

NOVEMBER 1984

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IRCA AWARDS

# HIGH FIDELITY

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FEATURING NEW TECHNOLOGIES



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11



# THE ULTIMATE MACHINE

**JVC'S NEW R-X500B RECEIVER IS A SUPERB EXAMPLE OF HOW FAR JVC WILL GO TO BRING YOU THE ULTIMATE IN SOUND.**

Some hi-fi equipment delivers slightly higher fidelity. Especially when it's designed by JVC®. In fact, JVC's entire line

remote equalization and unheard-of-refinements, it is virtually without equal.

**ADVANTAGE: A POWER AMP WITH INCREDIBLE POWERS**

The R-X500B boasts two of the highest refinements in power amp technology available today—Dynamic Super A and Gm Driver. Dynamic Super A improves

of high fidelity components is known throughout the world for technological brilliance and painstaking craftsmanship.

The R-X500B receiver is a case in point. With the technology of JVC's power amp, equalizer and tuner, plus

performance in two significant ways. One, it renders music reproduction silky and pure by eliminating offensive switching distortion. Two, it capably controls speaker motion by forming an ideal interface between the amplifier and the speaker.

## HIGH FIDELITY

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In a further refinement, JVC engineers opted for an LSI to handle electronic switching for both channels at

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degradation never enter the picture.

**ADVANTAGE: A TUNER AS SMART AS A COMPUTER**

**SPECIFICATIONS**

**AMPLIFIER SECTION**

Output Power

100 Watts per channel, min. RMS, both channels driven into 8 ohms, from 20Hz to 20kHz, with no more than 0.007% total harmonic distortion.

Signal-to-Noise Ratio (\*66IHF/DIN)

Phono—80dB/66dB  
Video/Aux/DAD/Tape—100dB/67dB

RIAA Phono Equalization

± 0.5dB (20Hz -20kHz)

**S.E.A. SECTION**

Centre Frequencies—63, 160, 400, 1k, 2.5k, 6.3k, 16kHz  
Control Range—± 10dB

**FM TUNER SECTION (\*78 IHF)**

50dB Quieting Sensitivity

Mono—14.8dBf Stereo—38.3 dBf

Signal to Noise Ratio (IHF-A Weighted)

Mono/Stereo—82dB/73dB

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**ADVANTAGE: JVC**

It is the attention to engineering detail and craftsmanship evident in the R-X500B which separates every JVC hi-fi component from all others. JVC makes changes in design for the sake of improvement. Not just for the sake of change. And the result is the difference between excellent and average. See, and hear, this difference at your nearest JVC dealer.



# “Sherwood products offer excellent performance at very reasonable prices.”

Leonard Feldman, *Audio Magazine*



The occasion of Mr. Feldman's comment was his review of our S2680-CP top-of-the-line receiver. His statement was sparked by the fact that, while quite affordable, the S2680-CP, like all Sherwood receivers, is designed and built with the care, precision and innovation which have become Sherwood trademarks.

**A tradition of affordable quality.** More than three decades ago Sherwood was founded on this philosophy: Through innovation, make quality audio equipment more affordable. That philosophy has been nurtured throughout Sherwood's history and is the foundation of our newest line of receivers.

**We never cut corners on sound.** All five Sherwood receivers deliver true high-fidelity performance. Even our budget-priced S2610-CP sounds better than many separate components. And the entire group is laced with features that can make significant differences in your listening enjoyment. Ultra-low-bass EQ, multi-deck dubbing, auto-scan digital tuning and discrete phono preamp circuitry are standard on several

Sherwood models, yet missing from many other brands, regardless of price.

**Certified Performance.** Sherwood is the only manufacturer to test and certify the performance of each individual receiver. On the outside of every carton you will find a certificate showing the measurement details of the power amp, phono preamp and FM tuner sections of each receiver. These are not just the rated specs; these are the actual measured performance data of the individual unit, so you know exactly what you're buying.

**Find out what the experts say.** Get the whole story on why Sherwood receivers—in Mr. Feldman's words—"...offer excellent performance at very reasonable prices."

To get your own copy of his review of the S2680-CP and to find out just how much quality and innovation you can afford, visit your nearest Sherwood audio specialist today. To find him, call (800) 841-1412 during west coast business hours.

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Quality and Innovation You Can Afford.

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# HIGH FIDELITY™

VOLUME 34 NUMBER 11

NOVEMBER 1984

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# REDEFINITION.

**THE CARVER RECEIVER:** Redefines your expectations of receiver performance with the power you need for Digital Audio Discs plus virtually noise-free stereo FM reception. A receiver with astonishing performance incorporating two highly significant technological breakthroughs: Bob Carver's Magnetic Field Power Amplifier and his Asymmetrical Charge Coupled FM Detector.

**ESSENTIAL POWER:** Your system needs an abundance of power to reproduce, without distortion, the dynamic range of music on Digital Audio Discs and fine analog recordings.

The Magnetic Field Amplifier in the CARVER Receiver gives you 130 watts per channel\* of pure, clean power with superbly defined, high fidelity reproduction.

The Magnetic Field Amplifier produces large amounts of power (absolutely necessary for the accurate reproduction of music at realistic listening levels) without the need for heavy heat sinks, massive transformers, and enormous power capacitors required by conventional amplifier design.

Unlike conventional amplifiers which produce a constant, high voltage level at all times, irrespective of the demands of the ever-changing audio signal (Even when there is no audio signal in the circuit at all!), the Magnetic Field Amplifier's power supply is signal responsive. Highly efficient, it produces *exactly and only* the power needed to carry the signal with complete accuracy and fidelity.

The 130 watts-per-channel\* CARVER Receiver is about the same size and weight of conventional receivers having merely 30 watts per channel!

**NOISE-FREE RECEPTION:** The AM-FM CARVER Receiver gives you FM stereo performance unmatched by that of any other receiver.

As it is transmitted from the station, the stereo FM signal is extremely vulnerable to distortion, noise, hiss and multipath interference.

However, when you engage CARVER's Asymmetrical Charge Coupled FM Detector circuit, the stereo signal arrives at your ears virtually noise-free. You hear fully separated stereo with space, depth and ambience!

"This receiver combines the best elements of Carver's separate tuner and amplifier... The Carver Receiver is, without question, one of the finest products of its kind I have ever tested and used. Bob Carver is definitely an audio and r.f. genius." *Leonard Feldman, Audio Magazine, June 1984*

"I consider the Carver Receiver to be the "most" receiver I have yet tested in terms of the quantitative and qualitative superiority of almost all its basic functions." *Julian D. Hirsch, Stereo Review, April 1984*

The CARVER Receiver has been designed for fidelity, accuracy and musicality. You will want to visit your CARVER dealer for a personal audition of this remarkable instrument.

**\*130 watts per channel RMS into 8 ohms, 20 Hz to 20 kHz with no more than 0.05% total harmonic distortion.**



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Distributed in Canada by Evolution Audio, Ltd.

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

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## Technics Linear Tracking and Quartz Drive. If your next turntable gives you less, you're settling for less of a turntable.

To create a turntable with either linear tracking or quartz drive is an achievement in itself. But to create a turntable with both linear tracking and quartz drive is pure Technics.

A Technics turntable with linear tracking gives you a tonearm that moves straight across the record. The way the record was originally cut. So you get none of the distortion or tracking error that are so common with conventional turntables.

Quartz drive is the most accurate drive system in the world. That means the wow and flutter that plagues conventional turntables is inaudible.

So Technics turntables, with both linear tracking and quartz drive, deliver performance few turntables anywhere can match.

The new Technics SL-J2 offers completely automatic operation: automatic speed selection, automatic disc size selection, automatic start, stop, return and more. There are front-panel controls. Including a digital display of the track number you're listening to. And all of this technology has been placed in a turntable about the size of a record jacket.

Technics turntables also feature the innovative P-Mount plug-in cartridge system. For optimum tonearm/cartridge performance and ease of cartridge installation.

So why settle for less. Explore the entire line of Technics turntables at a dealer near you.

**Technics**  
The science of sound



S-X1130 Audio/Video/Stereo Receiver

# *Introducing one brilliant idea on top of another.*

Unmatched FM Stereo/AM Stereo reception and video control makes them fantastic. X-Balanced circuitry makes them phenomenal. Sansui's 130 watt S-X1130 and 100 watt S-X1100 Quartz PLL Audio/Video receivers are so far advanced, they even have a special decoder that lets you receive broadcasts of all AM stereo systems. What's more, their unique X-Balanced circuitry cancels out external distortion and decisively eliminates IHM, for the purest all-around listening pleasure.

But the advantages don't stop there. Both receivers are complete Audio/Video control centers that are radically different—and significantly more versatile—than any others on the market. The S-X1130 delivers all the highly advanced audio and video performance of the S-X1100, with the added bonus of sharpness and fader controls for enhanced video art functions. And both units offer additional audio dexterity with "multidimension" for expanded stereo or simulated stereo, plus sound mixing capabilities.

For more brilliant, innovative ideas, check out our full line of superior receivers. You'll know why we're first, the second you hear us.

There's more worth hearing and seeing from Sansui. Write: Consumer Service Dept., Sansui Electronics Corp., Lyndhurst, NJ 07071; Carson, CA 90746; Sansui Electric Co., Ltd., Tokyo, Japan.



*Putting More Pleasure in Sound.*



# About This Issue

**WIDE-RANGE TELEVISION SOUND.** Until recently, its existence was one of the best-kept secrets in home entertainment. Actually, it has been available in a primitive state since the 1950s and with higher quality since the late 1970s. But for 99 percent of you, TV sound probably means the pinched, distorted output of the squawky 3-inch speaker in your television set.

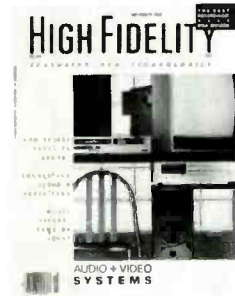
I first discovered how good (and bad) TV sound can be almost 20 years ago, when I moved to an area with a station broadcasting on Channel 6. Quite by accident, I found that the audio portion of Channel 6 is transmitted at 87.7 MHz, which can be picked up at the very bottom of the dial on any home FM tuner or receiver. The advantages of pulling in the sound on a good tuner were obvious, but it soon was equally apparent that merely bypassing the TV's built-in speaker and using a high-quality speaker in its stead also made a substantial improvement.

In the last few years, improved broadcasting techniques, Hi-Fi videocassette decks, and (most recently) stereo television sound have presented new audio options to the home video audience. These developments and audio-video equipment designed to take advantage of them make good TV sound

easier to obtain than ever before. You'll probably be surprised how simple it is to hook your TV set into your stereo system. In "The Link," regular contributor Peter W. Mitchell provides a comprehensive overview of the subject and explains how to assemble an audio-video system that's right for you. Meanwhile, in "The Nifty Nine," contributor Frank Lovece surveys some of the new stereo TV decoders and a variety of signal processors dedicated to upgrading video sound. And our video lab tests this month include a report on a "video" loudspeaker—one of the new breed designed from the ground up to be used next to a TV set or video monitor.

Full-length pop concert videos are one source of programming for your audio-video system, but they vary widely in content. As Joyce Millman points out in "The Concert-Video Shell Game," the best advice is to rent and view before buying.

Headlining our classical music section are the Seventeenth Annual High Fidelity/International Record Critics Awards for the best releases of 1984. Classical Music Editor Theodore W. Libbey, Jr., takes you behind the scenes at the judging in Granada, Spain. Also this month, we conclude our three-part preview of forthcoming recordings with a



COVER DESIGN: Skip Johnston

Cover Photo: Grant Roberts

ON THE COVER: A pair of Polk Audio VS-19 shielded loudspeakers provides the sound in an audio-video system comprising a Pioneer SD-25 monitor, Denon DRA-750 AM/FM receiver, and Quasar VH-5845XQ VHS Hi-Fi videocassette recorder. Odeon chair and table-top courtesy of Conran's.

listing of more than 400 LPs. And our **MUSICAL AMERICA** edition offers two views of the dynamic conducting of Arturo Toscanini—one in an excerpt from a new book by B. H. Haggin, the other in Bill Zakariassen's review of an all-Russian program taken from broadcasts of 1943.

Rounding out our music coverage is a listing of more than 75 new popular and classical Compact Discs that have just arrived on dealers' shelves.—W.T.

## Letters

### More CD Reviews!

Compact Discs are expensive. I can't afford to go into a record store and randomly buy one, hoping it will be a good recording and performance. In recent issues, **HIGH FIDELITY** has reviewed about two or three classical and four or five pop CDs—sometimes even fewer. Walk into a good store, and you may find yourself looking at 300 CD titles, with more coming in every week. Your publication should be reviewing at least two dozen Compact Discs in every issue just to keep up with the new recordings appearing, let alone the reissues of old recordings now coming out on CD.

Equipment reviews are important. So are reviews of new technology, articles on buying hi-fi and video gear, and articles on how to make use of it. But the most important thing you are doing is evaluating the software: We need more reviews of the recordings, audio and video.

**Howard Ferstler**  
Tallahassee, Fla.

I recently acquired a Compact Disc player and have been extremely impressed with its performance. The Compact Disc certainly proves itself when compared to records in terms of distortion, flutter, dynamic range,

I enjoy your record reviews, but I find your CD reviews limited in number. Your classical and **BACKBEAT** sections usually include catalog numbers of both records and cassettes, but rarely those of Compact Discs. I expect the reason for the lack of identification is the inability of record companies to manufacture CDs for simultaneous release with their LP and cassette counterparts. This will continue until more CD manufacturing plants come on line to fill the demand. Meanwhile, it would be helpful if you would list previously reviewed recordings that are now available on Compact Disc.

**Chris Johnson**  
Nepean, Ontario, Canada

*In our October issue, we began expanding our CD coverage. This month, you will find a complete listing of all newly released popular, jazz, and classical CDs. Future issues will include a greater number of reviews.—Ed.*

### Hank's History

The review "Hank the Drifter" (July) contains several historical errors. Throughout his career as an entertainer, Hank Williams led several groups of Drifting Cowboys. However, the war years brought a hiatus in his professional activity; hence, he had no regular road band when he began recording, in the fall of 1946. The last Drifting Cowboys unit was formed in July 1949 and began recording immediately thereafter—

not in March 1951, as asserted.

The noted change in style was due far more to the change in personnel than to any coercion on the part of Fred Rose. Williams and Don Helms were merely resuming a long-standing personal and musical relationship, forged while working the honky-tonk circuit in and around southern Alabama. Thus, an affinity of style had long since been established. Besides, Rose was far too intelligent a producer to attempt to "force" an artist to do anything, preferring to guide and suggest.

Finally, in discussing various lead guitarists, mention should have been made of Sammy Pruett's immediate successor, the talented Bob McNett, whose distinctive contribution can be heard on such selections as *Long-Gone, Lonesome Blues, Why Should We Try Anymore?*, and *Crazy Heart*.

**Ted Lisle**  
Louisville, Ky.

**John Morthland replies:** *The Drifting Cowboys unit formed in 1949 was at first strictly a road band: Rose felt they weren't ready to record. However, he did have them attend Hank's sessions so they could watch and learn from the studio pros, and he gradually worked them into the recordings until by 1951 the final lineup of Drifting Cowboys plus selected sidemen was in place. Whether Rose "forced" or "suggested" that Helms play in a higher register is a question of semantics: In separate interviews, both Helms*

# The best way to put together a professional sound system is to let professionals do it.

The professionals at Toshiba. With their incredible System 55.

And what a system. It includes an integrated amplifier with 85 watts per channel\*, a direct drive turntable, a digital synthesized tuner, a full auto-reverse cassette deck, a set of 3-way speakers, plus the options of a compact disc player and a 20-band graphic equalizer. All enclosed in an elegant cabinet with glass door and top.

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\*85 watts per channel, minimum RMS power into 8 ohms, from 20 to 20,000 Hz with no more than 0.05% THD.

In Touch with Tomorrow

## TOSHIBA

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



and Jerry Rivers have described how Rose explained to the steel player what sound he wanted and Helms then provided it. I refrained from mentioning McNett not because he lacked talent, but because I lacked space.

### Kudos

I enjoyed your comprehensive, in-depth coverage of the Summer Consumer Electronics Show [September, October]. The articles were informative and well done—and particularly useful now that your principal competitor seems to have lost interest in covering these shows. It's up to you to carry the torch. Keep up the good work!

**Roger Mason**

Avondale Estates, Ga.

My compliments on your circulation increase ["About This Issue," July]. HIGH FIDELITY is the best sound magazine, and as a subscriber since June 1978, I can say I always look forward to reading it. Much continued success.

**Paulo Fernando A. Terra**

São Paulo, Brazil

With great interest and pleasure, I read the first issue [August] of my subscription to the "new" HIGH FIDELITY. I was a reader of your magazine many years ago, and I must applaud your efforts on the '84 version.

Like many audiophiles, I have switched to digital sound. Your reviews on Compact Discs are very useful and most appreciated. It is difficult to find good information on the quality of particular CDs. Please try to include more reviews.

And like many other audiophiles, I, too, have become a videophile and am making the jump to Hi-Fi (VHS). In one issue, you have given me more information about the available VHS Hi-Fi machines and their features than appeared in the last several issues of the two major video magazines put together.

Good work.

**Barry L. Smith**

Jackson, Ohio

Thanks for "Safe Listening" ["The Audiophile," August]. I live outside Chicago and drive 11 miles on a six-lane highway to my job in the city. I have witnessed a few accidents and many close calls caused by drivers flipping over tapes, hunting for their favorite radio stations, or adjusting EQ levels. I would like to post your article at work so everyone can have "safe listening." Thanks again!

**M. C. Stone**

Crestwood, Ill.

Thank you for the Compact Disc articles by Sam Sutherland and E. Brad Meyer in your March issue. They are the first articles I have read in any audio magazine that are well informed, documented, unbiased, and directed to the heart of the matter. The people at Sheffield Lab should frame copies of them and hang them in their working place.

**William R. E. Locke**

Hialeah Gardens, Fla.

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

# SOLID

Introducing the Canton CT 2000 floor standing speaker - our first using proprietary vent technology. The result is sound reproduction so fast, natural and free of coloration you must hear it to appreciate the acoustic achievement it represents.

Engineered to meet the most exacting demands of digital technology, the CT 2000's superior dynamic range, resolution and transient response stem from Canton's solid technical expertise.

And, like the entire Canton product line, every element of the new CT 2000 is designed, engineered and manufactured within Canton's factory... this gives us the solid quality for which we are known worldwide.

Solid Detailing goes into every Canton speaker as well. That's why we offer our speakers in a variety of fine finishes, like walnut and oak veneers, rich black,



bronze and white lacquers and now a premium finish, gloss mahogany. For at Canton, we believe speakers should look as good as they sound.

And what about the CT 2000's technical specs? We think you'll find these solid as well:

Efficiency:  
92dB (1 meter/1 watt)

Frequency Response:  
18-30KHz

Power Handling:  
300 Watts (music spectrum)

Distortion:  
0.1% (DIN Standard)

Dimensions (WxHxD):  
14" x 38" x 14"

Solid acoustic technology & design principles, solid detailing & quality. For you it means it means a solid investment. Visit your local Canton dealer today.

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**CANTON**  
Die reine Musik

# IF YOU'RE OBSESSIVE ABOUT DIGITAL AUDIO, WELCOME TO THE CLUB.

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This year, to welcome you to the club, you'll receive special promotions on compact discs; discounts on digital accessories; our quarterly newsletter, "The Sony Pulse"; The Sony Book of Digital Audio Technology (over 300 pages of facts and details); a 30" x 40" digital audio poster; a digitally-recorded compact disc; and extensive information about the latest advances in digital products from Sony—the leader in digital audio.

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THE LEADER IN DIGITAL AUDIO™

HFM-11/84

## AUDIO/VIDEO Currents

New products and new technologies

Edited by Peter Dobbin

### Stereo TV Taxis For Takeoff

As stereo (or stereo-ready) television gear begins rolling off the assembly lines, attention is turning to the other, equally important side of the equation: broadcasting. Those BTSC decoding circuits won't be worth a plugged nickel if no one is transmitting the necessary signals. So far, HF's intrepid video sleuths have turned up three stations that are broadcasting in stereo: KIRO, Channel 7, Seattle (CBS); WTTW, Channel 11, Chicago (PBS); and KCTA, Channel 2, Minneapolis/St. Paul (PBS). And we have reliable, but unconfirmed, reports that KTLA in Los Angeles, KPLR in St. Louis, WBZ in Boston, KRBK in Sacramento, and WFSB in Hartford are just about ready to go.

### Editing Out Mammon



The idea of automatic commercial-cutters has always been intriguing: Imagine setting your VCR for unattended recording, then playing back a feature-length film from which all commercials have been deleted. A few years ago, several such editors were on the market, but their popularity waned when disgruntled tapers discovered what a mess they made of their recordings. Their correct operation depended on the broadcaster transmitting a second or so of complete black or dead silence before and after a commercial. But broadcasters are notoriously inconsistent, and it was not uncommon for the automatic editors to keep the VCR in the pause mode after a commercial ended (if it caught the beginning at all). After five minutes of this, the VCR would simply shut itself off to protect the tape from breaking. The situation with black-and-white movies was, to put it mildly, even weirder.

Now, however, Vidicraft claims to have solved many of these problems, and its CCU-120 (\$400) is said to be 98 percent effective thanks to some fancy on-board computing. The device actually has three microprocessors: one that takes over the VCR's own clock/timer functions (for 9-day/12-event programmability), one that

enables it to communicate with specific makes and models of VCRs (via their infrared remote sensors), and one that monitors the video and audio signals to identify distinct broadcast segments. According to Vidicraft, the analysis procedure is far more sophisticated than that used by earlier editors. It can, for instance, differentiate between the fade-to-black used to introduce a commercial and the occasional darkening of the picture that occurs during programs (in both color and black-and-white broadcasts).

The CCU-120 does not cause the VCR to pause during commercials; rather, once a commercial has been identified and recorded, the device orders the VCR to backscan to the beginning of the segment, and recording begins again. Because every VCR differs in its backscan rate, the read-only memory (ROM) chip that contains the appropriate infrared control codes also is programmed to compensate for these varying speeds. But Vidicraft says that even with these measures, a typical 30-second commercial will create a 9- to 12-second blank between program segments, and a 2-minute commercial will result in a blank of from 14 to 22 seconds. The company estimates that average program loss due to accidental deletions and return-to-program delays will average less than 60 seconds per recording hour. If the CCU-120 intrigues you, make sure that a unit compatible with your VCR is available. You can request this information from Vidicraft, Inc. (0704 S. W. Bancroft St., Portland, Ore. 97201).

### Accuphase Supertuner



Radical circuitry in both its AM and FM sections is said to give the Accuphase T-106 tuner exceptionally low distortion. The FM section uses a new differential-gain linear FM detector, and the flat group delay of the IF filtering further enhances linearity. A synchronous AM detector completely rejects interference, according to Accuphase Laboratories. The \$1,050 tuner has a 14-station memory plus manual tuning that simulates the comforting feel of an old-fashioned variable capacitor. For more information, contact Madrigal, Ltd. (P.O. Box 781, Middletown, Conn. 06457).



# DIGITAL DYNAMITE FROM TDK.



TDK enters the digital recording era with a BANG! Introducing our exclusive HX-S metal-particle formulation for Type II (High-Bias) recordings. It delivers everything promised by metal tape—on any cassette deck with a Type II switch.

High frequency saturation ceases to be a problem since TDK HX-S is capable of an MOL of +4 dB at 10 kHz.

HX-S also delivers exceptional high-end response. Plus a wider dynamic range. With further improvements in overall sensitivity of up to 1.5 dB.

These superior recording characteristics make HX-S perfect for dubbing high-powered, treble-intensive digital source material with optimum results.

And TDK makes sure the performance never fizzles, with our specially engineered, trouble-free Laboratory Standard cassette mechanism for durability and reliability. Plus the assurance of our Lifetime Warranty.

So before you try any other cassette, pick up TDK HX-S, the first metal particle formulation for Type II (High-Bias) and digitally-sourced recordings.

It's absolutely digital dynamite!

 **TDK**  
THE MACHINE FOR YOUR MACHINE.

## Genesis Renewed



Quietly turning out speakers in the fastness of New Hampshire, Genesis Physics was never a company known for daring forays

into exotica. With the recent hiring of Win Burhoe, a speaker designer renowned for his innovative work at AR, KLH, and EPI, the Genesis approach is undergoing some radical updating. Burhoe's first project for Genesis is the Model 44, a two-way system with a 1-inch inverted-dome tweeter, an 8-inch woofer, and a 10-inch passive radiator. The tweeter handles an unusually wide frequency range—from 1.1 kHz on up—but the low crossover frequency is said to minimize cancellation effects while enabling the woofer to operate more comfortably (i.e., with less breakup) over its range. The 44's enclosure is described as a "quasi infi-

nite baffle," shaped to minimize interaction between the drivers, the cabinet, and room boundaries. Genesis also claims that it has paid much attention to cabinet bracing and diaphragm fabrication in an effort to eliminate unwanted resonances. For more information, write to Genesis Physics Corp. (Newington Park, Newington, N.H. 03801).

## Nak's Newest



The Nakamichi BX series of cassette decks is now topped by a high-performance model sporting many design elements heretofore found only in the company's most expensive models. The BX-300 (\$650) is a discrete three-head design with off-tape monitoring, an asymmetrical dual-capstan transport, and a direct-drive capstan motor. A pitch control enables you to vary playback speed, and a bias fine-tuning knob gives you the ability to adjust the deck to the requirements of various tape formulations. Like all other Nakamichi decks, the BX-300 has separate bias and EQ switches. In addition, the deck is equipped with both Dolby options, master fader and output level controls, and an automatic repeat function. For more information, write to Nakamichi U.S.A. Corp. (19701 South Vermont Ave., Torrance, Calif. 90502).

## Good-Buy Kenwood AV Receiver



The most intriguing of three new Kenwood quartz-tuned AM/FM receivers provides for TV sound as well as conventional audio. The \$305 KVR-A50 sports connections for two VCRs (or videodisc players), with switching for A-to-B dubbing. Similar accommodations are made for two audio decks. The tuner section has 16 station presets, and the power amp is rated at 45 watts (16½ dBW) per channel. For more information, write to Kenwood Electronics (1315 E. Watsoncenter Rd., Carson, Calif. 90745).

## Double-Speed Redux

Though double-speed cassette decks caused a flurry of excitement some years back, the extra high-frequency headroom that came with a tape speed of 3¾ ips didn't strike the

## NEW from DALI: High Quality European Speaker System...and an Opportunity to Make Money in Your Spare Time!

Denon, NAD, Micro Seiki, DALI, Cerwin Vega...these are just a few of the well-known brands we have been successfully marketing in Europe for several years. Now Danish American Ltd., Inc. (DALI) offers our well-proven direct to consumer marketing concept to you.

We sell factory direct, offering high-quality, European-manufactured, real-wood walnut-veneer speaker systems at prices you simply will not believe. Yet, DALI does not compromise on quality. These systems use the same superb drivers found in other brand name speakers selling for \$250 and more!

How can DALI charge so little for so much quality? Because we design, manufacture, import, and sell *only* through our own organization. We eliminate the 30%

importer/distributor markup, the 7% to 10% sales-representative commission, and the 70% to 120% retailer profit markup. We've replaced all of that with an operating margin of only 30%!

DALI offers four world class systems, all sold on an unconditional, 30-day, risk-free, guaranteed-satisfaction basis...or your money back. More, we offer every DALI customer an opportunity to become a DALI distributor.

**For your free brochure describing our systems and the opportunity to combine your hobby with a chance to earn additional income in your spare time as a DALI distributor, complete and mail the coupon today. Or call (805) 252-7203.**

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DALI Speaker Systems.  Money-making opportunities as a DALI distributor.

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_ PHONE (\_\_\_\_) \_\_\_\_\_

# Unless you're listening to Panasonic Tri-phase™ car stereo speakers, you may not be hearing all of your music.

Tri-phase speakers from Panasonic. They're really three speakers in one. So they deliver rich, accurate sound. Not just from the high and low frequencies. But also from the critical midrange.

The ultimate test of a car stereo speaker is how effectively it creates a stereo "image": an accurate reproduction of the original live performance. Its depth, dimension, and instrumentation.

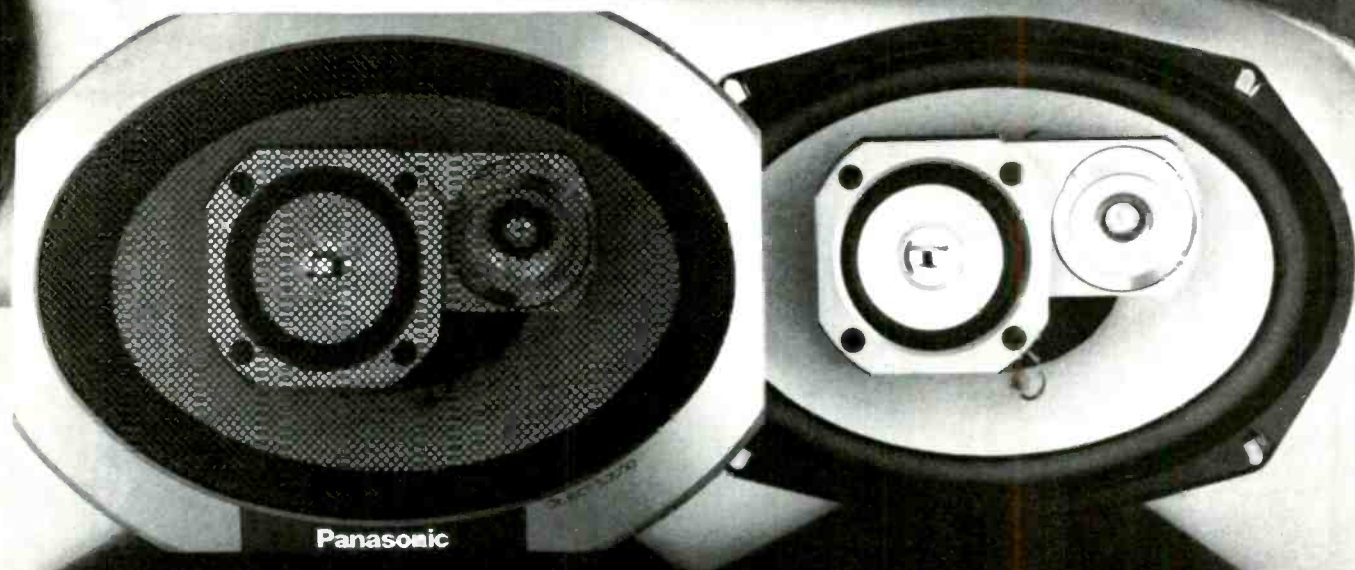
Panasonic Tri-phase car stereo speakers have been engineered with this in mind. They contain not two speaker elements, but three. This three-way speaker

design helps create a stereo image that is breathtaking in its definition and musical clarity.

Panasonic Tri-phase speakers have a powerful, high-energy magnet. This, coupled with the use of rugged materials and advanced technology, means these speakers are efficient. And can handle the kind of power that today's music demands.

And you can have this high-energy music in almost any car. Because Panasonic car speakers fit many cars with simple "bolt-in" installation.

So if you would like to hear all your music, just listen to Panasonic Tri-phase car stereo speakers. They're at a dealer near you.



\*1 Watt @ 1 meter = 94.5dB

**Panasonic**  
just slightly ahead of our time.



average user as sufficient to warrant the tradeoff in recording time, and every company making such decks quietly dropped them. ADS, however, feels that the special demands of Compact Disc recording warrant a return engagement, and its C-3 (\$800) seems bound to win a following among demanding tapesters. Designed to complement the Atelier series of Eurostyled components, the C-3 gives you both normal- and double-speed operation, separate recording and playback heads for off-tape monitoring, and Dolby C. The new deck has a front-loading cassette drawer, equalized peak-reading meters, and a music-search function. For more information, write to ADS, Inc. (One Progress Way, Wilmington, Mass. 01887).

### An Analog Delight



At \$1,450 in oak and \$1,600 in Koa wood, the Sota Star Sapphire is one of the priciest turntables around, but if you're after state-of-the-art (sota, for short) design, then this unit deserves your consideration. Basically, the Star Sapphire is an enhanced version

of the original Sapphire table (test report, May 1983), with a continuous vacuum hold-down system that keeps records in intimate contact with the platter mat, thereby flattening warps and deadening vinyl resonances. The vacuum pump is housed in a separate enclosure, and the amount of vacuum pressure can be adjusted to obtain only the minimum amount necessary to do the job. Like the standard Sapphire, the new model is a belt-drive design with a four-point spring suspension. It will accept a variety of tonearms, and an ample supply of lead buckshot is provided so that you can adjust the mass of the tonearm/platter/subchassis system to achieve a suspension resonance of slightly less than 3 Hz. For more information, write to Sota Industries (P.O. Box 7075, Berkeley, Calif. 94707).

### Imaging Enhancement, Sci-Coustics Style



According to its designers, the IMX Dimensional Enhancer will increase the illusion of spatial reality in any stereo sound source without resorting to extra speakers or amplification channels. Through a proprietary (and, so far, undisclosed) juggling of phase relationships between channels and frequency shaping within them, ambience information is enhanced—with results that are claimed to be more readily appreciable than with competing techniques. The

\$170 processor offers control over the degree of enhancement provided, to complement room acoustics and the specific sound system in which it's used. For more information, write to Sci-Coustics, Inc. (Tenth Floor, 1275 K St. NW, Washington, D.C. 20005).

### Sony Personal Portacorder



Heading the newest personal portables from Sony is the \$350 WM-D6C, a stereo cassette deck with line inputs and outputs for connection to a home system. The quartz-locked tape drive is rated at 0.04% wow and flutter, WRMS (a relatively flattering measurement technique, though the figure is still impressive for a pocket portable). Dolby B and C noise reduction, switchable playback EQ, three tape-type options, manual recording-level control, and variable playback speed all are included. The WM-D6C comes with an MDR-40L stereo headset, a carrying case, and a shoulder strap. A rechargeable battery pack, AC adapter, and car battery cord are optional. For more information, write to Sony (Sony Dr., Park Ridge, N.J. 07656).

### Correction

In our guide to "Super Stereo VCRs" (August), we cited the wrong price for Akai's VS-603 VHS Hi-Fi videocassette recorder. The correct price is \$1,195.

## HEYBROOK's New TT2 series 2 Turntable

THE REFINEMENT OF A MUSICAL INSTRUMENT.

The new Heybrook TT2 Turntable keeps acoustical and mechanical resonances to an absolute minimum, while the extreme solidity of the design allows the arm and cartridge to track the record without being adversely affected by external sources. The resulting sound is clean, detailed, and dynamic, with satisfying solidity and weight. Detail resolution is excellent and stereo imagery is precise and with good depth, allowing the listener to appreciate fully all aspects of the music.

Truly a musical instrument - Heybrook's TT2 series 2 Turntable comes complete with the Heybrook tonearm or an armboard to suit the tonearm of your choice. Available in black or walnut finish.

The new TT2 from Heybrook . . .  
*Made For Music.*



Importers & Distributors of Heybrook in the U.S.

D'Ascanio Audio

11450 Overseas Highway, Marathon, Florida 33050



FOR INFORMATION ON HEYBROOK COMPONENTS, WRITE OR PHONE: (305) 743-7130





# ROCK 'N ROLL WILL NEVER DIE

## Presenting High Bias II and the Ultimate Tape Guarantee.

Memorex presents High Bias II, a tape so extraordinary, we're going to guarantee it forever.

### We'll guarantee life-like sound.

Extraordinarily flat frequency response at zero dB recording levels, combined with remarkably low noise levels, means music is captured live. Then Permapass™, our unique oxide-bonding process, locks each oxide particle—each musical detail—onto the tape. So music stays live. Not just the 1st play. Or the 1000th. But forever.

### We'll guarantee the cassette.

We've engineered every facet of our transport mechanism to protect the tape. Our waved-wafer improves tape-wind. Silicone-treated rollers insure precise alignment and smooth, safe tape movement. To protect the tape and mechanism, we've surrounded them with a remarkable cassette housing made rigid and strong by a mold design unique to Memorex.

### We'll guarantee them forever.

If you ever become dissatisfied with Memorex High Bias II, for any reason, simply mail the tape back and we'll replace it free.

YOU'LL FOREVER WONDER,

**IS IT LIVE,  
OR IS IT  
MEMOREX**





# Mitsubishi Brings New Meaning To The Term Stereo Separation.



What separates the Mitsubishi E-404 from conventional systems isn't the fact that it includes a digital audio disc player, or a linear-tracking programmable turntable, or a dual-transport cassette recorder, or, for that matter, a digitally-synthesized tuner/receiver with graphic equalizer.

No, what makes this system unlike any other is a full-function wireless remote control, providing total access, total control of an astonishing number of operations, all from the comfort of your easy chair.

### AUDIO TECHNOLOGY TAKES A GIANT STEP BACKWARDS.

The E-404's detachable control panel, called appropriately enough the System Commander, integrates the convenience of infrared remote control with the



intelligence of micro-processor technology.

(The result is

not unlike having a computer run your stereo for you.)

With the System Commander cradled conveniently in your lap, you can select a "program" of up to 9 cuts from the phonograph. Or you can punch in a 9-selection program from a pre-recorded audio cassette. And from the compact disc, you can choose a program of another 9 selections.

From any of these sources, you can pick your selections to play in any sequence you wish — last cut first, first last, whatever.

You can even arrange to have a program of up to 9 selections recorded on a blank cassette, each cut evenly spaced for professional sounding results.

### A MEANINGFUL DIALOGUE.

Though the possibilities presented by the E-404 may at first seem overwhelming, its operation is, in fact, quite simple.

Mitsubishi Electric Sales America, Inc., 3030 E. Victoria St., Rancho Dominguez, CA 90221. Dolby is a registered trademark of Dolby Laboratories. \*35 watts per channel, min. RMS, both channels driven into 8 ohms from 50 Hz to 20 kHz with no more than 0.5% total harmonic distortion.

**FUNCTION ?**  
**CD**  
**PHONO**  
**TAPE A**  
**FM 87.5**  
**AM 530**

Selections are entered via the System Commander touchpad. When a command is given, the function requested is visually displayed on the tuner/receiver, accompanied by an affirmative "beep" response (if a mistake is made, two "beeps" are sounded).

Once the E-404 has been programmed, playback is fully automatic, randomly selecting the cuts you've chosen from the source you've chosen — be it phono, cassette, or compact disc.

### HEARING IS BELIEVING.

If you're impressed by what the E-404 can do, you'll be equally impressed by how it does it.

The E-404 is designed to interface with a personal computer. It even offers a self-test program that lets you know if every function is performing properly.

The AM/FM stereo receiver, delivering 35 watts minimum RMS per channel,\* offers auto search with 18 station presets.

The compact disc player employs a three-beam optical pickup (in place of the conventional single beam) ensuring stable, error-free tracking.

Its speakers are three-way bookshelf type capable of frequency response from 40 to 25,000 Hz.



The E-404's twin cassette decks feature Dolby<sup>®</sup> B noise reduction with logic-controlled transport and cassette-to-cassette dubbing at double speed.

With its completeness and full programmability, you can guess the price of the Mitsubishi E-404 audio system. Or you can visit your Mitsubishi audio dealer.

And be very pleasantly surprised.





**THE EXPERTS SAID THEY HEARD EXCELLENT FREQUENCY RESPONSE,  
A HIGHER MOL, AND GREATER DYNAMIC RANGE.**

**BUT NOT IN THOSE WORDS.**

Wicked lows. Manic highs. Nasty passages.  
It all translates the same.

Music sounds better when it's recorded  
on Maxell XL-S cassettes.

That's because we've improved our crystallization process. So we can now produce magnetic particles that are both smaller in size and more uniform in shape. Which allows us to pack more of these particles on the tape's surface, in turn, making it possible to record more information within a given area of tape.

AC bias noise is reduced by 1dB. And maximum output levels are increased by 1.5dB on XLI-S and 2dB on XLII-S.

As a result, XL-S delivers a significantly expanded dynamic range. A noticeably improved signal to noise ratio. And a fuller impact of dynamic transients.

So if you want to hear your music the way it was meant to be heard, put it on Maxell XL-S.

Because recording tapes just don't get any better.

Or any badder.



**IT'S WORTH IT.**

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# CrossTalk

Practical answers to your audio and video questions by Robert Long

## Input Shortage

*I find myself with a shortage of inputs. I have a Beta Hi-Fi VCR, a Pioneer Laserdisc player, a Compact Disc player, a turntable, an open-reel tape deck, and a cassette deck—and I want to add a stereo TV set. The only receiver I can find that might satisfy my needs is the new Pioneer SX-V90. Is there anything else?—Glen Grisham, Studio City, Calif.*

Don't despair—help is on the way in the form of a whole new generation of audio-video receivers spawned by the presumed imminence of stereo TV broadcasting in this country.

Meanwhile, there are relatively inexpensive switching boxes that will let you feed several stereo leads into one high-level (aux) input to expand the capabilities of a receiver. Or, for even more flexibility, you could go for the fancier switching units from the likes of Niles Audio or Russound. And there are more specialized switchboxes (those from DBX come to mind) that might serve your purposes, depending on just how you plan to interconnect this mélange.

Another, perhaps better, alternative is to use the audio-video switching capabilities built into most TV tuners and monitor/receivers for routing the signals from your VCR and videodisc player. The audio output from the tuner/switcher would feed a single aux input on a conventional amplifier or receiver. For more on this subject, see "The Link," page 37, and "The Nifty Nine," page 44.

## Soup-Up

*Can an equalizer be used to compensate for frequency irregularities induced by DBX noise reduction with a cassette deck?—Jerry Hall, Porterville, Calif.*

If you mean to imply that such irregularities are necessarily introduced by DBX noise reduction, I suspect that your ideas are more influenced by your eyes (in looking at response graphs) than by your ears. The swept tones that we—and just about everybody else in the audio world—use for testing don't affect compander noise reduction systems (DBX or Dolby) the way music does. At any given instant, the sweep is at one frequency only, whereas musical sounds invariably contain more than that, even when only a single instrument is playing. The response with multiple signal fre-

quencies is almost always flatter than it looks in the swept-tone graphs, which represent worst-case testing. So don't try to equalize for what you see on the printed page—only for what you hear in playback.

If there really are audible response differences between source and playback with your setup, an equalizer can help. If you equalize the signal before it is recorded, comparing playback with the pre-EQ source until the two are as close as possible, then the recording should always sound right for that setup. But there's no readily apparent reason for the response irregularities, and they may disappear when you play the tapes in a different system. From that point of view, you'd be better off equalizing the sound in playback, for whatever equipment you're using.

## Crystal Ball

*Your April 1983 test report on the Akai AA-R42 calls it "a thoroughly respectable receiver." How about its repair record? I'd like to buy one, but I'm concerned about reliability.—Irv Paster, San Diego, Calif.*

Ouch! For years this has been a sore spot because we recognize the importance of such information but have never been able to come up with a dependable, rational, fair way to test for it. The brand-new models we test have no repair records as such. Companies do (if you can reliably determine what they are), but it's unfair to tar a new model with the failures of its predecessors. By the time statistics on a given model might be amassed, it often is withdrawn or scheduled for demise in favor of others with the currently "hot" features, so the record no longer is of much interest to potential purchasers. And the cost of buying and subjecting to accelerated use enough samples of every model we evaluate to permit valid conclusions would be prohibitive. Sometimes the lab or listening tests turn up worrisome specifics, which we pass on to you, but otherwise any assessment of reliability is largely guesswork.

## Speed vs. Quality

*Will the reproduced sound quality of copies made on one of the high-speed dual-transport decks match that of the original? I was told that the dubbing decks introduce distortion, but I thought*

*that higher speed means improved sound quality.—Theodore Floyd, Tampa, Fla.*

In general, the higher the playback speed, the higher the quality. In other words, all else being equal, a tape recorded for playback at 3¾ ips usually will sound better than one recorded for playback at 1½ ips. High-speed dubbing is another matter. Potentially, it can compromise quality, though whether you will hear the difference will depend on the specific model you use for the dub and the quality of the original.

## Watts Up?

*My Yamaha R-1000 receiver is rated at 100 watts into 8 ohms. The manual says, "4 ohms, 1 kHz, 0.5% THD, clipping power: 120 W." I prefer the Klipsch Heresy loudspeakers, which handle only 105 watts. I've read up on speaker impedance and power handling, but I can't figure out how far I can turn up my receiver without damaging the speakers. Is 120 watts what my receiver will push into 4 ohms, or is it the efficiency of the sound?—Harlow F. Henry, APO, San Francisco, Calif.*

There are times when I wish speaker manufacturers had never dreamed up that almost meaningless "power handling" spec. It's anybody's guess how it's arrived at for a given model, and it misleads many readers down the sort of garden paths you're lost in. Your figures are all within the 20-dBW (100-watt) ball park, so you have nothing to worry about.

If there were a gross mismatch—say, 10 dB, or a factor of ten if the power is expressed in watts—there might be reason to ponder a bit. If the amplifier figure is higher, it raises the question of what happens if you drop the tonearm onto a record with the volume turned all the way up, for example. Maybe you'll blow a driver, maybe not. If the speaker's handling figure is grossly larger than the amp's output, you may drive the latter into clipping before the speaker shows signs of distress, and the resulting distortion could blow a tweeter, whose power handling invariably is far less than the rating might lead you to suppose. You simply can't make any hard-and-fast assumptions. In most home settings, however, there's no cause for concern.

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

# The Autophile

Going on the road with stereo by Gary Stock

## CDs, Stereo AM: Merit in the New Car Media?

AS GUEST "AUTOPHILE" columnist in June, John Bishop presented a strong case for the Compact Disc as a mobile music format. Though his argument is a cogent one, I disagree most heartily with his conclusion—namely, that "the Compact Disc's imminent arrival on the car audio scene signals major advancements in an environment where high fidelity reproduction currently comes only with great expense and care." As someone who has been intimately involved in the design and installation of many autostereo systems, I contend that cassettes and CDs are sonically equivalent as mobile music sources and that cassettes will continue to be the preferred medium for the road.

To justify his support of CDs in the car, Bishop is careful to explain why the medium's dynamic-range capabilities would not threaten typical car amps and speakers. In fact, his argument—that much classical music never exceeds 60 dB or so of dynamic range and that pop recordings rarely exceed 20 or 30 dB—points up just how much overkill car CD players represent. A decent car tape deck is capable of reproducing a dynamic range of more than 65 dB, and those equipped with Dolby C or DBX can easily top 70 dB. So there has got to be something else very special about the CD system to justify the added expense of digital hardware and software.

Supporters of car CD players say that the "something else" is accuracy, and sure enough, they're right. HIGH FIDELITY's test report last month on the Sony CDX-5 player disclosed that this car unit is the equivalent of home CD decks in basic performance—flat frequency response, no measurable wow and flutter, and so on. Indeed, if you were to choose between Compact Disc and tape on the basis of measurements, there would be no contest. But you don't listen to a car stereo system at home.

It's true that good car speakers can reproduce a very broad frequency range, a capability not often put to the test by tape players whose head-alignment problems almost invariably result in some high-frequency rolloff. But how important is super-extended high-frequency response in a car? It would be nice to have, but the placement

of car speakers just about precludes such sounds from reaching your ears. Highly directional, they are absorbed by the first soft object they encounter—usually the upholstery or, with door-mounted speakers, your midriff. That's not to say that high frequencies are impossible to hear in a car, but rather that proper reproduction has more to do with speakers and their placement than with the source.

Another issue is whether CD-player technology has evolved to the point where truly roadworthy systems can be made. The preproduction Sony CDX-5 tested by HF mistracked four times over a 21-mile stretch of potholes and hairpin curves. A tape player may well have reacted poorly over the same run, but if the new format is to gain credibility as a *mobile* music source, it must do better than tape in this respect. And I'll pass quickly over reports coming out of Japan that describe as extremely road-sensitive the Fujitsu Ten CD player being offered by Toyota as a factory option in some domestic cars. (Fujitsu Ten may also feel that frequency response accuracy in a car is less than vital: The model the company introduced at the recent Summer Consumer Electronics Show has a three-position switch that enables you to tailor the response differently for rock, jazz, and classical music.)

Finally, will CDs themselves survive life on the road? If you own a home CD player, you know that the little silvery saucers are not totally immune to dust, grease, and scratches. The instructions packed with them caution you not to touch their optical surface or to leave them in conditions of extreme heat or cold. In fact, Deutsche Grammophon states, "In storing and handling the Compact Disc, you should apply the same care as with conventional records." That is, keep them out of dusty, overheated, or refrigerated environments like a car. And how long do you think a CD will remain pristine when you're trying to extract it from its case while barreling down the road at 55 miles per hour? The car phonographs of the early '60s were failures in part because people were unwilling to risk ruining their records in the hostile environment of a car. And records were relatively cheap then. With CDs going for about \$15 each, are you willing to risk ruining even one of them when you can dedicate a \$2 cassette copy for car use?

**Though you've probably heard about stereo AM, chances are you've never actually heard it. To avoid flak from the losers,**

the Federal Communications Commission (FCC) refused to endorse a single system, leaving it up to broadcasters and hardware manufacturers to choose among four competing transmission methods. The result is that each of the systems has won some support from broadcasters, leaving receiver manufacturers reluctant to put incompatible decoders in their AM radios.

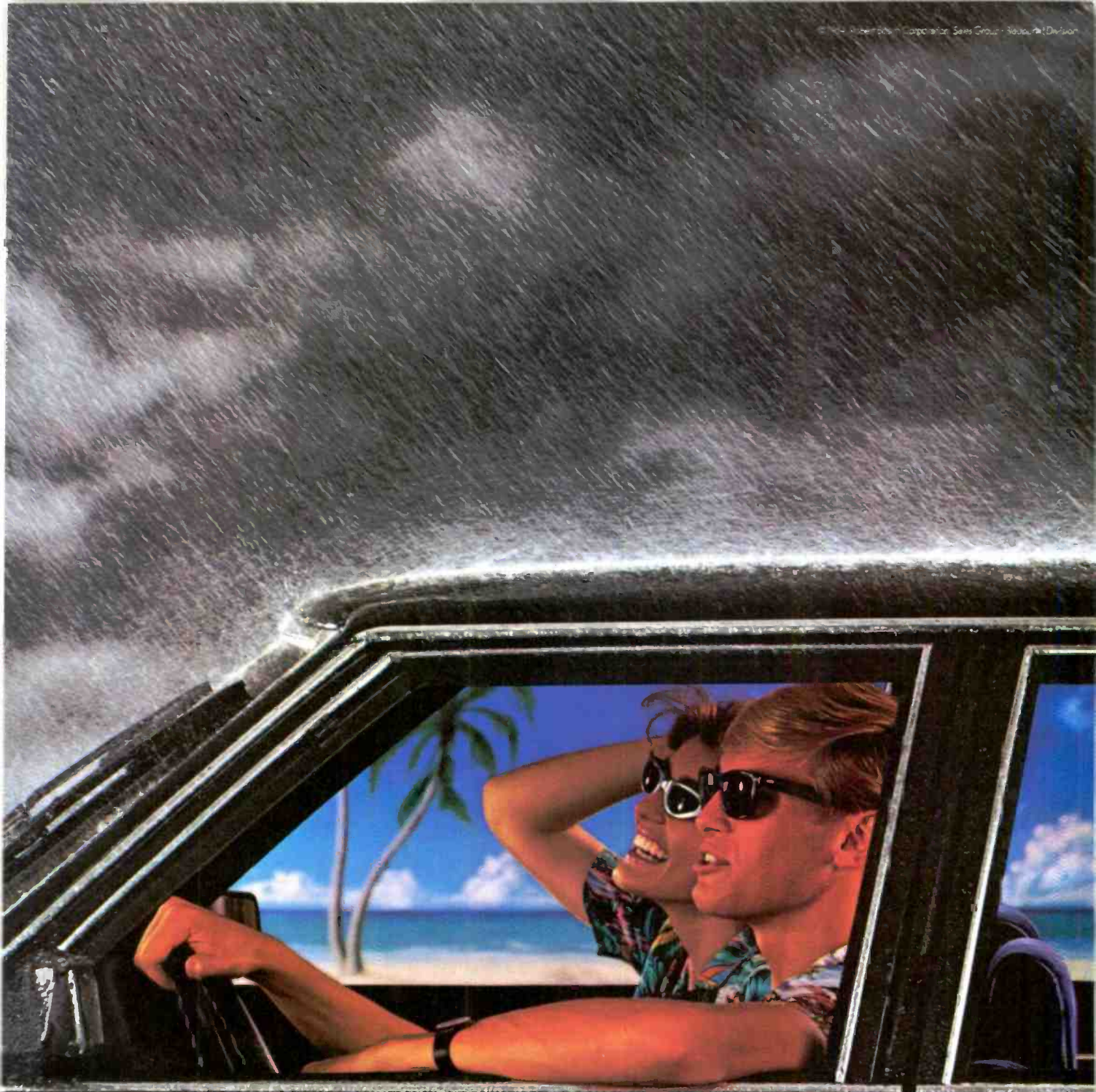
Then came Delco, the huge electronics arm of General Motors. Its support of the Motorola stereo AM system and announcement that 1985 GM cars can be bought with a decoder-equipped radio/tape player (the Equalizer 5) were enough to cause Pioneer, a giant in the aftermarket car-stereo business, to swing its allegiance to Motorola. And others are sure to follow.

What this means is that you finally have a chance to hear for yourself what stereo AM sounds like. All you have to do is go to a GM dealership and snuggle into a car equipped with one of the new radios. Delco assures us that most dealers will have the Equalizer 5 on display.

There are well over 125 stations currently broadcasting with the Motorola system, and though we would like to cite them all, we have room for only a few:

Calif.: Los Angeles, KFI (640 kHz) and KPRZ (1150); San Francisco, KSFO (560)  
 Colo.: Denver, KLZ (560)  
 Fla.: Miami, WCMQ (1210)  
 Ill.: Chicago, WAIT (820)  
 Ind.: Indianapolis, WIRE (1430)  
 Ky.: Louisville, WHAS (840)  
 La.: Shreveport, KOKA (1550)  
 Mass.: Boston, WBZ (1030)  
 Mich.: Detroit, WJR (760)  
 Mo.: St. Louis, KSD (550)  
 Nev.: Las Vegas, KMJ (1140)  
 N.J.: Paterson, WPAT (930)  
 N.Y.: Buffalo, WKBW (1520); Rochester, WPXY (1280)  
 N.C.: Chapel Hill, WCHL (1360)  
 Okla.: Oklahoma City, KXXY (1340); Tulsa, KRMG (740)  
 Ore.: Portland, KGW (620)  
 Pa.: Allentown, WSAN (1470)  
 Tenn.: Memphis, WKDJ (980); Nashville, WSM (650)  
 Texas: Dallas, KRQZ (570)  
 Utah: Salt Lake City, KBUG (1320)  
 Vt.: Burlington, WDOT (1390)  
 Va.: Norfolk, WTAR (790)  
 Wash.: Seattle, KMPS (1300)  
 Wisc.: Madison, WISM (1480)

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Because it serves as a control center for more pieces of audio and video equipment than any other competitive product of its type.

Through the SX-V90, you can channel two VCRs (of any format), one TV monitor, one regular TV, one video disc, one compact disc, two cassette decks, two turntables, and one video game or one computer.

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In short, it turns your television into a stereo.

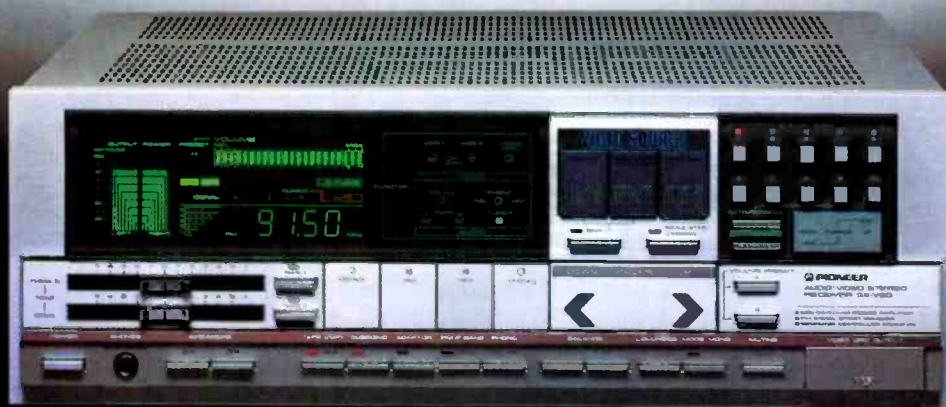
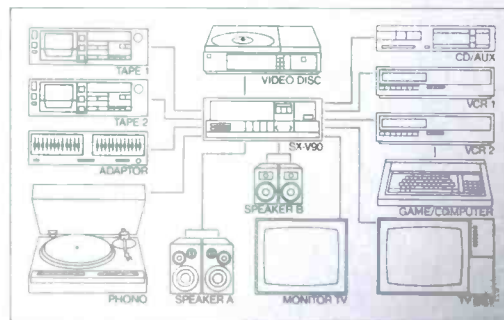
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# Basically Speaking

Audio and video concepts and terms explained by Michael Riggs

## Phase Shift

A RECURRING FOCUS of controversy, phase shift has once again emerged as a hot topic among engineers and audiophiles. Current debate centers on whether the high-frequency phase shift introduced by the steep ultrasonic filters in almost all digital audio equipment is audible. The answer is (as we shall see) pretty cut-and-dried, but there are other, less glamorous cases in which the question of phase shift's effect on sound quality is harder to resolve.

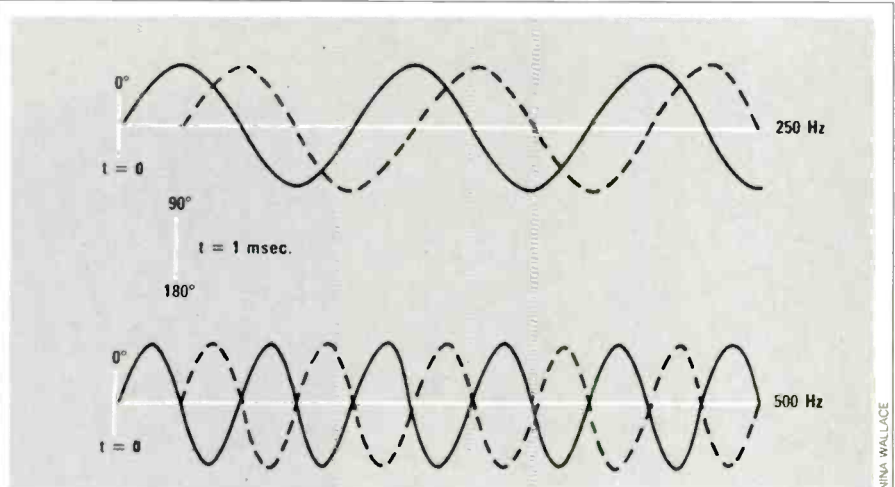
An audio signal can be analyzed into a collection of simple sine waves of various frequencies and amplitudes. Each complete cycle of a sine wave—from zero to a peak, back down through zero to a low point, and then back to zero—covers 360 degrees, with the peak at 90 degrees, the trough at 270, and the crossing between them at 180. A sine wave's instantaneous phase is its present point in this cyclical progression.

Consider two 250-Hz signals, one starting exactly a millisecond (thousandth of a second) after the other. Each completes 250 full cycles per second, or one cycle every 4 milliseconds (msec). Thus, a 1-millisecond delay puts the later signal 90 degrees behind the first. This difference is the phase shift between the two signals.

There certainly are conditions under which the relatively simple sort of phase shift described above will be audible. For instance, if two signals of the same frequency are mixed together, they will combine into one with an amplitude determined by the phase angle between them. If there is no phase shift, the output will simply double; if they are 180 degrees out of phase, they will have equal but opposite amplitudes and thus cancel each other out.

Another situation arises if the signals are not mixed together, but are instead reproduced separately through different loudspeakers. Then, if the signals are below 1.5 kHz or so, the brain will interpret them as a single sound coming from somewhere between the two speakers and will take the phase shift as a clue to the location of the phantom sound source. (Above about 1.5 kHz, the ear can no longer actually follow the waveform and therefore loses the ability to determine its precise phase.) This is one of the bases of the stereo effect.

But these are not very enlightening cases from the standpoint of the phase-shift debate, where the question is primarily one of how the phase shift introduced by a filter



Any given delay creates a phase shift proportional to the signal frequency.

will affect the sound within a single channel. Although filters normally are designed to alter the frequency response, they also change the phase response unless special measures are taken. In the case of a typical low-pass (high-cut) filter, for example, the signal will be delayed by an amount that increases with frequency; the steeper the filter slope, the faster the delay will rise. Thus, a complex input signal, such as music, will emerge at the output with its various frequency components dispersed in time relative to the same signal unfiltered. Naturally, these delays also manifest themselves as phase shift.

The experimental evidence regarding whether such phase shift is audible—and if so, at what threshold and to what degree—is mixed. Nonetheless, it is possible to draw some tentative conclusions. What data are available support the notion that phase shift is harder to hear at the extremes of the audio band than at middle frequencies. This also is what one would expect, since hearing acuity of all kinds seems to be best in the range of human speech. And present theories of how we hear virtually rule out any significant phase sensitivity at very high frequencies. Among other things, this seriously weakens the argument against the types of filters commonly used in digital audio circuits, which affect primarily the very top of the audio spectrum.

Even more convincing are the experiments that have been directed specifically to this point. I was involved earlier this year in a test in which such a filter was switched in and out of the circuit while music was being played. No one present could reliably detect any difference in the sound. Experi-

ments have been reported in which as many as nine such filters were strung together, one after the other, without anyone being able to hear them.

My own experiments and those of others support a similar conclusion with respect to infrasonic filters (those with cut-offs in the vicinity of 20 Hz and below), which do not seem to cause any audible degradation of music signals. On the other hand, there is evidence that phase shift may be at least a small factor at middle frequencies on certain types of signals. It has been observed, for example, that polarity reversal is occasionally audible on some material. Polarity reversal (sometimes called absolute-phase inversion) amounts to a 180-degree phase shift at all frequencies without an accompanying delay. It is most easily achieved by swapping the hot and ground leads on both the speakers, so that the driver diaphragms move out when they normally would move in, and vice versa. But it is not easy to hear, and even when they can tell the difference, subjects are rarely able to discern which is the "correct" setting. (This is not to be confused with wiring speakers out of phase with each other, which would be quite audible.)

Experiments with simulated loudspeaker crossover networks have sometimes given positive results on certain types of program material. In all such cases, however, the effects have been very subtle. Moreover, it appears that among audio components, only loudspeakers and perhaps some analog tape recorders have the potential to generate enough phase shift at the right frequencies to make an audible mark.

HF

# New Equipment Reports

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

## A Sit-Anywhere Loudspeaker From DBX

DBX Soundfield One floor-standing loudspeaker system, in particleboard enclosures with walnut or oak veneer finish, with SFC-1 Soundfield Imaging Controller. Dimensions: 14½ by 42¼ inches (front), 14½ inches deep; SFC-1, 18 by 1¾ inches (front panel), 7¾ inches deep plus clearance for controls and connections. Price: \$2,500 per stereo system. Warranty: "limited," five years parts and labor on SFX-1 speakers, two years on SFC-1 controller. Manufacturer: DBX, Inc., 71 Chapel St., Newton, Mass. 02195.



RICHARD CHESTNUT

SO MANY LOUDSPEAKERS are introduced each year that it's hard to imagine how anyone could possibly come up with a genuinely new idea. And yet it continues to happen. Perhaps the most interesting recent example is DBX's first loudspeaker, the Soundfield One, which attempts to reconcile two classically conflicting goals: precise stereo imaging and a large optimum listening area.

The Soundfield One achieves this by trading off the intensity and timing cues that the ear uses to determine where a sound is coming from. Its radiation pattern is shaped so that as you move closer to one speaker, its output in your direction gets weaker while the other speaker's gets stronger. The far speaker's loudness advantage offsets the longer time required for its output to reach your ears.

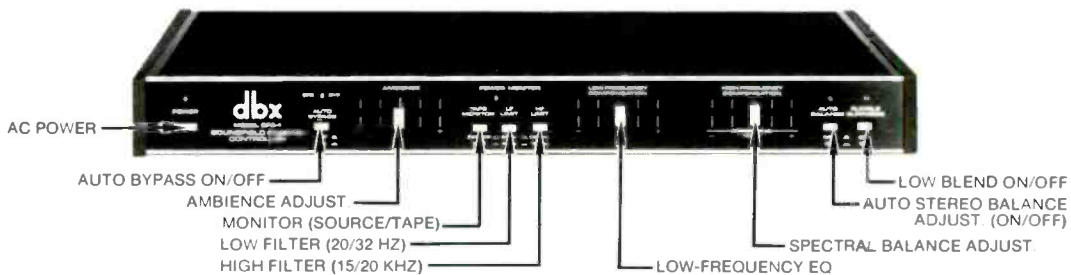
Although this sounds simple, it compelled DBX to adopt a thoroughly uncon-

ventional approach to loudspeaker design. The first stage involved empirical research to determine exactly what the Soundfield One's radiation pattern should be to achieve the desired result; the second was to make it happen. The technique adopted was originally developed for radar. A number of discrete radiating elements are clustered together, with the amplitudes and phases of their individual outputs adjusted so that their collective output has exactly the desired "shape." This is called a phased array.

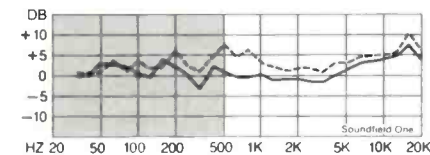
The Soundfield One's array consists of 14 drivers—four 10-inch acoustic suspension woofers, four 4-inch midrange cones, and six ½-inch dome tweeters—connected and controlled through an elaborate computer-designed crossover network. The bass and midrange drivers are in vertical arrays on the four sides of the main enclosure. A hexagonal turret on top of the cab-

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#### ROOM RESPONSE CHARACTERISTICS



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

SENSITIVITY (at 1 meter; 2.8-volt pink noise, 250 Hz to 6 kHz) 88 dB SPL\*

AVERAGE IMPEDANCE (250 Hz to 6 kHz) 5.5 ohms

#### SFC-1 Controller

OUTPUT AT CLIPPING (at 20 Hz) 6.36 volts

MAXIMUM INPUT LEVEL (at 1 kHz) 6.66 volts

S/N RATIO (re 0.5 volt; A-weighted)  
 normal settings 81½ dB  
 worst-case 63 dB

INPUT IMPEDANCE 240k ohms

OUTPUT IMPEDANCE 465 ohms

\*See text.

inet holds the tweeters—with one facing directly inward and another directly outward, toward the side wall. These two tweeters are in the same vertical plane as the in- and out-facing lower-range drivers, while the remaining four are at 60-degree angles to the vertical plane passing through the middle of the front and back baffles.

Perhaps because the output to the inside (toward the other speaker) is greater than on any other axis, the inward-facing tweeter is slightly different in construction from the others. The lowest output is toward the outside, with intermediate values at angles between these two extremes. (Below about 150 Hz, the pattern becomes omnidirectional, but at such low frequencies our ability to localize sound sources is very poor, making the transition inaudible.) When plotted out, it looks something like a distorted ellipse. This is quite different from the basic radiation patterns of conventional loudspeakers, which tend to fall into three categories: direct radiating, in which the output shifts gradually from omnidirectional at low frequencies to a narrow beam in the high treble; bipolar (like most electrostatics), in which the output is a figure eight that narrows gradually with increasing frequency; and omnidirectional, in which the output is approximately equal in all directions at all frequencies.

Instead of restricting the Soundfield One's output to the front hemisphere, DBX elected to make its rearward response a mirror image of its forward radiation. This is intended to emulate the basic radiation pattern of most performing groups and to allow the reflected sound from the wall, which arrives at the ears a few milliseconds later than the direct sound, to enhance the sense of depth and ambience in the reproduced music. The wooden top of the Soundfield One's bonnet is designed to prevent undesirable reflections off the ceiling.

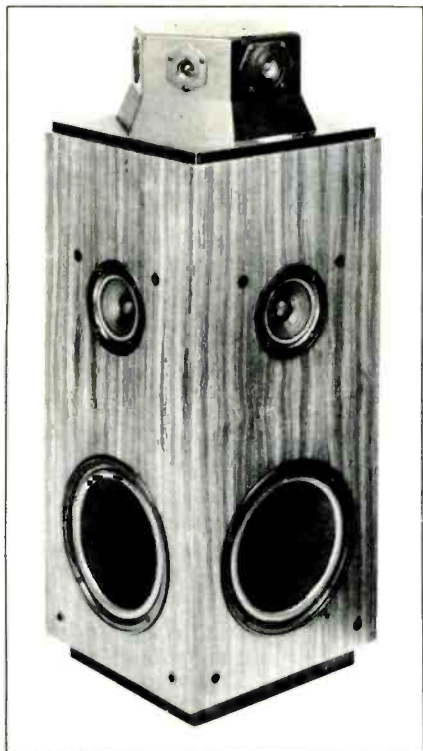
The crossover divides the signal among the three driver ranges (at 450 Hz and 3.15 kHz) and shapes the speaker's overall radiation pattern, but it does not attempt to flatten the frequency response. This task is left to the SFC-1—an external equalizer and control box with wood end caps designed for placement in a processor or tape monitor loop or between your

preamp output and power-amp input. Diversified Science Laboratories' measurements confirm the roughly bowl-shaped equalization curve published in the owner's manual. The EQ pulls down the output in the midrange and lower treble, by a maximum of about 11 dB at 1 kHz, while boosting it 10 to 12 dB at the frequency extremes. The net effect is that the speaker is driven 15 to 20 dB harder at 20 Hz and 20 kHz than it is at midband.

This is very aggressive equalization, and it will demand more power from your amplifier than our sensitivity figure (measured over a band that excludes very high and low frequencies) ordinarily would imply. Fortunately, the distribution of musical energy partially offsets potential effect of the EQ curve, so the demands made on the speaker's power-handling capacity are less severe than they might seem at first glance.

Nonetheless, DBX has incorporated a number of safety features, the most important of which is what it calls a power monitor. Leads connected from your power amp's output terminals to a set of spring clips on the SFC-1's back panel enable its circuitry to keep track of the amp's output. When it detects what it considers excessive power, the SFC-1 automatically reduces its gain enough to prevent damage until the condition is corrected. The power monitor's status is shown by a set of three LEDs on the SFC-1's front panel: a green one that lights under normal conditions, an amber warning lamp, and a red light that comes on when the output is cut back. A steep infrasonic filter prevents the speakers (and your amplifier) from being overloaded by pulses from record warps or other garbage in the range below 20 Hz.

Also included are switchable low and high filters. The former moves the infrasonic filter's cutoff up slightly, so that response begins to fall off below 32 Hz and is approximately 3 dB down at 26 Hz. The high filter's effect begins at about 12 kHz, reducing the output by 3 dB at approximately 18 kHz. These also are intended to keep spurious out-of-band information out of the system, and since their effect within the audible band is so small (and restricted to frequencies where there usually is little or



no musical energy). DBX recommends that they normally be left on. In our listening tests, we were almost never able to detect when the filters were switched in or out, so we would concur with DBX's suggested settings.

Among the SFC-1's remaining features are a switchable tape monitor loop to replace the one occupied by the processor and an option for automatically bypassing the processor's circuitry when no signal is present at the power monitor terminals. This assures that you will not inadvertently equalize a pair of headphones or remote speakers into oblivion. Also handy is a rumble suppressor that blends the two channels below 100 Hz to cancel vertical turntable rumble or acoustic feedback. This does virtually no damage to the stereo image, especially on LPs, which are almost universally mono at the low end to prevent vertical overcutting. One rather odd control is the one for "auto balance." DBX says its purpose is to keep the two channels in balance when you switch from source to source.

The most important—and most frequently used—controls are those for low- and high-frequency compensation. Basically, these are tone controls, but with unusual characteristics. The bass compensation is effective only below about 150 Hz, producing a maximum boost of 10 to 15 dB on top of that already present and a maximum cut of 5 to 10 dB. Its purpose is to adjust the speaker's low-frequency response to the acoustics of your listening room. However, even the owner's manual cautions against overdoing the boost. We would happily give up a little on that side for more flexibility in the cut settings, which have most of their effect below 60 Hz, leaving the middle and upper bass (where most of the really annoying problems pitch camp) untouched.

The high-frequency compensation slider actually is a spectral-tilt control. Its nominally flat position is all the way up; as you turn it down, the response pivots around the 160-Hz region, pushing up the output at 20 Hz by as much as a few dB while reducing the output at 20 kHz by as much as 10 dB. This is a very useful sort of tone control that we previously have seen only on the Quad preamps. DBX has marked an area in the middle of the slider's travel as "normal," saying that many recordings balanced to sound right on conventional loudspeakers will sound best on the Soundfield One when settings in that range are used.

A third slider, to the left of the other two, is labeled ambience. When it is centered, the processor delivers a normal stereo signal. Moving it to the right increases the proportion of L-R information in the midrange, to open up the stereo image. Pushing the control in the other direction has the opposite effect, reducing the separation in the midrange to dry up an overver-

berant recording or accentuate a center-stage soloist.

DSL performed a number of tests on the controller alone to determine whether it might present any interface problems. The input impedance is more than adequately high, and the output impedance is quite low, so neither should present any matching problems. Overload margins are generous enough to forestall clipping under any conceivable normal operating condition. And with typical control settings, noise is very low. However, a worst-case combination of adjustments degrades the signal-to-noise (S/N) ratio by about 18 dB, which might cause audible hiss, particularly if the controller is inserted between the preamp outputs and power amp inputs, rather than into a processor or tape loop.

DSL conducted its usual loudspeaker tests with the Soundfield One placed several feet out into the room. Although DBX says the maximum setting of the high-frequency compensation control will deliver flat response, the lab's curves showed a slightly rising characteristic. Centering the slider in the designated "normal" range eliminated this effect, so DSL used that position for all further measurements.

As you can see from the curves in our data column, the room-corrected third-octave response at this setting is remarkably extended, as well as very flat and smooth—particularly off axis, where the curve is within a 10-dB envelope over essentially the entire audible range. Response is flat down to the 25-Hz band, which is exceptional performance for a loudspeaker. The rise in the upper treble appears to be caused by a pronounced tweeter resonance at approximately 16 kHz.

The curves also demonstrate the Soundfield One's pre-eminent feature: the carefully shaped radiation pattern that gives the speaker its unique imaging characteristics. The off-axis curve lies several dB above the on-axis plot, indicating that the output level in that direction is greater. DSL also measured the response on the speaker's inward-firing axis (not shown), which came out at an overall level several dB higher still. This is exactly the pattern DBX describes as having been its design goal.

Almost equally remarkable is the Soundfield One's impedance curve, which is perhaps the flattest we have ever seen. Its maximum value is 7.3 ohms at approximately 3.2 kHz, its minimum 4.5 ohms at the top of the audible band. (This is, by the way, the first time we can recall seeing no impedance peak at the fundamental woofer resonance.) The speaker thus presents an almost purely resistive load at all audio frequencies, making it very easy for any good amplifier to drive. This is particularly noteworthy in a loudspeaker having so many drivers and a complex crossover network.

Because of the speaker's unusual radiation pattern, our standard on-axis measurement technique probably yields a

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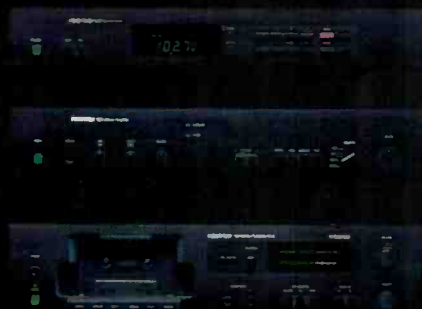
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slightly understated sensitivity figure. Power-handling capability appears to be adequate, if not outstanding. On our 300-Hz pulse test, audible distortion set in 24 volts peak—equivalent to 18½ dBW, or 72 watts, into 8 ohms—for a calculated peak sound pressure level (SPL) of 106½ dB at one meter. Distortion measurements essentially confirm this finding. At a moderately loud 85 dB SPL, total harmonic distortion (THD) averages about ¼ percent from 100 Hz to 10 kHz. At 95 dB SPL, THD averages approximately ½ percent from 100 Hz to 4 kHz. (At higher frequencies, and below 50 Hz, the SFC-1 controller protected the speaker by reducing the levels, thus preventing measurements.) And at 100 dB SPL, the average distortion is up to 2 percent from 100 Hz to 2.5 kHz, with the speaker protecting itself at higher frequencies and below 80 Hz. Too much should not be made of this behavior, however. We were able to play the Soundfield One very loud in our listening room without tipping it into audible distortion, triggering its protection circuits, or clipping our amplifier.

For the majority of our auditioning, we used approximately the same placement that DSL did, but the speaker's performance seems to be relatively noncritical in this regard. Most recordings came off best with all three control sliders at their center positions. The resulting sound was as smooth, clean, and neutral as we have ever heard from a loudspeaker. And in terms of deep bass extension, the DBX has few peers.

The Soundfield One's trump card is its imaging, which is extraordinary. It is capable of a very big, open, "unboxed" sound, but always well focused and with good depth of field when the recording permits. Nothing is more astonishing than to stand right next to one speaker and still hear a proper stereo image *between* it and the other. The image really does remain stable almost regardless of where you sit or stand. No other loudspeaker that we know of can perform this feat. With the Soundfield One, your living-room layout need no longer be a slave to your stereo system. That, in itself, constitutes a significant advance in the state of the art.

## Good Value In Marantz Bookshelf



Marantz DR-80 loudspeaker system, in particleboard enclosure with wood-grain vinyl finish. Dimensions: 12½ by 23 inches (front), 9 inches deep. Price: \$150 each. Warranty: "limited," five years parts and labor. Manufacturer: Marantz Company, Inc., 20525 Nordhoff St., Chatsworth, Calif. 91311.

MARANTZ HAS CHOSEN to call its latest loudspeakers the Digital Reference Monitor Series. That may seem a somewhat overbearing title for the DR-80, the least expensive of the three models. Nonetheless, this speaker is a good value at an unpretentious price.

The two-way bass-reflex system has a 1-inch soft-dome tweeter (a standard feature of the DR Series) and an 8-inch woofer with a translucent Low Noise Plastic (LNP) cone. With the enclosure standing vertically, the woofer is centered in the lower half of the baffle panel; the ducted port is higher up and to the left, the tweeter still higher and to the right. All are covered by a knit black fabric stretched over a wooden frame. On the back panel are spring clips for the signal leads.

Diversified Science Laboratories measured third-octave response with the speaker in several positions. Our graph shows what happened with it on an 18-inch stand, 39 inches out from the wall. With respect to the on-axis average, response is within ±3¼ dB from the 80-Hz band to that centered on 16 kHz on-axis and +2¼, -3¼ dB off-axis, which is quite good. Placing the speaker on the floor with its back near a wall or on the stand and against the wall increased deep-bass response but tended to overemphasize the 100-Hz region. Similar results were obtained with the speaker on the floor and out away from the wall, except that the emphasized region was somewhat

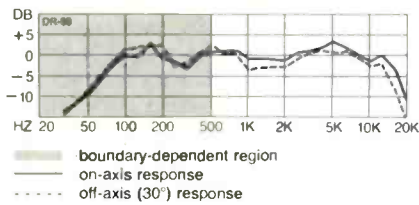
higher in frequency—centered on about 160 Hz and covering the whole midbass region, at some expense in response below 100 Hz.

Listeners complained of an unnatural "chestiness" when we played music through the DR-80s in this floor-standing position. When we put the speakers on stands (approximating the response shown in the graph), the heaviness disappeared. For a model of so moderate a price, response, directivity, and imaging were all judged subjectively good.

Total harmonic distortion (THD) averages about ½ percent above 100 Hz at a moderately loud 85 dB sound pressure level (SPL), increasing progressively to about 2 percent at 100 dB SPL. These figures are higher than usual, and the consistently high measurements, plus noticeable signal compression, at frequencies above 1 kHz (and particularly at 4 kHz) suggest undue flexing of the soft-dome tweeter diaphragm. In our 300-Hz pulse test, the DR-80 accepted the equivalent of 25½ dBW (approximately 350 watts) into 8 ohms without audible distortion or buzzing.

Sensitivity is, perhaps, slightly higher than average for a system of this description. Impedance varies between 26 ohms (at woofer resonance, near 63 Hz) and about 4½ ohms (between the port and woofer resonances and at the woofer's minimum, near 170 Hz). From 2 kHz up, the impedance curve is quite flat, remaining between 5 and

## ROOM RESPONSE CHARACTERISTICS



SENSITIVITY (at 1 meter; 2.8-volt pink noise, 250 Hz to 6 kHz) 92 dB SPL

AVERAGE IMPEDANCE (250 Hz to 6 kHz) 9.1 ohms

8 ohms. Although we would not expect any good amplifier to have trouble driving a single pair of DR-80s, it probably is best to avoid running another set of speakers in parallel with them.

If you're looking for a good buy in a

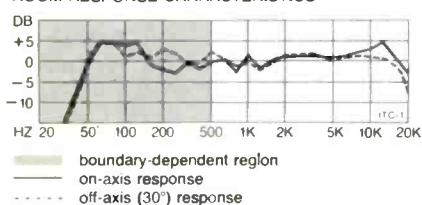
speaker of traditional "bookshelf" size (approximately two cubic feet), you might do well to consider the DR-80, which is more compact, less expensive, and at least as "musical" as most of its direct competitors. Give it a listen.



## An Innovative Minispeaker

Innovative Techniques ITC-1 loudspeaker system, in particleboard enclosures with wood veneer finish, with BDR (Bass Distortion Reducer) EQ/filter unit. Dimensions: 7¼ by 12 inches (front), 7¼ inches deep; BDR, 7 by 2 inches, 4 inches deep plus clearance for connections. Price: \$800 per stereo system. Warranty: "limited," three years parts and labor. Manufacturer: Innovative Techniques Corp., 703 Revere Dr., Herbertsville, N.J. 08723.

## ROOM RESPONSE CHARACTERISTICS



IT NO LONGER is remarkable when a tiny speaker is capable of more than puny sound. Yet the Innovative Techniques ITC-1 is remarkable. The "bigness" of its sound results, in part, from the arrangement of the drivers. In the first place, it's a three-way (not two-way) system. Second, while the tweeter and midrange driver face outward in the usual fashion, as does the slot that serves as a vent, the woofer—which appears to reproduce everything up to about 1 kHz—fires upward. We suspect that the resulting reflections from walls, ceiling, and furniture contribute to the size and stability of the stereo image, which is quite impressive.

Because it comes in at such a high frequency—in the neighborhood of the soprano high C—the "midrange" driver handles the overtones, rather than the fundamentals, of most musical tones. Its range thus might be better described as the lower treble. The tweeter's output appears to overlap that of the midrange driver in the octave between 3 and 6 kHz and to take over completely only at very high frequencies.

Astonishingly, the impedance curve gives no clue to the presence of either crossover. It clearly shows the twin bass resonances characteristic of ported systems (the impedance rises to 48 ohms at about 25 and 80 Hz) but is otherwise almost perfectly flat, lying between 7 and 12 ohms. This implies that the speaker is almost purely

resistive—and therefore exceptionally easy to drive—above 200 Hz. The relatively high average impedance (9 ohms over our usual test range, about 12½ ohms across the entire audio band) also helps in this regard, and we would not hesitate to run two pairs of ITC-1s in parallel. However, it does exact a toll in sensitivity, which is lower than average, even for so small a system. Diversified Science Laboratories' measurements indicate that these speakers require several dB more power (that is, about twice as much) to deliver the same output as more typical models.

Included with the stereo speaker pair is a dedicated equalizer, designed for use in a processor or tape loop or between your pre-amplifier and power amp. Innovative Techniques calls the device a Bass Distortion Reducer, or BDR. The name is apt to the extent that the equalizer filters out infrasonic and extremely low bass information that the speakers cannot reproduce cleanly. The BDR also serves as part of the bass alignment system. It introduces no response change (just a gain of about ½ dB) down to below 500 Hz. Response rises very gradually in the bass, picking up steam below 80 Hz (where it is up 3 dB), peaking sharply (at +6 dB) in a narrow range around 55 Hz, and dropping off steeply (at about 18 dB per octave) below.

DSL measured overall system response with the speaker on a 24-inch stand,



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Electrical and Electronics Division

## AUDIO New Equipment Reports

SENSITIVITY (at 1 meter; 2.8-volt pink noise, 250 Hz to 6 kHz) 86½ dB SPL

AVERAGE IMPEDANCE (250 Hz to 6 kHz) 9 ohms

APPROX. TWEETER CONTROL RANGE (re "flat") +4, -6 dB at 10 kHz

APPROX. MIDRANGE CONTROL RANGE (re "flat") +3, -5 dB, 1.6 to 6.3 kHz

BDR (supplied equalizer/infrasonic filter)

OUTPUT AT CLIPPING (at 1 kHz) 8.9 volts

S/N RATIO (re 0.5 volt; A-weighted) 107 dB

INPUT IMPEDANCE 34k ohms

OUTPUT IMPEDANCE 0.17 ohm

as suggested by ITC, and at several distances from the wall behind it. Our graph shows the result with the speaker against the wall, which produced the most extended bass response. On-axis response is between +4½ and -3 dB from the 50-Hz band up; off-axis response is between +4¼ and -1¼ dB over the same range except at the extreme top, where tweeter directivity takes some toll.

Moving the speaker eight inches from the wall introduced a mild peak centered near 630 Hz, with dips an octave above and (especially) below—all evidently resulting from interference between the direct and the reflected sound. Moving it well out from the wall (40 inches) noticeably weakened deep bass response and reshuffled the midrange roughness a bit.

Some response adjustment can be made at the tweeter and midrange controls on the back panel. (The signal-lead binding posts are in the same area, which is both recessed and rather cramped, making attachment of bare wires difficult.) The midrange control has a roughly shelving action; that for the tweeter tilts response up or down. The lab set both at their (uncalibrated) median settings, following ITC's basic recommendation. We mostly followed the same practice for listening, though for some placements we preferred a little more tweeter attenuation. One reason for the preference, however, was the speaker's tendency to emphasize ticks and hiss,

which may be more a question of tweeter roughness than of a response tilt.

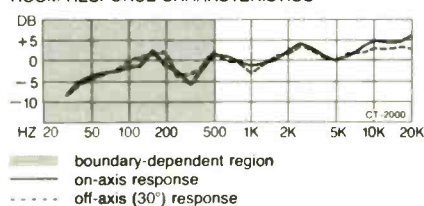
Total harmonic distortion (THD) averages less than 1 percent from 80 Hz up for sound pressure levels (SPL) of less than 95 dB. That drive level, which puts average distortion a bit over the 1-percent mark, was the highest to which the lab subjected the ITC-1 with steady-state signals. (A speaker as small as this one—particularly with its low end boosted—can easily be damaged by such sine-wave testing, even if it can produce high volumes on music.) In our 300-Hz pulse power-handling test, it accepted the lab amp's full peak output—equivalent to 26½ dBW (450 watts) into 8 ohms—delivering a calculated peak sound pressure level of 113 dB at one meter on-axis. This is very good performance, especially for a speaker of this size.

The sound does strike us as best with the speakers standing well above the floor and away from side walls. Bass response is greatest (but not necessarily best) when they are against the "proscenium" wall, though the sound still is impressive when we move them out into the room—where the attractive spaciousness of the stereo image seems even more apparent. But the latter position sometimes interpolates a slight throatiness into string tone. Our overall impression is that the ITC-1 is among the finest minispeakers available and one of the few that don't cry out for an add-on "sub-woofer" to do what the woofer should.

## Canton's Maxispeaker

Canton CT-2000 floor-standing loudspeaker system, in particleboard enclosure with white, walnut, or gloss mahogany finish. Dimensions: 14 by 38½ inches (front), 14 inches deep plus clearance for connections. Price: \$1,000 each in white or walnut finish, \$1,125 in mahogany. Warranty: "full," five years parts and labor. Manufacturer: Canton Elektronik GmbH & Co., Germany; U.S. distributor: Canton North America, Inc., 254 First Ave. N., Minneapolis, Minn. 55401.

### ROOM RESPONSE CHARACTERISTICS



SENSITIVITY (at 1 meter; 2.8-volt pink noise, 250 Hz to 6 kHz) 92 dB SPL

AVERAGE IMPEDANCE (250 Hz to 6 kHz) 6 ohms

IN THIS COUNTRY, Canton probably is best known for its minispeakers. Standing slightly more than three feet tall, the CT-2000 is a far cry from that. Everything about this speaker suggests a remarkable attention to detail. Most obvious is the furniture-grade finish of the enclosure. Our samples were covered in a fine mahogany veneer, sanded smooth, lacquered, and polished to a deep, reflective shine. It is without doubt the most beautiful cabinet work we have ever seen in a loudspeaker. Other nice touches include a large pair of color-coded screw-down clamps on the back panel for attaching amplifier cables and an attractive perforated steel grille that covers the drivers.

The CT-2000 is a three-way system, with a 12½-inch woofer, a 4¾-inch midrange cone, and a 1-inch titanium dome tweeter in a vertical array. Crossovers are at 400 Hz and 3 kHz. Unlike previous Canton speakers, it is a bass reflex design, instead of acoustic suspension, so the enclosure is vented, rather than sealed. The woofer is "tuned" by a pair of ducted ports that exhaust out the rear of the cabinet. Canton

says this yields a desirable combination of extended bass response and high sensitivity—a claim that Diversified Science Laboratories' measurements bear out.

DSL plotted the CT-2000's room-corrected third-octave response in two positions: with its back a few inches from a wall and several feet out into the room. All of the information shown in our data column refers to the latter placement, which gave the smoother curves. As you can see, the on-axis response rises gently from -5½ dB in the 40-Hz band to +6 dB at 20 kHz. The off-axis curve tracks it quite closely except at very high frequencies, where the tweeter's increasing directivity pulls down the output slightly, yielding a slightly flatter overall response. The series of small peaks and dips between approximately 150 Hz and 1.2 kHz probably is caused by interference from reflections off the floor, but near-field measurements of the output from the midrange driver suggest that an irregularity in its response is responsible for the peak centered on the 2.5-kHz band.

Although the CT-2000's bass response is unusually extended, it falls off very

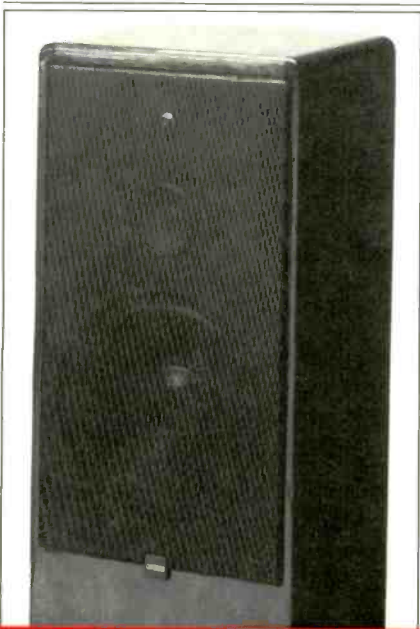
above 12 ohms only at the twin bass-resonance frequencies characteristic of ported and passive-radiator systems (here, about 53 and 100 Hz) and in the crossover range (near 2.5 kHz). If you were to parallel two pairs of SB-R200s, most amplifiers would take the load in stride. Sensitivity is about average.

In effect, the SB-R200 is a bookshelf speaker that you can hang on a wall. That is to say, Technics has focused its ingenuity on solving practical problems of loudspeaker design more than theoretical ones. The result makes for satisfying listening without qualifying as a major sonic breakthrough. However, it will permit good stereo in many rooms that defy satisfactory placement of traditional speakers, and certainly it eliminates one of the major problems in setting up a surround-sound or ambience system—where to put the back speakers. In its own way, that is a breakthrough.

In our 300-Hz pulse power-handling

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slightly below 100 Hz when the speaker is placed out in the room. Moving it back against a wall reverses this effect, causing the output to bump up somewhat. The resulting curves have a distinctly sway-backed appearance but are otherwise virtual clones of those shown here. We did not find the difference nearly as apparent in listening as it is on paper.

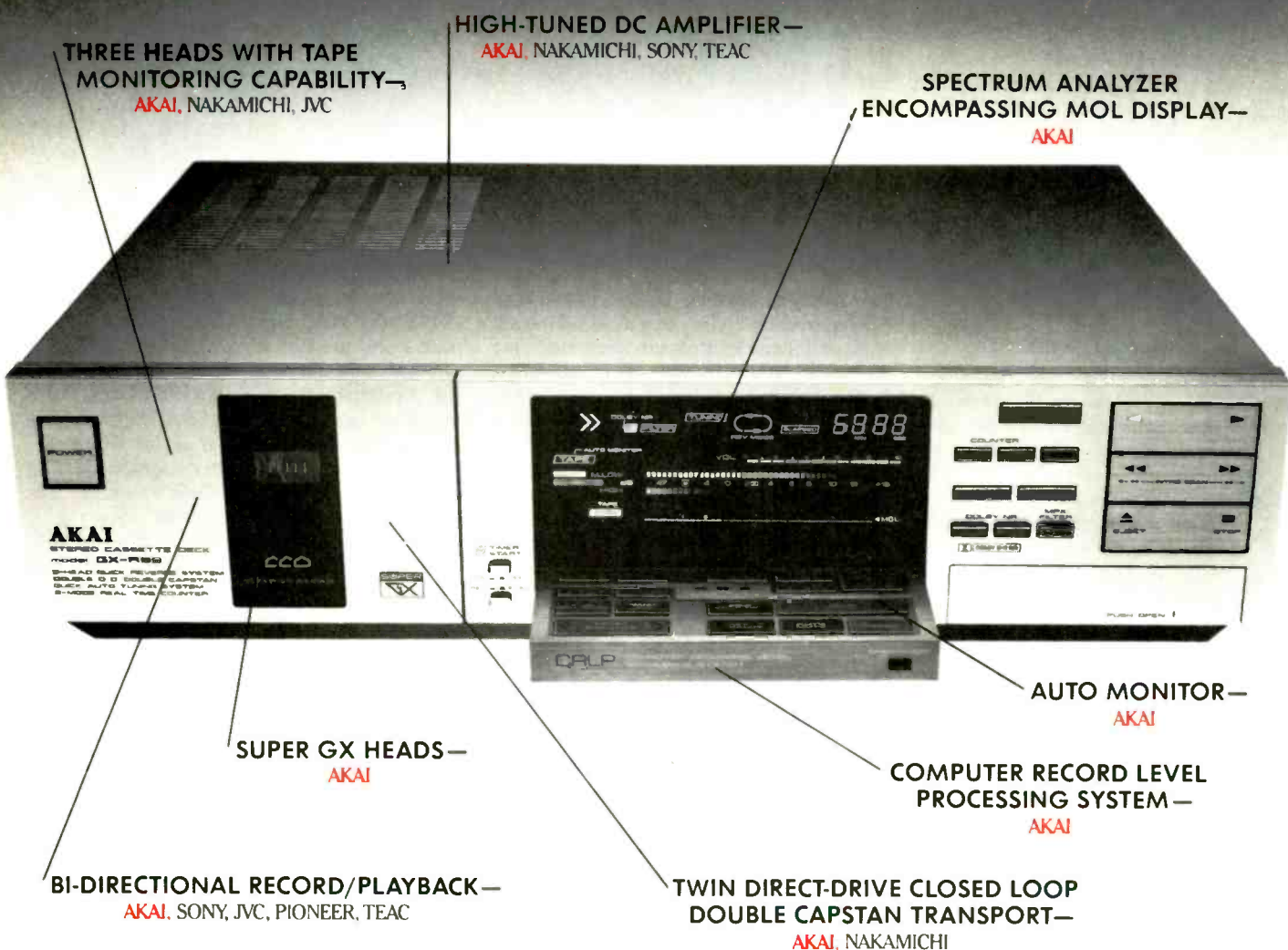
Canton has not bought the CT-2000's excellent deep-bass response at the expense of sensitivity, which is notably high. The speaker's impedance reaches a maximum of 20 ohms at 50 Hz. Over the rest of the audible range, it remains between 4.5 and 8 ohms, except for a sharp dip to 2.6 ohms at 3.5 kHz. That could be trouble for some amplifiers, but most should take it in stride. We would not recommend running a pair of CT-2000s in parallel with another set of speakers, however.

In our 300-Hz pulse power-handling test, the Canton accepted without distress

½ percent from 100 Hz to 10 kHz at a moderately high volume of 85 dB SPL and is still less than 1 percent at a very loud 100 dB SPL. Moreover, the distortion is low even in the very deep bass, where most speakers start to give up—only 2 percent at 30 Hz for 100 dB SPL.

We did most of our listening with the speakers placed as they were for testing, well away from room walls, but other positions gave similar results. As the response curves suggest, the CT-2000 has a bright, vivid sound. However, it is very smooth and completely free of harshness. The effect is more one of forwardness—as though you were sitting up close to the musicians—than of a tilt in the spectral balance. This can lend an enhanced sense of immediacy, especially to good, clean jazz recordings, but is rather fatiguing on material with any distortion or built-in treble emphasis. Female voices are rendered particularly well, and there is no lack of bass

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# NEW TECHNOLOGIES

*Digital Audio*

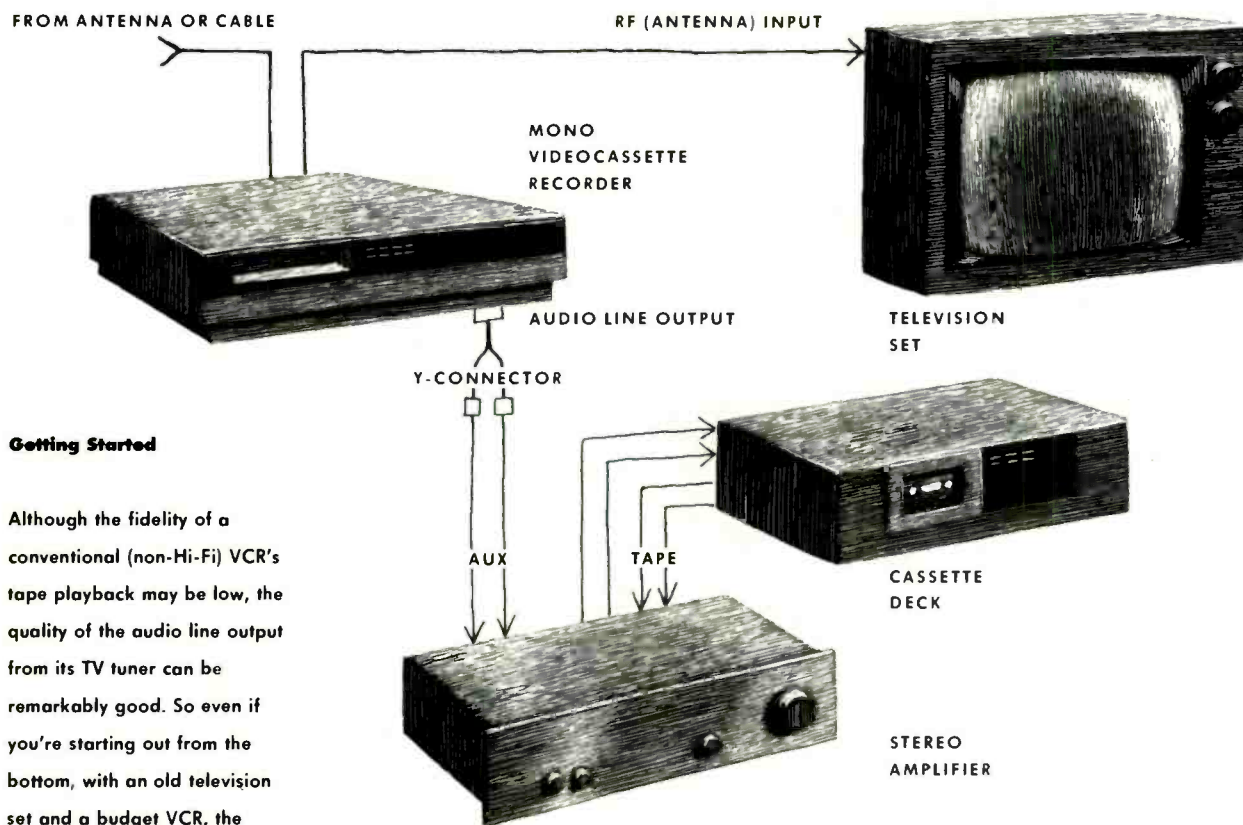
*Video*

*Computers*

*Software Reviews*

## THE LINK

HOW TO GET WIDE-RANGE SOUND FROM YOUR TV OR VCR BY PETER W. MITCHELL



### Getting Started

Although the fidelity of a conventional (non-Hi-Fi) VCR's tape playback may be low, the quality of the audio line output from its TV tuner can be remarkably good. So even if you're starting out from the bottom, with an old television set and a budget VCR, the simple hookup shown here can provide wide-range TV sound—and facilitate taping it on audio cassette.

IF YOU'VE RESISTED connecting your video and audio gear together, I have some advice for you: Try it, you'll like it. Laserdiscs, Hi-Fi videocassettes, and network television broadcasts are remarkable experiences when reproduced properly. Trouble is, even relatively sophisticated audiophiles can run aground when confronted with the task of integrating two media that have heretofore occupied distinctly separate worlds. Before tackling the fine points of what's involved in making a successful

## Advanced Systems

This is one way of connecting a moderately complex audio-video system so that a Hi-Fi VCR can be used both for television—recording from its built-in tuner/timer—and as a high-quality audio-only recorder. (Some VCRs automatically disengage their internal tuners when cables are plugged into their line-level input jacks, so it may be necessary to unplug the audio input cables to permit off-the-air taping.) The system includes a separate TV tuner to allow viewing of one program while another is being recorded from the VCR's tuner.

marriage between two such very different personalities, I should point out that even basic (i.e., mono) TV sound has undergone some dramatic improvements—changes that most of you have been unaware of simply because the three-inch speaker in your TV set can't communicate the difference between a cannon blast and a cap-gun crack without help from the visuals.

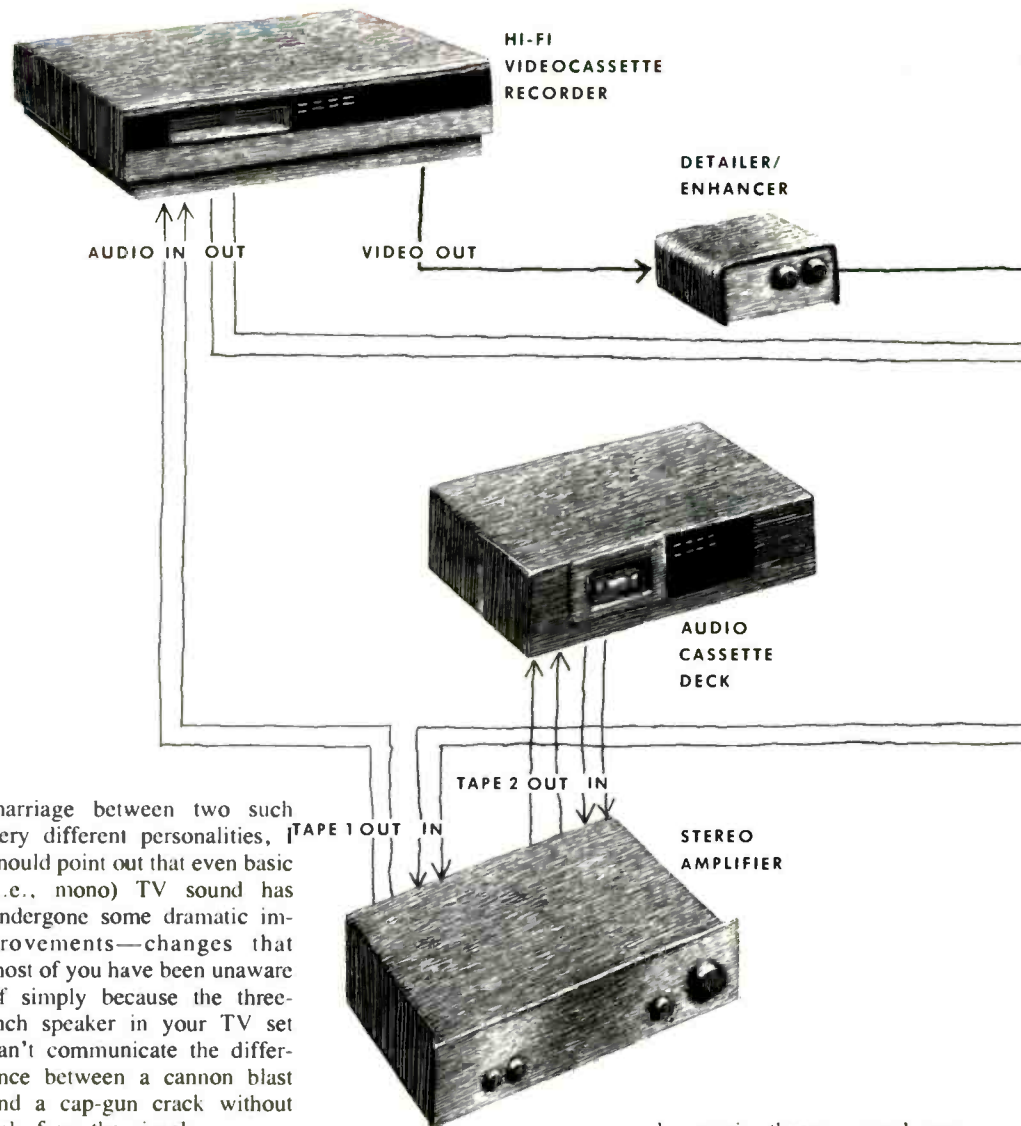
It's true that TV sound used to be afflicted with limited bandwidth and high levels of distortion and noise. But in 1978 the old method of distributing network programs from New York to local stations, using a microwave relay for the video but telephone lines for the sound, was replaced by a new "diplexing" system. This anticipated the conversion to stereo by allowing two channels of wide-range, low-distortion audio to be combined with the

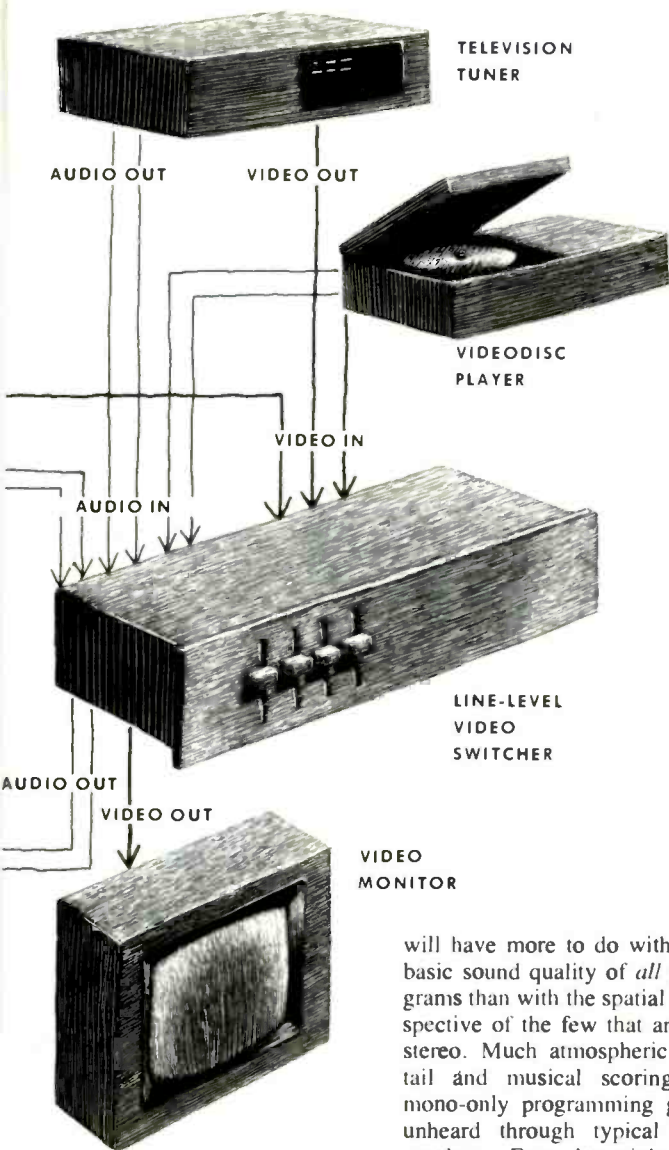
*Peter W. Mitchell, a frequent contributor to these pages, has been listening to TV sound through wide-range audio systems for 15 years.*

video for microwave or satellite distribution. At the same time, program producers and local station engineers started paying attention to audio quality: The whistles, hum, and harsh clipping, which had been annoyingly endemic in TV sound, gradually disappeared.

So during its last few pre-stereo years, TV audio has become a high fidelity medium capable of providing clean, wide-range sound. And this, arguably, is a more important development than the imminent addition of stereo. To appreciate why, recall how dramatical-

ly movie theater sound was improved in the past decade by the widespread adoption of the Dolby Stereo process. Its significant innovation, however, was not stereo or surround-sound, both of which had been available in first-run movies for 30 years. (In Dolby Stereo films, most of the dialogue and all of the low bass are still monophonic; only the music and special-effects sounds are in stereo.) The great impact of Dolby Stereo was due mainly to its noise reduction (accommodating a greater dynamic range) and to the included one-third-octave equalization of each theater's sound system. The EQ flattens and extends the sys-





video and audio components. The impact of a wide-range video soundtrack heightens dramatic tension, tends to keep your attention focused on the screen, and makes the program a more involving and satisfying experience—even without two-channel reproduction. So don't let any slowness on the part of broadcasters in implementing stereo TV stop you.

### Component Video

The methods for connecting your equipment together, and the consequent limitations on your flexibility in using the system, will depend mainly on what sort of video gear you have. So let's begin with the fundamentals.

A conventional all-in-one TV set can be separated into three sections: a tuner, which selects the desired broadcast channel, amplifies it, and then demodulates it to extract the audio and video signals; a video monitor, consisting of a picture tube, display circuitry, and controls; and an audio section, usually containing a 2-watt amplifier and a small speaker. The minimum goal is to replace the puny audio system with a larger amplifier and a full-range loudspeaker. Naturally, most videophiles will want to upgrade further to obtain improved picture quality and greater operating flexibility.

The main limitation of the basic one-piece TV set is that signals can enter only through its antenna terminals. For this reason, every VCR and videodisc player contains an RF (radio frequency) modulator, generating a mock broadcast signal, usually on Channel 3 or 4, which is fed to the antenna terminals. If the same sort of thing were done in hi-fi, every turntable would have an FM modulator, and when you wanted to play records you would tune in the turntable at an unused frequency on the FM band. Of course, this is not the case: Every stereo receiver has direct inputs for audio signals, bypassing the tuner.

Not surprisingly, quality can suffer in the process of modulating the audio or video signal up to RF and then demodulating it back down in the TV tuner. The resulting picture flaws may not be noticed on a 12-inch set, but the larger and better the video monitor, the more significant they become.

If you have more than one device feeding RF signals to the TV (such as a VCR, a videodisc player, a computer or video game, and the antenna or cable), you'll need an RF selector switch to choose the desired source for viewing. Unfortunately, the high frequencies involved (Channel 3 is at 60 MHz, for example) make it dif-

will have more to do with the basic sound quality of *all* programs than with the spatial perspective of the few that are in stereo. Much atmospheric detail and musical scoring in mono-only programming goes unheard through typical TV speakers. Even late-night reruns of ten-year-old *Columbo* episodes gain in entertainment value when heard through a wide-range audio system.

This, in a nutshell, is why it makes good sense to combine

tem's frequency response by an octave or two at each end, providing powerful bass and crisp highs.

In a similar vein, the benefits of an audio-video match-up

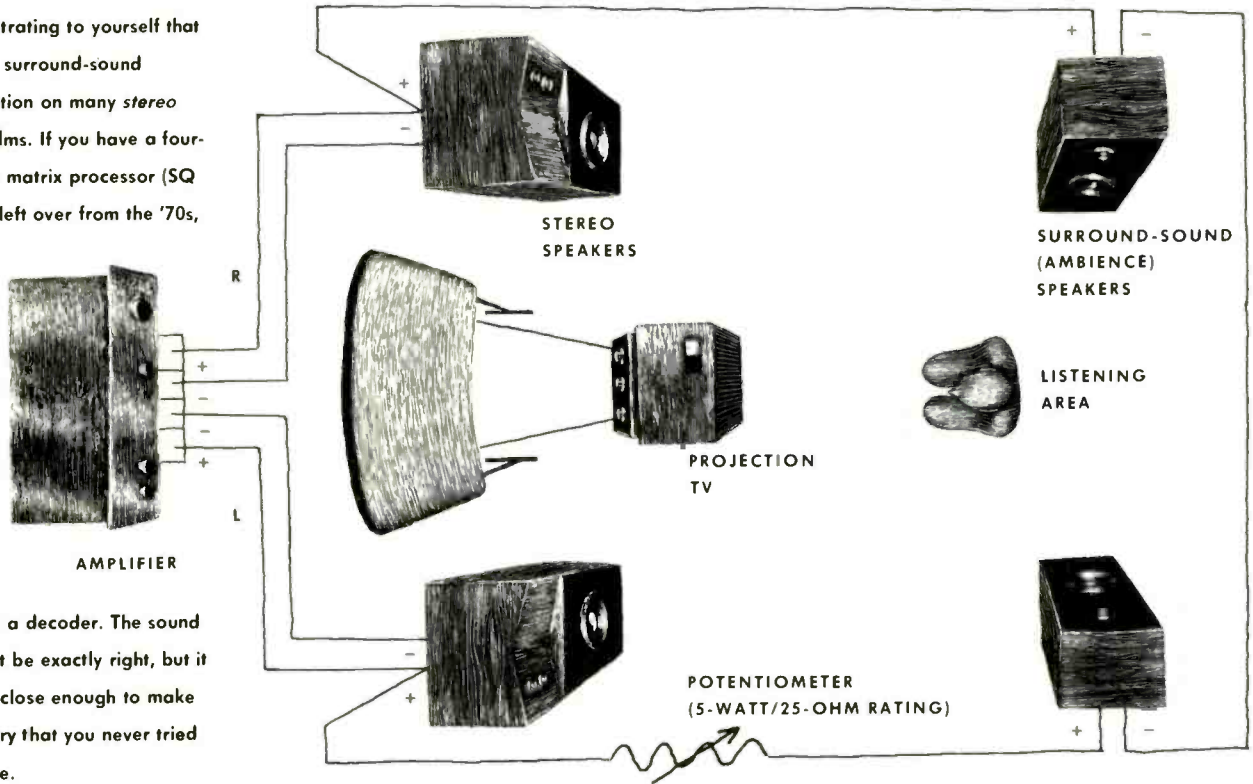
## ILLUSTRATED RADIO

When you patch TV audio into your component stereo system, one of the first benefits is the ease with which TV soundtracks can be recorded on audio (not video) cassettes. This approach—taping audio instead of video—may be especially helpful to those VCR owners who find that they are recording more programs than they have time to watch. Indeed, in many cases, listening to TV shows (on the car stereo or with a personal-portable tape player) can be just as enjoyable as watching them. If this seems unlikely, think about the nature of television: Most programming is just illustrated radio. Although much of the cost of TV production is devoted to the video, most of the show's information is conveyed by the lowly audio track. Often, the picture is merely a means of holding your attention while the real program content is fed to your ears.

If you're still doubtful, try a simple experiment: Cover the TV screen and listen to an assortment of programs. Some comedies and action series depend on visual references, but the bulk of TV programming—news, talk shows, soap operas, documentaries, and most dramas—may work quite well as radio. For comparison, turn the sound off and try to watch TV: Without narration and dialogue, most shows are incomprehensible.

**Surround-Sound  
On a Budget**

Ralph Hodges, in our November 1983 issue: "A dedicated Dolby Stereo decoder is not essential for demonstrating to yourself that there is surround-sound information on many stereo video films. If you have a four-channel matrix processor (SQ or QS) left over from the '70s,



try it as a decoder. The sound may not be exactly right, but it will be close enough to make you sorry that you never tried it before.

"If you don't have an old quad decoder but can scare up a second pair of loudspeakers, a simple homemade Hafler dematrixing circuit—consisting of a length of lamp cord and a potentiometer to control the level of the rear speakers—will put you in business. Total parts cost is well under \$5. The diagram shows you how to wire everything together. Note that you do not need an extra amplifier for the rear speakers: The out-of-phase surround information and the power necessary to drive the back speakers are obtained by tapping the amplifier's positive speaker outputs and wiring the rear speakers' ground terminals together."

difficult to avoid interference caused by crosstalk within the switch. For good results, the switch should have a rated isolation of at least 60 dB between inputs—but the techniques used to achieve such isolation usually result in a loss of several dB in signal strength (which may cause some pictures to become annoyingly grainy or snowy). Moreover, it is difficult for these switches to maintain the constant impedance that is required—either 75 or 300 ohms for coaxial or twinlead wiring, respectively. Mismatched impedances tend to produce color smearing and ghosts (closely spaced to the right of the image) as signals bounce back and forth along the length of the RF cable.

So, if you want clean vid-

eo to go with your audio, it would be better to avoid interposing any switches, splitters, or other devices in the RF signal path. Connect the antenna or cable lead to the tuner's RF terminals, and feed demodulated video signals directly to the monitor and audio signals to the audio amplifier. Any source switching must therefore be done at "line level" in the same way that switches in a stereo receiver select among phono, tape, aux, and tuner.

Still, if you are not ready to replace your old TV set, you may have to continue using RF connections. For best results, keep the signal path simple. Where possible, use 75-ohm coaxial cable rather than 300-ohm twinlead. Make secure connections and avoid sharp

bends or kinks in the cable.

Within a couple of years, however, the traditional RF-only TV set will be obsolete—replaced by a hybrid in which the video tuner and monitor are functionally separate but housed together in one cabinet. At first glance, such a monitor/receiver looks like an ordinary one-piece TV set, but closer inspection reveals the important inclusion of one or more direct audio-video inputs and the corresponding line-level input selector switches. This kind of set provides, at least in principle, the same potential flexibility and signal quality as separate video components. But monitor/receivers span a broad range of performance levels: Although some actually consist of top-flight separates packaged in



one cabinet for economy, some others contain the same circuitry used in standard TV sets, and most fall somewhere in between.

The ideal approach, where cost permits, is to split the TV tuner and video monitor into physically separate components. As in audio, this approach enables you to upgrade an individual segment of the system to obtain the latest technology and highest performance. And it is usually true that new developments in circuitry appear first in separates.

Individual components offer convenience as well. The TV tuner and other program sources (VCR, videodisc player, etc.) can be housed with your audio gear on shelves or in a cabinet—perhaps within arm's reach of your favorite chair—keeping the interconnecting cables short and neat, while the monitor can be nestled between the stereo speakers across the room. Most TV tuners have auxiliary inputs to accept line-level audio and video signals from tape and disc, so that the tuner can serve as a master video-control center. With such a device, you need only one video output cable to carry the selected picture signal to the monitor and just one set of audio cables to pipe all video-related sound to an auxiliary input of your stereo amp.

With a simpler TV tuner, you may need a separate audio-video switchbox to handle the selection, routing, and dubbing of line-level audio and video signals. And, as in audio, once you have access to line-level video signals you can insert processing equipment in the signal path to improve the final result.

For general-purpose use, video signal processors accomplish four basic tasks. A detail enhancer is a video equalizer that boosts and shapes the high frequencies to sharpen the picture. (A composite video signal spans a frequency range of 60

Hz to 4.2 MHz, with the highest frequencies corresponding to fine details in the picture.) A stabilizer restores the 60-Hz sync pulse to prevent picture rolling when you're viewing tapes that have been Copy-guarded to prevent unauthorized duplication. A proc (processing) amp gives you flexible chairside control over the picture's brightness and color characteristics. And with an RF modulator, you can put the selected and processed signal onto Channel 3 for distribution to a one-piece TV set anywhere in the house, so that the picture from the VCR or videodisc player can be viewed in the bedroom or kitchen, too.

Equipment technology is evolving so rapidly that designers are having to play catch-up to keep pace with video component applications. For instance, signal-routing selectors let you select among several program sources and send the chosen video signal to a VCR for taping or to a monitor for viewing while routing the audio to a stereo amplifier. But with the advent of Hi-Fi VCRs, which may be used for both videotaping and high-performance audio-only recording, additional input switching is needed at the VCR so that it can record either from a video program source or from your stereo system's tape-out jacks.

#### Putting It All Together

For many people, the most difficult challenge in the marriage of video and audio is not electronic but tactical: Where does the equipment go? The customary assumption is that you will simply move the TV set or video monitor to a location midway between your present stereo speakers, rearrange the furniture accordingly, and route all video-related audio to your stereo amplifier's auxiliary input.

That plan may fall apart quickly if you have already connected a Compact Disc player

to your amplifier, for few amps and receivers today have enough line-level inputs to accommodate all the new sources. Indeed, your first accessory purchase may well be a line-level switchbox or patchbay.

If your speakers are currently straddling a fireplace, picture window, or cabinet, making it impractical to place the TV screen between them, are you willing to move them (to a sonically inferior location, perhaps) for the sake of the video? The more serious question is whether you even want a TV set in the same room as your primary music-listening system. The uses of video are continually expanding (teletext information services may be next), and eventually they may leave little or no time for purely audio enjoyment.

If you live alone, such scheduling conflicts are your own to deal with, and it makes sense to have everything in one room so that your video sound can have the full benefit of the effort and money you have invested in setting up a fine stereo system. But in households with two or more people, the ideal approach may be to keep the audio-dominated and video-dominated functions separate, reserving a room for each. However, this involves not only the costly redundancy of two stereo systems but also the difficulty of acoustically isolating them.

Your true priorities may come to light when you allocate the equipment. Which system gets the more powerful amplifier, the larger speakers, the subwoofer, the four-speaker surround-sound array? Some answers are easy. For instance, regardless of the theoretical signal-to-noise ratio of a Hi-Fi VCR or the BTSC (Zenith/DBX) system for stereo TV, no video soundtrack is likely to have the dynamic range of a Compact Disc. Therefore, a medium-power amplifier usually will suffice for TV sound. On the other hand, the growing

practice of using small speakers for TV, with little bass below 100 HZ, is shortsighted. TV audio and film soundtracks often contain lots of deep bass. In fact, my subwoofer gets much more daily exercise from TV sound than from records and CDs.

Surround-sound has obvious appeal in a home video theater, since encoded spatial information is already present in the video versions of Dolby Stereo films, waiting to be extracted and used. This is a fertile field for experimentation. The optimum placement of the loudspeakers, for example, depends not only on the shape of your room but also on the equipment you use for extracting the surround signal. The possibilities range from a passive Hafler/Dynaquad setup (with rear speakers bridged between the main left and right "hot" speaker terminals, as shown in the illustration), through a revived mid-1970s quadraphonic decoder, to Fosgate and SSI products sold for this purpose [see test reports, November 1983 and August 1984, respectively].

Back in the '50s, there was a serious proposal that the two channels of stereo be used to reproduce a different sort of sonic perspective from what we are accustomed to now with the accepted left-right system. One speaker was to be placed in front of the listener for the direct sound and the other in back for spatial ambience. The idea didn't get far, but I am reminded of it when I use a time-delay ambience-synthesis system with monophonic TV sound. Though the system is not appropriate for all program material, the result has been so good sometimes that stereo seemed quite unnecessary. Delay systems have met with only limited success among audiophiles, but as the technology comes down in price, the home video theater may be just the place for a revival of the concept.

## IMAGING: A QUESTION OF ANGLE

The idea of the home video theater makes obvious sense when the video monitor is a big-screen projection set, but how do you make the concept work with a normal-size screen? How can you resolve the sensory conflict that occurs when the ears hear a stereo image 8 feet wide while the eyes see a 19-inch image? Conversely, if you hang small, magnetically shielded speakers on the sides of the TV screen, how can you get any stereo spread?

The sensible approach is to consider angular spread, not linear width. For good stereo, speakers are usually set up to subtend a total angle of about 45 degrees, as seen from the listener's position. (The normal range is from 30 to 60 degrees, with 45 degrees a typical value.)

The angular width of a TV picture depends on your viewing distance. The optimum distance is obtained by matching the visual acuity of the normal human eye (three minutes of arc) with the limited resolution of NTSC-standard video (about 330 lines)—that is, by determining the furthest point from the screen at which your eye can resolve the finest details that the set is capable of displaying. There is a simple formula for this: Optimum viewing distance is equal to the nominal (diagonal) picture size multiplied by a

number between three and four.

Thus, the preferred viewing distance for a 19-inch screen is between 57 and 76 inches. If you watch from farther away than 6½ feet, you can't see all of the fine detail in the picture; if you sit much closer than 4½ feet, you begin to see blurry contours and the tri-color phosphor dots or stripes in the screen itself. If your speakers are 8 feet apart, you probably are sitting 10 or 12 feet away from them, which is too great a viewing distance for a 19-inch screen. The screen should be moved forward, closer to your chair, which will increase its apparent angular width, reducing the disparity between the visual and sonic images (as shown).

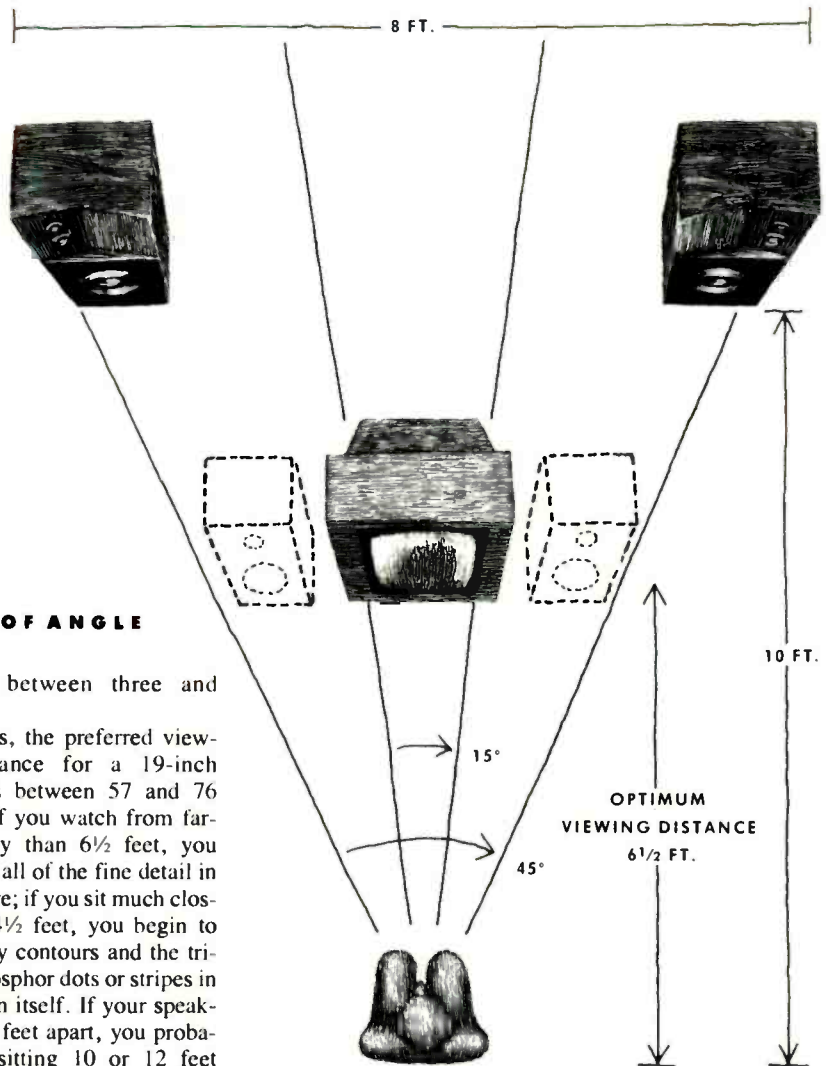
A bit of trigonometry shows that at the optimum viewing distance, the apparent angular width of any TV screen is about 15 degrees (even with big-screen projection sets). But as noted earlier, the normal angular spread for stereo speakers is from 30 to 60 degrees. If you have a wide-stage stereo setup with an angle of 45 to 60 degrees between your speakers, the disparity between visual and sonic image width may indeed prove bothersome. But a stereo spread of 30 degrees, which many listeners find adequate for music, is a compromise that

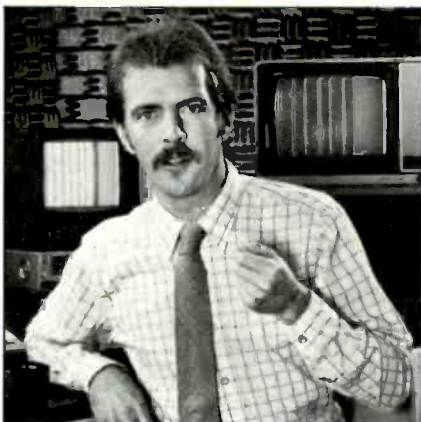
works quite well for video. If TV audio engineers follow the example of their Hollywood counterparts, music will occupy the full width of the stereo stage, but dialogue will be kept near the middle—well within the TV image area. If the engineers fall into the trap of producing ping-pong sound with dialogue leaping back and forth between extreme left and right, the result will be objectionable with almost any speaker spacing.

By the way, the magnetic field of a speaker can distort the color in a video monitor, but you needn't worry about it unless you want to put the speakers right next to the screen. A spacing of 2 feet between the near edge of the speaker cabinet and the TV screen is completely safe, and 1 foot is usually satisfactory. **MF**

### Matching Images

With an 8-foot speaker spacing and a 10-foot listening distance, a 19-inch screen may seem tiny. Moving the monitor closer, to the optimum viewing distance, reduces the disparity between visual and sonic images. The "ghost" speakers in the diagram show where you might place special video speakers for a more convenient match between sight and sound.





## Getting the most from compact discs.

Can your system really keep pace with digital audio?  
by J. Robert O'Connell

Recording Engineer



As an audio enthusiast, you've probably read many articles on compact discs. Most have stressed the dynamic range available and the consistent sound quality, play after play. Both of these topics are important. But what also must be considered, and is all too often ignored, is the impact of this new format on your present audio system.

Look at the three horizontal lines at the bottom of the accompanying graph. The top of the three represents the noise floor (minimum noise level) of a conventional LP. The middle one represents the ambient noise floor of a typical room. The bottom line of the three represents the noise floor of a compact disc. It's evident that, for the first time, the noise content of a recording (the disc) is lower than that of the room itself. So with a compact disc, the recording *doesn't* limit the softest sounds you can hear, the ambient room noise does.

Now look at the two curves on the top of the graph. The red curve shows a signal played from a compact disc. The black curve shows the same signal played from a conventional LP. Note that the peak output from the disc is substantially greater than that available from the LP.

In a real-life situation, the difference between the noise floor and the peak output of a recording is the audible dynamic range in a listening room. In the case of the conventional recording, it's the difference between the black curve and the noise floor of the record. In the case of the com-

compact disc, it's the difference between the red curve and the noise floor of the room. So obviously, compact discs can offer more available dynamic range.

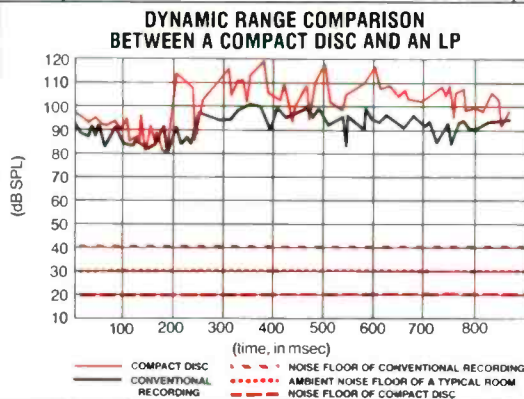
This increased dynamic range and decreased noise floor places new

speaker must also have high power handling capability. There's no sense feeding a higher level signal to a speaker if the result will be "blown" tweeters rather than a more enjoyable experience. Finally, and perhaps most importantly, the speaker must be able to create the lifelike impact and flawless clarity captured by the disc.

At Bose®, we've invested 20 years developing Direct/Reflecting® speaker systems to deliver spacious, lifelike sound. We've also designed them to meet the demands of lifelike recordings, such as the compact disc (our 901® Series V system, for example, is rated for unlimited power handling). But the only way to evaluate our speakers, or anyone else's, is to listen to them. For help in properly evaluating speakers, we refer you to

article #2 in this series, "Why didn't they sound like that in the showroom?" by John Carter, Chief Engineer.

For reprints of article #2, as well as more information on Bose products and a list of Bose authorized dealers, please write: Bose Corporation, Dept. HF, 10 Speen Street, Framingham, MA 01701.



demands on your audio system. Remember that each 3 dB of additional dynamic range requires *double* the amplifier power to reproduce it. So, compared with conventional recordings, compact discs require higher amplifier power. But amplifier power is only one of the criteria which determines the quality of compact disc sound reproduction.

Extended dynamic range also places previously unheard of demands on your speakers. And, after all, speakers, more than any other component, determine the quality of sound you actually hear from a compact disc. The higher the speaker's sensitivity, for example, the less the necessary amplifier power to reproduce the peaks in source material captured by a disc. But consider more than just sensitivity. To reproduce the incredible dynamic range available from compact discs, a



**N**ow that wide-scale stereo TV broadcasting is imminent (or a reality if you live in Chicago, Seattle, Minneapolis, or Boston—see "Currents," page 10), how do you upgrade your system to receive it? If your TV set, TV tuner, or VCR has an MPX (multiplex) jack, then all you'll need is an outboard MTS (multichannel TV sound) adapter.

Zenith, a codeveloper with DBX of the BTSC stereo broadcasting technique, is offering the CV-524 decoder (\$180). When it is used with a Zenith TV set or VCR equipped with the company's proprietary Read-Plug MPX system, installation is a quick, simple do-it-

General Electric (Mail Drop #20, Portsmouth, Va. 23705).

The Technics SH-4090 decoder (approximately \$180) is being marketed as a complement to the company's audio-video receivers (the SA-550, SA-450, and SA-350, each equipped with a VHF-band TV audio tuner), but Technics says it is compatible with any VCR, TV tuner, or TV set that has an MPX output. The device, which will decode SAP soundtracks, has no built-in amplifier. For more information, write to Technics (1 Panasonic Way, Secaucus, N.J. 07094).

Sony's MLV-1100 decoder (\$200) is unabashedly gener-

Rhoades, a company official, maintains that "proprietary circuitry" in the device does just that. Caveat emptor. Examining a photo of the device, we could see no SAP switch, so bilingual reception probably is not included. For more information, write to Rhoades National (P.O. Box 1052, Columbia, Tenn. 38401).

#### **Punch It Up**

Though TV broadcasters can cite chapter and verse on why they use so much compression and limiting, the net result for discriminating listeners is flat, dull sound. DBX lets you undo some of the damage with a TV-

component setup means lots of boxes and a snake pit of interconnect cables. Sansui's AV-77 audio-video processor (\$350) addresses the problem by combining a host of functions on one chassis. The unit has direct video and stereo-audio connections for a TV tuner, a videocassette player, a video camera (including microphone), an audio tape deck, and two VCRs. Front-panel switching makes it possible to route any input to a VCR for taping or to dub from one VCR to another. Also included are DBX noise reduction for taping stereo soundtracks, a de-hisser for cleaning up non-Hi-Fi VCR sound, and a stereo synthesizer circuit. A contingent of

## **T H E N I F T Y N I N E** PLUG INTO THE NEW WORLD OF STEREO TV SOUND. BY FRANK LOVECE

yourself job. The adapter has a set of fixed-level outputs for routing the stereo audio through an outboard amplifier, but a tiny built-in stereo amp (2 watts per channel) and variable-level outputs enable you to drive a pair of speakers directly. The unit will also decode a BTSC broadcast's second audio program (SAP) for reception of bilingual soundtracks. For more information, write to Zenith (1000 Milwaukee Ave., Glenview, Ill. 60025).

General Electric takes a different tack with its SBA-800 adapter. This one lacks user controls, switching, and amplification; in fact, you can use it only with GE television sets and monitor/receivers that have MPX jacks and front-panel stereo/mono and SAP controls. The unit clings to the back of the TV set by Velcro strips. As is customary for GE, there is no suggested retail price, but you'll probably see the SBA-800 in the stores for about \$100. For more information, write to

ic. Though styled to resemble the rest of the company's Pro-feel line of video components, it has standard phono plugs, and hookup to video tuners and TV sets (with an MPX jack) is easy. A built-in 5-watt stereo amp with bass, treble, and balance controls makes the unit fairly flexible should you decide to drive a pair of speakers from it. (The other option is to use its fixed-level outputs and a larger, outboard amplifier.) An SAP switch enables you to tune in bilingual broadcasts. For more information, write to Sony (Sony Dr., Park Ridge, N.J. 07656).

And now for something completely different—the Rhoades TE-800. A combination stereo/mono audio switcher (three in, one out), BTSC stereo decoder, and stereo synthesizer, it seems a good value at \$200. Our only reservation is that we don't quite buy the manufacturer's claim that it will decode stereo from either MPX or *mono audio* inputs. A mono signal simply does not contain the information needed to derive true stereo. But David

sound peak limiter, the SX-20 (\$150). The device's effect is said to be most apparent on loud transients, where its 12 dB of adjustable impact restoration can jolt you right out of your seat. The SX-20 accepts the audio output of a VCR or TV tuner (stereo or mono) and feeds the processed signal to an outboard amplifier.

Another DBX device addresses compression rather than peak-limiting. The SX-10 (\$150) can increase dynamic range by as much as 18 dB—giving loud sounds an extra 6 dB of oomph and decreasing soft ones by 12 dB. The net effect of such expansion, when used with moderation, is increased naturalness. And with noisy reception, you'll find that a bit of downward expansion serves as a useful and unobtrusive noise suppressor. For more information, write to DBX, Inc. (P.O. Box 100C, Newton, Mass. 02195).

#### **Video "Nerve Center"**

The current trend is to audio-video separates, but a complete

video "art" controls enables you to blend colors, enhance picture sharpness and detail, and do vertical and horizontal wipes. For more information, write to Sansui (1250 Valley Brook Ave., Lyndhurst, N.J. 07071).

#### **Fixer-Upper**

Radio Shack's Archer Video Sound Processor is a little gem—and at \$80, a bargain to boot. Hook it up to your stereo receiver's tape-monitor jacks (it gives you a duplicate set to replace the ones it occupies), and a front-panel switch enables you to choose the audio source to be processed (VCR/TV or stereo receiver). For non-Hi-Fi mono VCR sound, you might want to activate the unit's DNR noise reduction, which has an adjustable threshold so that you can cut the hiss without totally obliterating the treble. Or you can switch in the stereo-synthesizer circuit and enjoy a bit of ersatz two-channel reproduction. The Video Sound Processor is available at local Radio Shack dealers. **HF**

*Frank Lovece is a free-lance writer specializing in video.*



Zemith CV-524 Stereo TV Decoder



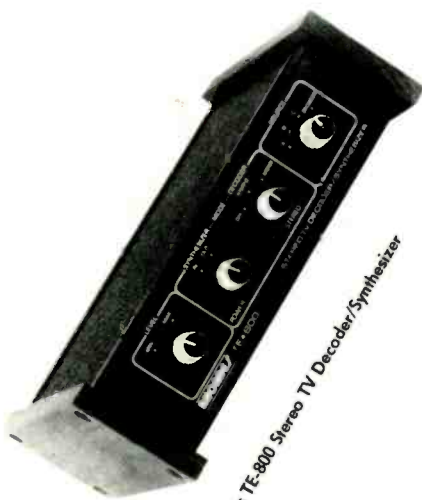
General Electric S8A-800 Stereo TV Decoder



Technics SH-4090 Stereo TV Decoder



Sony MLV-1100 Stereo TV Decoder



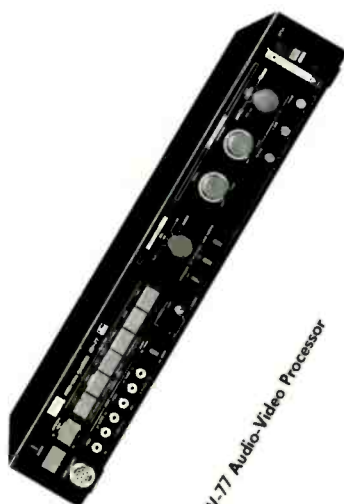
Rhoades TE-800 Stereo TV Decoder/Synthesizer



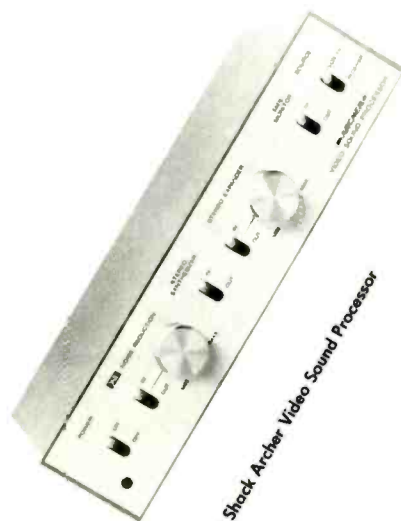
dbx SX-20 Video Sound Impact Restorer



dbx SX-10 Video Sound Dynamics Enhancer



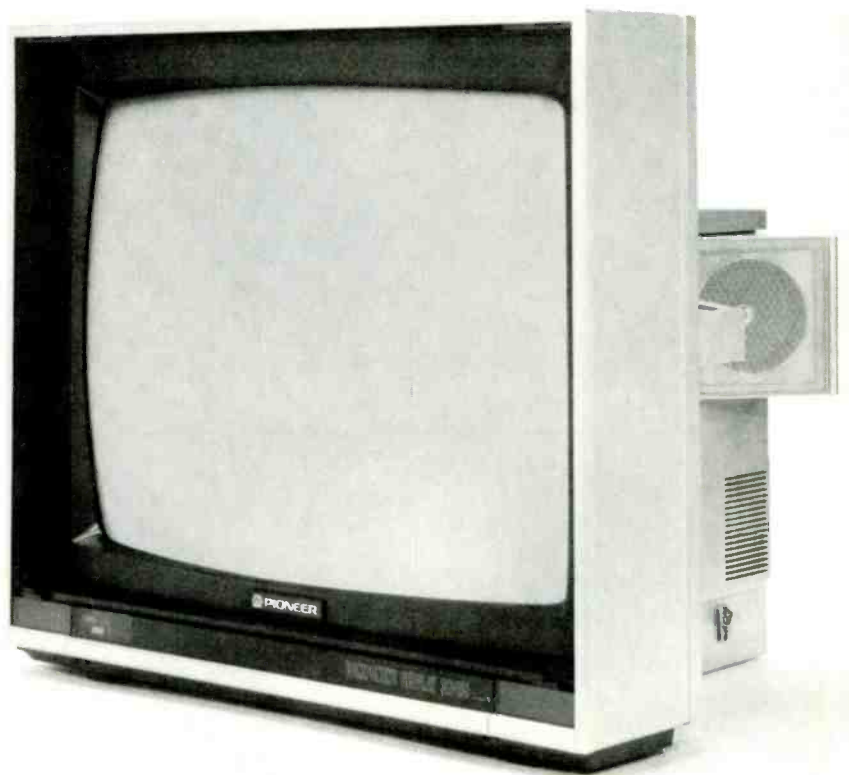
Sansui AV-77 Audio-Video Processor



Radio Shack Archer Video Sound Processor

## *PIONEER SD-25 MONITOR AND SD-X5 TV TUNER*

Special features: wireless remote control, audio-video switcher with stereo audio inputs, built-in stereo loudspeakers, surround-channel audio outputs, and slots for a TV tuner and one other input module. Dimensions: 25 by 22 inches (front), 20 inches deep plus clearance for connections; screen, 25 inches (diagonal). Price: SD-25, \$1,200; SD-X5, \$150. Warranty: "limited," two years parts and labor on picture tube, one year on all other components. Manufacturer: Pioneer Electronic Corp., Japan; U.S. distributor: Pioneer Video, Inc., 200 W. Grand Ave., Montvale, N.J.



**T**HE PIONEER SD-25 is one of the most versatile (and expensive) 25-inch monitors we've examined. Besides functioning as a high-performance video display, it serves as a switcher with direct inputs for a videodisc player and two other audio-

video sources (VCRs, TV tuners, and the like). And in addition to line-level audio outputs (for feeding an external preamp, amp, or receiver), the SD-25 has a built-in 10-dBW (10-watt) stereo power amp and a pair of tilt-out speakers, permitting almost completely

self-contained operation.

To convert the SD-25 to a full-fledged television receiver, you need only purchase the SD-X5 TV tuner pack, which slips into a dedicated slot at the far right of the SD-25's main control panel (behind a flip-down door). Another slot, just to the left of the one for the tuner, accommodates either of two \$70 auxiliary packs. The SD-R5 module provides an RGB input that you can hook to the video outputs of some personal computers, for high-resolution color graphics, or perhaps eventually to a DBS (direct broadcast from satellite) receiver, for enhanced color television reception. The SD-K5 Karaoke module contains a reverb amp and microphone hookup so that you can sing along with music-video programs on special Pioneer Laserdiscs. Virtually unknown in the West, this novel form of entertainment is all the rage in Japan, and Pioneer is not alone in trying to introduce it here.

For review purposes, we equipped the SD-25 with its matching SD-X5 tuner module and treated it as a monitor/receiver. Although this configuration will not decode stereo TV broadcasts, it does provide a set of back-panel jacks for connecting an external multiplex adapter. Unlike most other component TV tuners, the SD-X5 is not "cable ready." Out of the box, it is set to receive VHF Channels 2 through 13, but you can use the front-panel pushbuttons to reprogram the memory for your choice of 12 UHF and VHF channels. The remote has up/down buttons that enable you to scan through the programmed stations sequentially in either direction, or you can simply punch up the one you want directly on a keypad. The buttons are labelled A through L, but Pioneer provides a set of tiny stick-on numerals that you can affix to aid your memory. Whenever you change stations, the new channel number appears on the screen momentarily.

You can choose your viewing source via a front-panel button that steps through the TV, Videodisc, Video 1, and Video 2 inputs, or via four discrete pushbuttons on the remote. The name of the source you've selected appears on the screen, along with the channel number if you've chosen TV. Volume can also be locally or remotely adjusted via up/down buttons. In either case, the legend VOL appears on the screen along with a bar-

graph display that suggests relative level. Pressing the remote's MUTE changes the color of the volume display from blue to red and kills the sound. Another press restores the audio and cancels the display.

Sharpness, color saturation, hue, contrast, and brightness all are remotely adjustable via a PICTURE button and an up/down bar. Each press on PICTURE advances one step through the function sequence. You know what you're adjusting by the legends and bar graphs that appear on the screen. These are accompanied by nomenclature that suggests which side of the bar to press for a desired effect. For example, in the tint mode, "down" makes the picture more purple, "up" more green. You can always return to the factory settings by selecting the appropriate functions and pressing the remote's STD button.

The first press on the remote's sleep-timer button establishes a 60-minute countdown to automatic turnoff. Pressing SLEEP twice in succession sets up a 30-minute countdown, and a third press cancels the sleep timer. At any time, you can check the current input, channel, and time remaining on the sleep timer by pressing the remote's display button.

VHF and UHF inputs are via 75-ohm coaxial F connectors on the side of the SD-25, beneath a small plastic cover. Direct audio and video connections are via standard pin jacks on the back panel, with the Video 1 set duplicated on the front for convenience. The front-panel jacks have priority over the rear ones, so you can leave whatever you have hooked up in back and temporarily connect a second VCR to the front. Similarly, inserting a plug in the front-panel headphone jack switches the sound from the speakers to the headset. A set of back-panel tape output jacks (video and stereo audio) permit recording from any source except Video 2.

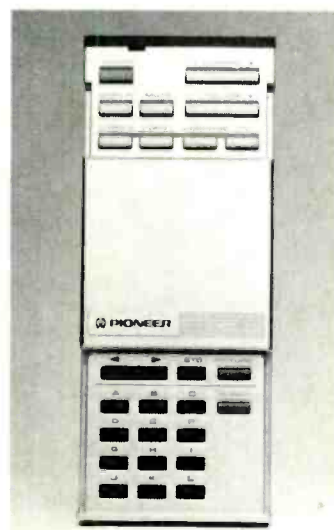
In addition to the tape jacks and a pair of fixed-level audio outputs, there are four surround-sound outputs (front and back pairs) and a mono output. The SD-25's VOLUME does control the levels at the surround outputs, so if you wish, you can use its internal speakers (or amplifier terminals) for the front pair of a four-channel system and your regular stereo amplifier and speakers for the back.

The internal speakers are at the

### SD-25 VIDEO MONITOR

All measurements made through the direct video inputs.

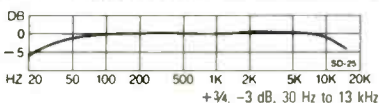
<b>HORIZONTAL RESOLUTION</b>	>300 lines
<b>INTERLACE</b>	perfect
<b>OVERSCAN</b>	≈8%
<b>CENTERING</b>	
horizontal	left ≈2%
vertical	down ≈8½%
<b>BLOOMING</b>	negligible



THE SD-25's wireless remote control

**SD-X5 TV TUNER MODULE**

All measurements were taken at the direct audio and video outputs. The tuner blanked on sustained test signals at 100 percent modulation, so 50 percent modulation was used instead. Results may therefore not be directly comparable with those reported for other tuners.

**AUDIO FREQUENCY RESPONSE****AUDIO S/N RATIO (A-weighted)**

best case (no video signal)	57 dB
worst case (multiburst signal)	42 1/4 dB

**RESIDUAL HORIZONTAL SCAN COMPONENT (15.7 kHz)**

-43 dB

**MAXIMUM AUDIO OUTPUT**

0.405 volt

**AUDIO OUTPUT IMPEDANCE**

4670 ohms

**VIDEO FREQUENCY RESPONSE**

at 500 kHz	+1/2 dB
at 1.5 MHz	+1/4 dB
at 2.0 MHz	flat
at 3.0 MHz	-3/4 dB
at 3.58 MHz	-2 1/4 dB
at 4.2 MHz	-17 dB

sides of the cabinet, near the neck of the CRT, and fire to the left and right. You can pivot them to direct the sound somewhat more towards the front without increasing the monitor's overall width. Although they sound better than average for built-ins, they're no match for a good pair of separate high fidelity loudspeakers. A back-panel slide switch disconnects them and directs the output from the internal amplifier to a

"standard" SHARPNESS setting. The control's effect is greatest at the high video frequencies (3 to 3.58 MHz), but some influence is apparent as far down as 2 MHz. It has enough range to soften the snow in a noisy picture or to increase the detail of a quiet one.

Gray-scale linearity is excellent with the factory settings, but black retention is less than admirable. Cutting back a notch or two on the



**CONTROLS**, an extra set of audio-video inputs, a headphone jack, and two slots for special input modules are behind a flip-down door just below the SD-25's screen. The right-hand slot is shown here with the SD-X5 TV tuner in place.

set of external speaker terminals. Or, for best performance, you can use one of the sets of front-channel line outputs to drive an external amplifier.

As a monitor, the SD-25 performed very well in Diversified Science Laboratories' standard tests—especially considering its large screen area. Overscan is minimal on both axes, and the picture is well centered, especially horizontally. Geometric linearity—often a sore point on a 25-inch CRT—is exceptionally good, and convergence also is better than average for such a large screen. There is a slight error across the top and left of the screen (and very slight misconvergence over portions of the lower right quadrant), but it is unnoticeable at normal viewing distance.

Transient response, vertical interlace, and raster purity are all excellent, and "blooming" is negligible over the full contrast and brightness range. Horizontal resolution is better than 300 lines at the

BRIGHTNESS improves it to excellent, but at the expense of compressing dark areas to an almost uniform black. At standard brightness, chroma differential gain is very low, so color saturation remains solid even in the brightest scenes. There is, however, some chroma phase shift in dark scenes, which causes a slight color shift. We find the factory COLOR setting a bit too intense for our taste and the TINT setting a little too far to the orange, but these are readily adjustable via the controls on the remote.

The SD-X5 tuner module presented some problems on the test bench. Both of the samples we checked refused to accept a fully modulated multiburst signal for long enough to permit accurate measurements. After a second or so, the screen would go black and the TV Channel Number legend would appear. The problem disappeared at 50-percent modulation, so DSL made its video frequency response measurements at that level. Consequently, the results may not be



# ULTRX

## MOST PEOPLE WOULD CALL IT OVERKILL.

The new ULTRX™ R100 receiver isn't for everybody.

You don't really need 100 watts per channel\* of virtually distortionless power. Unless you like listening to today's ultra-high quality recordings at "live concert" sound levels.

And a remote-controlled digital tuner with 20-station memory is probably more than enough—unless you're a dedicated FM listener with wide-ranging tastes.

Likewise, most people could get along without the built-in dbx and DNR noise reduction systems. Except those few who've become spoiled by the almost eerie absence

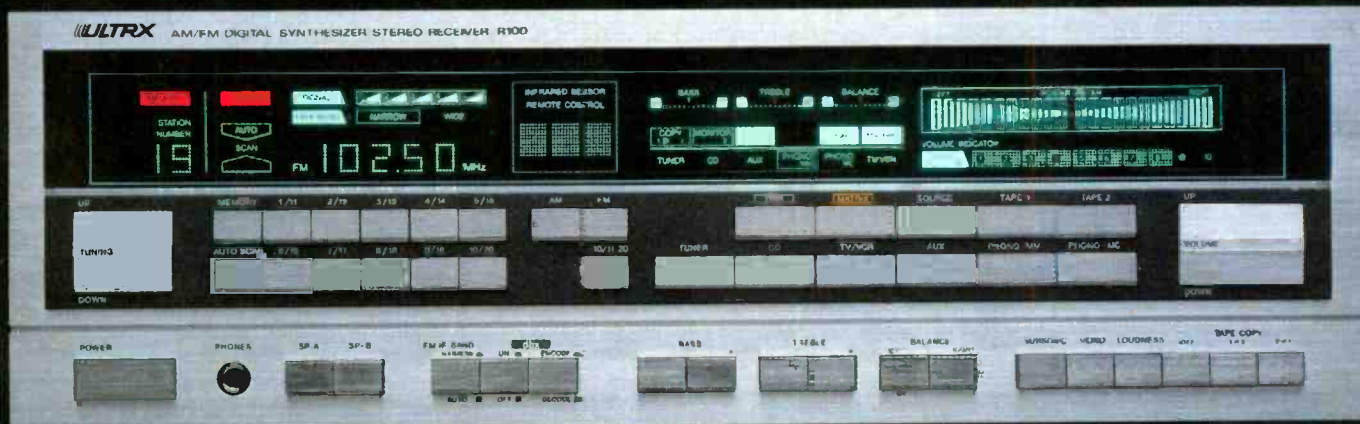
of noise in CD digital recordings. With the dbx, any cassette deck can make virtually noise-free recordings, while the DNR "cleans up" existing noisy signals.

Unless you're a nut about video sound quality, too, you won't have much use for the TV/VCR inputs and stereo synthesizer circuit.

The R100 is packed with features that are best appreciated by an audio perfectionist. It may be the best-equipped receiver ever built.

Get an ULTRX dealer to put an R100 (or one of our other new receivers) through its paces for you.

Some people might call it overkill. But you'll call it overwhelming.



Beyond the Ordinary.

\*Minimum Continuous Average Power per channel, both channels driven into 8 ohms, from 20-20,000Hz, with no more than 0.009% Total Harmonic Distortion. dbx is trademark of dbx, Inc.  
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LUMINANCE LEVEL	11% high	
GRAY-SCALE NONLINEARITY (worst case)	≈11%	
CHROMA DIFFERENTIAL GAIN	≈28%	
CHROMA DIFFERENTIAL PHASE	≈±5°	
CHROMA ERROR		
	level	phase
red	-3/4 dB	+3°
magenta	-1/2 dB	+5°
blue	-1/2 dB	+2°
cyan	-3/4 dB	+7°
green	-3/4 dB	+5°
yellow	-3/4 dB	+7°
median error	-5/8 dB	+4 1/2°
uncorrectable error	±1/8 dB	±2 1/2°

directly comparable to those in previous reviews.

With that reservation, we can report that video frequency response is excellent—almost flat to the colorburst frequency (3.58 MHz), implying a horizontal resolution of more than 285 lines. Luminance level is a trifle high, chroma level a tad low, but both are well within reasonable bounds and can easily be corrected. Gray-scale linearity and chroma differential phase are quite low, and the 28 percent chroma differential gain occurs largely at the brightest scene level, where it is least important. Hue (chroma phase) is off the mark by a bit more than normal but can be corrected quite well by touching up the SD-25's tint control.

Audio response droops at both frequency extremes but is otherwise quite good. Noise is low, and the horizontal scan whistle is well suppressed, especially for a tuner that does not use a trap to remove it. Audio output level is adequate, but the output impedance is a bit high.

One surprise is the frequency response of the SD-25's built-in audio amplifier, which is far from flat at the tone controls' center settings: +4 1/4, -3 dB from 22 Hz to 20 kHz, with the

maximum boost centered at approximately 100 Hz. Perhaps this anomaly is a purposeful effort to improve the bass response of the SD-25's internal speakers, but you should be aware of it if you intend to use the internal power amp to drive other speakers. The BASS provides as much as 6 dB of boost and 9 dB of cut at 50 Hz relative to the "flat" setting, the TREBLE, an 8 dB boost or 10 1/2 dB cut at 10 kHz. A peculiar characteristic of these controls is that adjusting either one also changes the overall output level.

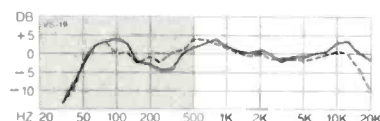
In about ten hours of receiving real broadcasts (rather than test signals), the SD-X5 never "squelched" as it did on the bench. Reception was, in fact, quite good and the colors pleasing after we turned the COLOR down a notch or two and adjusted the TINT for a somewhat cooler picture than the factory settings provide. In our fringe area—not served by cable—we were not hampered by the limited number of channels that the set can receive. If you're in a similar boat and like the flexibility that the SD-25's modular approach provides, you'd do well to give this system serious consideration.

HF

## POLK VS-19 VIDEOSOUND SHIELDED LOUDSPEAKER

Type: compact, magnetically shielded bass-reflex speaker system, in particleboard enclosure with black or silver finish. Dimensions: 8 1/2 by 17 inches (front), 11 inches deep. Price: \$150 each. Warranty: "limited," five years parts and labor. Manufacturer: Polk Audio, Inc., 1915 Annapolis Rd., Baltimore, Md. 21230.

### ROOM RESPONSE CHARACTERISTICS



— boundary-dependent region  
 - - - on-axis response  
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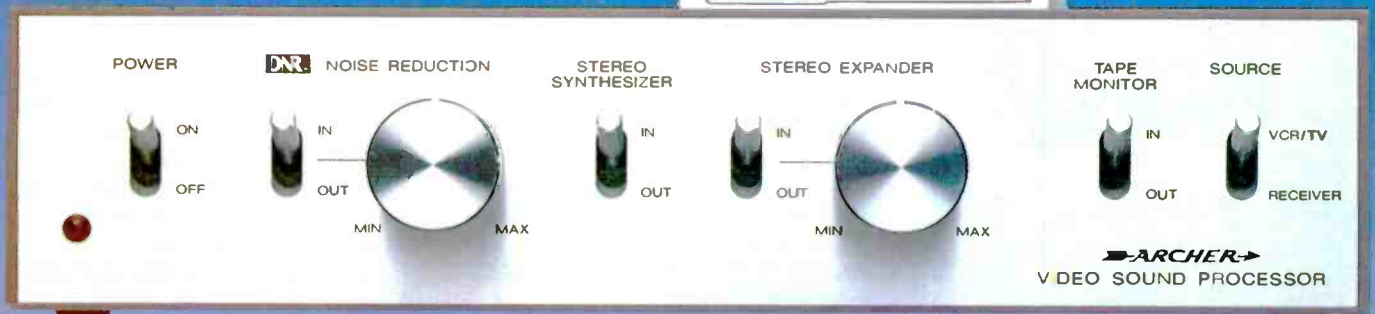
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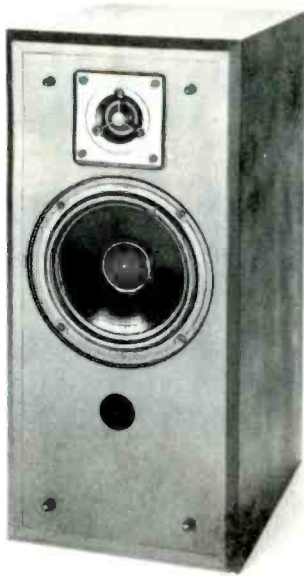
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child in the family is a ported two-way system with drivers similar to those employed in the company's regular line. The main difference is that the VS-19's drivers have dual magnets—one that works with the voice coil as the diaphragm motor and a second that is arranged to cancel as much of the first's external field as possible. The whole structure is then enclosed in a shield to further reduce flux leakage. (Without a "bucking" magnet, the main magnet might saturate the shield and destroy its usefulness.)

We checked the effectiveness of the Polk approach by placing the VS-19 directly against the side of our 19-inch monitor and flush with the front, as it most likely will be used. There was no picture distortion, and the slight misconvergence that we could find (with a test pattern) affected only the outer half-inch of screen nearest the woofer. Frankly, it was so slight that we doubt you could see it in a normal picture, and when we pulled the speakers an inch away from the CRT it disappeared entirely.

For its standard tests, Diversified Science Laboratories placed the VS-19 on a 25-inch stand to simulate the height at which they will most often be used. Measurements were made with the speaker's back panel flush against a wall and with it pulled forward nine inches to bring its baffle flush with the front of a 19-inch monitor. The room-corrected third-octave response is somewhat smoother with the wall placement (shown in our data column), but the differences are minor and unlikely to be audible.

On-axis response is within  $\pm 4\frac{1}{4}$  dB from the 50-Hz band to beyond 20 kHz, which is remarkably good for a small system. And the output is even smoother off axis—within  $\pm 4$  dB from 50 Hz to almost 16 kHz, the range you're likely to realize from an excellent broadcast. The dip in the lower midrange and the small peak that follows it probably were caused by interference between the direct sound and energy reflected off the floor. Thus, their frequencies and amplitudes will depend on where the speaker is positioned and where you sit in relation to it.

The Polk's noteworthy far-field response can be attributed to excellent drivers and an intelligently designed crossover. Near-field response of the woofer is quite smooth and extended,

remaining within  $\pm 2$  dB from about 70 Hz to 2 kHz. The vent's maximum output is from 40 to 80 Hz, but the hole is too small to provide really useful radiation. Its purpose is more to tune the system and load the woofer than to extend response to the nether reaches. Above 2 kHz, the woofer cuts off rapidly and the tweeter takes over. Its response is equally smooth and free of resonance—within  $\pm 1\frac{1}{2}$  dB from 2.5 kHz to about 13 kHz.

Although it's not the best approach, you can drive the VS-19 with a low-power amplifier, like those built into most monitors. The speaker is sensitive enough to deliver adequate, if not generous, output for TV viewing with even a little 5-watt-per-channel amp. Although the system's impedance drops as low as 5 ohms and is less than 8 ohms from 100 Hz to 900 Hz, it averages a healthy 9 ohms over our standard test band, which suggests that a pair of VS-19s should be an easy load for an amplifier to drive.

At a moderate listening level (85 dB sound pressure level), total harmonic distortion (THD) is 1 percent or less—often much less—from 200 Hz to 10 kHz and less than 2 percent to below 100 Hz. It essentially doubles for every 5-dB increase in loudness. Although the VS-19 will not produce ear-shattering levels with unmeasurably low distortion, it acquits itself very well for a speaker in its class, and the distortion it does generate consists largely of the relatively benign second harmonic. When driven with 300-Hz pulses, it accepted the full peak output of DSL's test amp (equivalent to  $26\frac{1}{2}$  dBW, or 435 watts, into 8 ohms) for a calculated peak sound pressure level of 118 dB.

Although we started off listening to the VS-19s in our video system, we quickly moved them to our usual listening room for a more taxing audition. For their size and price, they could be highly recommended as conventional stereo speakers. Bass is not as extended or clean as in some larger systems, and there's a slight tubbiness in the low registers of piano recordings (although it's by no means as severe as with many other vented systems we've auditioned). But they image well, their response is smooth and extended, and the upper midrange and highs are admirably clean. To say that we're impressed would be to put it mildly.

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

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POPULAR  
COMPACT DISC

EAGLES:  
Hotel California.

Bill Szymczyk, producer. ASYLUM 103-2 (digitally mixed analog recording, digital Compact Disc). LP: 103-Y.

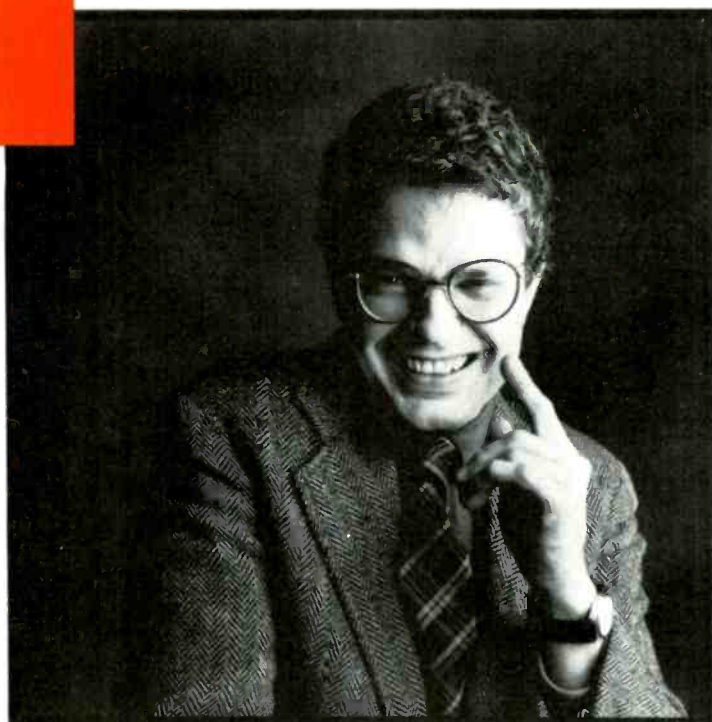
The Eagles' penultimate, 1977 studio album surprised even their detractors with its unsparring, seldom sympathetic depiction of the Californian "good life." Less obviously, it also summarized the achievements of West Coast pop/rock to that date. In fact, its fans called the album an apotheosis of the genre, an opinion clarified most pointedly in this successful CD version.

The centerpiece, of course, is the extended title and leadoff song. Bill Szymczyk's burnished production, with its careful stereo placement and measured dynamic shifts, emerges with an even cleaner sheen here; its acoustic and electric guitars, layered vocals, and shimmering drums and cymbals are a testament to the close-miked techniques of the day. The transfer to a digital medium has dried up the recording's already somewhat clinical ambience, but that is a minor complaint.

The gain in stereo separation, already pronounced in the original analog LP and bettered by Mobile Fidelity's half-speed version, is dramatized by the set's frequent displays of double lead guitar. On the more driving tracks, enhanced stereo imaging combined with the expected reduction in surface noise provides considerable punch.

One objection to "Hotel California" may be the meticulous attention paid to the finished sound of it. But this subjective issue has to do with the original master, not subsequent CD remastering. Because the album emphasized multitrack techniques (and their insistence on isolation between individual tracks to permit flexibility during mixing), the CD version sounds the least "live" of all. Fans of studio precision will hardly mind, however. —SAM SUTHERLAND

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



CHARLIE HADEN: This bassist/arranger is a committed player and listener.

CHARLIE HADEN:

The Ballad of the Fallen.

Manfred Eicher, producer. ECM 23794-2 (fully digital Compact Disc). LP: 23794-1; reviewed 2/84.

The Ballad of the Fallen"—the title comes from a poem found on the body of an El Salvadoran student killed in a demonstration—is bassist Charlie Haden's second record of songs connected with the Spanish Civil War and the political struggles of El Salvador, Chile, and Portugal. The first, "The Liberation Music Orchestra" (on *Impulse* and out of print), is an acknowledged classic of the new jazz. Orchestrated by Carla Bley for a rich-sounding big band—French horn and tuba included—"The Ballad of the Fallen" presents strong Spanish melodies whose basic harmonies are relieved by passages of freeblowing solos by Haden, Don Cherry, trombonist Gary Valente, and others.

Haden has a deep, naturally lugubrious tone. He is a careful player and a committed listener who seems to prepare each note; it's not surprising that his only composition here is *Silence*. This stately version is introduced by the trumpet of Mike Mantler over a poised brass choir that

seems to be playing on tiptoes. Elsewhere, the orchestra can have a cocky, offbeat, German beer-band sound, but mostly the songs and arrangements are appropriately, and beautifully, mournful. (The Spanish manage to sound resigned even in protest.) Cherry's shattering pocket trumpet solo following *If You Want to Write Me* contains the only hint of anger on the record, but it is not monochromatic. Mick Goodrick's acoustic guitar introduces *La Pasionaria*, which bursts into a quick, dancelike 6/8; *La Santa Espina* has a sprightly Virgil Thomson feel (compare it to the beginning of "The Mother of Us All"). The Compact Disc sounds only marginally fresher than the excellently recorded digital LP, but it does give the orchestra somewhat more presence, and it more cleanly defines the notes of Haden's bass. —MICHAEL ULLMAN

BRUCE SPRINGSTEEN:

Born in the U.S.A.

Bruce Springsteen, Jon Landau, Chuck Plotkin, and Steve Van Zandt, producers. COLUMBIA CK 38653 (digitally mixed analog recording, digital Compact Disc). LP: QC 38653; reviewed 9/84.

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The Compact Disc version of Bruce Springsteen's new album appeared just a month or so after the LP and cassette. Yet the recording itself inherently minimizes any vivid sonic differences among the three configurations.

Springsteen and his production allies, Jon Landau and Chuck Plotkin, have refined a style that depends on deep-dish echo, splashy percussion, and impassioned vocal textures. Sonically speaking, their perspective is the audio equivalent of a long shot, emphasizing the sweep of the E Street Band's thundering guitar/keyboard/sax equation. Even ballads are thick with atmosphere. "Born in the U.S.A." continues this tradition with some revisions. Roy Bittan and Danny Federici have added synthesizers to their piano and organ backdrops, providing an orchestral complexity once achieved with occasional string arrangements.

But this album risks its formal aesthetic by varying the mixes from track to track. There are shifts in the balance between vocal and band, and between distant echo and drier "close-ups" of Springsteen's voice and guitar. Clear though their vision may be, the producers of "Born in the U.S.A." have created an odd,

chameleonlike effect.

The band's *Sturm und Drang*, which tends to make any added headroom to the dynamics a moot point, translates only slightly more vividly to CD than it did to Columbia's analog LP. Ticks and pops are, of course, absent, and there's the expected improvement in deep bass and imaging. If no unpleasant anomalies are incurred in the digital transfer, neither are there any welcome revelations about the music. —S.S.

#### ANDREAS VOLLENWEIDER:

*Caverna Magica*  
(... Under the Tree—In the Cave...)

Andreas Vollenweider, producer. CBS MK 37827 (digitally mixed analog recording, digital Compact Disc). LP: FM 37827

Here's one release where you can judge the CD by its cover, which pictures an upscale version of Yoda's pad—split-level, no less. It's an appropriate setting for pixieish Swiss composer and pedal harp player Andreas Vollenweider's charming instrumentals, a lacy amalgam of melodic pop and chamber music.

In its analog LP release on CBS's green label, "Caverna Magica" benefitted from heavier pressings and the quality

control associated with the Masterworks classical division and Mastersound audiophile lines. That treatment was justified: These gently rhythmic, spare arrangements are designed to showcase the shimmering timbres of the leader's "electracoustic modified pedal harp," along with various plucked guitars, synthesized flutes, and otherworldly steel drums. The dynamics of the music insist on nuance; they seldom rise above *piano*.

Though it sounds almost insufferably saccharine on paper, "Caverna Magica" is very nearly irresistible. It's also a terrific Compact Disc, dotted with dreamy stereo panning effects, surreal murmurs both vocal and instrumental, and, of course, the rich tonal colors of the various instruments, playfully camouflaged. Because of its reliance on low-level, ambient sounds, the success of this digital transfer was by no means a shoo-in; yet the CD preserves the analog version's detail and grace, exploiting the utter absence of surface noise and tape hiss in the bargain. For listeners attracted to a singular instrumental vision, and for those who are partial to a little magic, this recording can be recommended on both technical and musical merits. —S.S.

(Continued on page 61)

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*(Continued from page 58)*

CLASSICAL  
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**BEETHOVEN:**

Sonata for Piano, No. 32,  
in C minor, Op. 111.

**SCHUMANN:**

Symphonic Études, Op. 13;  
Toccata in C, Op. 7.

Ivo Pogorelich, piano. [Hanno Rinke, prod.] DEUTSCHE GRAMMOPHON  
410 520-2 (fully digital Compact Disc). LP: 2532 036.

**BEETHOVEN:**

Sonatas for Piano: No. 32,  
in C minor, Op. 111;  
No. 23, in F minor, Op. 57  
("Appassionata").

Carol Rosenberger, piano. [Amelia Haygood, prod.] Delos D/CD 3009  
(fully digital Compact Disc). LP: DMS 3009.

**BEETHOVEN:**

Sonatas for Piano: No. 23,  
in F minor, Op. 57 ("Appassionata");  
No. 3, in C, Op. 2, No. 3.

André-Michel Schub, piano. [Max Wilcox, prod.] Vox Cum Laude  
MCD 10009 (fully digital Compact Disc). LP: D-VCL 9062.

The odd subtitle Delos attaches to Carol Rosenberger's disc of Opus 111, "Beethoven's last great sonata"—as if the composer went on to write other, more doddering works in the form—is surely

transposed. A great last sonata it is: energetic valedictory to the genre Beethoven had ennobled 31 times, and a work of the very widest scope and severest import whose forbidding topography has scared off all but the most hardy. Its hawk-like range, from hazy glimpses of the empyrean to a darkling brooding over the vast abrupt, would seem to make it a natural for Compact Disc; the medium has in any case responded gratefully to the solo piano, where CD's deep dynamics and rock-like steadiness come without the price the tricky digits exact elsewhere.

These first two CDs offer only a glimpse into the run of Opus 111s available on record. The ideal performance might include nods to Lateiner (the most ethereal), Ashkenazy (the most gracefully sculpted, with a convincing shaping curve that lingers long in memory), and, of course, Schnabel. In the second movement in particular, it is Schnabel—with half the technique of the others—who makes the second variation (6/16) really swing, who conveys (by varied weighting and discrete overdotting) the brio of the third (12/32), and whose supple flexibility within a phrase remains most subservient to the larger contour he limns with matchless clarity. Temperamentally, this is the playing of a

gentleman: assured, punctilious, never raising the voice unless strictly necessary, and, in Oscar Wilde's phrase, never rude (loud, insistent, demanding) except by intention.

Of the CDs at hand, Carol Rosenberger's is a considered traversal without a particularly sharp interpretive profile. Yet if her second movement lacks that degree of *Innigkeit* found by the work's principal champions, her first is admirably weighty, and she remains faithful to the most obvious features of the work's argument. I am less convinced by the eager spotlight Delos throws on her Bösendorfer. The mike is thrust right in the bowels of the beast, but the gain in authority is costly. At that distance, even the quieter and more legato sections sound oddly percussive, each note distinct, punched out as if from a teletype. From that melodramatizing perspective, the Bösendorfer simply does not seem to have as part of its register the true "*molto semplice*" demanded by the *Arietta*.

Ivo Pogorelich is another kettle of fish entirely, and this disc by the celebrated *loser* of the 1980 Warsaw competition is a bouillabaisse of pianistic vices and virtues that helps explain not only the Warsaw judges' scowling, but also Martha

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Argerich's resignation in protest at his failure to make the finals. I'm with her. Yes, there is occasional exaggeration here, distension of the line, taffy-pulling of tempos, and one interpretive gaffe: after the triple-trill section of the second movement, a ruthlessly "meditative" treatment that makes nonsense of Beethoven's dynamics. (A similar cauterizing touch, in a performance overall more Eusebius than Florestan, probes more deeply than necessary into the theme of the *Symphonic*

*Études*: Surely it is in the variations themselves that the deeper implications of the subject are to be found, and not in its initial uttering.)

But these are the faults of youth. The reservations I have apply most often to the exaggeration of effects, not to the musical intent itself. (For one thing, Pogorelich avoids *all* the first movement's temptations to youthful melodrama.) The extravagance will pass as the pianist comes to trust his obvious ability to suggest an effect, to flash

a card rather than play it. There are moments very close to genius here, sections he plays with more technical finesse, and a more searching temperament, than anyone at all in my experience of this work.

To begin with, the skill in those fingers is really prodigious. The frequent fugal writing of the first movement can hardly have been more cleanly articulated, or more subtly weighted. Pogorelich has a Gould-like ability to bring out individual lines, to shape by pace and accent the various competing voices. At first hearing, in fact, one seems to detect a Gouldian affinity for a rather *secco*, detached style of playing, underpedaled at times even against the composer's instruction. Closer attention reveals such distortion to be only momentary. Indeed, the great fourth variation of the second movement has rarely sounded more probingly ruminative, from early contemplative chords through the later celestial filigree.

If Pogorelich's talent glints most obviously in the brightwork, his illuminating invention searches more deeply elsewhere. An instance: his fabulously interesting weighting of the descending modulations in bars 5-10 of the first movement, the climb down uneasily testing each harmony in quest of a secure tonal footing. Note, too, the way he maintains—as subtly troubling—that movement's unearthly end, showing the C major resolution as only one of those late-Beethoven early-movement false dawns: The struggle, the pianist seems to caution us, isn't over yet. This is pianism of high imaginative scruple.

The oft-recorded *Appassionata* offers a different challenge: The work's very clarity of shape presents, while hindering, the demand to "make it new." But here the choice on record is wider. For sheer terror, we have the hair-raising Richter. No one else convinces me that he has stared so deeply into the whirlwind, discovering a crushing necessity all the more remorseless for being so absolutely without malice. Richter's brazen, percussive power comes not merely from his massy weighting of the work's cascading fortés—that terrifying Presto coda!—but from his ability to point and shape even those ride-the-wind moments. There is daring elsewhere, too, as in his nervous *détaché* way with repeated notes, shooting them out with a rigorous evenness that is finally chilling.

For a tender, luxuriantly phrased Andante sandwiched between two graven images of the utmost quiet power, there is Moravec. No pianist finds more subtle ways of shaping the first movement's motto phrase—as a slight crescendo, or with a suggestion of a diminuendo; with a different shape for the phrase rising than falling; here a slight breath on the first note, there a bit of a rush through the second; and so on. No

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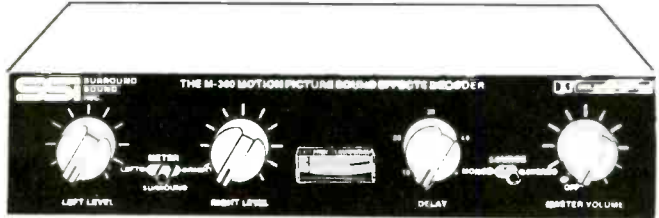
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pianist finds more ominous hints—the slightest hesitation—on the first tolling of the four-note knocking motif. None has so poetically charged an Andante, its ending (slowed to the speed of the opening theme it echoes) evoking a circling of the wagons before the attack of the finale.

On first hearing (right after Richter's Cossack charge), André-Michel Schub's poetic rendering—pointing phrases, lingering lusciously over details as if sucking on a chocolate truffle—seems aimed more at Warsaw than Vienna (or at the earlier Vienna of his poised version of Beethoven's Opus 2, No. 3). But the performance finally convinces. It remains true that what stay in the mind are the moments of particular delicacy, the fragile trills, the tapering out of a rising phrase, the recoil *from* rather than the windup *to* action.

Schub takes the third movement (Allegro) slower than we're used to—attending seriously to the "ma non troppo" qualification—but his playing is not without sinew. Indeed, it is here that Schub's pianistic intelligence is perhaps most crucial, for he finds subtle means of maintaining pulse and pressure even at this speed. Despite early softenings and hesitations, the line refuses to sag, as a remarkable urgency of articulation keeps the tension increasing. The final Presto's opening chords are more mysterious than the usual jackhammers: here, Schub offers skeletons dancing.

Throughout, he demonstrates intelligent control of a great range of touch and of pedaling effects. What's missing in the moments of fury is not so much Richter's thunder as his silhouette-like clarity of articulation. Elsewhere, Schub lacks only Moravec's subtlety of rubato, the Czech pianist's ability to convey a ritard by holding just a hair on *one* note of a phrase, without upsetting the broader shaping pulse.

Rosenberger's respectful performance is simply not in this league, hindered by a reticence of individual personality amounting to a refusal to stake out the high ground. Great Beethoven performances, at least of works from the *Eroica* on, would seem to demand an authority, a *willfulness* in league with the composer's own. That is what we get from a Furtwängler, a Toscanini: we meet it even under the velvet glove of a Schnabel. Schub and especially Pogorelich are taking confident steps toward that rocky grove. —THOMAS W. RUSSELL III

#### BRAHMS:

##### Symphony No. 1, in C minor, Op. 68.

London Philharmonic Orchestra, Klaus Tennstedt, cond. [John Willan, prod.] Anacet EMI CDC 7-47029-2 [fully digital Compact Disc]. LP: DS 38091.

#### LP COMPARISONS:

Vienna/Mehta  
L.A./Giulini  
Berlin/Furtwängler

London CS 7017  
Deutsche Grammophon 410 023-2  
Deutsche Grammophon 2530 744

**A** perplexing conductor, Klaus Tennstedt, with hints of greatness seen in collage

against dramatic inconsistencies. One evening's dazzling Beethoven Ninth challenges puzzled reports of an enervated broadcast the previous day. In London, colleagues routinely lament the failure of Tennstedt's recordings to capture what they've heard in the concert hall just days earlier.

This Brahms First will do little to settle the issue. For me, initial uncertainty led finally to grudging admiration. Yet since Angel's production team here serves up an ugly, clotted sound, the pros and cons are hard to disentangle, and conclusions must be cautious. Are conductor and orchestra responsible for the



Music for 18's composer Reich

shaggy string tone? Maybe, but Angel offers no sure confidence that they've produced more than a police sketch of the real thing. (Symptomatic: The main difference between LP and CD is that the latter truncates from the front the opening chord. We hear no attack of bows on strings, only a full-blown, mid-stroke noise. That kind of edit, not the first from this label, is a minor scandal.)

There are, to be sure, some easy pleasures. Tennstedt's view of the second movement, with a particularly warm solo violin, is lighter, less troubled than some have found it (Giulini in particular, wonderfully so), while his treatment of the third is relaxed, swinging, affectionate.

Still, it is in the first and last movements that a conductor must do final battle with Brahms—and in the first that Tennstedt's approach is most perplexing. A ponderous opening (he's hardly alone in that) leads to an Allegro that is constipated without being really weighty. Does the conductor subscribe to the older view of

Brahms's scoring as thick and stodgy? To be sure, some of the details enlighten: the wonderfully depressed quality Tennstedt gives the descending figures around bar 282, the sense of disintegration conveyed by the fragmented phrasing around bar 458. Even without a first movement repeat, the picture is one of constant struggle. In Brahms's already highly pointed lines, Tennstedt inflates the frequent rapid crescendos and diminuendos, emphasizes (by weight and slight overdotting) the varied accent marks, and holds onto dissonant climaxes—all to the point that phrases break off from each other, and forward motion seems almost to stop. Instead of the teleology of Mehta's majestic confidence, Tennstedt offers *stasis* in its deepest Greek meaning of something like civil war. In a line so fragmented, there can be no anticipation of a goal. The C major close comes only as welcome haven, unearned respite.

The sense of struggle returns throughout the last movement, where it produces its major interpretive payoff. The emphasis is on the competition rather than the victory—on the effort required to beat back the intrusive energies of C minor, to contest the jagged rhythmic and harmonic echoes straggling in from the first movement. Never is there a sense of energies winning out so as to vanquish conflict itself, nor any hope that death shall have no dominion. Tennstedt's account exudes none of the deep joy some conductors find in the return of the massive brass chorale at letter *N*, that deep-breathed confidence that success has finally been won: for him, there is only an exhausted pause before the battle begins again. Where Furtwängler's energies after that moment are like epic funeral games, mere ritual echoes of what went before, for Tennstedt the fight isn't over yet. —T.W.R. III

#### REICH

##### Music for 18 Musicians.

Rudolph Werner, producer. ECM 1129-2 [analog recording, digital Compact Disc]. LP: ECM 1129-1.

**S**teve Reich's *Music for 18 Musicians* is a natural for Compact Disc. Its 56 minutes fit neatly, and the work—scored for two strings, two clarinets, four voices, occasional maracas, and a variety of keyboard instruments—gains by the CD's slightly improved imaging. Although Reich tells us that the piece is in 11 parts, plus the beginning and ending that he calls the "Pulse," it is continuous and wavelike, presenting sometimes barely perceptible shifts in tone, texture, and rhythm. It sounds best without the annoying interruption necessary to turn over an LP, and certainly without the "ghosts" I heard when listening in the traditional format.

*Music for 18 Musicians* remains Reich's most popular piece. It is built on 11 chords and proceeds over a steady but

varying beat created by the pianos and mallet instruments—xylophones, marimba, and what is called a "metallophone," a vibraphone with the motor taken out. In his notes, Reich almost boastfully reports that there is more harmonic movement in the first five minutes than in any other complete work of his, an assertion hardly likely to placate the naysayers of minimalism. Indeed, this movement is relatively undramatic, and not as striking as the introduction of new instrumentation: The entrance of the maracas seems a major event, while the opening chord inversions do not.

For all the intricacy of its planning, and the ponderousness of its theoretical explanation, the piece seems charming and lightweight. It's a pretty exercise in elusive textures and changing rhythms with limited expressive value. —MICHAEL ULLMAN

**STRAUSS, R.:**

**Concerto for Oboe and Small Orchestra.**

**LUTOSLAWSKI:**

**Double Concerto for Oboe, Harp, and Chamber Orchestra.**

Heinz Holliger, oboe; Ursula Holliger, harp; Cincinnati Symphony Orchestra, Michael Gielen, cond. (Marc Aubort and Joanna Nickrenz, prods.) Vox Cum Laude MCD 10006 (fully digital Compact Disc). LP: D-VCL 9064. Cassette: D-VCS 9064.

The meticulous, needlecrafted character of Lutoslawski's scoring in this arresting double concerto, in which oboe and harp interlock with delicacy, requires the utmost clarity in recorded sound, and it says much for Vox Cum Laude's splendid digital recording that it works just about as well on LP as on CD. (For a review of the former, see July *MUSICAL AMERICA* edition.) With surfaces so clean, and the sharp impact of Lutoslawski's vast array of percussion instruments captured so clearly, LP owners can rest content. In both formats all the wonderful and startling sounds of xylophone, vibraphone, marimba, bells, woodblocks, tom-toms, and the like are laser sharp and right there in your living room, not overdone but nevertheless as distinct and bright as they must have been in the Cincinnati Symphony's live performances.

This is a riveting work and a riveting performance by Heinz and Ursula Holliger, for whom the piece was written. Since its premiere in 1980 it seems to be working its way into the repertory despite the boggling difficulties of the oboe part: It turned up at Tanglewood in 1984, successfully negotiated by another pair of soloists.

Strauss's leisurely, loose-limbed concerto, one of his last works, requires an abrupt shift of gears for the listener, but it rewards the effort with an outpouring of melody, which Heinz Holliger delivers to perfection. —SHIRLEY FLEMING

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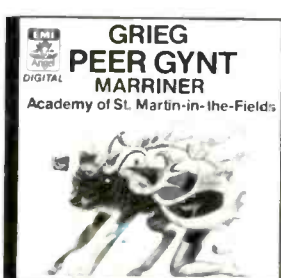
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# Seventeenth Annual High Fidelity/International Record Critics Awards

by Theodore W. Libbey, Jr.



Montreal Symphony Manager Zarin Mehta (third from l.) accepts for his orchestra. Flanking him (l. to r.) are Halbreich, Michot, Maribel Falla (Falla's niece), Marin, Pérez de Arteaga, Isabel García Lorca, Libbey, and Greenfield.

SPAIN, ESPECIALLY ANDALUSIA, has inspired its share of the world's music—and often from a distance. For many of the works that bear the region's stamp took shape in the imaginings of fascinated non-Spaniards. Seville, Andalusia's largest city, holds the distinction of being the favorite setting in all of opera: Where else can one meet Carmen, Figaro, Don Giovanni, Almaviva, and Florestan in the course of a week's visit? (And not find a single character in any of their operas who speaks Spanish!) But it is a smaller city to the east that has probably had the most music written *about* it (with the possible exception of Bethlehem). That city is Granada.

Its Moorish architecture and scenic beauty are captivating and no doubt why the place has been celebrated so often in the music of foreigners. Yet Granada is the city most beloved of Spanish composers as well. There is something mysterious there, something in the atmosphere to be savored and recalled, something almost secret. The evocations—which include Isaac Albéniz's bewitchingly beautiful serenata from the *Suite española* and Manuel de Falla's impassioned remembrance of a night in the Generalife—are among the most compelling and personal in music.

With all that in mind, and possessed with the reverent purposefulness of one

going on a pilgrimage, I went to Granada at the end of June for the judging of the 1984 International Record Critics Awards, which had been planned to coincide with the opening of the city's 33rd Annual Festival of Music and Dance. Thanks to the generosity of Spain's Ministry of Culture—and the extraordinary efforts of our Spanish judge, José Luis Pérez de Arteaga, and his col-

league from the Ministry of Territorial Administration (and fellow music journalist), Santiago Martín—the meeting and the many extracurricular activities on our schedule went without a hitch. Indeed, those who had served on past juries (this was my first year) said that they had never before been made to feel so welcome by a host city and its festival.

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**BOULEZ: Rituel; Eclat/Multiples.** Ensemble InterContemporain, BBC Symphony Orchestra, Boulez. CBS M 37850.



**LOEVENDIE: Flexio.** Residentie Orchestra, Eötivös. DONEMUS COMPOSERS' VOICE 8301.

We were treated like gentlemen—quite literally, in fact. The splendid Palacio de la Madrasa was made available to us for the duration, and our sessions took place in a spacious oak-paneled chamber called the Sala de los Caballeros. Tribunal-like, we sat at a massive table on a dais at the front of the room, under a striking portrait of the Virgin and Child that had been emblazoned in gilt with the crests of Ferdinand and Isabella (the monarchs who in 1492 expelled the Moors from Granada). Amid such surroundings, even an earthquake—which set the place rattling for a few seconds one afternoon—failed to shake our minds from the work at hand.

What did divert us from time to time were the festival events and the prodigal displays of hospitality on the part of our Spanish hosts. There were lunches—impressive three- and four-hour affairs in extraordinary settings, one offered by the Mayor of Granada at the Palacio de los Cordobas, another by the Ministry of Culture, Department of Music, on the terrace at the Parador de San Francisco. A third was given in our honor by the Regional Government of Andalusia at a splendid country restaurant named El Molino, which had opened on the site of an old mill in the foothills of the Sierra Nevada. This was no mid-day meal, but a seven-course curriculum of a lunch, upon the completion of which we were awarded individual diplomas.

The nights were devoted to concerts: The fare included everything from a *Liederabend* in a courtyard of the Alhambra to a choral-orchestral gala featuring Montserrat Caballé in Falla's *La vida breve* at the Palacio de Carlos V. Bernard Haitink and the Concertgebouw Orchestra played a program of Mozart and Mahler the night I arrived, and there were several evenings of ballet danced by a company from Basel. But the finest concert of the festival was given in the Centro Manuel de Falla immediately following our awards ceremony: Jesus Lopez Cobos conducted *Nights in the Gardens of Spain* and several unpublished works of Falla—including *El corregidor y la molinera*, the score which, in its revised form, became *The Three-Cornered Hat*.

IT WAS A BANNER YEAR for IRCA in terms of the sheer number of records discussed. Following a procedure that had worked well in the past, we began with a round-table discussion of each nominated recording. This immediately winnowed out half the field—and provided our sharper-tongued judges with ample opportunity to exercise their wit. Two entries from Deutsche Grammophon, Von Karajan & Co. (in both cases, the Berlin Philharmonic) were quickly dismissed: Ingo Harden, the German judge, found the accounts of *Tod und Verklarung* and *Metamorphosen* "highly polished" on the surface but "irritating" in their lack of depth, and said that Karajan's conducting in *Carmen* sounded "like a

## Award-Winning Recordings



**FALLA: The Three-Cornered Hat; El Amor brujo.** Tourangeau, Hoenich; Montreal Symphony Orchestra, Dutoit. LONDON LDR 71060.



**MAGNARD: Symphony No. 4, Op. 21; Chant funèbre, Op. 9.** Orchestre du Capitole de Toulouse, Plasseon. PATHÉ MARCONI 1731841.



**STENHAMMAR: String Quartets Nos. 1-6.** Fresk Quartet, Gotland Quartet, Copenhagen String Quartet. CAPRICE CAP 1201-03.



**STRAUSS: Daphne.** Popp, Goldberg, Wenkel, Schreier, Moll; Chorus and Orchestra of the Bavarian Radio, Haitink. ANGEL EMI DSBX 3941 (2).

Bavarian *Biergarten*." Alain Fantapié, the French judge, and Pierre Michot, the Swiss, further blasted *Carmen*—Fantapié describing it as "un disque ni fig, ni raisin," and Michot extending the food-and-drink metaphor by crediting mezzo-soprano Agnes Baltsa with making "a cheese of the French." Bernard Haitink's traversal of the Shostakovich Eighth with the Concertgebouw, one of my personal favorites, was criticized as being "a little too civilized" by Harden and "too Dutch" by the Belgian, Harry Halbreich. All agreed that the sound on Decca's recording is superb.

Marilyn Horne's singing of Handel arias on Erato put Michot in mind of "a camion on the main road," while Peter Hoffman's contribution to the Bernstein *Tristan* on Philips elicited an "unacceptable" from Harden. The records that created the most controversy were the Pogorelich and Sinopoli, each coming under discussion for nearly an hour. The iconoclastic personalities of both performers, and the individuality of their interpretations, struck us in different ways. I thought the Pogorelich was marvelous (I nominated it), but had my doubts about the Sinopoli. Hal-

breich raved over Sinopoli (citing his success in capturing Schumann's "fever"), but said that with Pogorelich "we are in the realm of cheap theatrics." The Pogorelich was ultimately scrapped; the Sinopoli remained in the running but failed to win many votes.

After taking a straw poll, we came up with a short list of eight top contenders, in addition to the Sinopoli: Strauss's *Four Last Songs* on Philips ("an excellent recording"—Bengt Pleijel); Boulez's *Eclats-Multiples* on CBS ("in 20 years, this will stand out as one of the recordings we remember"—Fantapié); Pathé Marconi's Magnard disc ("very worthy"—Ted

### Judges

Alain Fantapié, France  
Edward Greenfield, Great Britain  
Harry Halbreich, Belgium  
Ingo Harden, Germany  
Theodore W. Libbey, Jr., United States  
Pierre Michot, Switzerland  
José Luis Pérez de Arteaga, Spain  
Bengt Pleijel, Sweden

Greenfield); the quartets of Stenhammar on Caprice ("extraordinary to discover"—Michot); Dukas's *Ariane et Barbe-bleue* on Erato ("Erato does it again!"—Greenfield); Teldec's Bruckner symphonies ("as performances these are superb, and beautifully recorded"—Halbreich); Strauss's *Daphne* on EMI ("an interpretation of great beauty and coherence"—Libbey); and Falla's *Three-Cornered Hat* and *El Amor brujo* on Decca ("the best thing I have heard from Dutoit"—Pérez de Arteaga).

To the surprise of the veterans on the panel, the final judging went more smoothly this year, with fewer disruptions and disagreements, than in any past session. Personalities appeared to have mellowed, and the passions of yesteryear were replaced by an eagerness to find common ground. A consensus quickly emerged.

The strongest agreement came on the one opera recording to receive our endorsement, EMI's beautiful two-disc set of Richard Strauss's *Daphne*, coproduced with the Bavarian Radio and conducted by Bernard Haitink. One reason it appealed to us was that it is the first complete recording of this marvelous opera—the long-standard account with Hilde Gueden and Karl Böhm having left some pages out. The new version has a cast to rival, if not surpass, that earlier effort, with a lovely-voiced Lucia Popp in the title role, Peter Schreier as a very fine Leukippos, and Rainer Goldberg, in unusually good form, as Apollo. This is

the first occasion Haitink has shown his hand in this repertoire, and what a hand! The Bavarian Radio Symphony plays to dazzling effect under his direction. All of us hope there will be more from him in this line—the late Strauss operas are worth it.

The sleeper of the session was the magnificent boxed set from the Swedish label Caprice offering the six quartets of Wilhelm Stenhammar, recorded two apiece by three very fine Scandinavian ensembles. The music was new to me, as I suspect it was to most of the judges, yet it spoke immediately. While the language is scarcely innovative—neither particularly daring in its harmonic excursions nor especially coloristic—it is fresh, and not in the least derivative or excessively imitative. Some of the strategies clearly come out of Beethoven, but the individuality of the expression, the liveliness and impulse in every page, is invigorating. I was happy to cast a vote for the set, and grateful to Pleijel, the Swedish judge and founder-editor of *Musikrevy*, for having slipped it over on us as a personal choice.

What is one to make of a French composer with the curiously Wagnerian first name of Alberic, who was burned to death (along with several of his manuscripts) by a company of German cavalry that caught him defending his home in the first days of World War I? Alberic Magnard was an admirer of Wagner's music, a student of d'Indy, and—if his Symphony No. 4 is any



KIRA co-winner Theo Loevendie

indication—a composer of considerable individuality, in spite of both influences. A new Pathé Marconi recording of the symphony, by Michel Plasson and L'Orchestre du Capitole de Toulouse (offering the earlier *Chant funèbre* as filler), emerged as one of our choices after being brought to our attention by Halbreich. It was not a case of love at first hearing, as the Stenhammar had been, for this is a work that initially leaves one somewhat confused—struck by its unusual and distinctive gestures, but aware of frequent padding and puzzled by a feeling of aimlessness. Yet the piece gained in esteem with successive hearings, as Michot pointed out. British judge Greenfield called it "one of the great discoveries of the year." My own impressions were that the score has merit but needs stronger advocacy than Plasson and company manage on this recording. Admittedly, the Toulouse orchestra sounds better here than it has on a number of previous outings, but it is still a provincial ensemble.

By this time we were all becoming aware of a peculiarity in our choices. Each of the recordings we had selected so far was of music written by a composer born in the 1860s or 1870s. As it turned out, that connection carried through in our awarding the final prize to the Decca/London disc of Falla's *Three-Cornered Hat* and *El Amor brujo*, by the Montreal Symphony Orchestra under the direction of Charles Dutoit. Greenfield had championed the account from the start, rightly pointing to the outstanding quality of Decca's recording as one of the issue's chief merits. He received strong support from panel president Pérez de Arteaga, who, without putting too fine a

## Nominating Committee

### AUSTRALIA

Ian Woodward, *Spins 'n' Needles*

### BELGIUM

Harry Halbreich, *Harmonie. La Croix*, Belgian Radio

### BULGARIA

Dimitar Zenginov, *Bulgarska Muzika*

### CANADA

Barry Edwards, *Music*  
Rick MacMillan, *Music. The Music Scene*

### FRANCE

Alain Fantapié, *Diapason Opéra International. Médias et Langage*

### GERMANY

Ingo Harden, *Preis der deutschen Schallplattenkritik*  
Wolfgang Seifert, *Musikmarkt. Die Musikforschung*, West German Radio  
Gerhard Wienke, *Fono Forum*, South German Radio

### GREAT BRITAIN

Edward Greenfield, *The Guardian. Gramophone*

### ITALY

Luigi Bellingardi, *Nuova Rivista Musicale. Italiana. Stereoplay. Il Mondo della Musica*

Mario de Luigi, *Musica e Dischi*

### JAPAN

Toshio Oka, *Stereo Sound*  
Kenji Tsumori, *Asahi Shinbun*

### THE NETHERLANDS

Jan de Kruijff, *Elseviers. HiFi Video Test*

### ROMANIA

Alfred Hoffman, *Muzika, România Literară*

### SPAIN

José Luis Pérez de Arteaga, *Reseña. El País*, Spanish Radio

### SWEDEN

Camilla Lundberg, *Expressen*  
Bengt Pleijel, *Musikrevy*

### SWITZERLAND

Pierre Michot, *Journal de Genève. Gazette de Lausanne*

### UNITED STATES

John Ardoin, *Dallas Morning News*  
Harry Haskell, *Kansas City Star*  
Paul Hertelendy, *San Jose Mercury News*  
Theodore W. Libbey, Jr., *High Fidelity*  
George Movshon, *High Fidelity*  
David Patrick Stearns, *USA Today*  
James Wierzbicki, *St. Louis Post-Dispatch*  
Bill Zakariasen, *New York Daily News*

point on it, called it (were our arms being twisted?) "by far the best *Three-Cornered Hat* I have heard in my life." Others were warm in their endorsements, as was I, though I did not find the interpretation quite as exciting as some of the other things Dutoit has done recently.

So there we were: four awards to recordings of music by composers born between 1864 (Strauss) and 1876 (Fallá). Nevertheless, we felt the choices had merit. In awarding the laurel (so to speak) to Strauss's *Daphne*, we had recognized an underappreciated work by a well-known composer. In selecting the Stenhammar and Magnard offerings, we had responded to music of outstanding merit by two less familiar masters. Finally, with the Montrealers' recording of Fallá, we had found a winning treatment of music that has great

popular appeal.

In what was surely a fitting conclusion to the judging process, the awards were presented at a ceremony in the Centro Manuel de Fallá, a beautiful facility halfway up the Alhambra and just a few feet from the house in which Fallá lived for many years. We were pleased to have the assistance of Maribel Fallá, the composer's niece, and Isabel García Lorca, the poet's sister, in the conferring of awards, and no less pleased at the attendance of recipients Zarin Mehta, managing director of the Montreal Symphony, and Claire Vlach, a niece of Magnard.

**F**ROM THE BEGINNING, the IRCA panel has been charged with an additional and very important task: conferring the annual Serge and Olga Koussevitzky International

Record Award upon a living composer for a first recording of a work written for orchestra or large ensemble (16 or more players). The funding for the \$2,000 prize is provided by the Musicians Club of New York—of which Olga Koussevitzky was president for the last 15 years of her life—and HIGH FIDELITY. This year there were about 15 works to consider, about half of which had been nominated by members of the panel.

Here we ran into the most serious split of the session: A majority of judges, myself included, felt that the Koussevitzky award ought to go to Pierre Boulez for *Eclat-Multiples*, as recorded under his direction by the Ensemble Intercontemporain for CBS. It was simply the most striking work of the lot, we felt. Challenging this view was a contingent led by Halbreich, who over the years has been the IRCA panel's chief advocate of, and often its conscience for, contemporary music. These judges felt it was pointless to give the award to a composer as established (and as little in need of our recognition) as Boulez. They rallied behind what was clearly the best of the works by an other-than-famous composer—a piece for large orchestra entitled *Flexio* by the Dutchman Theo Loevendie.

Without bringing the issue to a vote, the panel managed to satisfy both factions—thanks to a stratagem worked out, in typically Gallic fashion, by Fantapié and implemented in his absence (he had to leave Granada the night before the balloting in order to attend a government function in Paris). Alain left an absentee ballot, marked for Boulez, with instructions that if the panel felt two awards should be made, his choice for the other was Loevendie. How neat that idea proved to be. With Fantapié's suggestion hovering over us, we voted equal \$1,000 awards to Boulez and Loevendie, thus doing honor to a composer of indisputable stature while recognizing a relatively new figure and, we hope, directing some attention his way. Loevendie came from Amsterdam to accept his award, and proved to be no less appealing in person than in his music. **HF**

## Other Nominees

### IRCA

**BIZET:** *Carmen*. Baltsa, Carreras, Van Dam, Ricciarelli; Paris Opera Chorus, Berlin Philharmonic, Karajan. DEUTSCHE GRAMMOPHON 2741 025 (3).

**BLOCH:** *Works for String Quartet*. Pro Arte Quartet. LAUREL 126.

**BOULEZ:** *Rituel; Eclat/Multiples*. Ensemble Intercontemporain, BBC Symphony Orchestra, Boulez. CBS M 37850.

**BRAHMS:** *Symphonies Opp. 68, 73, 90, 98*. Vienna Philharmonic Orchestra, Bernstein. DEUTSCHE GRAMMOPHON 2741 023 (4).

**BRITTEN:** *War Requiem*. Söderström, Tear, Allen; CBSO Chorus, Boys of Christ Church Cathedral, Oxford, City of Birmingham Symphony Orchestra, Rattle. ANGEL EMI DSB 3949.

**BRUCKNER:** *Symphonies Nos. 3, 4, 8 (first versions)*. Frankfurt Radio Symphony Orchestra. Inbal. TELDEC 6. 35642.

**DESPREZ:** *Motets and Chansons*. The Hilliard Ensemble. ANGEL EMI S 38040.

**DUKAS:** *Ariane et Barbe-bleue*. Ciesinski, Paunova, Bacquier; Chorus and New Philharmonic Orchestra of Radio France, Jordan. ERATO NUM 75069.

**FERNEYHOUGH:** *Cassandra's Dream Song; Unity Capsule*. Artaud. STH 3108 S83.

**HANDEL:** *Hercules*. Tomlinson, Rolfe-Johnson, Walker, Smith, Denley, Savidge; Monteverdi Choir, English Baroque Soloists, Gardiner. ARCHIV 2742 004 (3).

**HANDEL:** *Messiah*. Marshall, Robbin, Brett, Rolfe-Johnson, Hale, Quirke; Monteverdi Choir, English Baroque Soloists, Gardiner. PHILIPS 6769 107 (3).

**HANDEL:** *Opera Arias*. Home; I Solisti Veneti, Scimone. ERATO NUM 75047.

**HAYDN:** *Symphonies Nos. 21, 37, 41; 19, 23*. Boumemouth Sinfonietta, Farberman. TURNABOUT D-TV 34 902/3 (2).

**JANÁČEK:** *Jenůfa*. Söderström, Randová, Popp, Oehman, Dvorsky; Vienna Philharmonic Orchestra, Mackerras. LONDON LDR 73009 (3).

**MAHLER:** *Songs*. Baker, Parsons. HYPERION A 66100.

**MOZART:** *Symphonies Nos. 31, 35, 38, 39,*

**40, 41**. Schröder; Academy of Ancient Music, Hogwood. DECCA D 172D4.

**RAVEL:** *Gaspard de la nuit*. PROKOFIEV: *Piano Sonata No. 6, Op. 82*. Pogorelich. DEUTSCHE GRAMMOPHON 2532 093.

**ROSSINI:** *The Barber of Seville*. Allen, Baltsa, Araiza, Lloyd, Trimarchi, Burgess; Ambrosian Opera Chorus, Academy of St. Martin-in-the-Fields, Marriner. PHILIPS 6769 100 (3).

**SANZ:** *Works for Guitar*. Bietti. HISPAVOX (90) 197 302.

**SCELSI:** *Quartets; Duos*. Arditti Quartet. FORE 80/13-14.

**SCHUMANN:** *Symphonie No. 2; Manfred Overture, Op. 115*. Vienna Philharmonic Orchestra, Sinopoli. DEUTSCHE GRAMMOPHON 410 863-1.

**SHOSTAKOVICH:** *Symphony No. 8*. Concertgebouw Orchestra, Haitink. LONDON LDR 71121.

**STRAUSS:** *Four Last Songs*. Norman; Gewandhaus Orchestra, Leipzig, Masur. PHILIPS 6514 322.

**STRAUSS:** *Metamorphosen; Death and Transfiguration*. Berlin Philharmonic Orchestra, Karajan. DEUTSCHE GRAMMOPHON 2532 074.

**WAGNER:** *Tristan und Isolde*. Hofmann, Behrens, Minton, Weikl, Sotin; Bavarian Radio Symphony Orchestra, Bernstein. PHILIPS 6769 091.

### KIRA

**CHAYNES:** *Erzsebet*. HARMONIA MUNDI.

**DJOUROV:** *Symphony No. 1*. BALKANTON.

**GAUSSIN:** *Eclipse*. CALLIOPE.

**GORECKI:** *Symphony No. 3*. SCHWANN.

**IBARRONDO:** *Seno*. HARMONIA MUNDI.

**JOSEPHS:** *Symphony No. 5*. UNICORN.

**LENOT:** *Pour memoire 2*. HARMONIA MUNDI.

**LUTOSLAWSKI:** *Double Concerto*. VON CUM LAUDE.

**MARBE:** *Serenata*. ELECTRECORD.

**OLIVES:** *Variations on a Theme by Berg*. ENSAYO.

**PENDERECKI:** *Te Deum*. ANGEL EMI.

**YUN:** *Clarinet Concerto*. CAMERATA.

## Musicians Club of New York

The Musicians Club of New York, which administers the Koussevitzky Award of the American International Music Fund and provides the cash prize jointly with HIGH FIDELITY, was founded in 1911 "to bring about a better understanding and closer fellowship among musicians and lovers of fine music." Comprised of professional musicians and amateurs, its goals remain: to cultivate a more lively interest in music; to aid young musicians through sponsorship of concerts and competitions; and to focus attention on the American composer and performer. Its president is Bruce L. Kubert; past presidents have included Walter Damrosch, Norman Dello Joio, and—from 1961 to 1975—Olga Koussevitzky.

# Preview of the Forthcoming Year's Recordings, Part 3: LPs

This is the third and final installment in HIGH FIDELITY's annual preview of forthcoming recordings. Because of the enormous number of Compact Disc titles planned for release during the coming months, we devoted our entire October preview section to CDs. The September issue carried the first half of our LP listings.

Please note the following use of abbreviations, alone or in combination. For performing forces: P (Philharmonic), R (Radio), S (Symphony), O (Orchestra), C (Chamber), Ch (Chorus, Choir), St (State), Op (Opera), Ac (Academy), E (Ensemble), Qr (Quartet), Qn (Quintet), Fest (Festival), or their foreign-language equivalents.

For production and packaging: Where known, number of records in multidisc sets is given in parentheses at end of listing; other parenthetical symbols include s (single disc rather than set), r (domestic reissue), h (historical), d (digital recording), m (mono), l (live recording). Initials and first names appear only as needed.

## AMON RA

(distributed by Qualiton Imports)

**Beethoven:** *Songs*. Partridge, Burnett (d).  
**Beethoven:** *Violin Sonatas Op. 47; Op. 30, No. 3*. Holmes, Burnett (d).  
**Mozart:** *Clarinet Quintets K. 581, 580b, and 516c*. Hacker, Salomon Qr (d).  
*Guitar Collection*. North (d).

## ARABESQUE

**Balakirev:** *Piano Works*. Smith.  
**Kreisler; Strauss:** *String Quartets*. Portland Qr (d).  
**Mozart:** *Piano Concerto No. 20; Variations in C minor*. Lubin; Mozartean Players (d).  
**Gilbert & Sullivan:** *Princess Ida*. D'Oyly Carte Op Company (h).  
*A Victor Herbert Souvenir*. Dryden O of the Eastman School of Music, Hunsberger (d).  
*A Victorian Christmas*. Robert De Cormier Singers & O (d).  
*Country Capers: Music of John Playford*. New York Renaissance Band (d).  
 Arabesque Recordings, 1995 Broadway, New York, N.Y. 10023.

## BIS (Sweden)

(distributed by Qualiton Imports)

**Bach:** *18 Chorales*. Fagius (d).  
**Beethoven:** *Piano Works*. Nagai (d).  
**Benda; Stamitz:** *Flute Concertos*. Helasvuo; Helsinki CO. Saraste (d).  
**Crumb:** *Four Madrigal Books; Five Piano Pieces; Makrokosmos III*. Mühle, Lindgren. (2, d).  
**Englund:** *The Complete Piano Music*. Heinsonen (d).  
**Mozart:** *Symphony No. 39; Eine Kleine Nachtmusik; Divertimento No. 2*. Stockholm New CO. Berglund (d).  
**Mozart:** *Piano Concertos*. Westenholz; Collegium Musicum Copenhagen. Schönwandt (d).  
**Nummi:** *Songs*. Hynninen, Piipponen, Haverinen, Gothóni (2, d).  
**Ponce:** *Guitar Works*. Savijoki.  
**Ravel:** *Piano Works*. Nagai (d).  
**Roman:** *Violin Concertos, Symphonies*. Sparf; Orfeus CO (d).  
**Schubert:** *Winterreise*. Talvela, Gothóni (2, d).  
**Sibelius:** *Complete Orchestral Works, Vols. 4, 7, 8*. Gothenburg SO. Järvi (d).  
**Sibelius:** *Complete Orchestral Songs*. Hynninen, Häggander; Gothenburg SO. Panula (d).  
**Sibelius:** *Piano Works, Vols. 5, 6*. Tawaststjerna.  
**Stravinsky:** *The Firebird (arr. piano)*. Tchaikovsky; *The Nutcracker (arr. piano)*. Achatz (d).  
**Telemann; Vivaldi:** *Double Concertos; Concertos for Baroque Bassoon and Recorder*. McCraw, Pehrsson; Drottningholm CE (d).  
**Telemann:** *Double Concerto for Recorder and Baroque Flute*. Bahell; *Recorder Concerto*. Bach; *Suite in B minor*. Pehrsson, Evison; Drottning-

holm CE (d).  
**Tubin:** *Symphony No. 9; Estonian Folk Dances; Toccata*. Gothenburg SO. Järvi.  
**Tubin:** *Violin Sonata; Saxophone Sonata; Ballade for Piano*. Sparf, Savijoki, Pöntinen.  
**Vivaldi:** *The Four Seasons*. Sparf; Drottningholm CE (d).  
*Brass Music*. Stockholm P Qn, Oslo Brass Qn (d).  
*Children's record with works by Dukas, Johanson in Swedish*.  
*Elizabethan Songs*. Högman, Lindberg (d).  
*"4-Foot Organ."* Fagius, Sanger (d).  
*French Lute Music*. Lindberg.  
*German Lute Music*. Lindberg.  
*Kroumata Hits Again—Works for Flute and Percussion*. Wiesler; Kroumata Percussion E (d).  
*Lute Duets*. Lindberg, Odette.  
*Recorder and Lute—English and Italian music*. Pehrsson, Lindberg.  
*Roland Pöntinen Plays Russian Piano Music (d)*.  
*The 1786 Olof Schwan Organ*. Fagius.  
*The Virtuoso Trombone*. Lindberg, Pöntinen (d).

## BOURG RECORDS

(distributed by Qualiton Imports)

**Bizet:** *Carmen*. Merentie, Affré, Albers; Ruhlmann (3, h).  
**Gounod:** *Romeo et Juliette*. Gall, Affré; Ruhlmann (4, h).  
**Massenet:** *Manon*. Helyd, Ponzio, Marny; Busser (3, h).  
**Offenbach:** *La Créole*. Boulangeot, Dachary, Lentoty, Hamel, Doniat; French R&TO (2).  
**Offenbach:** *L'He de Tulipatan*. Granger, Saint Clair; Koch (2).  
**Suppé:** *Galathée*. Gresse, Morlet; Archainbaud (2, h).  
*Coloratura—celebrated arias sung by Renée Doria* (3).

## BRIDGE RECORDS

**Wuorinen:** *New York Notes*. Maxwell Davies; *Ave Maris Stella*. New York New Music E. Black.  
*New Music with Guitar, Vol. 2. (Works by Carter, Del Tredici, Kolb, Lennon, Takemitsu.)* Starobin, Palma, Rees.  
*New Music with Guitar, Vol. 3. (Works by Martin, Lennon.)* Starobin, Felty, Mason.  
*Speculum Musicae: 15th Anniversary Album. (Works by Wuorinen, Shifrin, Lieberson.)* Speculum Musicae.  
 Bridge Records, GPO Box 1864, New York, N.Y. 10116.

## CAPRICE

(distributed by International Book and Record)

**Blomdahl:** *Aniara (complete)*. Swedish RSO&Ch. Westerberg (2, h).  
**Blomdahl:** *"Resan I Denna Nat" for Soprano and Orchestra*. **Rosenberg:** *Concerto No. 2, for Violin and Orchestra*. Söderström; Stockholm PO.

Ahronovitch.  
**Carlid:** *Mass for Strings*. **Nystroem:** *Sinfonia Concertante for Cello and Orchestra*. Stockholm PO. Kamu.  
**Eklund:** *Lamento for Chamber Orchestra*. **Linde:** *Piano Concerto No. 2*. Gaevleborg SO. Nilson.  
**Hermanson:** *Lyrisik Metamorfos*. **Nystroem:** *String Quartet*. **Webern:** *Five Pieces for String Quartet*. Berwald Qr.  
**Kangström:** *Symphony No. 4\*; Parita for Violin and Orchestra\**. Stockholm PhO. Ahronovitch\*. Slatkin\*\*.  
**Rosenberg:** *Concerto for Cello and Orchestra, No. 2*. Karlsson; Swedish RSO. Westerberg.  
**Stenhammar:** *Saungen (the Song)*. Swedish RSO&Ch. Bolmstedt.  
**Wiklund:** *Piano Concerto No. 1: "Summer Night and Sunrise"—a Symphonic Poem*. Edgren; Gothenburg SO. Panula.

## CBS MASTERWORKS

**Bach:** *Brandenburg Concertos*. P Virtuosi of New York. Kapp.  
**Bach:** *Christmas Oratorio*. Augér, Hamari, Schreier, Fischer-Dieskau, Nimsgern; Rilling (3).  
**Bach:** *Favorite Choruses*. Mormon Tabernacle Ch (2).  
**Bach:** *French Suites*. Gould (2, r).  
**Bach:** *Goldberg Variations*. Gould (recorded 1955, 1982).  
**Bach:** *Mass in B minor*. Rilling (3).  
**Bach:** *Music of Jubilee for Organ, Trumpets and Chamber Orchestra*. P Virtuosi of New York. Kapp.  
**Bach:** *St. John Passion*. Fischer-Dieskau; Rilling.  
**Bach:** *St. Matthew Passion*. Augér, Hamari, Murray, Nimsgern; Rilling.  
**Bach:** *Selected works for organ*. Biggs (3, r).  
**Bach:** *Unaccompanied Cello Suites*. Ma.  
**Bach:** *Fasch; Torelli: Music for Trumpet*. Gruberova, Marsalis; English CO. Leppard.  
**Bach:** *Schemelli Liederbuch*. Prey; Rilling.  
**Beethoven:** *Piano Sonatas Nos. 7, 23*. Perahia.  
**Beethoven:** *Sonatas for Piano and Cello, Vol. 3*. Ax. Ma.  
**Beethoven:** *Symphonies Nos. 1, 2, 8, 9*. English CO. Thomas.  
**Bolling:** *Big Band—Traditional Jazz*.  
**Bolling:** *Jazz à la française*. Bolling & Trio.  
**Brahms:** *Symphony No. 1*. New York PO. Mehta.  
**Chausson; Gounod:** *Symphonies*. O de Paris. Barenboim.  
**Chopin:** *Impromptus; Berceuse; Barcarolle; Fantasy*. Perahia.  
**Debussy:** *La Damselle élue*. **Berlioz:** *Nuits d'été*. Von Stade; Boston SO. Ozawa.  
**Glass:** *Danceworks*.  
**Glass:** *Satyagraha*. Keene.  
**Glass:** *Song Album*.  
**Handel:** *Rosalinda*. Mackerras.  
**Handel:** *Tamerlano*. Malignoire.  
**Haydn:** *Symphonies Nos. 42, 45, 56, 47, 51, 65*. L'Estro Armonico. Solomons.

Ives: *Symphony No. 3: Orchestral Set No. 2*. Concertgebouw O. Thomas.  
Mahler: *Symphony No. 4*. Battle; Vienna PO, Maazel.  
Mahler: *Symphony No. 7: Symphony No. 10 (Adagio)*. Vienna PO, Maazel.  
Mahler: *Symphony No. 9*. Vienna PO, Maazel.  
Mendelssohn: *Sonata, Op. 6: Variations sérieuses: Prelude and Fugue, Op. 31, No. 1: Rondo capriccioso*. Perahia.  
Monteverdi: *Coronation of Poppea*. Malfitano; Malgloire.  
Mozart: *Divertimentos*. Ma. Kremer; Kashkashian.  
Mozart: *'Haydn' Quartets*. Juilliard Qr.  
Mozart: *Piano Concertos Nos. 1-4*. Perahia. English CO.  
Mozart: *Piano Concertos Nos. 6, 13*. Perahia. English CO.  
Mozart: *Piano Concertos Nos. 16-21*. Perahia. English CO.  
Mozart: *Symphonies Nos. 35-41*. Bavarian RO. Kubelik (3).  
Prokofiev: *Lieutenant Kijé Suite: Love for Three Oranges Suite: Classical Symphony*. O National de France, Maazel.  
Puccini: *Turandot*. Marton, Carreras, Ricciarelli; Vienna PO, Maazel (3, 1).  
Rossini: *La donna del lago*. Prague PCh. CO of Europe, Pollini (3).  
Rossini: *Tancredi*. Horne, Palaccio; Weikert.  
Schoenberg: *Die Jakobsleiter: Erwartung: Die glückliche Hand: Kammerinstrumente Nos. 1, 2: Three Pieces for Chamber Orchestra: Four Songs, Op. 22*. Soloists: BBC SO&Singers, E Intercontemporain, Boulez.  
Schubert: *Quintet in C*. Ma. Cleveland Qr.  
Stravinsky: *Le Rossignol: Pulcinella*. (2, 1).  
Tchaikovsky: *Symphony No. 2*. Chicago SO, Abbado.  
Tchaikovsky: *Violin Concerto*. Zukerman; Israel PO, Mehta (1).  
Webern: *Pieces for Orchestra, Op. 6*. Boulez.  
Glenn Gould Legacy. Vol. 2—Haydn, Mozart, Beethoven.  
Horowitz: *80th Birthday Celebration Box (r)*. Japanese Melodies. Ma.  
Kreisler Transcriptions. St. Paul CO, Zukerman.  
Portrait of Frederica Von Stade.  
'The Ring' According to Anna Russell.  
Zarzuéla Arias. Lorengar, Domingo; Navarro.

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

#### CENTAUR

Schubert: *String Quartet No. 15*. manhattan Qr.  
Spohr: *Six German Songs*. Villa-Lobos: *Bachianas Brasileiras No. 6*. Roussel: *Two Poems of Ronsard, Op. 26*. Storer: *Songs of Youth and Age*.  
Blank: *Four Poems on texts of Emily Dickinson*. Scarborough C Players.

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

#### CENTREDISCS

Beckwith: *Upper Canadian Hymn Preludes*.  
Ganon: *Pastourelle*. Kenins: *Sinfonia notturna*. Lorrain: *Séquence*. Wedd (d).  
Glick: *Two Landscapes*. Coulthard: *Six Medieval Love Songs*. Morawetz: *Two Songs*. Vickers (d).  
Rosen: *Meditations IV*. Burke: *Firewind*. Prévost: *Four Preludes*. Mehta, Le Page (d).  
Somers: *Kyrie: Limericks*. Elmer Iseler Singers (d).  
Canadian Music Center, 20 St. Joseph St., Toronto, M4Y 1J9, Ont., Canada.

#### CLAVES

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Alheniz: *Suite espagnola No. 1: Cantos de España*. Requejo (d).  
Bach, C.P.E.: *Flute Concertos*. Graf. English CO (d).

Beethoven: *Trio for Flute, Bassoon and Piano: Serenade Op. 25*. Graf, Thunemann, Canino, Gulli, Giuranna (d).  
Devienne: *Quartets for Bassoon; Sonatas for Bassoon and Piano*. Thunemann, Dähler (d).  
Falla: *El Corregidor y la Molinera*. Berganza; Lausanne CO. Lopez-Cobos (d).  
Handel: *Organ Works*. Sonnleitner.  
Krommer: *Concertos and Double Concertos for Clarinet*. Friedli, Pay; English CO. Pay (d).  
Mendelssohn; Brahms: *Sonatas for Cello and Piano*. Starck, Eschenbach (d).  
Mozart: *Oboe Quartet; Oboe Quintet K. 406: Adagio for English Horn and Trio*. Goritzki, Bern Qr.  
Scarlatti: *Harpsichord Sonatas*. Dähler (d).  
Schubert: *Schwanengesang*. Haefliger, Dähler (d).  
German Baroque Music for Trombone. Stämpfli, Dähler, Müller, Wenzinger, Wählich, Slokar Trombone Qr (d).  
Historical Organ of the Church of St. Ursanne—French organ music of the 18th century. Laubscher (d).  
Old German Christmas Songs. Haefliger; Consilium Musicum. Angerer (d).  
Original Trombone Concertos by Wagenseil. David, Martin and Tomasi. Slokar; Lausanne CO. Jordan (d).  
Spanish Airs from Turina. Tondra, Nin, and Granados. Berganza. Parejo (d).  
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#### CMS RECORDS, INC.

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Fine; Seeger, R.C.: *Violin Sonatas*. Kavafian, V. Fine.  
Johnston: *Sonnets of Desolation; Visions of Spells (on Aboriginal chants)*. Swingle Singers.  
Karchin: *Duo for Violin and Cello*. Winslow; Nahuia Songs; The Piper at the Gates of Dawn. Schulte, Sherry.  
McKinley: *For One; Paintings VII\**. Zupko: *Noosphere*. Stolzman\*. Collage, Schuller.  
Ran: *Apprehensions*. Shapey: *Three for Six*. Nicose; New York New Music E.  
Reynolds; Shields; Kreiger: *Electronic music*. Markins, Pratt, Baley.  
Shifrin: *Chronicles: Early and late songs*. Whittlesey; UC Berkeley Ch&O.  
Shifrin: *Sophoclean Odes*. Cantata Singer.  
Tower: *Wings, Noon Dance; Platinum Spirals; Amazon*. Collage; Da Capo C Players.

Composers Recordings, Inc., 170 W. 74th St., New York, N.Y. 10023.

#### CRYSTAL RECORDS

Barber: *Summer Music*. Ligeti: *Six Bagatelles*. Carlson: *Nightwings for Tape and Woodwind Quartet*. Westwood Wind Qn (d).  
Eler: *Quintet No. 2*. Bergsma: *Changes*. Gootman: *Quartet*. Zaninelli: *Quartet*. Soni Ventorum Wind Qn.  
Gabielli; Previn; Ives; Bach, J.S.: Ewald; Dickow; Fucik: *Works*. California Brass Qn (d).  
Hindemith; Poulenc; Murgier; Berghmans; Planel; Barraud: *Works for Oboe*. Mack, Podis.  
Holst: *Terzetto*. Plog: *Four Miniatures*. Sapieyevski: *Concerto for Viola and Wind Quintet*. Dunham; Westwood Wind Qn.  
Hogg: *Seven for Four*. Ward-Steiman: *Branca's Brass Beds*. Dutton: *The Carnival of Venice*. 1=5 Brass Qn.  
Martino: *Set for Clarinet*. Penderecki: *Three Miniatures for Clarinet and Piano*. Stravinsky: *Three Shakespearean Songs*. Weber: *Fantaisie and Rondo*. Warner.

Mozart: *Oboe Quartet*. Loeffler: *Two Rhapsodies for Oboe, Viola, and Piano*. Mack (r).  
Saint-Saens: *Clarinet Sonata*. Gaubert: *Fantaisie*. Messiger; Jean-Jean: *Works for Clarinet*. Harman.  
Ceremonial Trumpet Music. Giangiulio. Riedo; Dallas Trumpets (d).  
Douglas Hill, horn. Works by Hindemith. Hamilton, Persichetti.  
Troubadours Christmas.  
Twentieth Century Works for Horn and Organ. Lockwood, Ninnemann.

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#### DANACORD

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Busoni; Pettrassi; Scriabin: *Piano Works*. Veggo-Bentson (d).  
Langgaard: *Anti-Christ (complete)*. Frandsen.  
Langgaard: *'Messis' for Organ, Part 2*. Dreisig.  
Langgaard: *Symphonies Nos. 10, 14*. Danish RSO. Schmidt.  
Nielsen: *Flute Concerto: 'Hymnus Amoris'*. Birkelund; Danish RSO. Jensen.  
Rubinstein: *Cello Sonatas Nos. 1, 2*. Von Bulow; Ribera (d).  
Rubinstein: *Violin Sonatas No. 1, 2*. Sjogren; Oland (d).  
Friedman: *The Complete Recorded Legacy (6)*.  
The Complete Lauritz Melchior, Vols. 2, 3 (h).

#### DESTO

(distributed by CMS)

Mozart: *Sonatas for Violin and Piano, Vol. 4*. Zsigmondy, Nissen.  
Schumann; Mendelssohn; Goetz: *Music for Piano Four Hands*. T. Nickel, N. Nickel.  
Barbara Nissman Plays Ginastera.  
Music of Leonardo Bulada. Franklin; Carnegie-Mellon Wind E. Strange; Barbosa-Lima; American Brass Qn, Dorian Woodwind Qn; di Bonaventura.

#### DYNAMIC

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Bach, J.C.F.: *Quartets for Flute, Violin, Viola, and Continuo*. Palmisano, Angerer, Feriani, Canfori.  
Clementi: *Trios for Violin, Cello, and Piano*. Fauré Tr.  
Dvorák: *Quintet, Op. 77*. Petracchi, Academica Qr.  
Paganini: *Unpublished Guitar Sonatas*. Bertone.  
Paganini: *Unpublished Guitar Quartets*.  
Schubert: *String Quartet, Op. 161*. Academica Qr.  
Wolf: *Complete Music for String Quartet*. Academica Qr.

#### EB-SKO

French L'ace: *A recital of 24 melodies*. Works by Debussy, Fauré, Poulenc, Ravel. Eberley, Isaak.  
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Skowronski Plays Grieg and Schumann. Skowronski, Isaak.  
Vincent Alone: *Works for solo violin by Bach, Ernst, Hindemith, Prokofiev, Ysaye*. Skowronski, Isaak (2).

Eberley-Skowronski, Inc., 1726 1/2 Sherman Ave., Evanston, Ill. 60201.

#### ECM RECORDS

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Adams: *Harmonium*.  
Part: *Music of Arvo Part*. Kremer, Jarrett, Davies.  
ECM Records, 3 E. 54th St., New York, N.Y. 10022.

## EMI ELECTROLA

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**Handel:** *Messiah*. Fassbaender. Gambill. Moll; South German RSO, Marriner (sung in German).  
**Mozart:** *Piano Concertos: K. 271, K. 276*. Zachariasz: Polish CO, Maksimiuk.  
**Offenbach:** *Grand Duchess of Gerolstein*. Terres. Steinberg.  
**Shostakovich; Martinu; Lutoslawski:** *Works for Cello*, Schiff.  
**Stravinsky; Von Einem:** *String Quartets*. Alban Berg Qr.

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**Elgar:** 'Black Night.' Royal Liverpool PO. Groves.  
**Elgar:** *Serenade for Strings*. Parry: *Lady Rudnor Suite*. Hickox (d).  
**Holst:** *British Band Classics* (d).  
**Messager:** *The Two Pigeons* (complete ballet). Bournemouth SO. Lanchberry (d).  
**Tippett:** *80th Birthday Tribute* (2).  
*The Art of Claudia Muzio* (2).  
*The Orpheus Male Voice Choir: 'Hymns of Glory.'*  
*A Record of Singers, Vol 3* (8).

## ENTR'ACTE

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**Amfiteatrof:** *Trio. Gold: Piano Sonata. Rozsa: Rhapsody, Op. 3*. Gianattosio. Levy. Schoenfeld (d).  
**Beethoven:** *Quartet, Op. 18, No. 6; Quintet, Op. 29*. Primrose. Sydney Qr.  
**Damase:** *Variations*. Ibert: *Cinq Pièces en Trio*. Poulenc: *Sextet*. Sydney Wind Qn (d).  
**Rozsa:** *Choral Works*. Ch of the West. Skones (r).

## ETCETERA

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**Arne; Strauss; Rodrigo; Schubert; Copland:** *Songs*. Kenny. Skrobacs (d).  
**Debussy:** *Songs*. Rodde. Lee (d).  
**Deviene:** *Sonatas for Bassoon and Fortepiano*. Read. Wilson (d).  
**Handel:** *Organ Works*. van Doeselaar (2. d).  
**Philips:** *Harpsichord Pieces*. Uittenbosch (d).  
**Piazzola:** *Tangos and other guitar works*. Oraison (d).  
**Roussel; Ravel; Pierné; Debussy:** *Music for Harp and Ensemble*. Netherlands Harp E (d).  
**Scriabin:** *Symphony No. 3*. Concertgebouw O. Kondrashin.  
**Sor:** *Sonata No. 2: Arias (4) from 'The Magic Flute.'* Eisenhardt (d).

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## FIDELIO

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**Beethoven:** *Piano Concerto No. 4; Sonata, Op. 81a*. Kocsis. Budapest PO.  
**Beethoven:** *Piano Sonatas Opp. 13, 53*. Ranki.  
**Beethoven:** *Symphony No. 3*. Hungarian PO. Ferencsik.  
**Beethoven:** *Violin Concerto*. D. Kovacs. Hungarian PO. Ferencsik.  
**Chopin:** *Piano Concerto No. 1*. Zimmerman. Polish RSO.  
**Chopin:** *Piano Concerto No. 2*. Kedra. Polish RSO.  
**Chopin:** *Scherzos*. Ranki.  
**Haydn:** *Cello Concertos*. Pereny. Franz Liszt CO.  
**Mozart:** *Flute Concertos*. L. Kovacs. Budapest SO.  
**Mozart:** *Piano Concertos Nos. 9, 14*. Ranki. Franz

Liszt CO.

**Liszt:** *Piano Concerto No. 1; Totentanz*. Kiss.  
**Strauss, Johann:** *Waltzes, polkas*. Budapest SO.  
**Vivaldi:** *Recorder Concertos*. Cidra. Franz Liszt CO.  
*Teresa Berganza sings Zarzuela*. English CO.

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cale. Mitropoulos. **Tchaikovsky:** *Pique Dame*. Jurinac. Petri. Bastianini; Teatro Comunale. Rodzinski. **Verdi:** *Ernani*. Cerquetti. del Monaco. Bastianini. Christoff; Maggio Musicale. Mitropoulos. **Verdi:** *La Forza Del Destino*. Tebaldi, del Monaco. Siepi. Barbieri; Maggio Musicale. Mitropoulos (14. h).

## ARKADIA SERIES

**Wagner:** *Die Walküre*. Svanholm. Bampton. NBC SO, Toscanini (h).

## DOCUMENTS SERIES

**Donizetti:** *Roberto Devereux*. Gencer. Cappuccili. Bondino. Rota; Teatro San Carlo. Rossi.

## FURTWÄNGLER EDITION

**Strauss:** *Don Juan; Till Eulenspiegel; Death and Transfiguration; Sinfonia Domestica; Four Last Songs\**; *Lieder with Orchestra\*\**. Flagstad\*. Anderson\*\* (3. h).

**Wagner:** *Tristan and Isolde (selections)*. Suthaus. Schluter. Frick. Prohaska. Klose; Berlin State O; O RAI Turin (3. h).

## GALLO

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**Bach:** *Sonatas for Violin and Harpsichord*. Elmiger. Mitrani.  
**Dvořák:** *Trio No. 3*. Martin: *Trio ('Of Irish Folklore')*. Sine Nomine Tr.  
**Le Grimoire:** *Harmonique (Pieces for the Piano)*. Le Grimoire.  
**Marietan:** 'Un Age va, un age vient' for speaker, soloist, choir and orchestra. **Giger:** *Music for the*

Piano.

**Novak, J.:** *Works for Violin and Piano*. J. Trnka. N. Trnka.  
**Regamey:** *Quintet for Clarinet, Bassoon, Violin, Cello, and Piano; Sonatine for Flute and Piano; Etudes for Female Voice and Piano*.  
**Saint-Saens:** *Violin Sonata No. 1*. **Grieg:** *Violin Sonata No. 3*. Villa. Devos.  
**Vivaldi:** *Bassoon Concertos*. Walker.  
**Fribourg Brass Quartet:** *Works of Frescobaldi, Bruckner, Hindemith, Tchaikovsky, Bartók, Grieg, Michel.*  
*Military Fanfares.*  
*Spanish Organs, Vol. 2.* Works of Cabezon. Cabanilles. Elias. Duron. Lidon. Aguilera de Heredia. Albeniz. and Peraza played by Guy Bovet.

## GERMAN NEWS

See Leonarda. German News Co., Inc., 220 E. 86th St., New York, N.Y. 10028.

## GOLDEN AGE

**Bach:** **Dvořák;** **Shostakovich;** **Khachaturian:** *Works*. Armenia's Violin E. Ajemian.  
**Beethoven:** *Romance*. **Saint-Saens:** *Introduction and Rondo Capriccioso*. **Komitas:** *Works for violin and orchestra*. Khachadrian; Armenia's SO. Mangasarian.  
**Cimarosa:** **Handel:** *Arias*. Jamgochian; Armenia SO. Davtian.  
**Khachaturian:** *Symphony No. 2*. Armenia's R&TSO. Mangasarian.  
**Khachaturian:** *Piano and Violin Concertos*. Navasardian. Aharonian; Armenia's R&TSO. Mangasarian.  
**Mirzoyan:** *Symphony; String Quartet*. Armenia's SO. Dourian. Komitas Qr.  
**Mozart:** *Arias*. **Ravel:** *Don Quichotte à Dulcinée*. Jamgochian; Armenia SO. Davtian.  
**Sadoyan:** *Medieval Songs\**; *Sonata for Violin and Piano*. Armenia's SO.  
**Yerganian:** *Mogats Mirza*.  
*Armenia's Chamber Chorus sings a medley of Armenian folk and popular music*. Hovhannissian.  
*Dicran Jamgochian sings popular songs* (2).  
*Komitas String Quartet plays works by Komitas*. Hovhannissian.  
*Pianist Jean Cook plays works by Powell, Lipsky, Bacon, Liszt, Debussy*.  
*Popular Songs*. Darpinian. Mkertchian; Armenia's Jazz O. Mavissakalian.

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## G M

**Busch:** *Drei Nebel Lieder*. Bourland; *Seven Pollock Paintings*. **Consoli:** *Fantasia Celeste*. Morgan; Collage. Schuller.  
**Lee:** *String Quartet No. 3\**; *The Mad Frog*. **Schuller:** *Symbiosis*. Kronos Qr\*; Collage; A. Ajemian, M. Ajemian, Rosenberger.  
*A Little Trombone Music. (Works by Berio, Hoddinott, Milhaud, Schuller.)* Swallow.  
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## GRAMAVISION

**Davis:** *Middle Passage*. Oppens. *John Blake* (untitled).  
*The Kronos Quartet* (untitled).  
*Bob Moses* (untitled).  
*James Newton* (untitled).



*Taj Mahal* (untitled).

Gramavision, Inc., 260 West Broadway, New York, N.Y., 10013.

#### GREVILLEA (Australia)

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Bach, C.P.E.; Locatelli; Mageau; Marcello: *Works for Trio*. Brisbane Baroque Tr.  
Bracanin; Lovelock; Mageau: *Works for Piano and Cello*. Crabtree, Williams.  
Beethoven: *Trio, Op. 11*. Lehmann: *Four Pieces: Song of Mululu*. Lehmann, Williams.  
Beethoven: *Variations* (1807). Chopin: *Nocturne in C sharp minor*. Mozart: *Rondo in D, K. 485*. Ravel: *Gaspard de la Nuit*. Page.  
Constantinidis: *Suite for Violin and Piano*. LeClair: *Sonata*. Prokofiev: *Five Melodies*. Triggs: *Brazilian Dance*. Villa-Lobos: *Adagio non troppo*. Rantos, Tilles.

#### HUNGAROTON

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Bach, J.C.; Stamitz: *Bassoon Concertos*. Vajda: Budapest SO.  
Bartók: *String Quartets*. Takács Qr (3).  
Beethoven: *Symphony No. 5*. Hungarian State O. Ferencsik.  
Bernstein: *Divertimento*. Brahms: *Hungarian Dance No. 6*. Bartók: *Music for Strings, Percussion, and Celesta*. Bavarian RO, Bernstein.  
Brahms: *Violin Sonata in G*. Szabadi, Gulyás.  
Chopin: *Mazurkas, Vol. 1*. Kocsis.  
Clementi: *Sonatas and Variations for Piano*. Failoni.  
Dohnanyi: *Trio Serenade for Strings: Sonata for Cello and Piano*. Kovacs. Bársony. Botvay. Jando.  
Erkel: *Hunyadi László*. Nagy. Kalmár. Tokody. Solyom Nagy: *Hungarian OpCh&O*. Ferencsik.  
Goldmark: *Overtures*. Budapest PO. Korodi.  
Handel: *Italian duets*. Zádori. Esswood.  
Handel: *Water Music*. Franz Liszt CO.  
Haydn: *String Quartets Opp. 54, 55*. Tátrai Qr.  
Kodaly: *Hungarian Mass: Offertorium-Miserere*. Kodaly: *Male and Mixed Choruses*. Hungarian R&TCh. Sapszon.  
Liszt: *Odes funébres*.  
Liszt: *Piano rarities*. Lantos.  
Mendelssohn: *A Midsummer Night's Dream* (incidental music). Kalmar. Bokor: *Hungarian State O. Girls' Ch*. Fischer.  
Mendelssohn: *Violin Concertos*. Kovacs. Budapest PO. Németh.  
Mozart: *Clarinet Concerto: Oboe Concerto*. Kovacs. Pongracz: *Franz Liszt CO*. Rolla.  
Mozart: *Coronation Mass*. Schubert: *Mass*. Kalmár. Bokor. Bandi. Kovacs.  
Mozart: *Divertimentos K. 247, 251*. Franz Liszt CO.  
Mozart: *Wind Serenades K. 375, 388*.  
Paisiello: *Il barbiere di Siviglia*. Laki, Gulyás. Gáti. Dene. Gregor: *Hungarian State O. Fischer* (3).  
Purcell; Handel: *Arias*. Hamari: *Franz Liszt CO*.  
Ravel: *Piano Works*. Ránki.  
Ravel; Debussy: *String Quartets*. Bartók Qr.  
Schubert: *Lieder*. Liszt: *Transcriptions*. Gáti. Jando.  
Schubert: *Trout Quintet*. Kocsis. Members of Takács Qr (d).  
Schubert/Liszt: *Soirées de Vienne*. Jando.  
Schumann; Saint-Saens; Dvořák; Popper: *Cello Sonatas*. Perényi. Kocsis.  
Stockhausen; Cage; Bozay; Durko: *Piano Works*. Körmendi.  
Sugar: *Savonarola: Metamorfosi*. Korcsmaros. Melis. Kovács. Szalma: *Hungarian RCh&O*. Korodi. Lehel (2).  
Telemann: *Der Schulmeister. Cimarosa: Il Maestro di Capella*. Gregor: *Hungarian Radio Ch&CO*. Tamas.  
Vivaldi: *Il Pastor fido*. Sebő.  
Vivaldi: *Concertos for Bassoon and Strings*. Janota: *Franz Liszt CO*.  
Vivaldi: *Violin Concertos*. Rolla: *Franz Liszt CO*.

Vivaldi: *Vocal Works*. Takács: *Budapest Madrigal Ch. Szekeres*.

Wagner: *Orchestral Excerpts*. Budapest SO. Lehel.

*Baroque Christmas Music—Cantatas and Concertos*. Capella Savaria.

*Christmas Vespers from the Pressburg Manuscripts*. Schola Hungarica.

Denes Gulyás sings arias from *Don Pasquale. Lucia di Lammermoor. Rigoletto. La Favorita. Simon Boccanegra*. Budapest OpCh&O. Ferencsik.

*French Orchestral Works*. Budapest SO. Lehel.

*Gypsy Folk songs from Hungary*.

*Hungarian Dance Music from the 18th Century*. Kertesz (d).

Ilona Tokody and Klára Takács sing duets from *Norma. Romeo and Juliet. Anna Bolena. La Gioconda*. Budapest OpO. Mihaly.

*Klemperer in Budapest. Vol. 7: The Abduction from the Seraglio* (2).

*Liturgical songs from the main synagogue in Budapest*. Kovacs.

Livia Wurga sings arias from *Prince Igor. Lohengrin. Tannhäuser*. Budapest OpO. Kerekes. Lukács.

*Renata Scotto sings arias from Aida. Macbeth. Un Ballo in Maschera*. Hungarian RO. Fulton.

Robert Hofstaly, tenor: *Serenades. Rumanian Folk Music from Hungary*.

*Trumpet Concertos by Molter. Stölzel. Biscogli. Fasci*. Petz: *Franz Liszt CO*. Rolla.

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Smeaton: *Chant of Jimmy Blacksmith*. National PO. Smeaton.

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**Beethoven:** *String Quartet No. 14, Op. 131*. Yale Qr.  
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## Reviews



PETER CUNNINGHAM/COURTESY RCA RECORDS

Producer Thomas Z. Shepard (left) and composer Stephen Sondheim during the sessions

### SUNDAY IN THE PARK WITH GEORGE: Original Broadway cast recording.

Music and lyrics by Stephen Sondheim. Paul Gemignani, cond. [Thomas Z. Shepard, prod.] RCA HBC 1-5042 (digital recording). Cassette: HBE 1-5042. CD: RCD 1-5042.

*Sunday in the Park with George* is a state-of-the-art musical, and here is a state-of-the-art recording of it. Don't be put off by the word "musical": This is not a collection of vapid Jerry Herman show tunes, brassily performed and harshly recorded. Rather, *Sunday in the Park with George* is musical theater at its finest, a sensitive, witty play by James Lapine that is deepened and expanded by the words and music of Stephen Sondheim.

The play concerns Georges Seurat, the French impressionist who, roughly 100 years ago, invented what could be called digital painting. He discovered that dots of primary colors placed next to each other would, at a certain distance, be fused by the eye and become secondary colors. And those secondary colors emerged with a brilliance—a shimmering—unobtainable by mixing pigments on the palette. In this way, Seurat strove to "paint with light."

Seurat spent two years on a work that would introduce his method of digital painting, or pointillism. The result of that artistic/scientific project was *A Sunday Afternoon on the Island of La Grande Jatte*, a large canvas depicting two dozen middle-class Parisians enjoying an island park on a summer's day.

The first act of *Sunday in the Park with George* follows painter and subjects through the last year of the work, focusing on George's relationship with Dot, his mis-

tress, and on his relationship with his art. Act II picks up the themes of Act I with his great-grandson, also named George—also an artist, also troubled. The two characters share a mirror image of the same problem: George knows exactly what he wants but can't always get it because he is not good with people; his great-grandson knows how to get just about anything but doesn't know quite what he's after.

Fortunately, seeing the play is not a prerequisite to enjoying this album. The liner notes will tell you as much as you need to know—but you should also know that the liner notes are not very good. Couldn't RCA have commissioned Lapine to write a synopsis of his own play? Instead, we have a C-minus junior-high-school composition, "My Trip to the City to See a Play." One of the better sentences reads, "George goes off and returns with Dot, his mistress and model, who wears a traditional 19th-century outfit, heavy and with a large bustle." Is Dot heavy, or the "outfit"? God knows; the prose is as heavy as it comes.

All other aspects of this recording are excellent. The score is the best Sondheim has ever written, a perfect balance of words and music, thoughts and feelings, fun and profundity. Comparing *Sunday in the Park* to anything that has come before is difficult. Not as weighty as opera, as frivolous as operetta, as dense as Lied, or as predictable as pop, it is an original—as fresh and astounding as Seurat's canvas.

Looking over Seurat's career, one sees *La Grande Jatte* as an obvious extension of all his earlier works: Over the years his brushstroke became smaller and more precise until pointillism was the next step. And although *La Grande Jatte* was a logical progression for Seurat, it was nonetheless a

## Sondheim's Sunday: A Digital Work of Art

Reviewed by  
Peter McWilliams

great leap forward.

The same is true for Sondheim. Listening to his dozen or so previous shows, one finds the elements so admired in *Sunday in the Park*: the sensitivity, wit, intelligence, the sheer beauty of it all. This new score is the masterwork of a man who has spent the last 30 years writing for the American musical theater. Just as *La Grande Jatte* did for Seurat, *Sunday in the Park* represents for Sondheim a bold and creative statement, one that embraces and yet goes dramatically beyond his earlier achievements.

Sondheim could not have chosen a better collaborator than Lapine. A brilliant playwright and a sensitive director, he has a steady grasp of character, color, and shading. It is fitting that this musical play about two artists be written and directed by a man with his sensibilities. On the recording, Lapine's presence shines in the dialogue that knits the songs together, in his concepts, and, significantly, in his choice of cast.

Lapine selected a company of singing actors and actresses who are individually and collectively superb. Heading the cast are Mandy Patinkin, as the two Georges, and Bernadette Peters, in the roles of Dot and the modern-day George's ninety-eight-year-old grandmother, Marie. Patinkin is, as *The New Yorker* pointed out, "Seurat to the life." Using his remarkable voice in a way that is both musical and expressive, he can switch seamlessly between singing and speaking several times within a single line. He also has the gift of the purest male soprano this side of the Vienna Choir Boys; it is used sparingly on the album, and to great effect. Patinkin does justice to both Seurat and Sondheim.

If your memories of Bernadette Peters

are of the second-banana Kewpie doll in any number of movies and TV shows, there's a pleasant surprise in store for you: On this album she reveals herself as a singer and an actress of remarkable depth and ability. Although Peters was slightly hoarse on one of the recording days, she—as they say in the theater—“used” her hoarseness to further deepen the character. It adds vulnerability and charm, especially when she is playing Marie. The rest of the cast is excellent, too, and Barbara Bryne, Dana Ivey, Judith Moore, and Robert Westenberg must be individually praised for their contributions.

Now the *really* good news for audiophiles: All of this wonderful musical theater has been digitally recorded for RCA by Thomas Z. Shepard and is also available on Compact Disc. Shepard is without doubt the master of recording musicals, a mantle he inherited from his mentor, Goddard Lieberson. The combination of Sondheim's finest score, Lapine's sensitive direction, the cast's brilliant performance, Shepard's expert guidance, and the clarity of digital technique yields a recording nothing short of spectacular.

One of the revelations here is how well the *spoken* word comes across. With the added crispness of digital sound, single words speak volumes. Listen to what Peters does with the word “harmony,” or Patinkin with “possibilities.” The difference

between analog and digital for the spoken word is the difference between acting on film and acting on stage.

If you're a Sondheim fan or a follower of musical theater, this album is a must. If you're curious about the state of the art in the American musical, and the recording of it, this is the album (preferably in CD) to investigate: It's the most exciting thing to happen since stereo met *My Fair Lady*. The digital bits, one by one, create something as shimmering and alive as Seurat did when he painted an enormous canvas, one dot at a time, of Parisians strolling through a park one Sunday afternoon.

**BACH (arr. Waltraut and Gerhard Kirchner after Organ Sonatas B.W.V. 525-530): Sonatas for Flute and Keyboard (Nos. 1-6).**

Anthony Newman, harpsichord and organ; Eugenia Zukerman, flute. [Thomas Frost, prod.] VOX CUM LAUDE VCL 9070. Cassette: VCS 9070.

Anthony Newman's reasons for wanting to commit to disc these utilitarian transcriptions of Bach's Organ Sonatas are presented in the *apologia* section of his liner-note essay: not simply because they're there, as Hillary might have said had he been a prolific recording artist in search of new/old repertoire, but because Newman believes they allow for greater independence of the two upper lines and offer more opportunity

for melodic embellishment and full realization of harmonies only implied in the original versions. The performances, however, do not support that argument.

A nice balance between flute and muted harpsichord is achieved in the slow movement of the Fourth Sonata, but usually the sound of the plucked strings is overly copious and not a little clanky, and only in the most thinly scored sections is there a clear delineation of the imitative melodic strands. The Sonatas Nos. 3 and 5 are performed with organ; surprisingly, Newman more often than not opts to use flute stops, and—except in those passages cast in dialogue form—the organ's persistent high-register chirping fairly absorbs whatever subtleties may be contained in Eugenia Zukerman's playing.

The recording sessions took place in the recital hall of the State University of New York at Purchase. Apparently, that's a very resonant room, and the vapory reverberation is consistent with the quasi-Romantic flavor of the interpretations.

JAMES WIERZBICKI

**BARTÓK: Divertimento; Music for Strings, Percussion, and Celesta.**

Franz Liszt Chamber Orchestra (Budapest), János Rolla, cond. [Tibor Erkel, prod.] HUNGAROTON SLPD 12531. CD: HCD 12531-2. (Distributed by Qualiton Imports, 39-28 Crescent St., Long Island City, N.Y. 11101.)

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The late Swiss conductor Paul Sacher had his musical limitations, but he also had taste, intelligence, and an extremely rich wife. Those last three factors enabled him to found and maintain the Basel Chamber Orchestra and, on its behalf, to hand out commissions to some of this century's greatest composers. As a result, we owe to him the existence of some of their finest works, including both these masterpieces by Bartók.

The work for strings and percussion dates from 1936; at its premiere it was such a hit that Sacher had to repeat the fourth movement. Another Sacher commission resulted in Bartók's Sonata for two pianos and percussion the following year. Bartók's music then became more melodious, easier to assimilate. He composed the joyous Divertimento for strings, rich with Hungarian folk influence, at the Sachers' Swiss estate in only two weeks in 1939. Two short weeks after that, the happy part of Bartók's life abruptly ended: World War II broke out, and there followed emigration to New York, his wife's madness, their poverty, and his own early death, with only ASCAP's emergency fund to take surreptitious care of his medical bills.

For obvious reasons, one can regard these clean, vigorous performances as ethnically authentic, and János Rolla, the conductor, infuses them with energy, wit, and life. Hungaroton's digital recording can hold its own with Western European and American competitors. The small number of string players—22 in the *Music*, 16 in the Divertimento, with Rolla his own concertmaster in the latter—keeps the texture lean and clear. The jacket and label call the performing band the Liszt Ferenc Chamber Orchestra, but don't let that confuse you. Hungarians put their surnames first, but their almost deified Liszt Ferenc (after whom they have also named their national Academy of Music in Budapest), whenever he left his homeland, used the name all the rest of the world came to know: Franz Liszt.

PAUL MOOR

**BEETHOVEN: Quartets: No. 5, in A, Op. 18, No. 5; No. 6, in B flat, Op. 18, No. 6.**

Gabrieli Quartet. [Paul Myers, prod.] LONDON 411 855-1 (digital recording). Cassette: 411 855-4.

These are two of Beethoven's more jolly quartets, penned in the halcyon days when his hearing was good and his temperament even enough to seek self-expression mostly in nice, bright major keys and comfortably steady rhythms. (In light of his later plunges into dark emotional states, Beethoven's subtitle for the Adagio introduction to the finale of the B flat Quartet—"La Malinconia"—seems like hyperbole, indeed.)

Although their photograph portrays them as awfully grim fellows, the members of the Gabrieli Quartet have the right idea

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about the spirit of this music. In those relatively few instances where intensity is warranted, it's provided in full measure, but what is most memorable about these interpretations is the ensemble's zesty, playful sense of rhythm. Vigor never gives way to roughness of sound or phrasing, and the feeling of buoyancy is present as much in the accompanimental figures as in the leading lines. First violinist Kenneth Sillito sometimes plays his upper-register notes a bit on the high side; otherwise, the performances are quite flawless, and very cleanly recorded in London's lushly resonant Kingsway Hall.

JAMES WIERZBICKI

**DEBUSSY: Reflets dans l'eau. RAVEL: Sonatine. SCHOENBERG: Six Little Piano Pieces, Op. 19. STRAVINSKY: Sonata (1924).**

James Boyk, piano. [James Boyk, prod.] PERFORMANCE RECORDINGS PR 4 (distributed by Harmonia Mundi U.S.A., 2351 Westwood Blvd., Los Angeles, Calif. 90064).

This disc was on the turntable when the phone rang; the caller happened to be someone connected with one of the major labels, and the first words out of his mouth were, "My God! Is that a *real* piano?" The sound of James Boyk's Steinway is indeed captured with almost incredible fidelity on this immaculately pressed "All-Tube" analog recording. For this listener, though, what is far more impressive is the integrity of the performance. Boyk makes no attempt to conceal his virtuosic abilities here, yet the point of his playing seems to have less to do with pyrotechnics than with moods, textures, and personal visions of the composer's messages.

The rhythms in the Debussy and Ravel pieces are generally straightforward, but the nuances are the epitome of subtlety. The movements of the Stravinsky Sonata, for all their formality, just glisten with insouciance, and Schoenberg's delicate miniatures are made to radiate a near-hypnotic magnetic energy. This recording was done before a live audience at the California Institute of Technology; the auditors are cooperatively silent, and they withhold their applause until the very end.

JAMES WIERZBICKI

**KODÁLY: Háry János Suite; Színházi nyitány ("Theater Overture"); Ballet Music.**

Budapest Philharmonic Orchestra, Árpád Joó, cond. SEFEL SEFD 5015.

This is one of a series of fine Kodály recordings recently issued by Sefel, all led by the young Hungarian conductor Árpád Joó (pronounced Are-pod Yoe). His readings of his countryman's music are imaginative, and while the Budapest Philharmonic does not have the rich sonorities of some of the major orchestras, they play very well indeed. A definite plus is the sonic quality of this digital recording: It offers totally natural perspectives, space, wide dynamic range, and tonal beauty. Highly recom-

## Critics' Choice

The most noteworthy releases reviewed recently

**BACH: The French Suites (6), B.W.V. 812-817.** Koopman. CALIG VERLAG CAL 30 442/43, Sept.

**BLOCH: String Quartet No. 1\*. String Quartet No. 2; Prelude; Night; Two Pieces for String Quartet†.** Pro Aric Quartet. LAUREL LR 120\*. LR 126†, Aug.

**BRAHMS: Liebeslieder Waltzes (18), Op. 52; Neue Liebeslieder Waltzes (15), Op. 65; Three Quartets, Op. 64\*. Sixteen Waltzes, Op. 39; variations on a Theme by Schumann in E flat, Op. 23; Souvenir de Russie†.** Mathis, Fassbaender, Schreier, Fischer-Dieskau, Engel, Sawallisch\*. Alfons Kontarsky, Aloys Kontarsky†. DG 2532 094\*, 410 714-1†, Aug.

**DOWLAND: Lute Music.** O'Dette. ASTREE AS 90, Oct.

**DUNSTABLE: Motets.** Hilliard Ensemble, Hillier. ANGEL S 38082, Aug.

**HAYDN: Symphonies: No. 91, in E flat, Hob. 1:91; No. 92, in G, Hob. 1:92.** Concertgebouw Orchestra, Davis. PHILIPS 410 390-1, July.

**MOZART: Divertimento in D, K. 334; March in D, K. 445.** Academy of St. Martin-in-the-

Fields Chamber Ens. PHILIPS 411 102-1, Sept.  
**SATIE: Aperçus désagréables; La belle Excentrique; En Habit de cheval; Parade; Trois Morceaux en forme de poire; Trois petites Pièces montées.** Jordans, Doeseelaar. ETCETERA ETC 1015, Oct.

**SCHUMANN: Konzertstück in F, Op. 86; MENDELSSOHN: Concerto for Piano and Orchestra, No. 2, in D minor, Op. 40.** Frankl; Cincinnati Symphony Orchestra, Nelson. VOX CUM LAUDE VCL 9071, Oct.

**RAMEAU: Orchestral Suite from "Les Indes galantes."** Orchestre de la Chapelle Royale, Herreweghe. HARMONIA MUNDI HM 1130, Oct.  
**STRAUSS, R.: Orchestral Songs (12).** Jerusalem; Leipzig Gewandhaus Orchestra, Masur. PHILIPS 6514 321, Sept.

**THE EARLY VIENNESE SCHOOL.** Holliger, Fürti, Demenga; Camerata Bern, Fürti. ARCHIV 410 599-1, Oct.

**BENNETT LERNER: American Piano Music.** ETCETERA ETC 1019, Sept.

**RENAISSANCE MUSIC IN NAPLES.** Herpèrion XX, Savall. ANGEL S 38083, Aug.

mended, as are the other LPs in the series.

ROBERT E. BENSON

**PROKOFIEV: Alexander Nevsky, Op. 78**

Irina Arkhipova, mezzo-soprano; Cleveland Orchestra and Chorus, Riccardo Chailly, cond. [Paul Myers, prod.] LONDON 410 164-1 (digital recording). Cassette: 410 164-4. CD: 410 164-2.

Sergei Eisenstein's descriptive film of the life of Alexander Nevsky gave Prokofiev ample opportunity for imaginative scoring. The section entitled "The Battle on the Ice," with its massed choral and orchestral textures, has always been a sonic show-piece. London's new recording is of high quality interpretively, but the engineers have opted for a close-up, very dry aural picture with a wide dynamic range, an approach that is particularly detrimental to the sound of the excellent chorus. And after more than three decades on the concert stage, Irina Arkhipova offers little more than routine authority in her brief solo. Claudio Abbado's London Symphony version on Deutsche Grammophon (2531 202) is preferable, as is Fritz Reiner's spectacular Chicago Symphony account (sung in English), which until recently was available on RCA Gold Seal (AGL 1-1966).

ROBERT E. BENSON

**VIVALDI: The Four Seasons, Op. 8, Nos. 1-4.**

Orchestre National de France, Lorin Maazel, cond. [Georges Kadar, prod.] CBS MASTERWORKS IM 39008 (digital recording). Cassette: IMT 39008. CD: MK 39008.

From the very beginning of this recording, the extreme brilliance of both the perfor-

mance and the sound pins your ears back. (I got the impression that Lorin Maazel must have asked himself how Arturo Toscanini might have performed this music had he had his NBC Symphony's virtuosic strings available, plus Nicolò Paganini, *redivivus*, to play the solo part.) Maazel doesn't so much wield a baton here as crack a whip. Except in the slow movements sandwiched into each of these four short concertos, he inclines toward positively febrile tempos. It also sounds as if he has used the full complement of this orchestra's fine string players, instead of keeping his forces down to something near the number customary in Vivaldi's day.

For some reason, Maazel has also chosen to divide the solo violin part, movement by movement, between Patrice Fontanarosa, Régis Pasquier, and himself, in no particular order. Maazel more than proves his ability to hold his own as a violinist, particularly in the allegro movement that closes the entire work. A sharp ear, though, can perceive stylistic differences between the three violinists; using only one—and I have never before even heard of anyone using more than one—would have made more sense, at least from the standpoint of aesthetic consistency.

As an ensemble, the orchestra (especially its violin section in the upper register) has a pronounced wiry, bright sound here, leaving the listener with the impression that Maazel consciously decided to eschew gut strings—and period authenticity—in favor of dazzling, up-to-date, high-tech razzmatazz. This country has produced very few artists as prodigiously gifted as Maazel, and on that basis alone he deserves our respectful consideration of anything he does, for

he does not have a reputation for flash and sensationalism. If you like your Italian Baroque to stab you like a laser beam, by all means have a go at this. If you don't, caveat emptor!

PAUL MOOR

# Recitals and Miscellany

## THE CAMBRIDGE BUSKERS: Music Appreciation 101.

The Cambridge Buskers. [Dr. Steven Paul, prod.] DEUTSCHE GRAMMOPHON 413 339-1 (digital recording). Cassette: 413 339-4.

There is more than a touch of whimsy to this recording, which offers unique capsulized versions of no less than 20 classical favorites—all given in the distinctive style of Michael Copley, playing flutes and recorders, and Dag Ingram, accordionist. The best is a Kurt Weill treatment of Mahler's Symphony No. 4, lasting only 31 seconds. Some of the others are rather quaint and catchy, some pretentious and unworkable. There is music of Tchaikovsky, Prokofiev, Rossini, Sibelius, Schubert, Mozart, Dvořák, Suppé, Stravinsky, Mendelssohn, Beethoven (Symphonies 1-9 in slightly more than three minutes!), Ravel, Richard Strauss, Elgar, Grieg, Haydn, and Brahms. Excellent sonics.

ROBERT E. BENSON

## KIRI TE KANAWA: Arias and Songs.

Kiri Te Kanawa, soprano; London Philharmonic Orchestra, John Pritchard, cond.\*; Cologne Gürzenich Symphony Orchestra, John Pritchard, cond.†; Paris Opera Orchestra, Lorin Maazel, cond.°; London Symphony Orchestra, Andrew Davis, cond.\*\*; Richard Amner, piano††. CBS MASTERWORKS M 39208. Cassette: MT 39208.

FAURE: *Après un rêve*, Op. 7, No. 1, in C minor††. HUMPERDINCK: *Hänsel und Gretel: Der kleine Sandmann bin ich*†. MOZART: *Don Giovanni: Ah! fuggi il traditor*°; *Mi tradi*°. PUC-CINI: *Tosca: Vissi d'arte*\*; *Gianni Schicchi: O mio bambino caro*\*. SCHUBERT: *Gretchen am Spinnrade*††. SCHUMANN: *Myrthen*, Op. 25, No. 24 ("Du bist wie eine Blume")††. STRAUSS, R.: *Morgen!*\*\*; *Ruhe, meine Seele*\*\*.. VERDI: *La Traviata: E strano . . . Ah! fors' è lui*\*. WALTON: *Old Sir Faulk*††; *Daphne*††; *Through Gilded Trellises*††.

Throughout the considerable gamut of this selection of arias and songs (taken from five previous releases), the listener can revel in the sheer sensuous beauty of one of the loveliest voices around today. Hearing Kiri Te Kanawa's accounts of the six operatic arias, I get the feeling that Lorin Maazel made the highest demands upon her, and that she rose brilliantly to the occasion. The first Mozart aria shows off her voice not only as liquid and pure in tone color, but also as incisive and dramatically intense.

Strauss's "*Morgen!*" benefits both from Te Kanawa's outstanding perfor-

mance and from a fine solo by the London Symphony Orchestra's (unnamed) concertmaster; the orchestra does much to enrich the second Strauss song as well. Andrew Davis conducts sensitive accompaniments in both, but Te Kanawa mars the second by breathing, unaccountably, before the last word in the phrase "*Deine Stürme gingen wild*"—a niggling point, I grant, but one that Paul Myers, the responsible producer, ought to have rectified.

I have a definite personal weakness for William Walton's music, but I also have misgivings about the wisdom of including these pieces here. The first and last he has arranged, with a sung vocal line, from the original versions (included in *Façade*) for reciter and chamber orchestra: in view of the aesthetic of Edith Sitwell's xylophonic poems, I find the originals more successful and enjoyable. "Daphne," a true song (also to a Sitwell poem), stands up better, but the choice of all three items still perplexes me.

CBS has printed all the texts and translations on one side of the page in a typeface calculated to put your eyes out—and left the other side completely blank. Typographical errors (e.g., "*So,pre*" for "*Sempre*") pollute the English as well as the Italian, German, and French. CBS obviously needs a sharp-eyed editor, whom it certainly did not have as of the publication of this disc.

PAUL MOOR

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

## Singularities

"REVOLUTIONARY MASTERPIECES" is scarcely a term we ordinarily apply to Schumann's piano works, but Charles Rosen—in words and performances—justifies this arresting rubric for his set of six early examples, four in their rarely heard (or recorded) original versions (Nonesuch digital/ferric 79062-4). Even in standard editions, he makes the familiar *Carnaval*, no less than the experimental First Sonata, Op. 11, seem glowingly fresh, and he proves that there were distinctive details suppressed in the later revisions of the Opus 5 *Inpomp-tus*, *Davidsbündlertänze*, *Kreisleriana*, and the great Opus 17 Fantasia—now heard in its initial conception as *Poems for the Piano: Ruins, Triumphal Arch, and Constellation*, with a last-page return to the end of the first movement.

Other variances may not be as evident or significant to casual listeners, and certainly there have been grander, more virtuosic recordings of *Carnaval* and *Kreisleriana*. But the restoration of Schumann's most daring quirks, the empathy with which the introverted (Eusebius) and extraverted (Florestan) alter egos are both differentiated and melded—above all, Rosen's impassioned personal involvement—make this the most inspired major contribution to the whole Schumann discography. It also is one of the most effectively executed: Except when Rosen's impetuosity tempts him into overvehemence (with consequent tone-hardening), his playing is captured as vividly and persuasively as if he were present in one's living room. And unlike his Beethoven middle-period Sonatas of 1982, this three-cassette set does *not* deny tape collectors the illuminations of polymath Rosen's detailed annotations. But such a milestone release warrants prestige-box packaging!

Just how singular early Schumanniana is—in the dictionary sense of "distinctive, exceptional, or unusual, in contrast to what is common or general"—may be better realized in historical perspective. Compare, for example, Mendelssohn's series of 48 *Songs Without Words*, long as popular (or more so) among home pianists. Edmund Battersby's straightforward performance—the only complete set available on tape today—shows how charming most of these unjustly belittled miniatures actually are (Musical Heritage/Barclay-Crocker MHS 4528, double-play open reel, from Barclay-

Crocker, 313 Mill St., Poughkeepsie, N.Y. 12601). What's lacking in both music and playing is the electrifying sense of revelation—the sky watcher's thrill "when a new planet swims into his ken."

Mendelssohn's considerable gifts, especially in his vivacious scherzo vein, are demonstrated by veteran virtuoso Shura Cherkassky in dazzling, if sonically lightweight, versions of the fine Opus 28 Fantasia, familiar *Rondo capriccioso*, and unfamiliar *Rondo à capriccioso*, coupled with Liszt showpieces: *Tarantella*, *Liebesträume* No. 3, and melodramatic Hungarian Rhapsody No. 12 (Vox Cum Laude digital/chrome D-VCS 9048). But it's a younger supervirtuoso, Jorge Bolet, and more ringingly solid sonics that reveal the "greater" Liszt of the mighty B minor Sonata, as well as the lesser but notably versatile composer of a *Valse impromptu*, all three *Liebesträume* (for once without *schmaltz*), and the amusingly silly *Valse chromatique* (London digital/chrome 410 115-5—Vol. 3 of a series in progress). Then there's virtuosity to spare, but scant real character, in Oxana Yablonskaya's Chopin recital: the B flat minor Sonata, Second Scherzo, etc. (In Sync chrome C 4139). Here, as in Yablonskaya's recent early Beethoven Sonatas (C 4127), the singularity is the awesome realism of the recorded *sound*.

For something more nearly revolutionary in music, one must go back to marvel at how Haydn in his later years struck out for himself in his works for the keyboard. Alfred Brendel's magisterially virile and probing readings of Sonatas L. 58, 60, and 61 (Philips digital/chrome 7337 317), captured in vivid sound, command so much eloquence (and humor, too) that for once I can't regret the choice of a modern rather than period instrument. Leonard Bernstein, however, is oddly non-ebullient in his mostly miniature piano works. So even James Tocco's delectably played and recorded complete set (Pro Arte digital/chrome PCD 109) is likely to appeal only to fans of the tone-portrait subjects and of Lenny himself.

**Dualities.** When two players of disparate instruments join forces, the contrast of sound and personality may be more evident than true fusion. The violin/piano combination is tricky even when one partner doesn't tend to overpower the other—as in the Ives Violin Sonatas, where pianist and Ives authority John Kirkpatrick generally dominates his lighter-toned, less projective vio-

linist, Daniel Stepner. However, they know the music so well that they make those ingenious *divertissements* on camp-meeting tunes irresistibly engaging. And they augment the usual four sonatas with a fifth, reconstructed from the original violin/piano sketches for the *Holidays* Symphony (Musical Heritage/Barclay-Crocker MHS 4501, double-play open reel).

The 18th-century fiddle/harpsichord duo is more tonally homogeneous: Witness the pairing of Sergio Luca's 1733 Sanctus Seraphin and Malcolm Bilson's Belt replica of Mozart's own Walter fortepiano in the first digitally recorded period-instrument set of Mozart's Mannheim/Paris Sonatas, K. 301–6 (Nonesuch 79070-4, two ferric cassettes). Unlike the earlier keyboard solos with violin obbligatos, these transitional works give the fiddler a more nearly equal role and, in the present near-ideal realizations, are sheer joy.

**E pluribus unum.** A foursome of instruments from the same family is probably the smallest group fusible into a single entity. Certainly the best string quartets possess individual "personalities." That of the Juilliard Quartet has changed considerably, along with the personnel, between the ensemble's acclaimed Beethoven series of the '60s and '70s and its new Library of Congress series, also for CBS Masterworks. I haven't yet heard the "Early" and "Middle" sets, but the "Late" ones (prestige-box, digital/chrome 14T 37873) are fervently eloquent, matured readings in impressively rich and warm sonics. Still, they exhibit the disadvantages (brief applause at each work's end) as well as the communicative benefits of "live" recordings. And, however profound this music may be, does it *have* to be so portentously serious, vehement, and grimly humorless?

For the relish the Juilliards once had, and for more vital playing and acoustics, one must turn to the youthful Alban Berg foursome in Young-Lion Beethoven's early Opus 18 Quartets. These six, usually overshadowed by the superb middle-period and transcendental late-period works, actually are extraordinarily innovative—never more so than in the present galvanically exhilarating readings and gleaming, sonically lightweight analog recordings (Seraphim boxed 4X3G 6121).

For myself, I'll never attempt to deny my preference for being electrified rather than benumbed! **HF**

# BACKBEAT.



## The Concert-Video Shell Game

Is this the visual memento you always wanted of your favorite star?  
Choose your tapes carefully, and rent before you buy.

Reviewed by Joyce Millman

BEFORE RECORD COMPANIES discovered the promotional value of music video, a rock performer's best chance to achieve film immortality was as the subject of a rockumentary. In fact, from the late Sixties to the

*Joyce Millman, who lives in Boston, writes regularly for the Boston Phoenix.*

mid-Seventies, it seemed as if no show was complete without a camera crew scampering back and forth across the stage, immortalizing every puff of dry ice and ten-minute drum solo. Of the resulting feature films, a handful, such as *Woodstock* and *The Last Waltz*, won critical and popular acclaim. Most of the others, such as *Celebration at*

*Big Sur* and *Ladies and Gentlemen, The Rolling Stones*, were slapdash jobs that exploited an audience of rock video innocents and then vanished from theaters after two-week runs. As mere filmed concerts, these movies just couldn't compete on feature film standards, and they could only be counted on to appeal to a small segment of

moviegoers. But concert videos have finally found a niche in the home market.

In its purest form, the concert-length video is exactly that—a concert, to be enjoyed in the comfort of one's home, where the viewer always has a better-than-front-row seat. These programs usually run upwards of 60 minutes and range in price from \$29.95 to \$39.95. Since their artistic and technical qualities vary greatly, the smart shopper will rent a tape first; you'd be surprised how many of them, even those by performers you admire, don't hold their charm. Concert videos must be judged for watchability (as any film would be) and for the quality of the music (as any album would be). The best enhance a performance with sharp direction and editing; make you think about the artist in a new way; offer more than just note-for-note duplications of studio tracks—although there aren't many that manage to pull it all together. For fondness of alliteration and consumer convenience, I've divided concert videos into three types: the souvenir, the straight shoot, and the statement. Two words of advice: Be picky.

### THE SOUVENIR

This release, always by an enormously popular artist, is a sort of visual keepsake for fans. It usually commemorates a tour and often contains interviews, hit conceptual song videos, or other goodies. One of the best souvenirs is "David Bowie: Serious Moonlight," a 90-minute tape of a Vancouver concert from the singer's 1983 tour (originally aired as a Home Box Office special). Perhaps the main reason for its success is that director David Mallet was working from Bowie's concept—and Bowie had as strict a hand in the look of his video as he had in the design of his stage set. Four giant Roman columns filled with white light and watched over by a sparkly crescent moon give the impression of an ancient amphitheater, of classicism and endurance. This stunning set played to the last rows of arenas, and it plays even better on TV.

The camera also does justice to the subtle pantomimes with which Bowie and his backing singers interpret songs. (Such skits were lost in huge arenas like the one I went to, which didn't offer a wide-screen simulcast.) For instance, during *China Girl*, the singers and horn players sit on crates, smoking cigarettes, playing cards, and miming eating and arguing, to suggest the raucous atmosphere of noontime Chinatown. Mallet captures all the stage action, but the frame never seems overcrowded. He refrains from trite shots of fist-waving fans or grimacing guitarists, and he uses special effects wisely and sparingly—freeze frame for the serrated *Rebel Rebel*, slow motion for the dreamy *Let's Dance*. Through brisk editing and superb, clean sound (remixed by Bob Clearmountain), this arena spectacle becomes an intense and intimate encap-

sulation of Bowie's career. And Bowie, with his alabaster skin, cold eyes, and vulpine smile, is an ice-blue icon, a riveting visual presence. There are no dead spots of applause; instead, the next song's title and release date flash on the screen under a Bowie photo from that year, the *Serious Moonlight Tour* being Bowie's summation of his story till now. The video is a smart purchase for the historically-minded fan setting up a concert library. Heck, I spent more than \$39.95 for tickets and gasoline.

"The Who Rocks America: 1982 American Tour," on the other hand, is a

### Selected Videos

**David Bowie: Serious Moonlight.** Concert Productions International, producer. Music Media M 441 (VHS & Beta), \$39.95.

**Culture Club: A Kiss Across the Ocean.** Hugh Symonds, producer. CBS/Fox 6659-34 (VHS), \$29.98; 6659-24 (Beta), \$29.98.

**Dexys Midnight Runners: The Bridge.** Siobhan Barron, producer. RCA/Columbia VH 91055 (VHS), \$29.95; BE 91055 (Beta), \$29.95.

**Hall and Oates: Rock and Soul Live.** Danny O'Donovan, producer. RCA/Columbia VH 91065 (VHS), \$29.95; BE 91065 (Beta), \$29.95.

**Herbie Hancock and the Rockit Band.** Lexy Godfrey, producer. CBS/Fox 6619-34 (VHS), \$29.98; 6619-24 (Beta), \$29.98.

**Joni Mitchell: Shadows and Light.** L. A. Johnson, producer. Warner Home Video 34057 (VHS & Beta), \$29.98.

**The Who Rocks America: 1982 American Tour.** Jack Calmes, producer. CBS/Fox 6234-30 (VHS), \$39.98; 6234-20 (Beta), \$39.98.

drab souvenir. The Toronto performance was erratic, and postproduction director Phil Tweedy didn't exert himself seeking ways to punch up the tedious spots. In concert, the Who may unleash an earthquake of sound (presented in all its glory, in Dolby, by Glyn Johns), but the band isn't much to look at. Repeated shots of Roger Daltrey marching in place, Pete Townshend windmilling at his guitar, and John Entwistle impersonating a sleeping bass player are visually D-U-L-L. The video's only clever use of special effects—and its only attempt to reflect the spirit and meaning of this farewell tour—comes during *Won't Get Fooled Again*, when an animated pinball machine spews a montage of pictures spanning the group's career. "The Who Rocks America" is just your basic gargantuan rock show by a warhorse band, not a visual memory of the Who I'd want to keep forever. Rent this one; buy Jeff Stein's celebratory 1979 documentary, "The Kids Are Alright."

### THE STRAIGHT SHOOT

Ostensibly, this is the simplest type of concert video, but judging from the generally disappointing quality of most of these plain old taped concerts, it must be the trickiest. The performance is key, so it's time that record and video companies realize that neither stage gimmickry nor platinum album sales guarantees a scintillating live show. For instance, on "Herbie Hancock and the Rockit Band," Hancock loads the stage with the hydraulic-powered robots from his *Rockit* song video, but the gizmos can't enliven this competent yet uninvolved performance. "Hall and Oates: Rock and Soul Live," a run-through of fifteen of the duo's engaging pop hits (beautifully recorded by Hugh Padgham), can't be saved by Hall or Oates, neither of whom is an even remotely exciting performer. They receive no cosmetic help from director Marty Callner, whose edit is slowed even further by endless boring shots of the audience applauding; we even have to wait with them for the encore.

There are many dynamic live performers who would be perfect for this format: Bruce Springsteen, Van Morrison, the Clash, Talking Heads, R.E.M., Prince. For now, though, Culture Club's new concert video, "A Kiss Across the Ocean," joins "A Night with Lou Reed" and "Roxy Music: The High Road" as the best of the straight shoots. "A Kiss Across the Ocean" catches the band in a sparkling performance at London's Hammersmith Odeon. Augmented by two horn players, a keyboardist, and backup singer Helen Terry, Culture Club plays with confidence and zest, adding new twists to old hits, throwing in their unrecorded racial unity anthem, *Melting Pot*, and—in the cases of *Black Money* and *Church of the Poison Mind*—offering live versions that surpass their studio takes by a mile. Boy George is in fine, supple voice, and he shows off his unerring sense of soul phrasing and his rare ability to emote without seeming corny. There's plenty of visual stimulation, too. The stage backdrop changes every few songs, as does Boy George's costume. It's snowing indoors for *Victims*; some audience members dressed in Boy George-drag jump onstage during one song and dance in a circle around their ecstatic idol.

Throughout, director Keef alternates shots of Boy George and his hysterical fans (many of them weeping teenage girls), vividly portraying the rapport between performer and audience. Keef also knows an evocative moment when he sees one. During *Church of the Poison Mind*, he fixes on Boy George and Terry singing to and dancing with each other in the spotlight, capturing in an image what Culture Club is all about: a boy in makeup and a dress, a hefty girl in white sequins, claiming the pursuit of stardom, glamour, and romance as an  
(Continued on page 96)

## Reviews

# This Is Progress

Public Image Ltd.:

**This Is What You Want This Is What You Get**

John Lydon & Martin Atkins, producers  
Elektra 60365

Public Image Ltd.: **Commercial Zone**

Keith Levene, producer  
PIL Records XYZ 077

Originally a nucleus of John Lydon (a.k.a. Johnny Rotten), Keith Levene, and Jah Wobble, Public Image Ltd. simplified and energized a bunch of ideas that had been floating around in underground rock and the avant-garde, alluding to everyone from the Velvets to Can to Big Youth to Hawkwind. Difficult to classify, they remained deviously obvious and as concerned with sound as they were with power. In public they imitated subversion and constantly mocked the rock industry.

But PIL was made up of individual talents as much as it was made up of a unifying idea, and personal laziness dogged them throughout. After two studio albums, 1978's "First Issue" and 1980's "Metal Box" (released in the U.S. as "Second Edition"), and one live set, "Paris Au Printemps," bassist Wobble left. Following 1981's "Flowers of Romance," the "band" moved to New York City, where they drank a lot, mouthed off, and eventually recorded *This Is Not a Love Song*, which was a No. 1 hit in Britain.

Then drummer Martin Atkins and Lydon picked up some studio hacks, toured, put out a duff live album, and went into the studio for a major label to make "This Is What You Want This Is What You Get." Levene—who departed after *Love Song* and still owns half the PIL name—simultaneously released, in a white-sleeve bootleg format, the (mostly finished) album that he, bassist Pete Jones, Lydon, and Atkins were working on when he left the band. His record, of dubious legality, is "Commercial Zone."

"This Is What You Want" is Atkins

For additional reviews of Pop and Jazz music on videocassette and Compact Disc, see NEW TECHNOLOGIES.



John Lydon of Public Image Ltd.: rival factions and chronic laziness

and Lydon's solid, hard mixture of naiveté and enthusiasm. "Real" musicians wouldn't be caught dead putting most of this stuff on vinyl: completely amateurish (and completely appropriate) bleats and scratches of saxophone, violin, piano, synths, etc. Yet it's a more coherent, better produced, and more inspired effort than PIL's last studio record; for them, it's progress. There's plenty of aggressive repetition here, and what I'd call minimalism by default: dense patterns of sound built with just a few instruments. And vocals, a lot of 'em, used for rhythm, melody, or texture; percussion, along with the vocals, is way up in the mix. The rest of the instrumentation forms a tight, gray web droning in the same simple patterns. Atkins and Lydon never imitate funk; they absorb it and make it their own. This is dance music that's forceful, redundant, and rhythmic, the same qualities that have been a constant in all of their work, especially the masterpiece, "Metal Box." Only the new version of *This Is Not a Love Song* is less than exemplary; the skeletal playing of Levene and Jones on the original has been replaced by slick horn parts and unnecessary overproduction. Unfortunately, this single lapse is a pretty visible one.

As for the feature object itself, the Lydon voice, it remains one of the most distinct, powerful, and creatively used instruments this critic has ever heard. From shrill whine to basso swoon to blubbery conversational rap, it mocks, accuses,

begs, and seduces.

"First Issue" and "Metal Box" are better records, and "Paris Au Printemps" is probably as good; inspiration, in its pure sudden-light-bulb-over-head form, may be lacking, but this is still a great album.

"Commercial Zone" is not much more than a curious companion piece. If you believe that Keith Levene's work on the first two PIL albums made him a musician to watch, this is going to be a letdown. His guitar and synthwork is very ordinary, simultaneously too arty and quite common. *Bad Night*, the sole Lydon vocal that appears exclusively, is the most normal thing Lydon has done since the Sex Pistols covered *Johnny B. Goode*, and at least they trashed that. Only on *Lou Reed Pt. 1*—a drony, western-flavored acoustic and electric instrumental with an infectious Woblesque bass run—and *Lou Reed Pt. 2* (called *Where Are You* on "This Is What You Want"), does Levene unveil his reknowned scratchy, harmonic, heavy style.

If the Elektra record didn't exist, I might speak more highly of "Commercial Zone"; it would have been an adequate if anticlimactic offering from some very talented people. But as it is, this release supplies substantial evidence of Levene's mediocrity (at least within the context—confines?—of PIL), leading us to the conclusion (unthinkable prior to these two LPs) that PIL is better off without him, at least in the short run.

TIM SOMMER

## The Bangles: All Over the Place

David Kahne, producer  
Columbia PFC 39220

With their stunning major-label debut, "All Over the Place," the Bangles fulfill the promise they showed on 1982's independent EP, "The Bangles" (which sold 35,000 copies), and as the backup act for the English Beat's last American tour. Hey, you don't get this good overnight! All four women, now in their mid-twenties, came of age in the Los Angeles area, where they dug the Beatles, the Stones, the Everly Brothers, the Seeds, and the Mamas and the Papas. Peterson sisters Vicki, on guitar and vocals, and Debbi, on drums, began playing together in the mid-Seventies and met guitarist-vocalist Susanna Hoffs in 1981 through a "musicians wanted" ad in an L.A. paper. A year later, bassist Michael Steele, a woman who had previously worked in the studio with Slow Children, replaced the Bangles' original bassist, Annette Zilinskas (now singing with Blood on the Saddle).

Musically, the Hoffs-Peterson songwriting team comes up with a sweet pastiche that pays homage to the guitar-and-vocal-oriented pop of the mid-Sixties; but their lyrics, sung in soft, full-throated harmony, are decidedly the result of postpunk female bonding. There's no place for overt flag-waving amidst the pleasantries of the

fab four format the Bangles have chosen to explore, but on *Dover Beach*, when Hoffs sings, "If I had the time, I would run away with you," she makes it clear that for working women in 1984, professional ambition can overshadow emotional pleasures and obligations. On *Restless*, Vicki's mellow alto rises up to challenge the double standard, and on *James*, Hoffs expresses disappointment, and anger, at having let a masochistic relationship go on too long.

It's points of view like these that make the Bangles more than a girl group with guitars. As Vicki pointed out recently, '60s "girl groups" more often than not, simply reiterated the male perspective on female roles in relationships. So while the Bangles' accessibly poppy sound (softer than, say, the Go-Go's' "Talk Show") seems destined to break the Top 40, it remains to be seen whether there is a mass audience for attractive, competent, pop craftsmen who, in their words, "won't feel bad at all when the hero takes a fall." Let's hope so.

ROSEMARY PASSANTINO

## John McCormack: The Irish Minstrel

John Pfeiffer, reissue producer  
RCA ARM 1-4997

John McCormack was Ireland's answer to Enrico Caruso—a near-legendary tenor who wowed music lovers the world over with his robust, emotive style. Like Caruso,

with whom he was good friends, McCormack's repertoire was rooted in classical tradition; he was a master of Handel and Mozart librettos, a scholar of Schumann, Donizetti and Bizet.

He was also a superstar. Immensely popular in America, McCormack was one of the recording industry's first million-selling artists, and his tours—which featured a mix of classical songs with pop ballads and Irish traditional tunes—were standing-room-only affairs.

The 21 selections on "The Irish Minstrel," released as a "centennial tribute" (McCormack's dates: 1884-1945), are mainly popular pieces: lilting Irish airs, melancholy ballads, hearty upbeat anthems. Their audio quality is not good; although they've been remastered and electronically enhanced, they still sound like scratchy old records from more than a half-century ago, which is exactly what they are.

In a way, though, the steady rustling surface noise is half the LP's considerable charm. Listening to the sweet melody of *Down in the Forest*—while a tinny orchestra ushers up gusts of rhythm and sweeping embellishments and McCormack warbles at full throttle—is the musical equivalent of sitting in a house filled with exquisite antiques. The mood established is both luxuriously beautiful and completely of another time.

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Art, Cyril, Charles, and Aaron Neville: four brothers in New Orleans's musical family

McCormack himself is remarkable—pure, ringing, and controlled. On the final refrain of *Love's Garden of Roses*, the tenor hangs on to a note seemingly forever; on *Somewhere a Voice Is Calling* he hits a high, sweet chord and lets it linger. Accompanied solely by Edwin Schneider's diligent piano, McCormack infuses the music-hall tune *By the Short Cut to the Rosses* with a sense of slightly reckless reverie.

Today no one could get away with the comball patriotism of *Ireland, My Sireland* and *Ireland, Mother Ireland*, the sappy lyricism of *Love's Secret*, the lush poesy of Tennyson's *Now Sleeps the Crimson Petal*. But then, no one is trying to. Yet there's something good and fine about the fact that these songs were once rendered with such gusto and charm by a voice both mellifluous and keen. And that they have been preserved.

RCA's Red Seal division has issued several other McCormack collections. The best of these is "John McCormack: A Legendary Performer" (CRM 1-2472), which was digitally restored. It retains some of the tinny audio quality while brightening the performances with a more resonant sound texture. You may prefer it; I don't.

STEVEN X. REA

**The Neville Brothers: Neville-ization**  
Hammond Scott, Art Neville, &  
W. Barry Wilson, producers  
Black Top 1031 (distributed by Rounder)

"Neville-ization" is a winding, scenic tour through the blue highways of soulful funk. New Orleans's Neville Brothers have been making sweet, strutting music for three decades, and this album—recorded live in

September 1982—puts the listener in the crowd at Tipitina's, a club immortalized by Professor Longhair, who is something of an icon himself. The Nevilles had released their superb "Fiyo on the Bayou" the year before, and the set was full of familiar and personal references to Longhair, Little Willie John, Duke Ellington, and Bobby Womack. Along with a nonpareil reading of Aaron Neville's 1966 hit *Tell It Like It Is*, these references are illustrative of the band's rich heritage.

The Nevilles push percussion to the foreground, mess around with the beat, and hang back with the clatter, to create a sound that's loose, but not too loose. Their konk-kak-klonk precision on *Mojo Hannah* is like the Coasters gone south; Womack's *Woman's Gotta Have It* keeps things lively; and *Fear, Hate, Envy, Jealousy* makes nuclear proliferation sound like a way to ruin a perfectly good party. On Aaron's ballads, they're able to connect '50s doo-wop, '60s soul, and '70s Afro-funk without coming across as forced or self-consciously eclectic.

In New Orleans r & b, the Nevilles are the First Family (literally—the group includes brothers Art, Aaron, Charles, and Cyril, plus Aaron's son Ivan), and with roots in the Hawkettes, the Meters, and other famed N.O. bands, they have come to represent tradition in a city where that counts for a lot. On this LP, they pay tribute to the past without being trapped by it.

Down at K-Paul's in New Orleans, you can enjoy a Cajun martini, which is made by marinating jalapeño peppers in gin overnight. "Neville-ization" has a similar kind of hot/cool kick; this music travels very well.

MITCHELL COHEN

## Jazz

**Gene Bertoncini and Michael Moore: Close Ties**  
Gene Bertoncini, producer  
OmniSound, GJB 334 (P.O. Box 128,  
Delaware Water Gap, Pa. 18327)

The guitar-bass team of Gene Bertoncini and Michael Moore isn't going to beat you over the head to get your attention. They have a quiet, penetrating sound, with a sophisticated repertoire to match. Compositions by Ellington and Strayhorn are mixed with reworkings of Bach, Ravel,

Rachmaninoff, and Gershwin. So far this eclecticism may sound like one of those musical shotgun weddings proposed by Claude Boiling, but "Close Ties" has less pretentious and more practical aims. Arranger Bertoncini isn't out to "jazz the classics," or find the missing links between the high and popular arts. He and Moore don't treat the classics with kid gloves; they approach them as beautiful melodies to be played *and* improvised on.

"Close Ties" may be mellow in tone, but it isn't ruminative; there is plenty of

solid and involving playing. There are no "big" moments, but attentive listening always reveals flashes of remarkable instrumental prowess. Although he uses the classical guitar almost exclusively, Bertoncini studiously avoids the acoustic camps of both the old guard (Charlie Byrd) and the young lions (Ralph Towner, John McLaughlin). His playing will not satisfy anyone looking for frenetic fretwork; his is a rush not of technique, but of feeling, grace, and intelligence.

Moore is his low-register counterpart. He gets a tawny, sensual tone from his instrument unlike that of any other bassist. His bowed solo on the "funk" section of Gershwin's Piano Concerto No. 2 is a great example of his art: The phrasing is low-down and dirty, but each note retains its clarity and richness of sound.

In its audacity, piquant romanticism, and sense of intimacy between the two players, "Close Ties" can be compared to the legendary Bill Evans-Jim Hall duets. Bertoncini and Moore are too good to remain the best-kept secret in jazz.

STEVE FUTTERMAN

**Andrew Cyrille, Kenny Clarke, Famoudou Don Moye, & Milford Graves: Pieces of Time**  
Giovanni Bonandrini, producer  
Soul Note/PSI SN 1078

Contemporary musicians who explore the potential of the drum ensemble quickly realize that a gaggle of thumpers, whackers, rollers, and clunkers can neither reproduce the rhythmic complexity and unity of the African drum choir nor approach the sheer virtuosic presence of the other instruments without some serious work. Drummer Andrew Cyrille, the nominal conceptualizer of "Pieces of Time," has devoted much of his career to developing an orchestral and conversational approach to his instrument.

Like Max Roach's structured, songful percussion ensemble M'Boom and Jerome Cooper's one-man-band, blues-bush concoctions, Cyrille and associates—bebopper Kenny Clarke, the bewitched Milford Graves, and Art Ensemble percussionist Famoudou Don Moye—have wedded elements of jazz improvisation, African communalism, and blues immediacy with composition. And though the quartet is composed of individual dialects, it has only one collective voice.

The title tune, a series of two-minute solos, clearly presents the nuances of the four players. Cyrille, the most physical of the four, incorporates marching band and funky chicken licks into sequential themes in a stutter-step rhythm. Moye builds his solos fastidiously from the ground up, starting with bells and ending with a full trap set. Like a preacher who needs his congregation, Graves is a trance player dependent

upon the momentum of bass drum and cymbal riffs for his guttural chants. Clarke, the man who helped to invent bop drumming by liberating the instrument from the strictures of swing, is a lyrical finesse player. He develops a theme, repeats it, shrewdly disassembles it, and hits his bass drum at frequent but irregular intervals without dropping a beat.

Each player also brings a composition to the session. Clarke's fast-paced bebop march, *Laurent*, is based around four-bar exchanges between soloists and ensemble. The unifying theme is Clarke's patented "Klook-a-mop" figure and chorus-ending cymbal flurries. Moye's atmospheric *Ni-*

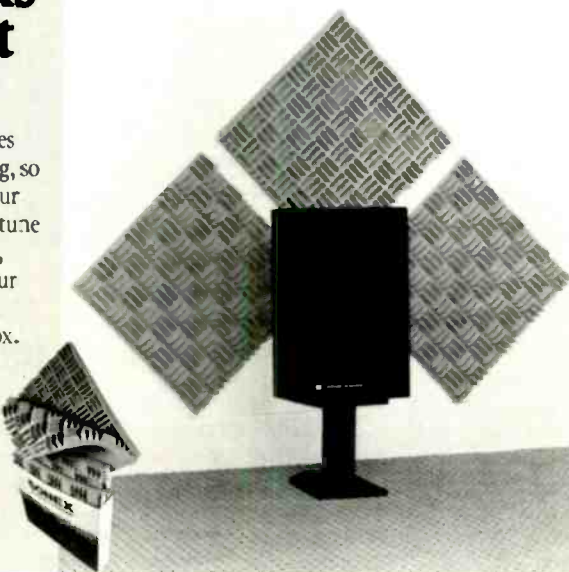
*baldi Isle* is a compositional extension of his ironic garage-sale percussion style. Cyrille's two compositions, *No. 11* and *Drum Seng for Leadbelly*, are both remarkable for their animated tap-dance rhythms. Moye's pan bass drums, Graves's bongo patter, and Clarke's steady, insistent cymbal are an earthy support for Cyrille's hesitatin'-funk-meets-African-ring-game solo on *No. 11*. The rimshot vamp, guitar rag rhythms, and hollow cardboard box tone of *Leadbelly* successfully evoke the writer and his songs. Graves's *Energy Cycles* harkens back to the days of the furious avant-garde. But Graves is able to create clarity and sustain a focus while mixing an assortment of

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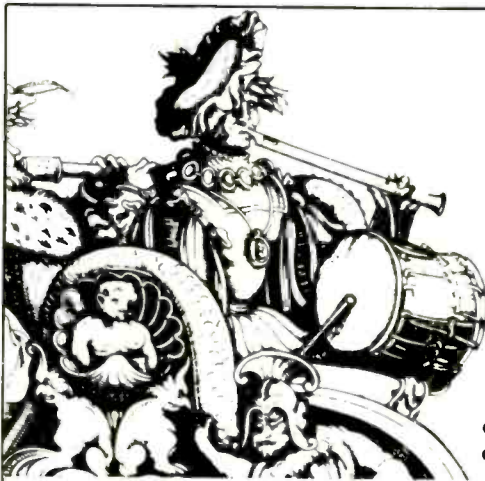
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# I, James Brown

## James Brown and the Famous Flames: The Federal Years . . . Parts 1 and 2

Rico Tee & Marty Arbunich, compilers  
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## The James Brown Story:

### Ain't That a Groove, 1966-69

Cliff White & Cheesesteaks Unltd.,  
reissue producers. Polydor 821 231-1

## The James Brown Story:

### Doing It to Death, 1970-73

Cliff White & Cheesesteaks Unltd.,  
reissue producers. Polydor 821 232-1

EVEN ON HIS earliest songs, the moment was sometimes there. Those were conventional rhythm-and-blues records, with little improvisation, and James Brown sang the lyrics straight. But once in a while, he would break suddenly from the arrangement and begin sputtering, "I . . . I . . . I . . ."

I, James Brown. Has anyone else in popular music poured out more of his self while still clinging to it so tenaciously?

These four reissues document most of the important stages of Brown's career. The first two albums gather 30 of the 36 sides he cut for Federal, the King subsidiary, between 1956 and 1960, before he moved up to the parent label. The third picks up right after his polyrhythmic "brand new bag" breakthrough and spans 1966-69. And the fourth covers the urban American voodoo incantations of 1970-73.

Brown first hit in 1956 with *Please, Please* (not included here), but didn't score again until two years later with *Try Me*. His earliest influences ranged from contemporaries such as the "5" Royales, Little Willie John, and Hank Ballard and the Midnighters to jump blues godfathers Wynonie Harris and Roy Brown and cocktail bluesman Charles Brown. Thus, *No, No, No* and *I Feel That Old Feeling Comin' On* from the Federal reissues offer only minor, if dynamic, variations on the jump blues format, while *That Dood It* follows the novelty blues vamp of something like Johnny "Guitar" Watson's *Gangster of Love*. In his quest for follow-ups, Brown was not above cannibalizing his own or anyone else's prior successes; *I've Got to Change*, *I Won't Plead No More*, and *It Was You* crib freely from *Please, Please, Please* or *Try Me*, just as *Let's Make It* quotes the horn riff from the perennial r&b warmup/workout, Bill Doggett's *Honky Tonk*.

Though there are obligatory horn solos and an occasional solo bridge provided by guitar, these Federal sides are marked by



DEBORAH FEINGOLD

## Reviewed by John Morthland

tight ensemble playing. The Famous Flames are subservient but always *right there* as backup singers. The themes usually come from blues, but even at this stage, Brown is not singing blues so much as he is nascent soul. His vocals, derived from those of the Rev. Julius Cheeks of the Sensational Nightingales, are direct and unvarnished, blatantly sexual. From the balefulness of *Wonder When You're Coming Home* to the deep (and deep-voiced) hurts of *Why Do You Do Me* to the confused ultimatums of *I'll Go Crazy*, he is edging into vocal and/or thematic territory new to pop music. And on *Good Good Lovin'* he lays the groundwork for his future style: The horns are percussive, the guitar is percussive, the Flames are percussive, and the drum fills keep kicking the song up another notch. Even the squawky sax solo is unusually rhythmic.

He cashes in on that formula with *Bring It Up* (1966) from "Ain't That a Groove." There is no blues left in these rhythm and blues; it is all rhythm and exhortation. The trademark screams, formerly thrown in at random, are now what the song is built around; often, they *are* the song. The Flames are gone, and Brown is delivering his cocksure message—whether literally on *Don't Be a Dropout* or figuratively on *Licking Stick*—alone.

Along with its assertiveness, the emphasis of his voice now focuses on percus-

sive tone and timbre. Brown delves into Latin cross-rhythms to fill out his back-to-Africa new-beat. The interplay between horns, guitar, drums, and voice on *Let Yourself Go*, the tug between bass drum and voice on *Money Won't Change You*, the booming downbeat of *I Don't Want Nobody to Give Me Nothing (Open the Door, I'll Get It Myself)*, the rumbling piano and drums set against the chinking guitar on *Ain't That a Groove*—all drive the point home. That scratchy guitar is the glue holding these rhythms together, providing counterpoints to the drums and fractured bass line of *Get It Together*, providing the hook for the demonic *I Can't Stand Myself When You Touch Me*. By *Give It Up or Turn It Loose*, it's also apparent that Brown is improvising his material in the studio, searching for that endless groove.

Which he finds on most of "Doing It to Death," an unabashed celebration of his own vainglorious self. He and his band, the JB's, are down to one chord now, and the drums are there not just to carry it, but to give it resonance and coloration: rhythm for its own sake. Lyrics, if any, are an afterthought. When a soloist is spotlighted, as organist Bobby Byrd is on *Make It Funky, Part 2*, he plays his own hypnotic rhythm track on top of the band's. But most of the time, as on *Brother Rapp*, the JB's throb along as a single instrument, rushing to the bridge, itself only a slight variation on the main theme.

The albums that yielded the sides on "Death," as well as the sets that followed throughout the Seventies, had a lot of filler; Brown lost his own edge just as his tremendous influence was becoming evident in disco and in the music of Parliament-Funkadelic and other street funk bands. His most recent in a series of "comeback" singles, *Unity*, with hip-hop figurehead Afrika Bambaataa (Tommy Boy TB 847), finds the common ground between the two generations by uniting his crisscross rhythms, riffing horns, and scratching guitar with the echoing, machine-gun beat and slicing synths of 1984. Brown and Bambaataa deliver vocals halfway between singing and rapping. Their impact is frittered away by Bambaataa's possessive attempts to duplicate Brown vocally, by their decision to include six barely different variations on one 12-inch record, and by some between-songs mutual backslapping obsequious enough to make Sammy Davis, Jr., cringe. But it remains a thrill to have the 50 sides of bedrock American music on these four reissues finally back in print. **HF**



rhythms from distinctly African to free in this dense, thunderous dialogue.

DON PALMER

**The Heath Brothers: Brothers and Others**  
Orrin Keepnews & the Brothers, producers. Antilles AN 1016

The Heath Brothers are back to their basic group: Jimmy on tenor and soprano saxophones, Percy on bass and baby bass, and Tootie on drums, along with their spiritual brother, Stanley Cowell, on piano. Slide Hampton on trombone and Joe Kennedy, Jr., on violin give arranger Jimmy the opportunity to work with fresh voicings, although his *Keep Love Alive* is the only song both visitors play on. The fascinating blend of soprano saxophone, violin, and trombone, and the persuasively propulsive bass figure of the tune, makes one wish that more had been done with this full ensemble. Kennedy colors *Prelude to a Kiss* with a warm and singing solo, and Hampton offers a gruff and slippery workout on the otherwise unexceptional *Nice People*. Exit guest soloists.

But left to their own devices, the Heath Brothers can conjure up more variety than you might expect. Percy plucks the baby bass on his own *Islandized*, a calypso that is both melodic and gently jumping, thanks to his stimulus and Cowell's kalimba. Playing it straight, the Brothers show their individual and ensemble strengths best on Randy Weston's *Hi-Fly*, because it supports their swinging instincts. Yet this album suggests that additional instruments lift the group to another level.

JOHN S. WILSON

**Max Roach and Cecil Taylor: Historic Concerts**  
Max Roach, producer  
Soul Note SN 1100/1 (two discs)

"Historic Concerts," 80 minutes of uninterrupted improvisation by pianist Cecil Taylor and drummer Max Roach recorded at Columbia University in 1979, isn't the cross-generational dialogue it purports to be. Although he has incorporated postbop elements into his style, Roach still defines the crisp momentum and off-center syncopations of bebop drumming. Only eight years his junior, Taylor is nonetheless a father figure of the free jazz era and its followers, who rebelled against the formal constraints of bop. In theory, an encounter between the two should have found common ground somewhere in the middle: Taylor might delve into structured time and harmony for a change, Roach could loosen his strict rhythms and play with unmetred freedom.

But "Historic Concerts" is a meeting on Taylor's terms. He might be an iconoclast, but that's what's limiting about him: you can't share being unique. Forced to step beyond self-imposed boundaries,

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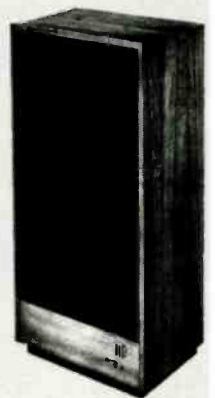
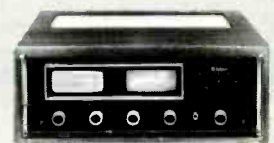
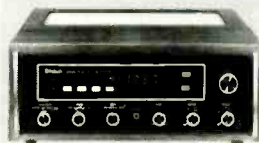
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Roach is brilliant. Not only has he lived through some of the greatest changes in jazz history, he has absorbed them all. To him, Taylor is a challenge, not a threat. At the age of fifty-four, Roach re-invents himself as a free-style drummer.

Side-length extravaganzas of unbri-dled energy and free association have been mainstays since the Sixties for Taylor. Making sure every note of his torrential keyboard runs can be heard, he constructs skitterish lines and phrases that assemble, self-destruct, and then regroup in different form with inimitably skewed logic. This



DEBORAH FEINGOLD

Cecil Taylor meets Max Roach, sort of

inward approach makes Roach's instinctive response that much more thrilling. To match Taylor's richness and variety, he emphasizes the distinct parts and sounds of his drum kit. You become aware and listen for his choices.

*Part One* (each part encompassing a side) is an all-out energy warmup that, while energizing, is the least involving section for me. The fun really begins on *Part Two*, when the duo quiets down a little and starts experimenting with rhythms. Roach accompanies and reacts to Taylor's multidirectional jabbing by setting up muted African cross-patterns. Then he varies the mood by turning to his high-hat, offsetting the pianist's rumbling twists and turns.

Off-kilter lyricism marks *Part Three*, as Roach abandons his kit for hand percussion. With Taylor caressing pointillistic figures, Roach rattles, twirls, and shakes. The tempo then quickens as waves of tom-toms wash over more quicksilver piano.

The only solos are on *Part Four*. Taylor begins by treating us to an unexpected tonal ballad. Roach's equally beautiful feature is memorable for its pacing and carefully sculptured use of space. Cueing into each other again, the two build to a dynamic

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STEVE FUTTERMAN

### Artie Shaw: A Legacy

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This Artie Shaw "legacy" is not concerned with his big bands or the small group, the Gramercy Five, that came out of them. It has nothing to do with the big band he's currently sponsoring. Instead, "A Legacy" documents the beginning and the end of Artie Shaw's career as a leader (he quit the music business 30 years ago), and shows him in unusual settings.

These are revealing performances. We hear the way he started, by leading a string quartet and a rhythm section in a performance of *Interlude in B flat* at a jazz concert in New York in 1936. The sensitivity of his shading with the strings, his clean, silvery tone, and the tumbling loops of his phrasing are all there. And we hear how he finished; three quarters of "A Legacy" is devoted to his 1954 sextet. Unlike his fellow Swing

Era bandleaders, Shaw became interested in and stimulated by the beboppers who evolved out of 1940s jazz. At times he sounds like Buddy DeFranco, the first bebop clarinetist, although the distinctive outlines of his playing are unmistakable.

The 1954 group included Hank Jones, Tal Farlow, and Joe Roland and primarily played enlarged versions of older pieces. Tape allowed the soloists to develop their thoughts more fully than the original three-minute 78-rpm records did, as Gene Lees points out in his insightful notes. Shaw's playing on *Dancing in the Dark*, for example, is richer, warmer, and more probing. But sometimes his head seems to be crammed with songs of the '20s and '30s, from which he keeps quoting pointlessly. Jones and Farlow, at early stages in their careers, are consistently lean and thoughtful. The best piece is the sextet's sole adventure, Shaw's then-new *Sunny Side Up*.

Hearing him apply tone and technique to Mozart and ride herd on the elephantine Whiteman orchestra are added treats. "A Legacy," both a curiosity and a revelation, shows what Shaw was getting into when he walked away from his career.

"A Legacy" is available by mail order only from Book-of-the-Month-Club Records, Camp Hill, Pa. 17012; \$27.95 (same price for discs or cassettes) plus \$1.75 shipping and handling; New York and Pennsylvania residents add sales tax.]

JOHN S. WILSON

### CONCERT VIDEOS

(Continued from page 87)

inalienable right. "A Kiss Across the Ocean" is a delight to watch over and over; it may turn out to be as essential a rock artifact as *The TAMI Show* in expressing the flavor of its time.

### THE STATEMENT

So far, only a few pop artists have regarded the concert video like an album: a chance to make a statement. Joni Mitchell's "Shadows and Light," which the singer directed and co-edited, is more than just the visual sequel to the live concert album of the same name. Mitchell enriches an excellent date from her "Mingus" tour with pithy, well-placed snatches of video; the effect is comparable to seeing a performer in concert and suddenly understanding how all the pieces of her career fit together.

This particular show was held outdoors at dusk in the Santa Barbara County Bowl, and the calm natural lighting is well suited to the tranquil earthiness of Pat Metheny's guitar and Jaco Pastorius's bass (the sound is lovingly mixed by Andy Johns). Opening with a scene from *Rebel Without a Cause*—James Dean stalking in front of a flickering TV set—the video cuts to a clip of Frankie Lyman and the Teenagers singing *I'm Not a Juvenile Delinquent*, then jumps to Mitchell launching the con-

cert with *In France They Kiss on Main Street* ("In the war of independence, rock and roll rang sweet as victory"); this is a succinct equation of a teenager's identity struggles and those of a strong-minded, hopelessly romantic artist. It's a shame that Mitchell's intelligent and ambitious video statement is virtually one of a kind.

Another largely untapped potential of concert-length videos is their usefulness in introducing relatively unknown performers. Dexys Midnight Runners is probably the least-known group to release a concert video ("The Bridge"). The band is flawed but enjoyable on record. In this show, however, leader Kevin Rowland is so pompous (not to mention off-key) that the video is often annoying. Record and video companies ought to choose powerful performers who can win instant converts, such as Joe Ely, T-Bone Burnett, and Los Lobos.

But the most tantalizing potential of concert videos is the opportunity they afford to bring home a truly special performance, not only to those of us who missed out, but to those of us who want to cherish it and puzzle over it. How nice it would be if this medium could be responsive to the great expectations of consumer-fans and to their small prayers as well. Of course I'd be happy with a video of the Jacksons' "Victory" tour, but I'd be even happier if Elvis Costello's recent solo acoustic dates had been preserved for posterity, too. **HF**

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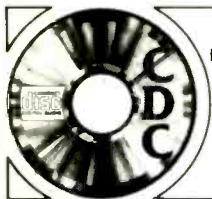
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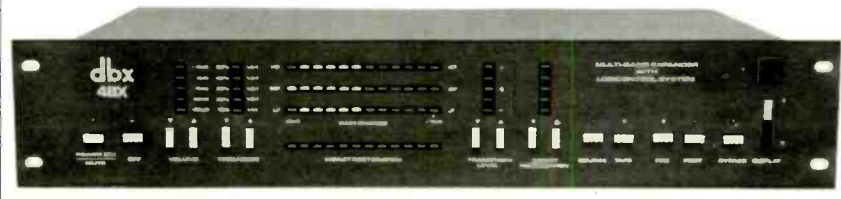
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