematization from consoles (for which it is well known) through compacts and racks to components. Most models in the current line would be classified as compacts, some with supportive furniture.

ONKYO has a combination receiver/cassette deck in its slim-line series; the CX-70 costs $400.

SANSUI's rack-mounted Series 900 includes a $300 Linear A power amp, a $200 preamp with inputs for two tape decks, mike, and a cross-fade mixer, plus a moving-coil head amp, a $270 digital AM/FM tuner, a $190 direct-drive turntable, and a $400 pair of speakers. The rack costs $280. The elements are available separately, and a matching cassette deck is expected later.

SHARP's ultrathin System 5500 combines functions in an unusual format. One electronics unit is recognizable as an integrated amplifier; the other bears a digital AM/FM tuner on the same chassis with a microprocessor-controlled cassette deck. To accommodate the latter, the amplifier includes mike mixing and echo controls. A rack and speaker pair complete the $1,000 ensemble.

SONY's audio people are offering a matched-component home system for $550 that includes an AM/FM receiver with presets, a semiautomatic direct-drive turntable, and a speaker pair; a $220 cassette deck is optional. At the same time, the company's consumer products group has introduced its Freedom portable micro-component sys-
The Freedom V XF-500 has a digital tuner, a Class D amplifier, and an auto-reverse cassette player for $1,100, while the less flashy XF-3000 sells for $800; matching speaker pairs cost $200.

TEAC plans to approach mass-distribution outlets with systems-oriented components attractively styled along the lines of its Tascam professional series, using such "outrageous" but welcome colors as bone and burnt orange. Specs for the Teac Audio Components line are surprisingly sophisticated for the intended market.

TECHNICS' Micro Series, which falls somewhere between the true systems approach and conventional separates (albeit in nonstandard packages), has two new models—the SU-C03 DC integrated amp ($320) and the ST-C03 quartz-synthesized FM tuner ($330).

TOSHIBA has a remote-control system. The controller, priced at $330, can be used with a $260 AM/FM tuner, $300 integrated amp, $230 belt-drive automatic turntable, and a cassette deck—all of which can be bought separately.

Receivers

DENON—a name associated primarily with high-priced separates—has a $450 receiver that features a DC-coupled amplifier section with a Class A output stage rated at 60 watts (17 dBW) per channel. The preamplifier section includes a head amp and is electronically switched. The AM/FM tuner is described as "almost fully automated," with station presets.

FISHER has four new receivers, beginning with the TA-5000 "tuner/amplifier," rated at 30 watts (14 dBW) per channel. Similar in power rating but equipped with a digital tuning dial and a DC amplifier section is the RS-240 ($400). Next comes the $450 RS-250, with a moving-coil head amp, a Class A amplifier (a nonswitching Class A/B hybrid) amp rated at 50 watts (17 dBW) per side. A similar amplifier plus quartz-synthesized tuning are incorporated into the RS-270 ($550). All are AM/FM models available in black or silver finishes.

HARMAN KARDON has a whole line of high-tech receivers, from the $250 hk-350i, rated at 20 watts (13 dBW) per channel, to the $600 hk-680i, at 60 watts (173/4 dBW) and featuring digital quartz-lock tuning and presets for six stations on each band.

HITACHI sets its tuner/amplifier, the $500 HTA-7000, distinctly apart from its true receivers by visibly separating the two functions—one at each end of the front panel. The three receivers range in price from $260 for the SR-5010 to $450 for the SR-8010. All are being called "turbo power" models as a simile between the extra short-term output that their Class G sections deliver and the extra kick that turbo-charging gives automotive engines.

INKEL AUDIO, a new company, has three AM/FM models. They range from the $250 RD-925 to the $400 RD-960, which has a DC amplifier rated at 40 watts (14 dBW) per channel and both analog tuning scale and digital frequency readout.

JVC's AM/FM line starts with the modest $250 R-511, with 25 watts (14 dBW) per side. Two models step up 2 dB to 40 watts: The R-533 ($330) has JVC's Super A circuitry and a five-band S.E.A. equalizer; the R-555 ($400) has more conventional amplifier circuitry (no equalizer) but includes synthesized tuning with seven presets for each band. The $530 model adds almost 2 dB more of power (for a 60-watt rating) and sums up the features that have gone before—digital/preset tuning, Super A amplification, and S.E.A.

KENWOOD has six new receivers, including the slim-line KR-80 ($380). The standard-size models range from the $245 KR-710, rated at 28 watts (14 1/2 dBW) per channel, to the $680, 80-watt (19 1/2-dBW) KR-770, which uses digital quartz-synthesized tuning. One model offers a motor-driven scan feature with conventional tuning. All have Kenwood's High-Speed technology and DC amps, and all but one employ its zero-switching circuitry.

KIRKSAETER's Moderatör line comprises three receivers, with up to 100 watts (20 dBW) in power rating—A digital-tuning model is said to be planned.

LUX's Duo-Beta circuitry, introduced in Luxman amplifiers at the beginning of the year, is now incorporated into an AM/FM receiver: the R-3043.

MARANTZ' AM/FM receivers all employ its True Power amplifiers designed to deliver 25–30% more wattage into 4 ohms than into 8 without undue distortion. At the lowest price point is the $275 SR-1000, rated at 25 watts (14 dBW) per channel. Highest priced in the series are a pair of models containing 88 watt (191/2-dBW) DC amplifiers—the $550 SR-6000, with conventional tuning, and the $695 SR-8000, with a quartz lock synthesizing Computuner that features seven presets in each band.

MITSUBISHI's first series of receivers comprises three models—DA-R7, DA-R10, and DA-K20—from $290 to $560. They feature such niceties as automatic ALC locking (detracted when you touch the tuning control), FM pilot cancellation, switchable IF bandwidth with linear phase ceramic filters, and AM sections.

ONKYO has introduced four full-size receivers, ranging from the $255 TX-2000 (at 27 watts, or 14 1/2 dBW per channel) to the $700 TX-7000 (90 watts, or 19 1/2 dBW). The top two, virtually identical except in output rating, have quartz-lock tuning with automatic blend for weak stereo stations, Super Servo amplifier circuitry to eliminate unwanted DC components in the output, and linear switching design to minimize crossover distortion in the amplifiers. The mid-size TX-30, with synthesized digital tuning and seven FM plus two AM presets, is rated at 40 watts (16 dBW) per channel.

PHILIPS has revamped its entire line. It has eight receivers reaching all levels of power rating, from the $255 TX-2000 to the $700 TX-7000, with a choice of two series: the $495 series, with 88 watt (19 dBW) DC amplifiers, and the $695 series, with 115 watt (23 dBW) DC amplifiers. The latter is said to be the world's most powerful AM/FM receiver.

KENWOOD's High-Speed technology and DC amplifiers are featured in all receivers, with the exception of the basic TX-30. The TX-2000, rated at 5 watts (3 dBW) per channel, is the only model without a synthesized-tuner—only DPQ (digital quartz)-lock tuning is available.

In conclusion, the new series of receivers feature a wide range of power ratings, from 8 watts (1 1/2 dBW) to 88 watts (19 dBW) per channel, and a variety of features to suit different tastes and budgets.
the way down to $200 for the AH-7941.
PIONER's news is at the low end of its offerings: the $175 SX-3400 and the $225 SX-3500, with 15 and 20 watts (11 3/4 and 13 dBW) of output per channel, respectively.

RADIO SHACK has brought the Realistic STA-960, a $400 AM/FM model, into its receiver line.

SABA's five AM/FM models have an impressive catalog of features, such as a versatile infrared remote control (Model 9141) and digital and analog tuning "dials" (9241 and 9260).

SANSUI has three models with digitally synthesized tuning, ranging in cost from $390 for the 3900Z to $580 for the 5900Z. All feature presets for six stations on each band.

SHARP offers a two-piece receiver in its Pro Series: the ST/SM-30 ($340), consisting of an AM/FM tuner and an integrated amp at 25 watts (14 dBW).

SONY's budget model, the $220 STR-V15, still manages such luxuries as five FM presets.

TECHNIC's design for combining the virtues of Class A and Class B amplifier circuitry is called New Class A, and it appears in a pair of receivers: the $650 SA-616 and the $800 SA-818. Both have quartz-synthesized tuning and presets for eight FM and eight AM stations.

TOSHIBA uses DC amplifiers in all three of its new receivers, ranging from the $250 SA-2500 to the $380 SA-5000. The model numbers appear to be based on the per-channel power ratings of 25, 35, and 50 watts (14, 15 3/4, and 17 dBW).

Tuners

EDINBURGH WIRELESS COMPANY, whose products are being introduced here by Import Audio, Ltd., of St. Louis, features LEDs alone for center tuning and stereo reception and eight pushbuttons for preset stations on the front panel. Tuning of each actually is done on the back panel. The model number is SMT-2, and the price is $700.

HITACHI has introduced two slim-line AM/FM models. The $250 FT-4400 is a quartz-synthesized model with six station presets; the $160 FT-3400 is more conventional.

INKEL AUDIO's three tuners are moderately priced. The TD-1, a compact AM/FM model, and the standard-size TD-900 both cost $180; the TD-910, $200.

HITACHI FT-4400 AM/FM tuner

JVC's T-X3 AM/FM model ($220) incorporates the company's Phase Tracking Loop FM detector circuitry, said to offer the selectivity advantages of narrow IF bandwidth without its audio-bandwidth compromises or the usual either/or choices of switchable IF mode, and Quieting Slope Control, which automatically reduces separation at low input levels to maintain stereo quieting. There also is an FM-only model, the T-X1.

KENWOOD's Slim-Line series includes an AM/FM tuner, the $155 KT-60.

MARantz has three new AM/FM models. The ST-300 ($225) and the ST-400 ($300) feature the company's Gyro-Touch tuning; the former uses a conventional phase lock, while the higher-priced model adds servo lock and digital as well as analog frequency display. The ST-500 ($375), styled a Computer tuner, has frequency-synthesized tuning, fourteen presets, and search.

NIKKO's newest Gamma Series tuners are the $380 frequency-synthesized Gamma 20, a "computer-operated" AM/FM model with six presets, and the sophisticated $450 Gamma 40, with FM only.

ONKYO's midsize tuners include the T-15, a servo-lock AM/FM model at $135.

PHILIPS employs a microprocessor in its synthesized-tuning AM/FM Model AH-180 ($560). Tuning modes include scan, numerical punch-in, and twelve presets.

SAE has added the T-14 ($550) to the SAE Two series.

SABA's line includes two AM/FM models: the digital MD-292 and the more conventional MT-201. Both feature presets for eight stations.

SANSUI has two AM/FM digitally synthesized tuners. The $320 TU-575 offers a twelve-station memory; the $380 TU-59 stores only ten stations, but offers a keyboard for frequency punch-in.

SONY's most recent AM/FM entries are the ST-A35, with Acute Servo Lock tuning, and the ST-J55, with crystal-lock frequency synthesis and eight presets.

SPECTRO ACOUSTICS has a digitally synthesized FM tuner, the 220R ($600).

TECHNICS, long devoted to the DC amplification idea, has applied it to the flagship model in its new AM/FM line: the $350 ST-57, with digitally-synthesized tuning. The result is said to be exceptional clarity and stereo imaging. The $280 ST-53 also uses digital synthesis and can preset seven stations in each band. There are two conventionally tuned models as well—the $150 ST-Z1 and the $180 ST-51.

YAMAHA's modest-price ($190) T-550 is a slim-line AM/FM model with a built-in oscillator to help recordists preset levels.

Amps & Preamps, Integrated and Otherwise

ADC continues to move forward with its no-holds-barred Designer Series electronics. Now ready, according to the company, is the $1,200 Model B-100 cascade tube preamp.

ADCOM has added a preamp—the $300 GFP-1, called the Silent Partner—to complement its power amp. Among features are an FET phono input stage, true stepped level control, and dual tape monitors with dubbing.

AUDIO INTERNATIONAL, in its CM-920 power amp, continues what it calls its "tube sound" in a low-feedback design rated at 250 watts (24 dBW) per side.

AUDIO RESEARCH's regular line now includes the SP-eB hybrid preamp ($1,500), with transistors in the power supply and tubes in the audio stages, and the D-125 power amp ($2,950), with exactly matched high-speed transistors fed directly from a "zero impedance" power supply, plus the EC-21 electronic crossover ($650). The limited-production William Z. Johnson Signature Series begins with the M-360 ($5,500), a hybrid mono power amp rated at 360 watts (25 3/4...
Introducing a new class of tweeter performance:
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SYNTHESIZED DIGITAL TUNING
You can't mistune a Sansui synthesized digital receiver. Not even a little. Press the up/down tuning buttons. The digital circuitry ensures that every station received is automatically locked in for lowest possible distortion, with its frequency indicated both on a digital readout and by an LED indicator along an analog type dial.

TOUCH VOLUME CONTROL & LED PEAK POWER LEVEL INDICATOR
The Sansui 5900Z uses a pair of touch buttons to adjust the listening level. Relative volume control setting is indicated on a fluorescent display. Actual peak power amplifier output is shown by 14-segment LED indicators.

12 PRESET STATIONS
To make FM and AM tuning still easier, up to 12 user-selected stations may be "stored" in the 5900Z's memory circuits for instant recall. The last station received will be remembered when the tuner is turned on again; and memories are kept "live" even during a power outage.

DC-SERVO AMP FOR DEPENDABLE POWER
The leader in DC technology, Sansui uses a servo-controlled amplifier circuit in all "Z" receivers to eliminate unwanted ultra-low frequencies — like record warps — while maintaining the advantages of direct-coupled circuitry in their amplifier sections. The 5900Z delivers 75 watts/channel, min. RMS, both channels into 8 ohms, from 20-20,000Hz, with no more than 0.03% THD.

And there's more. Like LED's for every important function. Two Muting Modes. AM stereo capability. And much more.

Visit your Sansui dealer and make sure you see all the wonderful stereo receivers in the Sansui "Z" Series. And expect great things. You won't be disappointed.
NAD 3040 integrated amp; STRATHCLYDE D-2000 power amp

dBW); future models planned are the 5P-8 preamp with built-in head amp, two more power amps, and two cross-overs—a two-way and a three-way.

AUDIOTECHNOLOGY's Model 440 preamp is a model of simplicity in that it supplies only input switching (aux and phono) and level attenuation in a Class A MOS FET design. It costs $279 in its basic form and also can be bought with a rack-mount front panel, with or without one of the company's peak-reading LED displays. A moving-coil head amp option runs about $100.

AUDIOMANDY, a French company new to these shores, offers a whole line of high-end electronics, including high-power Class A and Class AB power amps and two preamps—plain (Model C-11) and fancy (C-56).

BRYSTON'S Model 1B ($700) is a preamp of the "less is more" school. Though it does contain a switchable infrasonic filter, rolloff is kept to 6 dB per octave (with a turnover of 30 Hz) for least possible compromise of transients consistent with effective control of warp signals.

DENON has achieved 180 watts (221/2 dBW) per channel in a Class A amplifier by using a variable bias system in the $2,300 POA-3000; the matching PRA-200 preamp costs $1,300. A more modest combination, the $600 HCA-7500 Mk. II ($650). It and the matching HCA-7500 Mk. II preamp ($350) are styled in gray, rather than their predecessors' black. A slim-line integrated, the $200 HA-3700, is rated at 20 watts (13 dBW) per channel.

INCEPTION AUDIO, a Canadian company just introducing its products here, offers the Audio Design PA-100 strappable power amp rated at 100 watts (20 dBW) per side. Its PM-100 preamp, with phono inputs for both fixed- and moving-coil pickups, has switchable slew-rate limiting to prevent transient intermodulation should you choose to use it with an amp slower than 10 microseconds.

INKEL AUDIO has three direct-coupled integrateds. The $270 AD-970, rated at 60 watts (17 dBW) per channel, features mike mixing for recordists and a FET phono input stage. The $230 AD-950 is rated at 40 watts (16 dBW) per channel. Their compact little brother is the $160 AD-2, with 20 watts (13 dBW) per channel.

JVC is employing its Super A circuitry (combining advantages of Class A and Class B) in integrateds such as the $350 A-X3 and $400 A-X4, and in separated as well.

KENWOOD's new slim-line integrated is the $200 KA-60, rated at 30 watts (14 dBW) per channel.

KM LABORATORIES' high-spec preamp includes such unusual features as a subwoofer output plus a pair for driving back channels via a space-enhancement or quadraphonic-decoder unit. Volume control is a true stepped design rated for 2/3-dB accuracy, and the phono 2 input may be ordered for either a moving-coil or a standard cartridge.

MARANTZ2 has launched the Esotec line of perfectionist separates headed by the limited-edition SM-1000 power amp ($5,500), rated at 400 watts (26 dBW) per channel. The SM-6 stereo amp ($850) can be switched for either straight Class A operation, at 30 watts (14 1/2 dBW) per side, or Class AB, at 120 watts (28 dBW) each; a mono amp with the same switching and ratings as one side of the SM-6 is available in the MA-5 ($630). The SC-9 preamps ($850) includes a DC head amp and switchable loadings for it and for a standard (fixed-coil) phono preamp. The SC-6 ($600) is similar in design but pares down the features to some extent; for example, it has bass and treble controls, but none for midrange. The company's regular line includes three integrateds with built-in equalizers. Dual five-band EQ comes in the $430 PM-700, rated at 87 watts (19 1/2 dBW) per side. The five sliders all control both channels in the $330 PM-500, at 62 watts (18 dBW) per side. There are three sliders (bass, midrange, treble) in the $225 PM-300, at 38 watts (15 1/4 dBW).

MISSION Series II models include the Mission 771 preamp, featuring such elegant touches as laser-trimmed resistors for precise performance and reliability. The Mission 772 power amp, rated at 150 watts (21 1/4 dBW) per side continuous, reportedly has more than 2 dB of transient headroom.

NAD (New Acoustic Dimension) has the Model 3040 (approximately $350), rated at 40 watts (16 dBW) per side with 3 dB of dynamic headroom. Among features are NAD's Speaker Lead Compensator (designed to offset the problems associated with wiring that is insufficiently heavy for the distances involved), its Soft Clipping circuit, and a bass-equalization circuit that can be used as the electrical equivalent of a subwoofer.

NIKKO has added two power amps: the $500 Alpha 220, rated at 120 watts (20 dBW) per channel, and the nonswitching $950 Alpha 440, at 220 watts (23 1/2 dBW). Both are described as
high-speed designs with DC servo feedback circuits to maintain performance at low frequencies. The Beta 20 ($280) and Beta 40 ($450) preamps contain moving-coil phono stages.

NYTECH AUDIO, a British company, offers the CPA-602 power amp, rated at 50 watts (17 dBW) per channel and designed to complement the manufacturer's own tuner-preamp.

ONKYO has matched up a pair of separates—the P-3000 preamp ($500) and M-5000 power amp ($800), rated at 120 watts (21 dBW) per channel. Both employ the company's Dual Super Servo and linear switching circuitry, plus a host of niceties like passive tone controls and gold-plated interconnect cables. In the small-line format, Onkyo has the S170 A-15 integrated amp, at 30 watts (14 dBW) per side.

PERSPECTIVE's P-1 preamp ($795) takes care to keep switches and connectors to a minimum and, where they cannot be avoided, to use high-cost (including gold-plated) parts.

PHASE LINEAR has introduced a rugged professional line based on its present electronics, already widely used by pros. Among the priorities in this group are minimum rack space per watt in the amps and inclusion of built-in equalizers. An addition to the home Series Two line is the Model 3500 preamp.

PHILIPS offers a high-speed direct-coupled power amp at 100 watts (20 dBW) per side—the S470 AH-380—and the S370 AH-280 preamplifier.

RG DYNAMICS has a power amplifier in prototype as a companion to its RG Dimension 3 preamp.

SAE has added to its moderate-cost SAE Two line the A-14 integrated amp ($650). As for separates, it plans two mono "01" amps: the 2201, at 100 watts (20 dBW) per channel, and the 2301, at 150 watts (21 dBW).

SABA has an integrated amplifier in the MI-215, rated at 78 watts (19 dBW) per channel.

SANSUI employs two innovative technologies in the power sections of its new integrateds. Linear A is its solution to the problem of achieving Class A specs with Class B efficiency; it figures in the S380 AU-D35, rated at 65 watts (18 dBW) per channel, and the S480 AU-D75, 75 watts (18% dBW) each side. Super Feedforward, based on a concept that predates the familiar negative feedback, and has been realized by combining the latter with feedforward, is said to banish the residual distortion implicit in the standard feedback-only approach; it is featured in the $650 AU-D9, at 95 watts (19% dBW), and the $1,000 AU-D11, with 120 watts (20% dBW) a side.

SONY introduces a budget ($165) integrated, the TA-242 (22 watts, or 13% dBW, per channel), as a compact counterpart to the regular models—topped by the TA-170, introduced earlier—that feature such details as gold-plated phone inputs, electronic switching, and DC amplification.

SOUND CRAFTSMEN is talking of a 1-horsepower amp. In terms that relate better to audio, the Model 7501 is intended as a high-spec, rugged Class H amp for road use or similar professional applications. It is rated at 750 watts (28% dBW) into 8 ohms in the strapped mono mode, 250 watts (24 dBW) stereo per channel into 8 ohms or 325 watts (25 dBW) into 4.

SPECTRO ACOUSTICS' latest power amp is the Model 100R ($325 or, as the 100SR with an LED power display, $425), rated at 60 watts (17% dBW) per channel. It joins the Model 200R and 200SR power amps (110 watts, or 20% dBW) and the Model 2175R preamp.

STRATHCLYDE TRANSCRIPTION DEVELOPMENTS of Scotland uses a high-spectrumic (i.e.: tubed) design in the D-2000 power amp.

TECHNICS has a whole series of integrateds, most of which employ its new Class A circuitry. The exception is the budget SU-Z1 ($160); the remainder are the $200 SU-V2 (40 watts, or 10 dBW, per channel), the $300 SU-V4 (55 watts, 17% dBW), the $400 SU-V6 (70 watts, 18% dBW), and the $550 SU-V8 (110 watts, 20% dBW). The latter features what Technics calls Super Bass, with a switchable turnover at 75 or 150 Hz, as well as the normal bass and treble controls.

THRESHOLD has added two Stasis stereo power amps designed for inherently linear operation with no negative feedback. The primary distinguishing characteristic of the three similar models is the number of output devices: Whereas the original mono model had 72, the Stasis 3 ($1,075) has 32 and the Stasis 2 ($2,450) has 48.

TOSHIBA has what it calls a Clean Drive Amp with zero output impedance in the SB-60. The "secret ingredient" is a system for sensing signal error via the back EMF that the loudspeakers produce and compensating for it within the amplifier.

YAMAHA's A-550, a $250 integrated in its current styling (large, square lighting buttons, among other details), is rated at 40 watts (10 dBW) per channel.

Other Electronics

ADC has added LEDs to the sliders of existing graphic equalizers to make their action even more graphic.

AIWA is among the first companies to offer Telefunken's High Com noise-reduction in an add-on; the HR-50U is priced at $230. The RC-R300U ($230) includes a system-control unit and infrared wireless control panel specifically designed for the company's Model 501 and 502 minis. The MT-50U is a digital quartz audio timer that sells for $170.

AKAI enters the graphic-equalizer market with two models. The EA-G80 controls ten octave-wide bands in each channel and has LEDs to aid in level setting; the EA-G40 controls eight bands independently in each channel.

AUDIO CONTROL introduces an equalizer/spectrum analyzer selling for $349.

AUDIOVISUAL SYSTEMS has a patch bay system with gold-plated pin jacks for sixteen pairs of stereo inputs and sixteen outputs, plus jumper cables that interrupt the normal sequence of components to change the configuration of the system. The rack-mount unit sells for $540.

B.I.C. has brought a budget model into its Beam Box line: the $30 FM-5.

BSR's The Timer can be used as a timer/control device for stereo systems and other home-entertainment equipment or, in conjunction with BSR's System X-10, as part of a central master control for a home's electrical equipment.

BETA DYNAMICS' Phasar Linear Phasing Computer Model LPC-1000 (about $370) acts as a negative feedback loop to assess and correct complex disparities between its input signal and that at the speaker terminals (where, among other things, back EMF can be sensed). Switchable phase compensation for inverting amplifiers is provided, as is adjustable compensation for speaker impedance characteristics.

DB SYSTEMS' latest accessory is a combination phase inverter and audio bandpass filter. Either or both of the channels can be phase-inverted at the
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Lux's new, Flash Tuning System* is an array of LEDs which point the direction to tune, automatically changing into a signal strength indicator at the exact center tuning point.

**R-3030**—30 watts per channel, minimum
RMS into 8 ohms, both channels driven from 20–20,000 Hz with no more than 0.05% Total Harmonic Distortion.

Another system, Closed Loop Locked (CLL) Acculock, provides an electro-mechanical lock at the exact center tuning point. You can do it blindfolded. The Acculock system includes variable sensitivity and a lock defeat for every tuning circumstance.

Lux's Tuner/Amplifiers: R-3030, R-3045 and R-3055 incorporate duo-Beta circuitry and Flash Tuning. R-3055 includes CLL Acculock as well. Both the R-3045 and R-3055 have provision for MC cartridge, with variable input impedance and equalizer gain...automatically.

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HIGH FIDELITY

DYNACO, in the SIE-1 Stereo Image Enhancer ($200), has entered the coherence-corrector field. Like other imaging devices, it works with phase coherence-corrector field. Like other imaging devices, it works with phase

PERSPECTIVE of France, a name new to this country, is sending us a mysterious Black Box ($450). It is designed to undo recorded "time smear" for a more lifelike projection of the stereo image than can be achieved with straight reproduction.

PHASE LINEAR has a new version of its Model 1000 Autocorrelator denoiser. The Model 1300 Series Two differs in that it eliminates the peak unlimiter of its predecessor and provides LEDs to help you assess correlation activity when you set it up.

PIONEER has added a digital timer: the $120 DT-500.

PIONEER's new timer, the $210 AH-080, is programmable and contains an audible alarm.

PIONEER has added a digital timer: the $120 DT-500.

TOSHIBA has produced the first audio-only Beta tape deck (as opposed to digital add-ons for existing video decks) using EIAI-standard digital technology. The PCM-D1 includes digital mike preamps and recording mute and can be used to mix analog inputs with digital signals during dubbing. Claimed dynamic range is 85 dB, and wow and flutter is too low for measurement.

STEREMOTE's modular remote-control system, which recently won a design citation, contains separate assemblies for FM tuning (with a five-station memory), source selection, tape recording/playback/etc. (including bidirectional playback controls), room selection (serving three rooms per assembly), and speaker "simultizer." Other AC-operated devices, including television sets, can be turned on and off with the system, which can be programmed for delayed shutoff of any device it controls.

STEREMOTE has produced the first audio-only Beta tape deck (as opposed to digital add-ons for existing video decks) using EIAI-standard digital technology. The PCM-D1 includes digital mike preamps and recording mute and can be used to mix analog inputs with digital signals during dubbing. Claimed dynamic range is 85 dB, and wow and flutter is too low for measurement.

VARIABLE SPEECH CONTROL has reduced its time compressor, which alters playback speed without altering pitch, to an IC "chip" called the VSC Superchip. This makes the system available to a relatively wide variety of applications. Though it is not suggested for music (predecessors sometimes were, with horrendous results), it is said to increase content retention while reducing listening time in speech recordings and can also be used to stretch playback for language learning. The system is used in JVC's fast-scan mode for video recorders.
Cassette Decks

AIWA claims that its bidirectional AD-R500U is capable of the fastest tape turnaround of any deck made: 0.4 second. The auto-reverse mechanism employs an infrared sensor to detect the end of the coated portion of the tape. Also equipped with automatic bias and EQ switching for Type 1 and Type 3 tapes, the deck sells for $450. Rounding out the Aiwa line are the AD-L300U ($240) and AD-L450U ($290).

AKAI goes bidirectional in two new decks, the CS-M4OR ($350) and the GX-FeOR ($500). Both feature two-direction recording and playback, as well as metal tape capability. A budget deck, the $200 CS-M01A, employs a sendust head and is also metal-capable.

B.I.C. has completed the process of adding metal tape capability to each of its normal/double-speed decks and its single-speed model. Prices for the units range from $210 for the single-speed T-05M to $570 for the T-4M.

DUAL's least expensive deck, the Model 812 ($300), features metal tape capability plus logic-controlled transport switching.

FISHER incorporates its direct capstan drive system into the D11-280. In this scheme an 18-pole circular ferrite magnet is bonded to a flywheel, which in turn is directly connected to the capstan drive shaft. Price of this metal-ready deck is $300. For $100 less, Fisher has the metal-capable CR-120 deck with an automatic music search system and a record mute button.

HARMAN KARDON, the first manufacturer to include Dolby HX circuitry in a consumer cassette deck last year, now incorporates the headroom extension system into three more decks: 200XM ($350), 300XM ($450), and 400XM ($649). The latter is a two-motor, three-head model with bias fine trim and Dolby tracking adjustment.

HITACHI's offerings include three slim-line decks. Both the D-33 and the D-45 ($200 and $250, respectively) have bias switching for metal tape. The D-22 ($160) lacks such capability.

INKEL AUDIO makes its presence known in the U.S. with two decks, the $240 CD-980 and the $250 CD-3. Both are metal-capable and feature three-position bias and EQ selectors.

JVC's first three-head deck, the KD-A77, features a two-motor, independent-drive tape transport system with full-logic controls and Super ANRS noise-reduction circuitry. Other JVC introductions include the budget-priced KD-33, the KD-A55 with Music Scan automatic program search, and the KD-A7 with built-in seven-band spectrum analyzer. Each of these decks is capable of handling metal tape.

KENWOOD offers an array of decks, including two metal-capable models, the two-head KX-600 ($270) and the three-head KX-800 ($370), as well as the nonmetal KX-400 ($190).

MARANTZ rounds out its normal/double-speed deck offerings with the SD-1020 ($250) and the SD-3020 ($325). Both are equipped to handle metal tape.

NAD's first cassette deck entry, the two-head Model 6040 ($280), includes Dolby HX circuitry and metal-readiness. Promised for late fall is another deck with Dolby HX, to be priced at around $500.

NIKKO, a relative newcomer to the cassette deck field, has added two models to its line, the ND-590 ($210) and ND-990 ($400). The former is metal capable and has traditional needle-type VU meters and separate three-position bias and EQ switching.

ONKYO has joined the Dolby HX camp with the three-head TA-2060. The deck employs sendust alloy recording and playback heads and a double-gap ferrite erase head, as well as the Accubias system for adjusting bias and equalization via built-in test-tone generators. Also new from Onkyo is the low-priced metal-capable TA-1900 ($190).

OPTONICA has included metal tape capability and an automatic program search system in its budget-priced RT-606 ($250).

PHILLIPS' top-of-the-line deck, the N-3788, features separate recording and playback heads, built-in test-tone oscillator with fine bias adjustment, and bias/EQ for metal tape. This $600 deck, one of Philips' Sound Series Eighty components, is equipped with two electronic memories for variable auto-stop, auto-rewind, and auto-play programming.

YAMAHA K-850 cassette deck

Model 1000 proved that the cassette format could be made into a high fidelity medium, has introduced a third generation of that important machine, the Model 1000ZXL. An on-board computing network tests each cassette for proper bias, level, and equalization, as well as adjusting azimuth alignment of the recording head. Other features include a ±12% bias-range switch to accommodate future tape formulations, plus a random access memory (RAMM) system that allows recall of any of 15 programs in any desired sequence. Inaudible signals recorded on the tape keep track of selection number and playback-EQ and noise-reduction settings. The price is a new high for cassette decks, $3,800.

YAMAHA's new 1980 cassette deck, the KD-A77, features a two-motor, independent-drive tape transport system with full logic controls and Super ANRS noise-reduction circuitry. Other JVC introductions include the budget-priced KD-33, the KD-A55 with Music Scan automatic program search, and the KD-A7 with built-in seven-band spectrum analyzer. Each of these decks is capable of handling metal tape.

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YAMAHA K-850 cassette deck
SHARP packs microprocessor-based counter/timer controls and metal tape readiness into its RT-20 ($190).

SONY's top home deck, the TCK-81, is a discrete three-head unit with separate bias adjustment control and Dolby level calibrations ($530). A stereo portable deck, the TC-D5M ($700), can record on metal tape and comes equipped with Dolby noise-reduction circuitry; recording time is said to be up to four hours on one pair of D cells. The TC-K77R employs a rotating head assembly for two-directional recording and playback ($600). Seven other decks introduced by Sony range in price from $190 to $430 and are all metal capable.

TANDBERG uses its dynamic recording equalization system (Dyneq) in the TCD-420A ($850), a two-head machine claimed to derive the kind of performance from metal tape that is usually associated with three-head machines.

TEAC has opted for the Dolby HX system in its three-head Model C-3X ($650). A normal/double-speed design, it also allows for bias adjustment and Dolby calibration. Another three-head unit, the A-770 ($600), features the Computermatic Program System, a music search function that "reads" program material based on nonsignal intervals of two seconds or more between recorded selections. Other new decks include the two-head CX-310 ($200), three-head CX-400 ($320), and the two-head A-660 ($360).

TECHNICS' RS-M51, a metal-capable deck with automatic bias and EQ settings via the identification recesses on the back of chrome and some metal cassettes, also contains an automatic circuit that samples incoming music signals for peaks during a seven-second period and sets recording levels appropriately. Price of the deck is $400. Four other models in the line, all metal-capable, range in cost from $170 to $300.

TOSHIBA's four new decks are all metal-ready—even the micro-sized PC-D12 ($450). The three standard-sized units include the PC-X10 ($170), PC-X22 ($250), and PC-X3 ($330).

YAMAHA carries on with its high-style approach with three decks. The K-850 and K-950 ($360 and $490 respectively) feature what Yamaha calls its "focus" switch for sound shaping. The $240 Model 350 is metal-capable, with a sendust record/play head and double-gap ferrite erase head.

Open-Reel Equipment

AKAI has introduced the GX-625 ($750), a quarter-track stereo deck with a direct-drive AC servo capstan motor delivering 3½ and 7½ ips and handling NAB reels.

DENON's half-track stereo DH-510 ($1,350) also handles NAB reels and employs an AC servo direct-drive capstan motor. Speeds are 7½ and 15 ips. A remote control is available, and tape tension is servo-controlled.

PHILLIPS' N-4504 is surprisingly inexpensive ($480) for a three-speed (7½ ips, top) monitoring model and features a dynamic noise limiter.

TANDBERG is offering a $350 equalization modification for the 15-ips speed on its TD-20A deck. By making better use of high-frequency headroom, the switchable option is said to deliver 80 dB of S/N ratio without noise reduction.

TEAC's latest is the three-speed (7½ and lower) quarter-track X-3. At $550, it gives you tape monitoring, mike/line mixing, and DC-servo drive.

Blank Tape

AMPEX has restyled its tapes for consistent type identification (particularly helpful in cassettes, where bias and EQ are indicated on the packaging), styling Grand Master I and II as GM-I and GM-II, respectively. In addition, it replaces its older ferrics with EDR (for expanded dynamic range) and ELN (extra low noise); both come in C-45s, C-60s, and C-90s, while ELN comes in C-120s as well. The open-reel and eight-track cartridge formulations are GM and ELM.

DENON is making its cassette line available in this country and has added DXM, a metal-particle tape. It comes in C-60s for $8.60.

FUJI has applied its Beridox particle (used in its chrome-compatible audio cassettes) to video, in both VHS and Beta formats.

TDK's latest formulation is an improved dual-layer version of its SA chrome-compatible cassette: SA-X, priced at $5.00 for a C-60 and $7.00 for a C-90. Also new are C-90 cassettes loaded with metal-particle tape; the MA-R (with metal-spined shell) costs $18, the MA (conventional plastic shell) $13. In open-reel format, there are LX Professional Studio Series and GX Studio Mastering Series tapes. Video recordists with VHS decks, can use Super Avilyn HG (High Grade) in T-60 and T-120 lengths.
Turntables

AIWA's AP-D50U is a direct-drive turntable whose platter moves forward at the push of an EJECT button to receive a record. With the unit's front-mounted controls and unique record placement system, the dust cover need never be opened for normal usage ($350). More conventional is AIWA's AP-D30H ($220), a semiautomatic direct-drive model equipped with fixed-coil pickup.

AKAI offers two new direct-drive fully automatic turntables, the AP-D40 and the AP-Q60 ($170 and $220 respectively). Both models feature DC servo motors, static balanced arms, electronic speed change, and variable pitch "fine tune" controls.

B.I.C. reduces the size of its turntables with the Micro Changer line of three models. Ranging from $100 to $130, each features belt drive and what B.I.C. calls a Micro Mass tonearm with an effective mass of 8 grams.

BSR approaches the changer field with two lines. The Pro III Series comprises the 200 and the remote-controlled 300 ($250 and $300, respectively). Both these belt-drive changers will handle three records at a time and feature an electronically controlled low-mass straight arm, with front-panel digital readouts of elapsed playing time and stylus usage in total hours, and an electronic level indicator. The Quanta Series is made up of three belt-drive units with J-shaped tonearms. These changers, which will also accommodate three records, are priced from $80 up to $110.

BANG & OLUFSEN opts for low-inertia tonearm/pickup combinations in two new turntables, the Beogram 3404 and 1700. The newly developed arm/cartridge combination has an effective mass of 6.5 grams and a claimed resonant frequency of 14 Hz. The Beogram 3404 can be operated by remote control when connected to the Beomaster 2400 receiver.

DENON now has two turntables, the DP-75, a chassis-only platter and drive system designed to fit into an optional base, and the DP-60D, a semi-automatic unit with a gimbaled tonearm capable of accepting a straight low-mass arm tube or S-shaped tube. Prices for the direct-drive DP-75 and DP-60L are $520 and $585 respectively.

DUNLOP SYSTEM TRANSCRIPTION, a British company, offers the Systemdek, a belt-drive turntable with a complex subchassis suspension system claimed extraordinarily immune to acoustic and surface-borne feedback. Price of the table, less tonearm, is $800.

FISHER incorporates its linear motor direct-drive technique into the MT-6455 ($280). In this scheme, a magnetic strip encircling the base of the platter is propelled by three drive coils beneath the platter. The unit features a straight low-mass tonearm, front panel controls, and adjustable antiskating.

GARRARD's six new turntables all feature front-access controls, low-mass straight tonearms with self-aligning headshells, and built-in overhang adjustment. Two direct-drive single-play units, two belt-drive single-play, and two belt-drive multiplay units make up the line, with prices ranging from $180 to $300.

HITACHI's lineup includes the HT-S61 ($350), a fully automatic design with a photo-sensor-based arm return mechanism, the HT-41 ($170), a semi-automatic unit with quartz-lock servo mechanism, and the HT-40 ($140), without quartz lock.

INKEL AUDIO, a name new to audio consumers, is offering the DD-8800, a semi-automatic direct-drive turntable with S-shaped tonearm and pitch adjustment ($200).

JVC has turned its attention to solving the problem of tonearm resonance and has come up with the Electro-Dynamic Servo tonearm, incorporated in the Model QL-Y5F turntable ($430), a fully-automatic single-play unit. In this scheme, two electronic servo systems control the horizontal and vertical motion of the arm, constantly monitoring and correcting its dynamic state, controlling unwanted resonances, and permitting electronic application of vertical tracking force and antiskating bias.

JANORHURST LTD., a British manufacturer, forms the base of its JBE Series 3 turntable from a solid block of slate, said to be acoustically inert. Six aluminum discs make up the platter and support 85% of the record surface. This direct-drive unit, less tonearm, is expected to sell for $800.

KENWOOD's two new turntable entries are the KD-S100 ($350), an automatic direct-drive model with a low-mass static-balanced tonearm, and the KD-1600, a belt-drive semiautomatic unit with antiresonance resin base.

LUX's FD-555 is a belt-drive turntable system employing a vacuum-pump disc stabilizer. The vacuum pump reduces the air pressure between platter and disc, causing the flexible record to lie completely flat against the platter. Once the vacuum has been achieved (monitored via a gauge mounted on the turntable base), the pump shuts off and play...
can begin. The vacuum is maintained by a platter-sealing ring. The system, capable of accepting two arms, sells for $2,900.

MICRO-SEIKI claims that no cost has been spared in the design and construction of the RX-5000; for $3,500 minus tonearm(s), who would expect less? The platter/base and motor/power supply are completely separate, with energy transmitted to the 35-pound copper platter via a thin cord of Aramid fibers. The two-piece system will accept up to four arms with special mounting brackets. The RX-3000, which has a lightweight (22-pound) copper platter and accepts only three arms, sells for $2,200. For more plebeian pocketbooks, Micro Seiki has a complete line of turntables, the least expensive of which is the belt-drive MB-14 ($190).

MITSUBISHI goes vertical with the LT-3V. Employing a lateral-tracking tonearm, the LT-5V ($450) is designed to operate standing on its side and is just 8 inches deep. Another lateral-tracking turntable, the LT-30 ($690), takes the more conventional horizontal position and features a servo-optical system to control tonearm movement and adjust for tracking error. A third unit, the DP-5, employs a pivoted J-shaped arm, direct-drive motor, and frequency-generator speed control circuitry ($220).

ONKYO's CP-1150F is a direct-drive system with separate tonearm motor and microprocessor for automatic functions. Its low-mass straight-line arm is fabricated of carbon fiber and comes with a removable headshell. Triple-insulated feet and a floating subchassis comprise the suspension system. Another unit of the same basic design, the CP-1130F, employs an aluminum arm.

OPTONICA has two turntables that allow the user to program track playback via a built-in microprocessor and infrared sensor mounted on its own "arm." The RP-9703 permits programming of up to 15 selections, while the RP-7708 permits programming of seven bands. Both turntables are powered by direct-drive, quartz-lock motors with pitch adjustment.

PHILIPS' AF-729, a belt-drive turntable with straight-line tonearm, features a three-digit LED speed indicator, a direct-readout stylus force gauge, and a free-floating subchassis to aid acoustic isolation ($200).

PIONEER fills out its line with the budget-priced PL-100 ($119). The semi-automatic belt-drive model has coaxial suspension for improved vibration dampening and convenient front-mounted controls.

SAMSUNG, a Korean manufacturer, is offering its first branded turntable on the U.S. market, the PL-120. An automatic belt-drive design, it is expected to sell for $120.

SANSUI's XR-Q11 features a mini-computer that allows the turntable to be programmed to play up to seven selections on a record side in any desired order. Rotational accuracy is monitored via a dual-head magnetic sensing system, with a claimed accuracy five times greater than conventional servo systems. Both the direct-drive motor and tonearm are mounted on a cast zinc subassembly for maximum feedback isolation. Price of the XR-Q11 is $650.

SHERWOOD's two new turntable entries, the belt-drive semi-automatic ST-802 with frequency-generator servo system and the ST-801, without servo control, are priced at $130 and $120 respectively.

SONY follows up the successful PS-B80 with the much less expensive PS-X75 ($500), also with a resonance-reducing, electronically controlled Biotracer tonearm. Three other turntables, the PS-X65, 55, and 45, are all fully automatic, direct-drive units. The 45 allows easy overhang adjustment via an overhang gauge molded into the platter mat ($200); the 55 features automatic muting to prevent impact sounds from stylus touchdown ($270); and the microprocessor in the 65 controls all tonearm functions ($400).

TECHNICS is seeking greater product strength in the changer market and has introduced a direct-drive unit, the Model SL-D5 ($220), as well as a belt-drive version, the SL-B5 ($180). Both feature servo speed regulation and front-mounted controls.

THORENS is probably not scaling up production for the Reference turntable, for at $15,000 (less arm) its appeal will certainly remain limited. However, if you have the money and the time (3-6 months for the unit to be built to your order), you'll get a belt-drive machine with 14½-pound platter capable of accepting three tonearms. Record collectors will appreciate its 78-rpm capability. Thorens' more standard offerings include five new units, with the $800 TD-12611C as the flagship. This belt-drive system employs a massive subchassis in a three-point suspension design. Each of the three suspension elements is adjustable to control feedback and surface-borne vibrations. Without the Thorens arm, the unit is priced at $645. The other turntables range in price from $270 to $435, each with an Isotracer tonearm and floating subchassis.

Above: BSR Pro 300 changer with remote control; right, THORENS Reference turntable ($15,000)
Phono Pickups

ADC's new top-of-the-line cartridge is said to be completely handmade and individually tested. The Astrion, which has a solid sapphire cantilever with extended-contact elliptical diamond tip, costs $185.

ACUTEX has developed a low-mass pickup/headshell system, in which its seven lightweight phono cartridges all can be used with its Saturn V, a universal plug-in headshell. The pickups, all of the induced-magnet type, also have a standard mounting bracket so that they can be mated with other headshells as well. The top three models feature symmetrical elliptical diamond tips.

AUDIO-TECHNICA's new pickups have vector-aligned dual moving magnets for increased stereo separation, low effective moving mass, and high output. Five models—the AT-120E ($90), AT-130E ($120), AT-125LC ($130), AT-140LC ($175), and AT-155LC ($225)—have outputs on the order of 5 millivolts due to their paratordoidal coil construction. This design is said to eliminate all internal connections in both the electrical and magnetic circuits, minimizing losses. They are joined by the AT-105 ($50) and AT-110E ($65).

DENON's three moving-coil pickups, the DL-301 ($150), DL-303 ($385), and DL-305 ($565), employ a single-point suspension system with a low-mass cross-shaped coil bobbin and high-flux magnetic structure made of samarium cobalt material. Mass is a claimed 5.8 grams. The top model has a cantilever formed of amorphous boron.

JVC now makes a pickup—a moving-coil model at that. The MC-1 features a low-mass micro coil printed on a 1-millimeter-square wafer. Its advantage, according to JVC, is lower moving mass since, when attached to the tip of the beryllium cantilever, it doesn't hinder the stylus' tracing ability.

MICRO-ACOUSTICS employs a direct-coupled electret transducer in its System II line of pickups. Use of an electret (a permanently polarized dielectric device) in place of magnets reportedly results in faster response to musical transients. Additional features of the three cartridges include removable weights that allow the user to vary the weight of the pickup from 1 to 2.5 grams in three ½-gram steps, a built-in internal stabilizer to counteract record warps, and a universal-match microcircuit that allows operation into any electrical load with uniform frequency response. The series consists of the Model 382 ($120), Model 3002 ($150), and Model 630 ($250).

ORTOFON, in conjunction with Technics, has developed an alternate for the moving-coil cartridge previously built into the Technics SL-10 linear-tracking turntable. The new model is a fixed-coil design.

SONY adds several pickups to its line, including the fixed-coil VL-5 ($40) and VL-7 ($80). Its moving-coil models—the XL-33 ($100), XL-44L ($180), and XL-44 ($200)—all employ a figure-eight coil for increased efficiency, better transient response, and lighter tracking. The XL-33 and XL-44 are integrated with their own headshells.

YAMAHA's $120 MC-7 moving-coil cartridge has a claimed 28 dB of separation at 1 kHz. This impressive spec, says Yamaha, is due to use of separate vertical and horizontal coils whose output is matrixed to obtain the usual left and right signals.

Arms and Accessories

ARCHITECTURE & PHYSIQUE APPLIQUEE, a Paris-based company whose avowed purpose is to "conceive the most advanced sound-reproduction systems," has certainly conceived the most expensive tonearm we've ever seen: a tangential-tracking add-on arm for $2,430. Named the Goldmund T-3, the full system comprises tonearm and separate power supply/servo-control unit. The arm employs a silicon damping device to lessen the effects of record warps resonances and infrared photo detectors to correct stylus movement.

EMPIRE SCIENTIFIC has a new antistatic record sleeve for the ardent audiophile. The paper sleeve is lined with high-density polyvinyl and has a window to reveal the record label. A package of 10 costs $2.50. Also from Empire is the Cecil Watts Record and Stylus Care Kit, containing three well-known Watts products for $14.

HADCOCK, an English manufacturer, has a new low-mass arm, the GH-228-E Type ($250). A unipivot design with silicone-fluid damping, it will accept cartridges from 3–12 grams.

JVC's Model UA-7045 is a J-shaped arm fabricated of a special material claimed to be three times as rigid as aluminum. Features include a chuck-lock headshell collar that prevents vibration and a fine-pitch screw arrangement that allows vertical tracking angle to be adjusted during play.

MICRO-SEIKI's MAX-282 arm is a dynamically-balanced design with damping oil in the pivot to reduce warp effects. The arm comes with a medium-mass straight arm tube ($1,000), but replacement tubes are available: either straight low-mass ($225) or J-shaped with universal headshell ($300).

3M has entered the vinyl hygiene field with the Scotch Record Care System. The heart of the approach lies in the combination fluid reservoir-applicator that attaches to the turntable spindle. So placed, a few revolutions of the applicator are sufficient to clean the disc. The supplied fluid, dubbed Sound Life, is said to clean and lubricate records, as well as making them permanently immune to static charges. Cost of the kit is $28, with enough fluid to clean from 30 to 50 sides. Replacement fluid is $8 for a 3-ounce bottle.
JVC has brought you a lot of cassette deck technology...
Now, it’s priced so you can bring it home.

While a lot of companies were calling their flashing lights and elaborate memory systems "breakthroughs," JVC was exploring ways to make cassette recordings sound better.

As a result, we’ve not only come up with important ways to improve cassette fidelity; we’re also able to offer them in affordable decks.

The KD-A33, for $299.95,* is a perfect example. Naturally, it’s metal-compatible, as are all eight decks in JVC’s line. But more important, it delivers everything that metal promises: stunning clarity, especially with high-energy musical transients. Very low distortion. Superb deep-bass extension. Accurate frequency balance.

How do we achieve this kind of fidelity? It’s mainly in our heads. SA heads. Comprised of a sendust alloy in a laminated structure, these JVC heads were the first to take advantage of sendust’s electromagnetic and physical superiority, while avoiding the high-frequency limitations of conventional sendust. So they’re perfect for recording and erasing metal tape, as well as any other kind of tape.

Our Super ANRS contributes a lot of fidelity, too. Years ahead of its time, Super ANRS combines noise reduction and headroom extension. That means improved dynamic range with both metal and non-metal tapes.

Metal-compatible KD-A33 cassette deck

We also offer the professional convenience of full-logic, solenoid controls. Unlike stiff, mechanical switches, solenoid controls are activated by a light touch. And you can switch directly from mode to mode (like "record" to "rewind") without damaging the tape or the deck itself. The KD-A33 also provides accurate VU meters with readings to +7 dB and provisions for optional remote control.

The specs are no less impressive. Frequency response is an honest 30-16,000 Hz ±3 dB. When you use Super ANRS, it will sound even wider because of added high-frequency headroom. Wow and flutter are 0.04% WRMS. Signal-to-noise ratio is 70 dB with ANRS in.

*Manufacturer’s suggested retail price.

800-221-7502

Just dial this toll-free number for the location of your nearest JVC dealer. (In New York State, 212-476-8300.) While you’re there, you can also check out our KD-A7, metal-compatible deck with built-in spectro peak indicators, for $499.95.*

Our KD-A8, with a built-in B.E.S.T. computer. Or any of five other JVC decks that were built with only one goal in mind—to give you quality cassette performance for your dollar.
Speaker Systems

ADC has entered the satellite-cum-subwoofer field with the two-way B-410 minispeaker and the companion B-300 subwoofer, powered by its own 120-watt (20%-dBW) amp. The B-410, designed by Roy Cizek, is available for $200 and the subwoofer for $699, an electronic crossover module goes for $100. A moderate-price two-way acoustic-suspension minispeaker, the MS-$100. A moderate-price two-way acoustic crossover module goes for $50. Designed by Roy Cizek, is available for $200. Each is a two-way, acoustic-suspension design with styling highly reminiscent of the "classic" Advents. The old Advent woofer has been retained in the line, though a new design of tweeter, dubbed Direct Report, is claimed to offer improved smoothness, lower distortion, and wider dispersion than the older one.

AKAI has updated its speaker line with the introduction of three models, ranging from a two-way with 60-watt (17%-dBW) power-handling capability to a three-way rated at 100 watts (20 dBW) continuous input. Prices range from $125 to $250.

ACOUSTIC RESEARCH has applied extremely sophisticated technology to its new line of moderate-size loudspeakers. All three models—a two-way and a three-way system, each with a 10-inch woofer, and a three-way with a 12-inch woofer—employ a compression driver tweeter with a lead zirconate titanate (LZT) drive element. This material converts electrical input into physical motion and allows for the use of a compression driver small enough and economical enough for such speakers. Also new to this series is Automatic Power Control, an overload protection system that reduces output level whenever the speaker's power limits are exceeded; a red LED signals overload.

AUDIO ILLUSIONS, a California-based company, has fashioned its S-1 speakers with small rooms in mind. A two-way design, the S-1 contains an upward-firing tweeter and mechanical reflecting apparatus for wide dispersion. These speakers sell for $550 a pair.

AUDIOMATIC, a Dutch company, has developed a full-range electrostatic system with built-in amplification. Each side of the ES-240 consists of two handsome electrostatic panels connected by hinges to a central panel in which a tube amplifier is housed. Cost of the complete system is $3,300 ($2,000 without amplifier).

BIC has a bookshelf-sized version of its floor-standing SoundSpan loudspeaker, the TPR-100 ($130). It has a passive radiator for increased low-frequency output, a 5-inch upper bass/midrange driver, and a 1½-inch tweeter firing upward into a high-frequency dispersion apparatus. The TPR-100 is just 7 inches deep and 15 inches high.

B&W, the highly respected English speaker manufacturer, has followed the success of its monitor-sized Model 801 with a more compact home version, the Model 802. While the system also houses the tweeter and midrange elements in its own head enclosure, it differs from the 801 in the use of smaller woofers in an enclosure that occupies only half the floor space. An audio-powered overload circuit is claimed to make the 802 immune to all forms of AC and DC overload conditions. The speakers sell for $1,000 apiece.

BOOTHROYD STUART of England combined its expertise in the fields of electronics and speakers in the design of the Meridian M-2. A self-powered system, it uses three drivers mounted on a very narrow baffle board. The enclosure itself is remarkably small and sits atop a pedestal stand that angles the drivers up toward the listener. Price is $2,000 (sold in pairs with stands).

BRAUN has a full line of loudspeakers—ten models. The Studio-master, the flagship, is a four-way design with two woofers and two mid-low drivers to cover the frequencies from 18 to 400 Hz. Mid- and high-frequency drivers are mounted at ear level in the tower-style enclosure.

CABASSE, a French manufacturer of loudspeakers for some thirty years,
BOOTHROYD STUART

M-2 powered speaker

enters the U.S. market with the Models 30 and 40, priced at $1,000 and $1,500, respectively. The Model 30 is a three-way design and the Model 40 a four-way system, both with a 12-inch woofer.

CAMBRIDGE PHYSICS reports that its Model 310, a three-way acoustic-suspension design, has deeper bass response than any other bookshelf loudspeaker—a 3-dB-down point at 27 Hz. The Model 310 goes for $350.

CELESTION has introduced the first of three popularly priced models, the Ditton 130 ($200). This system and two forthcoming ones employ newly developed drivers for increased efficiency and wider dispersions than previous models. The Model 130 has a flush-mounted dome tweeter and 8-inch woofer.

CERWIN-VEGA is aiming its SR-2 system, which it calls “digital ready,” at both the home and the professional market. A dynamic range of 90 dB is claimed for the SR-2, whose driver complement consists of an 18-inch woofer and 12-inch midaxial composite transducer. The two-way system is priced at $1,000, with 24-hour shipping by air.

DQ-12 are $385 and $550, respectively.

DYNACO has broadened its offerings with the Model A-100 ($179), a compact two-way design containing a rear-mounted passive radiator.

EPICURE’s Series II comprises three models priced from $175 to $475. Top-of-the-line Model 3.0 features a 10-inch woofer with a magnetic structure designed to reduce distortion at high power levels.

GENESIS PHYSICS has a new top-of-the-line system, the Model 410, which employs four radiators, three active and one passive. The speakers are sold with stands that raise the driver array to ear height for seated listeners, preventing colorations that would result from the woofer’s proximity to the floor. Cost including stands is $900 a pair.

HITACHI has applied its metal-cone technique to the Model HS-310—a three-way system with 10-inch woofer, costing $200. Metal-cone diaphragms in the woofer, midrange, and tweeter are combined with a peak control circuit to eliminate cone resonance.

INCEPTION AUDIO addresses the new internationality of speaker design by billing its offerings as “Canadian loudspeakers, British sound, American power handling, affordable prices.” The SM-1 ($310 a pair) is a mini unit with a claimed 200-watt (23-dBW) power-handling capability and 92-dB sensitivity.

INFINITY SYSTEMS claims to have come up with the ultimate in the Reference Standard, a speaker system in four sections, each standing more than 7½ feet high, and priced at $20,000. The driver complement consists of 36 electromagnetic induction tweeters (Emit), 12 electromagnetic induction midranges (Emim), and 6 polypropylene woofers per side. Each woofer array is driven by its own 1.5-kilowatt (31½-dBW) servo-controlled amplifier. An accelerometer attached to the bobbin of each woofer constantly measures and corrects the negative feedback in each servo loop. Don’t run down to your local store and expect to take the Reference Standard system home with you: Manufactured to order, it is delivered to you by a factory representative who will supervise uncrating, positioning, and acoustical balancing.

JBL’s L-112, sold in mirror-image pairs, features a 1-inch dome tweeter, 5-inch midrange, and 12-inch woofer. The woofer utilizes JBL’s symmetrical-field-geometry magnetic structure for low distortion in bass response. Said to combine high efficiency with high power handling, the L-112 can be driven with as little as 10 watts or as much as 300 watts continuous. Price is $450. Also new from JBL is the Model 905 VX, top of the Radiance Series at $300. A short tower design, the unit employs a 10-inch woofer and 10-inch passive radiator, 5-inch midrange driver, and three-inch tweeter.

JANSZEN, rescued from near demise by the Minneapolis-based Soundmates, has a whole new line of electrostatic/dynamic speaker systems. The offerings are said to be more efficient than older electrostatics; high-frequency dispersion is increased through the use of a diffraction-lens system. In addition, the company offers Soundmates’ own line of attractive minis.

KA/KINETIC AUDIO has designed a five-way tower speaker dubbed the Trapezium that’ll set you back $4,000 a pair. The design allows for biamping or triamping, though its built-in passive crossover network can be utilized for hookup to a single amp.

KEF claims to have applied the same sort of digital analysis techniques first used in the Models 105 and 101 in the design of the Models 105.4 and 103.2. Although details (including price) were not available at press time, word has it that matched pairs of the new units will be truly matched—with no more than ½ dB of difference in response.

KLH continues its use of polypropylene cones in Models 150 and 160. The three-way 150 is sold in mirror-image pairs for $380, and the two-way 160...
for $250 per pair.

KM LABORATORIES has come out with two self-powered motional feedback systems, the Model 32 ($1,000 per pair) and the Model 52 ($1,400 per pair). The latter features a 6 ½-inch woofer, 5-inch passive radiator, and 1¼-inch soft-dome tweeter powered by a built-in 60-watt amplifier.

KENWOOD's three new LS series speakers are housed in ported bass reflex enclosures. They range in price from $189 for the two-way LS-405C with 10-inch woofer to $330 for the three-way LS-408C with 12-inch woofer.

MARANTZ' newest line of loudspeakers, the Signature Series, comprises three models ranging in cost from $179 for the two-way M-2 to $700 for the four-way M-16.

MISSION ELECTRONICS' latest system is the Model 770, a two-way broadcast monitor utilizing a polypropylene low/mid-frequency driver and a plastic dome tweeter. Extremely low coloration, wide dynamic range, and good phase coherence are claimed.

ONKYO has incorporated what it calls a Direct-Drive Membrane tweeter (i.e., a ribbon tweeter) into its two-way E-100 ($130) and three-way E-200 ($230) systems.

PHASE LINEAR'S P-500 Series loudspeakers have been joined by the P-510. The driver complement of the three-way system consists of a 10-inch woofer, 4-inch midrange, and 1-inch boronized titanium dome tweeter. According to the company, boronized titanium's stiffness makes it ideal as a tweeter diaphragm.

PHASE RESEARCH, based in Dallas, has developed two loudspeaker systems that are said to produce low distortion and directivity, with the company name—accurate time phasing. The models are the R ($600) and the RT ($1,000).

PHILLIPS' speakers include three portable and three acoustic-suspension models. Largest of the ported designs, the SJ-2932, is a three-way, four-driver system ($140). And top of the acoustic-suspension line is the three-way AH-477 ($320).

PIONEER has refined its HPM line with three models that use polymer graphite—an extremely stiff material with high internal loss characteristics—in the fabrication of the driver diaphragms. The HPM-500, 700, and 900 carry prices of $200, $275, and $375, respectively.

JBL L-112 bookshelf speaker

PLEXUS AUDIO SYSTEMS claims that its Model 1 subwoofer system can deliver response down to 25 Hz. The unit, employing a 10-inch driver, is designed to cross over at 100 Hz. Price for the Model 1 is $650.

POLK AUDIO has developed a subwoofer system that can be added to any existing loudspeaker setup either as a single "dual channel" addition or in stereo pairs. When used as a single addition, each stereo channel is fed to a separate low-frequency driver, a scheme said to avoid distortions common in summing single-cabinet subwoofers. The unit is named the Reference Monitor Low Frequency System ($250).

RTR incorporates passive radiators into its G Series of four loudspeakers. The top-of-the-line G-200 contains a 10-inch woofer with a 12-inch high-compliance passive radiator and a 1-inch soft-dome tweeter. A resettable circuit breaker protects against accidental overloads.

SIARE, a French manufacturer of loudspeakers whose parent company produces the Cuisinart food processor, comes to the American market with two lines: the three-model Club Series, with prices ranging from $320 to $690, and the 200 Series, with four models ranging from $270 to $560. SIARE makes its own drivers and crossover networks.

SANSUI has broadened its premium SPL Series of speakers with Models L-550 and L-750, bearing respective ratings of 150 and 200 watts of maximum continuous input. Each uses a newly developed 12-inch woofer. The 750 also has a 12-inch passive radiator. And each model contains a horn tweeter with phase controlled by an acoustic equalizer at the throat of the driver. A horn supertweeter with a Duralumin diaphragm is said to reproduce frequencies in the 20- to 40-kHz range. Prices are $500 for the L-550 and $650 for the L-750.

SONY has turned to computer analysis in the design of the 55-U50 and 55-U60 systems. Both acoustic-suspension speakers feature ribbon tweeters and 8-inch woofers. The two-way U-50 sells for $280 a pair, and the three-way U-60 for $360 a pair.

SOUND DYNAMICS of Canada is planning an aggressive marketing campaign aimed at the U.S. Its newest speaker, the Model 1005, employs an elbow vented port with a 10-inch woofer and 1-inch horn-loaded tweeter in a compact-sized enclosure.

TECHNICS continues its linear-phase design concept with the SB-L30 and SB-L70, $130 and $240 per pair, respectively. Both are said to be highly efficient loudspeakers with high power-handling capability and good stereo imaging due to the use of cone tweeters.

ULTRALINEAR's newest offering, the DW-10A, falls somewhere between bookshelf and tower systems in shape and size. A three-way system, it uses two 10-inch woofers, a 6 ½-inch midrange, and two 2 ½-inch tweeters. The DW-10A is rated at 5 to 100 watts of continuous power input.

Headphones

MURA incorporates a stereo separation control into its three new headphones. This circuit alters the phase relationship of the separate channels and is claimed to offer the listener a more realistic experience than conventional headphones. The models are the HV-300 with Mylar diaphragms ($50), the SP-800 ($40), and the SP-805 ($80).

PIONEER has three new sealed-cup headphones said to be as comfortable as on-the-ear designs. The SE-450 ($45), SE-550 ($55), and SE-650 ($75) all have a claimed frequency response of 20 Hz to 20 kHz and an impedance of 22 ohms.

SONY says that its lightweight MDR series of headphones owe their extended frequency response and ability to play at high sound pressure levels to the use of long-excision diaphragms and samarium cobalt magnets. The MDR line includes the MDR-2 ($40), MDR-3 ($50), MDR-5A ($65), and MDR-7 ($80).

YAMAHA etches a voice coil photographically across the surface of the YH-100's diaphragms for improved transient response and lower distortion. The YH-100, with an 8-foot straight cord and double headbands, cost $95.
Dick Tracy and the Record Pirates

by Martin Mayer

Jules Yarnell, the record industry's antipiracy chief, is the only gumshoe in the country who can claim to have "invented" the crime of which he is now the scourge.

"You find a dealer with a store full of counterfeit records," says Jules Yarnell, a large, cigar-smoking lawyer with thinning hair and silver-rimmed glasses, who runs an antipiracy project that spends about 70% of the budget of the Record Industry Association of America. "He's got to cooperate with the FBI, because he has committed a crime by selling the stuff, and sometimes a jury won't believe his story that he didn't know it was fake. So you ask him where he got it, and it turns out that a blue unmarked van pulled up in front of his store. He didn't notice the license plates. The men who sold it were of average height, average dress, average appearance. The FBI says that if the American auto companies were really selling all the blue vans the agents hear about, they wouldn't have to worry about foreign competition."

Yarnell, who keeps two framed Dick Tracy strips about record piracy beside his desk, is perhaps the only gumshoe in the country who can claim to have "invented" the crime of which he is now the scourge. When he first took on RIAA as a client in 1968, only New York and California had criminal statutes against record piracy; some other states did permit the company that produced a record to recover damages from a pirate for "unfair competition." Otherwise, federal copyright laws protected the sheet music only, not the "sound recording." So Yarnell, a New Yorker who had served as a prosecutor in the Department of Justice, functioned initially more as a lobbyist than as a litigator, haunting the corridors of the Capitol and pushing through statutes in as many states as he could visit. (He now has forty-nine state statutes to work with—everywhere but Vermont, where a bill has twice been defeated in the legislature by a single vote.) Then he got the federal legislation necessary to extend the protection of copyright to the recordings. When the law took effect, in 1972, the FBI had thirty-seven cases pending under the Copyright Act; by mid-1974, it had received reports of 4,900 alleged violations involving recordings and was proceeding on more than 1,800 of them.

The law left some ambiguities. To prevent publishers from selling a monopoly to one or another artist or record company, copyright law embodies compulsory licensing of musical compositions already recorded upon payment of a fixed fee. Some of the pirates insisted that the same rules applied to the recordings themselves—that they had a "right" to duplicate commercial recordings provided they paid the music publisher or composer a licensing fee of two cents per copy. Then they'd cheat on that, sending, say, four cents to cover two copies but putting out tens of thousands carrying the legend, "All royalties paid" or "Made in full compliance with Title 17 of the U.S. Code." The publishers went after the malefactors and won cases in four circuit courts of appeals to establish the principle that compulsory licensing didn't give anyone the right to copy sound recordings. Yarnell kept after Congress, which finally passed the Omnibus Copyright Revision Act of 1976.

Unfortunately, the chief result of the lobbying effort was to provide a stunning demonstration of how difficult it is to stop profitably dishonest behavior by passing a law against it. Pirated recordings did retreat from the discount houses and chain stores, where their plain covers and unpolished surfaces had at least given testimony to their
dubious origin and quality; today such goods are to be found only in barber-shops and tobacco shops, at flea markets, and in rural areas, where gas stations and country stores may have packing boxes of cheap records and tapes on display under hand-lettered signs. But real crooks have moved in, producing counterfeits of both records and tapes with covers and labels so carefully printed that occasionally a record company can't tell a fake from its own product. Interestingly, some stores seem to know the difference, even when the companies don't: Yarnell reports that, whenever the story of a raid on a counterfeiter breaks, his investigators find that stacks of counterfeit merchandise mysteriously disappear from retailers' shelves.

Organized crime got into the act: A police bug in a Phoenix warehouse turned up a tape bootlegger selling to Papa Joe Tocco: "We'll be in full production by Thursday. We'll be turning out 100,000 pieces a week. ... When you're producing 100,000 tapes a week at 50 cents each profit, that's $50,000—52 times 50 is what? That's profit. That's net. ... I got a guy called me just now—called my house. Troy, New York, which is a one-horse burg. He buys 10,000 pieces a week. I just met with him in Vegas. ... He sells Kresge's, he sells Woolworth, he sells other stores...."

This is a big business. Yarnell estimates "conservatively" that the remaining pirates and counterfeiters take $400 million a year, and he "wouldn't be surprised" if the total worldwide is a billion dollars. Consequently, his own operation, which began with just himself and his secretary and a budget of $65,000 a year, now commands a staff of four lawyers and (he doesn't care to say how many) agents all over the country, and its cost to the RIAA has passed $1.25 million annually; a special WATS line (dial 800-BAD-BEAT) is answered twenty-four hours a day. Yarnell operates almost exclusively through former FBI and Internal Revenue agents working undercover in record stores and distributorships. In the early days, he used people from the business, but he found it was easier to teach a trained agent about records and tapes than to turn a record salesman into a detective.

The days when U.S. attorneys had to be persuaded to prosecute are over, and the FBI, which has been focusing on "white-collar crime," gladly follows up Yarnell's leads. But the most he will claim is that he has slowed down the rate of growth; the most he can hope for is that judges will begin to hand down sentences stiff enough to convince miscreants and potential miscreants that this business is less attractive than it looks. ("We live in a time when judges give two years to a murderer," he points out. "It's hard to persuade them to give five, six years to record counterfeiters.") He also hopes to get a boost from the heavily publicized cases involving big retailers, like Sam Goody, Inc., which was indicted (with its president and a vice president) early this year.

He reports that he keeps seeing people in court who were hit with injunctions during the civil-procedure days of the early 1970s, coped pleas in the first criminal prosecutions, and have been found yet again doing the same business at a new stand. Catching them remains hard, because the blue-van syndrome prevents easy tracing from the retail source. The Goody case grew out of an FBI plant: A record-and-tape store on Long Island was run by the Bureau as an ordinary small business, which produced direct contacts to crooked distributors and manufacturers.

Sometimes the counterfeiter's greed trips him up. Yarnell likes to tell of one fellow who had a "tremendous operation, started in the Los Angeles area. I got on to him in early 1970—got a bunch of injunctions. He just dropped out of sight. Then we found him in an industrial park in Phoenix, operating in a big building with no knobs on the doors and guard dogs all around. He was turning out millions of records, selling them from cover addresses in Wilmington, Delaware, and Boulder, Colorado.

"We located him because he was using stolen reproducing equipment. It broke down, and he wrote to the manufacturer, GRT Company of Sunnyvale, California, for spare parts. They wrote back, 'We can't send the part unless we have the serial number of the machine.' Back it came—one of the stolen machines. GRT notified the local police and me; local police notified Phoenix police. Those were still the days when I was operating on a low budget and low staff. We turned the information over to IRS intelligence, and they fed it into the computers. He had evaded $2.2 million worth of taxes, and they got him on that."

Cases may take many months to develop, and there are no guaranteed results. One of the largest operators was Robert Richard Schultz, who solicited orders for prerecorded tapes using a WATS line. Yarnell traced the line to Dallas, then traced the orders from there to Magnetics, Inc., in Winter Garden, Florida, "supposedly a legitimate duplicator. The labels for the tapes and the cartons were done in Ohio—the plates made in one shop, the printing done in another. The plate manufacturer was contacted by the FBI and agreed to tell them when Schultz was coming to pick up his order. They had the place staked out, but it was the day of the Kent State shooting, and all agents were pulled off for that. Schultz picked up his plates and walked away.

"I went down to Winter Garden, spent days hanging around in bars, trying to strike up friendships with truck drivers, to get samples. Finally the U.S. attorney authorized a search warrant. Agents went to Magnetics, Inc., and seized 30,000 recordings and the machinery. Schultz was not there. We ran into 'prosecutorial priorities'—the prosecutors in Florida were too busy. But some of the stuff was being shipped to Tennessee, and the prosecutor there had time. The Department of Justice arranged to have Schultz tried in Knoxville; he was convicted, got three years for mail fraud and counterfeiting there, and a year in Ohio for tax evasion."

Though nobody likes to talk about it, the legitimate pop record business has never been without its mob involvements. (I remember many years ago visiting Stockholm, shortly after a rhapso-
dic classical piece by Dag Wirén, the dean of Swedish composers, had been transformed into an American pop hit. Tin Pan Alley went over en masse to sign up the new star. To Swedish astonishment, two of the American music publishers had turned up for meetings wearing guns. No small fraction of the counterfeiting trade is carried on in cahoots with people at legitimate distributions; the retailers take the counterfeit product instead of shipments from the companies, pay on what look like normal invoices, and get kickbacks in cash. There are people active in the RIAA to whom the FBI would be most reluctant to communicate its plans.

Public attitudes are not always helpful. "Pirates like to describe themselves as Robin Hoods," Yarnell says with distaste. "But it's the modern-style Robin Hood: They rob, and they keep for themselves. The public rarely benefits. For counterfeits, people pay about what a-discount charges for the real thing. And the product usually doesn't sound as good as the original. Some of our best leads are from customers returning a record because it's no good."

"Besides," Yarnell adds, warming to his subject, "the pirate doesn't risk making a record he can't sell—he lets the record company take that risk. The result is that companies have cut down on new artists, because when one of them hits, others get the profits. It isn't only the best-selling artists who lose, because they don't get their royalties, but all the other artists who might have a chance if the companies had the money they're losing to the pirates."

Asked about bootleg recordings—those taken illicitly at live performances or made from broadcasts—he concedes that sometimes the public benefits. His concession is always grudging, though, even when the bootleg is a copy of an item long out of print that no profit-minded label would ever reissue. He loosens up just a bit when considering things like opera broadcasts that present combinations of singers and conductors who have never been available together on commercial labels. Even then, he feels that contemporary artists wind up the losers, because the sale of bootlegs cuts down the sale of the legitimate recordings from which they receive royalties. Though serious collectors treasure some highly polished and carefully produced bootleg, Yarnell insists that "on most of them the quality is not all that good—a lot of them are really bad."

The bootleg recordings that most trouble him (and the industry) are, of course, the illicit tapings of live rock concerts. He is especially pleased with the prosecution of James Madden, who "was selling millions of copies of live rock concerts, overseas as well as here."

It took two convictions to put Madden away: The first yielded only a suspended sentence and a small fine. Sometimes there is an almost frantic quality to Yarnell's push on the judges at sentencing time. One of the characters involved in the Goody drama, for example, was an experienced New Jersey counterfeiter named George Tucker, who had pleaded guilty to fraud and copyright infringement. Yarnell wrote to the court to make sure the judge knew that Tucker had previously been enjoined in other, civil, cases of record piracy. (Ironically, Tucker then got a postponement of his sentencing on the copyright charges before it was done. But the links between record piracy and drug traffic have also helped him by stimulating additional FBI interest.) One of his favorite stories is of the man in Texas who pulled a gun on him, suggested he return to New York quickly (which he did), and then called him that night on his unlisted home number to make sure that he was safe and sound—and that he knew his Texas friends could always find him if they wanted him. The FBI took over that investigation and got some people on drug charges before it was done. But the record piracy part of the operation, Yarnell suspects, still thrives.

In 1976 Chester Gould based a Dick Tracy series on experiences akin to Yarnell's and dedicated it to him.
Finally there's a way to give your records the kind of care and protection that hasn't been possible until now—a way to insure a long life of true sound.

The System.
The Scotch Record Care System combines new Sound Life fluid with a unique dispensing applicator. To use, simply depress the supply container and Sound Life fluid is fed automatically to the pad. That's all there is to it. It's quick, easy and simple. No guesswork about how much fluid you need or how to apply it correctly. Just place the applicator on your turntable spindle, revolve it and the record is cleaned.

If your present cleaning solution heads up on the record surface, it may not be getting the job done. Scotch Sound Life spreads onto the disc surface evenly—safely penetrating grooves to remove micro-dust and fingerprints. Sound Life leaves the record with a brilliant look, as brilliant as the sound is clean and true.

As it cleans, it wipes out static. Even though your record surface is clean, it's generally the electrostatic charge that gets it dirty again. An anti-static gun is just a temporary treatment.

One application of Sound Life reduces the residual charge to near zero. And it prevents static from returning no matter how often the record is played.

And with your sensitive stylus that can mean less wear and improved record life.

Better stereo performance.
To get all the true, pure sound you expect from your stereo, you need records that are truly clean, and protected from static and friction. Only the Scotch Record Care System gives you all three in one application. Ask to see a demonstration at your record or stereo store right now.

All of the tech data we've used to back up these statements is available free. Write to Magnetic AV Products Division, 3M Company, 3M Center, St. Paul, MN 55101. Ask for report C-242.

SCOTCH RECORD CARE SYSTEM. THE TRUTH COMES OUT.
CBS Enters the Audiophile Market

The new Mastersound series offers promise, though the millennium is not yet at hand.

by Derrick Henry

Audiophiles have complained for years that America's big record companies are interested only in making money, not in achieving sonic accuracy. Far too many discs are badly recorded, shoddily produced, and carelessly packaged.

In the late '50s, some brave souls decided to take matters into their own hands. Pianist Lincoln Mayorga and trumpeter Douglas Sax observed that many of the albums in their collections made before the advent of magnetic tape in 1948 offered greater presence and clarity and a wider dynamic range than modern tape-derived discs. Curious, they decided to try their own hand at direct-cut recording. So astonishing was the outcome that they determined to issue direct-to-disc albums commercially. They finally succeeded in 1968, and since then the various releases on their Sheffield Lab label have quickly become collector's items. Encouraged by Sheffield's fortune, other enterprising audiophile companies began to enter the fray around 1975.

Crystal Clear expanded the musical range of modern direct-to-disc recording; Mark Levinson demonstrated that astonishing realism could be obtained through tape-to-disc methods with top-notch electronics and meticulous production; and Telarc stunned audiophiles with some spectacular digital discs.

Most of these records sounded terrific, and most were terribly expensive. But audiophiles, ever on the lookout for high-quality source material to test their sound systems (even if this meant importing records) loved them. What's more, they bought them—in quantity. The big companies took notice. Today nearly every major record company has begun digital recording, and many have already released digital albums.

CBS, which introduced the 331/2-rpm LP in 1948, now becomes the first giant record manufacturer to enter the audiophile market on a large scale. It proclaims its new Mastersound series "the recording industry's first multifaceted and integrated premium-quality product line designed for the most critical and demanding listeners." Such listeners are assured that "the considerable financial and technical resources of the CBS Records worldwide organization are being applied to an intensive program to upgrade every aspect of the company's recorded music process." Already, CBS boasts, "the Mastersound series employs state-of-the-art technology in every link of the recording and manufacturing chain to provide new levels of sonic accuracy and realism." Strong assertions.

The initial Mastersound release falls into three distinct categories: half-speed mastered analog albums, digital discs, and chromium dioxide cassettes, all with a $14.98 list price. (The cassettes, which duplicate the material of the digital albums, I will leave to R. D. Darrell and his "Tape Deck.")

Mobile Fidelity first used the half-speed mastering process in a highly acclaimed series of releases, mostly pop, encompassing such titles as the Beatles' "Abbey Road," Pink Floyd's "Dark Side of the Moon," the Grateful Dead's "American Beauty," and music from the films Star Wars and Close Encounters, performed by Zubin Mehta and the Los Angeles Philharmonic. CBS, taking its cue from Mobile Fidelity, has remastered at half speed four of its top-selling pop recordings: Billy Joel's "The Stranger," Boston's "Boston," Pink Floyd's "Wish You Were Here," and Bruce Springsteen's "Born to Run," all originally issued between 1975 and 1977.

Normal tape-to-disc lacquer mastering takes place in real time; the master tape runs at the same speed it did during the recording session, while the lacquer spins...
at the standard 33⅓. When tape and lacquer are both run at half their normal speed, several benefits accrue: The power required for the cutting head decreases by a factor of four, thus reducing the load on the power amplifiers; the cutting stylus can trace the groove undulations far more accurately, particularly in the inner grooves; crosstalk between channels is minimized. The result is a substantially improved record, with wider dynamic range, greater bass and transient impact, less distortion, and smoother frequency response.

All of CBS's remastered discs exhibit such improvements. If you enjoyed these albums before, you're bound to like the Mastersound versions even more. As the saying goes, you'll hear things you've never heard before—both virtues and vices (harsh-sounding microphones, clumsy mixing, all the manifold gimmicks that afflict contemporary pop recording). CBS promises that future half-speed remastering will extend to classical repertory as well.

For now, the classical side of Mastersound takes the form of new digital releases. Of the several digital systems currently available, CBS uses the 3M system for its new Petrushka, the Sony system for its other initial issues. The Sony PCM 1600 recorder employs sixteen bits and a sampling rate of 44,000 pulses per second; I have no specifications for the 3M machine (CBS supplies virtually no technical information on its digital sessions—inevusable, given the asking price.)

The initial selections of Stravinsky's Petrushka and Shostakovich's Fifth Symphony were obviously made for their demonstrational potential: These familiar scores are exceedingly colorful, with huge dynamic contrasts, tremendous variety of timbre, and great transient impact. Nonetheless, the choice of Petrushka with Mehta and the New York Philharmonic is ill considered. The orchestra has already made several notable recordings of this work for CBS: a suite with Stravinsky in 1940 and the complete ballet with Bernstein (1947 version) and Boulez (1911 version) in the early '70s. Moreover, Mehta himself recorded it with the Los Angeles Philharmonic in the late '60s. That he should again choose the 1949 revision for his CBS digital debut is surprising, since the original score calls for a larger orchestra and is more luxuriant and sensuous. The best I can say for the conductor's new recording is that it represents an improvement, both musically and sonically, over his old one. London's recording was very closely and elaborately miked and—at least in the atrociously noisy pressings I have heard—possessed a metallic, boxy, edgy sound with phony brilliance and hyped-up bass response. Mehta's interpretation was frenetic and superficial, the orchestra's playing considerably less than refined. Similar shortcomings, though not so egregious, afflict the CBS disc. It was produced by Andrew Kazdin, the man responsible for some of the most impressive multichannel recordings made in this country; his Boulez/N.Y. Philharmonic series (including Petrushka) has garnered acclaim from some of the most persnickety audiophiles. Like the London, this recording appears to have been closely miked, revealing a wide stereophonic spread but little sense of depth. Extremely analytical, it affords an X-ray delineation of detail. Alas, for all its impressive clarity and vividness, it is not truly convincing; Solo instruments stand out larger than life, instrumental tone lacks richness and body, and the string sound grows harsh in climactic passages. The 1974 Haitink version, notwithstanding its more opaque textures and somewhat smaller dynamic range, more faithfully reproduces orchestral timbre and perspective.

Mehta's performance, while more assured than his old one, remains excessively disjointed and episodic and reveals little personality. In the sloppy, undisciplined, and rhythmically lax orchestral execution, one senses little involvement. What a contrast to Boulez' gripping performance with the same orchestra taped less than a decade earlier; that N.Y. Philharmonic effort shows tremendous character and breathtaking precision. So I cannot recommend this new Petrushka. If it's the 1947 version you want, look to either Yuri Temirkanov's quirky but highly stimulating reading with the superb Leningrad Philharmonic or Stravinsky's 1960 recording with the Columbia Symphony, less well played but full of unique insights and irresistible rhythmic vitality. If you prefer the 1911 version, I suggest the classic recording by Monteux or the newer discs by Haitink and Boulez.

One of the most memorable recordings of Shostakovich's Fifth is the one Leonard Bernstein made with the Philharmonic following their 1959 tour of Europe and the Near East. Taped in Boston's Symphony Hall, it still sounds good today. But the real attraction is Bernstein's interpretation, a forceful, intense reading that fairly breathes fire. His digital recording is another tour de force—this one made in Tokyo during the Philharmonic's 1979 summer trip to Japan. It preserves a considerably different, substantially slower conception. The contours have been softened. Instead of projecting raw power and giddy excitement as before, Bernstein now seems more interested in plumbing psychological depths, in achieving a rap, mesmeric, almost metaphysical state. He searches out Shostakovich's Mahlerian angst. His intriguing vision, however, is not adequately realized; he simply does not sustain the level of tension. Stick with his earlier recording (perhaps it will now be transferred to CBS's Odyssey line) or investigate either Ormandy's powerful, magnificently played RCA version or Maxim Shostakovich's heroic
idiomatic Melodiya performance with the fine U.S.S.R. Symphony (preferably in EMI's pressing, ASD 2668).

CBS's digital sound is better here than in Petrushka. Producer John McClure—responsible for the wonderful last recordings of Bruno Walter, many of which still sound splendid—obtains an acoustic that is less analytical, somewhat fuller and more spacious. The perspective seems deeper, the dynamic range is wider, the bass is more potent, and high frequencies are less shrill. Lower brass passages in particular emerge with startling vividness. Yet deficiencies abound. Again solo instruments stick out unnaturally, instrumental timbres are not convincingly captured, and the overall sonic character is extremely dry. Despite its less extended frequency and dynamic range and its discernibly greater distortion, the Maxim Shostakovich record (in its EMI pressing) projects a more credible hall ambience, a richer, warmer tonal framework; quite simply, it sounds more realistic.

Curiously, the more I listened to these digital discs, the less I liked them. Though my analog albums might not sound nearly so impressive initially, my ear quickly adjusts to most of their shortcomings, so that extended exposure yields substantial pleasure. That these digital discs induce more listening fatigue than their analog counterparts cannot be brushed aside. Simply the quirks of my ear? Or do fundamental sonic flaws compound the fact that these are not particularly engaging performances?

Warning: My copy of the Shostakovich induced severe mistracking (though no actual groove skipping) toward the end of the first movement—the celeste was practically transformed into a glockenspiel—and in the numerous fortissimo outbursts in the Allegretto. My audio system (comprising a Mark Levinson ML-1 preamplifier, Leach LNF-1a power amplifier, Great American Sound's Sleeping Beauty Shibata phono cartridge, Rega Planar 2 turntable with Discwasher Disc-Tracer attached to an Infinity Black Widow tonearm, Bowers & Wilkins DM-7 loudspeakers, and Infinity ES-1 electrostatic headphones) has successfully negotiated virtually all of the most treacherous passages of the most demanding digital and direct-to-disc albums available today. Few cartridges will be up to the challenge presented by these inner grooves; remastering seems in order. At the same time, be assured that these digital records are not potential system busters, as are some of Telarc's. You needn't fear for the life of your speakers or for the structural integrity of your home. Remember, too, that when digital playback finally becomes available, cartridge mistracking will be a thing of the past.

The sole jazz offering in the initial Mastersound release is also digital, Max Roach's "M'Boom." Roach performs with eight other percussionists on a provocative array of more than 100 instruments of both determinate and indeterminate pitch. Most anyone would enjoy it, especially percussion freaks, of course. Predictably, the sound is crisp, clean, and clear. This is no sonic spectacular, however; the dynamic range of the music is relatively narrow, and the percussive impact falls far short of that in Crystal Clear's Charlie Byrd recording (direct-to-disc), Mark Levinson's Bill Elgart percussion album (tape-to-disc), and most of the Telarc digitals.

All in all, then, this debut digital package affords promise but allows substantial room for improvement. Except, perhaps, for their clarity of texture, these discs do not in any sense—quietness of pressing, smoothness of frequency response, breadth of dynamic range, spatial coherence, transient impact, accuracy of timbre—rival the orchestral realism of the best digitals (Telarc's), the best direct-to-discs (Sheffield Lab's), or even the best analog tape-to-discs (e.g., Wood's violin and cello concertos on Unicorn RHS 363).

Considerable care is evident in the packaging of Mastersound discs: polyethylene (backed with paper) inner sleeves, and a sealed heavy-gauge plastic outer envelope, replacing the warp-inducing shrink wrap. Further, CBS claims to have increased the weight of Mastersound discs by 12% over its standard records. My copies were sturdy and relatively flat.

CBS's expressed intention to upgrade the quality of its pressings may well turn out to be one of the most beneficial consequences of the Mastersound program. It claims to have developed a new vinyl compound with "wide-ranging effects on molding properties, groove accuracy, noise characteristics, wear factors, static retention, stylus tracing, etc." Direct comparison of the sonic characteristics of its old and new vinyl is impracticable even in the remastering, since one cannot avoid comparing a half-speed-mastered disc with one normally produced. I can report, however, that the new surfaces are in no way exceptional. Certainly good by American standards, they nevertheless do not approach the uncanny silence of the finest European and Japanese pressings.

CBS is to be commended for actively attempting to please the audiophile and for admitting the need to improve its product. I trust that these early efforts will not breed complacency and that redoubled self-criticism will insure continued improvement.

An "Authentic" Cavpag!

Muti and Carreras have purified the scores, but where have the operas gone?

by Kenneth Furie

Conductor Muti listening to playback

T he Cavpag Madman having declined to return to the scene of the crime, this month's dormer and lintel report has fallen to me.

Those of you who were with us in June 1979 will recall the desperate lengths to which London's new coupling of Cavalleria rusticana and I Pagliacci—"a vehicle for the charming and currently popular lyric tenor Luciano Pavarotti"—drove Conrad L. Osborne. "How helpful (and how credible) can it be," he asked in part, "to repeatedly point at a crumbling cornerstone when all concerned insist that the building is structurally sound and is to be judged on the taste of some new decorative elements, a dormer or some new lintels? And indeed there may be some splendid new dormers and lintels, and some not so hot, and ... here is the morning paper with a photo of the building as it once was and a perfectly intelligent-sounding article on the new dormers and lintels, and you look out the window and by God there is a truck delivering more dormers and lintels to the site, and your neighbors in earnest discussion of
The new details of the building, as if it were still standing.

Another Caruso is upon us, this one a vehicle for the earnest and currently popular lyric tenor José Carreras and for the scrupulous and currently newsmaking conductor Riccardo Muti. And while it's not hard to tell the two sets apart—the Angel album box is thinner and has a yellow and red front, whereas London's is brownish with a picture of Luciano—the differences aren't important in any way that might bear substantially on Cavo or Pag.

Actually there is one substantive difference. London's Cav, though not its Pag, contained signs of life (the canny conducting of the veteran Gianandrea Gavazzeni and the vocally pleasant Santuzza of Julia Varady), whereas Angel's new Cavo and Pag are very much of a piece. Which is to say that neither performance seems to me to touch any of the human issues at stake.

Since there are many good recordings of Pagliacci, and a fair number of serviceable Caves, why make an issue of this set? I see three reasons.

1) Given the standing of many of the performers, at or near the top of their profession, many people—critics as well as cash customers—are likely to assume that their work is of the caliber expectable from such great artists of the past.

2) Given the performers' standing, many people are likely to assume that the artistic ambitions of Leoncavallo and Mascagni are in some manner on display here. This assumption not only slanders those gentlemen, but perpetuates a dangerous misconception of performance as a passive activity, in which performers merely execute given material and in so doing unleash its latent greatness—or ungreatness—on a compliant audience. This too has to be resisted, if anything more frequently and more loudly.

3) To make matters worse, this set comes on with pretensions. Pagliacci in particular is supposed to have been cleansed of the accumulated crud of seventy-five-plus years.

As regards the first point, there's not much to say. Carreras doesn't embarrass himself, but neither does he give any indication of what impelled him to sing either Cavo or Turiddu. He gets out all the notes in a reasonably pleasing timbre, though I wonder how much farther than the few feet to his microphone those notes—the low ones especially—might have traveled. There is no audible evidence of the vocal energy necessary to carry sound out into a playing space, and therefore none of the emotional energy that can accompany it.

Giuseppe di Stefano, who totaled his voice in the way that Carreras now seems to be emulating, brought a certain human vitality to even his coarsest work. Check out his Can't 'n' Pig (with Callas, Gobbi, Panerai, and Serafin), and then listen to Carreras' “'Un tal giove.” Carreras goes beyond imitation of other tenors' performances to a sort of computer-generated averaging of all tenors' performances, delivered in a computer-precise deadpan that strips those inflections of whatever emotional impetus may once have generated, or at least accompanied, them.

It would be accurate to say that Montserrat Caballé's Santuzza is her best recorded performance in some time. Accurate and irrelevant. There's little tussiness and simpering, which is good. Every now and then there's a whole phrase that lies comfortably enough for her to produce a full, connected sound, which is good. There are many more phrases that catch her intricate vocal gears in midshift, which is bad, and there is no hint as to what she might be doing here, which is what matters.

Scotto isn't even in decent shape by her recent standard. In fact, the voice—heard here, for once, in music it should encompass—sounds like a ruin. Note the sudden dolce intemperie, “O che bel sole di mezzogiorno,” in the recitative before the Bal- latella: The soft high A is lovely, suggesting that a working head register could still be pulled together, with sufficient attention to balance and steadiness; but hear how the voice falls apart as it arpeggiates down toward and finally below the break. With the middle no longer functional above a whisper (and of course no top or bottom), Scotto can't sing phrases and so has no way of expressing any interpretive ideas she might have, if any.

And so, for the fourth time in four recorded tries, the uncut Nedda/Silvio scene bombs. (Lorengar and Krause—the first to do it—are starting to sound good.) Which is a shame, since Thomas Allen could probably sing a first-rate Silvio. While he does have some good moments, with no help from either Scotto or Muti he never settles into the bright, fluent high-baritone groove suggested by his Valentin in the Prêtre/Angel Faust (Angel SZDX 3868).

What to say about the two principal baritones? Alfio pushes Matteo Manuguerra beyond his limited comfort range into mostly unattractive bluster. He might have been better cast as Tonio, in which role Kari Nurmela displays unlimited potential and severely limited accomplishment. There's no mistaking the voice's size and color, or the chaotic technique—which evaporates on top. And in this case when we talk "top" we're talking mostly Es and a few strategic Fs, Muti having purged the score of those wicked high interpolations.

Which brings us to whatever it is that Muti is doing here. (I'm assuming it's not necessary to belabor the unsuitability of Julia Hamari and Astrid Varnay to Lola and Mamma Lucia, roles the record people never used to have much trouble casting perfectly adequately.) If his feeling was that, with casts like these, what hope is there, he would have my sympathies. But this doesn't really seem the case, since many of his choices apparently were made independent of any consideration of vocal problems and possibilities. His tempos for the choruses in Pagliacci, for example, would twist the tongues of even good Italian choristers; the Ambrosian Opera Chorus, though well drilled, is all too clearly squeezing words into insufficient musical space. What sense can a tempo make if it doesn't allow meaningful articu-
It might actually be interesting to hear the opera as first conceived, though even the annotator realizes that some twenty-seven years and an awful lot of performances passed between the composition of Pagliacci and the composer’s death. “The possibility cannot be excluded,” he notes, “that Leoncavallo may at some stage have authorized the modifications, above all in the vocal score, which was very well known among singers. At least, he may have tolerated them, as he is known to have tolerated the ending of the Prologue with the high G, to allow whoever sang Tonio an applause-getting extra top note.”

Ah, yes, tolerant old Ruggiero. Letting those boorish singers have their applause-getting top notes, secure in his faith that one day a high-minded conductor, a real musician, would come along and do right by him.

Yikes. While we’re on the subject, though, let me ask what is meant by an extra top note. One wonders, has the writer actually looked at the score? The highest note that Tonio ever has to sustain is F, and even this occurs only at several climactic points F being the upper edge of the break, and thus reachable by even the most middling house baritone, isn’t it conceivable, even likely, that Leoncavallo was simply being practical in his writing? Especially as his little opera has two baritone roles, with Silvio being written for a higher, but still distinctly limited, voice.

When Leoncavallo did write sustained Fs for Tonio, they occur as climaxes at the tops of emotionally laden phrases: “le nostre anime considerate, poiché siamo uomini” in the Prologue; “m’ha vinto l’amor!” in the scene with Nedda. These phrases look to me remarkably similar to the ones in which the infamous A flat and G are traditionally interpolated, the major difference being that in these cases a climactic top note would take the baritone above the lie within which the role is set.

This business of “the composer’s intention” is a bit more complicated than the scholars may imagine, but then, total ignorance of the human voice seems to be a prerequisite for serious operatic scholarship. Singing, how vulgar! And so it never occurs that Leoncavallo may not have just “tolerated” those interpolations; he may have liked them.

But even that isn’t the issue. The issue is, what do you have to do to turn squiggles on paper into a living work of art? This is what performing is all about, and, so far as I’m concerned, “the composer’s intention” is pretty much irrelevant. Either the performer engages our emotional involvement, in which case it doesn’t matter how “faithful” he’s being to his author, or he doesn’t, in which case no amount of fidelity will fill the communicative void.

It’s all very well to restore “La commedia è finita” to Tonio. Anybody on stage could say it—excepting Nedda and Silvio, their being dead and all. (Though who knows?) The intention of the line isn’t realized in the act of assigning it to one or another character; it’s realized—defined, in fact—in the act of performance, of communicating to the audience the dramatic significance of this character making this utterance at this moment.

Which doesn’t happen at any point in these performances. Rendering the notes of Leoncavallo’s autograph score does not give you a performance of Pagliacci. A performance happens when competent singers make of those notes something that connects them to our emotional lives. The nature of that connection depends at least as much on the performers as the composer; after all, you could have a performance without a composer, but without performers, you’d be kind of stuck.

The De los Angeles/Bjoerling/Warren and Corelli/Gobbi/Von Matačić sets make wildly different experiences of Pagliacci, but they both make rich and satisfying experiences. Although we may decide after the fact that such potential variety (and we could cite half a dozen or more other recordings as well) is in part a measure of the opera’s greatness, it is the work’s emotional content, not its greatness, that must be performed. Cie has always been more problematic on records, though it has rarely fallen as flat as it does here. The recording to which I most often turn is the Tebaldi/Bjoerling/Bastianini.

Nero may have fiddled while Rome burned, but at least he fiddled. Muti scrupulizes.
BACH: St. Matthew Passion, S. 244.

Twenty years have passed since Karl Richter's first recording of Bach's St. Matthew Passion. Those years have seen a revolution in our understanding of Bach and in our performance of his music. The new chronology of his vocal works, which Alfred Dürr and Georg von Dadelsen developed in the 1950s, has become widely known and accepted; the picture it paints of Bach's cantata composition being almost totally discontinued after his first six years in Leipzig has important implications for the place of the St. Matthew Passion in his output. It now comes at the end, rather than in the middle, of his period of active cantata writing. (Joshua Rifkin has suggested that it was first performed in 1727, not 1729—a controversial view that would make the work, I do.)

So when I returned to the old recording to make comparisons, I started with those movements. The surging, Romantic pulsation of the opening movement gripped me again, and the slurred, flowing lyricism of "O Mensch, bewein' deinen Sohn" moved me; both numbers were actually taken faster in the old account. The chorales, while varied in treatment, seemed so much less fussy, more appropriately declamatory. "Wahrlich," though very slow, moved forward purposefully. Could it be that I really preferred this out-of-date, old-fashioned approach to Bach? At least for these central sections of the work, I did.

In other features, the new set is

This Richter recording is in some respects predictable and in others more surprising. Among the features that might be expected are a firm, clean string sound, crisp, sharp rhythms, and an idiomatic approach to vocal and instrumental ornamentation. (It is amazing to go back to the first version and hear the soloists omit the clearly written ornamentation in "So ist mein Jesus," though the orchestra plays it!) The Munich Bach Choir is, if anything, more finely drilled on the new recording; the choruses of the last part make a razor-sharp impact, and a close recording (which reveals some patches of weakness in the choral tone—brash sopranos, fuzzy altos, tenors weak at the top of the range) gives these sections greater immediacy. The orchestral playing is entirely competent, and some of the obbligato work is most distinguished. (Aurèle Nicolet is the first flutist; the second flute, first oboe da caccia, and continuo bassoon players have not changed in twenty years.) But when I first approached this version and listened to the great opening chorus, my immediate impression was that it was static, monumental, and unmoving. Was this really the conductor whose old version so many thousands of people had lived with for years? Perhaps it was I who had changed; perhaps I couldn't take Richter anymore after hearing the insights of Harnoncourt; it had indeed been a few years since I had listened to that old St. Matthew. As the performance continued, however, my doubts grew, especially during the big choral movements. "O Mensch, bewein' deinen Sohn" was slow and solid.

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In other features, the new set is
Critics’ choice
The most noteworthy releases reviewed recently


EATON: Danton and Robespierre. Indiana University, Baldner. Composers Recordings JUS 421 (3). July.


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clearly superior. The sound is far more sophisticated: The stereo separation of the old one was fairly crude, the acoustic quite resonant; now everything can be heard. And the new soloists are preferable. Peter Schreier is an Evangelist of great purity and directness (though I would not want to lose forever the more emotional approach of Ernst Häßler on the old set). Schreier also does the arias, which is possible only in the recording studio. Edith Mathis is a superb soprano, fresh and radiant (by comparison, Irmgard Seefried seemed to have strayed in from *Gotterdammerung*), and Matti Salmi nen, new to me, is a real discovery for the bass arias. Dietrich Fischer-Dieskau, who did those arias in the previous version, now contributes a Christ that is a model of restraint: light-voiced, unsanctimonious, unaffected—a real success. I suppose I should rejoice that Janet Baker has joined this illustrious team, but I find her Bach (as in the Angel *Christmas Oratorio*, SC 3840) mannered and distracting. Just the one word "Erbarmen" at the start of her great aria is irritating: The first syllable is treated as an intake of breath, the second is violently rolled, and the sound has that squeezed legato that inhibits all Bach's natural lyricism. (Hertha Topper in 1959 was gloriously resonant, far too free with rhythm and pitch, but splendid all the same."

The publicity for the new set claims some important innovations in the recording; since no mention of them is made in the booklet, perhaps they should not be treated too seriously. Yet Richter says it has now been "discovered" that the continuo keyboard instrument should be the harpsichord, not the organ. Well, Bach certainly used the harpsichord on some occasions, but the fact that he indicates as much should make it all the clearer that in normal circumstances he used the organ for all his church music. So this seems to me a regressive step on Richter's part, though he handles the harpsichord tastefully; the effect is more satisfactory than the blaring, distant screech of the organ in the old reading. This version is also said to exploit for the first time on record Bach's spatial requirement of two choirs and orchestras. Which it does; but so, more radically, does Helmuth Rilling's fine modern-instrument account on CBS Masterworks, which has been released in Europe. (It is supposed to appear here, perhaps in conjunction with his B minor Mass at Lincoln Center this season.) Rilling's is far more scrupulous in observing Bach's markings: His Evangelist, for instance, stands clearly with Choir I on the left (outside the left of the stereo picture, in fact). The only piece of information about Richter's supposedly innovatory developments contained in the record booklet is a negative one: A tiny line in Archiv's admirably full documentation reveals that he still uses the old Schneider Bach *Gesamtausgabe* score, not the authoritative *Neue Bach Ausgabe* revision by Dürr. All we get by way of introduction to Richter's new interpretation is a wild, eccentric essay by Joachim Kaiser, which begins with a reference to Bach as the "Fifth Evangelist" and continues by dragging in Goethe, Brecht, Hemingway, *King Lear*, Bloch, Berg, and Hegel. This does not begin to provide an appropriate context for the performance.

In sum, then, a curious account: It is technically fine—with generally excellent soloists, a good choir, and a solid (if dry) orchestra—and well recorded; but it provides neither the old-fashioned charisma of the 1959 version nor a radically different and newly illuminating approach. N.K.

**BEETHOVEN:** Concerto for Violin, Cello, Piano, and Orchestra, in C, Op. 56.

Anne-Sophie Mutter, violin; Yo-Yo Ma, cello; Mark Zeltser, piano; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. [Günther Breest, prod.] Deutsche Grammophon 2531 262, $9.98. Tape: 3301 262, $9.98 (cassette).

A generation ago, Beethoven's Triple Concerto was condescendingly regarded as a curio, the infrequent recording or performance used as an occasion to give first-desk orchestral players a chance to shine. Even today, though fully appreciated and firmly in the standard repertory, it remains a problematical work, posing some subtle—and not so subtle—alternatives in the chemistry of casting.

The first step toward assuring a successful reading is to put in charge a strong conductor, capable of withstanding a three-way challenge to his authority. Next, the cast can include either individual soloists or a permanent trio. An obvious advantage to the latter arrangement, with a "single" soloist, is that all divergencies of style and interpretation will probably have been smoothed away well in advance of rehearsals. The Haitink/Beaux Arts (Philips 9500 382) and Masur/Suk Trio (Quintessence PMC 7077) recordings offer the advantage of a shipshape stylistic unanimity (particularly the Masur) but the disadvantage of a certain cut-and-dried evenfulness—moments of eloquence being sacrificed for the (questionable) greater good of the whole.

There is also something to be said for bringing together three soloists with irreplaceable individuality—incarnate in a rare constellation such as the one in Karajan's older recording (Oistrakh, Rostropovich, and Richter; Angel 5 36727),
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Produced by Jeffrey Weber.

*Recorded using the Soundstream Digital System and carefully pressed in Japan using the quietest vinyl current technology can provide.
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the stars merge with as much finesse as in any permanent trio, matching the conductor’s forceful personality with glamorous tone and authoritative opulence. But in several other “all star” editions, the pianist dominates; if hard even for the likes of Szeryng and Starker (Philips 6500 129) or Laredo and Paris (CBS MS 6504) to match the insight of an Arroyo or a Rudolf Serkin.

If any one soloist is to receive priority, it should be the cellist. Beethoven’s writing but that golden instrument is both treendishly demanding (with high tessitura and intricate filigree) and rather curious (with a range that is always alto, never tenor). Even in the short slow movement, where one might have expected the composer to luxuriate, the beautiful melody is “sung” in the precarious higher octave. Intonation thus becomes a crucial factor, and many an otherwise solid instrumentalist has come to grief, particularly in the third-movement hurdles.

This new performance—pretty marvelous in all departments—is notable for the searching, almost vocal nuance the incredible Yo-Yo Ma brings to his part. The two other players are impeccable, without quite riveting one’s attention as Ma does. Anne-Sophie Mutter contributes clean, silky sound and pure intonation. Mark Zelter, whose previous work I have not liked, confines his moments of hard, sprinting, percussive fingerwork to a few climaxes where it is fairly appropriate; elsewhere, his tonal refinement reveals a colorist a la Horowitz. (He also resembles Horowitz in his slightly inhibited concept of classical style.) Although the three really represent disparate traditions (and decades: Mutter is in her mid-teens; Ma, wise beyond his years, in his early twenties; and Zelter in his thirties), they perform harmoniously, with a warming spirit of cooperation. Indeed, I prefer their rendition to the benign enterprise magnificently. With due appreciation of the coupling of unfamiliar choral works), she


BERLIOZ: Herminie; Cleopatre. Baker, Gibson/London Sym. Ang. S 36695

Herminie, the cantata that won Berlioz second place in the 1828 Prix de Rome competition, is a more conventional example of the genre and of his talents than the better-known Cleopatre, the audacities of which lost him the expected first place the following year. Cleopatre is indeed the more striking and characteristic piece, but Berlioz’ admirers will find points of interest in Herminie as well—not least in the use of what would later become the idée fixe of the Symphonie fantastique as a principal theme.

Cleopatre has been recorded before—four times, in fact, including versions by both Janet Baker and Colin Davis, though not together: he with Anne Pashley (Oiseau-Lyre, deleted; valuable still for its coupling of unfamiliar choral works), she with Alexander Gibson (backed by the final scene of Les Troyens). Despite the excel-
lent orchestral framework on the new disc, the admired mezzo is far from repeating her impressive achievement of a decade ago; her voice has diminished in range, security, and power, and she declares less firmly and confidently. (Some of the recitative in Herminie is closer to whispering than declamation, which cannot be right stylistically.) If you want to hear Herminie, this is your only choice, but for Cléopâtre—and for one of Janet Baker's best recordings—go to the Angel disc. D.H.

CHOPIN: Piano Works.


Deutsche Grammophon, having given us the fastest performance of Chopin's B minor Sonata (Argerich, 139 317), now offers the other extreme. Chopin specified that the first movement should be played Allegro maestoso, but most pianists—except for Cliburn (RCA, deleted), Perlman (Columbia M 32780), Ashkenazy (London CS 7030), and now Gilels—conveniently overlook the qualifying directive. There are good reasons for wanting to play faster, to keep the backbone from going limp, but equally good reasons for slower pacing, the most important being the wealth of counterpoint that needs added space in which to breathe.

Gilels is reasonably successful in suggesting the structural rigor and very successful in exposing a wealth of relevant detail. He delves deep for inner voices and comes up with a few bona fide treasures: the falling seconds that hover about the second theme at first seem arbitrary, but then start one thinking; not only are they used extensively when Chopin develops his themes, but they are actually derived from the sonata's first two notes and figure in all four of its movements. Gilels' highlighting is a far cry from the irresponsible inventing of inner voices perpetrated by Josef Hofmann and some of the other old-fashioned, showoff pianists.

The other movements are a bit more conventional. Gilels takes a whirlwind view of the scherzo but straightens out the little bobble that pervades most interpretations. The Largo has ruminative breadth, as does the finale, after a deceptively brisk statement of its introductory measures. One misses some of the impulsiveness heard in Gilels' Carnegie Hall performance a couple seasons ago, yet this is an uncommonly interesting reading, far more unified than Ashkenazy's, which bogged down in its own ruminations.

The polonaises are less satisfying. Here, too, Gilels characterizes more than he used to, but his touch still has its erstwhile bleak, hard edge, and the chains of trills in Op. 53 have a machine-tooled glint. H.G.


Alfreda Hodgson, alto; Robert Tear, tenor; Benjamin Luxon, baritone, Scottish National Chorus and Orchestra. Alexander Gibson, cond. [Simon Lawman, prod.] VANGUARD VSD 71258/9, $15.96 (two discs, manual sequence).


Continued on page 90
Arthur Fiedler: The Real Memorials Begin
by R. D. Darrell

O

f the considerable number of Fiedler releases that appeared soon before and after the conductor’s death on July 10, 1979, few are real memorials. They are valuable for other reasons, representing some of his last recording sessions; one of the first Boston Pops sessions under a surrogate conductor (Harry Ellis Dickson);

ARTHUR FIEDLER: Forever Fiedler. [Various soloists; Boston Pops and RCA Victor Orchestras, Arthur Fiedler, cond. [John Pfeiffer, prod.] RCA Red Seal CRL 3-3599, $17.98 (three discs, mono and stereo). Tape: CRK 3-3599, $17.98 (three cassettes). [From various RCA originals, 1935-74.]


ARTHUR FIEDLER: The Two Sides of Fiedler. [Boston Pops Orchestra, Arthur Fiedler, cond. London Phase 4 SPC 21190, $8.98. Tape: SPCS 21190, $8.95.]

Fiedler’s first (and only?) recordings in modern direct-to-disc technology; new and reissued programs prepared to commemorate the Fiedler/Pops association, seemingly eternal but actually fifty years old; and still more of the innumerable reissue anthologies through which most Fiedler hits are cloned into well-nigh endless sales life. But only now has there been time to prepare more truly representative and comprehensive surveys of the unique recording career that began in 1935 for RCA Victor and extended in 1970 to Polydor/Deutsche Grammophon, in 1975-76 to Decca/London, and to other labels.

The RCA Red Seal box, which includes a four-page leaflet with a tribute by Richard Mohr, is the most far-ranging, chronologically and programmatically. There are two sides of “Early Recordings,” all pre-1956 monos, with two samples (the best-selling Gade Jalousie and Wolf-Ferrari’s Segreti di Susanna Overture) from the Boston Pops’ debut recording session, July 1, 1935. Five of the seven “Great Collaborations” on Side 5 are also monos; those starring Robert Merrill, Nathan Milstein, Patricia Munsell, Helen Traubel, and Jesús María Sanromá, the last in an excerpt from the first symphonic Rhapsody in Blue, June 15, 1950. Sides 3 and 4 proffer stereo versions (1956-74) of nine short classical and six pops favorites.

Almost as valuable as the selections themselves, some of which have been unjustly forgotten, is the fascination for audiophiles of the consistently effective sonic qualities maintained, despite constant changes of producers, engineers, and recording equipment, over a span of four decades. Fiedler’s characteristic verve and crispness—his special freedom from sonic hangover achieved by his insistence on ending tones no less precisely than they are attacked—is evident from first to last, as are his ebullience and irresistible relish for whatever music he may be playing, no matter how hackneyed or lightweight. Early on in the collaboration, a soberly discriminating critic, Philip L. Miller, went so far as to assert that the Boston Pops Orchestra under Fiedler “has yet to make a poor recording.” To repeat that claim today would scarcely be an exaggeration.

Side 6 is devoted to “Reminiscences”: apparently impromptu quasi-conversations, spoken in Fiedler’s Bostonian accents as informally and vivaciously as one remembers from personal talks—especially my own memorable last ones in preparation for my May 1960 interview/profile. But in this recording (made in 1976 for Billboard and American Airlines) the tales of life, conducting, and recording and the philosophy are backed by and interspersed with some of the works most closely associated with his career. At first this music (1812 Overture, Stars and Stripes Forever, etc.) seems a bit distracting. But it’s used so ingeniously—now strictly as background, now taking center stage in the intervals between “chapters”—in the spoken reminiscences—that the collage soon comes to be accepted as an extremely apt and effective technique.

DG, of course, has far less material to choose from, and its two-disc program is of necessity dominated by pop pieces. All are short, except for the Hair Fantasstics, and Snow White and the Seven Dwarfs medleys, and are categorized under the side headings “Broadway,” “Movies and TV,” “Standards and Top Ten,” and “Classics and Encores.” Even the so-called classics are confined to the Gauyane Saber Dance, Debussy’s Clair de lune, the Gypsy Barons entrance march, and an uncredited transcription of the “Hallelujah” chorus from Messiah! In compensation, the recent recording technology is still more arresting vivid, even spectacular, and the double-folder format includes not only a moving “appreciation” by Michael Steinberg, but also five pages of illustrations, far superior to those in RCA’s crowded single-page montage.

The latest release in Fiedler’s Decca/
London series—too short and recent for reissue anthologies as yet—again spectacularly demonstrates the relish with which he and his players exploited the full high-voltage potential of Phase 4 multimike technology at its best. The miserably inadequate labeling and notes don’t say when these sessions took place, but they obviously were well before ill health had begun to loosen his grip or dilute his zest. Indeed, he has seldom been more Roman-tically eloquent than in this Hänsel und Gre-tel “Dream Pantomime” or more grandly festive than in the Midsummer Night’s Dream “Wedding March” and Aida ballet music. And surely none of these or the other long-time Pops concert favorites (Dvořák’s Slavonic Dances, Op. 72, No. 7, and Chopin’s Military Polonaise) has ever been more vividly recorded than it is here. The inevitable symphonic show and film hits also are characteristic of Fiedler’s unique gift for endowing even the most pretentiously inflated scorings with dramatic conviction as well as truly sumptuous orchestral sound. It’s wry irony that three of the five well-varied divertissements (Star Wars, Jaws, Evergreen) are credited to composer John Williams; no one could have imagined at the time these performances were recorded that he would turn out to be Fiedler’s successor as leader of the Boston Pops Orchestra.

Nevertheless, this latest (possibly even last) of Fiedler’s innumerable triumphant recordings is dwarfed in significance by the two memorial retrospective releases, even though these are scarcely as comprehensive as they might be. Some of the most enterprising early-Pops adventures are still to be born again: the first-ever Paderewski piano concerto with Sanroma, Sinigaglia’s delectable Danze piemontesi, and Litolf’s Robespierre Overture, for example. And all of us have our own particular cherished favorites. But demanding resurrection most importantly of all is Fiedler’s Sinfonietta series (1938-46), especially dear to the heart of its not always pop-minded conductor. Its Handel, Corelli, Telemann, and Mozart releases (many of them featuring organist E. Power Biggs) were pathbreakers in their day; others were daring firsts—works by the still too little known William Boyce, William Felton, Esajas Reusner, and Gae-tano Schiassi and, for the first time in America if not the world, that current superhit, Pachelbel’s canon, which Fiedler recorded back in 1944.

But no Fiedlerian—from casual young fan to veteran aficionado—can afford to miss the present chances to relearn how much one extraordinary music-maker has contributed both to our own artistic experiences and to the expansion of the whole recorded repertory.
Continued from page 87

ELGAR: Orchestral Works.
Royal Liverpool Philharmonic Orchestra, Charles Groves, cond. [Brian B. Culverhouse, prod.] Arbaesque 8002, $6.98. Tape: 9002, $6.98 (cassette).


The Dream of Gerontius was the work that saved oratorio. The form could easily have died at the end of the nineteenth century, suffocated by the sanctimonious weight of Stanford and Sullivan, by works like the latter’s Light of the World, which Queen Victoria said “destined to uplift British music.” But in choosing to set Cardinal Newman’s poem, and in setting it so powerfully, Elgar proved that oratorio did not have to consist only of affirmation and mindless praise. In Gerontius’ final moments of self-doubt—“I can no more; for now it comes again/That sense of ruin.../That masterful negation and collapse of all that makes me man,” Elgar managed to express something of the crisis through which religious England had passed, the “long, withdrawing roar” of Matthew Arnold’s “sea of faith.” The affirmations of Gerontius, when they came, were all the stronger for having been built on a personal drama of doubt and faith. To us, the conflicts seem tame, the drama feeble; eighty years ago, they were dynamite.

Throughout Elgar’s composing career, there was a gulf between music of introverted despair—Faust, the cello concerto—and music of extroverted confidence—the Pomp and Circumstance Marches. In Gerontius, as in the two symphonies, these two currents are held in a powerful balance, and any successful performance must suggest both bleak unhappiness and radiant confidence. Sir Alexander Gibson’s new account is impressive in many ways. He has a good feeling for Elgar’s long-breathed lines and surging, subsiding emotions. The Scottish National Orchestra plays responsively, though it is not recorded with ideal clarity. In Robert Tear, this recording has a Gerontius of power and immediacy, intense without being melodramatic, lyrical without being religious. Alfreda Hodgson is a warm, sympathetic Angel, and Benjamin Luxon a solid and resonantly voiced priest (and Angel of the Agony); both have slighty cloudy voices, however.

I can recommend this as a worthy, and never misleading, Gerontius, certainly better than the catalog’s one stereo alternative, the Britten version with the London Symphony (London OSA 1293). There is, of course, Sargent’s old mono version (Turnabout THS 65120/3), with magnificently choral singing. (Gibson’s rumbustious chorus just misses the necessary cohesion of attack.) But I would urge you to seek out Barbrirolli’s wonderfully rich and loving account (Angel, deleted), which has Janet Baker in perfect voice as the Angel and Richard Lewis, the most famous interpreter of the role, as Gerontius, though he has rather too stiff an upper lip in the part for my taste. And I cannot understand why the best Gerontius of recent years, Boult’s EMI version—magnificently recorded, with one of the best overall sound pictures I have heard in a big choral work and with unbeatable playing and singing from the New Philharmonia and the London Philharmonic Choir—is still unreleased here. Some might dislike Nicolai Gedda’s somewhat un-English Gerontius, but I find it a triumphant success, injecting a drama and urgency into the music that Tear, for all his fine qualities, cannot match. So until the Barbrirolli reappears or the Boult arrives, Gibson is a good standby.

The coupling of Elgar and Walton cello concertos is, as they say, something else. Here Gibson and the Scottish National provide fine support for an interpretation of the Elgar by young cellist Ralph Kirshbaum that is well-nigh ideal. Other cellists have made this a feverish piece (Tortelier, Angel S 37029) or one of heartfelt emotion (Du Pré, Angel S 36338 and Columbia M 34530), but Kirshbaum captures its weary, pessimistic soul. The center of the music seems to come in those heart-stopping transitions between movements, in which we are never quite sure that the piece isn’t about to collapse into silence. The final reminiscence of the opening is superbly done, without a trace of sentimentality. Elsewhere, Kirshbaum has just the right noble eloquence, using a rich and beautiful cello sound while managing to avoid self-indulgence. It is not a fully projected performance—some might even find it dull—but a very musical one, responsive to the deepest meaning of a work that becomes ever more impossible to see as a portrait of war-torn England: The more one learns about Elgar’s desperately unproductive final decade, the more this piece sounds like a lament for failing creativity.

How trivial, by comparison, is the Walton concerto! Pleasant enough, worked out with the composer’s habitual skill and instinctive appreciation of orchestral texture, occasionally even powerful. But Elgar says something very important, with great difficulty; Walton says nothing in particular, and says it very well. The performance
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N.K.


LEONCAVALLO: I Pagliacci. For a review, see page 79.

MASCAGNI: Cavalleria rusticana. For a review, see page 79.

MENDELSSOHN: Orchestral Works.


MENDELSSOHN: Orchestral Works.

London Symphony Orchestra, André Previn, cond. Angel SZ 37614, $9.98.


That Mendelssohn's symphonies are popular does not make them any easier to play. They present substantial problems of style, all too rarely surmounted. Each work has a precise mood, which must be established, sustained, and developed without a false move. Conductors as eminent as Toscanini have recorded the Italian without its essential first-movement repeat, although as both new recordings attest, the double exposition is becoming more frequent.

A successful Mendelssohn conductor must have a light touch, a precise sense of rhythm, and the knack of keeping a fine lyric phrase moving over a flowing pulse. Haitink has mastered these skills. His Italian floats like a feather, yet the color and atmosphere of the score emerge vividly. And in his Scottish Symphony, he captures with equal precision the gray of Edinburgh, the muted colors of the Highlands, and the bright array of tartans as the clans gather in the final pages. For contrast one need only turn to Previn's picture postcard from the Hebrides. Technicolor tourism.

The primary strength of the Haitink releases is that each presents a justifiably popular symphony in an extremely fine performance, well recorded. The bonus is that the supplemental material is just as attractive. Symphony No. 1 represents early-blooming genius at work; Haitink's forceful statement of the opening bars is enough to rivet one's attention for the duration.
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Calm Sea and Prosperous Voyage was much admired by the Victorians. We see it, as we see the Scottish Symphony, as a sort of precursor of the tone poem, full of atmosphere and fine melodic pages.

The item of greatest interest in the Previn collection is the Ray Blas Overture, a bright score, which has needed a new recording for some years. Previn’s account is quite acceptable, and he does well with the familiar preface to A Midsummer Night’s Dream. But his symphony performance suffers from bad sound (compare the balance of the opening of the finale with the Haitink) and perfunctory playing; no one is really terribly involved, and it shows. R.C.M.


MOZART: Arias—see Recitals & Miscellany, Leontyne Price.


There would seem to be a contradiction inherent in Palestrina’s setting of the Biblical Song of Songs, arising from the contrast between the lush exoticism of the texts and the cool, restrained style of this most classical of late-sixteenth-century composers. Surely a more secular composer like Monteverdi, Marenzio, or even Gesualdo might be more appropriately drawn to this frankly erotic poetry. (Indeed, Monteverdi did set some of the verses, most notably in the 1610 Vespers.) But within the context of a style that eschews unprepared dissonance, abrupt rhythmic shifts, and contrasts of sonority, Palestrina weaves a sumptuous tapestry of sound reflecting the richly hued language and luxuriant images of the text.

The Czech Philharmonic Chorus produces a sound beautifully matched to the opulent quality of the music. Apparently a mixed professional chorus of twenty to twenty-four members, the ensemble sings with a full-bodied, creamy tone. Finely balanced throughout the registers. Individual lines are charged with inner vitality, yet they never overshadow the polyphonic whole. This is choral singing at its very best.

Conductor Josef Veselka adheres to the recently popular view that complete publications of motet cycles should be treated as musical wholes, striving for dynamic and interpretive effects that will link individual motets into much broader sonic curves. Sometimes this has interesting results (the coda effect of Nos. 14 and 15 at the close of Side 2 is most effective), but any attempt to make a ninety-minute symphony of such an essentially heterogeneous collection must inevitably fail. Palestrina, fortunately, was not Bruckner, and he would probably have been appalled at the idea of anyone’s listening to all twenty-nine motets of his Cantus caelorum at a single sitting. Within individual pieces, however, Veselka often works magic. The exuberance of the exclamation “Ece tu pulchra es” in “Fasciculos myrrhae,” the wide open spaces of the “slow” pieces, “Vineam meam” and “Vulnerasti cor meum,” and the languorous floating suspensions “because I am dying of love” in “Adiuro vos” merit special mention.

The sound of the recording, made in 1976 under the direction of Eduard Herzog, is exceptionally fine. Sound buffs will find that reason enough to acquire it, and anyone who loves choral singing will thrill to the clarity, resonance, and balance. Supraphon supplies texts (but no translations), a trilingual note, and a soft-porn cover that has no discernible connection with the texts or the music. S.T.S.

PUCCINI: La Bohème.

CAST:
Mimi
Katia Ricciarelli (s)
Musetta
Ashley Putnam (s)
Rodolfo
José Carreras (t)
Parpignol
Francis Egerton (t)
Marcello
Ingvar Wixell (b)
Schaunard
Håkan Hagegård (b)
Schaunard
David Whelan (b)
Colline
Robert Lloyd (bs)
Benoit
Giovanni de Angelis (bs)
Alcindoro
William Elvin (bs)
Sergeant
Richard Hazell (bs)


COMPARISON:
De los Angeles, Bjoerling/Beecham Sera. 5 6099

To judge from this album, the Callas/Carreras/Wixell Tosca (Philips 6700 108), and the Verdi I have heard him conduct at Covent Garden, Colin Davis seems to have little of the feeling necessary to realize the emotional life of Italian opera. Gifted and scrupulous musician though he once again reveals himself to be in this Bohème, he does not show the slightest understanding of the pulse and energy basic to Puccini’s music. Not that he is merely slow and droopy (though, sad to say, he is often both). A lot of this performance, in fact, is
pretty perky. The problem is one of musical continuity. In his hands Bohème becomes an unassimilated mosaic of different moods and tempos, a series of fragments that fail to cohere. What the performance lacks is the spontaneity that only an overall sense of emotional impulsion can confer. Nothing here compensates for his failure to make the music sound, as it were, unpremeditated. That this deficiency has nothing to do with national temperament is demonstrated by Sir Thomas Beecham's success in achieving the necessary élan and the fully acknowledged emotionality that are missing from Davis' account.

Unfortunately, none of Davis' cast can prevail against his influence. José Carreras, his voice increasingly dark, makes ravishing sounds, especially in passages of full-voiced ardor, and he even tries to observe some of Puccini's expressive and dynamic markings. But his attacks at the beginnings of phrases have an edge of hoarseness throughout. Katia Ricciarelli is a sweet and intelligent, if not an especially ravishing sounds, especially in passages of spontaneity that only an overall sense of touching, Mimi. Much of what she aims for is vitiolated by her technical insecurity at the break in registers and the weakness of everything above it. Her pianissimo top C at the end of Act I is not good, and to my ears, it sounds minimally under true pitch.

On this occasion the fearsome vibrato in Ingvar Wixell's baritone dominates everything he does. Robert Lloyd's Colline is both lugubrious and mushy in sound; he needs to give his singing the musculation of properly enunciated consonants. Ashley Putnam, the young American soprano who has recently arrived so decisively upon the scene, is the weakest of the principals. Not only is she still in the formative stage with respect to musical personality, phrasing, and enunciation, she also sounds vocally incompletely focused and thus just under the note. She also has a poorly developed dacehead and lower register and consequently makes no effect in Act IV.

The small parts are capably done, and the chorus is lusty. The Covent Garden orchestra plays well for its music director. Sound and pressings are good, and the libretto appears in the usual four languages. Though I find De los Angeles increasingly hard to enjoy, the Beecham recording is still the one to go for. D.S.H.


Christián Bor, violin; Jerome Lowenthal, piano. [Stephen Jablonski, prod.] PELICAN LP 19744, $7.98 (Pelican Records, P.O. Box 34732, Los Angeles, Calif. 90034).

SCHUBERT: Sonatina for Violin and Piano, No. 1, in D, D. 384; Rondo brillant, D. 895; Fantasy in C, D. 934.

Béla Gergely, violin; Joseph Kalichstein, piano. [Judith Sherman, prod.] NOVOSCH H 71470, $4.96.


Jaime Laredo, violin; Ruth Laredo, piano. DSO DC 6442, $7.98. Tape: DCX 46442, $7.98 (cassette). (Distributed by CMS Records, Inc., 14 Warren St., New York, N.Y. 10007.)

These Romantic sonatas for violin and piano run the gamut of popularity—from the Franch, which is in virtually every fiddler’s repertoire (not to mention violists, cellists, and flutists), to the F minor Mendelssohn, an obscure though not unworthy effort from its composer’s fifteenth year. The others have hovered at the fringe of the repertory for years without quite becoming standard fare. All have been recorded before, and most have been championed by a “name” artist.

Jascha Heifetz recorded the Saint-Saëns in 1950 with Emanuel Bay (RCA ARM 4-0947) and again in 1967 with Brooks Smith (RCA LSC 2978). Elmar Oliveira, the young Tschaikovsky Competition winner, approaches the work in the same radeveil, frankly virtuosic spirit, producing a brilliant, searingly energetic sound and seeking to dazzle—sometimes at the expense of humanity. That he evokes and sustains comparison with Heifetz is all to his credit, but the thirty-year-old account, acceptably reproduced even by today’s standards, comes out comfortably ahead; neither Heifetz’ later recording nor the CBS one quite duplicates its jewel-like compo- sition and finesse. Jonathan Feldman, though balanced with rare forthrightness, remains an “accompagnist,” hitting the notes efficiently yet seldom creating the delicacy of texture and supple contouring of a genuinely equal partner. The distinction is admittedly fine, but the deficiency becomes
especially apparent in the moto perpetuo finale, where his slightly opaque tone and lack of distinctive articulation create problems for the violinist instead of matching him phrase for phrase.

Christiaan Bor and Jerome Lowenthal offer the alternative approach, treating the Saint-Saëns as an intimate, Schumannesque creation rather than as a counterpart to the C minor Organ Symphony (which it resembles both thematically and structurally). Bor's technique is sufficiently assured, but he shuns—perhaps intentionally—the thrusting brilliance and pulsating vibrato that Oliveira and Heifetz cultivate. Especially in the highest reaches, his sonority takes on a "white" quality more commonly encountered among chamber musicians than among soloists. In musical approach, too, Bor and Lowenthal seek—and find—tranquility and occasional poignancy with their careful dovetailing of ensemble and leisurely tempos. The last movement is paced more comfortably than usual, allowing for affectionate give and take in the shaping of unison phrases. The resultant performance is quite lovely, but in the end, I miss the requisite dynamism and brilliance.

Grieg's Second Sonata is a crystalline, lyrical work that stands in relation to its successor, No. 3, in C minor, much the way Brahms's A major Second does to its companion, No. 3, in D minor; indeed, the thematic similarity between the second movements of these two Seconds is uncanny. As with the Saint-Saëns, there are two Heifetz editions, from 1936 (RCA ARM 4-0944) and 1955 (RCA CRM 6-2264). (If memory serves, there is also one by Yehudi Menuhin, an HMV disc never issued domestically.) Bor and Lowenthal once again collaborate—in the true sense of that word—in a dramatic, large-scaled, slightly sober reading. Bor's rather plain, acerbic playing lacks the dewy purity and limpid elegance of the 1936 Heifetz but also, fortunately, the mannered rubato of the 1955 Heifetz. And Lowenthal comes to the rescue heroically, with help from the realistic modern reproduction. The compact, slightly dry studio sound makes balancing easier, of course, but Lowenthal produces a chiseled outline and perfectly controlled framework in both sonatas, showing the difference between an experienced soloist and a deferential "assisting artist." The Pelican recording, then, is particularly valuable for its Grieg sonata.

Oliveira and Feldman, as in their Saint-Saëns, give their overside Franck sonata a large-scaled, extroverted (some will say "exhibitionistic") treatment, with all stops out. Their interpretation reminds me of the one Erick Friedman and André

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BBC Symphony Orchestra, Thomas Beecham, cond. Arabesque 8023, $6.98 (mono). Tape: 9023, $6.98 (cassette).

The only other published Beecham/BBC Symphony collaboration, to my knowledge, is also Sibelius—a sizzling rendition on 78s of the Intermezzo and Alla Marcia from Karelia, which could have made a splendid filler for this record. London’s radio orchestra plays the Second with unflagging energy. The brass tone is uncompromising in its raw urgency, the strings sing with a febrile, pulsating ardor—all very different, as I recall, from Sir Thomas’ earlier studio recording of this symphony, a prettier but fussier effort with his own Royal Philharmonic, never issued on LP. No wonder this 1954 concert air check (from Royal Festival Hall) has been an object of critical adulation through its several British issues. (This is its first appearance on these shores.)

As the timings make clear, this is the fastest Sibelius Second now in Schwann. (Incidentally, it is also the only “historical” one there, RCA having dropped its Koussevitzky and Toscanini mono versions.) Statistics aside, note Beecham’s coiled-spring, seamless flow in the first two movements, his refusal to indulge in the italicizations and distensions made traditional by Koussevitzky and currently to be heard from Kamu (DG 2530 021) and Bernstein (CBS M 31827). He even makes light of the pesante moment near the end of the Andante, though in that same movement (at letter D), literalists will be happier with his alert pullback of brass dynamics. Side 2 reveals a looser approach, at least in the quietly reflective episodes. The scherzo’s trio broadens as it progresses, while the last movement offers some subtle pushes ahead. What will ring on in most ears long after the record has stopped spinning is the sheer, hurtling force of the triumphant main material of the finale, audibly spurred by Beecham’s exhortatory barks early in the movement.

Unquestionably, this is a Sibelius Second for the occasion. So, in a different sense, is Barbirolli’s early-’60s reading with the Royal Philharmonic—also belatedly introduced to Schwann by an independent midpriced label (Quintessence PMC 7008). Its plush, Mediterranean colors and its improvisatory, surging climaxes set against a basically unhurried pulse represent almost the antithesis of Beecham’s gritty bluntness. Szell, their companion in the midpriced category (Philips Festivo 6570 084), is as different from the two Englishmen as they are from each other; his performance is steady, crystalline in texture, dazzling in the military precision of the Concertgebouw’s response. You can spend more for the state-of-the-art sonics of Colin Davis’ noble, spacious Boston Symphony edition (Philips 9500 141) or less for the aging recording of Monteux’s weighty and acerbic statement (London Treasury STS 15098).

This release by Arabesque (along with its earlier Borodin/Delius coupling) seems to augur a real commitment to reviving some of the more ephemeral items in the Beecham legacy. Might we hope next for the glorious Royal Philharmonic concert performance of Dvořák’s Eighth Symphony? A.C.

STRAVINSKY: Petrushka. For a review, see page 77.

TCHAIKOVSKY: Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23.

Claudio Arrau, piano; Boston Symphony Orchestra, Colin Davis, cond. Philips 9500 695, $9.98. Tape: 7300 783, $9.98 (cassette).

Andrei Gavrilov, piano; Philharmonia Orchestra, Riccardo Muti, cond. [John Willan, prod.] Angel S 37679, $8.98.

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To hear something altogether remarkable, listen to the opening bars of this concerto in the live recording by Horowitz and Toscanini (RCA LM 2319 or CRM 4-0914): The first fanfare, taken briskly, creates an immediate blaze of excitement; but then comes a substantial broadening, and those sweeping piano chords are as imposingly played as you'll ever hear them. The shifting of gears is masterfully unobtrusive, but it enables the performers to capture the best of two seemingly irrecognizable worlds: Played all fast, as in the other, studio-made Horowitz/Toscanini version (Victrola VIC 1554), the opening sounds frantic, lacking in breadth; played all slow, the more usual approach, it becomes pompous and sluggish. Both new interpretations strive for solemnity. Arrau and Davis, aided by Philips' ponderous proximity, at least deliver a crushing blow, while Gavrilov and Muti sound merely limpid and dispirited, and Angel's porous orchestral sound adds to the prevailing mushiness.

Once past the introduction, both performances improve. Arrau and Davis are still a bit slow and picky, but they play with power and concentration; Gavrilov and Muti are fleet and whimsical, producing a delicate tracery of sound reminiscent of Shura Cherkassky's account on a long-deleted DG/Decca disc. Ultimately, Arrau and Davis best their counterparts in one crucial respect: They make an organic whole of the performance—whatever their eccentricities of pacing and phrasing, their lumpishness of voicing and accent. (Arrau, for reasons beyond me, Germanically "weights" all notes in a chord with equal stress, thereby robbing this Russian music of its quintessential lyricism.) Gavrilov and Muti, for all their deftly turned details, lack coherency, with the pulse either remaining static (in the sectionalized first movement) or drifting hither and thither (from the helter-skelter opening of the second movement to the lethargic reprise of the third movement). I sense a touch of condensation in both performances, and that is something this blood-and-thunder work can very well do without. H.G.

**WALTON:** Concerto for Cello and Orchestra—See Elgar: The Dream of Gerontius, Op. 38.

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**WAYDITCH:** Jesus Before Herod.

**CAST:**
- Fabula
- Eileen Moss (s)
- First and Second Girls
- Pauline Tweed (s)
- Jappeticus/A Guest
- Michael Best (t)

**PHILIPPO/PLATONIUS/TEDES/KITO/HEROD**

**Christopher Lindbloom (b)**

**Luke the Evangelist**

- Stephen A. Scot-Shepherd (bs)/Anthony Coggi (spkr)

**GAVRILOV/MUTI**

- San Diego Master Chorale, San Diego Symphony Orchestra, Peter Erös, cond.

**MUSICAL HERITAGE SOCIETY**

- MHS 4167, $6.95 ($4.45 to members). (Add $1.25 for shipping; Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J. 07724.)

The interesting story here is that of the composer himself. Born of noble parentage in Budapest in 1888, Gabriel von Wayditch studied at the Royal Academy of Music and conducted the theater orchestra at the Royal Orpheum. At twenty-two, he left home rather mysteriously and arrived in New York, determined to devote the rest of his life to composing operas.

He wrote fourteen, all to his own librettos ("Why should I let some shoemaker try to write verses or prose to my music?")

most tinged with Christian mysticism and filled with visions and dreams. One of them, _The Heretics_ (meant to be performed in two parts, à la _Trojans_), carries on for eight hours; _Jesus Before Herod_, though hardly succinct, runs but forty-five minutes. Only one of the fourteen was produced during Wayditch's lifetime, but after his death in 1969, _The Caliph's Magician_ was performed in Hungary and recorded, and now the enterprising San Diego forces and the Musical Heritage Society have brought _Jesus Before Herod_ to light.

Though no such delving into the repertory should be discouraged, this 1918 work is no neglected masterpiece. Its eight scenes revolve around the visions of Luke the Evangelist, beginning with pagan orgies and culminating in the confrontation of Jesus and Herod. The composer thought it might serve as "an Easter filler" for those not up to five hours of Parsifal. If comparison of the two operas is inevitable, given their treatment of the Passion, sin, and salvation, Wayditch's work is, not surprisingly, far the lesser in both quantity and quality.

The music owes a heavy debt to Richard Strauss, and the score is eminently predictable. The sun always shines in a sweet major key; the angelic choir accompanies the vision of the Crucifixion with a proper Theory I chorale. The whole affair is more eccentric than interesting.

Another Hungarian, Peter Erös, conducted the world premiere in April 1979, and the resultant recording shows obvious enthusiasm for the project, though some rhythmic insecurities make parts of the score teeter uncomfortably. The San Diego Symphony sounds adequate, and the vocal lines are generally delivered well enough,
but balances are off badly.

The opera was performed and recorded in an English translation by the composer’s son, Ivan Walter von Weyditch, whose work seems to be first-rate. K.M.

ZELENKA: Trio Sonatas (6).

Heinz Holliger and Maurice Bourgue, oboes; Sashko Gavrilov, violin; Klaus Thunemann, bassoon; Lucio Buccarella, double bass; Christiane Jaccottet, harpsichord. [Andreas Holschneider, prod.] Archiv 2708 027, $19.96 (two discs, manual sequence).

Sonatas: No. 1, in F; No. 2, in G minor; No. 3, in B flat; No. 4, in G minor; No. 5, in F; No. 6, in C minor.

Bach knew him personally and thought highly of him, even ordering his son Wilhelm Friedemann to copy a Magnificat of his for study; Telemann, Fasch, Hiller, and other leading musicians considered him one of the finest composers of the era; Quantz studied with him; and I am sure that had Handel known Zelenka’s music, he would have borrowed from it copiously. Yet who knows him today?

Jan Dismas Zelenka (1679-1745) was well educated in Prague’s Jesuit college, studied with the redoubtable Johann Joseph Fux and probably also with Antonio Lotti, and most of his active life lived modestly, overshadowed by Hasse, as composer at the Saxon/Polish court in Dresden. Like Vivaldi, Zelenka was rediscovered by scholars who became curious about this obscure musician admired by Bach, but real work on his music did not get under way until about 1950, when these sonatas were first published. Even from the pitifully small amount of his respectable output available in print, it is clear that he was the greatest Czech composer of the baroque era and one well up in the international galaxy of that rich period. Though he mainly wrote sacred music—Masses, oratorios, psalm settings—these sonatas testify to a highly original and inventive musical mind well worth knowing. In the slow movements he shows almost Handelian pathos; his fugues are crisp, with remarkably fluent counterpoint in the stile misto; and in the finales there are delightful reminders of his Czech origins. What immediately attracts is his unconventionality within a highly conventional and well-settled style. Take Sonata No. 5—not a sonata at all, but a fantastic bassoon concerto of sorts, with resounding unison passages, bold harmonies, and all sorts of unexpected turns; it demands breathtaking virtuosity.

The three principal performers, oboists Heinz Holliger and Maurice Bourgue and bassoonist Klaus Thunemann, are incomparable artists, yet I am puzzled by this recording. Five of the works are baroque church sonatas (or the customary two intertwining treble instruments and basso continuo, but Zelenka calls for an extra bass (the bass obbligati), which makes the trio sonata a quasi-quartet. One of the obbligato bass parts is the concerto bassoon, ubiquitous in its capricious and lively ornamentations, while the other is the supporting bass; the two occasionally merge. But the second part is here allotted to a contrabass rather than to a cello, a substitution that radically changes the sound pattern and makes things bass-heavy. Though Zelenka was a contrabass player, that does not mean that his instrument must be used, especially in view of his own title, which specifies “for violone or theorbo”—quite a difference! Even when superbly played, as it is here by Lucio Buccarella, it adds an orchestral tone to a chamber music piece. I always feel that, when employed in chamber music (even in Schubert’s Trout Quintet), the double bass should play hidden in a sentry box; the sixteen-foot bass ill consorts with a small ensemble. The sonatas would have been more...
enjoyable if the baroque practice of varied instrumentation had been followed: two violins and cello, or two flutes and bassoon, or a mixture of either. At any rate, that contrabass should have been replaced by a disc cello.

The continuo, listed as having been realized and played by Christiane Jaccottet, is almost entirely inaudible. There are excellent notes by William S. Newman, to whom much of the actual writing seems to be ascribed.


ANTHONY PRICE: Opera Arias.

Leonyte Price, soprano; Philharmonia Orchestra, Henry Lewis, cond. [Richard Mohr, prod.] RCA Red Seal ARL 1-3522, $8.98. Tape: ARK 1-3522, $8.98 (cassette).

ARTHUR FIEDLER: Forever Fiedler; Mister Music U.S.A.; The Two Sides of Fiedler. For a review, see page 88.

JOAN SUTHERLAND, soprano; National Philharmonic Orchestra, Richard Bonynge, cond. [Richard Beswick, prod.] London OS 26613, $8.98.


In olden times, when a prima donna continued—as many did—to sing past her prime, she could count on the fallibility of many lands, from their first career steps to their last, and every stage of that progression subsists, not merely in memory, but in the unchanging storehouse of recordings. Many of those who came to hear Maria Callas on her final tour in 1974 came with their ears still ringing from recordings of her voice between 1950 and 1965; though generous in their response, offering gratitude for past pleasure and sympathy for present plight, those listeners cannot have missed the difference. (Others in those audiences, having come only to be in the presence of a celebrity, applauded and cheered because, by simply appearing, Callas had satisfied their yearnings.)

The only way to forestall such comparisons, obviously, would be to decline to make records (not entirely effective, of course, for the underground doesn’t ask permission to record you). Along with a potentially immense sacrifice of earning power, that refusal also entails waiving the chance to preserve one’s best efforts for posterity; thus, everyone tries to record as much as possible in young and healthy days. No, the only realistic decision available to a singer comes later: When to stop recording? For eventually the problem extends beyond being constantly compared with one’s younger self, to the risk of leaving posterity the opportunity to make that comparison over and over again, from here to eternity.

Some singers do simply stop. For example, Birgit Nilsson has not made a commercial recording since the beginning of 1975. She continues to sing a limited repertoire on-stage, and remains superior to the going competition in that repertory—but she evidently well realizes that, however effective she may be in a given theatrical context, her singing no longer matches the standards she set in her prime.

Others compromise. By striking out into unfamiliar repertory, they hope to avoid direct comparison with their younger selves. Joan Sutherland, in last year’s Wagner recital and this year’s Mozart, is evidently adhering to that principle (though she has also recently completed a remake of La Sonnambula—the superseding principle in that case evidently being that recordings in which she is paired with Luciano Pavarotti are automatically superior
to earlier ones with less celebrated tenors).

The strategy doesn't work in Mozart any more than it did in Wagner, because, long before we think about comparing Sutherland to her earlier self, we will compare her to any dozen previous exponents of the repertory and find her performances wanting in vitality, imagination, focus, direction, and characterization. The challenge of distinguishing among the three different characters from Figaro whose arias she sings is met by not characterizing any of them, while the abrupt and sensuous modulations of Cherubino's "Voi che sapete" might as well be common cadences for all the notice she takes of them.

Once upon a time, Sutherland recorded the Queen of the Night's first aria (London OSA 1257, "Age of Bel Canto"); not a particularly affecting performance, it did show that a voice of size, evenness, and great flexibility could make something very exciting out of that music. Alas, now the power is diminished, the tone has hollow and gray spots as well as a distinct beat; there is even some slightly suspect intonation in Susanna's "Deh vieni:" Not only the very high notes in "Vorrei spiegarvi" (Ds and Cs, in evasion of the written Es), but notes above the staff in general, are achieved with lunges. The two concert arias offer challenges to which Sutherland might once have responded in an interesting way—alas, no longer. This record doesn't seem to be about anything at all, except perhaps the marketplace.

As recently as 1976-77, Leontyne Price was still remaking earlier recordings (Verdi's Forza, Trovatore, and Requiem), with scanty interpretive gains to balance the all too tangible vocal losses over earlier versions. I'm not sure that her latest disc represents a conscious turn away from repeating old repertory, for Price's "Prima Donna" series, of which this is Vol. 5, has in any case always concentrated on material that she did not sing on-stage. No, the point of this record lies elsewhere, in the range of its repertory: Cheek by jowl, we find selections associated with Pons and Ponselle, with Flagstad and McCormack. This program is an assertion that (at least in the recording studio) Leontyne Price can still sing damn near anything.

After a fashion, she can, and it is impossible not to be impressed by the gutsy assertiveness of her program. By hook or by crook, she gets through all these pieces, right up to a top E at the end of the Rigoletto aria, and does it with a kind of life and vitality that is refreshing after Sutherland's nerveless cooing.

At the same time, little of Price's singing is very specific expressively; there's lots of drive and temperament (and, in the Rigoletto tour de force, some caution and blandness)—and also vocal flaws so obvious as hardly to require mention. The Liebestod makes an interesting comparison with Sutherland's (on that dreary Wagner disc, London OS 26612): Price is tonally effortful and uneven, but from the first phrases she does project the sense that she is singing words, and singing them to someone. Still, to only one of these arias do I expect to return: the Britten excerpt, a first recording of a somber and moving piece; for the rest, this disc is a document of greater human interest than musical. RCA has lavishly furnished an Oroveso and chorus for the Norma aria; though Henry Lewis' accompaniments for Price are more assertive than Richard Bonynge's for his wife, they are not often much more apt. Both records include texts and translations. D.H.

Theater and Film

THE EMPIRE STRIKES BACK.

Original motion-picture soundtrack recording.

Composed by John Williams; Lon-
Almost overnight, John Williams has turned into such a phenomenal cult figure that an objective critical evaluation of his music almost misses the point. Any preference I may express for “Johnny” Williams, erstwhile jazz pianist and expert purveyor of tuneful, tongue-in-cheek, pop-oriented scores for such forgettable ’60s screwball comedies as Fitzwilly and Penelope, or the supreme pastiche artist of the good-natured, much underrated 1941, will have little impact on the anticipated thunderous acclaim for this sequel to Star Wars, the vehicle that catapulted him into a position of eminence and power atop the world of light classical music as a conductor of the Boston Pops.

Suffice it to say that this soundtrack offers more of the same stylistic sleight-of-hand—now you hear it (Prokofiev, Korgeld, Hoist, Walton), now you don’t—in a stupendous mélange that will stimulate and satiate those who get high on this superior kind of slickly synthetic symphonic Muzak. But those of us who are ambivalent about the more blatant aspects of Williams’ aesthetic opportunism will question whether any score can stand up under the extended scrutiny of four LP sides.

In truth, Williams has manipulated—and that is the operative word—his malleable talents with enormous care, skill, taste, and ingenuity. And he has successfully resisted a resort to self-plagiarism to achieve another instant pop-chart zinger. Except for the main title and a number of allusive variants of major leitmotivs, he has made a serious effort to create voluminous, totally new musical materials. One result is that the theatrical exuberance, pageantry, and sense of humor that supplied so much of the charm of Star Wars are almost completely absent. In many ways, since the music does not play as prominent a dramatic role in Empire as in its predecessor, this is a more complex and functional score. For that very reason it lacks the eclectically assertive, exhibitionistic individuality, the vulgar garishness—even bad taste—of the most compelling film music. Still, it’s hardly fair to express minor reservations about the intrinsic musical value of Star Wars and then to berate its composer for his good sense and integrity in not trying to duplicate his initial success.

Whatever the possible artistic shortcomings of the new score, the London Symphony Orchestra, John Williams, cond. and prod. RSO 2-4201, $13.98 (two discs, manual sequence). Tape: CT2 4201, $13.98 (two cassettes); 8T2 4201, $13.98 (two 8-track cartridges).
The Tape Deck

by R. D. Darrell

Second winds and waves

Unlike the output of the major tape (and disc) manufacturers, steady from month to month, that of the smaller companies tends to appear in spurts: One sizable batch of releases follows another only after a considerable interval. While this may have the disadvantage of temporarily glutting some specialized or limited markets, it aids the concentration of publicity efforts, bringing the often adventuresome activities of minor-label producers to the attention of potential buyers who might otherwise overlook them. Three such continuations or renewals of series have dominated my musicassette listening this month, to great reward.

1. In Sync Laboratories

Unsatisfied even with the enthusiastic acclaim accorded the technical excellence of its debut super-chromium releases, In Sync has taken over its own processing of Connoisseur Society programs, using the same Crolyn II tape stock but in a "real-time" duplication-speed ratio of 1:1, instead of the previous 8:1 ($14.98; extensive notes available on mail request). All the earlier releases are being reprocessed under the proud "Real-Time" banner, and there is an appetite for new ones, again featuring some of the virtuoso pianists and piano-recital programs with which Connoisseur Society has long excelled.

Three releases, appearing first in cassette rather than disc editions, celebrate the American recording debut of the recent Russian émigré Oxana Yablonskaya. Both her steely-fingered, excitingly bravura mastery of the Grand Mannier and her highly idiosyncratic interpretative mannerisms are best represented in her Liszt program (C 4036); the Spanish Rhapsody and transcriptions of two Paganini etudes and five Schubert songs. Her readings of Beethoven's Tempest and Op. 101 Sonatas (C 4037) and of Mussorgsky's Pictures at an Exhibition and Prokofiev's Third Sonata and ten Visions fugitives (C 4034) may be more controversial, but they are all recorded with tremendous power and vividly realistic ring and solidity.

As for the older recordings, it's a joy to welcome back no fewer than six releases by the gifted young Frenchman Jean-Philippe Collard, as well as two by Ivan Moravec and one each by Ilana Vered and Ruth Laredo. With the possible exception of his Debussy Images and Estampes, etc. (C 4032), just too brilliant and crystalline for full impressionistic magic, all the Collard performances rank—in both execution and still unsurpassed 1975 sonics—as among the best, or close to the best, versions of the various works: Fauré's thirteen barcarolles (C 4029), thirteen nocturnes, and Op. 73 Theme and Variations (C 4027/8); Rachmaninoff's complete Etudes Tableaux (C 4030), Second Sonata, and Corelli Variations (C 4024); and Schumann's Third Sonata and Op. 5 Impromptus (C 4031). The paired Moravec cassettes bring back more of his superb Chopin, the nineteen nocturnes of 1966 (C 4025/6). Vered dazzles in a 1970 virtuoso field day with Maksowski's complete Op. 72 Etudes and five other pieces (C 4040). And Laredo complements her earlier release of three late Scriabin sonatas with 1972 recordings of his first four (C 4036).

2. Musical Heritage Society

With the shift to a new duplicator, the Society's musicassette production is being increased as well as improved, yet the price remains at $6.95 each ($4.95 to members; add $1.25 for shipping; Musical Heritage Society, 14 Park Rd., Tinton Falls, N.J., 07724). Among the first of the new recordings I've heard, especially delightful are the gleamingly transparent Seon recordings of ten Telemann trio sonatas, played on period instruments by specialists Frans Brüggen (recorder and flute) and Gustav Leonhardt (continuo harpsichord) and others (MHC 6172/3). Only a couple of works duplicate those in a similar Telefunken disc set (Telemann wrote some 145 trio sonatas!), and the present program is particularly valuable for its Sonatas for Flute and Obbligato Cembalo (harpsichordist Bob van Asperen) in B flat (not B, as labeled) and A.

3. Vox Boxes

In a new batch (following last April's first), there are ideal exemplars of the Vox series' prime characteristics: a maximum number of standard favorites at a minimal price ($15.98 per box of three cassettes) and large-scale explorations of neglected repertoires. Vol. 3 of the 1974 Abravanel/Utah Tchaikovsky series proffers a Manfred and the four best-known overtures (CBX 5131) in versions that may not match the finest, but that are consistently well played and acceptably recorded. More novel is Vol. 1 of Haydn's concerted works, in which specialist Antal Dorati leads his pianist wife Ilse von Alpenheim and the Bamberg Symphony (CBX 5136). I can't dispute the general impression that these six piano concertos are less than masterpieces or deny that the present performances are too literal, often hurried, and sonically dull-toned; still, for me, even rouxiner Haydn (and Dorati) can be invigorating.

Reel symphonic singularities

Curios in excelsis are the symphonies by two twentieth-century composers best known for work in quite different forms: film-score specialist Bernard Herrmann's unexpectedly gripping 1941 symphony, in the composer's own eloquent National Philharmonic performance of 1975 (Unicorn/B-C reel E 0331, $8.95; Barclay-Crocker, 11 Broadway, New York, N.Y. 10004); and stage-music specialist Kurt Weill's rarely heard symphonies of 1921 and 1933, in their 1968 performances recorded under Gulbenkian Foundation sponsorship by Gary Bertini with the BBC Symphony Orchestra (Argo/B-C reel F 755, $9.95). The earlier Weill work is just what one would expect from a gifted eclectique enfant terrible in the early Twenties, but the latter one is far more distinctive and exhilarating. It's tantalizing to wonder what even greater symphonic contributions we might have had from both Herrmann and Weill, had they not been so successful with other types of music. Certainly we underestimate their full stature if we ignore the novel aspects of their genius reflected in these symphonies.

Carl Nielsen's standing as a symphonist has, of course, been well established—though not so many years ago—through the yeoman propaganda work of Leonard Bernstein and others. Yet many of his major works remain unfamiliar to most Americans. So it's good news indeed that Barclay-Crocker finally has been able to resume its reel processing of the 1974 series of complete symphonies, featuring the London Symphony authoritatively led by Danish conductor Ole Schmidt. Nos. 3 and 6 came out on tape in 1978. Now we have the favorite No. 2 (Four Temperaments) and the enigmatic No. 5, with its demonic snare-drumming (Unicorn/B-C K 0325, double-play reel, $14.95); that leaves only Nos. 1 and 4 to come.
Household Hints for the Home Studio: Eight Tracks for Ten Grand

by Bennett Evans

Sometimes having limited financial resources can make life simple. Take, for instance, building a studio. Within the $2,000 and $4,000 budgets discussed in the February and April issues, making choices was easy because there were so few of them. But at the $10,000 level, things get more complicated.

For one thing, you're no longer limited to a four-track setup. The two least expensive eight-track decks are the Teac/Tascam 80-8 ($3,990) and the Otari MX-5050D ($4,895); the least-expensive eight-output consoles are the Quantum QM-128 ($4,950) and QM 168 ($5,950) and Sound Workshop's 1280B ($3,450) and 1280B-EQ ($4,300). Among these, one deck and one console will take a hefty bite out of $10,000, even if you're starting from where we left off last time with (at the very least) a four-track two-channel deck, a six- to twelve-input/two-output mixer, headphones, cables, and a couple of microphones. And, aside from a new deck and mixer, going eight track means more mikes and cables, a monitoring system, and—depending on your production style—some sound-processing gear.

It will be tight, but you can make it. As I discovered in talking to Courtney Spencer of Martin Audio/Video and Sid Zimet of Auditechniques Rentals (both in New York), the good news is that, though it's desirable to have an eight-channel board for an eight-track studio, you don't really need one. "In typical practice," says Spencer, "you're not recording everything at once. You're doing layers and pieces and bits, and adding over a space of days or weeks. Four bus outputs are acceptable if you also have additional direct outputs. An eight-input, four-output mixer like the Teac/Tascam Model 5B ($1,900) would be adequate, but minimal for eight-track work; many people get by and do well with it. It's commonly used in conjunction with the Tascam Model 1 ($180), which is an eight-input, two-output submix line-level only, providing for the necessary off-tape monitoring."

Zimet agrees, adding: "For a four-track studio, you don't absolutely have to have a four-out board, either. You could use a two-out stereo board—provided you have the ability to take direct outputs" (unmixed outputs from individual input channels).

If you want an eight-track deck, the $10,000 budget will basically restrict you to the 80-8, unless you can get a bargain on a used machine. The list price for the 80-8 does not include the $1,190 for Teac's DX-8 DBX noise-reduction accessory. (Spencer tells me that the actual selling prices of both are generally lower.) According to Spencer, the Teac with DBX and the Tascam Model 5B is the typical eight-track setup. "Again, the Model 5B is not ideal for this type of application," he says, "but it's inexpensive relative to the Sound Workshop 1280B. It has twelve inputs into eight channels (as opposed to the Model 5B's eight into four) and costs twice as much. It's more exactly suited to eight-track work and is a better unit." The 1280B and the 80-8 with DBX will bring your total up to $8,630, leaving just enough for a few more mikes and two monitor speakers. But if you want electronic effects devices, stick with the Model 5B/Model 1 combination.

The real advantage of going from four to eight tracks is, of course, flexibility. As Spencer puts it, "Instead of having to constantly mix and recombine on three tracks of a four-track—because you always have to leave one track open for bouncing [mixing several existing tracks down to one, unused track]—you now have, basically, seven tracks. You could put drums on a pair of tracks in stereo, combine some guitars and keyboards on another stereo pair, put background vocals and electric bass on separate tracks and lead vocal on another." Since you're not recording everything at once, your microphone requirements are governed not by the number of tracks you have, but by the type of recording you want to do. "Minimum mike requirements," says Spencer, "relate directly to the type of recording. For example, a basic rhythm section takes enough mikes to encompass the maximum number of musicians you want to record at once. To do a three-man rhythm section—drums, bass, and keyboards—you can get a barely acceptable drum sound with a couple of mikes and a decent sound with four or five. Four would really be the minimum. Bass doesn't require a mike, but a direct box. An electric piano will go direct also. For an acoustic, you'd probably want two mikes for a stereo pickup, bringing your total mike requirements to six" for drums, bass, and acoustic piano.

"An electric guitar would probably be miked. It can also be taken direct, but that produces a kind of sterile quality (which is desirable, in a few cases). So for a four-instrument rhythm section of drums, bass, acoustic piano, and electric guitar we would be talking about seven microphones and two or three direct boxes. From there, you could certainly go on up to twenty mikes; a typical setup would be between seven and twelve. On the other hand, if you're a one-man band doing one instrument at a time, then the minimum you'd need would be four mikes—for the drums."

You don't need eight channels' worth of monitoring amps and speakers for eight-track work, either. Even the largest studios monitor in stereo, so there's no need to attempt outdoing them. What you will need eight channels of, however, is noise reduction. "The eight-track users I
know," says Spencer, "can go through as many as twenty or more tracks—which means a lot of bouncing. But even without the bouncing, you start adding eight, non-noise-reduced channels together and you get audible hiss. Teac’s DX-8 DBX noise reducer integrates right into the 80-8 deck and becomes sort of a silent partner. . . . It just automatically follows all the function selections on the machine itself."

Which monitors?

Knowing how many mikes and monitors you need is one thing; knowing which ones you need is quite another. In both cases, your choices will depend not only on your pocketbook, but on personal preference. Criteria for picking monitor speakers are not quite the same as those for home playback, the main difference being that monitors take a lot more punishment—higher power levels in, higher sound levels out. Some engineers tend to listen at abnormally high levels in order to hear the quiet details in the mix anyway; by the end of the day they’ll turn the volume up still more to compensate for their temporary deafness.

Before picking monitor speakers, check the specs. Make sure they can give you the maximum sound output you want, probably 100–110 dB. Check the speaker’s “sensitivity” spec and its maximum power rating. For instance, JBL’s 4311B (probably the most popular small studio monitor) has a sensitivity rating of 91 dB SPL (sound pressure level) for 1 watt (0 dBW) in, and its maximum rated power capacity (continuous sine wave) is 40 watts (16 dBW). So, assuming a linearity of output, sound pressure levels of 107 dB (91 + 16 dB) can be obtained easily. Peak power inputs can add another 10 dB to the speaker’s output.

High-output speakers should be efficient, both to take full advantage of amplifier power and for self-preservation: Inefficiency yields speaker-cooking heat. To be efficient and have decent bass response they tend to be big and expensive. (The JBL 4311B lists at $351, the newer 4313 BWX at $396.) Find the space; spend the money. Remember, it costs less to buy good speakers once than to replace cheap ones (or expensive yet inefficient ones) several times.

How your monitors should sound is a subjective issue. Sid Zimet calls the 4311B “the most popular lower-middle-priced control-room speaker.” But Spencer points out that it is “not a flat speaker. Nonetheless, engineers—being only moderately interested in specs and more interested in whether it sounds right to them or not—like the 4311. It sounds like a bigger speaker than it is. You turn it up real loud, and it still sounds all right. It doesn’t break up or run out of headroom; and it doesn’t melt. They’re designed for easy driver replacement, too.

“JBL’s newer monitor, the 4313BWX,” continues Spencer, “is about the same price as the 4311B and is essentially flat throughout the normal, 50 Hz–15 kHz bandwidth. The 4311’s response looks like a shallow bowl—depressed in the middle and up on the ends. Yet I’ve had a few major studio engineers—after I’ve explained that the 4313 is more accurate—say, ‘What can I tell you? I like the 11. That’s what I want. The 4313 looks flatter on paper, but it doesn’t sound flatter to me.’”

Then how important is it for monitors to reflect accurately what is being recorded or mixed? “In the typical living room,” says Spencer, “there is nothing close to accuracy. But my concept has always been that, if you start with a relatively flat monitor that has a moderate high-frequency rolloff, you’re splitting the difference between all the variations in people’s homes—rooms that are bassy, and rooms that are thin. This gives you the best chance of satisfying everybody.”

Zimet feels that certain aspects of fidelity are overemphasized: “A good-quality speaker system with a narrow response will sound better than a mediocre system with very wide response. The speaker that’s a good speaker is one you can live with. A control-room monitor must be able to handle very high levels without blowing itself up. It must be smooth enough on the ear so that you’re not irritated after listening at those high levels for six, eight, or ten hours at a stretch. If it meets those criteria, who cares what it sounds like? It’s just supposed to let you know what’s going down on tape. It doesn’t really matter what the speaker is doing, as long as you know what it’s doing, relative to the rest of the world.”
"If you’re really a good engineer," continues Zimet, "you’ll spend a couple of weeks prowling all the hi-fi stores with a piece of tape you’ve mixed on your monitors. Listen to what it sounds like on a hi-fi system. If you find that everything sounds shrill and bright, you know your monitor speakers have no top end. So, if you’re not going to hear a top end when you mix, just drop it in"—that is, don’t boost it.

To drive your monitors you’ll need as much power as you can afford. Spencer considers 75 to 100 watts per channel a minimum, Zimet 100 to 150. Zimet also points out that "the smaller version of a given manufacturer’s speaker is less efficient than the bigger version, yet the manufacturer usually tells you to use less power with the smaller version. He can’t tell people they’d get better results from his $69 speaker with a $500 amp. Hook up a 400-watt amp, and for the first time, it might sound incredible. And a more powerful amp is less likely to clip and burn the tweeters out. A good dealer will help you match your amp and speaker requirements."

Typical studio installations use power amplifiers. However, integrated amplifiers can cost the same or less and give you extra features such as tone controls and turntable inputs. They’re good for the home studio since they can be used for the high fidelity system too.

**Which microphones?**

The process of choosing the right microphones is even more subjective than that of choosing the right monitor speakers. We will therefore base our discussion on the best types of mikes to buy. First, some definitions: A dynamic mike is any moving coil or ribbon microphone that does not require an external power source. Condenser mikes do require external power and use a capacitor (condenser) for pickup. An electret mike has a permanently charged capacitor or diaphragm and therefore does not require an external power supply. A ribbon mike uses a metallic ribbon as its diaphragm, the motion of which induces electric current.

"I think every studio should have a couple of omnis," says Zimet. "I like the sound of an omni better than a cardioid. There’s more leakage, but the leakage is more uniform. A lot depends on whether you’re doing a track at a time, where leakage is no problem, or whether you’re recording a whole group at once. Some of the new, inexpensive electret condensers will offer you versatility at a relatively low price. [Electrets require no external power supply.] But at this budget level, you’re probably going to start with dynamic mikes, because they’re a little less expensive." For a $10,000 studio he recommends the Shure SM-57 and SM-58 ($119 and $152, respectively).

While Zimet prefers omnidirectional mikes, for their more even polar response, Spencer prefers "almost all cardioids. When you’re close-miking, in practice, almost everybody uses cardioids almost all the time—for isolation, and also for proximity effect, which is often desired." (Proximity effect is a rise in low frequency that occurs when cardioids are used in close working distances.)

His recommendations start at the top: "The quality of the mikes you use is very important, as is mike technique. There are lots of people with home studios who own one or more Neumanns. [The Neumann U-87 goes for about $1,200.] It’s probably the most popular centerpiece mike. You can use it on a vocal, as an overhead on drums, and even on acoustic guitar. If you’re recording each track separately, you could end up with maybe half your material recorded on that one Neumann. As an alternative you could use the AKG C-414EB. which is widely used in big studios." (The C-414EB lists for $695.)

"Another large-diaphragm possibility is the Sony C-37, which is $495 list," Spencer says. "The Pearl large-diaphragm condenser goes for about the same price. I think it’s advisable to start, if the budget allows, with at least one very high-quality large-diaphragm studio condenser mike like any of these four. Large diaphragms are less prone to popping on vocals—and it’s typical, today, to work close on vocals, for lots of presence. Small-diaphragm condenser mikes, like the Neumann KM-84 and the AKG C-451, will pop if you use them up close. When you get away from close-miked vocals, though, such mikes are excellent." Many engineers would disagree with Spencer on
the relative merits of large-vs. small-dia-
phragm mikes with respect to popping.

“Certain electrets are also good for
general use,” he continues. “The Shure
SM-81 [$250] is one, and Sony has some
new back-electrets [more headroom than
conventional electrets] that are pretty
good. But electrets more often than not
still don’t have the headroom of dynam-
ics. For electric guitar, try a dynamic like
the Electro-Voice RE-10 [$140], RE-15
[$222], or a condenser. For drums, other
than the two overhead mikes, you’d typi-
cally want dynamics everywhere. The most
popular dynamic mikes for drums are
Sennheiser MD-421s [$327] and Shure
SM-57s [$119]. The 421s are a staple in
many studios. They’re capable of han-
dling tremendous levels, which is impor-
tant if you’re close-miking drums.

“Ribbon mikes, like the Beyer M-
260S [$189] and M-160 [$334] are used
sometimes. They have a characteristic
warm sound, and they’re used on horns
and various other instruments where
you’re looking for that kind of fat quality.”

For the small studio, microphone
quality must be balanced painfully against
microphone quantity. “You’re never go-
ing to have enough microphones,” says
Zimet. “You’re always going to need more
mikes, and good ones. But while two $500
mikes will sound really good where you
need only two mikes, they can’t handle a
three-piece rock group, no matter what
you do. You’ll get more from a drum set
using six [$50] microphones than one $300
one.

“If you’re an established studio, a
dealer should let you experiment with mi-
crophones. It’s the only way you’re going
to really know about them. Either he
should have a facility where you can come
in and record with various mikes, or he
should let you try them at your studio.”

Signal Processors

There’s a lot more to eat up your
studio dollars than tape decks, mixing
consoles, microphones, and monitors.
The major electronic extras are the signal
processors—equalizers, reverb, delay, and
the like. If you’ve decided to go eight-track
on your mixer, as well as your deck, those
lurk in the over-$10,000 future. Most
people building small studios for pop
recording opt for the flexibility of more
tracks before anything else. But if four
tracks are enough for you, $10,000 can
buy you a room full of signal processors.

Spencer and Zimet listed these de-
vices in the same order of priority: reverb
first, then limiters, outboard equalizers,
and delay devices. Since reverb is easy to
add in recording and impossible to sub-
tract, many studios have been built with
very little natural reverb. Recordings
made in these rooms tend to sound un-
naturally dead until reverb is added. Ac-
cording to Spencer, adding reverb can
also mask minor pitch problems. He rec-
ommends the Micmix/Master Room XL-
305 ($1,500), the Orban 111B ($749),
and Sound Workshop 262 ($750); Zimet
also mentioned those three, plus others
from AKG and Quantum.

Limiters and compressors can keep
signals from popping out beyond the dy-
namic range of your equipment and caus-
ing overload distortion. “They’re also
used,” says Zimet, “to create specific ef-
facts. You can make something sound
tighter and different and change the at-
tack by using extreme amounts of limiting
or compression.”

Spencer feels you can start with
one channel of limiting and suggests the
DBX 163 ($200). Zimet agrees that the
163 is “probably the best dollar value” in
limiters and also recommends Urei and
Ashley. But he does not advise starting with
a single channel: “A stereo limiter has au-
tomatic coupling, to track the two chan-
nels so they limit together and maintain
the stereo image. One thing to be aware
of is that two mono limiters do not a
stereo limiter make. . . . Some stereo limit-
ners let you defeat the coupling, for dual-
mono use.”

“But for typical recording prob-
lems,” Spencer says, “the limiter is used
basically for monophonic signals like bass
or guitar, a track at a time. Some people
want to buy a stereo limiter so they can
run the whole mix through it,” He says.
“But common practice is not to do that
until you’re mastering, just to control the
peaks that the cutter can’t accom-
modate.” A stereo limiter with switchable
coupling would seem to be the ideal—but
budget limitations (a stereo unit will cost
about twice what the mono does) might
restrict you to a mono for starters.

Outboard equalizers and delay
units, says Spencer, “are less often used
but handy. When you get to the mix, it’s
time to be able to throw some wild sounds
in.” Most consoles have some equal-
ization built in, of course, but in this price
range, it tends to be rudimentary: two or
three bands of control, with no frequency
selections—basically tone controls. Again,
Spencer and Zimet disagree on details. Zi-
met: feels that “for curing problems in
channel equalization or on tape, you’d go to a parametric.” Spencer leans toward graphic equalizers with independently controlled right and left channels and recommends the MXR Dual 15-band ($325 list) or the UREI 535 dual octave equalizer ($486).

“The parametric,” says Spencer, “is more flexible but difficult to use effectively. It is useful for the knowledgeable recordist, letting him get to particular frequency bands that may not be controllable with an octave graphic. The graphic has the advantage that you can see what you’re doing to the response. Also, the graphic is typically cheaper: The least expensive studio parametric I know of would be the Ashly [$559 list].” SAE makes several models as well: the 2-band 1800 ($350), the 4-band 2800 ($600), and the monophonic 4-band EQ-1 ($350).

There is some confusion as to the difference between delay and reverb devices. Both use delays, but reverb units use them to simulate natural reverbation and delay units use them to get such special effects as doubling, phasing, and flanging. The confusion comes from the fact that in the past few years, units sold for home use have been labeled “delay” but do the job that reverb units do in studios. “Home delay systems” says Spencer, “are intended for rear-speaker use—to be mixed into the playback system so that they don’t really stand out as identifiable sound.” For studio delay/effect units, Spencer recommends the DeltaLab DL-4 ($1,750) and DL-2 ($1,200), the Lexicon Prime Time 93 ($1,485), the Eventide H-910 Harmonizer ($1,500), and the Marshall MiniModulator ($995). His equalizer recommendations include the UREI 535 and 545 ($486 and $496, respectively), the MXR Dual 15-band ($325) and 31-band ($350), the Orban 622B ($749), and the Ashly SC-66A ($599). Zimet also recommends the UREI, Ashly, and Orban equalizers, and the Eventide, DeltaLab, and Lexicon delays, as well as the Ursa Major SST-282 ($1,995). A final word of warning from Spencer: “Delay units that claim reverb capabilities usually make terrible reverbs, not equal to the Master Room, Orban, or Sound Workshop reverbs. Each is designed for its own job and should be reserved for that.”

By now, we’re well outside our $10,000 limit. Of course, if you go without those outboard devices, you can make it. But knowing about them now can’t hurt; after all, no studio ever stops growing until it stops dead. $
A Basement Studio in Progress

Ray Capece is an editor for Electronics magazine, a rock musician, and, with his brother, owner of a basement studio-in-progress in northern New Jersey. Knowing electronics has helped them keep their expenses down, both by concocting home brews and by adapting some equipment they already owned. So far, they’ve spent about $7,500.

"A lot of the equipment came from our band," says Ray. "Over the years we’ve accumulated maybe a dozen microphones, everything from Shure to Electro-Voice to an AKG, and they could total between $500 and $1,000. We had an Altec mono mixing board that we converted to stereo. We put in a pan pot and things like that, overhauled it, got a lot of the hum out, and put in a better-regulated power supply." They also converted a Benson echo unit ($150 used, about $750 new) to stereo.

"We built a lot of the equipment, like the patch bay—it’s actually remote-control, using reed relays. [The contacts are sealed in glass to keep them clean.] Back in the days when I had a little more time, there was a lot of homemade stuff, including several power amplifiers."

They also bought a lot of used things on New York’s Canal Street, which is largely occupied by sellers of orphaned electronic and mechanical treasures. They purchased two Teac A-3340 four-channel decks for $700 and $750. Even for second-hand equipment, that’s a good price—a new one retails for $1,600. But they bought them at a time when Teac was introducing the 3440 and most people were busy trading in its predecessor. "The 3440 makes it much easier to use Simul-sync," says Ray. "But we don’t do much Simul-sync, and mechanically the two machines are equivalent.

"Though I recommend used equipment wholeheartedly, you have to be able to check it out. When we bought our second used deck, we went to the guy’s house and saw he took good care of his equipment. The deck was pretty badly out of alignment. So one of the first things we did was to buy an alignment tape for about $40. And we sent away to Teac for the service manual, a beautiful, three-color book that cost about $15."

If buying used, using what you have, and making your own can save you money on equipment, you’ll find a lot of ways to spend that money elsewhere. "We picked up lots of low-impedance connecting cables. You can get things like that pretty cheaply, if you shop around. And you’d better: That cable now runs about 35 cents a foot."

On plumbing, lumber, electrical supplies, and the like, the Capeces spent "a lot more than we planned for. The first thing we did was buy about 125 eight-foot two-by-fours. If you get industrial quality wood, that’s about $1.89 a piece on sale—and we chased the sales, especially when we found we had to buy that quantity all over again in order to make the control-room walls extra thick for sound proofing.

"We’ve also learned that basements are cold, and not a very nice place to play in without heating. So we’ve installed electric baseboard heaters along the walls: five of them, at about $40 each from Sears."

Those have contributed to a need for more power, which, of course, will mean more money. "We want to run another 100 amps of electrical service from the pole to the house," says Ray, "and that’ll cost anywhere from $300 to $500. Before they’ll put it in, they have to send an electrical inspector to the house to look at all the wiring. And until he looks at the wiring we did in the basement, we can’t put up our walls. Otherwise, he might come in and say, ‘I don’t know what you have behind these walls, so I can’t let you have more service.‘"

"In fact basically we’ve replaced the whole electrical system in the house. It had a fuse box, and we put in a master circuit-breaker box—the box alone cost $65. The fluorescent lighting we’re using cost $84."

In the beginning: sanding the walls, putting in insulation, digging out the sump pump
Almost there: Chris Capece as engineer and bass player (top)

And fluorescent lighting is a potential source of electrical noise: "We were advised to use four-foot fluorescent tubes rather than eight-foot, which make a lot more noise. We butted two up against each other, so we have eight-foot sections. All the lights are controlled by separate switches, so we can keep a minimum on if there's any noise problem."

As it happened, the fluorescents weren't the only noisy electronics the Capeces had to deal with: "You can't have any dimmers in the house—they really put a lot of spikes in the line. We had a sump pump in the basement, so we dug it out deeper and put in a water-sensitive switch to make sure it wouldn't kick on. Nothing should kick on while you're recording. The basement refrigerator used to wreak havoc when its motor came on."

This studio, in Ray's brother's thirty-by-fifteen-foot basement, is actually their second. Their first, built in the basement of a rented house, taught them some valuable lessons. "Routing the wires was something we gave a lot of thought to this time," says Ray. "We learned that otherwise it can get to be a rat's nest down there as soon as you get three people working at once, with cables running all over the place.

"So we built a monitor system into the wall, with several headphone jacks around the room. Mike cables will all go to a central snake box. It would have been nice to route those cables all around, but we couldn't afford the connectors to do that, or the cable, either."

Cold and dampness (by the mute evidence of the sump pump) aren't the only drawbacks to using the basement. Acoustics are another: "We didn't have enough ceiling room to build up the floor—it would have raised us about two inches—so we're right on concrete. We'll probably cover that with two layers of carpet, and some indoor/outdoor or other heavy-duty carpet underneath, which we'll try to get surplus. For the walls, we're trying to get draperies from an old movie house, or someplace like that—they're very heavy, good dampers, and you can draw them according to how much sound you want in the room. We also plan to mount some of the 450 egg-carton separators we bought from a chicken ranch down in New Jersey. We've got these foot-square tiles that we were going to hang from the ceiling, but we'll probably just mount them on certain areas of the wall. We'll tune the room the best we can, but everything is going to be trial-and-error."
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One of the last decade's most provocative bands was also one of its least appreciated. The Alpha Band, headed by T-Bone Burnett, Steven Soles, and David Mansfield, was too often written off as a by-product of Bob Dylan's Rolling Thunder Revue. Yet in retrospect the Alphans probably crafted the most enduring music to emerge from that carnival atmosphere. They even may have laid the groundwork for their employer's subsequent quantum leap into born-again Christianity.

Unlike Dylan's doctrinaire reworkings of scriptural images and actions, the trio forged a synthesis of musical exotica and poetic moralism that always pointed toward the true north of spirituality yet seldom did so through direct invocation. That perseverance and subtext remain central to Burnett's first venture as a solo recording artist, one of the best albums of the new decade.

"Truth Decay" follows in the offbeat tradition of Alpha Band masterworks like "Spark in the Dark" and "The Statue Makers of Hollywood" by using a rock and pop-informed songwriting approach to frame its author's sober musings. Unlike those albums, which used a wide-ranging palette encompassing Eastern modalities and metaphors, the new one hews more closely to bedrock American styles. Country, gospel, stripped-down rockabilly, visceral blues, and dust-bowl ballads are among the models, with Burnett's stylistic twists likewise staying close to home, as in the gently Mexican lilt to the instrumental bridge on "House of Mirrors".

That song, one of the set's best, is as good an example of his sour-sweet humor and droll delivery as any. A talking blues set against ringing acoustic guitars and the ominous tattoo of a bass drum, the work recounts the rise and fall of a modern careerist with a chillingly matter-of-fact delivery. Drawn to the fast money and egocentric blush of "Mad Avenue," a possible contraction of Madison Avenue (which provides the title for another of the songs), Burnett's anti-hero "navigated that bizarre world easily," only to achieve a vampiric, soulless truce with his fellow man: "The more money he made, the more he wanted, . . . His appetites were never sated."

Such pronouncements would be maddeningly self-important in the hands of a lesser talent, but the laconic humor that makes Burnett's judgments ring true can't be conveyed by simply reading his lyrics. An important key is the vitality of the music, which, on songs like "Quicksand, Boomerang, and Tears, Tears, Tears," translates into classic rock energy. Elsewhere, as on "Madison Avenue," he employs an elegiac, economical ballad style that is equally effective.

With both Soles and Mansfield among the backing musicians, along with equally strong Nashville and Los Angeles veterans, the substance and aural finish of "Truth Decay" matches the pristine standard of the old Alpha Band records. That's a high compliment, but each new exposure to Burnett suggests we shouldn't expect anything less: This tall Texan is too clear-eyed, and obviously too gifted, not to keep growing.

Michael Gulezian:
Unspoken Intentions
Michael Gulezian & David Ruffo, producers. Takoma TAK 7076
by Sam Graham

Each time I've listened to this record in the last week or so, it has glided over me. Its charms more insinuating than obvious, its effects subtle but uplifting. But even after repeated hearings, I'm still puzzled as to how "Unspoken Intentions" should be described. Suffice it to say that this may well be the best solo guitar album since Leo Kottke's justly renowned first effort of some ten years ago. "Six and Twelve String Guitar."

By no coincidence, Kottke's album was also on Takoma. What's more, Michael Gulezian is also a superb exponent of the acoustic twelve string, although his touch is a bit lighter than Kottke's. And, like Leo, he likes using a slide, which makes for some mighty striking sounds. Finally, Gulezian has a way with wacky song titles (like "Meandering Jelly"), something he may have picked up from Kottke titles like "When Shrimp's Learn to Whistle."

To some ears, Kottke's work took a turn for the worse on later albums when he began using rhythm sections and singing. Gulezian is lucky: While realizing that a guy doesn't always have to play alone, he can learn from the excesses of his predecessor and perhaps continue to make records this good.

T-Bone Burnett: still growing

Rossington Collins Band:
Anytime•Anyplace•Anywhere
Gary Rossington, Allen Collins, & Barry Harwood, producers. MCA 5130
by Rob Patterson

Here is a clear-cut case of the phoenix rising from the ashes. On its debut album, the Rossington Collins Band has retained enough of the right elements to please Lynyrd Skynyrd fans, while at the same time offering some very pleasant surprises. Its distinctiveness is due in good part to lead singer and lyricist Dale Krantz, whom Allen Collins and Gary Rossington recruited; nay rescued, from .38 Special's line of backup singers. Her whisky-toned, whip-snapping voice alternately recalls Joplin, Maggie Bell, and Bonnie Bramlett, but in the end emerges with a force all its own. As a writer, she evokes Robert Plant long before one thinks of Skynyrd's Ronnie Van Zant and injects a healthy dose of the British heavy blues that was always a part of that band's roots.

Though the first cut (Prime Time) kicks off like a slicked-up Saturday Night Special, once she breaks in the differences become obvious. Supporting her

Roxy Music: Tibbs, MacKay, Ferry, Manzanera.

are Rossington’s and Collins’ biting fluidity on guitar, with new guitarist Barry Harwood adding a comparatively jazzy touch and Derek Hess underlining it all with his snappy, concise drumming. Often loping where Skynyrd might have galloped, RCB uses that reduced pace to explore some interesting paths: the blues of Three Times as Bad, the Southern shuffle of Don’t Misunderstand Me, and the gospel boogie of Sometimes You Can Put It Out.

Though Side 2 tends to bog down in somewhat long-winded guitar riffing. “Anytime-Anyplace-Anywhere” remains something between a major coup and a minor miracle. The band rides the razor’s edge—hinting at Lynyrd Skynyrd while forging its own style, even at this early stage. The production is clean, bright, and often brassy. Falling just short of a triumph at the very start, the Rossington Collins Band has a clear shot at greatness.

Roxy Music: Flesh and Blood

“Flesh and Blood” reflects the midlife crisis of an aging continental gigolo. Where once Bryan Ferry sang with affected, parodic campiness about his nightly search for the Thrill of It All, here in Running Wild he mournfully declares: “If only dreams came true, I could even pretend, that I’ll fall in love again.” Even the album’s most upbeat song. Over You, becomes a defeatist anthem, with the singer ruefully admitting that he’ll have to lie to appear recovered from a lost love. The bubbling Eurodisco of Same Old Scene disguises a tragically self-aware lyric that’s the dark underside of Blondie’s Heart of Glass and Call Me. Roxy Music’s lifting, wistful cover of the Wilson Pickett classic In the Midnight Hour is evocative of anesthesia taking effect. Ferry seems to dream about the midnight hour rather than grimly declaring his lustful intent. The discoid version of Eight Miles High is less successful with its dislocated sensibility.

Still, despite the LP’s blatan commerciality, lack of urgency, and gloomy despair, Ferry occasionally manages to summon up the ironic ambivalence that’s always added weight to his best work. The thrill may be gone, but he and Roxy Music remain crafty and fitfully intriguing.

Southside Johnny & the Asbury Jukes:

Love Is a Sacrifice

“Havin’ a Party with Southside Johnny”

Southside Johnny Lyon’s first professional singing gig was in a Jersey shore blues band at age sixteen. Although his style later developed into a melodic rock / r&b hybrid (particularly during an early ‘70s stint with Steve Van Zandt and Bruce Springsteen in Dr. Zoom and the Sonic Boom), his levered, emotional delivery
MAGNIFICENT

DANGER

Southside Johnny Lyon

The Motels: Careful
Carter, producer. Capitol ST 12070
by Sam Sutherland

The Motels crafted one of the more restrained, intelligent debuts to arrive in the last year's initial wave of West Coast rock minimalists. Singer and principal songwriter Martha Davis shared the angst-ridden stance and decadent poetic demi-monde world of her peers, but her partners thoughtfully turned down the volume to sketch a spare, even hushed framework.

"Careful": the quintet's second album, makes good on that record's promise, side-stepping any sophomore jinx to achieve a livelier and more accessible character without masking Davis' intelligence. Where "The Motels" was intermittently precious in its unrelieved moodiness, "Careful" lets in enough unapologetic romanticism and classy pop energy to strike a much more satisfying balance between brains and brawn.

One clue to this swing in priorities is the greater roles taken by Michael Goodroe, Martin Jourard (both founding members), and newcomer Tim McGovern, a guitarist recruited from the Pop to replace Jeff Jourard. With three more songwriters to draw from, and with McGovern's more extroverted frame of reference as an arranger, the rigid meters and doom-laden textures so prevalent on the last album are now leavened by a syncopated whiff of soul and soaring guitar harmonies.

The band's enviable restraint hasn't been lost, though. On the opening song, Danger, Davis drives a strutting midtempo groove kept taut by the interplay of the rhythm section and clipped rhythm guitars. Days Are O.K. (But the Nights Were Made for Love), one of McGovern's songs, lives up to the optimism of its title with familiar but effective choral releases. Davis seems less preoccupied with theatrics, and when that bittersweet voice simply sings, its impact is amplified.

Such improvements come together with particular charm on Whose Problem?, a musical cousin to Spanish Harlem.
When disco reigned, she came up with two memorable songs like I'm Just a Prisoner, a funk with a steamy and unique voice on Alabama, combined lean and pumping all recorded in or around Muscle Shoals. Knight's early '70s string of r&b hits, same emotional direction as, Gladys pitched slightly higher than, Staton's gospel-trained voice is

with an engaging twist: Sung by Davis, it's a dryly self-deprecating love song that seduces even as it catalogs the heroine's shortcomings ("Hell, nobody's perfect so why don't you give me a break"). A lean bass line and keyboard Jourard's sax solos give the track a sinuous urban feel, matched by Davis' equally sly vocals.

If there's a lesson here, it rests with the more relaxed, less self-conscious attack. More traditional than its predecessor, "Careful" is still a distinctive piece of work. Sometimes new dogs are better served by old tricks.

Candi Staton
Jimmy Simpson & Candi Staton, producers. Warner Bros. BSK 3428
by Crispin Cioe

Candi Staton's career has followed a slow but steady avenue toward artistic independence. Originally discovered in a Birmingham, Alabama, nightclub in 1968 by soul singer Clarence Carter (whom she later married and has since divorced), Staton's gospel-trained voice is pitched slightly higher than, but in the same emotional direction as, Gladys Knight's. Her early '70s string of r&b hits, all recorded in or around Muscle Shoals, Alabama, combined lean and pumping funk with a steamy and unique voice on memorable songs like I'm Just a Prisoner. When disco reigned, she came up with two of the most enduring and depth-charged songs that era produced: the gorgeously wistful Young Hearts Run Free and, more recently, Victim.

That Staton is an exceptionally gifted singer is beyond doubt. Her voice embodies a captivating combination of world-weary wisdom and youthful sweetness, sometimes hoarsely evoking real pain, sometimes cooing sweetly. Her search for continued growth and expression as a songwriter, and in this case co-producer, recently led her to leave her long-time producer Dave Crawford and record in New York with engineer-producer Jimmy Simpson. The result is an album of subtle force and rhythmic nuance. While it doesn't boast any songs directly in the manner of her past hits, it does reveal a musical sensitivity and self-understanding that's rewarding on its own terms.

Staton's version of the Motown chestnut The Hunter Gets Captured by the Game gets right down to the sexual roots of '60s girl-group material without condescending to the form. It's Real, a slow gospel-style shuffle that she cowrote, features wonderfully elastic and full acoustic bass playing from Ron Carter and allows the singer's awesome testifying pop-gospel style to emerge full-blown. Looking for Love, a low-down, popping paean to lust, is cast in the modern funk idiom but never panders to mere sensationalism or theatrics. Instead, Staton is the kind of singer who makes one feel the absolute emotional bottom line on the subject of "a woman in need.", the kind who draws you into a song and forces you to hear beyond the lyric.

Sean Tyla's Just Popped Out
Sean Tyla & Mark Dodson, producers. Polydor PD 1-6281
by Steven X. Rea

Sean Tyla hails from Ducks Deluxe, that other legendary British pub-rock band. Like their Brinsley Schwarz brethren, the individual Ducks have had a profound impact on the shape of late '70s Anglo music, particularly new wave: Guitarist Martin Belmont is in Graham Parker's Rumour, and Nick Garvey and Andy Mcmasters have been tinkering in new pop epics with the Motors. And then there's gruff, raspy-voiced Sean Tyla. He has been trying unsuccessfully to kick off a solo career since Ducks Deluxe nose... Continued on page 119
Rob Stoner: Patriotic Duty
Rob Stoner. producer. MCA 5118

What with the current rockabilly revival, obscure American artists who specialize in the genre—Ray Campi, for instance—are now becoming stars, particularly overseas. Robert Gordon is, of course, America’s foremost rockabilly revivalist, his act resounding with more authenticity and fun than most.

A few years back, Gordon’s bass player was a man named Rob Stoner. Stoner also played on several Dylan LPs (including “Desire”), did session work for people like Don McLean (American Pie), and was musical director of the Rolling Thunder Revue. He kicked around New York dives for a few years with his own Rockin’ Rob & the Rebels, and it was in that band that people first became aware of his abilities—not only as a great bassist, but as a great singer, songwriter, pianist, and guitarist.

Like Gordon’s and the other revivalists’, Stoner’s music is decidedly rooted in the early rockabilly epitomized by the Sun recordings of Elvis Presley and Jerry Lee Lewis. Unlike other rockabilly practitioners, however, his songs are firmly situated in the here and now. His wry, witty lyrics don’t recall old pink Cadillacs and black pedal pushers; they deal with lust, life, brokenhearted affairs, and broken down (or just plain broke) people. Though his simple clean arrangements may evoke ‘50s rock, the man is an ‘80s original.

“Patriotic Duty” is a fast-paced, disarming debut, ten of whose thirteen tracks (not one longer than 3:30) are Stoner’s. (The covers are Long Legged Girl, Flat Tire, and an obscure Dylan tune, Seven Days.) He has flanked himself with a spare, spirited trio: Drummer Howie Wyeth, who keeps things clipping along with a light-headed savvy, guitarist Dan Rothstein (Rob’s brother—the truth is out, Stoner isn’t his real name), and horn man Steve Giordano.

The first thing that hits you about this disc is the voice—a spooky, mesmerizing cross between early Elvis and Jerry Lee. It’s an authoritative voice, suave, cool, and full of rich expression, whether wailing about a sudden bad-luck streak in Stone Cold Broke or hunting out that “long legged girl with the short dress on.” It rises and falls over the lilting high melody of Your Own Heartbeat with the smooth precision of a merry-go-round pony. Underpinned by Wyeth’s skipping backbeat and Stoner’s loping guitars, Heartbeat is a hit single if there ever was one and a stunning song of forlorn love.

As a bassist, riffts, chords, and progressions run off Stoner’s fingers with a dexterity that’s mindboggling yet always danceable. On the slow blues—the skid-row desolation of Hotel 1-2-3 and the sarcastic So Far, So Good—the bass rambles on with deceptive ease. And on the upbeat boogie-woogie of What Round Is This? and Choo Choo Choo Stoner attacks the piano with all the feverish frenzy of the old Killer himself.

While many of the songs ring with honest emotion, Stoner never takes himself or anything else too seriously. Coy, teasing sentiments abound. Mock modesty and shameless indifference share the same bed with heartbreak and tragedy. On Too Good to Be Wasted, which deals with the sexually crippling effects of too much alcohol, he emotes: “This situation’s too good to be wasted, but I’m too wasted to be any good.” And if that isn’t enough, in the middle of the song he deadpans: “I’d be makin’ love instead of makin’ excuses if I had what it takes to take what you got.” At a time when so much sounds calculated, contrived, or merely rehashed, Stoner’s “Patriotic Duty” comes like a blast of clean, cool air through a thick layer of sonic smog.
Al Di Meola: Splendidido Hotel
Al Di Meola, producer
Columbia C2X 36270 (two discs)
by Don Heckman

Nearly two years have elapsed since guitarist Al Di Meola’s last recording. Rumor had it that he was deeply involved in a magnum opus, and the size, packaging, and general attitude of “Splendidido Hotel” is totally enamored—even obsessed—with all things American. His songs are replete with truck stops, big cars, open roads, one-horse Texas towns, American beer, girls, and so on. Tracks like “Diamond Lane. Lonelyhearts,” and “Big Fat Zero are cast in a dramatic Springsteenian sweep, complete with elegiac piano and Clarence Clemons like saxophone wails to the wide-open night sky.

If it’s not Springsteen, then it’s Dylan. Credit Card Bash, which opens the “FM” side of the LP (“only for fun,” it says on the label)—the other side is “AM, suitable for adults”), is a direct and acknowledged steal from Subterranean Homesick Blues. Chase the Fire has Tyla waxing Dylanesque to a kind of flaky reggae beat. And, in the delightfully sloppy Falling in Love Again, and elements of latter-day Bob Seger in the ballad Freeway in the Rain.

Sounds awfully derivative, doesn’t it? Well it is, but like Nick Lowe and Wreckless Eric, one doesn’t begrudge Tyla steal- ing lyrics from Stones songs (Breakfast in America) and ripping off riffs and entire melodies from Eric, one doesn’t begrudge Tyla stealing songs from Stones songs (Breakfast in America) and ripping off riffs and entire melodies from Stones songs (Breakfast in America) and ripping off riffs and entire melodies from Stones songs (Breakfast in America) and ripping off riffs and entire melodies from Stones songs (Breakfast in America) and ripping off riffs and entire melodies from Stones songs (Breakfast in America) and ripping off riffs and entire melodies from Stones songs (Breakfast in America) and ripping off riffs and entire melodies from Stones songs (Breakfast in America) and ripping off riffs and entire melodies from Stones songs (Breakfast in America) and ripping off riffs and entire melodies from Stones songs (Breakfast in America) and ripping off riffs and entire melodies from Stones songs 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New Acts
by Steven X. Rea

Mark Andrews & the Gents: Big Boy
Simon Boswell, producer
A&M SP 4812

Here's the latest entry in the (yawn) Elvis Costello sound-alike contest. Once again, tacky organ chords rise to the surface of a swift, rhythmically flurried arch pop/rock song. To his credit, Mark Andrews doesn't sing like Costello; his voice is one of the sole nonaffected elements here. Two cuts stand out: the rousing West One and Say It's All Right. The Gents' playing is consistently vigorous and to the point except on the one nonoriginal, a slowed-down, stop-and-start version of Steppenwolf's Born to Be Wild. It's a funny idea that didn't quite make it on vinyl.

Mary Burns
Malaco Productions
MCA 5122

Gruff, gravel voiced Mary Burns belts out bluesy numbers in a Janis Joplin / early Rod Stewart vein. On her self-titled debut she tackles everything from gutsy rockers to soppy ballads. Songs by Elton John, the Rolling Stones (Satisfaction), and the Krtenotes' Mark Goldenberg are all treated with tasteful guitar solos and all types of "treated" guitars abound, and it is these instruments that make for the certifiably crazy rhythms the title alludes to. A great beginning.

Freewheelin' 
Thom Bishop, producer
Force Records FRC 1001 (Force Records, P.O. Box 2005, Oak Park, Ill. 60303)

The old live side/studio side tack is taken by this Chicago area bar band on their independent-label release. The live stuff is plodding, pulsating boogie rock punctuated every so often by, of all things, a drum solo. The studio side sounds like a barely mixed demo tape. One note of interest: The band does an adequate cover of the Turtles' treasure You Baby.

Krokus: Metal Rendez-vous
Martin Pearson & Krokus, producers
Ariola OL 1502

Heavy metal is back. Most of its revivalists—extended guitar solos and all—hail from Britain, but Krokus comes from the lofty alpine climes of Switzerland. Despite their calm environs, these six rockers tear out like true Deep Purple devotees. Singer Marc Storace, by the way, does a great Roger Daltrey.

The Feelies: Crazy Rhythms
Glenn Mercer & Bill Million, producers
Stiff USE 4

These four New Jerseyners' nerdy, preppy image belies their pliable, passionate music. Imagine a cross between Love and the Velvet Underground and you've come close to nailing the Feelies' sound. Acoustic, electric, twelve-string, and all types of "treated" guitars abound, and it is these instruments that make for the certifiably crazy rhythms the title alludes to. A great beginning.

Don Schlitz: Dreamers Matinee
Hugh McCracken & Audie Ashworth, producers
Capitol ST 12086

Don Schlitz penned Kenny Rogers' massive hit The Gambler. Side 1 (produced by Hugh McCracken) shows him to be more than a country tunesmith. His compositions have a nice poppish rock feel, fleshed out in typical "L.A." style by the likes of session players Rick Marotta, Chuck Rainey, and guitarist McCracken. The Muscle Shoals players back Schlitz on Side 2 for more of a down-home flavor. Birds of America, an audubon-inspired dream of flight, is this album's quiet gem.

Secret Affair: Glory Boys
Ian Page & David Cairns, producers
Sire SRK 6089

Another batch of British mod boys. Secret Affair has been listening to a lot of '60s Motown. Many tracks exude a lively Jr. Walker party spirit. Shake and Shout sports a soulful horn barrage. Time for Action is a cross between the Four Tops and the Dave Clark Five, and to top it all off the band romps through Smokey Robinson & the Miracles' Going to a Go-Go. But Secret Affair brings nothing new to its sources. Its mod rival, the Jam, is better.

Skafish
Skafish, producer
I.R.S. XSP 008 (International Record Syndicate, P.O. Box 118, Hollywood, Ca. 90028)

Jim Skafish and his five band members come from the backwoods of Indiana—the weird backwoods. Strains of '50s rock, newwave drone guitars, and a dose of heavy metal frame Skafish's strange glimpses of modern life through songs like We'll See a Psychiatrist, Disgracing the Family Name, and No Liberation Here. Zappa influences rear their goofy heads now and then, and so does the symmetric production sound of Phil Spector. Barbie Goodrich's milk-and-cookies harmonies lend a disorienting sense of normalcy to the proceedings. It's all refreshingly off the wall.
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Continued from page 119

dido Hotel" suggest that this two-record set is a substantial declaration of his artistic intentions.

Indeed, virtually everything that bothers me about Di Meola's artistic attitude is here in force, replicated, duplicated, and underlined. His finger-popping guitar licks whip through such generally undistinguished pieces as Alien Chase on Arabian Desert, Al Di's Dream Theme, and Dinner Music of the Gods, to cite a few. He also explains that what each piece is about, and the explanations are on precisely the same level as the music. Alien Chase: "An eventful chase across an Arabian Desert after an alien has landed after traveling millions of light-years. . . . "Al Di's Dream Theme: "... dreamed up while dreaming about melodic themes for a dream." Dinner Music: "... A majestic anthem for these intense supreme spirts." Sophomoric? You bet.

Practically every piece on "Splendidio Hotel" suffers from excessive length. Silent Story in Her Eyes, a pleasant, bossa-nova-tinged line, suddenly loses its way and, almost in frustration, turns itself into a samba. Roller Jubilee, a lovely French boulevard melody by Philippe Saisse, is converted, for no apparent reason, into a "roller dance." It deserves better. Tico to Tango, a duet with pianist Chick Corea, starts promisingly. But like so much else on the album, it is struck down by its sheer superficiality. Splendidio Sundance is also a duet, this time with Di Meola playing both parts, and it works better than anything on the LP.

Spanish Eyes will probably receive some airplay, if only because of the presence of Les Paul. Paul's recent canonization by some of the younger rock guitarists is a bit hard to understand for those who know his duet recordings with Mary Ford first hand. That Paul was a technical wizard, both electronically and musically, is surely true; but the music that resulted from all the fancy overdubbing was never more than Top 40 stuff. Perhaps that's why he and Di Meola sound so simpathetic on this track, despite the tired, unoriginal Bert Kaempfert melody.

On a number called Isfahan, the Columbus Boychoir sings Corea's fantasy of a Persian melody. Luckily, Di Meola's better instincts prevailed, and he chose to wrap things up with a brief but quite lovely melody, Bianca's Midnight Lullaby. Would that he had approached the rest of the album with similar simplicity.

But I'm afraid he doesn't realize that more is not necessarily better, and that he's good enough to make it without all the fanfare, processions, pronouncements, and trappings.

One Mo' Time
Original Cast Album
Jerry Wexler & Carl Seltzer, producers. Warner Bros. HS 3494 by John S. Wilson

One Mo' Time is the theatrical recollection of 1920s black vaudeville that came north a year or so ago from New Orleans to the Village Gate in New York. It's a lively, high-spirited show that is spilt between a stage set, where songs are sung, and a dressing-room set where personalities unfold. The original cast recording presents the musical half, which, without the show's dramatized portions, seems oddly lacking. The characters' anonymity is further underlined by the singers' literal anonymity on the disc, for there is no indication of which of the three women in the cast sings which song.

The performance showed each to have distinctive styles: Thais Clark has a strong swagger in her voice that stretches out to a quaver and evokes the young Sophie Tucker, Topsy Chapman has a lighter voice with a more pliant projection, and Sylvia "Kuumba" Williams has a rather flat, semispoken style. A fourth, all-purpose voice is Verem Bagneris', who developed and directed the show. The five-piece backup band is led by Orange Kellin — the Swedish clarinetist who settled in New Orleans in the '60s — and includes trumpeter/singer Jabbo Smith, Smith, who was considered Louis Armstrong's closest rival fifty years ago, spent most of his career in New York, Chicago, and Milwaukee — not New Orleans.

The songs are an interesting cross-section of the genres that comprised black vaudeville: universal pop (After You've Gone and Everybody Loves My Baby), jazz (New Orleans Hop Scoop Blues, Papa De Da Da), double entendre (You've Got the Right Key but the Wrong Keyhole), and comedy (The Graveyard). Smith sings one rhythm romantic ballad in a mellow croak with scatting fills, much like Armstrong. But his trumpet playing is now shown to any great advantage. The LP was recorded during a performance and lacks the proper balance to give the songs any presence or depth.

Continued on page 126
**Music in Print**

by Elise Bretton

**Musical Theater**

Even the most resounding Broadway flops have produced enduring material for folio collectors. This month, I shall endeavor to catch up with some recent examples from the steady selling Vocal Selections from . . . . genre. Usually, these collections include most of their shows' outstanding numbers, transcribed for the pleasure of the nonprofessional musical theater aficionado who wants to travel beyond the original cast recording.

**Vocal Selections from Ballroom**

Lyrics and music by Marilyn & Alan Bergman and Billy Goldenberg

Macmillan Performing Arts

11 songs. $7.95

Music and lyrics for the short-lived Ballroom were commissioned by Michael Bennett, a dancer turned choreographer turned director/producer. So it’s not surprising that the score is subservient to the demands of the stage action, most of which consisted of a huge chorus of middle-aged ex-hippies demonstrating their prowess at the lindy, cha-cha, waltz, disco, and other couple dances. The lively and melodic Dreams, I Love to Dance, and More of the Same are easily excerptable, however, and will surely number among the bride-and-bear Mizvah-mothers’ favorite show tunes. There are also several bathetic plot songs contrived for Ballroom’s leading lady, Dorothy Loudon, who deserved better.

**Evita: Musical Excerpts and Complete Libretto**

Lyrics and music by Tim Rice and Andrew Lloyd Weber

Leeds Music. 11 songs. $7.95

Rock opera refined and redefined, Evita was born in a London recording studio. Messrs. Rice and Lloyd Weber don’t expect you to love her but they do attempt to make you understand her. To facilitate matters, they have produced a splendid folio that includes full libretto, pictures, and a goodly serving of the show’s dynamic and innovative material (not including A New Argentinian). Most of the lyrics do not rhyme, but the ear is not conscious of any loss.

The piano vocal arrangements are precise reductions of the full orchestral score, yet they do not exceed the capabilities of the home musician (not an easy feat for the keyboard arranger, believe me). 7/8 time makes And the Money Kept Rolling In a little tricky, and the meter changes in Rainbow High—3/4 to 6/8 to 9/8 to 12/8 and 4/4—will keep you on your toes but won’t defeat you. An encounter with Evita is exhilarating.
Vocal Selections from The Grand Tour
Lyrics and music by Jerry Herman
Jerry Herman Inc./Macmillan Performing Arts. 11 songs. $5.95

Expertise alone does not guarantee a Broadway smash. I would not condemn Jerry Herman to another lifetime for glorifying the American widow, but the truth is that since Milk and Honey, Hello Dolly!, and Mame, the hits have not been forthcoming.

The Grand Tour chronicles the adventures of two men—sworn enemies—who are forced to become traveling companions in order to escape extermination by the Nazis. And we trail along as they grudgingly learn to accept each other as human beings. Unfortunately, not even Herman’s considerable know-how could save the show from extermination by cut-and-paste, and it closed within twenty-four hours of opening night. The libretto was cut to the point of incoherence, and the songs—decent enough—were merely pasted on. And all this to furnish a vehicle for the show’s star, Joel Grey.

Herman works hard at his considerable craft, and though the score generally reflects that, the individual numbers lack tension or urgency.

Lovesong: A Musical Entertainment
Music by Michael Valenti
Belwin Mills. 13 songs. $5.95

Sweeney Todd: Vocal Selections
Music and lyrics by Stephen Sondheim
Rilting Music. 7 songs. $6.95

Michael Valenti’s Lovesong is a collection of musicalized British romantic verses culled from various antiquarian anthologies. A classically trained singer might find recital material here, but I have the feeling that if Valenti’s collaborators—Lord Byron, Sir Walter Raleigh, Christina Rossetti, and Leigh Hunt among them—had been available for story conferences, the results would have been less stifled.

Though the original cast recording of Sweeney Todd is a twenty-selection, twodisc set, the publisher furnishes us with a mere taste of this dark, bitter score. Please note also that the show’s outstanding number, A Little Priest, does not number among the magic seven.

Valenti and Sondheim are grandstand keyboard players and both of their personally supervised piano-vocal scores are far too demanding for the average player. Lovesong features fifty-one pages of energy-depleting, nonstop Alberti bass in tenths, topped with full octave chords in the treble. Who can concentrate on the vocal line? As for the demon barber, one’s left and right hands are too busy chasing each other with pyrotechnic contrapuntal themes to even think about the throat, much less the vocal cords. I am not asking for big note, play-by-the-numbers scores, but surely there is a middle road between Romper Room and Rachmaninov. Both of these gentlemen would be well advised to explore it.

Current Popular
The Biggest Hits of 1979 and Golden Standards
Warner Bros.. 36 songs. $6.95

This slightly passé collection has just reached my desk, so I’d better mention it before it becomes a historical landmark. 1979 evidently wasn’t that good a year, and I can’t believe that the Suzy Quatro/Sister Sledge set will be as enthusiastic about Am I Blue. Someone to Watch Over Me. Begin the Beguine, or As Time Goes By as it will about Stumblin’ In and He’s the Greatest Dancer. If your tastes are eclectic to the point of schizophrenia, this one may be for you.

John Denver: Autograph
Cherry Lane. 11 songs. $6.95

If you can accept rhyme schemes like “upon her breast” and “wilderness,” my task is greatly simplified. All that remains to tell you is that Mih Okun and Dan Fox have constructed these two-line piano-vocals so deftly that the improvisor can do his own thing while the purist can strum along with John Denver’s latest LP.

Platinum ’80:
Songbook of the Superstars
Warner Bros.. 80 songs. $9.95
No. 1 songs of the Seventies
Warner Bros.. 73 songs. $8.95

Both of these collections are varied enough to suit the fussiest gourmet, and the Knack’s My Sharona is the only duplication between them. Rock-oriented you must be, and preferably a guitarist. Many of these popular favorites require an additional effort from the singer to disguise toneless melodies and senseless lyrics. Included in the roster are songs made famous by Rod Stewart, Fleetwood Mac, Chic, Van Halen, and the Doobie Bros.

Richard Wolfe’s Legit Country Fake Book
Big3 Music. “More than 270 songs.” $14.95

Herein a veritable hot tub of emotion from Pistol Packin’ Mama to Paper Roses. What’s He Doin’ in My World. I’ve Already Loved You in My Mind, Help Me Make It Through the Night, and all points in between. This is soap opera in lead-sheet form, but what Dallas accomplishes in one hour, these country songwriters put across in thirty-two bars. Go on, indulge yourself.

Also received this month
Marvin Hamlisch Songbook
Theo. Presser/Chappell. 14 songs. $6.95

ELO’S Greatest Hits
Unart Music/Jet. 11 songs. $6.95

Neil Young and Crazy Horse: Live Rust
Warner Bros.. 16 songs. $8.95.

Jim Croce: Photographs and Memories (His Greatest Hits)
Warner Bros.. 14 songs. $5.95

Jim Croce: His Life and Music
Warner Bros.. 44 songs. $12.95

These two collections came out within three months of each other, yet all of the “Photographs and Memories” selections are contained in “His Life and Music.”

Blondie: Eat to the Beat
Big3. 12 songs. $6.95

Rush: Permanent Waves
Warner Bros.. 6 songs. $7.95

Heart: Bébé le Strange
Warner Bros.. 10 songs. $7.95

Jefferson Starship: Freedom at Point Zero
Warner Bros.. 9 songs. $8.95
**Backbeat**

Continued from page 123

**Max Roach: M'Boom**

For a review see page 77

**Solar Plexus: Earth Songs**

Randy Masters & Denny Berthiaume, producers

Inner City IC 1087

by Don Heckman

Last year Solar Plexus was, to this listener, one of the most promising new jazz groups. Among other things, its self-titled debut managed the quite formidable feat of avoiding most of the crossover affiliations that infect many new jazz ensembles.

"Earth Songs" comes close to fulfilling the initial promise of "Solar Plexus," but it also brings with it a few problems. The most obvious is the absence of singer Lin McPhillips. A good part of the group's uniqueness came from the blending of McPhillips' voice with complex synthesizer, brass woodwinds, and configurations, the singer also worked effectively with the Echo-Plex and other sound-repeating devices. The current incarnation employs the flute and saxophones of Terry Summa and the violin of Erik Golub to fill in for her, but, alas, it is not the same.

But Solar Plexus has other assets, such as the mature, well-thought-out compositions from leaders Randy Masters and Denny Berthiaume, and a wonderful sense of joy in the process of music-making. These are still very much intact, and there are times when one almost forgets the absence of McPhillips. The group again drifts in and out of some unusual time signatures: a bright, jazzy 5/4 on the blues spoof, "You and Pussy Wiggle Stomp:"

"Tropicalia": a less specific dalliance around 5/4 on the humorous "Tuck 'n' Roll" reminiscent of Don Ellis' equally off-centered blues spoof, "Pussy Wiggle Stomp": "8 on You and Me": a Latin-tinged 3/4 on Spanish Sahara. It manages to convert a popular Indian rag—"Raga Thurni"—to a jazz flow without losing the essence of its chromatic-sounding modality. (It's actually based on an E scale on the piano white notes, with the substitution of a G sharp for G natural.)

Somehow, all this is done without an obvious awareness of either the difficulty of the meters or the off-the-wall quality of some of the harmonic frameworks. And that, I suspect, is what is most appealing about Solar Plexus. One always senses the music first. Masters is hardly a trumpet master, saxophonist Summa is no better or worse than a good club musician, and Berthiaume lacks the playing energy to compete effectively in the emerging piano styles of the Eighties. But the sum is always greater than the parts—the true sign of a fine jazz ensemble. As a group, Solar Plexus can compete with anyone. Perhaps it's time for some "live" performances. I'll be at the front of the line.

The Widespread Depression Orchestra: Boogie in the Barnyard

Bernard Brightman, producer

Stash ST 206

by John S. Wilson

On its first album, "Downtown Uproar," the Widespread Depression Orchestra demonstrated its ability to capture the spirit and sounds of the black big bands of the '20s, '30s, and '40s. Its adaptations of the well-known Ellington, Basie, Jimmy Lunceford, Cab Calloway, and Louis Jordan repertoires were not mere copies but were flavored with a distinct group personality.

WDO's second disc shows that this impressive young band is not standing still and is using its newly gained assurance to dig out some relatively obscure material. Alongside such familiar gems as Cannonball Adderley's and You Can Depend on Me from Hines' repertory and Tippin or Turnip and Azure from Ellington's is Rex Stewart's Back Room Romp (originally subtitled A Controversial Stomp), Brick Fleagle's Zaza, Johnny Hodges' Little Rabbit Blues, and a pair of odd pop tunes. Bye Bye Blues and You Took Advantage of Me.

While only alto saxophonist Michael Hashim stood out as an impressive soloist last time, "Boogie in the Barnyard" gives Jordan Sandke several opportunities to show off a crisp, punching trumpet attack. Tim Atherton's trombone is a consistently subtle coloristic agent as well.

Michael Le Donne shows a piano range that can be Hinesian at one moment and thoroughly contemporary the next. One caveat: The only original arrangement in the collection (the rest are based on transcriptions) is bassist Bill Conway's You Took Advantage of Me and it lacks the color, drive, and even the solo imagination of the other pieces. Apparently, the group still needs a foundation on which to develop its performances.
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