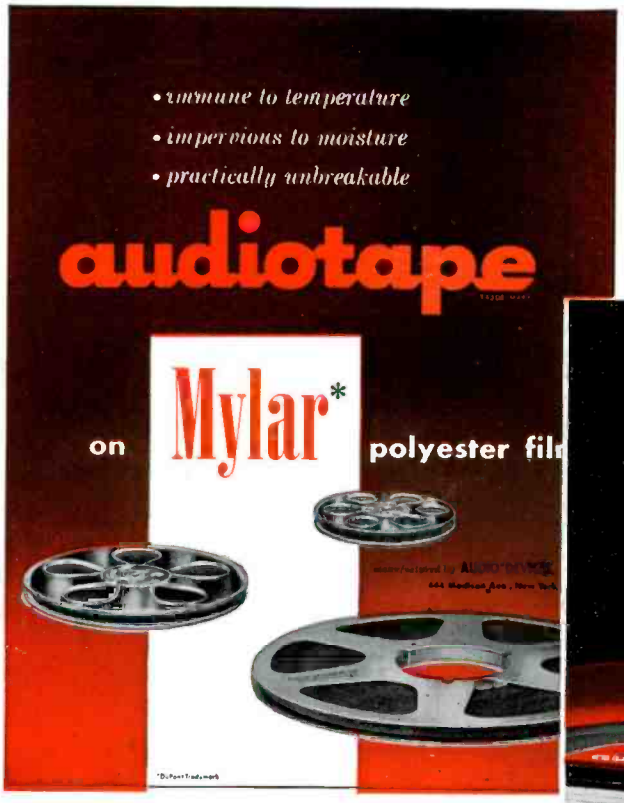
High Fidelity

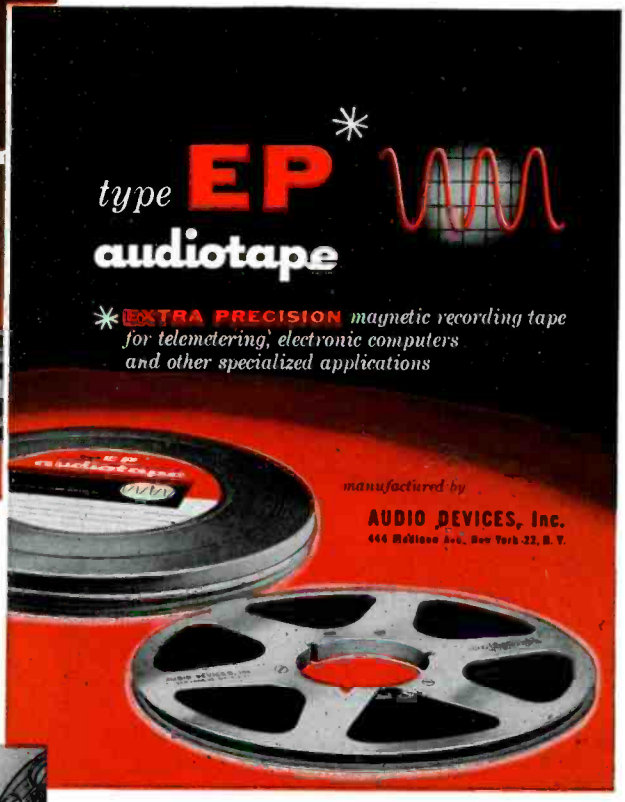
JULY • THE MAGAZINE FOR MUSIC LISTENERS • 50 CENTS

THE EMERGENCE OF BERLIOZ *by* JOHN N. BURK

WHAT'S *new* IN TAPE RECORDING



Here's a professional magnetic sound recording tape that offers a new high in *permanence* and durability. It can be used and stored under the most extreme conditions of temperature and humidity without any ill effects. For all practical purposes, it is virtually *unbreakable*. Now available on 1, 1½ and 2 mil Mylar*, in standard sizes from 600 to 2,500 ft. Write for Bulletin No. 201.



The new EP Audiotape provides the *extra precision* that is so important to *dependable* magnetic data recording and reproduction. It is especially produced to meet the most exacting requirements for uniformity and freedom from microscopic imperfections. Available in ¼" to 2" widths, 1,225 to 5,000 feet. Write for Bulletin No. 207.

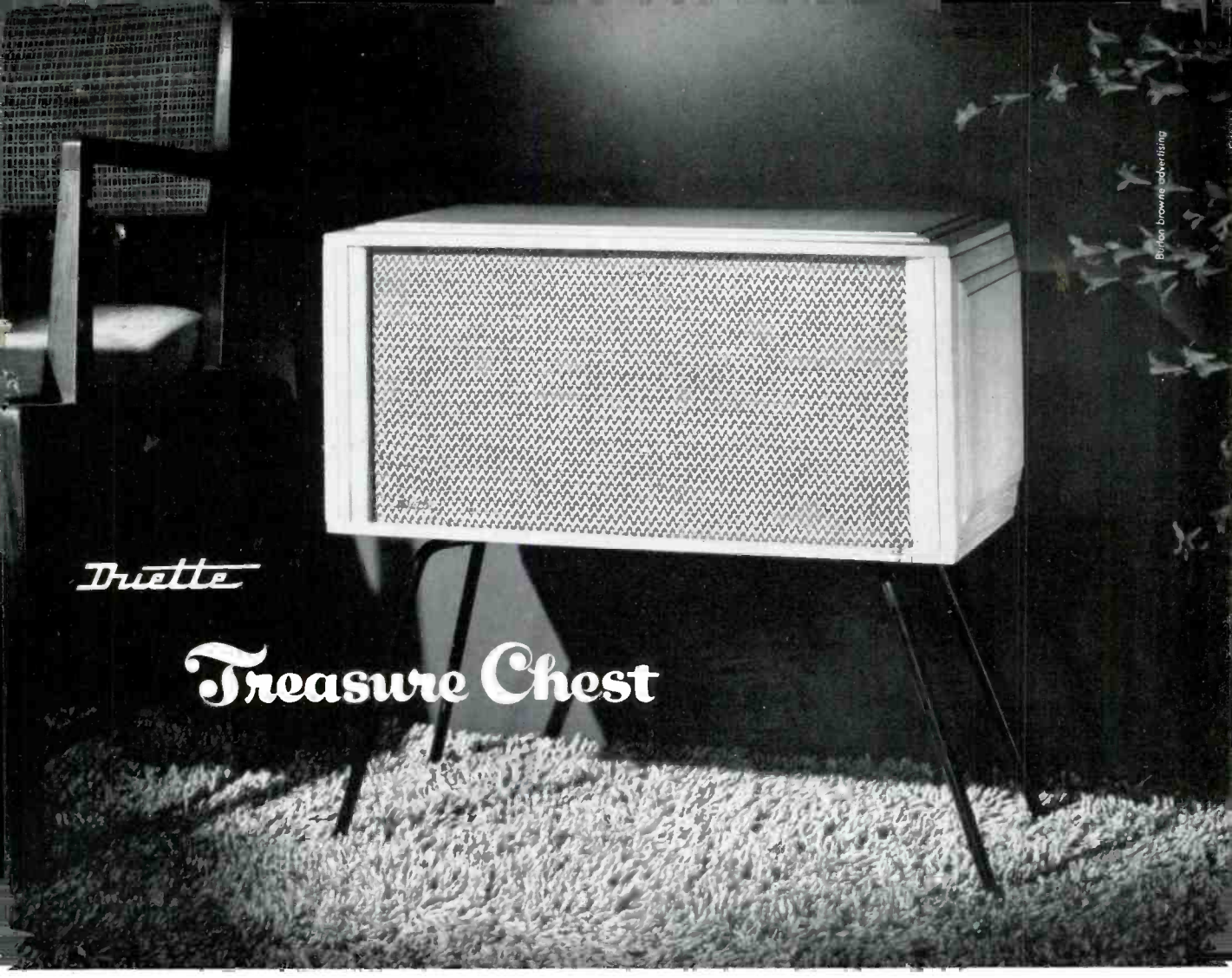
Audiotape, now available on green, blue or brown plastic base — and Audiotape reels in red, yellow, green, blue and clear plastic — provide *instant identification* that can simplify your cueing, filing, recording and playback problems. Write for Bulletin No. 209.

AUDIO DEVICES, Inc.

Dept. A5, 444 Madison Ave., New York, 22, N. Y.

Export Dept., 13 East 40th St., New York 16, N. Y., Cables "ARLAB"

THEY SPEAK FOR THEMSELVES



FIRST to give you the real high fidelity of a two-way speaker system in a small package—the Jensen "Duette" won your acclaim.

Now the Jensen Duette "Treasure Chest" model is an elegant compliment to your decor whether traditional or modern. The handsome versatile chest design is available in either selected mahogany or blonde oak veneer with genuine matching hardwood trim.

The "Treasure Chest" Duette fits on your book shelf or in a small table area. Measures only 11″ by 23¼″ by 10″. The "Treasure Chest" may be made into a graceful free-standing piece by the addition of modern wrought iron legs—available separately.

Duette "Treasure Chest" gives the full performance of the true two-way system with its special 8-inch woofer and compression driver tweeter in an unusually compact scientifically designed acoustic enclosure. Ideal for small space hi-fi system, excellent as an improvement addition for true hi-fi from existing radio, TV, phonograph or tape recorder. Capable of adequate bass reproduction even at low listening levels. Clean, smooth response with the unmistakable presence of the true two-way reproducer.

The Jensen "Treasure Chest" Duette in either blonde oak or mahogany is an extraordinary value at 76^{50} net.

ST-862 Wrought iron leg set, $4.25

Also see the "Duette DU-201" in Dupont Fabrikoid finish at a new low price 62^{50} net.

And the "Duette Portable" in black leatherette carrying case at only 77^{50} net.

Jensen has been the world's quality standard in loudspeakers for more than a quarter of a century.

DUETTE DU-201

DUETTE PORTABLE

Jensen MANUFACTURING COMPANY

Division of The Muter Company
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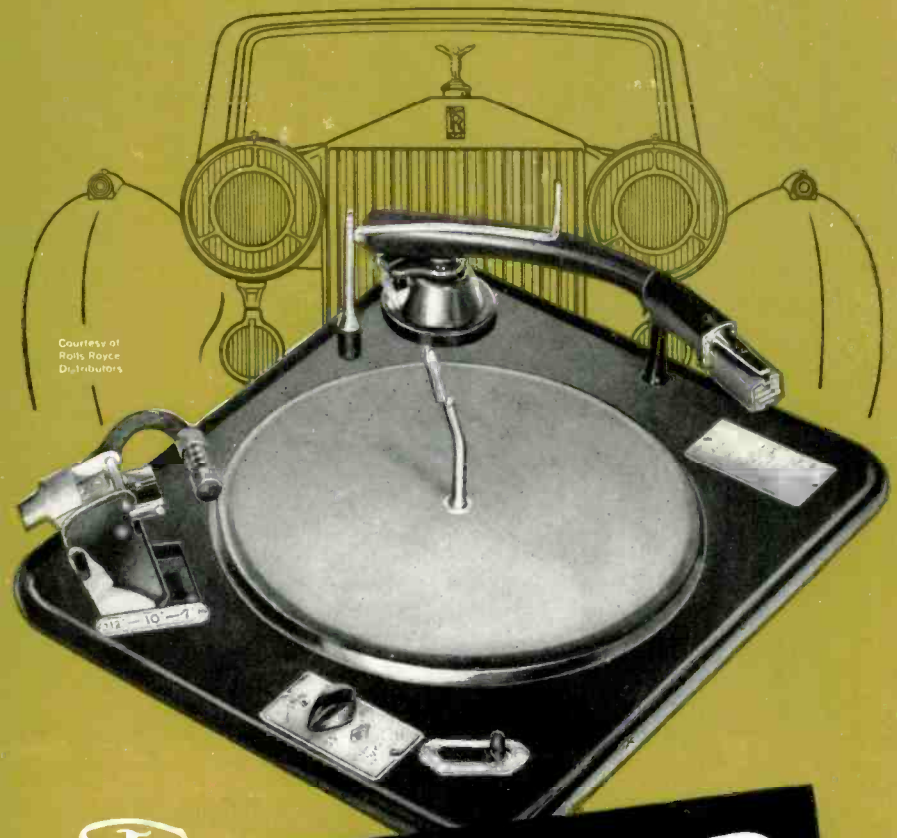
Incomparable...



Courtesy of Rolls Royce Distributors

CHECK CRAFTSMANSHIP, FEATURES, PRICE AND SERVICE . . .

and you will understand clearly why this is the world's No. 1 high-fidelity record changer.

"RIGHTS" and "WRONGS"
of record changer design
(important in protecting your records).

RIGHT:

Garrard Precision Pusher Platform . . . the only record changing device that insures positive, gentle handling of records with standard center holes.

WRONG:

"Overhead Bridges" (as on ordinary changers) . . . which may damage or dislodge records accidentally.

RIGHT:

Garrard removable and interchangeable spindles . . . Easily inserted; accommodate all records, all sizes, as they were made to be played; pull out instantly to facilitate removal of records from turntable.

WRONG:

Fixed Spindles (as on ordinary changers) . . . which require ripping records upwards over metallic spindle projections after playing.

Other Garrard features include: 4 pole motor —no rumble, no induced hum • heavy drive shaft —no wows, no waves • weighted turntable— flywheel action, constant speed • muting switch —silence between records • silent automatic stop—shuts off after last record; no disturbing "plop". • easy stylus weight adjustment—protects long-playing records • balanced-mounted tone arm—true tangent tracking • universal shell —fits all popular high fidelity cartridges

GARRARD
"Triumph"

World's Finest Record Changer

Mail coupon today for a complimentary copy of "Sound Craftsmanship" 16 pages illustrating and describing all Garrard Record Players and the other fine products of the British Industries Group.

Garrard Sales Corp., Dept. HF-5
164 Duane Street
New York 13, N. Y.

Please send "Sound Craftsmanship" to:

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Address_____

City_____ Zone____ State_____

High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

Volume 4 Number 5 July 1954

The Cover. When we decided to celebrate the Berlioz sesquicentennial with our first four-color cover, we sought advice at the source of some of the handsomest color prints we ever have seen on record jackets, namely, Angel Records. Like a pair of benign godparents, Mr. and Mrs. Dario Soria, of Angel, promptly took us in charge and made us acquainted with a charming Parisian lady in the French offices of EMI International, a Mme. Lilly Vérêa. Mme. Vérêa in turn approached Prof. Adolphe Boschot, world-famous Berlioz authority, who put at her (our) disposal a prized Berlioz painting, a copy (made for M. Boschot) by Sieffert of a life-porrait by Signol, done at the Villa Medici in 1830. Mme. Vérêa secured a photographer and herself supervised his efforts. Ironically, Angel has no Berlioz in its catalog and hence is one of the few companies with nothing to gain from all the furor about the great Frenchman.

Next Issue. The subject of our August discography: Tchaikovsky. Its author: J. F. Indcox, who now has listened to 17 *B-Flat Minor* Piano Concertos. Brave man!

Branch Offices (Advertising only): New York: Room 600, 6 East 39th Street. Telephone: Murray Hill 5-6382. Fred C. Michalove, Eastern Manager. - Chicago: 5449 W. Augusta Blvd. Telephone: Columbus 1-1779. Charles Kline, Mid-Western Manager. - Los Angeles: 1052 West 6th Street. Telephone: Madison 6-1871. Edward Brand West Coast Manager.

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Compare

Collaro

FULLY AUTOMATIC

3-SPEED RECORD CHANGERS

for 7, 10 and 12 inch Records

WITH ANY RECORD CHANGERS IN THE FIELD REGARDLESS OF PRICE

for RUMBLE FLUTTER and WOW

These are the tests of high fidelity . . . not claims, not boasts. That's why Collaro, confident of the results, invites you to compare.

Collaro has developed an entirely new turntable drive mechanism, and thus has succeeded in achieving performance considered impossible in earlier record changer designs. Rumble, wow, and flutter are virtually eliminated. Mechanical operation is smooth . . . gentle to the record and to the delicate stylus.

And while you are comparing these, look at the construction. Note that there are no intermediate drive wheels employed and no belts to slip or to replace. Rotate the turntable and observe how freely it spins. This is the combined result of dynamic balance and ball-bearing suspension. Now lift the turntable. It's heavy . . . intentionally weighted to give flywheel action for constant, steady rotation. You'll notice that the turntable is rubber covered. Important . . . because unlike other materials in use this surface does not shed; and dust and grit particles cannot become imbedded. On the underside is a 4-pole motor with self-aligning oilite bearings for silent steady power.

You will also discover that the Collaro changers are absolutely jam-proof; that they automatically shut off at the end of the last record; that the tone arm is ball-bearing mounted, and tracks accurately with as little as 3 gram stylus pressure.

Remember these features . . . look for them, compare them . . . and you will agree that Collaro really makes *high fidelity record changers for high fidelity record reproduction.*

	LIST PRICE
Model 3/532 Intermixes 10 and 12 inch records	$65.00
Model 3/531 Non-intermix	54.50
Model 3/534 Single record player	33.60

Available at Radio Parts Jobbers, Distributors, and Hi-Fi Dealers.

Write for complete details to:

ROCKBAR CORPORATION

215 EAST 37th STREET, NEW YORK 16, N. Y.

AUTHORitatively Speaking

John N. Burk, whose authoritative evaluation of Berlioz' music, on and off records, begins on page 26, has been program annotator for the Boston Symphony Orchestra since 1935. He lives, naturally, in Boston, close to Symphony Hall — except in summer, when he migrates to Tanglewood. He is the author or editor of several books, including *Clara Schumann, A Romantic Biography; The Life and Works of Beethoven,* and *Letters of Richard Wagner (the Burrell Collection).*

Clemens Kalischer, whose stroll through Tanglewood with a Rolleiflex produced the picture-spread on pages 32-33, has become one of the nation's leading photographers of musical subjects (he'll have a one-man show devoted to such this winter in New York). Born a Bavarian, he fled his native country when Hitler came to power, was educated in France, joined the French army, was captured in 1941 and spent three years in concentration camps. He spends most of his time now at free-lance photography, and has been published in *This Week, Time, McCall's, Vogue, U. S. Camera, Fortune, Mademoiselle* and sundry other magazines. He lives in Stockbridge, Mass.

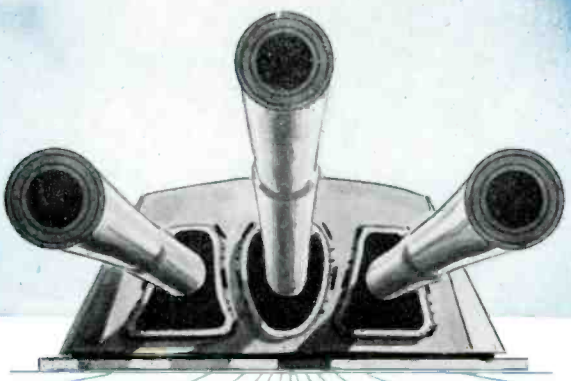
Oddly enough, **Robert MacKenzie,** who writes about British high fidelity on page 40, lives in Athens, Greece. He describes himself as an exiled Scot; since 1937 he has been manager of the Greek affiliate of Columbia (EMI), Greece's only record manufacturer. (They make only 78s, mostly Greek pops.) Since he is a confirmed high fidelity enthusiast, with one of Athens' biggest listening rooms, he manages to get to Britain fairly often, usually returning well freighted with gadgetry and the latest in British sound-lore.

L. F. B. Carini, author of the discussion of FM antennas which starts on page 73, is research director of LaPointe Electronics, Inc., which makes, among other things, Vee-D-X antennas. Since Old Wethersfield, Conn., where he lives, is in what might be called an inner-fringe area, he knows whereof he speaks. Mr. Carini is author of a book, *Drafting for Electronics* (McGraw-Hill) and is widely regarded as top authority on circuit-drafting. His wife is also an electronics technician, and both are hi-fi music enthusiasts (16 speakers in their living room). He drives a Jaguar sportscar, most often with the top down because the passenger's seat is usually occupied by a 10-foot Yagi.

Fritz A. Kuttner, who questions the need for ultra-high or dog-ear treble on pages 34-35, was born and educated in Germany, dividing his interests among music, musicology, sociology and economics. His Ph.D. is in the latter field. He got out of Germany, he says, just before Hitler slammed the doors, and went to China. He spent 10 years there, teaching and doing research in Oriental musicology, and got out just before the Communists slammed the doors. He has been teaching, writing and doing research in New York since then.

Out of

a new



Since early in World War II, 9 out of 10 Navy ships have been equipped with radio receivers designed and built by the National Company.

Despite storms and salt spray — despite the jarring shocks of gunfire — despite static and earth-girdling distances — these sensitive, yet rugged "ears" of the fleet picked up vital, life-and-death messages, 24 hours a day, months on end.

Similarly, other National radio equipment dependably serves the Army, the Civil Aeronautics Administration, communication companies, industry and radio amateurs in 125 countries.

National radio equipment was carried on the perilous Kon-Tiki Expedition.

Out of this hard core of specialized technical experience — unmatched by any other high-fidelity manufacturer — National has produced an AM-FM tuner and associated inter-matched amplifiers so advanced in engineering, performance and styling they obsolete present equipment on the market today!

See and hear National's new HORIZON line at your high-fidelity headquarters today. Listen to a demonstration — you won't believe your ears!

tuned to tomorrow

National NC

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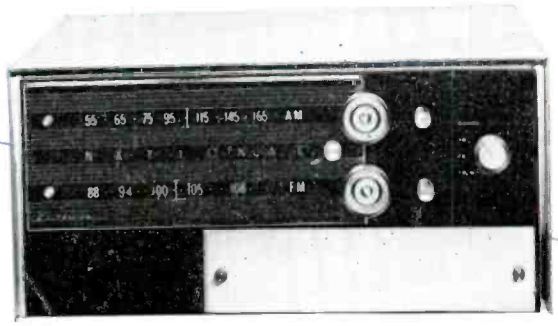
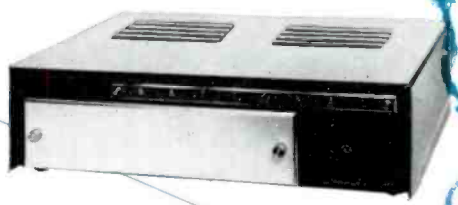
the roar of big guns . . .

HORIZON *in high fidelity*

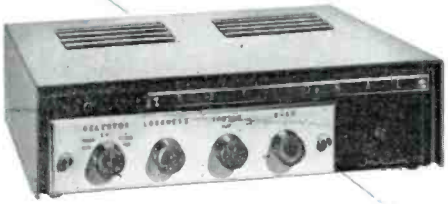


In designing this fabulous new HORIZON line, National offers the most advanced circuitry in the entire high-fidelity field.

To match this superlative engineering achievement, National called on a top designer to style the entire line for contemporary living.



These units are so striking, so fashion-smart, they need no cabinetry! Yet, if cabinet installation is desired, they complement the richest setting, whether modern or traditional.



See and hear this distinguished line and see why it has already been hailed as "America's outstanding achievement in audio design!"

For a preview, please turn the page.

NATIONAL CO., INC., 61 SHERMAN ST., MALDEN 48, MASS.

a new HORIZON *in performance*

Just as engineering brilliance has been lavished on the circuits — just as high artistry has conceived the styling — so every care has gone into the manufacture of the truly magnificent HORIZON line.

The very latest advanced production techniques (including printed circuits in the tuner and the preamplifier-control unit) have been employed.

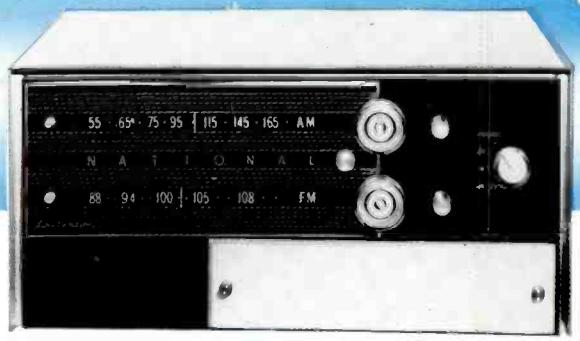
Mutamatic Tuning and Unity-Coupling are exclusive National features.

Each unit must run a long gamut of exacting tests before shipment. That's why you can be sure the HORIZON line will live up to advertised specifications.

tuned to tomorrow

National NC

FOR COMPLETE SPECIFICATIONS WRITE DEPT. H-74



HORIZON *20*

20-WATT AMPLIFIER $84.95 (SIZE: 14½" x 4")

To surpass the present high level of amplifier design, National proudly introduces new power amplifiers with a revolutionary new output circuit employing unity coupling.

With unity coupling, the output transformer is no longer required to supply the coupling between output tubes for distortion cancellation as in normal push-pull circuits. Instead, the transformer supplies only the impedance matching between the tubes and the speaker system, thus eliminating impulse distortion created by transformers. Music is reproduced with an unclouded transparency — at all listening levels — never before achieved!

The HORIZON 20 is a 20-watt amplifier with a total harmonic distortion of less than .3% and total intermodulation distortion of less than 1% at full rated output. Frequency response is ±.1 db 20 cps to 20 kcs.; ±1 db 10 cps to 100 kcs. Power response at rated output is ±.15 db, 20 cps to 20 kcs. Hum and noise is 80 db below rated output.

HORIZON *5*

PREAMPLIFIER-CONTROL UNIT $49.95

The HORIZON 5 achieves a new high in frequency response (±1 db, 20 cps to 100 kcs) and voltage output (up to 10 volts) — a new low in distortion (less than .2% harmonic, .3% intermodulation)!

Four inputs, 7 record equalization curves, a loudness-volume control and bass and treble controls are provided.

Entire unit slips quickly, easily into either the tuner or 20-watt amplifier.

HORIZON *Criterion*

AM-FM TUNER $169.95 (SIZE: 16½" x 7¾")

Never before a tuner so versatile!

You can enjoy full-band AM!

You can listen to matchless, drift-free FM!

You can hear **both** at the same time, using dual sound systems!

You can receive revolutionary new binaural broadcasts as they are made available in your area! Two gain controls and separate tuning condensers are provided — one for AM, one for FM!

Exclusive Mutamatic FM Tuning eliminates all hiss and noise between stations, so annoying when tuning conventional tuners! Stations leap out of velvety silence — stay locked in automatically! Superior design eliminates drift.

An exceptional capture ratio rejects all unwanted signals up to 80% of the strength of the desired signal. The FM sensitivity proves the name — "the Criterion" — by which all other tuners are judged.

HORIZON *10*

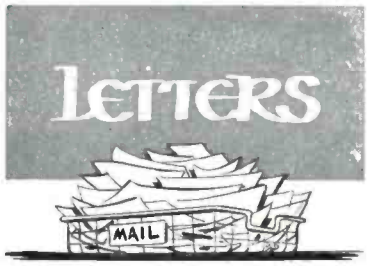
10-WATT AMPLIFIER $79.95 (SIZE: 14½" x 4")

Incorporating the revolutionary new unity-coupled circuit in a 10-watt amplifier design, the HORIZON 10 offers performance never before achieved at such a moderate price!

The built-in preamp-control unit offers a choice of 3 inputs, 3 record equalization curves, a loudness control and separate bass and treble controls.

Harmonic distortion is less than .5%; intermodulation distortion, less than 2% at rated output. Frequency response is ±1 db, 20 cps to 20 kcs.; power response, ±2 db, 20 cps to 20 kcs. Hum and noise are better than 70 db below rated output on high-level input, better than 50 db on low level input.

NATIONAL CO., INC., 61 SHERMAN ST., MALDEN 48, MASS.



SIR:

As a record collector of long standing I have been reading record reviews for a good many years in a number of publications. I still read many reviews, but find myself more and more guided by the excellent reviews in HIGH FIDELITY. But the problem has now arisen as how to easily find a review of a given record in a past issue of your magazine.

The time has now arrived when a "Cumulative Index to Record Reviews" is an absolute *must* for your readers. I do not mean a reprint of reviews, merely an index giving a reference to the issue in which a given review can be found. Records are being issued too fast for the average person to buy all the records he wants as they are issued and reviewed. When we get ready to buy a recording of a certain selection it has now become a terrible time-consuming task to paw through back issues of HIGH FIDELITY to find the reviews of the various recordings of the selection we want to buy. And now that HIGH FIDELITY has blossomed out as a monthly, the job of searching for past reviews is increasing.

Please, please consider issuing a "Cumulative Index" to be sold as a separate booklet . . . I, for one, would gladly pay a dollar or so for such a publication.

William Salyer
Los Angeles, Calif.

We are very happy to report that just such an index is now being prepared. Patience, patience!—Ed.

SIR:

As one of the proud parents of the Mercury Disc-Charger, I read your "Tested in the Home" report [April 1954] with considerable interest.

I agree that the Disc-Charger is a poor photographic subject but the

RECORD COMPENSATION is *Unlimited*

with the **McIntosh**

Professional Audio Compensator

C-108 b
$96.50

Note: If box is blank, switch is in up position. "X" indicates switch is down.

	(Turnover) BASS	(Roll off) TREBLE
Angel	NAB	AES
Atlantic	NAB	NAB
American Recording Soc.	NAB	Ortho
Bartok	629	16 db
Boston [2]	COL	NAB
Caedmon [3]	629	11 db
Canyon Capitol Capitol-Cetra	AES	AES
Columbia [2]	COL	NAB
Concert Hall Contemporary	AES	AES
Cook Laboratories	NAB	AES
Decca [2]	COL	NAB
EMS	AES	AES

	BASS	TREBLE
Elektra	629	16 db
Folkways (most)	629	16 db
Haydn Society [2]	COL	NAB
London [2] (ffrr)	COL	LON
Mercury	AES	AES
M-G-M	NAB	AES
RCA Victor [1] (RIAA)	Ortho	Ortho
Tempo	NAB	Ortho
Urania (most) [2]	COL	NAB
Vanguard — Bach Guild [2] Vox	COL	NAB
Westminster, old	NAB	NAB
Westminster, new [2]	COL	AES

[1] Set Fine Bass Control to — ½
[2] Set Fine Bass Control to — 2
[3] Set Fine Treble Control to — 1

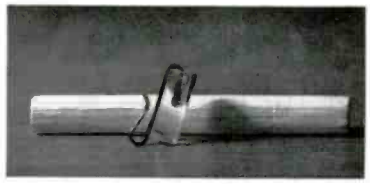
Blue Note Jazz—Same as Capitol
Cetra-Soria[2]—Same as Boston
Colosseum—Same as Capitol
Epic[2]—Same as Boston
Esateric—Same as Angel
Good Time Jazz—Same as Capitol
Lyrichord, new—Same as Elektra
Oceanic[2]—Same as Boston
Philharmonia—Same as Capitol
Polymusic—Same as Atlantic
Remingtan—Same as Atlantic
Urania (some)—Same as Capitol

Send for FREE record curve booklet

McIntosh LABORATORY, INC.
322 Water Street • Binghamton, N. Y.
Export Division: 25 Warren St., New York 7, N.Y.

accompanying picture should indicate its general size and shape to your readers.

Referring to your comments on the dust problem and the function of the Disc-Charger in helping to alleviate it, I would like to point out that basically the villain is static electricity and not dust. Once the static electricity is eliminated, the stylus will remove the dust after several plays. Records will



Disc-Charger with non-king size cigaret.

stay clean since they no longer attract dust.

While it would be advantageous to eliminate static electricity and remove dust simultaneously as you suggest, this is not as simple as it would first seem. Our tests indicate that all efforts to remove dust directly increases the static electric charge on a record and thereby makes the task of the Disc-Charger much more difficult.

It is therefore suggested that the Disc-Charger be used alone allowing the stylus to remove the dust in several plays which is perhaps slow, but sure.

Sam Messin
Oxnard, Calif.

SIR:

The enclosed came into the office and the item marked I found amusing to the extent that I felt you should get a chuckle out of it as well. I am sending it along in the event you have not already seen it . . .

Walter W. Watson
Forest Hills, N. Y.

Efficiency Reaches A High Note!

ABSTRACTS FROM A SURVEY REPORT PREPARED BY PEPPO, ZIPPO & LUMBAGO, EFFICIENCY EXPERTS FOR THE ORCHESTRA

"For considerable periods the four oboe players have nothing to do. Their number should be reduced and the work spread more evenly over the whole of the concert, thus eliminating peaks of activity.

an investment in performance and pride

the AMPEX 600

The Ampex 600 is a design triumph that is sure to please adventurers in recorded sound everywhere. The performance that has made Ampex the supreme name in professional recording has been engineered into a machine of truly portable size at a reasonable price. You will love your new "600"; your friends will admire it; it will give you faithful service for many years to come.

From its portable case, you can easily transfer the Ampex 600 to a permanent installation in your home music system.

CONCERT HALL QUALITY . . . *living room comfort*

The Ampex 600 captures the full glories of the human voice or the sweeping majesty of symphonic orchestrations. It records and reproduces with such clarity and flawless accuracy that highly perceptive ears seldom can distinguish the tape recordings from the live performances. This superlative quality results from a broad frequency response, wide dynamic range, imperceptible distortion, uniform tape motion, and freedom from amplifier hum and noise.

- *Frequency response 40 to 15,000 cps at a tape speed of 7½ in/sec.*
- *Signal-to-noise ratio over 55 db.*
- *Flutter and wow under 0.25% rms.*
- *Timing accuracy ± 3.6 sec. in a full half hour recording.*

Never before could so much be recorded so well on a machine so small.

HOBBIES IN SOUND *for pleasure and pride*

Weighing less than 28 pounds, the Ampex 600 can be used anywhere, by anyone: no professional recording engineer is needed. Use it at home to record the musician in your family, the choir at your church, "wedding bells" and parties, or the performances of your talented friends. Use it "outside" to record bird calls, waterfront and railroad whistles, foreign dialects, folk songs, and other rare voices, music and sounds.

- *Separate microphone and line input recording channels.*
- *Quantitative VU meter for accurate program levels.*
- *Phones jack for monitoring during recording and "mixing."*
- *Record safety button to prevent unintentional erasure.*

Your Ampex 600 is engineered for years of true high-fidelity performance at a truly reasonable price, $545.

For the Finest in Recorded Sound, see your local Ampex Distributor today

AMPEX CORPORATION
934 CHARTER STREET • REDWOOD CITY, CALIF.

Write for descriptive bulletin to Dept. F-1699

AMPEX CORPORATION

DISTRIBUTORS IN PRINCIPAL CITIES
(Listed in the Telephone Directory under "Recording Equipment")

"All the 12 first violins were playing identical notes. This seems unnecessary duplication. The staff of this section should be drastically cut. If a large volume of sound is required, it could be obtained by means of electronic amplifier apparatus.

"Much effort was absorbed in the playing of semi-quavers. This seems an excessive refinement. It is recommended that all notes should be rounded up to the nearest quaver. If this were done, it would be possible to use trainees and lower grade operatives more extensively. There seems to be too much repetition of some musical passages. Scores should be drastically pruned. No useful purpose is served by repeating on the horns a passage which has already been played by the strings. It is estimated that if all redundant passages were eliminated, the whole concert time of the two hours could be reduced to 20 minutes and there would be no need for an intermission.

"The conductor agrees generally with these recommendations, but expresses the opinion that there might be some falling off in attendance. In that unlikely event, it should be possible to close sections of the auditorium entirely with a consequential saving of overhead expense, lighting, salaries for ushers, etc."

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SIR:

Is it possible that one of the readers or Editors of HIGH FIDELITY Magazine was fortunate enough to have made a good tape of Toscanini's farewell concert on April 4? . . . .

If there is some one who does have the tape, would he please write and let me know what he would want for a copy of the recording? I prefer 7½ ips. or 15 ips., single wide-track head.

David M. Kaufman
Ripon, Wisconsin

SIR:

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Books in Review

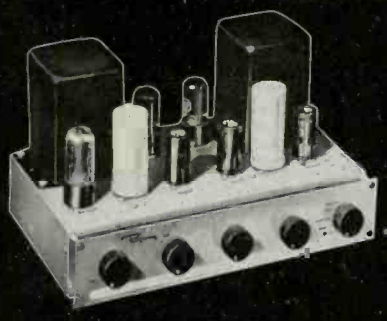
New Letters of Berlioz, 1830-1868: French text with Introduction, notes and English translation by Jacques Barzun. 322 pages, $4.50. Columbia University Press, New York, 1954.

Here are more than 100 letters of Hector Berlioz, the majority never before published and many of the rest virtually unavailable to the general reader until now.

The letters included in this collection span a great part of Berlioz' life, from 1830, when he was 27, until the year before his death at 65. This is the period of Berlioz' greatest productivity, and these letters, in chronological order, touch upon all the major events of his life during this period and upon all his major musical and literary works. Only occasionally does the editor have to provide a link to bridge a gap in the series. Now and then he includes part of a letter written about Berlioz by a contemporary, Liszt or Verdi, for instance, which supplies a valuable extra dimension to our view.

The definitive biography of Berlioz has still to be written, as Jacques Barzun says in his *Berlioz and the Romantic Century*. Before that definitive biography can be written, more of the missing evidence in the form of letters, leaflets, notes, and comments must be collected and published. The *New Letters of Berlioz*, in themselves a fragmentary autobiography, bring us a step closer to the point where a definitive biography may be attempted. Each of the pieces published here fits a carefully plotted position in the huge picture and makes the correct interpretation and placement of further discoveries easier.

In the translations, Mr. Barzun has consistently sought to reproduce in



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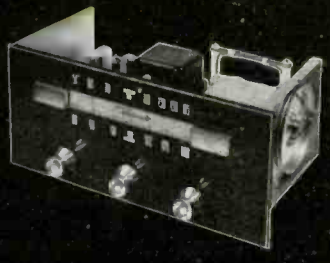

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natural English the thought and expression of Berlioz' French. By this method he preserves the delicate tones and subtle shades of meaning that defy direct translation. Under this treatment, Berlioz's letters come alive for us in English and from them we get a picture of Berlioz as a worried business manager, an harassed concert master, a bold but tactful promoter, a technical expert studying the effective use of musical instruments, a composer annoyed at the dilatoriness of his publisher, a kindly patron to an aspiring artist, a father heartbroken by the untimely death of his only son.

The style, the tone of the letters varies constantly according to correspondent, mood and subject; and a literal translation could not avoid losing many subtleties of meaning and expression. The appropriate colloquialism, formal phrase, or unique idiom is sought for whenever needed and usually found. One short example will serve to illustrate.

In a letter to Jules Janin, Berlioz is expressing his enthusiastic admiration for a newspaper story which Janin has written. Berlioz writes, "*Violà un feuilleton!*" A literal translation would have lost the excited enthusiasm which the French expresses. Barzun's "That's what I call a write-up!" saves it, giving the real tone and meaning of the exclamation.

Through such sensitive translation we receive the impression of a natural though extraordinary man who, like most geniuses, seems to belong to our own life and times. It is possible for us to lose sight of the Gallic idiom and see more clearly in Berlioz the gifted man who transcends the narrow boundaries of nationality and language.

To the biographer these letters provide a most valuable addition to our knowledge of Berlioz. This value is increased for scholars by the editor's careful notes, appendix, bibliography and index.

Those who know Berlioz as a man from his own *Memoirs* and from biographies will welcome these supplementary glimpses into his life. Those who here meet him for the first time will be encouraged to fill in the background by reading the fuller accounts of his life. W. E. GILLESPIE

Continued on page 20

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Introduction to The Psychology of Music, by G. Révész. University of Oklahoma Press, 1954. 261 pages, illustrated. Cloth, $4.00.

The University of Oklahoma Press has, in the past few years, been showing a marked ambition to establish a reputation in the field of musicological publication. They seem to give a certain preference to translations of European authors already published in the European market, which may be a fortunate policy if they select the best material available, as for example Ludwid Misch's excellent Beethoven Studies. In the present case the choice is not a fortunate one, because the American market would have offered a number of superior authors for the topic.

Mr. Révész's book appeared first in German, some four years ago and then, in 1953, in England in translation. The English edition was surprisingly well received and this, apparently, was the main incentive for Oklahoma Press to arrange for an American edition. It is, furthermore, quite clear that Mr. Révész intended to write a textbook on the undergraduate level which is a perfectly legitimate enterprise and good reason for any University press to publish a manuscript. It will be seen, however, that the author's work does not meet normal textbook qualifications, and that the lack of modern source references, already pointed out by British book reviewers, is more severe in the American market.

In the preface, the author states he wishes to make the reader acquainted with a *New Science*, which is quite an extraordinary thing to say. Even if we are willing to forget about the fact that the psychology of music is one of the oldest sciences of the race studied abundantly by most ancient civilizations, and if we focus our attention solely on modern research, it must be stressed that at least since 1880 a large amount of pertinent contemporary studies has been published.

There is a quaint smell of dust and obsolescence all over Mr. Révész' book that leaves the impression one is reading an old gentleman's reminiscences on new scientific developments between 1890 and 1910. The reason for

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this old fashioned impression is revealed upon looking through the ambitious 165 titles given in the bibliography: more than 90% of the author's references are dated prior to 1940, over 66% earlier than 1930, and more than 46% prior to 1920. This means, in effect, that the author ignores a very considerable part of all the tempestuous development and publication activity in the field during the last 25 to 30 years. Now it is especially during this last period that the most significant advances have been made in musical physiology and psychology which were largely due to, and influenced by, modern electronic measuring and test equipment. Of this the author seems to be hardly aware. That the new findings secured with such modern research apparatus led to the collapse of many or most of the traditional theories on tone physiology and psychology which Mr. Révész takes great pains to explain, is nowhere hinted in his text. Where he gives the results of his own extensive experimental research in musical psychology, he leaves little doubt that he never used adequate modern equipment in order to correct the earlier antiquated findings. Consequently much of what he has to say, is likely to be wrong in the light of more recent findings.

It is a common experience in our century that scientific opinions, theories and "facts" secured, keep changing at perplexing speed. For this Mr. Révész cannot be blamed. But it puts the author of any textbook under obligation to try his best keeping fairly up to date with more recent important developments. This is especially true if the last two or three decades brought about changes as revolutionary as in the field of musical physiology, acoustics and psychology.

It must be stated with regret that, in this respect, the author has completely failed, and that decides the question about the value of his publication as a textbook, and as an up-to-date introduction for the non-professional reader. To the student the book cannot be very useful because he will have to re-orientate himself very soon by studying more recent and inclusive information. To the

Continued on page 93

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AS THE EDITORS SEE IT

IN APRIL, RCA Victor announced that in Autumn 1954 it will begin to market pre-recorded tape. This means music, for private-citizen customers — say, the Toscanini Beethoven Ninth, or the Glenn Miller memorial music (in actuality, the company has not, at the time of this writing, announced its initial tape repertoire). It seemed to us that this ought to galvanize the record industry. We get a lot of mail, and altogether too much of it has been devoted to fulminations from home-music enthusiasts about the scratches, gouges and other mars that deface the vinyl disk-records they buy. These are ills to which tape is immune. Its other advantages are more debatable. At 7½ inches per second, its fidelity may or may not be higher than that of disks rotating at 33⅓ revolutions per minute. Its signal may or may not be easier to equalize in reproduction. But grit cannot afflict it with pops and bangs. Accordingly it occurred to us that a definitive recording on tape might be well worth the higher price it would cost.

We thought RCA Victor's announcement would, so to speak, unplug the dyke; and that there would be a story. We wrote to everyone likely to be concerned, and we received answers, but there seems to be no story. Nearly all the answers fell into the neutral-to-negative category. Of the other established recording companies, few seem to be ready to take to tape, although many are thinking about it. Most appear to feel that after RCA Victor has investigated the field, there will still be time enough to decide whether to get in or stay out. In a sense this is odd; heretofore it has been the smaller companies that have ventured first, the giants that have entered the field later.

In this instance, the reversal of form may derive from massive sales-research. Last year, RCA Victor ordered, bought and put on sale a large number of home-type tape recorders (not very impressive ones, as it happens). Apparently the experience convinced the company that there was an adequate market for pre-recorded tape. But no one else has seen fit to go along, which may have something to do with the widespread rumor that certain portions of the huge RCA operation (classical records, for instance) are allowed to operate at a loss, as prestige-builders. No one else can afford this kind of tactic.

Columbia says it is watching developments with keen interest. So does Decca. Mercury says nothing. M-G-M offers no comment, in just those words; Capitol phrases it differently. London points out that it is fully cognizant of current developments, including binaural recording, but is biding its time. Westminster has held conferences on the subject, and regards the question as one of "when" rather than "if." The Haydn Society has virtually decided to get in, but has not decided when nor with what releases; it has been conducting a survey of its own. (Like RCA Victor and a few other organizations, it has some timelessly definitive recordings to put on tape — the *Anthologie Sonore* series, in preparation at this writing, and the Schneider complete Haydn quartets.)

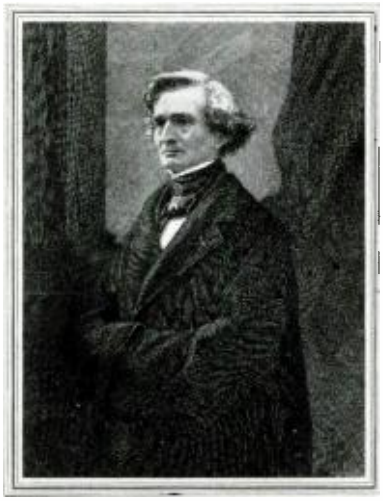
Dario Soria, president of Angel Records, thinks there are important improvements yet to be made in home tape recorders — easy loading devices and the like. He is also inclined to think that current disks are better than 7½ ips tape would be. Of the same opinion are Peter Fritsch, of Lyrichord, Peter Bartok, of Bartok Records, and Emory Cook. The latter, likening the tape-problem to a lion, saith: "We shall be meek, and enter the cage after the first rude, alarming and traumatic experiences have grown dim in the memory of living audio." An eloquent gentleman, Mr. Cook, with a head highly unlikely to be bitten off. Saul Taishoff, of Concert Hall, says simply ". . . We haven't given it much thought yet. We have been too busy selling records." Folkways is going onto tape as of now, or any minute. The catch: their main market is educational, and many school sound-systems are centered around tape. I. Kratka, of Classic Editions, raises a serious complaint: Ought there not, first, to be an invention (scrambling?) to prevent uninhibited copying by customers in their homes, once they have been induced to buy tape-recorders? Otherwise, will not this copying put the source-companies out of business and deprive us all of music? This is worth thinking about.

Meanwhile, Mr. Paul Jansen, sales manager for Minnesota Mining and Manufacturing Company, leading tape-makers, points out that tape-copying machinery now is at least as fast and much cheaper than disk-pressing machinery. This has profound meaning to all the minor record-makers who suffered last February from the price-cut war among the big disk companies — who also do most of the job pressing for small companies, and who didn't lower their custom-pressing fees when they lowered the prices of their own LPs. Had the small companies jointly owned a tape-duplicating co-op, they wouldn't have been caught between the devil and the deep blue sea.

Without waiting for the record companies, various entrepreneurs in the pre-recorded tape field have gone right ahead, with varying success. We have received some excellent tapes from A-V Tape Libraries — good, flutterless, wide-range reproduction of music well-played and obviously picked up by engineers who know their microphone-placement. We have other samples awaiting review, some variety tapes from Hack Swain, of Sarasota, Fla., and recordings of last year's Florence (Italy) music festival, acquired by Audiosphere, of Livingston, N. J. They may or may not be able to break out of the tape-hobbyist area. Aided by the RCA push, they probably will. Perhaps it all depends on what RCA has decided to release. If it turns out to be Toscanini, we will hazard a guess that the dam has busted.

J. M. C.

1803



1869

The Emergence of Berlioz

by JOHN N. BURK

DOES A mere calendar occurrence account for the renewed interest in Hector Berlioz made manifest through the past season, including performances, recordings, and a newborn Berlioz Society? Or is there more to it than that? Musical trends and musical taste have been converging inescapably on Berlioz for quite a while. The 150th anniversary of his birth (December 11 last) merely came at a convenient moment. The time was ripe; only the excuse, the fillip, was needed.

The case of Berlioz is a curious one. A hundred years are often not too many for the world to reach a just and enduring valuation of a composer of music, however great; a truth proved by the various and changing attitudes toward this greatest of the musical Frenchmen. No one ever has tried to deny that he was one of the true originals of music, an innovator to whom the Romantics of the century to follow would be deeply indebted. But the fact remains that critical opinion was never more than half-heartedly in his favor during his lifetime, and public applause was sporadic. In the years that followed he was too often condescended to, even by those who drew most heavily upon the possibilities he had opened up for them. He was called an upstart musician, an *arriviste;* it was said that he lacked any systematic school training. He could play no instrument presentably (except perhaps the guitar). Instead of undergoing preparatory experience as a conductor or a player, he merely used his ears. He went around asking friendly trombonists or oboists whether a proposed passage was negotiable. But the results give us, now, the answer, and he gives us a lesson. He found out things in his own peculiar way. And it is a way, of course, in which the true musical ground-breaker is apt to develop.

Berlioz never has lacked individual champions. There were Liszt and Schumann and Heine, in his own time, and a number of loyal French adherents. But they were hardly heard, and others looked upon him as a brilliant oddity, to be accepted with some doubts as to his complete sanity. In ensuing years, later lone prophets have raised their voices — Camille Saint-Saëns, Romain Rolland, Julien Tiersot, Ernest Newman, Jacques Barzun. Certain conductors have labored mightily in his cause — in recent times, Weingartner, Beecham, Munch.

In burning words, Rolland* has shown how Berlioz has been misunderstood from the start on account of the contradictions both in his nature and in his music. The obvious and sensational Berlioz has been fastened upon, the less ostentatious but deeper qualities not even noticed. Newman has shown how Berlioz, non-German from the ground up, has been dismissed by those for whom all music since Bach is necessarily built on the German classical tradition.

These are certainly points well taken, but it seems to me that there are still other reasons. One is that the listening public has seldom been presented with any full work of Berlioz but almost always (excepting the case of *Fantastic Symphony*) with excerpts which give as fragmentary an idea of the composer as they are themselves fragmentary. This situation I shall take up presently. Another reason is that Berlioz, a Romantic of the Romantics so far as poetic and imaginative excesses are concerned, was fundamentally at odds with his Romantic colleagues. He simply did things in his own way, without consulting fashion. It was like him to give his greatest effort to an opera based on Virgil's *Aeneid* and in the declamatory style of Gluck, when both Virgil and Gluck were considered operatically obsolete. There was a still more fundamental divergence: while the Romantics,

*Musicians of Today (1908).

reaching for tonal incandescence, for the supersensuous, wrote their scores on the heavy side, Berlioz scored sparingly, mixing his colors always with discrimination and reticence.

This brings up a curious circumstance about the present interest in Berlioz. The music, strangely enough, suits the aesthetic of the moment. There is something about it which appeals to the *young* point of view, the taste which will not accept the orchestral torrents of Wagnerian or Straussian Romanticism. The present tendency is toward open scoring, in which every detail stands out clearly. Economy is the watchword, and this is exactly what Berlioz gives us, however large the forces he calls upon in the course of a single work. It was for just this reason that Berlioz' scoring was looked upon as rather tenuous, uneventful, in the plushy period of swollen orchestrations which thrived up to the first World War.

I remember the vestiges of Romanticism which captured the enthusiasm of my college days. Then Wagner had reached the highest point of favor; one was swept along in blissful excitement by his mighty flood of sound. Richard Strauss entranced most of us by his even larger orchestra, the lushness of his divided strings, and the rich tapestry of voices, many of which you could not possibly hear. Fervor was the order of the day. Liszt was accepted as a member of the immortals. The saintly Franck was mentioned with awe. It is strange what the passage of years will do to one's musical cosmos. Looking back, I have the feeling that Bach, Haydn or Mozart, being of the crystalline rather than the upholstered sort, were sometimes respected rather than loved. While doing proper obeisance to their exalted repute, many in those days privately found them rather thin. Even Mendelssohn was looked down upon as "sentimental" by those who swallowed Grieg or Tchaikovsky without a qualm. Mendelssohn's real offense was that his orchestral style was clean, open, lucid in detail, unpadded. If he resembled Berlioz in nothing else, he resembled him in this respect, and he was condescended to for the same reason.

How different is the effect of all these composers upon listeners nowadays! Take a look at a long-playing record catalog as a gauge of modern taste (a fair enough test). The pages of Bach, Mozart and Haydn reflect an apparently insatiable demand, a demand which has set the record companies combing through the immense heritage of each of these three, so that no choice bit may be missed. And the time was when *Figaro* or *The Magic Flute* was avoided by any business-minded opera company. A Bach Festival would have been madness outside of Bethlehem (Pa.), where a few devout pilgrims gathered. As for quartets by Mozart or Haydn — quartet recitals were attended by the small elect who were peculiar enough actually to like chamber music. All this does not necessarily mean that we have improved in taste rather than swung pendulum-wise away from excess, but I do think we have become a little more discerning. The aesthetics of 1954, the aesthetics in which the clean and tidy Stravinsky is the leading figure, emphatically includes Berlioz within its scheme. More than this, our present composers, from Stravinsky on down, could well do with some of Berlioz' warmth and emotional sensitivity without sacrifice of their code of purity.

The phenomenon of piecemeal performances of Berlioz' music is just as curious as his partial rejection by the musical world which owed so much to his pathfinding deeds. The world of performance has been for the most part content to be acquainted with one complete work — the *Fantastic Symphony*, an extravagance of his youth, and, although an enchanting piece of extravagance, still an early work. Otherwise, fragments of his more mature works have sufficed for most: the more brilliant overtures, convenient to open or close a symphony concert, or instrumental excerpts from the *Damnation of Faust* and *Romeo and Juliet*. I contend that these fragments give no adequate idea of the great works from which they are lifted. The *Roman Carnival Overture* or the *Hungarian March*, while unmatched in the limited category of showpiece overture or lively march, contain little more than the flashy aspect of Berlioz the orchestral master, a single and obvious aspect of a composer of depth, range of styles, delicacy and grandeur. The great music of his maturity, when sufficiently known, shows him to have been an artist of fine and considered judgment, eminently sane, and a closer examination of his life and brilliant writings confirms this belief in his ideals and integrity.

One reason for the scarcity of performances seems to be that Berlioz failed to oblige the conductors of generations to follow with pieces of convenient length and average requirements. Unfortunately, he enlisted for his expressive needs very large forces, often combining a full orchestra, chorus and soloists. As a result, he put himself again and again into virtual bankruptcy by engaging such forces to introduce a new piece. He has also alienated

Henrietta Smithson. What did she have to do with distant thunder?

the givers of concerts through the succeeding years, for their enterprise has continued to fall short of the trouble and expense involved. As a result, no general conception of the full and rounded Berlioz has been possible. An audience listening to, let us say, the "Ballet of the Sylphs," without the devilish commands and choral weavings which lead up to it, misses the point of that lullaby and its infernal intent. It would be a similar case if an audience should sit before a performance of the "Ride of the Valkyries" with no precise idea of what Valkyries *were*, and no suspicion whatever of the highly-charged scene that their purposeful music is leading into.

The Berlioz anniversary season, together with the accessibility of his major works complete in LP recordings, is at least bringing the whole of Berlioz, or at least the larger part of the greater Berlioz, before the sympathetic listener for his enjoyment. The lay inquirer can now easily perceive him in his full stature, in the great diversity of his powers. That diversity is revealed as prodigious. It shows his mastery of color to be unendingly various, to extend to the use of the human voice, to be most effective of all in quiet and delicate passages. What has not always been realized: his uncanny sense of tone-color has been only incidentally a contrivance for the sake of novelty, and basically merely a means to an expressive end.

It was entirely to be expected that Berlioz should have been a composer of fervid and riotous imagination. Among his fellow artists in Paris were Victor Hugo, Eugene Delacroix, Gustave Doret. The creator of Quasimodo, the painter of florid heroic groups, the illustrator of multitudes, pursued depiction by way of intensive flights of fancy. The macabre, the preposterous were in vogue. No colors could be too flamboyant for the graphic artists of this time. But musically, Berlioz' Paris remained stuffy and classical, much taken with Cherubini and Spohr, tradition-bound in classical ways, and in the field of opera such applause-seeking non-progressives as Rossini and Meyerbeer held sway — all of these, incidentally, importations from Germany or Italy.

So Berlioz' extravagances, although they bespoke his period, upset the classical traditions of music, and in doing so deflected attention from the quieter but more beautiful and probing qualities of the artist. Only the most discerning could perceive that this iconoclast, who had no traffic with such absolute forms as the strict symphony, quartet or sonata, was a true classicist at heart. He was second to none in his worship of Beethoven. He devoured the scores of Gluck under the disapproving eye of Cherubini, his master at the Conservatoire. He composed three operas following the dictates of his personal instincts as artist rather than the sure-fire formulas for operatic success in his time. Lacking, it must be admitted, a sufficient theater-sense, the resulting works never have and may never become practical repertory. But as music-drama, portions of them remain superb. The pastoral subject of the Nativity interested him and drew him on from a single air into a full-length oratorio. The first hearers of *L'Enfance du Christ* were completely taken aback at this placid music, wherein the fire-eating Berlioz does not indulge in a single startling fortissimo. It is largely in an antique modal style. Rolland has stressed Berlioz' love of Italy and of early Italian art. One is sometimes reminded in his music of the chaste serenity of the Renaissance Florentine painters, whose simple lines are drawn with warmly glowing colors — imagination both free and finely controlled.

It should be remembered that the *Requiem*, for all its cohorts of brass, its emphasis upon the *style enorme*, dwells at least as much on the *piano* style of dynamics as on the *forte* side. The supplementary brass-bands are used only three times, and briefly. If the work, with its hushed, quasi-churchly chants, more often inspires awe than true devotion, this sense of awe is most powerful when its tonal intensity is least.

The *Damnation of Faust*, by its nature as a conflict of the satanic and the saintly, is a long succession of contrasts — but do not the Easter Hymn, the seductive charms of the Sylphs, of the Will-o'-the-wisps, the naïve, musically archaic characterization of Marguerite linger longest of all in our musical affections? We are properly terrified, too, when Hell yawns, but somehow the most awesome moment of all is that which follows the swallowing up by Hell of its victim, when after a dreadful silence an earthly voice sings: "*Alors, l'enfers se tut*" — "Hell closes." Indeed, the *Damnation of Faust* is Berlioz' most diverse work, if only from the nature of the subject, which ranges freely (and frequently) between Heaven and Hell. Certainly the narrative is tautest and most consistently stirring.

Romeo and Juliet, on the other hand, is deliberately episodic, containing no story, but reflections upon a story the hearer is supposed to know already. The vocal parts are more episodic than the orchestral score, which finds perhaps the composer's most intense development, his peaks of orchestral color-magic. The *Scene d'Amour* is a true symphonic slow movement, having all the qualities which Berlioz' detractors have accused him of lacking.

Harold in Italy is a good instance of the kind of musical instinct, the inner directional compass which led its composer to great ends from uncongenial beginnings. Planning to write a viola concerto at the request of Paganini, a commission he could never have fulfilled, he came forth at last with the only suitable answer to the problem: a solo voice, innocent of display passage work, setting the special, dark tones of the instrument against the shifting colors of the orchestra.

Berlioz' urge to be poetically explicit, to convey to audiences what had prompted his music and so reach their understanding, often did him more harm than good. Sometimes his texts hampered the musical flow. When he followed the *Fantastic Symphony*, he made the mistake (which he later modified) of giving a symphony an explanatory story. It must be admitted that the persisting notion that music must have a meaning, a program, can be largely laid to his door.

When Berlioz wrote the *Fantastic Symphony*, he was not only setting the precedent for a whole century of "symphonic poems" which were to have poetic subjects of all imaginable sorts, he was unconsciously implanting the guide-book habit. When he wrote *Continued on page 98*

The Berlioz Recordings

by JOHN N. BURK

BETTMANN ARCHIVE

AS COMPARED with the works of the earlier great composers, or even with those of his important contemporaries, the heritage Berlioz has left is not large. Together with overtures, songs, or incidental pieces, there are 12 extensive works. These, with two or perhaps three exceptions, brought forth his best powers. Always, when the subject permitted, he put his heart into them.

With the forthcoming recording of the *Te Deum*, 10 of the 12 will be represented on disks, the exceptions being the two long-since unperformed operas, *Benvenuto Cellini* and *Beatrice and Benedick* (the earlier part of *The Trojans* is another unexplored field). The new release of *L'Enfance du Christ* and a pending one of the *Damnation of Faust* will result in a choice of recordings of most of the dozen. It is now possible for the Berlioz student to have a fairly complete acquaintance with music for the most part seldom performed.

Overture, "Les Francs-Jugues," Op. 3

This is music intended to inspire terror, intended also to open an opera which was never completed. The subject was a Fehmic Court of the Middle Ages in Germany, a secret chamber where sat masked figures. The victim's only privilege was to listen to his doom. A ponderous unison of the lower brass in the introductory section is a premonition of the *Requiem Mass* of later years. The maturer Berlioz may have blushed over the main theme, for the violins, written at the age of 23, for it is as cheerful as overture themes were expected to be at the time. Threats and incursions of brass attack this theme in development, but fail to dispel its jauntiness.

Symphony Orchestra of Radio Berlin; Sergiu Celibidache, conductor.
URANIA 7024. 12-in. $5.95.
(with *Franck: Psyché*).
Philharmonia Orchestra; Paul Kletzki, conductor.
COLUMBIA ENTRE RL 3071. 12-in. $2.98.
(with *3 other Overtures*).

Both recordings are adequate. Kletzki's quicker tempo gives a dramatic excitement to the development and so comes closer to the intended effect. Also, it costs nearly $3 less than the other.

Overture, "King Lear," Op. 4

In composing this Overture, which was written in 1831, the year of *Le Corsaire*, Berlioz never forgot the stormy and unrelenting tragedy of his subject. It sets the mood with a powerful recitative-like theme in the depths of the strings. Cordelia enters with a cantilena, an oboe solo over an ominous pizzicato accompaniment. The main body develops these elements with a continuing wild storminess. A sombre piece, but an impressive one.

Rhineland Symphony Orchestra; Alfred Federer, cond.
REGENT MG 5039. 12-in. $5.45.
(with *Roman Carnival Overture*).
Lamoureux Orchestra; Jean Martinon, conductor.
URANIA 7048. 12-in. $5.95.
(with *3 other Overtures*)

It is unfortunate that in each recording brilliance is attained at the expense of tonal velvet. The quality is hard.

Fantastic Symphony, Op. 14

If the *Symphonie Fantastique* is not the whole of Berlioz, it is the whole of the youthful Berlioz and is his only large work for orchestra alone. As the creation of a composer of 27, in the year 1830, it is, in its way, the most astounding phenomenon in all music. At the time, the latest thing in descriptive music was the gentle and unchallenging Pastoral Symphony by Beethoven, then three years dead. Musical ghostliness had a single example in opera — the "Wolf's Glen" Scene in *Der Freischütz*, which Berlioz admired enormously. As for Wagner, he was at the time a youth of 17 and had yet to learn his art. Liszt was not to invent the symphonic poem for 20 years. It may be asked whether Richard Strauss, putting the squealing *Till Eulenspiegel* on the scaffold, would ever have dreamed of such a thing without Berlioz' daring and similar depiction some 60 years before.

Cleveland Orchestra; Artur Rodzinski, conductor.
COLUMBIA ENTRE RL 3059. 12-in. $2.98.
Amsterdam Concertgebouw; Eduard Van Beinum, cond.
LONDON LL 489. 12-in. $5.95.
Berlin Philharmonic Orchestra; Willem Van Otterloo, conductor.
EPIC LC 3005. 12-in. $5.95.
San Francisco Orchestra; Pierre Monteux, conductor.
RCA VICTOR LM 1131. 12-in. $5.72.
Philadelphia Orchestra; Eugene Ormandy, conductor.

COLUMBIA ML 4467. 12-in. $5.95.

London Symphony Orchestra; Hermann Scherchen, conductor.

WESTMINSTER WL 5268. 12-in. $5.95.

The six recordings give in each case a brilliant and satisfactory account of this exacting music. Even Rodzinski's, when you figure that he left the Cleveland Orchestra in 1943, is astonishingly good. Among the remaining five, a board of Berlioz enthusiasts would probably disagree, quarreling over their pet points. Monteux's is one of the best recordings that has come from the San Francisco Orchestra. The newest by Scherchen is splendid, with the right amount of the flexibility and expressive phrasing which is the first requirement of the *Fantastic*. This would have its just champions. Those who are after exciting phonographic sonority would choose the one from Philadelphia, a super-brilliant recording of a virtuoso orchestra. Unfortunately, Ormandy is often mannered in his reading — his phrasing is not always natural; scoops in the strings are a sample of what might be called "synthetic expressivity." Van Beinum on the other hand produces a more just and musicianly reading. He seems closest to Berlioz' inner fires, expressed in beauty of sensitive detail. The recording is on the under-side of brilliance, but has balance, etched detail, and tonal beauty. In this last respect it excels the Scherchen recording. In short, Van Beinum's is my choice, but it is a personal choice, not an iron-clad recommendation.

Lélio, or The Return To Life
Lyric Monodrama, Op. 14b

Of the music which recordings have brought to public acquaintance, not one is more interesting than this. Berlioz composed it as a sequel to the *Fantastic Symphony* in 1831. A poet indulges in voluble reflections between movements in a spoken part — such recitations combined with music were not unknown at the time. The poet speaks of Shakespeare. His ranging thoughts become a convenient repository for musical bits which Berlioz had hitherto composed, but which had not come to the light of performance. It is a skillful assemblage of heterogeneous elements — after all, the composer of the *Fantastic* knew what he was about.

There is more than one suggestion of the *Eight Scenes from Faust* — his Opus 1. The song for tenor, *O mon amour*, is in Berlioz' best romantic vein and a final Fantasia on Shakespeare's *The Tempest*, a siren-like apostrophe to Miranda, is entirely charming. It derives its color and mood from the "Chorus of Sylphs" in the *Eight Scenes*. This was the first of five plays of Shakespeare which inspired music from Berlioz — the others were *King Lear*, *Hamlet*, *Romeo and Juliet*, and *Much Ado about Nothing*.

New Paris Symphony Association; Réné Leibowitz, conductor.

VOX PL 8250. 12-in. $5.95.

The recording is admirable; wide-ranged, vivid — an invaluable contribution to a wider knowledge of Berlioz.

Overture, "The Corsaire," Op. 21

This is the fourth of the four Overtures of Berlioz' younger days. It is also the most brilliant of the four. With its exciting flash and thrust, it surely merits more frequent use on concert programs. Hans von Bülow, who was its early protagonist at Meiningen, once wrote that it went "like a shot from a pistol." Berlioz wrote this Overture in 1831 and revised it in 1844. The title, suggesting Byron's reckless adventurer, was really an afterthought. Even so, it seems to suit admirably the spirit of the music.

Paris Conservatoire Orchestra; Charles Munch, cond.

LONDON LL 466 12-in. $5.95.

(with *Benvenuto Cellini Overture and Ravel: Boléro*).

LONDON LL 9019. 10-in. $4.95.

(with *Benvenuto Cellini Overture*).

Philharmonia Orchestra; Paul Kletzki, conductor.

COLUMBIA ENTRE RL 3071. 12-in. $2.98.

(with *3 other Overtures*).

Lamoureux Orchestra; Jean Martinon, conductor.

URANIA 7048. 12-in. $5.95.

(with *3 other Overtures*).

All three recordings make the most of the work's brilliance. Martinon's is clearest on the highs and lows but the tone is hard in quality. Kletzki has a slight edge of clarity in the pick-up as compared to the London recording. Munch has the flare of greater rapidity of tempo and a more drawn-out sentiment in the Adagio section. If Berlioz wanted the extremity of contrast, this is the reading. After all, corsairs were supposed to be anything but moderate! Better listen before buying, if possible.

Nuits d'Eté, for Soprano and Orchestra, Op. 7

This song cycle, written partly in earlier years, was published in 1841 with piano accompaniment. *L'Absence* was orchestrated in 1843; the remaining five songs in 1856.

One is tempted into quoting this remark by the late Alfred Einstein: "Berlioz sowed the seeds for the entire musical lyricism of the 19th century in the French language — in its color, noble sentimentality, and refined sensuousness and grace." Nowhere is this truth more obvious than in these six songs to texts by Théophile Gauthier — poems of a lover's nostalgia. The orchestral accompaniments greatly intensify the mood and set off the voice.

Cincinnati Symphony Orchestra; Thor Johnson, conductor; Suzanne Danco, soprano.

LONDON LL 407. 12-in. $5.95.

This recording marks a venture by London (alas, temporary!) into the territory of American orchestral performers. Suzanne Danco misses no shade of the message. The Cincinnati Orchestra gives more than adequate support.

Harold in Italy, with Viola Solo, Op. 16

Berlioz has related his intentions in this work in his Memoirs: "I wished to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's

Childe Harold." He explains that the principal of the *Idée fixe* used in the *Fantastic Symphony* here becomes the function of the soloist.

Royal Philharmonic Orchestra; Sir Thomas Beecham, conductor; William Primrose, viola.
COLUMBIA ML 4542. 12-in. $5.95.
Vienna Symphony Orchestra; Rudolf Moralt, conductor; Guenther Breitenbach, viola.
VOX PL 6700. 12-in. $5.95.

The recording with Primrose and Beecham is the best on all counts. The soloist is superior in expressive shading and in the body of tone, which flows through without forcing. The orchestral portion well matches this piece of individual musicianship. People with wide-range equipment will hear some rumble. Still, by contrast, the Vox simply sounds old and thin.

Grande Messe Des Morts (Requiem), Op. 5

The *Requiem Mass* was composed in 1837 and first performed at the Church of the Invalides in Paris in that year. This was a favorite with its composer, who once wrote: "If I were threatened with the destruction of the whole of my works save one, I would crave mercy for the *Requiem*." The score calls for a huge orchestra and chorus, plus four supplementary brass choirs, to be placed at the four corners of the regular performing forces, each containing four trumpets and four trombones with tubas and ophicleides. For once Berlioz indulged to the full his urge for the colossal, presenting us with the Day of Judgment in the Lacrymosa (for he was doing no less). He spared nothing to make it the mighty event which the devout anticipate. Needless to say, the overwhelming effect is achieved, not by the sheer quantity of sound but by its crafty distribution, its directional planning. When the hearer is assailed by fanfares as if from the four corners of the universe, he is properly awestruck.

Emile Passani Choir and Orchestra; Jean Fournet, conductor; Georges Jouatte, tenor.
COLUMBIA SL 159. Two 12-in. $11.90.

A recording of the *Requiem* inevitably proposes a difficult problem of placement and of the reproduction of great tonal power. Fournet, his forces and Columbia's technicians have done this remarkably well when it is considered that the record is not new. From the point of view of improved mechanical sound, however, there is a crying need for a new one which, if successful, would be a record indeed! We do not wish to minimize, however, the admirable recording which exists to date.

Overture to "Benvenuto Cellini," Op. 23

Berlioz finished this two-act opera, *Benvenuto Cellini*, in 1838 after working upon it for three years. He was stimulated by hopes for a post at the Paris Opéra. Its lack of success was partly due to an unfortunate libretto. "The Overture," wrote Berlioz, "received exaggerated applause and the rest was hissed with admirable energy and unanimity." But later he wrote, "I cannot help recognizing in it a variety in ideas, an impetuous verve, and a brilliance of musical coloring, which I shall probably never again achieve and which deserved a better fate." The Overture contains themes from the opera, welded almost symphonically.

Berlin Philharmonic Orchestra; Paul van Kempen, cond.
DECCA DL 4003. 10-in. $2.50.
(with *Auber: Fra Diavolo Overture.*)
Paris Conservatoire Orchestra; Charles Munch, cond.
LONDON LL 466. 10-in. $4.95.
(with *Le Corsaire Overture and Ravel: Bolero*).
LONDON LL 9019. 12-in. $5.95.
(with *Le Corsaire Overture*).
London Philharmonic Orchestra; Paul Kletzki, cond.
COLUMBIA ENTRE RL 3071. 12-in. $2.98.
(with 3 other Overtures).

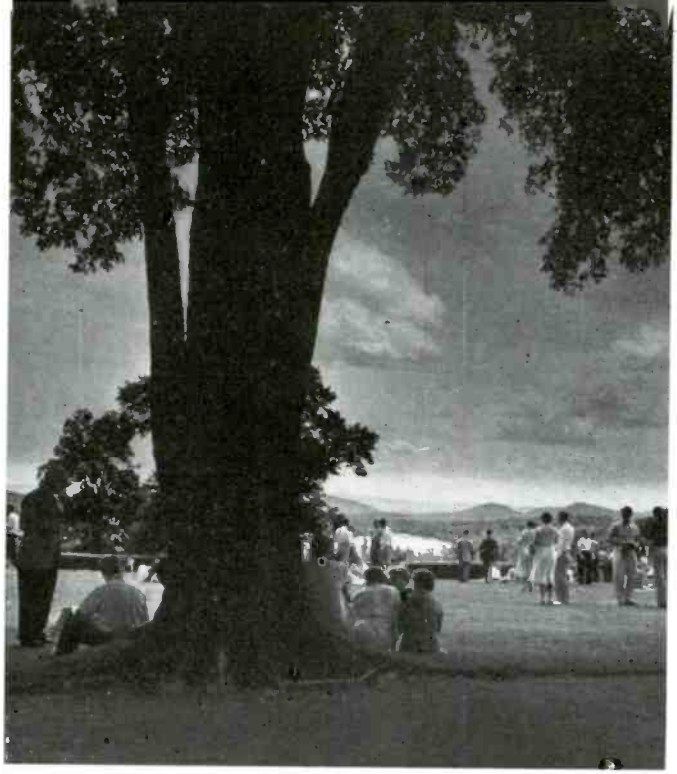
Of the three recordings, the Paris Conservatoire gives the best as to expressive recording and performance, but Kletzki's is clearest in definition of tones. It is the only one of the three where the high staccato runs for the violins at the end of the slow section can be clearly heard.

Overture, "The Roman Carnival," Op. 9

This Overture is in reality the introduction to the second act of *Benvenuto Cellini*, a preparation for the carnival scene. When it was performed in Vienna, Berlioz wrote "it exploded like a mass of fireworks and was encored with a noise of feet and hands never heard except in Vienna." Indeed, the two Overtures from *Benvenuto Cellini* show that Berlioz had learned a thing or two about handling an orchestra since his earlier ones. They prompt the hope that the whole opera, plainly enough the work of a master, will appeal to the courage and enterprise of some recording company.

Minneapolis Symphony, Antal Dorati, conductor.
MERCURY MG 50005. 12-in. $4.85.
(with *Ravel: Alborado del Gracioso*).
Lamoureux Orchestra; Ferenc Fricsay, conductor.
DECCA DL 4027. 10-in. $2.50.
(with *Dukas: Sorcerer's Apprentice*).
Lamoureux Orchestra; Jean Martinon, conductor.
URANIA 7048. 12-in. $5.95.
(with *3 Other Overtures*).
Rhineland Symphony Orchestra, Alfred Federer, cond.
REGENT MG 5039. 12-in. $5.45.
(with *King Lear Overture*).
Philadelphia "Pops" Orchestra; Alexander Hilsberg, conductor.
COLUMBIA AAL 34. 10-in. $2.85.
(with *Suppé: Light Cavalry Overture*).

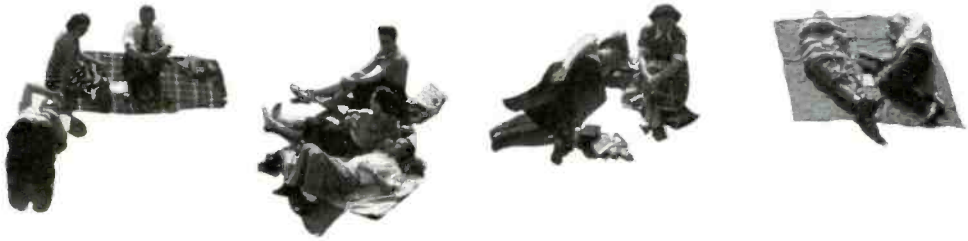
A choice between these five recordings, all of them well-performed, would be a matter of personal preference. Forced to choose, I would take Martinon's recording, which yields to none in clarity and virtuosity of performance. There is another reason — it is one of an attractive assemblage of the Overtures to *King Lear*, *The Corsair*, and *Beatrice and Benedick* on the same disk. Sonically, the Mercury is a little more startling, but was intended for hearing in big rooms at high volume. *Continued on page 82*



Between musical events, students and visitors feast on view of Stockbridge Bowl.

Symphonic Pastorale

A PHOTOGRAPHIC STROLL THROUGH TANGLEWOOD



Aaron Copland presides at one of the weekly Composers' Forums.

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Student singers of the 1953 season in Gluck's Drunkard Reformed.

Noted conductor Hugh Ross is a member of the choral faculty.

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CLEMENS KALISCHER

Are High Frequencies Necessary?

by F. A. KUTTNER

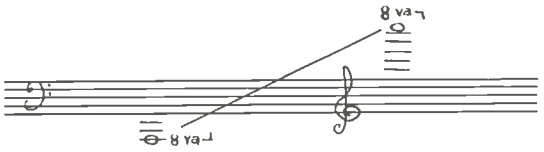
Editor's Warning: *The shockingly un-American opinions expressed in this article cannot possibly be shared by anyone but lunatics, communists, convicts, musicians, and other equally deplorable characters.*

FOR THE past many months, I have been working with a high-precision, stroboscopic instrument* capable of measuring the frequency of sounds with an accuracy of one one-hundredth of a semi-tone. That means that a single octave on the piano can be divided into 1,200 distinct frequencies. The limited number of musicologists who are using this tool for their researches have been able to explode a number of favorite and traditional theories, based on inaccurate measurements with earlier, less precise instruments. It is impossible to predict what the stroboscopic frequency meter will do in the future to current hypotheses on instrumental tone colors or on the actual importance of high frequencies in high fidelity equipment and recordings.

Ah! The red flag! But let me fold it carefully and tuck it into my pocket, so that only a little bit shows as I stroll through these sacred halls, the pages of HIGH FIDELITY Magazine, speaking aloud some of the thoughts which have occurred to me as I have been analyzing sound with the stroboscopic meter. Seriously, there *is* a possibility that the future may bring some surprising revelations about the actual importance of the extreme high frequencies (say from 12,000 to 20,000 cycles) in sound recording and reproduction.

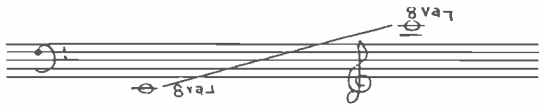
I do, of course, realize that this question is highly controversial, and that at present the greatest caution is imperative because so far there are no more than just a few indications on which to base suspicion. Much more physiological and psychological research will have to be done in order to prove or disprove these ideas and to find definite answers. Yet, a few common sense facts may not be out of place, even at this early stage.

The total range of the piano keyboard is:



*The instrument to which Dr. Kuttner refers is constructed by C. G. Conn, Ltd. the musical instrument manufacturers, for precise intonation control of the company's wind instrument production. Its ability to analyze sound is fascinating; we hope to have an article about its applications in the near future. — Editor.

or in terms of frequencies: 27.5 to 4,186 cycles. Of this theoretical maximum range, more than 99% of all piano compositions utilize a considerably smaller compass — only:



that is from 32.7 to 2,093 cycles. About 95% or more of all classical music literature stays within even narrower limits, from 41 to 1,568 cycles. Right now I cannot think of a single example in piano literature where the two highest piano notes, c^5 (4,186 cycles) and b^4 (3,951 cycles) have been prescribed by any composer. But they do occur in certain scores.

The same conditions are valid for all the instruments of the modern symphony orchestra. None of its individual components goes beyond the range of the piano keyboard: the lowest tone of the contrabassoon is Subcontra B-flat, or 29.14 cycles, one semitone higher than the lowest piano key. It sounds awful, and no composer in his senses would use this tone nor the next few above this one. The highest orchestral note is the c^5 of the piccolo flute, which is identical with the highest piano key, 4,186 cycles. Anyone who ever heard the vulgar, piercingly mean shrillness of this sound phenomenon, would not care to hear it often, especially in musical compositions; as far as I am able to tell, there is no symphonic score which makes use of this plebeian locomotive whistle. Next in order comes the violin; Richard Strauss occasionally required a g^4 on this instrument, a fourth below the piano top note, rating 3,136 cycles and that is about all there is to it, as far as fundamental tones go.*

At the extreme bass end, there are occasional exceptions. A few organs — very few indeed — have pipes which actually produce sound down to 14 or 15 cycles. For the sake of curiosity we may as well discuss these subcontrabass pipes. They have a length between 18 and 32 feet and are pretty thick in diameter. Consequently, their

*There is one harmonic or "Flageolet" note on the e string which sounds as b^4 (3,951 cps). I do not know whether it is ever used.

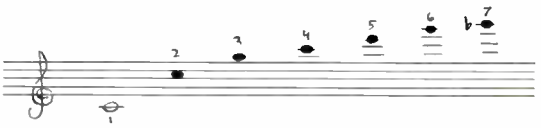
weight is considerable and so is the expense of making and installing them, adding substantially and out of proportion to the total cost of the whole organ. The pressure and quantity of wind needed to make them sound is enormous and calls for exceptional provisions in the blower and bellows equipment. I have heard of instances where organs, in actual performance, were silenced when these Big Bens came in; they used too much wind to leave enough for all the other pipes! Also, these giants are slow to speak up; more than one second may pass after depressing the pedal key before they begin to sound, which may create very ticklish timing problems for the organist. Part of their sounds, below 20 cycles anyway, is beyond the hearing range of average listeners. Of course, they reinforce and enrich the sound sensations of the tones in the next higher octave.

And please don't kid yourself. I know you are thinking of that famous and beautiful organ in your home town with its shiny 30-foot-tall pipes, installed in impressive architecture in the choir loft. The chances are 10 to 1 that those pipes are dummies only, not connected and not sounding, just architecture and ornament; chances are 5 to 1 that they are not even complete pipes but only half-cylinders serving as facade. The other half in the back cannot be seen anyway and is omitted for reasons of economy in weight and dollars.

Concerning the tone quality of the lowest tones, I for one do not care too much for them and think their musical value is limited. If we go as far down as 20 cycles the ear begins to distinguish the pulse of the vibrations and to separate them individually; the body begins to feel them physically. I do not think it is a very pleasant sensation — who wants to be physically affected by music?

Summing up: no frequencies are needed below 27.5 cycles except in the very rare cases (one in 1,000 or 5,000 or 10,000?) when an organ that has these subcontrabass pipes is recorded and when these pipes are actually used in the recorded recital. It seems foolish and inconsequential, to gear high fidelity standards and techniques to this exceptional case, which most music lovers will probably never hear even once in a lifetime. Building reproducing equipment able to produce sounds below 28 cycles is then a waste of time and represents efforts concentrated on irrelevant issues, and any recording containing frequencies below that range probably has added something faked to the performance that does not belong there, making it low fidelity. Equipment and recordings which can take care of all frequencies down to 33 or 35 cycles thus appear to fulfill the most exacting demands of the hi-fi fan. (Bass boom enthusiasts, don't give us that yarn about the *sub*-contrabassoon, the pedal tones of the contrabass trombone and the "Octo" string bass, which can only be played by climbing up a stepladder. These freakish instruments are listed in the textbooks for the sake of historical completeness, and they are found in certain museum exhibits; but we are talking here about instruments used by and useful to our modern symphony orchestras.)

This was the lower end of the scale; now let us take another look at the upper frequency range. As I have said earlier, more than 99% of all musical events in piano and orchestral literature stay within the limits of 2,093 cycles and less than 1% extend up to 4,186 cycles. Of course, we do not want to hear only miserable fundamentals but a splendid array of harmonics as well. How many? That is the question. Here is the tone middle-c with the first 7



harmonics, in the order of appearance. Which of these theoretically possible overtones are important?

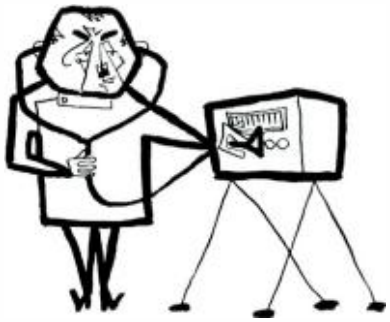
Well, I still have to meet the professional musician who has the nerve to claim that he can hear, or even "sense" more than 6 partials. And that goes only for the low, medium, and moderately high range, to — let us say — e^3 (1,318 cycles). Beyond that, not even a giant of the musical profession would say that he could hear or sense more than 4 partials. How can that be explained? Very simply: we must not forget that the audibility of partials is not only limited by the threshold of frequency sensitivity; there is also the border line of tone volume which our auditory senses cannot penetrate. If this volume becomes too small we do not hear anymore, even if the frequency is still within the range of our capacity. This fact is very often neglected or ignored. Consequently the many statements we find in textbooks and articles on the upper limits of frequency sensitivity are meaningless unless they give at the same time the volume needed to make a certain tone audible. Many people will hear frequencies above 20,000 cycles if the tone is blasted into their eardrums at 80 to 100 decibels. Others will not hear frequencies of 10,000 cycles if the volume is below their individual acuity.

With few exceptions the following rule of thumb can be established: with most tones produced by musical instruments, tone volume decreases very rapidly from one partial to the next. While we may hear the third partial still very clearly in a certain instance, the fourth can easily be beyond our hearing range. There is a theory which, unfortunately, is often taken for a proven fact: it says that the fundamental frequency, or some of the lower harmonics may by their larger volume, mask the audibility of the higher frequencies of upper partials. The idea, apparently, is that any larger volume can mask the audibility of any smaller volume. Now, this theory is an engineering theory, and the term masking was introduced by electrical engineers, as was the interpretation of the sound phenomenon it tries to explain. It must be stated with regret and due apologies that tone physiology and musical psychology do not know and recognize the existence of this masking phenomenon, and the findings to date in these two fields of study would indicate that the phenomenon in question is much more complex than just the blotting out of small decibels by bigger ones. The quantitative approach and interpretation is, naturally, what we would expect from the engineer whose business it is to deal with the world of material appearances, but it does not suffice to explain things of a physical *Continued on page 100*

Has the first fine flush faded from your enjoyment of the music-system you used to love so? Does there seem to be strain in the strings, worry in the winds, trouble in the tympani? If so, quite possibly, it may be . . . .

time for a check-up

By IRVING M. FRIED



IT WOULD be something less than gracious for anyone in the business of selling and promoting high-grade sound-reproduction to complain because his customers are perfectionists. If they hadn't been perfectionists to start with, there wouldn't *be* any such business. But they pose us a problem anyway. No matter how good their music-system was — or sounded to them — when they bought it, there comes a time when it seems to need improvement. There must be, the owner says to himself, some change, some small addition that will finally unfold the dream-vistas and (to use a horribly abused phrase) "bring the concert hall into his home."

This writer is constantly besieged by people at this stage of audiophilia. They *know* the key to perfection exists. A few claim, in fact, to have it. More insist that it be given them. Is it a certain tweeter, or pickup cartridge, or woofer-enclosure, or what? If they aren't given some answer, they'll proceed by themselves to discard some perfectly acceptable unit for a new one, not necessarily better. There is an element of poignancy here, for these are often people who quite sincerely believed that they already *had* bought the concert hall — sometimes several times over. So there must be some attempt to answer them.

Let us suppose you have had a high-fidelity ensemble for some months or years. You are now something of an audio-sophisticate. You have kept yourself informed about available new components: probably you have made a few additions to your own assembly. You have been bravely asserting, to your friends and rivals, of course, that your choice of components is well-nigh ideal. But secretly you are not so sure. In fact, you are at the point where you'd like to have a check-up; to make some objective comparisons between your own sound-system and others. There may — just barely possibly — be some room for improvement in yours. From time to time it dissatisfies you, but you don't know whether to blame it or your ears, or possibly your psychological attitude.

Neither can you be quite placated with the argument that quality in reproduced sound is, after all, subjective — a matter of taste. Some people like more treble in their mixture, some more bass, and so on. It is proper to reject this argument; to my mind it is nonsense. I cannot, for instance, conceive of anyone's preferring the screechy sound of most 1948 LPs to that of today's best. Furthermore, music is the staple in our diet of sound, and music is not ice cream, where you can like it either vanilla or chocolate. It is an experience carried over from the concert hall, where its sound will not be chocolate to one hearer and vanilla to another.

G. A. Briggs points out, in *Loudspeakers*, that recording engineers, who spend much time critically comparing actual and reproduced music, and trying to make the latter sound like the former, are the most exacting judges of reproduced sound he knows of. The average audio-enthusiast might be surprised to hear the monitoring and playback systems in the better recording companies, for they all deliver the same sort of sound. To paraphrase a famous tobacco ad, among those who know, it *isn't* a matter of taste.

If you are fortunate enough to live near a great metropolitan music center, with plenty of concerts, you can check your reproducer just as the recording engineers do, by listening to the actuality, then to the reproduction of it. In the concert hall, of course, you can simply absorb the music, without worry about tubes, equalization, flutter, and the rest of it. It is not a bad test later, at home, to see if you can do exactly the same thing. Then, if the equipment *forces* itself on your attention, you'll know there was basis for your suspicions about it. If it doesn't, perhaps you owe it an apology.

If you are lazy, or plagued by a baby-sitter shortage, or don't live where good live music abounds, the next best comparison is between your own phono-assembly and one that *should* be of the best.

Search out the most highly dedicated sound-system purveyors in your area (not necessarily the largest), where the sales personnel obviously have a sincere, decent interest in music and its re-creation. Even though you may never hope to afford them, listen to their most finely contrived reproducers, at length, and note the characteristics that remove fine systems from the ordinary — the absence of spectacular effects, of deep-throated quality, of screech, and all the other characteristics of artificiality.

The "test record" approach to qualitative analysis is by all odds the very worst. Unless one has the proper experience, and equipment, such "tests" are best left very much alone. Most young enthusiasts use them to "prove" their systems satisfy the advertising claims — 30-cycle fundamentals, etc. That they are hearing 60, or even 90, cycles instead never seems to enter their minds. Unless you have had years of experience listening to isolated frequencies and pure tones, the writer suggests that you stay away from frequency-test disks. This includes the records of your friends, who may want to "compare at 35 cycles." Whatever you may manage to hear is meaningless unless properly interpreted. There is no reason to climb into the clouds simply because you heard *something* when the 35-cycle note was sounded, or dig your grave because you didn't — in the latter case, you may have a speaker which won't double frequencies, and is therefore inherently less subject to distortion than that of your friends, which did!

The only test records which have much real meaning, to the unassisted ear, are the rather erudite "white noise" and N-A methods of testing system response. After experience with loudspeakers, you can instantly spot all sorts of troubles with white noise. What it does is test the transient response of a reproducing system at all frequencies. For further information, it is suggested that the proper literature be consulted. These records, however, obviously require experience in using, and are not favorites of typical audiophiles. If you want to take the time and trouble to learn how to test by white-noise methods, you can demolish all sorts of preposterous claims in a matter of seconds and/or prove the fine quality of a system set up with proper regard to what is known today.

Lastly, there is comparison with your friends' phonographs. This, too, is almost invariably a useless procedure. Unless you or your friend have available some third — firmer — reference standard, you are merely comparing two errors. The one with the more treble may be the worse, not the better.

In other words, if you can't get to concerts, or hear finely engineered systems, you are in a bad way. There is really no other method of evaluating your machine's sound with any exactness. However, in lieu of better, the following criteria of good sound are suggested. These are a compilation from various sources that ought to be authoritative — recording engineers, designers of the highest quality loudspeaker systems, noted audio engineers, musicians and concertgoers who are "sound conscious" and keenly interested in the subject of high fidelity, and others. In the writer's personal experience, those among his customers who fit in the concertgoer category all seem to desire the following qualities in a reproducing system:

—It does not screech.
—It does not boom.
—It has outstanding clarity.
—Voices and instruments do not seem to shift their spatial locations as volume increases.
—On stringed instruments, there is a definite guttiness or steeliness, depending on which strings are being used.
—There is no conscious strain on orchestral climaxes.
—There is an essential homogeneity, a hanging together of the sound.
—There is a spatial perspective; it does not all seem to come from a "hole in the wall" nor, on the other hand, can one hear several different sound sources operating.
—Extraneous noises, such as scratch, hum, must be consciously listened for — they are not forever and overwhelmingly obvious.

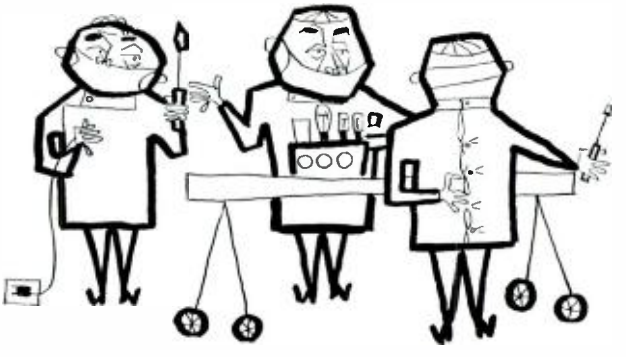
These aspects of excellence are not wish-fantasies, but are available to everyone today whose equipment embodies more than the merest modicum of high fidelity. Some of them are not possible with all variations of reproducing equipment. Most of them can be introduced into your present apparatus, at little or no cost for extra parts. In other words, if you want to consider your phonograph a good one, you should — and can — make it satisfy all the above requirements.

The skeptical enthusiast asks, "How?" Here is a quick summary of faults and ameliorative techniques. The literature abounds with involved descriptions of some of these, and it is suggested that the enthusiast either refer to the technical literature or to someone who can, if any of the following seems to be beyond his understanding.

Screech. This is always a sign of excessive distortion, hardly ever of true high-frequency reproduction. In the days when crystal phono cartridges were all we had, we could blame them. In early LP days we could blame some (not all) of the records. Today, with modern ceramic and magnetic cartridges, in *good* condition, these can be ruled out. Records are no longer generally a contributing factor. Amplifiers, if reasonably new and of reputable make, are generally neutral in this aspect. However, a badly built custom amplifier, or a commercial amplifier that is badly deteriorated, can become unstable and distorted on the high frequencies. If you suspect your amplifier, have a competent audio service test it with laboratory equipment. However, in severe cases of screech, the errant rascal in the rig is almost invariably the pride of the audiophile — the tweeter. To check it out, try these expedients:

First, put a resistor of approximately the same resistance as the tweeter's impedance across the two tweeter terminals. This will tend to subdue the more raucous shrieks.

Next, try rephasing — that is, switch the two tweeter-



leads. Where the crossover frequency occurs somewhere in the mid-range (between 250 and 3,000 cycles) out-of-phase operation sometimes produces serious peakiness and unpleasant quality.

Last, and now I refer only to so-called super-tweeters, which commonly reinforce the high-highs in three-way speakers — turn off the blamed thing — the while quoting to your less sophisticated audio friends phase and spatial distortion, differences in velocity of propagation, differences in coloration, "IM," etc.

Boom. This has no relationship to orchestral bass. Whatever reduces boom reduces distortion and listening fatigue, and increases musical enjoyment. The following quick diagnoses and cures have worked:

For trouble in the amplifier: turn up the gain on the phonograph, and flick your finger against the stylus, listening for a characteristic "swish" sound in the speaker. If the swish (and boom) occurs more than once, your amplifier is unstable on the bass frequencies, and should be immediately taken for repair. The only way to confirm or dissolve the suspicion that your amplifier is overloading on bass notes is to replace it with a borrowed one of known stability and low-frequency power capacity.

To check for speaker and enclosure boom:

Try putting successively heavier layers of cloth over your reflex-port. Using a two volt flashlight cell, with wires to each of the bass speaker terminals, make and break contact. When contact is made, you will hear a "bing." When contact is broken, if your enclosure is booming, you will hear a "bong." Increase the thickness of the fabric over the port until you get a "bing" on both make and break.

Try increasing the padding inside the enclosure, and stiffening cabinet walls with bracing.

Experiment with different room positions for your speaker; certain locations sometimes set off unnatural room resonances, which can distort musical sound.

Substitute a different speaker, one with greater damping in itself. A "boomy" enclosure has often been cleared up by putting in a speaker with a more effective magnetic structure.

If you are using a bass reflex or vented corner "horn" (of the "Rebel" design) and if all else fails, try changing the port opening, until the boom is minimized.

Clarity: This is not meant to be the same thing as the rising mid-frequency response which creates "presence." It is better defined as a finer resolution of sound, so that, for instance, the contrapuntal writing of a late Beethoven quartet is immediately apparent. Anything which will improve the "transient" performance of a phonograph will improve "clarity." This includes better damping on the amplifier, absence of screech on the treble, and less "boom" on the bass. Clarity, beyond these obvious improvements, rests in the design of the speaker, and if you don't have enough to suit you, buy a different speaker next time.

Moving Source Effect: This is one of the most pernicious kinds of distortion that a reproducing system can have. It is best identified by examples:

The string section of the orchestra seems to move toward you as the music gets louder.

The 'cello alternately jumps out at you and recedes as it goes up and down the scale; all the while you can hear it going up and down in space, from speaker to speaker.

The piano seems to be coming from different corners, as the music goes up and down the keyboard (worst offender — the F. A. S. system).

If you are irritated by moving sound images, when you well know that the performers are sitting in one place — don't curse the record — blame your speaker system.

Guttiness: Hardly anyone denies that an orchestra's strings sound gutty in the concert hall. Indeed, a letter from a Mr. Slome to this magazine some time ago started a lively controversy on the subject. He wanted to know why high fidelity speakers didn't have this gutty quality. Suffice it to say that good speakers do. If your phonograph lacks gutty quality on such records as the Period recording of the Kodaly *Sonata for Unaccompanied Cello*, you had best look to your entire loudspeaker.

Lack of strain: Listening ease is the mark of the finely wrought system, one with ample power reserves. I am firmly of the opinion that only amplifiers of 30 watts or better, in mint condition, coupled to speakers which are truly able to handle such power, can assure this listening ease, with lack of breakup on fortissimo passages.

Homogeneity of sound: When we all used single loudspeakers, we had this. The price of progress in multiple source systems has been trouble in making the thing hold together. A good test for your cherished multiple-source system is a solo work, such as sonata for cello or violin. As the instrument goes up and down scale, does it change in coloration of sound, in continuity of expression (very few loudspeakers don't change)? Sound quality unchanging throughout its entire range is very rare indeed. If you are bothered by the lack of sameness in sound, try one of the following expedients. Some, I admit, are rather drastic:

First, rephase speaker units, starting at the top (i.e., treble) end, and work your way through *all* combinations. In conjunction with this, if you have level-controls on your various speaker-units, rebalance the volume levels in the various channels.

Next, see if your dealer will tentatively change your whole rig to a bi-amplifier system. The writer has found that nearly every two-channel system is immensely improved by discarding conventional crossovers, in favor of two-channel amplification.

Try replacing your tweeter, if it is of the pressure horn type, with a direct-radiating (cone) tweeter, to match the tonal characteristics of your direct-radiator woofer. There are now several excellent direct-radiating tweeters on the market.

Spatial perspective: In trying to get this, some people have spread sound sources happenstance. It is submitted that any improvement thus effected (short of true stereophonic systems) is illusory. The following methods are much more highly recommended, in that a single sound source is diffused over a wider plane:

Reflection from a wooden panel. Reflection off walls and ceiling, by your high *Continued on page 94*

In one ear

By JAMES HINTON, JR.

Lovely . . . Engaged . . . Uses Pons

No other single item of musical commerce is quite so highly prized as a coloratura soprano voice in working condition. There have been exceptions, it is true, but the whole subject of artists and prices needs space of its own to get the kicking around it merits. So does the general topic of *why* high notes issuing in aerobatic order from the human throat hold such fascination for the public. The fact remains: they do.

A voice capable of satisfying the demand need not even originate in a shapely body or pass through a pretty face for it to be enormously profitable (witness the great seventeenth- and eighteenth-century *castrati* — yet another topic). Still, a shapely body and a pretty face do help, and if all three assets are combined the total earning power is limited only by durability and business acumen. It has, apparently, always been so, but the most striking example of our time is Lily Pons, who since bursting on the American scene during the 1930-31 Metropolitan season has fixed herself firmly in the national consciousness as *the* coloratura.

Rivals have come and gone, rising from obscurity to brilliant debuts at which they are hailed as the *next* Lily Pons, only to sink into indexed obscurity again. Meanwhile, Miss Pons, sleek, svelte and smiling as ever, continues to survive all vicissitudes with the unruffled aplomb of a solvent and well-managed institution.

Does a press agent send out a release describing her as "the tinniest and best-loved soprano"? No comment. Dignity, after all, is dignity. And copy, after all, is copy. Does her management send out a pair of pictures of her, one blonde and one brunette, the brunette one labelled "Lily Pons at home"? A picture, after all, is a picture. But these are negative reactions. For an illustration of sheer enterprise in creating publicity where none was before, take the advertisement that turned up in the New York papers a few weeks back. The weary bedtime paper-reader was jolted awake by the sight of a large picture of Miss Pons, in semi-undress backstage costume, smiling brilliantly while a grim-looking maid aimed some kind of machine at her.

"Gilding Lily," the caption said, "Famous Lily Pons keeps a spare vacuum cleaner just to spray on a body makeup for her role in *Lakmé*. A sprayer is just one of many useful vacuum attachments. In fact, a modern cleaner is all you need to do a floor-to-ceiling cleaning job. And it costs so little to run one — only 1¢ for 27 minutes. Con Edison [Consolidated Edison, in case there is any doubt, is the power utility in New York] electricity is a real bargain . . . costs about the same as it did 10 years ago."

Let others in the public eye endorse cigarettes or beers. Let others have their pictures taken with automobiles. It takes someone with the status of a Lily Pons to endorse a whole power company!

As for the *Lakmé* makeup gimmick, maybe she really does take the old vacuum cleaner out and have the maid give her a test spray-job once a year or so, just in case Rudolf Bing should suddenly decide to revive the opera. But it is hard to keep from wondering what help electricity is when she finally has to face up to the problem of cleaning the makeup *off*. If she isn't already signed up with the New York City Water Department, all you soap and detergent promotion men are missing out on a good bet. Don't say nobody told you.

Oak Ridge Overture

Not all nuclear physicists are composers. Contrarywise, not all composers are nuclear physicists. Similarly, and fortunately, not all of either are given to whimsy. But since there have, to date, been more composers than nuclear physicists in the world, more of them have been whimsical than nuclear physicists, if you see what I mean. All kinds of composers have amused themselves with tinkering together pieces of music based on extra-musical thematic material translated into musical terms — little items like variations on the name B-A-C-H or on the name "Abegg," arranged the same way, and such. Now the nuclear folks have gotten in the game, and it is pretty hard to say where it will stop, this *Continued on page 94*

High Fidelity in BRITAIN

by Robert Mackenzie

"HIGH FIDELITY" started about 25 years ago in Britain, and the British claim to be pioneers of what they have always called "high quality." Voigt's concrete-mounted corner horn, for example, used to be advertised in *Wireless World* about 20 years ago, and only the highest of "fi" can beat it today. In the 1920s and early 30s a fantastic "wireless home construction" craze swept the country. After a few years it tailed off and died — killed mainly by the complexity of the superheterodyne — but many of the keenest fans, while satisfied with the job the manufacturers were doing at the radio frequency end, were less so with their treatment of the audio part of their products. Mostly, the results they got were not hailed with enthusiasm, for early pick-ups and loudspeakers had limited, peaky response — characteristic amplifiers somewhat more than "point-one percent max. distortion," and records were a bit rough-surfaced and carried nothing above 7,000 cps or below 50. Radio sometimes provided good quality, within similar limits, but interest centered on records, and still does.

This background resulted in steady development along strictly scientific lines. The pre-war Williamson, for instance, designed for home construction, was the forerunner of today's almost-distortion-free amplifiers with recording-correction and tone-control facilities. It resulted, too, in the present-day noticeable cleanness and freedom from frills of the best British equipment. Loudspeakers, for example, are mostly simple cone types, but the fact that a lot of know-how goes to their making is evident from the results. No attempt is made, on control units, to provide switched correction for more than 3 or 4 of the many different recording characteristics — eight U. S., and how many Europeans? (There is too much international swapping of recordings in matrix form, too many variations between one recording and another from the same firm, and far too many factors of doubtful uniformity or consistency in the long chain from studio mike to listeners' ears to make precise correction at the pre-amp for all published recording-characteristics anything but sheer nonsense).

This scientific and realistic attitude towards its problems is characteristic of all those who have kept with the movement toward better reproduction of music at home. They believe that, up to a point, improvement of the component parts of an installation mattered most, that that point has been passed, and that other factors not wholly under the control of the manufacturer of the parts matter more. That does not mean that they imagine perfection in the parts has been reached. They know as well as anyone else that the best pick-ups are still laboratory instruments, and will be until industry gets around to fitting to a pick-up arm elliptically instead of spherically-tipped styli, and developing a movement at least as good as in the best present-day moving coil pick-ups. For the last few years they haven't been worrying unduly about what happens between stylus and voice-coils; but perfectionists can still find a few corners to play in there without doing any harm to anyone — or much good. But they have been worrying quite a lot about what happens after. Getting middle and top right are mainly matters of balance and distribution, and for that reason (as well as for a few others) they prefer to use separate speakers for both. Balance is taken care of by using separate volume-controls in the crossover units; they are pre-set to suit the installation, usually needing resetting when a carpet is taken up, or the like. For distribution, they use a corner location, where possible. Having experimented for a time, after the war, with dispersion vanes, multi-cellular horns, etc., in attempts to get a smooth top, they threw most of these out after finding that facing tweeters upwards or back into a corner gave at least as natural-sounding results and had the advantage of being cheaper and more flexible. (But a really big room does need a reflector; without one, some of the wanted top as well as the unwanted "edge" is apt to be lost.)

The real worry is the bass; they want true realistic bass, and are determined to get it, short of a break-down in domestic relations. The manufacturer will provide a beautiful loudspeaker, free-cone resonance below 30 cps, and all the virtues needed for near-perfection, but unless the home listener makes his own enclosure as well, he cannot supply airloading which will smooth out the extreme lower end, and prevent frequency-doubling. A horn can do the job, but not many rooms, nowadays, are big enough to house a good one without making it look like an elephant in the parlor. Some odd-shaped things have been evolved but so far no one has found a better compromise than the old-fashioned bass reflex. But they have brought it up-to-date by designing it properly and eliminating its one serious snag — its tendency to flap its sides when really given work to do. Given 8 or 9 cubic feet of inside space, non-parallel back and front, and really solid non-resonant "building material" (brick for preference; sand-filled wood panels for better mobility) it really can deliver the goods and knock spots off the handsomely-modern or harmoniously-period pieces.

Fixed up like that, then, the Britisher gets his true bass, good balance, good middle and top distribution without near-audio-limit edginess, and freedom from tone-coloration by panel vibration; it adds up to clean sound, crisp and clear as a bell on a frosty morning. He'll be a bit complacent about it — and justifiably — until a better pick-up comes along, and then stereophony, or whatever it is that is going to give us records that are *always* good, with none of these noises on them which the composer of the music never thought of.

Records in Review

Reviewed by PAUL AFFELDER • C. G. BURKE • JOHN M. CONLY
RAY ERICSON • ALFRED FRANKENSTEIN • JAMES HINTON, JR.
ROY H. HOOPES, JR. • J. F. INDCOX • ROBERT KOTLOWITZ
DAVID RANDOLPH • JOHN S. WILSON

CLASSICAL

BACH
Mass in B Minor

Elisabeth Schwarzkopf (s); Marga Höffgen (a); Nicolai Gedda (t); Heinz Rehfuss (b). Chorus and Orchestra of the Gesellschaft Der Musikfreunde, Vienna, with Organ and Harpsichord; Herbert Von Karajan, cond.
ANGEL 3500 C. Three 12-in. $17.85. (thrift pack, $14.85).

Perhaps the outstanding quality of this recording is the ease with which all the participants seem to approach their tasks. Here is a performance in which the singers — both the chorus and soloists — let the music come first. There is no shouting, no attempt at grandiose effects. Everything is restrained, and as a result, the rendition is an extremely gratifying one. The chorus' negotiation of the fast passages in the *Cum Sancto Spiritu* is a joy to hear, with its lightness of texture and the resultant clarity of line. Every one of the four soloists, similarly, sings as if his or her solo purpose were to present the *music* as beautifully as possible. No one seems to be concerned with displaying the size, power, or brilliance of his voice — a pleasant novelty in these days when so much emphasis seems to be placed on *loudness* of singing.

The performance itself is an extremely poised one; there is hardly a note out of place. (To be more precise, this reviewer did hear a single wrong note — in the difficult trumpet part in the *Gloria in Excelsis*.)

The tempi seem to this listener to be exactly right, except for one disappointing instance, namely, the unaccountably rushed pace of the *Crucifixus*.

The recording is such as to enhance the smoothness and polish of the performance. There is enough space around all the performers to supply them with a soft aura. In the case of the solo voices and the solo violin, one might wish for a slightly closer placement to the microphone. However, in consequence of this greater distance, the listener need never fear a single harsh tone. One curious result of the "openness" of the acoustics, though, is the fact that the sibilants take on a fuzz in the case of the chorus, and a whistle in the case of the soprano solo.

Aside from these specific points, however, (and from the fact that Side 2 begins at a noticeably lower level for the first few moments) the recording as such is of a superior order. The surfaces, too, are extremely quiet.

Text and translation are provided, along with a scholarly set of notes by Walter Emery. D. R.

BACH
Orgelbüchlein

Part One: Chorale Preludes Nos. 1-22
Part Two: Chorale Preludes Nos. 23-45

Finn Viderø on the organ at Sorø, Denmark.
HAYDN SOCIETY HSL 83 & 84. Two 12-in. $11.90.

It is believed that some of these works were composed by Bach during the three-week period in which he was incarcerated by Duke Wilhelm Ernst, for demanding his release from the Duke's service.

In performing these 45 Chorale Preludes, Finn Viderø uses a somewhat fuller registration than we have come to expect from him, on the basis of his previous recordings. The jacket notes list the registration used for every one of the works.

The performances have the stamp of authority that we associate with this artist. The recording, however, has a greater amount of tape hiss than seems necessary. The organ itself has a lean Baroque sound. D. R.

BARTOK
Piano Concerto No. 3
†Prokofieff: ***Piano Concerto No. 3***

Julius Katchen, piano; Orchestre de la Suisse Romande, Ernest Ansermet, cond.
LONDON LL 945. 12-in. 27, 27 min. $5.95.

Bartok's third piano concerto was his last completed work, composed as a kind of legacy for his wife, who, he hoped, might introduce it on the concert stage after his death. It is one of his least aggressive compositions, but also one of his most lyrical and profound, and one which occupies a unique position in his music as a whole. It is most sympathetically played by Katchen, and the recording is of the vivid kind London usually gives this Swiss orchestra, but at times the balance between piano and orchestra is not well observed in the recording. Katchen handles the brilliant, popular Prokofieff concerto in splendid style. A. F.

BARTOK
For Children, Vol. II

Tibor Kozma, piano.
BARTOK BR 920. 12-in. 45 min. $6.45.

Fourteen Bagatelles; Six Roumanian Folk Dances; Twenty Roumanian Christmas Carols

Tibor Kozma, piano.
BARTOK BR 918. 12-in. 35, 10, 15 mins. $6.45.

The children's pieces are mostly in Hungarian folk vein, exceedingly simple and exceedingly short. They are very beautiful things, magnificently played and superbly recorded, but hearing 39 of them in a row, as on this disk, can grow a little monotonous. The *Bagatelles*, on the other hand, are not children's pieces and they are very far from monotonous, they are, in fact, among the most vivid and brilliant of Bartok's virtuoso compositions. The first 12 of them are in his early style, which takes off from 19th century German romanticism, while the last two look ahead to his absorption in Hungarian folk idioms; the entire set dates from 1909.

The *Roumanian Dances* and *Roumanian Christmas Carols*, set down in 1915, represent the height of Bartok's career as a collector of folk material. The temperamental, wayward, zestful dances are extremely well known in a violin transcription; here they are recorded in Bartok's original version for piano solo. Bartok published no less than 484 Romanian Christmas carols and arranged 20 of them as piano solos, with extremely simple harmonizations; they seem actually to be "practical" transcriptions from a scientific collection rather than concert pieces. The tunes are wonderful, but they are not sufficiently different in character to provide an effective concert suite. A. F.

BEETHOVEN
Concerto for Piano, No. 1, in C, Op. 15
Rondo for Piano and Orchestra, in B Flat, G 151

Friedrich Wührer; "Pro Musica Symphony," Vienna, Hans Swarowsky, cond.
VOX PL 8400. 12-in. 36, 10 min. $5.95.

The Rondo, not previously on LP, is of the late Eighteenth Century nursery-tune type, and is played with an appropriate energetic clarity and considerable weight of sound. The Concerto suffers from an overvociferous orchestra which never does produce a true *piano*. The alternation of loud and louder produces fatigue, and there is a curious absence of feeling from the largo.

Sonically — apart from the unrelieved orchestral loudness — the record is in many places superb — if sonics is dissociated from performance — with a resonant, retentive bass to the piano equal to any recorded, and stretches of full orchestra complete in timbre, bulk and detail. The piano is hard in mid-register, disqualifying the disk for use as a showpiece at audio fairs. C. G. B.

BEETHOVEN
Concerto for Piano, in E Flat (1784)
Concerto for Piano, No. 2, in B Flat, Op. 19

Paul Jacobs, piano; Orchestre Radio-Symphonique de Paris, René Leibowitz, cond.
OCEANIC 35. 12-in. 28, 32 min. $5.95.

Grand Prix du Disque Winners --- 1954

The awards collectively called *Le Grand Prix du Disque* are given each spring in Paris by L'Académie Charles Cros according to the selections of a jury of highly qualified musicians and record-fanciers. A list of the major Grand Prix awards for 1954 is given below. We have identified the disks according to their U. S. labels, but remember the jury listened to pressings made by European affiliates, not always precisely the same in quality.

Classical Symphonic Music

BEETHOVEN: *Symphony No. 3, "Eroica"* — Berlin Philharmonic Orchestra; Paul van Kempen cond. (Epic 12-in.)

Modern Symphonic Music

DEBUSSY: *Nocturnes* — Orchestre de la Radiodiffusion Francaise; D. E. Ingelbrecht cond. (Eng. Columbia; no U. S. edition).
RAVEL: *Alborada del Graciosa; Bolero;* etc. — Orchestre du Theatre des Champs-Elysées; Pedro Freitas-Branco cond. (Duc-Thomson; no U. S. edition).

Ballet

RAVEL: *Daphnis and Chloe* (complete) — Orchestre de la Suisse Romande; Ernest Ansermet, cond. (London 12-in.)

Instruments with Orchestra

BEETHOVEN: *Piano Concerto No. 5, "Emperor"* — Vladimir Horowitz, pf.; RCA Victor Orchestra; Fritz Reiner, cond. (RCA Victor 12-in.)
JOLIVET: *Piano Concerto; Trumpet Concertino;* etc. — Lucille Descaves, pf., P. Delmotte, tr., Champs-Elysées Orchestra; Ernest Bour cond. (Westminster 12-in.)

Chamber Orchestra

G. GABRIELI: *Canzonas for Brass Choirs* — New York Brass Ensemble; Samuel Baron cond. (Esoteric 12-in.)
R. STRAUSS: *Métamorphoses* — Orchestre de la Radiodiffusion Francaise; Jascha Horenstein, cond. (Pathé; no U. S. edition).

Chamber Music

VIVALDI: *Concerto for Five Instruments; Sonata for Flute, Harpsichord;* etc. — Rampal; Pierlot; Veyron-Lacroix; others (Haydn Society. 12-in.)
BEETHOVEN: *Sonata No. 9, "Kreutzer"* — David Oistrakh, violin; Lev Oborin, piano (Vanguard 12-in.)

Instrumental Solo

DEBUSSY: *12 Etudes for Piano* — Monique Haas, piano (Decca 12-in.)

Opera

MONTEVERDI: *Coronation of Poppaea* — Soloists, chorus and Zurich Orchestra; Walter Goehr, cond. (Concert Hall — two 12-in .
WAGNER: *Tristan and Isolde* — Flagstad, Thebom, Suthaus, Fischer-Dieskau; Philharmonia Orchestra; Wilhelm Furtwängler, cond. (RCA Victor; five 12-in.)
VERDI: *Aïda* — Tebaldi; Stignani, Del Monaco; Chorus and Orchestra of Rome Opera; Alberto Erede, cond. (London; three 12-in.)

Comic Opera

POULENC: *Les Mamelles de Tiresias* — Duval, Jeantet, Giradeau; Chorus and Orchestra of Paris Opèra-Comique; Andre Cluytens, cond. (Angel; 12-in.)
BELLINI: *La Sonnambula* — Pagliughi, Tagliavini, Siepi; Chorus and Orchestra of Radio Italiana; Franco Capuana, cond. (Cetra: three 12-in.)

Operetta

OFFENBACH: *Orpheus in the Underworld* (abridged) — Soloists, chorus and orchestra; Jules Gressier, cond. (Vox 12-in.)

Religious Music

M. A. CHARPENTIER: *Christmas Midnight Mass* — Soloists, chorus and "Orchestre de Paris; Andre Jouve, cond. (Westminster 12-in.)

Seven Roman Catholic Psalms — Soloists, chorus and orchestra (Studio S. M.; no U. S. edition).
Russian Orthodox Music — Russian Choirs of Paris; Spassky, cond. (Philips; no U. S. edition).

Oratorio

SCHUTZ: *The Nativity (Weinachtsc-Historie)* — Soloists, chorus and orchestra of Collegium Musicum; Kurt Thomas, cond. (L'Oiseau-Lyre; no U. S. edition).
SCHONBERG: *Gurrelieder* — Soloists, chorus and Orchestra of the New Symphony Society; Rene Leibowitz, cond. (Haydn Society: three 12-in.)

Choral-Orchestral Music

BERLIOZ: *Romeo and Juliet* (complete) — Soloists, Boston Symphony Orchestra; Charles Munch, cond. (RCA Victor: two 12-in.)

Vocal Soloists

MUSSORGSKY: *Songs and Dances of Death* — Heinz Rehfuss, bne.; Haeusslin, pf. (London 10-in.)
HANDEL: Airs and Arias — Kathleen Ferrier, c.; London Philharmonic Orchestra; Sir Adrian Boult, cond. (London 12-in.)

Folklore

East Africa (Anthology of the Museum of Man) (Contrepoint 12-in.; no U. S. edition).

Chansons

Mireille: *Hits of Mireille and Jean Nohain* — (Eng. Decca 10-in.; no U. S. edition).
Josephine Baker: Recital — (Eng. Columbia — 10-in.)
Yves Montand: Theatre de l'Etoile Recital — (Odeon: two 10-in.; no U. S. edition).
Yvette Guilbert; Ten Songs (posth. reprints) — (HMV 10-in.; no U. S. edition).

Jazz

Count Basie: Big Band — (Blue Star: two 10-in.; unidentifiable as to U. S. editions).

Tibor Kozma: magnificent performances in a scholarly collection of minor Bartok.

The feature is not the Second Concerto, but the unnumbered one so full of personal talent and of Mozart, that Beethoven did not publish and indeed never completely scored. It is a delight and a revelation to those who do not know it, and to everyone who knows that Beethoven the composer attained mastery late. There are better versions of the B Flat Concerto, but none of the early work. Not that this performance is masterly, but the old Frugoni record has a dismal sound not now acceptable; and if Mr. Jacobs is not a thaumaturgist on the keyboard he has poetry in his heart. Mr. Leibowitz, an enthusiast, has not prepared his orchestra overfine, but he knows how to phrase. Reproduction is clear for the orchestra, a little brave for the horns, fair for the piano which is perhaps too far separate from the rest. Not good, not bad; but the best we have, for the E Flat. C. G. B.

BERG
Concerto for Violin and Orchestra — See Schönberg.

BERNERS
Piano Music — See Lambert.

BIZET
Carmen (excerpts)

Prelude. Act I: *L'amour est enfant de Bohême* (Habanéra); from *Parle moi de ma mère* to end of duet proper; from *Près des remparts de Séville* (Séguidille) to end of duet proper. Act II: *Les tringles des sistres* (Chanson Bohême); *Votre toast!* (Chanson du Toréador); *La fleur que tu m'avais jetée* (Air de la fleur). Act III: Introduction; Card scene, from *En vain pour éviter les réponses à mers* to end; *Je dis que rien ne m'épouvante* (Air de Micaëla); finale, from *Olà, olà, José* to end of act. Entr'acte. Act IV: from *C'est toi!* to end.

Corry van Beckum (s), Micaëla; Rick van Veen (s), Frasquita; Cora Canne Meyer (ms), Carmen; Betty deJong (ms), Mercèdes; Leo Larsen (t), Don José; Gerard Holthaus (b), Escamillo. Netherlands Philharmonic Orchestra and chorus; Walter Goehr, cond.
MUSICAL MASTERPIECE SOCIETY MMS-2009. 12-in. $2.50. (Note: Musical Masterpiece Society recordings are sold only by mail order. Address: 250 West 57th Street, New York 19, N. Y.)

The notes on the envelope of this first Musical Masterpiece Society opera recording received for review go out of their way to stress the point that issues in this series are "Concert Versions . . . by no means a mere collection of operatic highlights. Careful editing has achieved the musical and dramatic continuity which captures the vital atmosphere of true Opera House performance." But what actually happens? The prelude runs into the Habanéra; a moment of silence (not dead) and José and Micaëla are chatting of home; another moment of silence and Carmen begins the Seguidilla; in the third act, the smugglers' music leads directly into the middle of the card scene; in the last act, the entr'acte plunges the listener directly into the finale. This may be continuity, but it is hardly dramatic and certainly nothing that Bizet ever dreamed of. The main differences between this and more usual highlights-type efforts are that there are no convenient space bands and that the lights are not particularly bright. But you get an hour of *Carmen;* what do you want for two-and-a-half bucks?

As for the atmosphere that is captured, it is neither particularly vital nor easy to relate to the atmosphere of an opera house. Mr. Goehr's tempos are broad and unfrenetic — more like those taken by Pierre Monteux than anything else — and the orchestra plays well. The singers, however, seldom use the extra time to make themselves interesting. They are musically competent, by and large; their voices are acceptable; and their diction is better than most. Everything happens on edited schedule, but nothing has much impact. The recording is basically quite good; the review surfaces are smooth when smooth but given to an inordinate number of pops. All in all, *Carmen* in the Netherlands seems to be a tepid affair, and cut-rate plastic is cut-rate plastic. J. H., Jr.

ABOUT BURK'S BERLIOZ . . .

Various hazards necessitated some split-second timing this issue and sent pages 17-32 to the printer bearing some marks of haste. Mr. Burk had no chance to proofread his twin Berlioz article for errors. Hence we must hasten again, now to point out that he *does* know how to spell Doré (p. 28) and *juges* (p. 29) perfectly well. We also claim full credit for a line lost on page 28, questioning Berlioz's judgment in giving *Lelio* a verbal text.

BRAHMS
Variations and Fugue on a Theme of Handel, Op. 24; Variations on a Theme of Paganini, Op. 35.

Sascha Gorodnitzki, piano.
CAPITOL P 8227. 12-in. 24, 20 min. $5.70. These two sets of variations, coupled for the first time, are given slick performances by Mr. Gorodnitzki. The Paganini variations come off better than the Handel counterpart, because the problems they present are primarily technical, and Mr. Gorodnitzki solves them as if they were child's play. There is pleasure in listening to his kind of virtuosity, since it always remains within musical bounds. He performs both books of the Paganini variations, repeating the theme at the beginning of Book II. He tends to stylize individual variations but never to the extent that they become distorted. The more profound Handel set is given a treatment that stays pretty much on the surface, but the surface is highly attractive, again in the smooth, skimming pianism. I found the piano tone quite handsome in recording; together with Mr. Gorodnitzki's subtle pedaling, a slight lack of resonance probably helps to keep the thickly scored music sounding as clean as it does. R. E.

BRITTEN
A Ceremony of Carols.

The Copenhagen Boys, with Enid Simon, harp. Choirmaster: Mogens Wöldike. Benjamin Britten, cond.
LONDON LD 9102. 10-in. 23 min. $2.95.

Memory, especially a record reviewer's, is not always to be trusted; even so, I would say that this rare and beautiful recording of Britten's delectable arrangements of medieval carols is superior to the one by the Morriston Boy's Choir issued in 1948 by Decca on 78s. It is certainly superior in every way to its two LP competitors, and may well become the definitive version of the work. This obviously well-schooled choir sing with such freedom and youthful exuberance, though always observing the smallest musical detail, that each carol has the sparkle of a spring freshet. The soloists are assured and alert, the choral balance just right, and the clarity of the diction is quite remarkable, when one remembers that English is hardly the easiest of languages for foreigners to sing. The entire record is endowed with some superb London sound, capacious but never echoey. J. F. I.

BRUCKNER
Symphony No. 3 in D Minor — See Mahler.

BRZEZINSKI
Theme and Variations, Op. 3 — See Chopin.

CHOPIN
Ballades: No. 1, in G Minor, Op. 23; No. 2,

Alexander Uninsky: boldness, brilliance, no swooning mawkishness in his Chopin.

in F, Op. 38; No. 3, in A Flat, Op. 47; No. 4, in F Minor, Op. 52.
Berceuse in D Flat, Op. 57; Waltz No. 6, in D Flat, Op. 64, No. 1; Nocturne in F Sharp, Op. 15, No. 2; Waltz No. 7, in C Sharp Minor, Op. 64, No. 2.

Cor de Groot, piano.
EPIC LC 3037. 12-in. 9, 8, 8, 11, 5, 2, 3, 3 min. $5.95.

Concerto No. 1 for Piano and Orchestra, in E Minor, Op. 11

Alexander Uninsky, piano. Hague Philharmonic Orchestra, Willem van Otterloo, cond.
EPIC LC 3012. 12-in. 36 min. $5.95.

Six nocturnes: in E Flat, Op. 9, No. 2; C Sharp Minor, Op. 27, No. 1; D Flat, Op. 27, No. 2; E Flat, Op. 55, No. 2; E Minor, Op. 72, No. 1 (Post.); C Sharp Minor, "Lento con gran espressione" (Post.)

†Brzezinski: *Theme and Variations, Op. 3*

Maryan Filar, piano.
COLOSSEUM CLPS 1005. 12-in. 4, 5, 5, 4, 4, 4, 10 min. $5.95.

Preludes, Op. 28

Cor de Groot, piano.
EPIC LC 3017. 12-in. 37 min. $5.95.

With the possible exception of Mr. Uninsky's playing of the concerto, these Chopin recordings do not add anything distinctive to the available list; further Chopin disks will need some special quality if they are to make any significant impact at this point. Cor de Groot seems to be a conscientious musician who says nothing wrong about the music he plays but little that is original or outstandingly perceptive. The Ballades have admirable continuity, and both the Ballades and Preludes have clarity of texture, but the melodies and rhythms are outlined with an earnestness that leaves little room for poetry. The piano tone is a shade wooden in clear, intimate recordings. (Presumably for convenient banding, Prelude No. 14 follows No. 15 in an otherwise numerical sequence.)

The particular virtue of Mr. Uninsky's performance of the First Piano Concerto is its strength. This is not ideal for the work, assuredly, but the clean articulation of the passage work, the boldness of attack, the sheer virtuosity are somehow refreshing in a work that too often is treated in a mawkish or swooning fashion. The orchestra plays its meager role strongly, and the recording is very bright, albeit with some overaccentuations in the bass.

In an adequate, close-to recording, Mr. Filar gives generally prosaic readings of six Nocturnes, although they are not without lyric impulse from time to time. Franciszek Brzezinski, a Pole born in 1867 who died during the Second World War, was a pupil of Max Reger. His Theme and Variations, well written in a post-Brahmsian idiom, show academic skill, pleasant Polish color, but few creative ideas. R. E.

CHOPIN
Les Sylphides — Ballet Music

†Ibert: *Divertissement for Chamber Orchestra*

L'Orchestre de la Societé des Concerts du Conservatoire de Paris. Roger Désormière, cond.
LONDON LL 884. 12-in. 39 min. $5.95.

The Chopin side appears to be a reissue of the Désormière performance previously available on a 10-inch London record, LS 192. It is unnecessarily languid, bathed in sound that is often fuzzy. The original issue dates from 1951.

The Ibert *Divertissement*, a saucy, impertinent frolic, bubbles along like a French farce. There are enough melodies to make it beguiling, enough off-beat touches to raise a laugh. The hand of a master of musical satire is apparent in his treatment of a French waltz, the Can-Can and a typical chanson from the Café Concert. It gets a rollicking performance from Désormière and

New Dvorak Quintet: Realism's Charm

OCCASIONALLY there comes along a record that is easiest to describe by saying it has "personality." This does not necessarily mean that it is perfect in any respect, nor uniformly good throughout in all respects. It is merely a reviewer's way of saying that it aroused an unusual degree of interest in *him*, at least, and probably inspired in him an attachment for the record, and a desire to have other people listen to it.

Such a record (and remember, this kind of evaluation is purely subjective) is the new recording by Clifford Curzon and the Budapest Quartet of the Dvorak *Quintet in A Major, Op. 81*. When I put it on the turntable first, there were people in the room, refreshments were in hand and a desultory conversation was going on. This last stopped, in remarkably short order, and someone asked what the music was. Nothing more was said until it had finished. Nor was there any objection when a portion of it was played again.

In part, this was, of course, a tribute to Dvorak, and a consequence of the fact that the work is not often heard, despite its immediate appeal. (What piano quintet *is* heard often, in recital?) It has not been often recorded either, but that could be because its first recording on LP was of a sort to withstand competition valorously. This was a performance by the Chigi Quintet, recorded by London in what was then thought almost supernatural fidelity. It still sounds very good, in fact.

FRED PLAUT

Curzon, Scott, Roisman & Dvorak score.

The new Columbia is less conventional in sound. Curzon's piano is not prominent; it seems merely one of the voices in concert, easily displaced by first violin or cello when the writing favors either, and this may not have been Dvorak's intent. On the other hand, it *is* effective; there is a songlike continuity throughout the work which permits no break in attention.

This asset is greatly enhanced by the recording's main and undeniable sonic claim to honor. It has extraordinary "presence" effect. By this is meant simply that, if the piano is remote, one has the feeling that one is hearing the quintet perform in person, and that Mr. Curzon and his instrument are at the back of the stage, while the members of the string quartet are deployed in front of him. Just the same, the reality is there, and one can hear the instruments come to the fore almost as if the recording director (Columbia's Howard Scott, in this instance) had anticipated and assisted the listener's attention, as if he, Scott, were serving as the eyes of the countless hearers on the other side of the loudspeakers.

Quite beyond all this, and apart from it, is the profound sympathy with the music shown by the players, which was not necessarily to be expected. Curzon is well known to be at home with the sane romanticism of Schubert, Schumann and Brahms, but the Budapests are not always so sympathetic. They are primarily Beethovenians, and sometimes perfunctory with composers more eloquent about smaller sentiments. But, as someone commented after listening, Beethoven influences his latter-day associates, and Beethoven certainly would have been interested in this poetic self-exposition of a man whose springs were patently in nature, and in the nature of the people closest to nature. Be that as it may, here the members of the ensemble most celebrated in the world for cerebral chamber-music playing have lost themselves in something so sweetly and sincerely songful that its very lack of pretension becomes a powerful virtue. The result, as the foregoing discussion may have hinted, is well worth listening to.

JOHN M. CONLY

DVORAK: Quintet in A Major, Op. 81

Clifford Curzon (pf); Budapest String Quartet: Joseph Roisman (vn); Jac Gorodetsky (vn); Boris Kroyt (va); Mischa Schneider (vc).
COLUMBIA ML 4825. 12-in. 42 min. $5.45.

FRANK DONATO

Composer Lockwood, organist Mason and conductor Johnson at recording session.

his men, and London's sound is bright, if not always crystal clear. I suspect the recording dates from some two or three years ago. J. F. I.

CHOPIN

Trio in G Minor, Op. 8

†Schumann: *Trio No. 2 in F Major, Op. 80*

Trio di Bolzano.
VOX PL 8480. 12-in. $5.95.

Here are first recordings of two chamber music rarities. Chopin, who composed almost exclusively for the piano, is here revealed in a new light. Like his two piano concerti, this *Trio* is an early work, dating from his student days, but the strings assume more importance than they do in the two larger compositions. The first and third movements sound more like Schumann, but the second and fourth are typically Chopinesque. Schumann's *Second Trio* is less attractive than his *First*, which is deservedly more popular. The present performances by the Trio di Bolzano convey the spirit of the music properly. If the tone of the strings takes on a dryness at times, it seems to be more the fault of the players than thar of the recording engineers, who have done a generally creditable job. P. A.

DVORAK

Symphony No. 5 in E Minor, Op. 95 ("From the New World")

NBC Symphony Orchestra; Arturo Toscanini, cond.
RCA VICTOR LM 1778. 12-in. $5.72.

This, the thirteenth *New World* on LP, is probably the least emotional of all. Toscanini makes no fuss over the music, presenting it strongly and straightforwardly. This will probably not "sell" the symphony to those who are unfamiliar with it; but to the multitude of music lovers who know it practically backwards, the Maestro's crisp, vibrant reading will come as an interesting change. This interpretation has been given life in one of the most brilliant of Toscanini recordings, full of color and contrast. P. A.

FAURE

Pelléas et Mélisande Suite, Op. 80 — See Ravel.

GLINKA

Trio in D Minor ("*Pathetique*") — See Rimsky-Korsakoff.

GRANADOS

Goyescas

Nikita Magaloff.
LONDON LL 954. 12-in. 42 min. $5.95.

Five longish, bitter-sweet, somewhat Chopinesque piano pieces on Spanish folk themes, all named after pictures by Goya. This is the original version of *Goyescas;* the opera of the same title came later and was based on some of the same material. Fine performance, fair recording. A. F.

HANDEL

The Messiah (Highlights)

Elsie Suddaby (s), Marjorie Thomas (c), Heddle Nash (t), Trevor Antony (b); Luton Choral Society and Special Choir. Herbert Dawson, organist; Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.
RCA VICTOR LCT 1130. 12-in. $5.72.

Since this is a re-issue in LP form, of the famous 78 rpm recording that Sir Thomas made for RCA-Victor some time ago, it is not claimed that it will match the more modern performances, as far as recording technique is concerned. Suffice it to say that this single disk contains ten of the most famous portions of the work, and that the performances are fine ones, indeed. D. R.

HAYDN

"*His Life, His Times, His Music*"

Text by Bernard Lebow, with Narration by David Randolph.
PERIOD PCS 1. 12-in. 38 min. $5.95.

A short spoken biography with musical examples interpolated. It is neither hogwash nor sound history. The 30 musical examples, some well presented, others not, represent only 17 works hardly representative of the multiple facets of Haydn's genius. Perhaps the examples will attract people to other Haydn: the disk then will have value in measure that it does. C. G. B.

HAYDN

Symphony No. 94, in G, "Surprise"

†Mozart: *Symphony No. 40, in G Minor,* KV 550

NBC Orchestra, Arturo Toscanini, cond.
RCA VICTOR LM 1789. 12-in. 19, 23 min. $5.72.

Both sides have a hard dazzle. There is no contesting the precision and unanimity of the NBC Orchestra in these works entirely different and yet so near each other temporally. One surrenders to the whiplashed asseverations in the finale of the G Minor Symphony, and one must admire from beginning to end the engineering solid ar core and glossy on the surface. But seven other movements proceed breakneck beyond experience, leaving grace and mood flotsam in their wake. C. G. B.

HONEGGER

Symphony for String Orchestra

†Rivier: *Symphony No. 2 for String Orchestra*

M-G-M String Orchestra, Izler Solomon, cond.
M-G-M 3104. 12-in. 24, 20 mins. $4.85.

The Honegger seems to be the featured work here, but the symphony by Jean Rivier on the other side is one of the most delectable discoveries in the recent record lists. There are better records of Honegger's successful, somewhat overplayed work; Rivier, however, is new to American audiences. His composition is in a melodious, gracious, shapely and fluent style of which the French are past masters. Few modern symphonies are so consistently vivacious and so consistently polished, refined and inventive. A. F.

IBERT

Divertissement for Chamber Orchestra — See Chopin.

KAY

Concerto for Orchestra

Orchestra of Teatro La Fenice, Venice, Jonel Perlea, cond.

†Lockwood: *Concerto for Organ and Brasses; Quiet Design*

Marilyn Mason, organ; brass ensemble; Thor Johnson, cond.
REMINGTON R-199-173. 12-in. 20, 18, 6 mins. $2.99.

Ulysses Kay's *Concerto for Orchestra* is a robust, vivid, intensely polyphonic composition that fills one's ear, entraps one's mind, and lifts one's spirits in a fashion not unlike that of Hindemith, with whom this composer has studied. Norman Lockwood's *Concerto for Organ and Brasses* is a bold, monumental, baroque-inspired work written in honor of the celebrated organist, E. Power Biggs, and well worthy of the purpose for which it was created. The Lockwood side is filled out with a *Quiet*

Izler Solomon: on the back of Honegger's warhorse, a pleasant surprise by Rivier.

Design for organ solo composed expressly to contrast with the concerto on this record. The Kay performance is excellent and the Lockwood performance is superb; both recordings are first rate, with sonorous organ and properly clangorous brasses. A. F.

KODALY
Quartet No. 2, Op. 10
†Smetana: *Quartet No. 1 in E Minor* ("From My Life")

Vegh String Quartet.
LONDON LL 865. 12-in. $5.95.

Both of these quarters, fittingly coupled, make effective use of Central European folk idioms without quoting directly any folk tunes. Both works contrast rather strikingly the serious and lighter musical moods. Of the two, the Smetana is, of course, the more popular; it is a sort of miniature musical autobiography, tracing the composer's early love of art, his gay youth, when he wrote dance tunes, his romantic love and his tragic deafness. Strangely enough, the usually incisive Vegh Quartet treats this powerful composition very mildly, playing it with a minimum of bite and accent. The definitive recording of this work has yet to be made. The Kodaly, on the other hand, is interpreted with exemplary spirit, warmth and intensity. London's reproduction is good throughout. It is not quite as bright as it has been in earlier Vegh disks, perhaps on purpose, for it softens the razor-edged tone of the first violin, which had sometimes been too prominent in other releases by this group. P. A.

LAMBERT
Concerto for Pianoforte Solo and Nine Players
†Berners: Piano music. *Three Little Funeral Marches: (For a Statesman; For a Canary; For a Rich Aunt); Psychological Fragments (Hate; Laughter; A Sigh); The Goldfish.*

Menahem Pressler, piano. Ensemble conducted by Theodore Bloomfield.
M-G-M E 3081. 12-in. 25, 8, 8, 4 min. $4.85.

The late Constant Lambert, perhaps best known for his work as musical director and conductor of the Sadler's Wells Ballet from

Cavalleria No. 7 and No. 8: the Palm Goes to London

TWO NEW albums, released almost simultaneously, by London and Angel, bring the total of available LP versions of *Cavalleria Rusticana* to eight (only one less than the number lives supposed to be allowed for on a cat's credit card) and make it the most recorded of all operas. Whether this lavishing of attention reflects intrinsic musical value is questionable. It is even questionable that it reflects present-day popularity at the box office. But there the eight versions are, and the prospective buyer who insisted on hearing all for himself would have to do considerable sloshing about in Mascagni's music before making a decision. That seems to be the *raison d'être* of record reviewers.

After having done the required sloshing (or, in this case, resloshing), it seems odd to report that none of the available versions is downright bad in all respects; I use the word "odd" because *Cavalleria Rusticana* is by no means a foolproof opera. Most of them, in fact, provide a better than reasonable facsimile of the content, in performances that, although they vary widely in positive virtues, are almost always right in basic style. However — keeping this firmly in mind, and keeping in mind what seems the likely assumption that most collectors of opera recordings already have one of the half-dozen earlier versions of this opera — any categorical ranking would have to place both the London and Angel versions at or near the top of the ladder, for both, in their different ways, are very good.

As a personal preference, I would choose the new London issue over any of its competitors as a representation of the work — this in spite of the fact that Maria Callas' Santuzza is tremendously exciting and dynamic. For not only is Mario del Monaco far and away the most effective Turiddu on records but Elena Nicolai is, in my considered opinion, the best-qualified Santuzza, Miss Callas, Zinka Milanov, *et al.* notwithstanding.

Since *Cavalleria Rusticana* is a work that, in practice, stands or falls on the excellence of its female lead, this last point is extremely important. To an extent, one's choice of Santuzzas is a matter of taste; however, it is not quite as much a matter of taste as some people think. There just isn't much interpretive play in the role. Whatever Mascagni's shortcomings were, he did write one part in one opera that is tremendously effective, and that part is Santuzza. But it is not a part that invites, or even admits, much personal variation in the playing of it. There are, within limits, different ways of playing, and singing, Mimì; there are different ways of playing, and singing, Violetta; there are different ways of playing, and singing, Tosca. There are even different approaches to the role of Nedda. But not Santuzza. Her emotions are simple and powerful, and they are painted in primary musical colors, hot colors. The pattern to be followed is explicit, almost crudely so, and the success of the singer depends more on temperament and sheer physical vigor than on any more subtly creative qualities. But the initial assumptions have to be the right ones.

Miss Nicolai (who is quite a different singer from Elena Nikolaidi) has all the necessary qualifications for Santuzza, and she makes full use of them. The voice, which sounds on records to be of vast amplitude, is rich, resonant, and solidly anchored, and she has the role completely ground in so that no tentativeness of attack ever mars her realization of music and text together. She does not show the flashes of white-hot passion that make Miss Callas such an exciting singer in any context, and her voice does not have as much variety of color. But, taken as a total achievement, her Santuzza is steadier, better-planned and surer in impact. Miss Callas' delivery is occasionally more meteoric; Zinka Milanov has moments in which her voice is so beautiful that it cannot be denied. But neither is so consistently idiomatic and effective as Miss Nicolai.

As for the Turiddus, there is no contest whatever. Giuseppe di Stefano's voice is a size and a half too small for the music, and even the recording Angel cannot conceal the fact that this is not a role about which he has ever thought very long or very systematically. Even in the Siciliana, where he might reasonably be expected to do his best singing, he is undistinguished. On the other hand — and the other label — Mario del Monaco gives a performance that it direct, idiomatic and never lacking in tension. There are occasional crudities, it is true, but they count for very little against singing that is so vital, implemented by a voice of such fine metal.

On the secondary level there is little to choose. Neither Rolando Panerai nor Aldo Protti rise much above routine as Alfio, but both sing the text well, which is more than can be said of certain other recorded Alfios. Both Mamma Lucias are acceptable, and neither Lola sounds less alluring than average for the part.

Neither is there really very much to choose between the orchestral and choral performances. Since both recordings were made in Milan, the chances are that a good many of the same people perform the same functions in both sets. However, with all due respect to Tullio Serafin, I rather prefer Franco Ghione's conducting of the score. Both tend to broad, spacious tempos, but Mr. Serafin's sometimes become so broad that the whole performance sags and loses impulse — not unlike Mascagni's own reading on the old Victor set. Mr. Ghione is firmer, generally more incisive and always in positive control. Both sets are extremely well engineered.

It all adds up to this: Admirers of Maria Callas will no doubt buy the Angel set in any case. To all others, the London is recommended as being the best — certainly the most authentic — *Cavalleria Rusticana* to be heard on records. JAMES HINTON, JR.

MASCAGNI: *Cavalleria Rusticana*

Maria Callas (s), Santuzza; Anna Maria Canali (ms), Lola; Ebe Ticozzi (ms), Mamma Lucia; Giuseppe di Stefano (t), Turiddu; Rolando Panerai (t), Alfio. Orchestra and Chorus of Teatro alla Scala, Milan; Tullio Serafin, cond.
ANGEL 3509. (3S). Two 12-in. $9.90.†

Elena Nicolai (ms), Santuzza; Laura Didier (ms), Lola; Anna Maria Anelli (ms), Mamma Lucia; Mario del Monaco (t), Turiddu; Aldo Protti (b), Alfio. Symphony Orchestra and Chorus (Milan); Franco Ghione, cond.
LONDON LL 990-1. Two 12-in. $11.90.*

†Third side blank.
*Third side devoted to "An Operatic Recital by Mario del Monaco." Catalani: *Lorley: Nel verde maggio.* Giordano: *Andrea Chènier: Un di all' azzuro spazio.* Puccini: *Il Tabarro: Hai ben raggione. La Fanciulla del West: Or son sei mesi. Turandot: Nessun dorma! La Bohème: Che gelida manina.*
Mario del Monaco (t). Symphony Orchestra (Milan); Franco Ghione, cond.

its inception, in 1931, until his retirement 17 years later, composed a modesr amount of music, of which *The Rio Grande* (1929) has commanded the most attention. The Concerto, written in 1933, represents a deliberate attempt to incorporate into a serious work the jazz idiom, which Lambert felt at the time was the "most plastic basis" available to contemporary composers. The experiment seems to me a provocative failure, for Lambett tried to transplant an idiom he had not fully assimilated. The music, in its rather heavy-handed way, has academic and clinical interest, but no real life of its own. One curious aspect of the work: Lambert's manipulation of syncopations and popular harmonies often results in a Spanish cast, like a kind of hangover from *The Rio Grande* style. The scoring is spicy and flavorsome, and the work is well directed by Mr. Bloomfield, conductor of the Cleveland Little Symphony, and easily played by Mr. Pressler and his associates: Paul Renzi, Jr., flute; Augustin Duques, Chester Hazlett, and David Weber, clarinets; Harry Glantz, trumpet; Abraham Pearlstein, trombone; Janos Starker, cello; Philip Sklar, contrabass; and Saul Goodman, percussion.

Gerald Hugh Tyrwhitt-Wilson, Lord Berners, was during his lifetime (1883-1950) a diplomat, novelist, poet, painter and "amateur" composer. Known as the English Satie, largely self-taught (with some coaching from Casella and Stravinsky), he left a small number of hand-tooled, generally satirical pieces. The piano music on this disk is not as precious or superficial as the titles might imply, for Lord Berners' wit is mordant and intelligent. The form is impressionistic, the harmonies astringent — Debussy *cum* Stravinsky. Mr. Pressler, again the skillful performer, is to be thanked for digging out these oddities, as he has done with other similar items, and preserving them on records. The acoustics are in the standard M-G-M tradition, respectable if not noteworthy. R. E.

LISZT
Dante Sonata; Polonaise No. 2, in E; Six Consolations.

Peter Katin, piano.
LONDON LL 934. 12-in. 17, 7, 22 min. $5.95.

The so-called Dante Sonata, whose full title is *Après une lecture du Dante* (*Fantasia quasi sonata*), is the last episode in Liszt's Annees de Pèlerinage, deuxième année, Italy. I find it one of his duller works, without either the perfumed melodies or effective pyrotechnical display that make listenable the composer's many tone paintings. The writing is full of intricate, difficult passagework, but it lacks the exciting glitter of the Abbé's better inspirations. The Polonaise, on the other hand, is a resounding work in the Chopin tradition, and the Consolations are quite lovely — short, simple, lyric episodes based on poems. Mr. Katin, young British pianist, plays all the notes handily as fast as he needs to. He is at his best in the Sonata, animating the pompous rhetoric. Oddly enough, the Polonaise is rhythmically plodding; and the melodies of the Consolations, though correctly paced, are overstressed and percussive. This may be a fault in the engineering: the sound is intimate and clear, but the individual tones seem to have no carrying power, they just stop dead. R. E.

F. Charles Adler: a helping and a half for ardent fans of Bruckner and Mahler.

LISZT
Les Preludes — **See R. Strauss.**

LOCKWOOD
Concerto for Organ and Brasses; Quiet Design — **See Kay.**

MAHLER
Symphony No. 6 in A Minor

Vienna Philharmonia Orchestra; F. Charles Adler, cond.
SPA 59/60. Two 12-in. $11.90.

Symphony No. 10
†**Bruckner:** ***Symphony No. 3 in D Minor***

Vienna Philharmonia Orchestra; F. Charles Adler, cond.
SPA 30/31. Two 12-in. $11.90.

These two albums will undoubtedly provide a feast for the Mahler-Bruckner fraternity; others, however, had better be wary. The Mahler *Sixth*, which receives its initial recorded performance here, is a long, lugubrious, bombastic work, scored for a very large orchestra — including hammer and cowbells. The musical ideas also are massive and slow-moving, and two hours of this sort of thing can be very tiring. When I heard one of the very rare concert performances of this symphony seven years ago, I confess that I became so restless I had to leave the hall — for me, an almost unprecedented action. Tragedy seems to infuse this work from beginning to end, the first and last movements apparently taking the form of dramatic funeral marches. In addition to devout Mahlerites, equally devout hi-fi fans may get something out of these disks, since they have been recorded with considerable spaciousness, and the percussion instruments emerge with stunning definition.

F. Charles Adler is not very well known, but he seems to have a way with Mahler and Bruckner. All three of the symphonies recorded here have a Viennese breadth and grandeur that bespeak a sympathetic conductor.

Mahler's unfinished *Tenth* comprises only two movements, an *Intermezzo* of light character and an elegiac *Adagio*. The latter was also included in Scherchen's recording of the composer's *Fifth Symphony* for Westminster, but this is the first appearance of the *Intermezzo* on disks.

Most approachable of the three symphonies is the melodious and often spirited Bruckner. The second theme of the last movement, for example, has been sticking in my head ever since I reviewed the Goehr (Concert Hall) recording some months ago. There is little to choose between the two extant versions. Goehr moves at a slightly faster pace than Adler, thereby getting the symphony on a single disk; otherwise, recording and performance are about on a par, with both orchestras sounding first-rate (Goehr uses the Netherlands Philharmonic). Choice of the Bruckner, then, will depend on whether or not you also want the Mahler *Tenth*. P. A.

MENDELSSOHN
Piano music: ***Variations Sérieuses in D Minor, Op. 54; Caprice in B Flat Minor, Op. 33, No. 3; Andante and Rondo Capriccioso, Op. 14.***

Dorothea Winand-Mendelssohn, piano.
DECCA DL 4080. 10-in. 12, 6, 6 min. $2.50.

On this low-price disk Miss Winand-Mendelssohn gives tasteful, rather formal presentations of some familiar, first-grade Mendelssohniana. Mechanically the record lacks fullness of tone, and my disk has some pitch wavers. Better performances there are, but they will cost you more. R. E.

MENDELSSOHN
Sonatas for Cello and Piano No. 1 in B flat Major, Op. 45, and No. 2 in D Major, Op. 58

Nikolai Graudan, 'cello; Joanna Graudan, piano.
VOX PL 8500. 12-in. $5.95.

Cellists are always complaining — with justification — that the repertoire for their instrument is so limited. Yet very few of them take the trouble to investigate this lovely pair of Mendelssohn sonatas. Granted, the pianist often gets the lion's share of the music here, but there is still plenty of rewarding beauty for the string player. Of the two sonatas, the second is more typically Mendelssohnian, is also better constructed, and should have more appeal. Both works receive sympathetic treatment from the Graudans, who perform them for the first time on microgroove. They have been accorded excellent reproduction, despite the fact that Mrs. Graudan is inclined occasionally to overbalance her husband because of his essentially lighter tone. Like the music, the balance is better in the *Sonata No. 2*. P. A.

MOZART
Concerto for Flute, No. 1, in G, KV 313
Concerto for Flute, No. 2, in D, KV 314

Hubert Barwahser; Vienna Symphony Orchestra, John Pritchard, cond.
EPIC 3033. 12-in. 24, 18 min. $5.95.

The swollen bass apparent in some other records of this company gives a dark coloration to a light orchestration. This hurts, because the conductor for his part has made the orchestra prevail in its agreeable values as no other has tried in these works. The soloist too deserves praise, es-

pecially in the matters of rotund tone and masterly control, in these best of recorded performances. — The violins, never pleasant here, will be wiry unless careful compensation is made. C. G. B.

MOZART
Symphony No. 40, in G Minor, KV 550 — See Haydn.

MOZART
Symphony No. 40, in G Minor, KV 550
†Schubert: *Symphony No. 8, in B Minor, Unfinished*

National Opera Orchestra, Vienna, Felix Prohaska, cond.
VANGUARD 445. 12-in. 23, 26 min. $5.95.

During the past year this reviewer has given judgment on a total of 28 versions of these Symphonies. Decidedly the new disk was not welcome, until it was heard. But it places Mr. Prohaska and the Vanguard engineers in a light so strongly favorable that music-lovers are urged to hear it with an ear cocked to replacing what records they may have of the music. Briefly, the G Minor has a performance we could call standard, without surprises (which it does not need), deftly managed by the orchestra who respond well to this conductor. The Unfinished Symphony is impressive in the contrasts of its lyricism and its savagery, neither exaggerated but both indubitable. Above all, the orchestral sound has the best definition of any in these works, and the best violin-tone, a miracle. In this record the fiddles are acrid only when they are supposed to be. The tuttis are notably rich, and even the horns sound out fully, without disaster. If music must be duplicated endlessly in recording, this is the way to do it. C. G. B.

PERGOLESI (attributed to)
Four Concertinos for String Orchestra and Harpsichord: No. 5, in E Flat; No. 2, in G; No. 6, in B Flat; No. 3, in A.

Orchestre de Chambre des Concerts Lamoureux, Pierre Colombo, cond.
L'OISEAU-LYRE OL 50010. 12-in. 10, 12, 12, 11 min. $5.95.

All references to the composer of these Concertinos carefully use the expression "attributed to." As the program notes point out, Pergolesi's popularity was such that after his death music publishers issued quantities of works in his name. These Concertinos, from a set of six, are almost certainly not by the Neapolitan, for their style does not resemble that of any music known to be by him. Who the writer really is poses a tantalizing question, for the Concertinos are exceptional works by any standards. The masterly contrapuntal scoring, the highly affecting slow movements, the many unconventional ideas, and the expansive melodies make a rich dish. Listen to the extraordinary opening of the A Major Concertino to see how beautiful the music can be.

The performances, recorded in Paris, are warm and Italianate, the tempos and phrasing intensely personal and choice. The use of a heavy vibrato by the strings in such rich-textured scores keeps the sound from being as limpid as desired, but on the whole both playing and engineering are to be praised. Westminster's set of four Concertinos from the same six (Nos. 1, 3, 4, and 5) are on two 10-inch disks and cost a little more. Played by the Swiss Winterthur ensemble, the works are performed more cooly and formally, with a cleaner texture. One of Westminster's earlier efforts, it still is acoustically excellent. R. E.

Rachmaninoff: what gypsy there was in him seems to have come out in his youth.

PETRASSI
Portrait of Don Quixote
†Respighi: *Ancient Airs and Dances for the Lute, First Series.*

Vienna State Opera Orchestra, Franz Litschauer, cond.
VANGUARD VRS 447. 12-in. 20, 18 mins. $5.95.

Goffredo Petrassi is a composer new to American records, although he is quite well known in Europe. His *Portrait of Don Quixote* is a ballet in seven short movements, and it is a little masterpiece of wit, color and adroitness. In his notes, S. W. Bennett justly likens Petrassi's achievement here to that of Verdi in *Falstaff* and to the *commedia dell' arte*, but there is also more than a touch of the Stravinsky of *Pulcinella*. Regardless of sources, this *Don Quixote* is a brilliant, bubbling and delightful affair. Respighi's entertaining orchestral excursions on old Italian themes are too well known to require comment. The recording is bright and sharply defined. A. F.

PROKOFIEFF
Piano Concerto No. 3 — See Bartok.

RACHMANINOFF
Aleko

Nina Pokrovskaya (s), Zemfira; V. Zlatogorova (c), An Old Gypsy Woman; Anatole Orfenov (t), The Young Gypsy; Ivan Petrov (b), Aleko; Alexander Ognivtzev (bs), The Old Man. Orchestra and Chorus of the Bolshoi Theatre, Moscow; Nicolai Golovanov, cond.
CONCERT HALL CHS 1309. 12-in. $5.95.

This very early product of Rachmaninoff's compositional genius (Merriam-Webster New Collegiate, sense No. 4) called by its purveyors a "gypsy opera," is nothing if not a curiosity. That is to say, whether you care to hear it or not depends on how curious you are. I was curious to hear *Aleko*, quite aside from the hard professional fact that I would have had to in any case. Whether or not I ever hear *Aleko* again is a matter of complete indifference to me. Not that I didn't enjoy it; at least I certainly didn't *not* enjoy it. It has pretty tunes, whether they are Folk or Rachmaninoff seems unimportant. It isn't bad music. In fact, Rachmaninoff was apparently a pretty fair student composer. There is even a sort of a plot to carry the tunes along, or vice versa. But it all doesn't add up to anything very interesting, except, possibly, to people with Slavic national-spiritual bond. The performance has the familiar Bolshoi merits (complete command of material and good ensemble) and demerits (solo voices not top-grade to Western ears); the recording is technically above Russian average. For the record, it ought to be noted that the Ivan Petrov who sings the title role is not the same as the Ivan Petroff who has sung in this country and recorded for Remington. J. H., Jr.

RAVEL
Alborada del Gracioso
Daphnis et Chloé — Suites Nos. 1 and 2

Orchestre de la Radiodiffusion Francaise; André Cluytens, cond.; with Chorale Marcel Briclot in *Daphnis et Chloé.*
ANGEL 35054. 12-in. $5.95 ($4.95, thrift).

Alborada del Gracioso
Une barque sur l'océan
Pavane pour une infante défunte
†Fauré: *Pelléas et Mélisande — Suite, Op. 80*

London Symphony Orchestra; Gaston Poulet, cond.
M-G-M E 3116. 12-in. $4.85.

In order to evaluate these two disks, the compositions will have to be weighed individually.

Cluytens does a much more exciting job on the *Alborada del Gracioso* than does Poulet. Both are sound readings, but the former's is more dramatic, with much wider dynamic contrasts, a more polished orchestra and a far richer recording. Poulet's handling of *Une barque sur l'océan* — like the *Alborada*, the composer's own orchestral version of a piano work from his *Miroirs* — and the familiar *Pavane* is fairly straightforward, in good taste, and more than adequately recorded.

Again, Cluytens delivers a thrilling performance of the two suites from *Daphnis et Chloé*, including the seldom-heard wordless choral parts that supplement the orchestral scoring. There is also no question about the fact that this is the most startlingly realistic recording of these suites yet issued, as well as one of the most idiomatic interpretations. But the fact also remains that, for the same price, one can have the complete ballet — chorus and all — on a superb London disk by that Ravel expert, Ernest Ansermet. I prefer slightly Cluytens' livelier conducting and the richer Angel sound, but Ansermet offers elegant restraint, delicate sound and the only opportunity on disks of hearing the work in its entirety.

As for the lovely *Pelléas et Mélisande* music, it's a tossup between Poulet and George Sebastian on a recent Urania disk. Both men are extremely sensitive and perceptive in their conceptions of the score, and the London Symphony and Colonne Orchestra are about on a par, though the balance tips just the smallest amount in favor of Urania's reproduction. Here, perhaps, the choice would depend on the individual's preference for the short Ravel

pieces or Dukas's *La Péri*, which is the companion selection to Sebastian's *Pelléas*.
P. A.

RESPIGHI
Ancient Airs and Dances for the Lute — **See Petrassi.**

RIMSKY-KORSAKOFF
Trio in C Minor
†Glinka: *Trio in D Minor* ("Pathétique")

David Oistrakh, violin; Sviatoslav Knushevitsky, 'cello; Lev Oborin, piano.
CONCERT HALL CHS 1306. 12-in. $5.95.

It would be fun to play this record for a group of friends, without divulging the identity of the composers, then have them guess who wrote these two trios. The chances are that most would credit them to Schumann or some other nineteenth-century German composer, for there is practically nothing Russian about them. Rimsky-Korsakoff's *Trio*, the longer and more ambitious of the two works, dates from 1897, when he was 53, yet displays none of the characteristic traits of this master. By his own admission, chamber music was not his forte, and he left the work unfinished and unpublished. Despite its absence of Russian or oriental themes, it is decidedly interesting, and makes for rewarding listening. The early Glinka *Trio*, which fills out the second side, is less distinctive or distinguished, since its four very brief, connected movements are not fully developed; yet stylistically, it makes a fitting companion to the larger Rimsky-Korsakoff work. Both trios receive warm, sympathetic treatment from these three sterling Soviet artists, whose tone and ensemble work are above reproach. As usual, however, the fidelity of reproduction is not of the highest, with some of the sheen taken off of Oistrakh's violin tone. What our American engineers could do for this artist! P. A.

RIVIER
Symphony No. 2 for String Orchestra — **See Honegger.**

SAINT-SAENS
Phaëton, Op. 39
Le Rouet d'Omphale, Op. 31
La Jeunesse d'Hercule, Op. 50
Danse Macabre, Op. 40

Orchestre de L'Association des Concerts Colonne; Louis Fourestier, cond.
ANGEL 35058. 12-in. $5.95 ($4.95, thrift).

These once highly popular symphonic poems are now beginning to show their age. The least familiar of the four — *La Jeunesse d'Hercule* — seems to have the most substance; and of course, the inescapable *Danse Macabre* still has its appeal to many. All four works might have had more impact, had they been accorded more imaginative interpretive treatment than that given them by Fourestier. His conducting is clean and forthright, little more. The orchestral playing is generally good, with the best work coming from the woodwinds and strings. The brasses sound a little pale. The fairly close-to reproduction is faithful, though it might have favored the strings a bit more. Also, the studio, while not exactly cramped, sounds as if it would have benefited from additional resonance. P. A.

SCHEIDT
Selections from the *Tabulatura nova: Warum Betrübst du dich, mein Herz (Cantio Sacra); Da Jesus an dem Kreuze stund (Psalmus); Magnificat noni toni; Modus ludendi pleno organo pedaliter; Est-ce Mars? (Französisches Lied).*

Luther Noss, organ.
OVERTONE LP 3. 12-in. 12, 9, 7, 3, 10 min. $5.95.

Samuel Scheidt (1587-1654) was the last of the famous four S's in early baroque music, the others being Sweelinck, Schütz, and Schein. In his major publication, the Tabulatura nova, Scheidt produced a vast body of organ music, which for its time was remarkable for its originality and contrapuntal skill. He extended the use of the pedal and adopted new coloristic devices. As Bukofzer has said: "With Scheidt German organ music came into its own."

All this would not matter much to most listeners today, except that the music still makes an impact on its own terms. The first two items on this disk are sets of variations on chorale melodies, the abstract pattern of the interweaving voices having a grave, formal beauty. The Magnificat is an example of a liturgical form in which the choir and organ present alternate verses of the canticle. The "Method of playing the full organ with pedal" is a brief, clever exercise in six-part counterpoint (two parts assigned to the pedal). The charming variations on a French secular song do not require a pedal, and were probably written for performance on a home instrument.

Scheidt wrote in terms of the instruments of his time, making full use of their registrational possibilities. In re-creating the music today, only an instrument constructed on the principles of seventeenth-century organs could supply the proper color, tonal weight, and clarity to reveal the music in its true glory. Luther Noss, chairman of the department of music of Yale College, performs on just such an instrument — the 1951 Holtkamp organ in Battell Chapel at Yale. The cool, steady, sharply contrasting stops set off the counterpoint with the utmost transparency, and Mr. Noss plays with a fluency and style that are unexceptional. The rigidly academic avoidance of expressivity is not for him, and he builds the variations to a fine dynamic climax with a satisfyingly tasteful accretion of stops.

The close-up, non-echoing, full-toned reproduction of the organ is a balm to the ear. All in all, this is one of the most distinguished of recent contributions to recorded baroque lirerature. Even the program notes satisfy. It was a pleasure to read on the record jacket that this disk is only the first in a series to be devored by Mr. Noss to baroque composers. R. E.

Ansermet: a knowing orchestral command in Schumann's difficult cello concerto.

SCHONBERG
Concerto for Violin and Orchestra

Louis Krasner, violin; Philharmonic Symphony Orchestra of New York, Dimitri Mitropoulos, cond.

†Berg: *Concerto for Violin and Orchestra*

Louis Krasner, violin; Cleveland Orchestra, Artur Rodzinski, cond.
COLUMBIA ML 4857. 12-in. 25, 21 mins. $5.95.

Here are the two great violin concertos of the 12-tone tradition, both recorded by the violinist for whom they were written. The notes quote one of Schönberg's pupils as saying that the work by that master is the most difficult violin concerto in the entire literature, and this may well be true. It is colossally difficult for the soloist and almost equally difficult for the supporting ensemble and for the heater, but what comes out of this collaboration is one of the most devastatingly dramaric symphonic compositions of the twentieth century. The Berg concerto, on the other hand, is a lyric work. As everyone knows, it was composed as a requiem for a young girl, and its mood is one of exaltation and ethereal expressiveness. No better contrast between Schönberg and Berg could be provided, especially since the performances are uniquely authoritative and masterly. Fine recording, too. A. F.

SCHUBERT
Symphony No. 8, in B Minor, "Unfinished" — **See Mozart.**

SCHUMANN
Concerto in A Minor for Cello and Orchestra, Op. 129
†Tchaikovsky: *Variations on a Rococo Theme for Cello and Orchestra, Op. 33*

Maurice Gendron, cello. L'Orchestre de La Suisse Romande, Ernest Ansermet, cond.
LONDON LL 947. 12-in. 37 min. $5.95.

The rambling and rather weightily textured Schumann concerto is hardly the most rewarding of compositions for the cello, and its appeal lies mostly in the long-breathed melodies and underlying lyricism of the work. Gendron applies himself to these two aspects with a suave and mellow instrumental tone and great elegance of style, but the performance seems curiously aloof.

The lovely Tchaikovsky variations, which show the composer in a particularly bright, almost carefree mood, pose technical problems for the soloist which Gendron does not always surmount satisfactorily. About three quarters of the way through, one wonders if it will all come out all right. It does, but only after something of a struggle.

Ansermet's support is always in proper perspective, nicely integrated in the Schumann, more discreet in the Tchaikovsky. The balance in both works is admirable, with the cellist well on top of the mike for

the variations, which are basically virtuoso work, and further removed in the Schumann, where the soloist needs to be in closer touch with the orchestra. Both orchestral and cello sound are beautifully recorded. J. F. I.

SCHUMANN
Dichterliebe, Op. 48 (16 songs); *Du bist wie eine Blume, Op. 25, No. 24; Geständis, Op. 74, No. 7; Der Nussbaum, Op. 25, No. 3; Der Sandmann, Op. 79, No. 12.*

Gerard Souzay, baritone; Jacqueline Bonneau, piano.
LONDON LL 940. 12-in. 38 min. $5.95.

Two years ago London issued a performance by Mr. Souzay and Miss Bonneau of the *Dichterliebe*, coupled with four Wolf songs. The baritone has re-recorded the Schumann cycle, apparently to reflect better his maturer conception of the songs; also the company needed to clean up a couple of minor engineering flaws in the first version. The new recording represents Mr. Souzay as having a surer control of mood: otherwise, as before, his very pleasant voice, with its slight quaver, is heard in refined, exceptionally musical performances. The diction is praiseworthy, the intimacy of communication admirable. Intensity of emotion and a sense of personal involvement do not make themselves apparent, but these are qualities not sought by all listeners. Nor would everyone prefer, as I do, a more virile-sounding voice in these songs.

Miss Bonneau's accompaniments are so good the recording would be valuable for them alone. Their very perfection gives them a kind of coldness, however, and they lack the human warmth of the kind of collaboration Gerald Moore gives a singer. The recording is lifelike and close up, to the extent that Mr. Souzay's initial consonants sound explosive. Considering the importance and beauty of the piano part, its strong reproduction makes for a justifiable fifty-fifty balance with the voice. R. E.

Four Saints on Two Sides

QUOTE:
Hard shoe nails and silver nails and
Silver does not sound valuable

Quote:
Left when there was precious little
to be asked by the ones who were
overwhelmingly particular
about what they were adding to themselves
by means of their arrangements . . .

Quote:
Pigeons large
pigeons on the shorter longer
yellow grass alas
pigeons on the grass.

It's got to be Gertrude Stein, of course, and it is. RCA Victor, in a beautifully engineered reprint, has brought forth again *Four Saints in Three Acts*, old 78 album DM-1244, in an LP which sounds gratifyingly better than the original. Yet, naturally, it *is* the original, with Virgil Thomson conducting the magnificent all-Negro cast in the opera he composed to Miss Stein's libretto. Everyone who has owned, loved and worn out the old shellac set will want this vinyl replacement.

And yet this poses a problem. Other — newer — listeners will want it, too. If judged in terms of number of performances, *Four Saints* is one of the most popular of American operas (or cantatas, if you will — anyway, musical settings of poetry). And here RCA Victor has done precisely what Alfred Frankenstein, last issue, assaulted Columbia for doing with the Rilke-Hindemith *Das Marienleben*. There is no printed text.

Presumably, of course, Gertrude Stein wrote in English, whereas Rilke wrote in German. Actually, though Gertrude Stein used English words (and even American idiom) she wrote really in a language of her own. There is a convention in common English lyric writing. If a word is indistinct in a lyric by Sir William S. Gilbert or Oscar Hammerstein, the rest of the sentence will help identify it. But if a word is blurred in: "*Saint Therese saints make sugar with a flavor. In different ways when it is practicable . . .*" Who is to deduce what it was?

FRED PLAUT
Thomson: music plus words makes sense.

There will be, of course, those who ask, who cares? A good many people hold firmly to the belief that Gertrude Stein was the perpetrator of a hoax, that she wrote this kind of thing because she couldn't write "straight" English. This is demonstrably nonsense; few people alive in her lifetime could write straight English prose so well. For proof, look to the brief, rhapsodic essay written from inside France in 1944, called, I believe, "The Americans are Coming." Her fragmented poetry was experimental, designed to awake a fleeting series of incomplete associations, or visions, in the imagination of the reader or listener. The cumulative effect, when she succeeded, is easily intelligible (to some people, at least) and vividly dramatic. It must be said, though, that her work is better heard than read, and best when *sung* and read simultaneously.

She was aware of this; hence she wrote two scripts for operas to be composed by the young American composer Virgil Thomson, then living in Paris (the other is *The Mother of Us All*, recorded so far only as an orchestral suite). For any obscurity in Stein's verses, Thomson's score amply compensated. It is in an American musical idiom effortlessly understandable from the first note on, rich in phrases from old hymn tunes and folk melodies, orchestrated with a wit which matches the Stein words. The joint product is something delightfully waggish and teasing, and often puzzlingly profound.

Most, though not all, of what is sung on the LP can be understood without any strain. The record is worth buying without a printed text. But a worthwhile subsequent purchase, for anyone who buys it, might be a copy of Gertrude Stein's selected writings. Thomson edited *Four Saints* when he wrote the score, and again when it was to be recorded, but the cuts are easy to jump, and the pleasure of reading while listening will be reward aplenty.

JOHN M. CONLY

STEIN-THOMSON: Four Saints in Three Acts.
Beatrice Wayne-Robinson (s); Ruby Greene (c); Edward Matthews (bne); Inez Matthews (m-s); other soloists. Chorus and orchestra conducted by Virgil Thomson.
RCA VICTOR LCT 1139. 12-in. 46 min. $5.72.

SCHUMANN
Trio No. 2 in F Major, Op. 80 — See Chopin.

SMETANA
Quartet No. 1 in E Minor ("From My Life") — See Kodaly.

STRADELLA
Six Trio Sonatas

Trio Di Bolzano.
VOX PL 8380. 12-in. $5.95.

Alessandro Stradella has a distinction rare among composers, that of having been murdered. His demise, in 1682, was the result of his involvement with an actress, and the third attempt upon his life finally succeeded. (Offhand, it occurs to me that the French composer, Jean Marie Leclair, suffered a similar fate, in 1764, although neither the motive nor the identity of his assassin was ever discovered.)

No fewer than four operas were written about Stradella, mainly because of the unusual nature of his death. The most famous of the operas was by Friedrich Flotow, the composer of *Martha*.

One never would judge, by Stradella's music, that his personality was of a sort to provoke violence. The Trio Sonatas recorded here make completely grateful listening. While they give no indication of an experimental mind, they are written with great charm and elegance, and are never trivial.

The instruments used in this recording are completely modern; the artists do not employ the harpsichord or the gamba. The modern grand piano and cello are used, along with the violin.

The performances themselves are excellent, being at all times sensitive and supple.

The recording is nicely balanced and tonally fine, and a special word should be said for the quiet surfaces. D. R.

STRAUSS, R.
Don Juan, Op. 20
Till Eulenspiegel, Op. 28
†Liszt: *Les Préludes*

Concertgebouw Orchestra of Amsterdam; Eugen Jochum, cond., in the Strauss. Hague Philharmonic Orchestra; Willem van Otterloo, cond., in the Liszt.
EPIC LC 3032. 12-in. $5.95.

Epic seems to be devoting most of its catalog to unnecessary duplications of the already over-recorded standard repertoire. With nine *Don Juans*, six *Till Eulenspiegels* and eleven *Les Préludes* preceding it, the only legitimate excuse for the present disk would be either especially noteworthy interpretations or more of Epic's sometimes outstanding reproduction. Unfortunately, neither is present here. Both Jochum and van Otterloo give good, solid readings, but certainly no better than a number of others already available. Far more discouraging, however, is the extreme shrillness of the reproduction in the two Strauss tone poems, necessitating the lowering of the treble control on the amplifier. The balance is more equitable in the Liszt. P. A.

SUPPE
Boccaccio (excerpts)

Elisabeth Roon (s), Fiametta; Gerda Scheyrer (s), Beatrice; Maria Janatschek (s), Peronella; Dagmar Hermann (s), Isabella; Waldemar Kmentt (t), Boccaccio; Laszlo Szemere (t), Lotteringhi; Walter Anton (t), Pietro; Kurt Equiluz (b), Leonetto; and others. Orchestra and Chorus of the Vienna Staatsoper, Anton Paulik, cond.
COLUMBIA ML 4818. 12-in. $5.95.

Listeners who have been so badly bitten by the Viennese light-opera bug that they cannot wait for a more nearly complete version of Franz von Suppé's *Boccaccio* may very well be satisfied with this set of excerpts, for the music is tuneful in the predictable ways, and the soloists of the Volksoper division of the Vienna Staatsoper most certainly know their business and go about doing it with fair gusto under the leadership of Anton Paulik. Those who are not satisfied merely to listen to sizable chunks of pretty music will be less pleased, for although Columbia has provided a lengthy synopsis of the dizzying story it has not provided any text at all. Unless you own a score it is a practical impossibility to tell what is going on at a given moment, let alone who is singing. Even if you do own a score, the trouble that has to be taken in following cuts is inordinate. Altogether, a likeable performance well enough recorded, but a total possession that is more annoying than it need be — and than either music or performance is worth. Why not wait for a version that makes more sense? J. H., Jr.

TCHAIKOVSKY
Autumn Song; Song Without Words; Melodie; Serenade Melancolique; Swan Lake.

Joseph Fuchs, violin. Camarata and his orchestra.
DECCA DL 4082. 10-in. 25 min. $2.50.

Tchaikovsky: his "Discorama" came out brisk and literate but not very hi-fi.

Throughout this concert of rather inconsequential Tchaikovsky tidbits, Fuch's playing is distinguished for its elegance and tonal beauty, the high spot being reached in his virtuoso performance of the *Swan Lake* excerpt. This is the violin solo indigenous to the *Danse des Cygnes* in the second act of the ballet, and it can seldom have received a performance of such tonal beauty or lyrical feeling. While the balance here, with the soloist extremely close to the mike, would be unreasonable in the theater, it is quite acceptable in this recital. Apart from a slight diffuseness of orchestral sound in part of the *Serenade Melancolique*, Decca's sound is agreeably clean. J. F. I.

TCHAIKOVSKY
His Life, His Times, His Music.

Written and produced by Bernard Lebow. Narrated by David Randolph.
PERIOD PCS 6. 12-in. 44 min. $4.85.

This is number six in a series of nine currently available recordings issued by Period devoted to the life, time and music of famous composers. Haydn, Mozart, Beethoven, Chopin, Schubert, Brahms, Schumann and Bach are the others covered, and the series will be extended to about 30, covering composers from Monteverdi to Gershwin.

The company calls them "Discoramas," pictures of composers through which the latter live in the way most suitable to composers — through their music. Designed for listeners of all ages, they should not be thought of as being kiddie records. The accompanying text, written by Bernard Lebow, is both literate and concise, and most admirably read by David Randolph. The musical selections are both diverse and appropriate, illustrating the composers' musical growth, in all fields, throughout their careers.

They should be of immense value to schools, and to teachers of musical appreciation, as well as to all who wish to expand their knowledge of the music of the composers concerned. The quality of the recorded sound, however, is highly variable, and though most of it is acceptable, not by any means can it be called high fidelity. J. F. I.

TCHAIKOVSKY
Variations on a Rococo Theme for Cello and Orchestra, Op. 33 — See Schumann.

VILLA LOBOS
Bachianas Brasileras No. 1

Eight celli; Theodore Bloomfield, cond.

Bachianas Brasileras No. 4

Menahem Pressler, piano.
M-G-M E 3105. 12-in. 18, 19 mins. $4.85.

Combining a Bachian neo-classicism with Brazilian folk music is no mean assignment, but Villa Lobos has carried off this self-imposed task nine times, each time producing a totally different but altogether sound and masterly work. The first of the series, which is well known and has often been recorded before, is rather like Bach's third Brandenburg concerto, although there is a finger-snapping lightheartedness in its polyphonic texture which are distinctly Villa Lobian if not Brazilian. Writing a concerto for eight celli is not an irresponsible stunt. The cello is the only instrument in the orchestra that can sing soprano, alto, tenor and bass; consequently the ensemble here has a proper width of range and at the same time a remarkable unity of color.

The fourth of the *Bachianas*, for piano solo, is very seldom played and this is its first recording. Except for the coruscating dance of its finale, it recalls the severe, monumental Bach of the larger chorales and the slow preludes in the *Well Tempered Clavier*. Excellent performances, good recording (spectacular in the piano work). It is to be hoped that M-G-M will follow up this disk with the remaining seven *Bachianas*. They may embody the best of Villa Lobos, and the second, with its hoodlum's song and its berry-picker's train, would be a hit. A. F.

WAGNER
Lohengrin

Eleanor Steber (s), Elsa; Astrid Varnay (s), Ortrud; Wolfgang Windgassen (t), Lohengrin; Hermann Uhde (b), Telramund; Hans Braun (b), Herald; Josef Greindl (bs), King Henry. Bayreuth Festival Orchestra and Chorus; Joseph Keilberth, cond.
LONDON LLA-16. Four 12-in. $23.80.

Annalies Kupper (s), Elsa; Helena Braun (s), Ortrud; Lorenz Fehenberget (t), Lohengrin; Ferdinand Frantz (b), Telramund; Hans Braun (b), Herald; Otto von Rohr (b), King Henry. Bavarian State Radio Orchestra and Chorus; Eugen Jochum, cond.
DECCA DX-131. Four 12-in. $23.80.

Since a to-date Wagner discography is on the way, it seems sensible at this point to avoid any discussion at all of *Lohengrin* as an opera and concentrate instead on a quick estimate of the recording at hand, with a glance at the longer-available Urania issue. None is ideal, and those familiar with the reviewer's habits of mind will recognize how reluctant he is to make a simple categorization. However, if a judgment had to be passed, it would certainly favor the London set.

This recording, made by putting together tapes of several performances at Bayreuth last summer, is the best performance, all things considered, to be heard on records; and, taken for what it is, is extraordinarily

well recorded. The "taken for what it is" is inserted only because some listeners may object to the extra-musical sounds that cannot be avoided in taping performances with an audience present.

Eleanor Steber may not be the greatest Elsa who ever lived, but she is consistently intelligent, idiomatic and musical, and although her voice sometimes spreads, it never wobbles or fails to define the line adequately; these qualities are enough to place her at least a jump ahead of the nearest competition. Similarly, though neither Wolfgang Windgassen nor Lorenz Fehenberger can be called the be-all and end-all of Lohengrins, Mr. Windgassen sounds younger and healthier, and he is no less dignified. On the Ortrud level, London is immeasurably superior, for Astrid Varnay gives a performance of enormous impact and is steadier vocally than either Helena Braun or Margarete Klose (Urania), both good artists with upper-voice troubles. Again, the London Telramund, Hermann Uhde is really outstanding, while his competitors do little more than give sound, routine performances. And so on down the casts. The conducting of Josef Keilberth is perhaps not as magisterial as one might expect of Bayreuth (in fact, Rudolf Kempe, who is to come to the Metropolitan next season, gives a reading that is in some ways brighter and more dynamic in the Urania set), but it is still very good. Advice, without further specification: buy London. J. H., Jr.

WIDOR
Symphony No. 6 for Organ, in G Minor, Op. 42

Richard Ellsasser, organ.
MGM E 3065. 12-in. 37 min. $4.85.

Symphonie Gothique (No. 9), for organ, Op. 70
Symphonie Romane (No. 10), for organ, Op. 73

Clarence Watters, organ, for No. 9; William Self, organ, for No. 10.
CLASSIC CE 1012. Two 12-in. 28, 31 min. $11.90.

A prolific composer as well as teacher, organist, and critic, Charles-Marie Widor (1844-1937) is best remembered for his 10 organ symphonies. Widor used the term "symphony" not in the formal sense, but with the idea that the organ developed during his time had become symphonic in tonal range. All kinds of movements make up the organ symphonies, which in some cases are really suites, and in them Widor contributed valuable innovations in playing techniques, compositional devices and registration.

Despite advances in idiom, the music stems clearly ftom that of César Franck. The first eight symphonies, well composed in an academic sense and often attractive, will probably not interest many listeners other than organists. Symphonies 9 and 10 are a different mattet. Without showing any radical change in style or departing from the romantic tradition, they exhibit a cultivated composer in sophisticated maturity. The Gothic and Roman symphonies also complement each other nicely: the first, based on a Gregorian Christmastune, is primarily polyphonic; the second, based on a more elaborate melody for Easter, is freer and less formally developed.

The Widor symphonies call for a virtuosic technique, and in No. 6 Mr. Ellsasser shows his off with considerable splash. Stylistically the organist is fairly comfortable, but he overdoes the use of the swell pedal and the essential sweetness of registration grows tiresome. Widor himself urged "a certain elasticity of the measure" on condition "that the phrase keeps itself in check," something Mr. Ellsasser does not always do. The organ is that of the John Hays Hammond, Jr., Museum in Gloucester, Mass., and the recording is clear enough.

Although this is the first volume to appear, it is listed as Volume VI of a projected series of all the Widor symphonies.

Mr. Watters' performance of the Gothic Symphony is the best I have heard from him, and is indeed beautiful. His restrained, tasteful style seems particularly effective in the richly florid music; there is no suggestion of the dullness that occasionally creeps into other of his recordings. The superb organ of Trinity College Chapel in Hartford, Conn., is given impeccable reproduction, with just enough resonance.

William Self, playing on the organ of All Saints Church in Worcester, Mass., achieves a performance of the Roman Symphony only a shade less sensitive and secure than his colleague does. The instrument and reproduction thereof are equally praiseworthy. R. E.

COLLECTIONS AND MISCELLANY

SELECTIONS FROM THE REPERTORY 1951-1952 SACRED VOCAL MUSIC

Plainsong; Two Bach Chorales; 16th Century Polyphony; Early American Music; Gretchaninoff — Credo and Nunc Dimittis; Tchesnokoff, Rachmaninoff, Virgil Thompson, Richard Stark.

The Divinity School Choir, Yale University. Jim Borden, director.
OVERTONE LP 2. 12-in. $5.95.

The jacket of this record contains the following: "To you who listen to this record. We hope you enjoy it. We give it to you, not as a sample of professional music, but as the creation of some divinity school students who are intetested in singing good church music and in creating intetest in better music for our churches. None of us is a professional musician — not even the director."

"(The record) was originally intended only as a souvenir album for the choir members and their friends. But continued demand for copies made it seem desirable to make it available to a widet audience."

In view of the foregoing, your reviewet finds himself in something of a quandary. Shall he tegard this disk as merely the well-meaning effort of an amateur group, or, since it has been submitted for review among ptofessional recordings, shall he judge it on professional standards? In view of the general level of the choice of music and the performance, the lattet is the safer approach.

From the purely musical standpoint, the record is quite admirable. Despite their claims of non-professionalism, the 19 men comprising the choir are a well-trained ensemble, aware of musical finesse. With perhaps one exception (the final phrase of one of the Bach chorales, which is sung in a manner that leads one to expect the work to go on), the interpretations are knowing and sensitive. There is fine insight into the requirements of the various styles of works being sung.

In the Bach motet, the chorus showed evidence of its excellent schooling, and sang the rapid, florid passages with wonderful articulation, making for a beautiful clarity of line. The spirited performance was marred only by an exaggerated crescendo at the end, which caused the tone-quality to spread.

The recording was made at an actual concert performance (at Yale University, on May 14, 1953) and, naturally, one overlooks the occasional coughs and extraneous sounds. The balance among the parts is quite good.

Texts and translations are provided. A word should be said about the jacket notes, which contain a good deal of pertinent information, in a relatively small space. D. R.

A. CORELLI
Sonata for Violin and Continuo in G Minor, Op. 5, No. 5

J. S. BACH
Sonata for Violin and Continuo in G Major

J. M. LECLAIR
Sonata for Violin and Continuo in D Major

G. F. HANDEL
Sonata for Violin and Continuo in A Major No. 5

Lilli Friedemann, Baroque Violin; Finn Viderø, harpsichord; Hans Erik Deckert, viola da gamba.
HAYDN SOCIETY HSL-95. 12-in. $5.95.

This is a lovely collection of beautiful works, played with taste and understanding. However, whether it is the natural sound of the "baroque violin," or a quality of the recording as such, the highs have to be turned way down in order to reduce the extremely edgy, metallic sound of the violin. D. R.

A NATHAN MILSTEIN RECITAL

Pergolesi: *Sonata No. 12.* Schumann: *Intermezzo.* Btahms: *Allegro.* Suk: *Burleska.* Bloch: *Nigun* from *Baal Shem.* Paganini (arr. Milstein): *Paganiniana.*

Nathan Milstein, violin; Carlo Bussotti, piano.
CAPITOL P 8259. 12-in. $5.70.

In the two Milstein disks that Capitol has issued thus far, it has seen to it that the eminent violinist has been accorded the finest reproduction possible. The present one might very well stand as an object lesson in how properly to record a violin soloist. The selection of material is also very fine. Of special interest are the Pergolesi *Sonata*, the final movement of which was used by Stravinsky in his ballet *Pulcinella;* the Schumann and Brahms works, which comprise the second and third movements, respectively, of a sonata these two men, together with Albett Dietrich, wrote in honot of Joachim (it is a pity the sonata was not recorded in its entirety); and the unaccompanied *Paganiniana*, Milstein's own

building your record library

number ten

C. G. BURKE SELECTS A BASIC SCHUBERT SHELF

Anyone who offers others advice on the acquisition of any product of art will be circumspect unless he is a fool. How does he know what others already have? To what degree of taste in the infinite gradation of aesthetic preference is he to appeal?

I once knew a man who asserted that Ravel's "*Sonatine*" was the greatest piece of music, and I knew another who used to say with an infuriating air of finality that Beethoven's 32 Variations in C Minor would keep the composer's name alive after the rest of his work had been junked. An antipathy to German predominance in music permitted Debussy to claim to esteem Paul Dukas more highly than Wagner. I know a collector of records of the music of Pachelbel — his collection is small — "the only real giant in music."

I cannot give advice to the proprietors of such positive predilections. It seems to me that the service of this department would be to people whose musical experience is not yet wide, and who would like to widen it. Among such people irresistible prejudices are rater than among those who have had more time to cultivate them, and fondness flowers more freely.

There are of course many musical works, on and off disks, capable of exciting instantaneous enamourment, but it is amazing how many spontaneous love-affairs are kindled by the works of Schubert alone, and how contagious are certain creations of this composer, how one begets interest in another, how a small and apparently insignificant piece opens a door to related small pieces, which in turn make a corridor leading to a vast musical treasury very few have been able to assess from personal experience. Preparing a long Schubert discography for HIGH FIDELITY (see page 66) has taught me, a lifelong slave to Schubert, more of the stunning scope of his genius than the lifelong slavery had previously imparted.

The symphonies, for example. We all know the "Unfinished" No. 8 — which I think best presented, among a number of good editions, on either Columbia-Entrée RL 3070 or Vanguard 445 — and most of us know the last great Symphony in C (Decca DX 119, Capitol P 8040, Columbia ML 4093). Many of us know also the Mozartean Symphony No. 5 (Vox PL 7280) and the probing No. 4 (Haydn Society 89). But there are five others of which only the First may be called frail, which for all their imitative bases have the full Schubertian exuberance of lyricism and motion. Capitol has a remarkable No. 2 (S 8162) and there are adequate editions of No. 3 on Period and London.

The "Rosamunde" music is a delight, but who knows it all? Westminster (5182) parades its entirety of continuous tunefulness in a rich and singing disk that shames the occasional excerpts presented elsewhere. (However, this record does not include what we call the *Rosamunde Overture*, actually written for a stage work named *The Magic Harp*. The records of this bounding Italianate invocation are not entirely recommendable.)

Certainly the little *Moment Musical* No. 3 is the most familiar thing Schubert ever wrote, after a few songs. But there are five other *Moments* as poetic, in fair recordings. The "Rosamunde" Impromptu, Op. 142, No. 3, serves as bait for the three other beautiful Impromptus of that opus-number (Westminster WAL 205) and for the four of Op. 90 (RCA Victor LHMV 1027 or Westminster WAL 205).

Indeed the quality of the recorded editions of Schubert's instrumental and chamber music is so impressively high that one can find at least one good version of 20 masterpieces, and some of the greatest music has two, three or even four recordings amongst whose merits choice can be made only with great caution and some reserve. The "Wanderer" Fantasy (London LS 83), the three "Klavierstücke" (Haydn Society 81), the Grande Duo, Op. 162 (Columbia ML 4717) and the remarkable series of four-handed works presented by Westminster on WL 5047 and 5147, are not Schubert of the most obvious appeal. but once heard they are with difficulty dislodged from memory. The "*Divertissement à la Hongroise*," half concealing trouble behind a jaunty bounce, has an illuminating performance on Columbia ML 2125.

The Op. 78 Sonata, in G, sometimes called "Fantasy," is the sonata most talented to proselytize. The Haydn Society has of this a record outstanding in the catalog of Schubert records. HS 81 should lead music-lovers into the darker fields of the last three sonatas, where they will find superior revelations of the C Minor Sonata Vox PL 8420 and of the culminating B Flat Sonata on London LL 307.

Chamber music, which in American concerts has smaller audiences than any other general classification of music, is more openly inviting in Schubert than in any other composer. Even the very greatest works, the Quintet in C (Westminster 5033 and Columbia ML 4714) and the Trio in E Flat, of which there are three very good versions, have an unforgettable definiteness of melody and rhythm to captivate even the most casual hearer. The Quintet has in fact had the deserving fortune to acquire four salient editions, and my own response still vacillates between the two noted above.

We do not need a pioneer to lead the way to the Quintet and the Second Trio: all they need is a hearing; but the "Trout" Quintet and the First Trio, in B Flat, are effervescences to which we all succumb. Decca DL 9707 is the Trout that sparkles most, and Mercury 10106 or Westminster WL 5188 best presents the Trio.

The quartets have not the insinuating ease of the rarer forms in commanding immediate devotion. The last three are patently the greatest, but in these only the slow movement of the last of all, Quartet No. 15 in G, compels love (heartbreaking) at first sight (hearing). The Budapest version of this Quartet seems to me a phonographic triumph of the loftiest rank (Columbia ML 4833), and the Vienna Konzerthaus records of all 15 quartets on eight Westminster disks contain performances of poetic understanding as remarkable for the neglected early works as for those standard in the repertory. Perhaps No. 10 is the most eupeptic of the 15, perhaps No. 8. Perhaps one ought to start with No. 13, with its minuet, a masterpiece of grisly lyricism; or perhaps one ought to start with No. 1, as the composer supposedly did. — The individual records are not specifically recommended in this series because some have a recording curve difficult to adjust.

The vocal music on LP is a perplexity by the nature of LP itself. People are led to Schubert by his songs, generally, but an irresistible song like "*An Sylvia*" or "*Der Lindenbaum*," three or four minutes long, is not necessarily irresistible in economic terms when it makes patt of a record lasting the better part of an hour, for six dollars. The complete recordings of the song-cycles cannot be recommended without qualification. The final section of the discography will appear in this magazine next month, and therein some clarification may possibly be obtained on the comparative merits of the vocal records. In the meantime, it may be said that the records containing Schubert by the late Heinrich Schlusnus (for Decca and London), by the lamented Elisabeth Schumann (RCA Victor), by Elisabeth Schwarzkopf (Angel) and by Gérard Souzay (London) are decidedly worth having. This is said without prejudice to others of definite but more complicated values.

I do not think one should fill his library with Schubert alone, but I think there is more in Schubert to cram a library than anyone ever dreamed until the narrow-grooves showed how broad is his breadth.

very effective medley of portions of several Paganini *Caprices*. It goes without saying that the performances of all the music here are of the highest order. P. A.

JONES
The Geisha

BENATZKY
White Horse Inn

Sonya Schoner, Jean Lohe, Werner Schone, Chorus and Orchestra of the Stadtischen Opera, Berlin Hansgeorg Otto, cond.
LONDON LD 9068. 10-in. 18 min. $2.95.

An abridged version of Sydney Jones old musical play *The Geisha* appeared some time ago (Urania 7059) and, like these vocal excerpts, was also sung in German. Can this old favorite — it dates from 1896 — really be so popular in the Reich today. The German lyrics give a rather bizarre quality to "The Amorous Goldfish" and "Chin Chin Chinaman," but in no way lessen the pleasure of hearing this delightful, if somewhat fragile, score again.

Despite the robustness of Benatzky's Tyrolean score for *White Horse Inn*, it sounds decidedly dated today, some 23 years after it achieved its enormous success all over Europe. The orchestral excerpts are played with proper Teutonic flavor, with a sound that is both big and echoey, as if it had been recorded in some large, empty theatre. J. F. I.

MUSIC FOR TWO PIANOS: 1900-1952

Hindemith: *Sonata for Piano Four Hands* (1938). Rieti: *Suite Champêtre* (1948). Stravinsky: *Concerto for Two Solo pianos* (1935).
COLUMBIA ML 4853. 12-in. 13, 13, 19 min. $5.95.
Debussy: *Six Epigraphes Antiques* (1914). Milhaud: *Concertino d'Automne* (1951). Poulenc: *Sonata for Piano Four Hands* (1918). Satie: *En Habit de Cheval.*
COLUMBIA ML 4854. 12-in. 13, 10, 5, 7 min. $5.95.
Haieff: *Sonata for Two Pianos* (1945). Barber: *Souvenirs, Op. 28* (1952).
COLUMBIA ML 4855. 12-in. 16, 17 min. $5.95.
Arthur Gold and Robert Fizdale, piano.
Also available together in COLUMBIA album SL 198. $17.85.

With all due respect to Alfred Frankenstein's preference for Bartlett and Robertson among two-piano teams, I believe Gold and Fizdale are preëminent in their field. Vronsky and Babin play with more brilliance, Bartlett and Robertson and Luboshutz and Nemenoff with more polish and charm. Gold and Fizdale, however, offer the subtlest most delicate interplay of truly musical temperaments. They do not need to overstress rhythms or to play loud in order to keep together; they maintain a wonderfully transparent instrumental texture. As a result, their recitals do not leave the listener weary of the sound of pianos and of driving accents.

Gold and Fizdale: in twentieth-century two-piano music, the subtlest interplay.

The pleasure provided by these disks thus comes as no surprise; one is merely profoundly grateful to Columbia for issuing them. The repertoire is as tasteful and attractive as the quality of their playing. Often genuinely entertaining, the music is easy to listen to in spite of its recent vintage, and should win a host of friends. Only three of the works have been previously included on LP disks — those by Debussy, Stravinsky, and Hindemith — and these are substantial enough to warrant further interpretations. Four works were written for and are dedicated to the artists — those by Haieff, Rieti, Milhaud and Barber.

To take the works in chronological order (they begin in 1911, not 1900 as the album title implies): Satie's suite of two chorales and two fugues, with its playful title, has its musical irrelevancies, too, but also the freshness and appeal of a childlike imagination.

Debussy's *Epigraphes* represent a refinement of the style of his preludes. The economy of materials, the suggestive style are Oriental in feeling and similarly beautiful in effect.

Poulenc's early *Sonata* parades the affection for the music-hall style of melody and rhythm that he has incorporated so engagingly and expertly in so much of his music. It is to be hoped that Gold and Fizdale will record the sonata Poulenc wrote for them last year. Conceived on a larger scale, it contains a greater profusion of sentimental melodies and gay rhythms.

Stravinsky's Concerto and Hindemith's Sonata are large-format, important works, at once solid and complex in form. Gold and Fizdale's performances are more finely scaled than others on records, achieving better balances of musical elements in the contrapuntal fabric, so that the patterns are clearer.

Alexei Haieff's Stravinskian sonata develops fairly simple but strong materials in such a subtle manner as to seem at first repetitious. Close attention reveals a very highly organized work full of original touches. Vittorio Rieti's three-movement neo-Baroque suite is expert, fastidiously spiced with contemporary touches, and quite delectable. Eight instruments — flute, oboe, three horns, two violas, and cello — join the two pianos for Milhaud's Concerto — a busy, vigorous score that, appropriately enough, begins and ends in an autumnal mood. Daniel Saidenberg conducts.

Six dances make up Samuel Barber's *Souvenirs*, an exceedingly lightweight score designed to charm with nostalgia. The composer has written of them in terms of "a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914, epoch of the first tangos; *Souvenirs* — remembered with affection, not in irony or with the tongue in cheek, but in amused tenderness." The music uses some mild harmonic and rhythmic distortions, but it never resorts to the cute; it is almost a pure re-creation of the past with the crudities and vulgarities lost in a happily sentimental haze.

The recordings, made in 1952 and 1953, vary somewhat in quality, the piano tone having less depth in some works. On the whole the sound is bright and full and clean — a credit to the Columbia engineers. May all concerned give us more albums like this. R. E.

CHANT GREGORIAN

Choir of the Monks of the Abbey of Saint-Pierre de Solesmes. Dom. J. Gajard, O.S.B., cond.
LONDON LLA 14. Five 12-in. $29.75.

Merely on the basis of its size alone, this collection commands respect! There are no fewer than 10 LP sides in this album! In view of the qualifications of the performers, it would be completely impertinent of me to attempt any criticism of the singing.

However, I must report that the very "rotundness" and mellowness of the acoustics prevent the vocal line from being as clear as one might wish. But since the acoustics serve to re-create the setting in which this music is sung, perhaps the criticism will not matter too much.

The crowning touch of this album is the magnificent set of notes that accompany it: a 36-page booklet of historic and descriptive comments by the conductor, with translations, and the *actual music* as well! The album is thus tantamount to a "course" in Gregorian Chant. D. R.

COLLEGIUM MUSICUM SCHOOL OF MUSIC, YALE UNIVERSITY, Vol. 1

Monteverdi; *Lagrime d'Amante al Sepolcro dell'Amata.* Weelkes: *O Care, thou wilt despatch me; Hence Care, thou art too cruel; A Sparrow-Hawk proud.* Gesualdo: *Dolcissima mia vita; Io pur respiro.* Bach: *Singet dem Herrn ein neues Lied.*

Paul Hindemith, director.
OVERTONE LR4. 12-in. $5.95.

It should be stated at the very outset that the chorus in this recording is an avowedly non-professional group. As such, it can be expected to have that enthusiasm which is the greatest asset of the amateur chorus. It is also to be expected that, despite the remarkable degree of musical finesse achieved, the tone quality will have the characteristics that are found in amateur singers. With these things understood and out of the way, let us proceed to the purely musical considerations.

I confess to having had an unusual experience while listening to the Monteverdi work. Having conducted performances of the composition on many occasions, I found myself in absolute agreement with every single one of the dynamic and expressive details, without exception! Yet, to my disappointment, I found that the work was rushed through! Similarly, in the case of Weelkes' madrigals, "O Care, thou wilt despatch me," and "Hence Care, thou art too cruel" as well as Gesualdo's amazing madrigal, "Io pur respiro." All these works

contain a surprising degree of chromaticism, whose purpose is an expressive, emotional one. Yet all were glossed over as if the purpose were merely to get through the notes as quickly as possible.

I sometimes wonder whether there might be what I am inclined to call a "musicologist's approach" to much early music. Its basic premise seems to be: sing the notes and sing them quickly. Yet, in view of the emotional implications of the texts, and in view of the care with which the madrigal composers sought to express those emotions, down to the last detail, should not modern performers seek to realize those emotional intentions? I do not maintain, of course, that we are to over-romanticize early music, in a late-nineteenth century manner. But, surely, more of the beauties of this early music would become apparent, if it were given time to "breathe."

There is one way, however, in which the group's amateurism is apparent. It is in the quality of tone. In all passages sung above the level of *mezzo-forte*, the voices take on that quality that might be described as college glee-club. Fortunately, this does not prevail throughout the disk, and in the softer passages, the tones fall most gratifyingly upon the ear. Technically, the recording is fine.

A word should be said for the disarmingly "human" way in which the jacket notes are written. D. R.

HOROWITZ ANNIVERSARY RECITAL

Schubert: *Sonata in B Flat, Post.* Chopin: *Nocturne in E Minor, Op. 72; Scherzo No. 1, in B Minor, Op. 20.* Scriabin: *Sonata No. 9, Op. 68; Etude in B Flat Minor, Op. 8, No. 7; Etude in C Sharp Minor, Op. 42, No. 5;* Liszt-Horowitz: *Hungarian Rhapsody No. 2.* Debussy: *Serenade for the Doll,* from *The Children's Corner.* Chopin: *Waltz in A Minor, Op. 34, No. 2.* Prokofieff: *Fourth Movement from Sonata No. 7, Op. 83.*

Vladimir Horowitz, piano.
RCA VICTOR LM-6014. Two 12-in. 32, 4, 8, 6, 4, 3, 9, 3, 5, 3 min. $11.44.

Vladimir Horowitz made his American debut on Jan. 12, 1928, as soloist with the New York Philharmonic in Carnegie Hall. On Feb. 25, 1953, he gave a recital in the same hall to celebrate the 25th anniversary of the former event. RCA Victor recorded the recital; this album is the result. The program is offered almost exactly as played, with some of the encores, some of the initial applause and shouts after each item, some of the audience coughs and rustling. In "In One Ear," James Hinton deduced from information received that Mr. Horowitz' practice sessions in the hall were also recorded, but possible intersplicing of practice and recital passages went undetected by this "ill-dispositioned" listener.

The recordings provide ammunition for both idolators and detractors of the best-known serious pianist in this country, and it seems futile for this writer, who is both fascinated and irritated by his art, to review these characteristic performances. With good reason, admirers will snap up the album; with equally good reason, others will ignore it, and no amount of arguing will persuade anyone that the other side is justified.

Some points seem worth making. I doubt if a standard Horowitz release would include a Schubert sonata, for which he has little affinity. His volatile, nervous style is at too great odds with the sweet simplicity and songfulness of the composer's music.

Horowitz made an earlier recording of the Chopin B Minor Scherzo, a brilliant but temperate account. The recital version is headlong and overwrought (with some strange accentuations in the slow section). To a keyed-up, sympathetic audience this might have been an exciting experience; to the home listener the performance seems to make hash of the music. If there was any way to induce concert-hall attitudes and sensations in the living room, this sort of thing *might* have validity.

The technical feats in the pianist's dressed up version of Liszt's already dressed-up rhapsody should be seen to be believed. To the ear alone such piano playing seems plainly incredible.

Horowitz is really at home in the mordant, neurotic world of Scriabin; the sonata and études provide the wholly satisfactory — and worth-while — portions of the album.

The piano sound is extraordinarily realistic, as if the listener were sitting in one of the front rows of Carnegie Hall right beneath the instrument. For me the biggest justification for this on-the-spot recording is the capturing of Horowitz' stunning tonal effects as they sound in Carnegie Hall when it is filled; the piano acquires a more resonant ring than ever, with all the echoes killed by the audience.

To repeat, if Horowitz is your cup of tea . . . R. E.

GEMINIANI
Sonata for Violin Solo

STRAVINSKY
Elegie for Unaccompanied Violin

OSTROVSKY
Three Pieces for Violin Solo

Fredy Ostrovsky, violin.
CLASSIC CE 1029. 12-in. $5.95.

Fredy Ostrovsky, a member of the Boston Symphony, gives careful, musicianly attention to some unusual music for unaccompanied violin. By far the most rewarding of the works offered here is the Geminiani *Sonata,* whose form and character suggest that it may very well have served as a model for some of Bach's later, more impressive compositions in this genre. Ostrovsky's own *Three Pieces — Capriccio Orientale, Impromptu* and *Je pense à mon amour* — have a lot of Ravel in them, but make pleasant listening. Stravinsky's *Elegie,* composed in memory of Alphonse Onnou, founder and first violinist of the Pro Arte Quartet, is not particularly distinguished. Reproduction throughout is excellent, in a close-to recording. P. A.

CHARLES TRENET

Le coeur de Paris; Madame la pluie; Je marche au bord de l'eau; L'ame des poétes; Chanson pour Noel; En ce temps-là; Bouquet de joie.

ANGEL 64001. 10-in. 21 min. $3.95.

For those who remember Trenet's Columbia disks of the late 1930s, full of boyish *joie de vivre,* with their almost Jolson-like endings,

Charles Trenet, singing writer of little songs of longing, of love and of Paris.

these rather restrained and quiet songs will come as something of a surprise. Since Trenet writes his own material, being both lyricist and composer, these have been most artfully tailored to fit his currently restricted range. Wistful little songs of Paris, of longing, of ennui and, inevitably, of love, they are most adroitly sung by this long-time favorite of Parisian and New York night clubs. The Angel sound is nicely adjusted to give a feeling of intimacy to the recording. J. F. I.

UNDER PARIS SKIES

Trois fois merci; Danse avec moi; Sous le ciel de Paris; Clopin-Clopant; En écoutant mon coeur chanté; Si tu partais; Je n'en connais pas le fin; C'est fini.

Odette, with Johnny Guanieri and his orchestra.
M-G-M E 239. 10-in. 26 min. $3.00.

Should you experience any trouble in understanding Odette's French, as well you might, the lady, most obligingly, switches to English in the middle of most of these songs. This is an unexpected service, the purpose of which is hard to follow, except perhaps to expose the lady's prowess as a bilinguist. It certainly does nothing to enhance her vocalism, which is distinctly routine, even to the husky voice which currently is considered to add sex-appeal. The orchestral backing is undistinguished, and the recording quite coarse, with noisy surfaces. J. F. I.

HELGE ROSWAENGE—Opera Excerpts

Verdi: *I Vespri Siciliani: Giorno di pianto; Sogno, o son desto?* and *Quando al mio sen per te parlava* (with Heinrich Schlusnus, bn.). *Aida: Gia i sacerdoti* (with Emmi Leisner, ms). *La Traviata: De' miei bollenti spiriti. Il Trovatore: Ah, si! ben mio; Di quella pira.* Puccini: *Turandot: Non piangere, Liu: Nessun dorma. Madama Butterfly: Addio fiorito asil.* Meyerbeer: *Les Huguenots: Plus blanche que la blanche hermine.* Adam: *Le Postillion de Longjumeau: Mes amis, écoutez l'histoire.* Glinka: *A Life for the Czar:* Boydan Sobinjin's aria (with chorus). Bizet: *Carmen: La fleur que tu m'avais jetée.* Mozart: *Don Giovanni: Il mio tesoro.* (All sung in German.)

Helge Roswaenge, tenor; orchestras and conductors unidentified.

Dial Your Disks?

(*A competitive version of the commendable, invaluable, infallible, irreplaceable but sometimes downright diabolically confusing system invented by C. F., J. M. C., R. A. and their sinister fellow-equalizationeers.*)

By RUSSELL FORBES

All records are divided into three parts: Those that have Rollover, Turnoff or a serious hump on the edge. When records must be played with any of these grisly characteristics, it means that the pickup is getting tangled up in the decibels and that something must be done about it before the poor listener gets committed to Bellevue. Unfortunately, most records have too much of the former and not enough of the latter.

During the past year, however, the inmates have gotten together on a simple solution to this mess. They have squared the hypotenuse and thrown in a handful of amps and ergs to make a condition commonly known as the NaC14aOCH curve. This is virtually identical with the FLOP characteristic which is as easy as pie to follow if you merely disconnect the last two stages of feedback, take out a triode or two and turn around quickly four or five times. Most of the important manufacturers have given up at this point and have gone back to making rolls for player-pianos. However, this guide will greatly simplify the formidable problem; some old-timers followed the GXP curve which is roughly 50,714 kilowatts higher than the WAC's (but not nearly as much fun). This usually raised the blood-pressure by 16¼ db, so that the YFD (Youngstown Fire Dept.) was easier to follow. Others simply used combinations of the two which usually didn't mix such as GIN rollover and RYE turnoff, and that was followed by an Alka-Seltzer. Nevertheless you can use almost any combination you wish providing the total equalization doesn't wreck your speaker-system. Remember also that the more H_2O you use, the better it will sound, providing it doesn't short-circuit the amplifier or rust the turntable. Your ear is the final judge.

LABEL	TURNOFF	ROLLOVER
Angelus	NRA#	GOP
Hindu Society	GPU	POW[4]
Kapital	IOU[2]	WOW
Shadrack-Storia	BAM	BOP*
Neptunia	JAM[3]	EOM
Axminster	PLOP	DUD[5]
M-M-M	M—	MOP
Eccentric	BONG[6]	GOW[7]
Mercurichrome	YIPE[4]	RIP
Icelandic	BAP	BOJ[8]
R.C.A. Vanquished	MUG*	LPX

#OPA is close match.
*Use SRO position with a little body-English.
[2]Take two giant steps backwards.
[3]Use square styli on the records.
[4]On the older records of this label, use a little hair restorer.
[5]Same as MHK, but don't stick around when you do!
[6]A little bicarbonate might help.
[7]Try disconnecting the wall plug.
[8]All combinations fail.

CLASSIC CE 7001. 12-in. $5.95.

Although audiences in Vienna can still hear Helge Roswaenge as he sings out the remaining years of a distinguished career, he has already become something of a legendary figure. In this country he always has been a legend, a disembodied voice-*ex*-loudspeaker, for he has never appeared here. Born in Denmark, he served his operatic apprenticeship in provincial German houses. By the time he was firmly established at the top, the Nazis had begun to come to power. His career reached its peak about the time the war broke out. It seems odd to reflect that this simple outline — which might with minor changes serve for other singers of the same generation — covers a span of a quarter of a century.

There is not very much of Mr. Roswaenge's singing to be heard on LP. A German *Rigoletto* and various broadcast excerpts issued by Urania supplement the Victor recording of *The Magic Flute*, and that is about it. This Classic Editions release fills a real gap, for it not only tests the singer against a variety of styles but provides some startling documentation of his voice in its more youthful state.

The Urania recordings, which apparently date from about the war years, or perhaps a little later, leave no doubt of Mr. Roswaenge's stature as a thoroughgoing professional. But the over-all impression, striking though it is, is of a singer with a strong, vital dramatic sense and a voice that while solid and virile is not altogether free, somewhat hard, and almost too bright for comfort. The performances reproduced here must be somewhat earlier; although they are not dated, the engineering bears this out. They are something that anybody who cares about either singing or the dramatic integrity of opera ought to hear, and no one who qualifies on those grounds should allow himself to be put off either because the reproduction is not hi-fi or because everything is sung in German instead of the original Italian, French, and Russian.

The personal and stylistic qualities are familiar. The voice as it was when — and "when," I would guess, covers at least a decade of maturing years — is really astounding. It is not only manly, but exceedingly beautiful in quality; not only brilliant at the top but warm and pure and flexible. At its best here, it is to me (even making allowance for personal tastes in vocal quality) a much more exciting voice than Jussi Bjoerling's was 10 years ago — and higher praise than that would be difficult to manufacture.

The singing is not entirely without technical flaws, but they are far outweighed by high excellences, and all of it is informed by exceptional taste and intelligence. The repertoire covered — or, rather, the way in which it is covered — is staggering. Mr. Roswaenge's aristocratic phrasing in *Ah, si!, ben mio* is no less remarkable than his vibrant, propulsive, ringing, smack-on-the-button high Cs in *Di quella pira* (or than his floating, shimmering high Ds in the Adam romanza, for that matter). His sturdy manliness in the two *Turandot* arias or the *Aïda* excerpt is no less remarkable than his meteoric dash in the florid, vigorous, Glinka aria or his spinning line in the Meyerbeer rarity. The total effect is really stunning; and, as if such singing were not enough, there are the excerpts from *I Vespri Siciliani*, in which Heinrich Schlusnus demonstrates what it is that music critics *should* mean when they refer to "nobility of line."

Technically, the recording necessarily leaves something to be desired. The voices are well preserved (as the reader who has read so far might guess) but the orchestral accompaniments sound faint and far away, and certain bands on the review copy (notably *Di quella pira*) left a faint dying echo that aroused some suspicion — but not enough to dampen enthusiasm for qualities with which engineers have nothing at all to do. J. H., Jr.

ROMBERG
The Girl in Pink Tights

Jeanmaire, Charles Goldner, David Atkinson, Brenda Lewis, etc. Orchestra and chorus directed by Sylvan Levin.
COLUMBIA ML 4890. 12-in. 41 min. $5.95.

Not having seen the production of this current Broadway hit, I am unable to say what factors have contributed to its success, but I can say that few of them have been carried on to this original cast recording. Perhaps much of the blame for this dull affair may be ascribed to the unusually tepid and tuneless Romberg score, which sounds like a collection of songs discarded from his previous operettas. Anyway, there isn't a tune in the whole score one is likely to remember five minutes after hearing it. Jeanmaire may well be a sparkling personality and a superb dancer, but her efforts at vocalism are merely embarrassing to the listener (and probably to the lady herself) and her strenuous efforts to be the French cutie *par excellence* are painfully obvious. Charles Goldner, with little to do, amiably mumbles his way through a couple of numbers. The only singing of any consequence is contributed by David Atkinson, a robust baritone in the proper musical comedy vein. Brenda Lewis' voice is wasted on a couple of trite songs. Indeed, the lady sounds rather unhappy at finding herself in such surroundings. The chorus is spirited — and the orchestra under Sylvan Levin gives a brassy sounding performance. As with all Columbia show albums, the sound is excellent. J. F. I.

PIANO MUSIC

Grieg: *Ballade in G Minor, Op. 24;* Kabalevsky: *Prelude in B Minor, Op. 38, No. 6;* Rachmaninoff: *Prelude in G Minor, Op. 32, No. 5;* Chopin: *Prelude in F Sharp Minor, Op. 28, No. 8;* Messiaen: *Two Preludes* (*Plainte Calme, No. 7* and *Un Reflet dans le Vent, No. 8.*)

Stell Andersen, piano.
OCEANIC OCS 38. 12-in. 13, 1, 3, 2, 3, 7 min. $5.95.

Unless the Grieg Ballade is included on some disk of miscellaneous piano pieces, this is its first appearance on LP lists. Actually a 13-minute series of variations, the Ballade is one of Grieg's most substantial and best works, full of the Norwegian harmonic and rhythmic color characteristic of the composer's music. Miss Andersen, with a stylistic affinity for the work, plays it ably, with much expression. The sound is resonant, sometimes too much so, with the

piano becoming tinny in effect, and there is some surface noise. Of the other items, the two preludes by Olivier Messiaen are the least familiar. In the composer's customary manner, they ramble on, rhythmically loose, repetitious, harmonically banal. Debussy's Preludes, which they call to mind, are models of terseness by comparison. R. E.

CHANSONS DE LA BELLE EPOQUE

Volume One

Germaine Montero, mezzo-soprano; Remi Clary, tenor; Micheline Dax, soprano; Aime Doniat, baritone. Orchestra conducted by M. Philippe-Gerard.
VANGUARD VRS 7008. 10-in. 19 min. $4.00.

Volume Two

Michel Arnaud, soprano; Eric Amado, baritone; Germaine Montero, mezzo-sporano; Aime Doniat, baritone; Micheline Dax, soprano. Orchestra conducted by M. Philippe-Gerard.
VANGUARD VRS 7011. 10-in. 21 min. $4.00.

SONGS OF PARISIAN NIGHTS

Germaine Montero, mezzo-soprano; M. Philippe-Gerard, piano; Henri Crolla, guitar. Orchestra conducted by M. Philippe-Gerard and Raymond Chevreux.
VANGUARD VRS 7005. 10-in. 21 min. $4.00.

The black-stockinged, frilly skirted cancan dancers of Toulouse-Lautrec, which decorate the covers of the two "*Epoque*" records, and the songs themselves, are about the only things that epitomize the spirit of the Paris of the late 1890s. The remainder is strictly 1954 — a pleasant and completely undistinguished performance in the currently popular style of the French *boite de nuit*. The ladies, mainly because they have better material to work with, fare better than the men. They, poor fellows, are saddled with some of those lugubriously sentimental ballads that the French seem to adore, and manage to make nothing of them. The ladies, on the other hand, do something with what they have to work with — the trouble is they do it wrong. That early example of razz-matazz, "Tha-Ma-Ra-Boum-Dee-He" (to quote the record) is surprisingly lifeless, as performed by Germaine Montero, and Micheline Dax's attempts to sing two of Yvette Guilbert's specialties, "*Le Fiacre*" and "*Madame Arthur*" only succeed in destroying the mood, and eliminating the charm of both songs.

Monrero's little record treads some familiar ground — episodic little numbers, recreating an experience, and emorion, in the manner that Edith Piaf has made so popular. She is not the artist that Piaf is, but the voice is pleasant, the diction clear and the recording excellent. The two other recordings have been given excellent sound by Vanguard. I particularly liked the numbers recorded with that peculiarly French institution. the musette orchestra. J. F. I.

AN AMERICAN WOODWIND SYMPOSIUM

New Art Wind Quinter
CLASSIC CE 2003. Two 12-in. $11.90.

Woodwind instrumenrs always record well, and they are here recorded with an extra degree of flawlessness, if flawlessness can be assessed by degrees. (I will take my oath that Tina di Dario, bassoonist of the New

Dialing Your Disks

Records are made with the treble range boosted to mask surface noise, and the bass range reduced in volume to conserve groove space and reduce distortion. When the records are played, therefore, treble must be reduced and bass increased to restore the original balance. Unfortunately, the amount of treble emphasis and bass deemphasis employed by various manufacturers is not at all consistent; hence the need for individual and variable bass (turnover) and treble (rolloff) equalization controls. Control positions on phono equalizers are identified in different ways, too, but equivalent markings are listed at the top of each column in the table below. This table covers most of the records sold in America during the past few years, with the emphasis on LP. Some older LPs and 78s required 800-cycle turnover; some foreign 78s are recorded with 300-cycle turnover and zero or 5-db treble boost. One-knob equalizers should be set for proper turnover, and the treble tone control used for further correction if required. In all cases, the proper settings of controls are those that sound best.

	TURNOVER			ROLLOFF AT 10KC.	
	400	500 RIAA RCA ORTHO NAB NARTB	500 (MOD.) LP COL ORIG. LP	10.5-13.5 db AES NARTB RCA ORTHO RIAA	16 db NAB (old) COL LP
RECORD LABEL	AES (old)	AES (new)	LON	LON	ORIG. LP
Angel		●		●	
Atlantic[1]		●			●
Amer. Rec. Soc.		●		●	
Bartok		●			●
Blue Note Jazz	●			●	
Boston			●		●
Caedmon		●		●	
Canyon	●			●	
Capitol[2]		●		●	
Capitol-Cetra[2]		●		●	
Cetra-Soria			●		●
Colosseum	●			●	
Columbia			●		●
Concert Hall	●			●	
Conremporary	●			●	
Cook (SOOT)[1]		●		●	
Decca			●		●
EMS	●			●	
Elekrra		●			●
Epic			●		●
Esoteric		●		●	
Folkways (most)		●			●
Good-Time Jazz	●			●	
Haydn Soc.			●		●
London			●	●	
Lyrichord, new[3]		●			●
Mercury	●			●	
MGM		●		●	
Oceanic			●		●
Philharmonia	●			●	
Polymusic[1]		●			●
RCA Victor		●		●	
Remington		●			●
Tempo		●		●	
Urania, most		●			●
Urania, some	●			●	
Vanguard			●		●
Bach Guild			●		●
Vox			●		●
Westminster		●			●

[1]Binaural records produced on this label are recorded to NARTB standards on the outside band. On the inside band, NARTB is used for low frequencies but the treble is recorded flat, without pre-emphasis.

[2]Older Capitol releases used the old AES curve.

[3]Some older releases used the Columbia curve, others old AES.

Art Wind Quintet, uses a French instrument and not the heavier-toned Heckel.) The members of the ensemble all know their business extremely well, but this set is better taken in small doses than at a single gulp, because there is too strong an emphasis on charm and whimsicality in the music and after a while it all begins to sound a little bland. The styles are varied enough — they run from Debussian impressionism to 12-tone — but too many contributors to this symposium say the same thing, even though their ways of saying it display striking differences.

There are seven works on the four sides — quintets by Roger Goeb, Ingolf Dahl, Henry Cowell, Elliott Carter, Vincent Persichetti and Wallingford Riegger and a trio for flute, clarinet and bassoon by Walter Piston. Goeb and Dahl are the only ones to sound a serious, dramatic note, and their works are outstanding for this reason. A. F.

DINU LIPATTI

Last available recording. Liszt: *Sonetto del Petrarca No. 104.* Ravel: *Alborada del Gracioso.* Scarlatti: *Sonata in E, L. 23; Sonata in D Minor, L. 413.*

Dinu Lipatti, piano.
COLUMBIA ML 2216. 10-in. 6, 6, 3, 3 min. $4.00.

Announced as completing "the issuance of available recordings by Lipatti," this disk is slight in playing time, mediocre in sound, otherwise a gem to be treasured. It is one more souvenir of the late, greatly-loved pianist and his art. Lipatti seems always to think musically — whatever compositional style he is working in is wedded to a basic lyricism; the notes and melodies sing in the loveliest, most natural way, even while they are forming a whole that is gracefully and delicately proportioned. There are, I believe, only five Lipatti records. Sample one, and you will probably want them all, even if you already have recordings of the same works. R. E.

EIGHTEENTH - CENTURY LUTE TRIOS

Baron: *Concerto.* Haydn: *Cassation.* Saint-Luc: *Parthie.* Vivaldi: *Trio.*

Brussels Lute Trio: Michel Podolski, lute; Janine Tryssesoone, violin; Fernand Terby, cello.
PERIOD SPL 587. 12-in. 4, 13, 10, 10 min. $5.95.

The three stringed instruments, two bowed and one plucked, that constitute a lute trio produce a special euphony, and it is no wonder that there is a large body of literature for the ensemble. Since little of it is published and there are few lutenists today, most of it remains unheard.

This welcome sampling ought to create a demand for further acquaintance with the material. Without being earth-shaking, the music both beguiles the ear and intrigues the mind. In the Larghetto of the Vivaldi trio a pathetic, haunting solo for lute is typical of the work's many distinctive melodies. The *Cassation* is Haydn at his freshest and jolliest. Even the rather ordinary *Concerto* by Ernst-Gottlieb Baron has imaginative touches in the final Vivace. Rhythmic displacements in melodies distinguish the so-called *Parthie* of Jacques de Saint-Luc, the sections of which are mislabeled. Five titles are supplied — and then in the wrong order — for six movements. The correct designations for them follow: 1, 2, and 4 are the Allemande, Air, and Bransle (*Gillotin dancant au Bal*) from a Partie called *L'Arrivée du Prince Eugène;* 3 is a Marche (*La feste du nom du Son Altesse Prince de Lobkowits*); 5 is a Sarabande (*La Reyne de Prusse*); 6 is a Gigue (*Le Cocq*). The performances seem stylistically proper, and their tonal enchantments are satisfactorily recorded, nothing surprising. R. E.

The late Dinu Lipatti: his last legacy displays unfailingly musical thinking.

THE MUSIC BETWEEN

MUSIC FOR WALTZING

Vox Sinfonietta, Ernst Graf, cond.

VOX VX 570. 10-in. $3.15.

Merry Widow Waltz; Gold and Silver Waltz; Acceleration Waltz; Skaters Waltz.

SOFT LIGHT MUSIC

The Club Orchestra, Dorothy Green, cond.; Dolly Morghan, Electric Organ.

VOX VX 580. 10-in. $3.15.

Sur Deux Notes; Mon Coeur Cherche Ton Coeur; Your Waltz; Tu N'Peux Pas Te Figurer; Plus Loin; Promenade; Outside of Heaven; Why Don't You Believe Me?

INVITATION TO DINING

Victor Young, Camarata, Paul Whiteman, Meredith Wilson, Peter Yorke and their orchestras.

DECCA DL 8057. 12-in. $4.85.

Manhattan Serenade; The River Seine; The Sunshine of Your Smile; All For You; O Mio Babbino Cara; Londonderry Air; When a Gypsy Makes His Violin Cry; Musetta's Waltz Song; Marguerite Waltz.

INVITATION TO COCKTAILS

Victor Young, Carmen Cavallaro, Tommy Dorsey, Meredith Wilson, Harry Horlick, Peter Yorke and their orchestras.

DECCA DL 8056. 12-in. $4.85.

Cheek to Cheek; Love Letters; September Song; My Moonlight Madonna; Sleepy Lagoon; A Pretty Girl is Like a Melody; A Waltz Dream; Stella by Starlight; Autumn Leaves; Indian Love-Call; My Foolish Heart; Cuddle Up a Little Closer, Lovely Mine.

Two of these recordings — *Invitation To Dining* and *Invitation to Cocktails* — are of little interest to high-fidelity fans. They consist mainly, if not entirely, of dubbings from old shellac 78s made by such masters of "light" music as Meredith Wilson, Peter Yorke, and Paul Whiteman. Soundwise, they show their age but I don't suppose it matters much since they are aimed at either the cocktail or dining hour, when, presumably, the usually dedicated listener is busy chattering over a martini or steak. In other words, the music is not meant to be heard; it should, I guess, surround you without ever making a point, emotional or otherwise. Both records achieve this aim effortlessly. Nevertheless, I must add that somehow or other Tommy Dorsey's smooth old *Indian Love Call* was slipped on to the *Invitation To Cocktails* record and it's still good enough to shut anybody up.

Vox's *Soft Light Music* seems to serve the same purpose, although here the sound is a good deal brighter and cleaner. The tunes offered, however, are all easily forgotten and the total effect is much like the soggy feeling you get from the music piped into many restaurants. *Music For Waltzing* is well-played by the Vox Sinfonietta and well-recorded by the Vox engineers. There's an awful lot of unused space on the record, though.

THE GOLDEN COACH

Anna Magnani. Music from the Works of Antonio Vivaldi and Songs from The Commedia Dell'Arte.
Rome Symphony Orchestra conducted by Gino Marinuzzi, Jr.

M-G-M E3111. 12-in. $4.85.

It is entirely possible that the score for *The Golden Coach* was a treat when that motion-picture was shown in this country recently. I am not so sure, however, that there was much point in offering this score on a record without the blandishments of technicolor, Jean Renoir's direction, and Anna Magnani's vitality to accompany it. It combines traditional songs and dances of the Commedia Dell'Arte, arranged by Gino Marinuzzi, Jr., with a hodge-podge of Vivaldi, "adapted," M-G-M tells us, by the same Mr. Marinuzzi. Miss Magnani barks her way through two Commedia songs and a third is sung by an unidentified bass. The Vivaldi side consists of selections from various concertos. It's introduced by an 18th-century Dance Suite, credited to Corelli-Vivaldi-Martini, arr. Marinuzzi. What is the listener to make of all this? Not much, it seems to me, and the rough-hewn playing of the Rome Symphony Orchestra is no help, either. Could it be that this record has really nothing to do with either Vivaldi or the Commedia Dell' Arte? Could it be that Anna Magnani's commercially-attractive name and picture on the record envelope is its *raison-d'etre?*

A TOUCH OF ROME

The Lyrics and Music of Harold Rome.

Superb new high fidelity recordings by

WILHELM FURTWÄNGLER

World famous conductor

Outstanding . . .
"His Master's Voice" Albums

***Schubert:** "Unfinished" Symphony
Nicolai: Merry Wives of Windsor Overture
Weber: Oberon Overture
Schubert: Rosamunde Ballet Music No. 2, in G
and Entr'acte No. 3, in B-Flat
Vienna Philharmonic Orch.
Long Play, $5.95 "45," $5.14

***Beethoven:** Symphony No. 4
Vienna Philharmonic Orch.
Long Play $5.95

***Beethoven:** "Pastoral" Symphony
Vienna Philharmonic Orch.
Long Play, $5.95

***Beethoven:** Violin Concerto in D
Yehudi Menuhin, Violinist
The Philharmonia Orchestra
Long Play, $5.95

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Wagner: Tristan and Isolde (Complete)
Kirsten Flagstad, Blanche Thebom and other famous soloists,
The Philharmonia Orchestra. Long Play, $29.75

RCA VICTOR
FIRST IN RECORDED MUSIC

*"His Master's Voice" Albums. Made in U.S.A. by Radio Corporation of America from Masters Recorded by The Gramophone Company, Ltd.

Harold Rome, singing and playing the piano.

HERITAGE LP-H-0053. 10-in. $4.85.

Mene Mene Tekel; Sunday in the Park; It's Better with a Union Man; One of These Fine Days; F. D. R. Jones; Take Off the Coat; Military Life; South America Take It Away; Call Me Mister; The Money Song; Where Did the Night Go? (including the beep-bop version); *Don Jose of Far Rockaway; Wish You Were Here.*

Harold Rome, along with the ILGWU, rose to national prominence when that vigorous organization put together a review in 1937 called *Pins and Needles.* It was a show armed with social comment that bit deep and held on. Even more, it was astringently funny and it was supported by a Harold Rome score that was pointed straight at some long-waiting targets. Since that time, Rome has written the music and lyrics for a half-dozen shows, ranging from the rowdy *Call Me Mister* to the recent borscht-belt fantasy called *Wish You Were Here.* Heritage has called upon Mr. Rome to sing many of his best songs on this new record and they come off, in general, wonderfully fresh and still funny. His voice has its troubles — pitch, range, and maybe too many cigarettes — but the composer is obviously enjoying himself here and by the time he's finished he's pretty well convinced you that you should join in the merriment too. It's particularly nice of Mr. Rome to have revived the almost-forgotten *Money Song* from a short-lived review called *That's the Ticket.* Heritage provides acceptable sound.

ECHOES OF BROADWAY

George Feyer, with rhythm accompaniment.

VOX VX 650. 10-in. $3.15.

Broadway Melody; Manhattan; Make Believe; Singing in the Rain; Stardust; Blue Room; Tea for Two; Susie; Give My Regards to Broadway; Summertime; I Love Paris; September Song; Wonderful Guy; Nola; A Pretty Girl is Like a Melody; Whispering; I Got Rhythm; Lullaby of Broadway; Broadway Melody (reprise).

These Broadway tunes are not quite so successful as Mr. Feyer's previous Echoes. For one thing, most of the songs have been handled in almost every conceivable manner by American jazz pianists who are much more at home with the material. Then, Mr. Feyer's arrangements sometimes make him sound as though he's working an old player-piano, a superior one, to be sure, but mechanical just the same. It's not all a disappointment, though. Mr. Feyer is deft with the pedal, he plays perfect scales, and he can be expressive when he wants. I liked his *Manhattan,* which really sings, and the steady, beguiling pit-pat of his right hand in *Singing in the Rain.* Vox, as always, has engineered Mr. Feyer and his team with good sense and taste.

MUSIC UNTIL MIDNIGHT

Percy Faith and his Orchestra featuring Mitch Miller on English Horn and Oboe.

COLUMBIA CL 551. 12-in. $3.95.

Nocturne; Duet; Ellen; Elaine; Rosa; The River; Music Until Midnight; A Waltz for Cynthia; Piece for English Horn; Lina; Edelma; Contrasts.

Mitch Miller's careful and beautifully-articulated playing of the English horn and oboe is one of the principal joys of this record. His instruments, through no fault of the soloist, often lack expressiveness; mechanically, they cannot behave with the complexity of many other solo instruments. Nevertheless, Mr. Miller gets the most out of them and offers a lesson, while he is

Bob Scobey: a clean authoritative trumpet and a vigorous band — but too much Clancy.

doing it, in clean, forthright musicianship. His collaboration with Percy Faith and his orchestra also offers two tunes by Alec Wilder, a composer who knows how to write a melody that both surprises and delights the heart. Mr. Wilder's *Piece for English Horn* trails pleasantly all over the place; *Ellen,* on the other hand, is filled with the yearning and sentiment of his famous *It's So Peaceful in the Country.* Both have good tunes and they'll probably rattle around your head for days after you first hear them. In third place, but not far behind, is a rhythmically-twisted waltz called *Edelma* that shifts from three-quarter to two-quarter time with a good deal of charm. The nine other selections are bunched-up well in the rear; they get a typical Faith ride — smooth, straight, and barely distinguishable from the one preceding it. Columbia has recorded the oboe, the English horn, and Mr. Faith's orchestra with admirable fidelity.

ROBERT KOTLOWITZ

THE BEST OF JAZZ

BOB SCOBEY'S FRISCO BAND, VOL. 3

GOOD TIME JAZZ L-22. 10-in. 23 min. $3.00.

Bob Scobey, trumpet; Jack Buck, trombone; George Probert, clarinet; Wally Rose, piano; Clancy Hayes, banjo and vocals; Dick Lammi, bass; Fred Higuera, drums.
Big Butter and Egg Man; Silver Dollar; Sidewalk Blues; Everything Is Peaches Down in Georgia; Ace in the Hole; Huggin' and a Chalkin'; Long Gone; Hindustan.

With each succeeding record, Bob Scobey is laying a firmer claim to recognition as one of the finer trumpet men active today. His clean, authoritative style of playing lends distinction to almost everything his band plays. The band itself has a properly vigorous manner, evidenced in particular on this disk by the urgent, provocative clarineting of George Probert and Wally Rose's tollicking piano. The group has never been recorded better than they are on this wonderfully full-toned recording.

However, much of the merit of both band and superior recording are sidetracked on this disk in favor of the singing of Clancy Hayes, a capable performer but, still and all, only one element in Scobey's band and an element more closely allied to vaudeville than to jazz. To allow Hayes to dominate a Scobey record to the extent that he does here scarcely seems fair to Scobey or his followers. The band makes the most of its opportunities on *Butter and Egg Man* and *Sidewalk Blues* but for the rest it is heard mostly working behind or around Hayes.

DJANGO REINHARDT MEMORIAL, VOL. 1

Django Reinhardt and the Quintette of the Hot Club of France.

PERIOD SPL 1010. 10-in. 24 min. $4.00.

Minor Swing; Swing 40; Heavy Artillery; Fly Fishing; Swing Guitar; Belleville; Sweet Atmosphere; Swing de Paris.

It is questionable whether this volume of Django Reinhardt performances is as apt a memorial as it was doubtless intended to be. The selections offer a reasonably good presentation of the guitarist's graceful and rhythmic improvisations and such numbers as *Minor Swing, Fly Fishing, Swing Guitar* and *Belleville* display the melodic inventiveness that characterized much of his work. But between unfortunate balance and a scratchiness that suggests that some of these selections may have been dubbed from less than mint shellacs, Reinhardt's playing is heard at a disadvantage. He comes through in broad outline but the listener's imagination must fill in gaps left by poor recording. This is a particularly unhappy circumstance since these appear to have been some extremely good performances by Reinhardt's post-war quintet with Hubert Rostaing's clarinet bringing a jazz element to the group that is more positive than was the violin work of his predecessor, Stephane Grappelly.

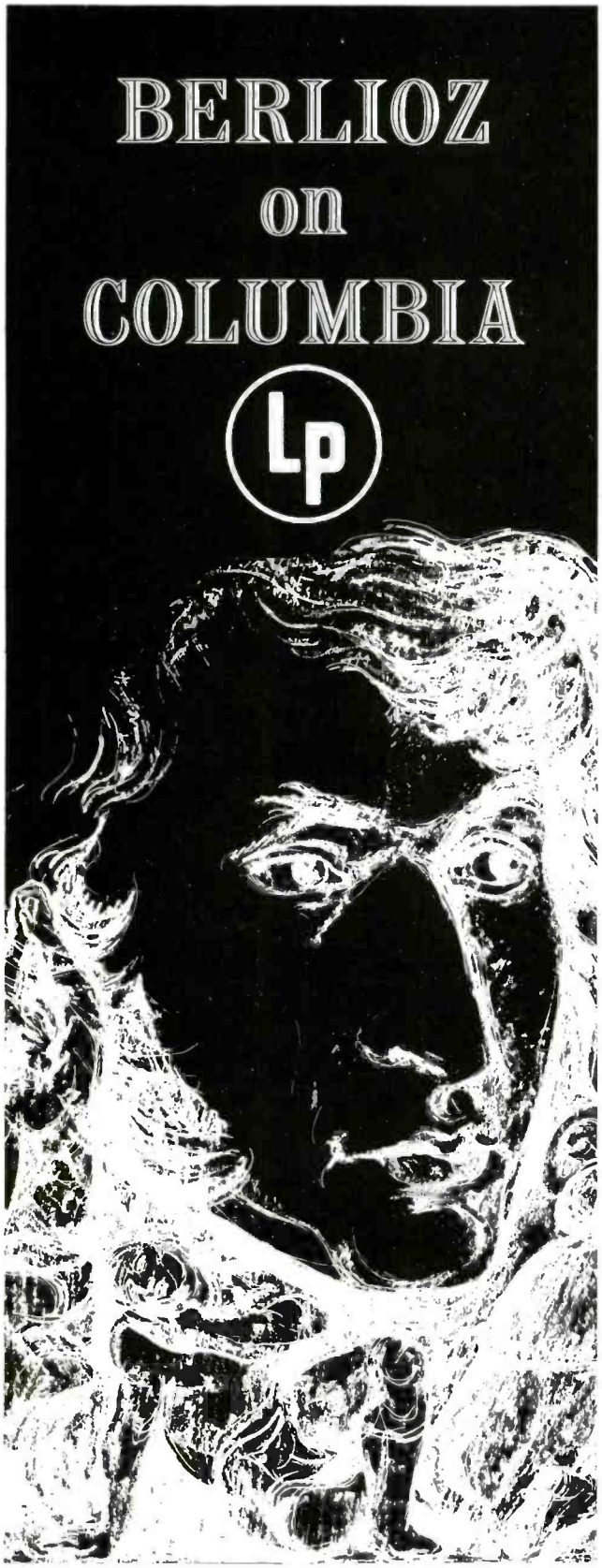
THE SAUTER-FINEGAN ORCHESTRA

Inside Sauter-Finegan.

VICTOR LJM 1003. 12-in. 42 min. $4.85.

Four Horsemen; 10,000 B. C.; How About You?; Old Folks; Pennies from Heaven; September's Sorrow; Autumn Leaves; New York . . . 4 A. M.; Wild Wings in the Woods: The "Thundisbreak"; Eddie and the Witch Doctor; Finegan's Wake; When Two Trees Fall in Love.

Euterpe be praised! The Sauter-Finegan orchestra is out of its rut and back on its untracked track. The imagination and resourcefulness which drew attention to the first recordings made by the band are happily present again — in fact, are rampant — in *Inside Sauter-Finegan.* While those first



"THE REQUIEM HAS A BROTHER!"

"I write three lines to tell you that the Te Deum was performed today with magnificent precision. It was colossal. Babylonian, Ninivite . . . yes, the Requiem has a brother . . . This time it isn't a matter of piccoli paesi, but a scene from the Apocalypse."

*Berlioz to Liszt on first hearing the Te Deum (1855)**

COMING IN THE FALL!

FIRST RECORDED PERFORMANCE OF BERLIOZ'

TE DEUM

Sir Thomas Beecham, Bart., long famous for his interpretations of Berlioz, is the conductor in another Berlioz "first" for Columbia. The romantic composer's great Te Deum for Triple Chorus, Solo Tenor and Orchestra, Op. 22, is performed by the Royal Philharmonic Orchestra; the London Philharmonic Choir; the Dulwich College Boys Choir; Alexander Young, tenor and Denis Vaughan, Organist. This exciting new release from Columbia Records helps celebrate the *150th* anniversary of Berlioz' birth! ML 4897

L'Enfance Du Christ:

The Little Orchestra Society, Thomas Scherman, Conductor. Mary Davenport, contralto; Martial Singher, baritone; Leopold Simoneau, tenor, and Donald Gramm, bass. With the Choral Art Society, William Jonson, Director. SL 199 (2-12")

The Damnation of Faust:

(Complete): Georges Jouatte, tenor; Paul Cabanel, baritone; Mona Laurena, mezzo-soprano; André Pactat, bass; with Emile Passani Chorus and Orchestra conducted by Jean Fournet. SL 110 (3-12")

Requiem:

Emile Passani Choir and Orchestra conducted by Jean Fournet. SL 159 (2-12")

Harold in Italy:

William Primrose (viola) and Sir Thomas Beecham, Bart., conducting the Royal Philharmonic Orchestra. ML 4542

Romeo and Juliet:

(Complete Orchestral Score): The Philharmonic-Symphony Orchestra of New York. Dimitri Mitropoulos, Conductor. ML 4632

Symphonie Fantastique:

The Philadelphia Orchestra, Eugene Ormandy, Conductor. ML 4467

successes were mostly ensemble works, this new disk is designed to showcase individuals and sections in the band, a feat accomplished in such a manner as to give proper latitude to the personalities of the individuals within a quite patently Sauterian and Finegish framework.

There are, it turns out, some excellent soloists on this Sauter-Finegan ensemble. Trumpeter Nick Travis reveals an unusually direct, forceful and spirited style on *How About You?*, avoiding all tricks for tricks' sake while demonstrating the great jazz feeling that a resourceful musician can find within the close confines of the melodic line. Another trumpet man, Bobby Nichols, blows a lovely, full-voiced, evocative horn on *New York . . . 4 A. M.*, and Joe Venuto exhibits taste and virtuosity on the marimba on *When Two Trees Fall in Love.*

Sally Sweetland, the superb soprano who sings with the band, is allotted two appearances, once in a straight solo role on *Autumn Leaves* and again in a wordless duet with trumpet in an intriguing and beautifully performed bit of other-worldliness called *10,000 B.C.* in which she is surrounded by tuned water glasses, elephant bells and similar S-F accoutrements. With or without words, she is a remarkably compelling artist.

The band's woodwinds get special display on *Wild Wings in the Woods*, the trumpets on *Four Horsemen* and the percussion on *Eddie and the Witch Doctor*. There is a harking back to some of the earlier Sauter-Finegan recordings in the exuberant transposition of Sousa's *Thunderer* to *The "Thundisbreak"*; there is a gentle development of a delicate and moving mood in *September's Sorrow*, and a solid base for a sequence of jazz solos in *Finegan's Wake.*

This is an adventurous variety of works, yet most of them hold to a high creative level and all of them are performed with glistening precision and full-bodied vitality. They have been caught with sharp realism in a recording job that is particularly notable. Even the album notes have a refreshing charm: They, too, were written by Sauter and Finegan.

THE GEORGE LEWIS JAZZ BAND

Jazz at Ohio Union.

DISC JOCKEY DJL 100. Two 12-in. 1 hr., 40 min.

George Lewis, clarinet; Avery Kid Howard, trumpet; Jim Robinson, trombone; Alton Purnell, piano; Lawrence Marrero, banjo; Alcide Slow Drag Pavageau, bass; Joe Watkins, drums.

Salute to Ohio State; Collegiate; Mama Don't 'Low No Music; Climax Rag; Lord, Lord, You Certainly Been Good to Me; High Society; If I Ever Cease to Love; The World Is Waiting for the Sunrise; Maryland, My Maryland; Just a Little While to Stay Here; Flee As a Bird; I'll Be Glad When You're Dead, You Rascal You; Burgundy Street Blues; Over the Waves; Bugle Boy Blues; Doctor Jazz; Red Wing; Corrine; Ice Cream; Chimes Blues; Sensation Rag; When the Saints Go Marching In; Muskrat Ramble.

Clarinetist George Lewis heads a group of seasoned New Orleans musicians who have been playing a series of concerts at mid-Western colleges for the past three years. This set reproduces a concert played at Ohio State this year, a performance which

for sustained vigor might well have exhausted a much younger group of men (the "baby" of the group, pianist Purnell, is 40; bassist Pavageau is 66). Their spirited playing never flags, however, and they wind up with an attack on the overdone *Saints Go Marching In* that has so much vitality that even this wheezing chestnut becomes listenable again.

Being proper New Orleans men, Lewis and his colleagues are primarily ensemble artists and their group work has both the beauty and the urgent, happy drive that are traditionally associated with New Orleans ensembles. They also have soloists of high merit in Lewis, trombonist Jim Robinson (although his solo opportunities are limited) and banjoist Lawrence Marrero.

Unfortunately, the balance on this recording is woefully bad. The ensembles come through with some measure of certainty, although without the instrumental definition that one expects these days, but soloists who fail to play *tete-à-tete* with the mike are usually lost beneath the booming rhythm section. Lewis and Robinson usually take this necessary soloing precaution but all of Purnell's piano solos are buried, as is much of the vocal work, while Marrero, whose banjo was located strategically near the mike, gets much unexpected solo space.

The great zest of this group comes gleaming through the handicap of bad balance, however, and, even though the listener may sometimes be irritated at missing much of what is being played, so much of what does come through is sufficiently intriguing to make this a release of more than ordinary interest.

LEE KONITZ AND THE GERRY MULLIGAN QUARTET

PACIFIC JAZZ PJLP 10. 10-in. 23 min. $4.00.

Lee Konitz, alto saxophone; Gerry Mulligan, baritone saxophone; Chet Baker, trumpet; Carson Smith, bass; Larry Bunker, drums. *Too Marvelous for Words; Almost Like Being in Love; These Foolish Things; Broadway; I Can't Get Started; My Old Flame; Five Brothers.*

Lee Konitz gets top billing on this mixed group of offerings (the last three numbers are by the Mulligan quartet alone), but his contributions to the more successful pieces are rather negligible. The best efforts by far are *My Old Flame* and *Five Brothers*, on neither of which Konitz plays. *Five Brothers* is a fine, compact bit of chamber jazz, generating a happy spirit and highlighted by an excellent driving solo by the usually languid Chet Baker. *My Old Flame* is in the best Mulligan quartet tradition — well integrated, imaginatively worked out and including some superb baritone work by Mulligan. Konitz has his best opportunity and does his best work on *Too Marvelous for Words*, a lengthy succession of his adept exercises during which Mulligan's men stay discreetly in the background.

BRAD GOWANS AND HIS NEW YORK NINE

VICTOR LJM 3000. 10-in. 26 min. $3.85.

Brad Gowans, trombone; Billy Butterfield, trumpet; Joe Dixon, clarinet; Arthur Rollini, tenor saxophone; Paul Ricci, bass saxophone; Joe Bushkin, piano; Tony Colucci, guitar;

Jack Lesberg, bass; Dave Tough, drums.

Poor Butterfield; I'm Coming Virginia; Jazz Me Blues; Stompin' at the Savoy; Singin' the Blues; Clari-jama; Carolina in the Morning; Jada.

Although these recordings were made in 1946 and are offered as part of Victor's current jazz reissue series, they qualify as new recordings in the sense that only two of the selections (*Jazz Me Blues* and *Singin' the Blues*) have been released previously. Gowans, a notable maverick among jazz musicians (who but a maverick would construct and play a combination valve-and-slide trombone?), has made some effort to get away from the clichés of the jazz standards essayed on this disk but, although there are moments of ingratiating deviation, they come out much the same as usual. What special character the selections have is contributed largely by Gowans' very individual solo style and by Billy Butterfield, playing on this occasion with taste, directness and a notable lack of florid decoration. To keep matters straight, it might be noted that *Poor Butterfield* is the tune which was recorded once before as *Easy to Get* by Bud Freeman's Summa Cum Laude band, a learned group which included Gowans.

HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS, VOL. 4

CONTEMPORARY C 2510. 10-in. 26 min. $3.00.

Bob Cooper, oboe and English horn; Bud Shank, flute and alto flute; Claude Williamson, piano; Howard Rumsey, bass; Max Roach, drums.

Aquarium; Warm Winds; Night in Tunisia; Albatross; Still Life; Bags' Groove; Hermosa Summer; Happy Town.

WILLIAM JAMES CLAXTON

Bud Shank

There have been in the past sporadic efforts to broaden the traditional jazz instrumentation beyond trumpet, trombone, saxophone, clarinet and rhythm. A gentleman named John Barber was blowing a cool tuba with Miles Davis a few years ago and the French horn reached its most jazzified state in the hands of another member of the cool school, John Graas. Occasional hot flautists have appeared, notably Wayman Carver of Chick Webb's old band and Esy Morales of the mamboing Moraleses, and Casper Reardon once made a noble effort to divert the ethereal qualities of the harp to more mundane music. Some elderly gaffers may even recall that Sidney Bechet undertook a shortlived attempt to become a virtuoso of the sarrusophone, an instrument which was closely related, aurally, to a troubled drain pipe.

As a rule, however, these efforts have simply been passing curiosities. To date, the only operator of an instrumental oddity who can be said to have created a firm place in the jazz world for his instrument and to have attracted others to it is Red Norvo who pioneered the xylophone into jazz respectability and, through it, the vibraphone, vibraharp, marimba and those other members of the so-called "woodpile" family which have become commonplaces in the jazz world in late years.

However, Norvo may have company coming. Last December at the Lighthouse, a Hermosa Beach (Calif.) jazz retreat, a pair of fugitives from Stan Kenton's saxophone section, Bob Cooper and Bud Shank, set aside their customary horns, picked up oboe and flute, respectively, and began to apply these usually recondite instruments to duets in a jazz vein. They aroused so much interest that after a few weeks in which to develop their teamwork and to have some works written which would display the combined instruments, they hurried to a recording studio to cut the selections on this disk. It was an estimable move for these duets are among the most charming and unusual of recent jazz productions and have, in their own way, much of that gentle excitement provoked by Norvo's early appearances on records.

Cooper and Shank have disdained any suggestion of the look-ma-no-hands approach. They have explored the jazz possi-

WILLIAM JAMES CLAXTON
Bob Cooper

bilities of their instruments, alone and in combination, with intelligence and astute musicianship, revealing in a compact musical cross-section a provocative potential for them in the jazz scene.

Since six of the eight numbers they play are original compositions (by members of the group), it is scarcely surprising that there is an occasional sense of derivativeness. What is surprising is the succession of lovely melodic lines that have been conceived for these works and the legitimate manner in which the oboe and flute have been used even while conveying a thoroughgoing jazz feeling.

Shank and Cooper get thoughtful and craftsmanly support from the other three men in the group, particularly from pianist Claude Williamson.

REISSUES

Two groups of performances which had only limited circulation on their initial appearance have been reissued as *Jazz Duplex, Vol. 1* (PAX 6006, 10-in., $3.85). One side, originally released by Disc, offers an experienced trio made up of Omer Simeon, clarinet, James P. Johnson, piano, and Pops Foster, bass, playing *Creole Lullaby* and *Lorenzo's Blues*, both highlighted by Simeon's warm and fluid clarinet, and two J. P. Johnson compositions, *Bandanna Days* and *Harlem Hotcha*, on which the composer's striding piano sparkles. The other side, from the Jolly Roger files, features Pops Foster's "Big 8," a group which has a dashing and invigorating approach to *Shim-Me-Sha-Wobble, Oh Baby, Dixieland Jass Band One-Step* and *I Would Do Anything for You*. The more notable performers are Eph Resnick who plays a big, prodding trombone, Frank Chace, a clarinetist descended from Frank Teschmacher, and John Dengler whose baritone saxophone helps to drive the group.

Also from Pax comes some selections made by Cripple Clarence Lofton for Session (PAX 6005, 10-in., $3.85). Lofton is a boogie-woogie and blues pianist of limited creative range who plays and, occasionally, sings in a somewhat primitive style. Selections are *I Don't Know, South End Boogie, Streamline Train, In de Mornin', Early Blues, Policy Blues* and *The Fives*.

JOHN S. WILSON

THE SPOKEN WORD

THE MAGIC WORD
Famous Poems that Tell Stories

Read by Frederic March, Agnes Moorehead and Alexander Scourby.

The Highwayman; Sea Fever; If; The Creation; Gunga Din; Paul Revere's Ride; Nancy Hanks. DECCA DL 7028. 10-in. $3.85.

Although the three readers on this surprisingly enjoyable record are given equal billing, by far the lion's share of the work is done by Alexander Scourby. Leaving *Paul Revere's Ride* to Frederic March and *Nancy Hanks* fittingly to Agnes Moorehead, Scourby contributes his magnificent voice to all the rest. (His voice, incidentally, has also been heard in the movies, on the radio and on broadway where he has appeared in Leslie Howard's production of *Hamlet; Crime and Punishment; Darkness at Noon; Detective Story* and *St. Joan*. In addition he has recorded more than 200 books for the blind, including *The Bible, War and Peace* and *For Whom the Bell Tolls*.)

The dramatic versatility of Mr. Scourby should be fairly evident but in case there is any doubt "The Magic Word" is on hand to dispell it. Before we can get back to the 20th century after his romantic reading of Alfred Noyes' *The Highwayman*, Scourby nostagically engulfs us with John Masefield's *Sea Fever*. He then renders a matter-of-fact reading of Kipling's old chestnut *If*, followed by a sermon in the form of James Weldon Johnson's *The Creation*. His last effort is a moving *Gunga Din* which is guaranteed to leave you thirsty for a swig of green and crawling water.

R. H. H., Jr.

Schubert on Microgroove 1954

by C. G. BURKE

Part II: Chamber Music

CHAMBER MUSIC

(Non-orchestral music for three or more instruments.)

NOCTURNE (Look under *Trios.*)

OCTET IN F, FOR TWO VIOLINS, VIOLA, VIOLONCELLO, STRING BASS, CLARINET, BASSOON AND HORN, OP. 166 (4 Editions)

Incorrigibly tuneful and rhythmic, reinforced by profound, moving and original musical thought, the Octet has no enemies. More than the rest of his music, the chamber music of Schubert seems to talk of Vienna and its unreal, superficial happiness grimly ordered amidst its misery after the Napoleonic wars. There is nothing gay in the great Schubert scherzos: they are feverish efforts to dispel gloom. Whether the sweet bitterness of the lavish melody and intemperate harmony is Vienna's influence on the composer or the composer's allegory on the city, we can never know; but it is striking how often in the recorded performances of Schubert's chamber music players of Viennese origin make the most poignant impression.

So with the Octet. Of four proficient projections, two from Vienna communicate an emotional narrative beyond the scope of style (or intent) of the other two. Of these latter, that of the Stradivari group, smartly recorded, must seem terse, businesslike, brusque even, in comparison with the others; and the remarkable poise and elegance of the Berlin Philharmonic ensemble are in this opinion too remarkable for this music, and the sonics of that disk are rather opaque. From inside Vienna, the augmented Konzerthaus group enjoys a succulent sound the best of all, and quite appropriate to the deep romanticism of the playing, superior to that accorded the Vienna Symphony players, which is excellent until an alteration of tonal quality in the last movement. The general concept of these two interpretations is not dissimilar, but the Konzerthaus style, of which more will be heard below, broader, looser and slower, is certainly more seizing, and holds its appeal as long. All except this version interrupt the scherzo for the change of sides.

—Vienna Konzerthaus Quartet with Josef Hermann (string bass), Leopold Wlach (clarinet), Karl Oehlberger (bassoon) and Gottfried von Freiberg (horn). WESTMINSTER WL 5094. 12-in. 54 min. $5.95.

—Octet of the Vienna Symphony. VOX PL 6970. 12-in. 49 min. $5.95.

—Stradivari Records Chamber Society. STRADIVARI 603. 12-in. 48 min. $5.95.

—Octet from the Berlin Philharmonic Orchestra. DECCA DL 9669. 12-in. 53 min. $5.85.

QUARTETS FOR STRINGS

NO. 1, IN B FLAT (1 Edition)

The early quartets of Schubert — and all except the last four quartets were composed early in his short life — exist in available recorded form now only in one edition apiece. Evidence at hand leads to presume that seven had never been registered under any circumstances before Westminster undertook a complete edition of the 15, early and late. This company thus adds another example of the cruel light directed upon lazy musical opinion by the enterprise of LP, which resolutely continues to demonstrate that the long-disdained earlier music of the great composers is usually worth hearing. Phonophiles who have had to wait long for these quartets of Schubert may find comforting compensation in the fact that they have been entrusted for recording to the Vienna Konzerthaus Quartet, whose way with the Viennese composer is one of experienced understanding flowing from study and intimate sympathy.

This way, so telling in Schubert the most romantic of classicists, is more personal and less severe than the current fashion in string quartets. It is very rarely suited to quartets by Haydn, Mozart and Beethoven. It must accept the epithet "sentimental," and justify the sentimentality by a congruent and rationed application of it. It is a way subject to the dangers which beset any strongly individual style: of petrifaction or degeneration into a mere nervous tic. Controlled by intelligence and taste it is admirably effective.

Since there are 19 works in the Schubert discography in which the Vienna Konzerthaus Quartet are participants, a statement of the general attributes of their style is placed here, under the first Quartet, to permit the spatial economy of laconicism later on, when the playing of the VKQ may be found adhering to their established manner in Schubert, and it would be pleasing to have that declared, without reiterating at length what the manner is.

We note at once that the group gives a

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slower value to tempo indications than we expect, and that they practice a nuanced rubato on occasion. They underline the contour of a broad phrase by an almost imperceptible crescendo or swell. Both their holds and their rests are extended for dramatic punctuation. Adept in the chaste egalitarian communality of prominence which is considered good manners for all contemporary string quartets, they permit unexpected and often eloquent flights of individual dominance. They obviously prefer the gist to the shell, and in making a musical dialogue potent, they risk disarranging its symmetry. In most of their disks they have been accorded benevolent acoustics which let the strings glow with warmth, adorning the wry nerves of Schubert with a sensuous skin.

In the earliest of Schubert's quartets these qualities of playing are not particularly in evidence. No. 1, indeed, is marked in the recording by an affectionate delicacy in its remarkable central movements, and a straight precision in the others, that seem to belie what has been stated on the style of the VKQ, thus indicating agreeably that they are not slaves to it. Reproduction is solid and clear, although careful manipulation of tone-controls will be necessary to remove the wire from the violins when they are loud.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5204. 12-in. (with *Qrts. 2 & 3*). 18 min. $5.95.

No. 2, IN C (1 Edition)
A two-movement trifle, but taut and not uninteresting, played with smooth relish and recorded without grave flaws.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5204. 12-in. (with *Qrts. 1 & 3*). 10 min. $5.95.

No. 3, IN B FLAT (1 Edition)
The ideas are vigorous and entertaining, but extended beyond the capacity of enthusiasm to follow. Call it beguiling for half its length, and deplore the spirited, expert playing wasted on the rest. The violins are steely in the first movement, and difficult thereafter, in a registration otherwise healthily sonorous.
—Vienna Konzerthuas Quartet. WESTMINSTER WL 5204. 12-in. (with *Qrts. 1 & 2*). 31 min. $5.95.

No. 4, IN C (1 Edition)
Seldom do obscure works receive performances knowing and confident to this degree. This is presumably the first of the quartets which Schubert, at 17, composed to satisfy the expert ears of Salieri, who heard the genius behind the novice. At any rate, No. 4 has an address beyond its predecessors'. — The recording values puzzle, with a curious mingling of dry and rich tone, the violins harsh.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5210. 12-in. (with *Qrts. 5 & 12*). 24 min. $5.95.

No. 5, IN B FLAT (1 Edition)
Only two allegros, tense and beautiful, have survived of this Quartet portentous of a great Schubert to come. Again many music-lovers may feel that an admirable performance has been negated by certain specialties of sound. The acoustical environment here serves as a kind of sounding-board, billowing the strings in orchestral semblance. This is not ugly — in fact it can appeal by its richness; but it is artificial and many people detest it. The violins will squeal when reproduced by a magnetic pickup unless the tweeter's output is greatly reduced or the resistance across the pickup leads is lowered.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5210. 12-in. (with *Qrts. 4 & 12*). 21 min. $5.95.

Vienna Konzerthaus Quartet: more Schubert than anyone else, and generally better.

No. 6, IN D (1 Edition)
This surpasses all its forerunners in imagination and harmonic innovation. Listenable throughout in spite of its length, in this display of agile precision and opulent tone by the VKQ. Some exception may be taken to the slow pace of the finale. Certainly the effect would have been brighter if the vehicle had been brisker. Reproduction is a puzzle again: on certain types of equipment the sound can be made nearly superb, but no control unit alone seems able to erase the shrillness of the violins. That must be done by curbing the tweeter or lowering the resistance across the pickup, a nuisance unless one uses a potentiometer.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5224. 12-in. (with *Qrt. 9*). 27 min. $5.95.

No. 7, IN D (1 Edition)
Frail and seemingly a retrogression from the preceding quartet, but a charmer beautifully played in a rich, vivid recording easy to adjust for outstanding reproduction.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5110. 12-in. (with *Qrt. 8*). 20 min. $5.95.

No. 8, IN B FLAT, OP. 168 (1 Edition)
There is no history of a quartet of maturer substance composed by a man so young. Schubert was still under 18 when he created it, despite the advanced opus-number's testimony of advanced age. (The opus-numbers attached to Schubert's music are incoherent and deceptive beyond compare.) Here we have a competent and engaging exploitation of imaginative material in each of the four movements composing a quartet satisfying in form and with a fabric richly woven. It is an entity and not a succession of pieces. The Vienna Konzerthaus Quartet are in form, and reproduction is excellent in a reverberant but vital way, a kind of cushioned crispness comfortable to hear after the treble has been put down rather sharply.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5110. 12-in. (with *Qrt. 7*). 27 min. $5.95.

No. 9, IN G MINOR (1 Edition)
Breezily entertaining music easy to absorb, in a broad-toned performance so sure-handed as to cause surprise in a work so little known and so seldom played. The sound is at the mercy of the equipment used to reproduce it, since it can be first-class or repellent according to the equipment's ability to banish tinny shimmer from the violins. With that accomplished — and it is easier than with the overside No. 6 — the disk is vivid and warm, reverberant but not excessively so unless one requires a high level of volume.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5224. 12-in. (with *Qrt. 6*). 23 min. $5.95.

No. 10, IN E FLAT, OP. 125, NO. 1 (1 Edition)
This is Schubert at 20, and the earliest of his quartets to have fair currency. Opposing melodic contentment to harmonic reflection without serious emotional involvement, it is as insidiously memorable as a fair face glimpsed once, and less upsetting. It is played by the Viennese musicians with an insinuation of warm-hearted art that persuaded a critic exasperated with sonic vagaries to experiment through many hearings with ways of rendering the violins tractable. Eventually a combination of all known methods succeeded, and it must be confessed that for owners of flexible apparatus and grand patience the sound of this string quartet will in time emerge with surprising sweetness and realism. It also will be satisfactory when reproduced through systems deficient in high-frequency response. — Another edition, now withdrawn, did not, in its blunter playing, approach the mastery of this plastic performance.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5222. 12-in. (with *Qrt. 11*). 25 min. $5.95.

No. 11, IN E, OP. 125, NO. 2 (2 Editions)
Admiration for music and performance cuts no treble, and no other way having been found to subdue the violins here without a consequent disturbance of balance, the recording is recommended only to those who will play at reduced volume, or whose instruments are moderate in high-frequency response. It ought to be said that the violins' escape from decency occurs only at *fortes*, and thus is no more than occasional in an otherwise exceptionally clear and delicate projection of the instruments.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5222. 12-in. (with *Qrt. 10*). 23 min. $5.95.

Budapest Quartet: people who play chamber music may like their Schubert best.

No. 12, IN C MINOR, "QUARTETTSATZ" (MOVEMENT) (4 Editions)
No trifling in this glowering movement (which must have rung in César Franck's ears) by the older but not mellower Schubert of 1820. We hear it usually as an agitated compound of apprehension and fury, and if that is correct the Vienna Konzerthaus Quartet err in giving us contemplation and rebuke. The others are furious, especially Amadeus, notable also in their variety of nuance. The sound of this, although pretty reverberant, is accurate enough to give them the decision, although the errant VKQ is sonically better and the best of all. Otherwise — Koeckert, unambiguous in interpretation and sound. — An energetic and exciting version for Period by the Barchet Quartet, roundly recorded but puffed to fill an entire 12-inch side, has been withdrawn but is worth remembrance.
—Amadeus Quartet. WESTMINSTER WL 5084. 12-in. (with *Brahms: Qrt. 1*). 9 min. $5.95.
—Koeckert Quartet. DECCA DL 4044. 10-in. (with *Wolf: Italian Serenade*). 8 min. $2.50.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5210. 12-in. (with *Qrts. 4 & 5*). 11 min. $5.95.
—Fine Arts Quartet. MERCURY 10104. 12-in. (with *Qrt. 15*). 6 min. $4.85.

No. 13, IN A MINOR, OP. 29 (4 Editions)
In 1824 the melancholy of Schubert's late years begins to become obsessive. The A Minor Quartet is a wonderful example of the pattern of interwoven despair and resistance so familiar in the great Schubert. No music is more lyrically sad than this, and its interludes of brave, hopeless cheerfulness are the saddest of all. We are blessed with two salient interpretations on records, both in distinguished engineering. Heard merely as a reproduction of the string quartet, Westminster has it in crispness, delineation of individuality and pleasant warmth of tone. There are moments of rumble on the first side of this version. Columbia's sound is excellent but has less ingratiation from its acoustical surroundings.

Amateurs of quartet-playing as such will prefer the Budapest performance, admirable in tight texture, the parts of the vertical structure inseparable. This immaculacy of line tends to distract attention from the fervor of phrasing and pungency of accent, qualities emphasized by the looser fabric and more libertarian stroke of the Konzerthaus Quartet. The favor of this reviewer is divided, the even-numbered movements for Budapest, the odd for Vienna. Final judgment, weighing as well sound as sound, would favor Vienna. — The Mercury record is creditable.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5115. 12-in. 37 min. $5.95.
—Budapest Quartet. COLUMBIA ML 4831. 12-in. 36 min. $5.95.
—Fine Arts Quartet. MERCURY 10065. 12-in. (with *Mendelssohn: Qrt. 1*). 28 min. $4.85.
—Vegh Quartet. LONDON LL 587. 12-in. 30 min. $5.95.

No. 14, IN D MINOR, "DEATH AND THE MAIDEN" (5 Editions)
Certainly the most familiar now of Schubert's quartets, because of the title and the variations on the song, the D Minor Quar-

tet still could not attract a publisher in Schubert's lifetime. (O Vienna!) It is a grim, relentless confession of anguish by a man for whom life would not find room. No tears are so bitter, nor so sweet as Schubert's.

It is possibly interesting that the three preëminent versions are Danubian. (A sixth edition, by the Amadeus Quartet, has been announced by RCA Victor-HMV, but has not arrived.) Fine Arts and Koeckert are relegated to the bottom of the pile, not because they lack merit, but because they have not enough for this competition. Decca made the place at the bottom more secure for Koeckert by slicing the andante into two parts, without other compulsion than the prompting of individual initiative.

The savage and unanimous vitality of the Budapest Quartet in the three quick movements qualifies this group for highest honors, although as we could expect the Konzerthaus Quartet sing most convincingly in the andante. Both are acceptably recorded, not without faults. It is hard to excise the occasional squeal from the Vienna violins without hurt elsewhere, and above *mf* we are aware of a vague constriction in the Budapest acoustics, agreeable enough in quieter playing. Contrarily the Vienna sound is spacious, perhaps a little too much so, but at its best it is the suavest. The Hungarian Quartet, comparatively subdued and routine, have the advantage of clear and balanced reproduction without peculiarities or difficulties.

—Budapest Quartet. COLUMBIA ML 4832. 12-in. 38 min. $5.95.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5052. 12-in. 39 min. $5.95.
—Hungarian Quartet. CONCERT HALL CHS 1152. 12-in. 36 min. $5.95.
—Fine Arts Quartet. MERCURY 10008. 12-in. 35 min. $4.85.
—Koeckert Quartet. DECCA DL 9567. 12-in. 37 min. $5.85.

NO. 15, IN G, OP. 161 (4 Editions)

Schubert's last and greatest Quartet does not invite the instantaneous affection extorted by others of more obvious lyricism. It is true that the andante is as beautiful as any, but it is the beauty of resignation in an interval between terrible frustration and waspish mockery. A first hearing may appeal like an invitation to attend a strangling.

We have a superb performance of this by the Budapest Quartet, an excellent one by the Konzerthaus Quartet, a proficient one by the Fine Arts Quartet, and a fourth whose worth is hidden in a mystifying sound. Perhaps the VKQ, in their long deliberation, are more persuasive in the andante, but everywhere else the Budapesters seem to these ears unequalled in daring and understanding as well as in the lesser matter of technical mastery. Columbia has been kind enough to allow them good honest sound with more resonance than customary from the auditorium used. Westminster is next in sonic quality, its big, reverberant outpouring fading as the years pass tatnishing other glories.

—Budapest Quartet. COLUMBIA ML 4833. 12-in. 40 min. $5.95.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5041. 12-in. 44 min. $5.95.
—Fine Arts Quartet. MERCURY 10104. 12-in. (with *Qrt. 12*). 40 min. $4.85.
—Philharmonic Quartet. REGENT 5005. 12-in. 34 min. $5.45.

QUARTET FOR FLUTE, GUITAR, VIOLA AND VIOLONCELLO, IN G (1 Edition)

This is noticed to keep a chronicle in order. The music is a captivating *hors d'oeuvre* by Schubert's contemporary Matyegka, who composed it as a Trio. Schubert added the cello part, and the record and envelope bear his name as composer. It is a delectation of frothy substance and a disk heartily recommended, but it ain't Schubert.

—Siegfried Barchet et al. PERIOD 518. 12-in. 28 min. $5.95.

QUINTET FOR PIANO, VIOLIN, VIOLA, VIOLONCELLO AND STRING BASS, IN A, "TROUT," OP. 114 (5 Editions)

There are three or four pieces of chamber music as readily assimilable as this "Forellen" Quintet, but none so assimilable so long. The spontaneous gush of sparkling tunes borne on forceful rhythms cannot tolerate indifference. Musicians love to play a pastime so relaxing, and any proficient group can play it well if they play it without pretension. The differences among the records are not great, and the pleasure given by one performance approximates that allowed by another. Sonic values then become of unusual importance, but between the best, Decca, and the least and oldest, Capitol, of these, there is no killing difference. Columbia and London are overbassed, with the former a little foggy and the latter squealing mildly from the violin. Westminster's piano, played with happy gusto, is not quite so happy considered purely as instrument. Whatever version one may have is as a whole good enough to deny replacement: if one's *discothèque* shows this unlikely gap, Decca's is the record best to fill it. — A cheerful item in the Schwann catalogue is a version on half a Remington 10-incher, and the information is offered here that this is a 12-minute synopsis of three of the five movements, so that we may split our sides laughing at the good joke instead of splitting our gut after purchase.

—Adrian Aeschbacher, 3 from the Koeckert Quartet and Franz Ortner. DECCA DL 9707. 12-in. 36 min. $5.85.

—Paul Badura-Skoda, 3 from the Vienna Konzerthaus Quartet and Josef Hermann. WESTMINSTER WL 5025. 12-in. 37 min. $5.95.

—Members of the Vienna Octet. LONDON LL 223. 12-in. 35 min. $5.95.

—Mieczyslaw Horszowski, 3 from the Budapest Quartet and Georges Moleux. COLUMBIA ML 4317. 12-in. 35 min. $5.95.

—Franz Rupp, 3 from the Stross Quartet and Ludwig Jäger. CAPITOL P 8019. 12-in. 31 min. $5.70.

QUINTET FOR TWO VIOLINS, VIOLA AND TWO VIOLONCELLOS, IN C, OP. 163 (6 Editions)

This is the music of a man ready for the angels. It is the last of Schubert's chamber music: it is his elegy, and it is almost an acceptance of the end he had been five years fearing. The rebellion against his curtailment lacks the fury of what he had said when death was next year instead of tomorrow. Outrage has yielded to regret and rebellion at the threshold of eternity knocks with softened fist.

Who will contest that it is the most beautiful of Schubert's, of anyone's, chamber music?

Record Market

— Musicians the most domineering, and record-entrepreneurs the brashest, approach this heavenly farewell with circumspection. It is not for tramps to interpret, and the deafest entrepreneur somehow knows it. In six recorded versions there is no lèse-majesté: no idiosyncrasy of interpretive personality hazards vulgar trespass into these sidereal precincts. There is not a bad performance, although there are some faulted records. A truly noble essay by the Pascals comes to naught in seriously distorted sonics. The vibrant registration of the Hollywoodsmen will emerge spare and disappointing from amplifiers that cannot supply a high bass turnover point. This Hollywood version is complicated by the co-existence of felicitous traits of phrasing and a tone not so felicitous.

It is from the Konzerthaus that we have strings melted to an unguent tone mollified to double the heartbreak. Not technically the best recording, it is the most rewarding, steeped in honey, wonderfully apt for the Vienna utterance of complete devotion, which is the loosest utterance of all, slow and here and there wayward, lingering to taste a dying harmony a little longer. The players surrender abjectly to romanticism, and more deviations from propriety are encountered here than anywhere else. Many will repudiate its unauthorized assault on the senses as licentious, but to the writer it is simply irresistible.

Nearest in romantic intensity, but not very near, is the bountifully beautiful expression from Prades. Here again is luscious tone, with the best individual delineation of the six editions, and the patriarch Casals does not fear to lead his associates into pastures implied but not dictated by the score.

The Budapesters are consummate in the artistry of ensemble-playing. Their vertical line is without blemish, and the symmetry of the harmonic column in their controlled fervor is itself testimony for preference. In fact there is a near-perfection in their accomplishment that should not be challenged, but there are places where perfection must defer to error induced by instinct.

Amadeus have certainly the fullest, most accurate sound, and their performance is indeed excellent; but when the contest is close the merits are scrutinized severely in comparison with competing merits. The Amadeus group make very clear the strong contrasts of feeling in each movement, and it is justifiable to feel that the violence of their proof is a little obtrusive.

—Vienna Konzerthaus Quartet and Gunther Weiss, second cello. WESTMINSTER WL 5033. 12-in. 51 min. $5.95.
—Isaac Stern, Alexander Schneider, Milton Katims, Pablo Casals, Paul Tortelier. COLUMBIA ML 4714. 12-in. 46 min. $5.95.
—Budapest Quartet and Benar Heifetz. COLUMBIA ML 4437. 12-in. 45 min. $5.95.
—Amadeus Quartet and William Pleeth. RCA VICTOR LHMV 1051. 12-in. 49 min. $5.95.
—Hollywood Quartet and Kurt Reher. CAPITOL P 8133. 12-in. 44 min. $5.70.
—Pascal Quartet and André Navarra. VOX PL 7030. 12-in. 47 min. $5.95.

RONDO IN A, FOR VIOLIN AND QUARTET (1 Edition)

An edition with the quartet enlarged to string orchestra was noticed under orchestral music. That is the more effective way to present a piece that suggests a concerto, and that record had a performance of more gusto than the sedate maneuvering here. The solo violin flashes intermittently a fifth string, shiny and thin as a minnow.
—Anton Kamper; Vienna Konzerthaus Quartet with Wilhelm Huebner for Anton Kamper as first violin. WESTMINSTER WL 5223. 12-in. (with *String Trio in B Flat & String Trio Movement*). 15 min. $5.95.

TRIOS FOR PIANO, VIOLIN AND VIOLONCELLO

NO. 1, IN B FLAT, OP. 99 (5 Editions)

Written in 1826, the darling among piano trios is almost alone in the bleak wonder of Schubert's later music, eschewing tragedy or any hint of it in favor of light-hearted and often frisky lyricism. The friskiness is exposed to perfection in a performance of high polish by the all-star team of Rubinstein-Heifetz-Feuermann, but the old recording eviscerates much of the fun. This one is for the archives. Carnegie play with a big enjoyment not qualified by refinement, in a registration which time is coarsening. The trio from the Casals festival is dull and lumpy, the recording defective. Albeneri are neat and relaxed in a pleasant excursion and excellent sound. The international trio led by Mr. Badura-Skoda exercise imagination, inject tenderness, vary their stroke, caress the ears and the fancy — walk away with the competition, in short. They have also the most compelling sound.
—Paul Badura-Skoda, Jean Fournier, Antonio Janigro. WESTMINSTER WL 5188. 12-in. 35 min. $5.95.
—Albeneri Trio. MERCURY 10106. 12-in 34 min. $4.85.
—Artur Rubinstein, Jascha Heifetz, Emanuel Feuermann. RCA VICTOR LCT 1017. 12-in. 32 min. $5.72.
—Carnegie Trio. PROGRAM 703. 12-in. 34 min. $5.95.
—Eugene Istomin, Alexander Schneider, Pablo Casals. COLUMBIA ML 4715. 12-in. 36 min. $5.95.

NO. 2, IN E FLAT, OP. 100 (4 Editions)

The great Quintet is Schubert's elegy and this is his dirge. The andante is the approach of death itself; the other movements are fright at this, involved with pretensions against fright. So it must be played to stand on the pinnacle of the form with the "Archduke" Trio: a shroud with a sword. It measures with Op. 99 as winter with summer, as a holocaust with black-eyed-Susans swaying, as Charles Martel to Daisy Miller. When the liveliness is ascribed to health instead of fever, desolation becomes bewilderment.

Casals: an enchanted Trio No. 2 from an elderly magician and his apprentices.

The deadly magic seems to the writer best distilled by the elderly magician Casals, himself enthralled, and abetted by breathless apprentices spellbound too. The Westminster version (with the best sound) is only a heartbeat or two behind. Albeneri too have the poetry of this great thing in their understanding, and if one measured Schubert in the dollars he never had the Albeneri edition would be a bargain to discophiles, although a smaller one than Schubert to sentient man. — The fourth edition is a memorial to one of the players who died, and probably would not have been issued if he were still living: we can join in the memorial for the good musician without having to have the recessive record. A fifth version, the first recorded, and badly, has been withdrawn.
—Mieczyslaw Horszowski, Alexander Schneider, Pablo Casals. COLUMBIA ML 4716. 12-in. 43 min. $5.95.
—Paul Badura-Skoda, Jean Fournier, Antonio Janigro. WESTMINSTER WL 5121. 12-in. 44 min. $5.95.
—Albeneri Trio. MERCURY 10107. 12-in. 41 min. $4.85.
—Rudolf Serkin, Adolf Busch, Hermann Busch. COLUMBIA ML 4654. 12-in. 41 min. $5.95.

MOVEMENT ("NOCTURNE") IN E FLAT, OP. 148 (1 Edition)

A lovely atmospheric piece of serene contemplation, in a harmonic texture novel and seductive, played in conformity with its spirit and recorded with good average sonics. A great minor item.
—Leopold Mannes, Bronislav Gimpel, Luigi Silva. DECCA DL 9604. 12-in. (with *Schumann: Trio 1*). 9 min. $5.85.

TRIO FOR STRINGS, IN B FLAT (1 Edition)

The date is 1817, and in this rare form which has produced few grandeurs the experimental Schubert mixed naiveté and sophistication to make music of spasmodic interest, much of it in the unusual weaving of the strings. The performance has soft grace and deep velvet tone — to appreciate these qualities one should reproduce the full-blown recording at low volume, which will reduce an unlikely barreled hugeness to a soothing and highly commendable similitude of the three instruments.
—Trio from the Vienna Konzerthaus Quartet. WESTMINSTER WL 5223. 12-in. (with *Rondo in A & Trio Movement*). 26 min. $5.95.

TRIO (MOVEMENT) FOR STRINGS, IN B FLAT (1 Edition)

Very small musical stuff, played and recorded with the general values of the complete Trio noted immediately above.
—Trio from the Vienna Konzerthaus Quartet. WESTMINSTER WL 5223. 12-in. (with *Rondo in A & Trio in B Flat*). 12 min. $5.95.

The Schubert discography was supposed to end this issue, but the task of cataloguing songs in collections proved too hard. Schubert vocal works, thus, will be covered next issue, along with the symphonies and concertos of Tchaikovsky.

Putting the fringe on your ANTENNA

by L. F. B. CARINI

The important factors in long-distance FM reception

Just a year ago, we had an article in HIGH FIDELITY *on FM antenna installations . . . now we're coming back with another one. The right antenna — and the right antenna installation — for any given location is a large subject. It would be better if we could write a book, with plenty of room to explain how antennas work, what factors in an installation are more important than others and, most of all, to examine a large number of specific cases.*

Not long ago, L. F. B. Carini, chief engineer of LaPointe Electronics, Inc. (makers of Vee-D-X antennas) talked antennas to us for all of an afternoon. They had just brought out their broad-band FM Yagi. Afterward, we suggested that Mr. Carini try to get some of our discussion into words. This article is the result.

It prompted an effort of our own, too, which follows on page 76 and may help you choose your *antenna — with the aid of a map and some tracing-paper.*

Perhaps no other element of a high fidelity system receives less attention and consideration than the FM antenna. Yet, with the exception of local or metropolitan installations, where nearby stations produce strong signals, an efficient antenna is needed in order to enjoy good results.

And, with more and more FM tuners being used in what is commonly regarded as fringe areas of reception — that is, locations more than 50 miles from one or more FM stations — it becomes ever more important to extract every ounce of efficiency from an antenna installation. Otherwise the signal, if perceptible at all, is likely to be of insufficient strength to operate properly the limiter circuits of even the best tuner. A tuner cannot deliver what it does not receive in the first place. And what it receives is dependent upon a) the strength of the signal from a given station and b) the ability of the antenna system and transmission line to collect as much of that signal as possible and to pass it along to the tuner.

In this article, I shall consider the antenna *system*. That is, the antenna itself *plus* the rest of the installation. Painstaking care is essential from mast top to tuner terminals.

Different types of antennas are described elsewhere in this issue; for service in fringe areas, few antennas can equal the performance of the Yagi, so called after the name of its inventor. Among its several virtues, high gain is perhaps the outstanding one; the more gain an antenna has, the greater is its signal pickup or sensitivity. This is the primary requirement for fringe area reception.

Fundamentally, the basic Yagi antenna consists of a folded dipole to which is attached the lead-in wire, a forward reflector to increase the gain, and a rear reflector to shield against any unwanted signal pickup from the back. The typical Yagi employed for FM consists of five elements: the reflector, the dipole, and three directors to increase the gain, to sharpen the forward directivity pattern, and to provide good rejection of unwanted signal reception from the sides and back. Five-element Yagis are available from several manufacturers; they have a four to six-megacycle bandwidth[1] with an average gain[2] of approximately 7 db. Such an antenna will provide good reception upwards of sixty miles from an *average* station over *average* terrain. Some stations are much more powerful than others; hence they can be received over greater distances. Furthermore, the topography of the terrain between transmitter and receiver is an important — often the all-important — factor.

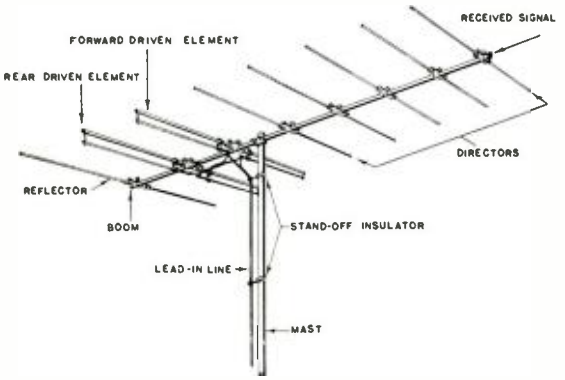
For coverage of the complete FM band, four sizes would be required: one each for 88 to 94, 94 to 98, 98 to 103, and 103 to 108 megacycles. Two similar antennas may be connected in parallel, or stacked over and under, to realize an additional 2 to 3 db gain. Ordinarily, the antennas are vertically superposed a specific distance apart, such as ¼ or ½ wavelength and connected in a parallel wiring arrangement. Stacking in pairs increases the signal strength 25 to 36% over a single bay. A pair of 5 element Yagis delivering 9½ db gain constitutes what is technically regarded as a good antenna installation for fringe reception. This arrangement should normally fulfill the operating requirements for the range of from 50 to 100 miles distance.

But because such antennas are most efficient only in a part of the FM frequency band, they impose a definite limitation upon the choice of stations to be heard. Therefore a so-called broadband type of antenna is much to be preferred. Antennas in this category include the familiar TV conical and the FM crossed-dipole types, the latter having an omni-directional pattern. These antennas, while capable of full-band coverage, have inherent gain limitations and are not regarded as suitable for fringe areas. The gain of a conical antenna is, at best, less than one-half that of a conventional 5-element Yagi.

A broadband Yagi *can* be designed to provide full coverage of the FM band. It is essentially a problem of determining the proper length for each element, their best

[1]Bandwidth of an antenna is the width of the range of frequencies over which it will operate efficiently. The FM broadcast band is 20 mc. wide.

[2]Antenna designers and manufacturers refer to the gain of an antenna compared to a "reference dipole," the latter being an antenna of standardized specifications having a gain of zero db.



Eight-element broadband antenna with high gain and directivity.

spacing, and how many should be used. Then, by knowingly proportioning directors, radiators, and the reflector, a compatible arrangement can be devised which collectively is responsive over a wide range of frequencies.

As shown in the illustration, dual radiators are employed in the Vee-D-X design[3] in a parallel feed arrangement to effect full-band coverage. They are tied together with a transposed coupling link so as to maintain the correct impedance match; the 300-ohm line termination is made directly to the forward driven element. This antenna has an average gain of 7¾ db and a front-to-back ratio of approximately 27 db. Because it can be stacked to realize an additional 3 db gain, it will assure good reception for distances of 100 miles and more — again under *average* conditions.[4] A two-stacked arrangement, providing 11 db signal gain, is thus equivalent in gain, or signal-pickup efficiency, to a four-stacked 5-element Yagi; it has the advantage also of operation over the entire FM band.

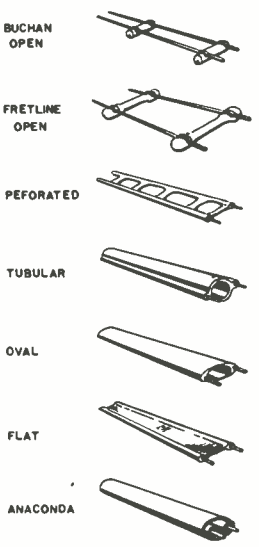
As has been pointed out previously, even the best antenna, combined with the best tuner, can give poor results unless proper attention is paid to the antenna system — which is primarily the lead-in from antenna to tuner and its associated equipment. Many factors must be considered in the following paragraphs; I shall be brief, as specific as possible, and perhaps arbitrary-sounding in stating what I have found to give best results.

First: impedance matching. Since virtually all FM tuners have a 300-ohm input, it follows that the antenna and lead-in connected thereto must also be of corresponding impedance characteristics. Any disparity among these circuit impedances introduces an electrical mismatch that results in signal losses. While the impedance of various antenna designs may actually vary from between 250 and 350 ohms, the variance is less important than when existing between the lead-in and the tuner. Losses as introduced by the lead-in are common and deserving of more attention because the type of line employed and the manner of its installation leaves more variables to chance than does the choice of antennas.

[3]Vee-D-X also manufactures several other types of FM antennas, including 5-element Yagis.

[4]The importance of the word "average" cannot be overemphasized. For example: one member of the HIGH FIDELITY staff has been using a single Vee-D-X broadband FM Yagi for several months. He receives several Boston stations with good regularity — distance, 125 miles. However, he cannot get the slightest whisper from New York City — distance 100 miles. — Ed.

The various types of transmission lines employed for TV installations are, of course, equally suitable for FM service. Among the available types, there are some good and others poor, and a few that are definitely superior and to be preferred above all others. The basic and perhaps most important characteristic of lead-in is the loss it introduces. This varies with the type of lead-in, with length (of course), and with frequency. A standard and readily available specification is the loss in db per 100 feet, at various frequencies. For use with FM antennas, the loss at 100 mc. should be considered. Here is a table showing this for various types of lead-in line:



Some of the most common FM types of transmission line.

Line Type	Loss/100′ in db	Remarks
300-ohm open-wire	0.3	5/16-in. spacing (LL-300)
450-ohm open-wire	0.3	1-in. spacing (Fretline)
Perforated ribbon	0.7	Brown polyethylene
White flat ribbon	1.1	Virgin polyethylene
Tubular, air-core	1.2	Brown polyethylene
Oval, air-core	1.3	Brown polyethylene
Duo-covered heavy duty	1.4	Anaconda No. 270
Standard flat ribbon	1.6	Brown polyethylene

Most commonly employed is ordinary flat ribbon 300-ohm line. It may be made of either virgin or reprocessed polyethylene. Virgin poly renders good service for about 18 months but deteriorates rapidly with continued outdoor exposure; it is milk-chocolate in color and has a homogeneous texture. Reprocessed poly is inexpensive but is not recommended because it contains impurities and has high attenuation loss. It is usually quite dark and has a mottled texture when cut. Brown virgin polyethylene is recommended — clear poly contains no pigmentation and is, therefore, subject to detrimental ultraviolet ray penetration from the sun. The sun is polyethylene's first enemy and water (rain) its second, in terms of electrical efficiency.

A variation of the flat ribbon line is the perforated lead, which is punched to remove some of the insulation between the wire conductors. The reduction in insulation improves the efficiency of this line over the conventional flat ribbon type. Also being widely used is the tubular or oval line having an open core to help minimize losses. All are made with polyethylene insulation.

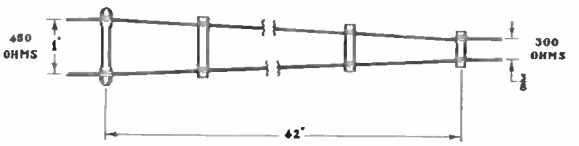
In fringe areas where every bit of signal must be carefully guarded, nothing is better than open-wire line. As

the name implies, it consists of two parallel wires, correctly spaced with tiny insulators to maintain proper line impedance. The line is commonly made with a wire spacing of 1 in. for 450 ohms and 5/16 in. for a 300-ohm impedance. Of the many types on the market, that known as LL-300[5] is perhaps the most satisfactory for home installations. If the antenna must be located 1,000 ft. or more away from the receiver, it is advisable to use the wider-spaced 450-ohm line, such as Fretline.[6] Over long distances the 450-ohm line, with its wider separation, is less sensitive to weather variations; consequently, losses from snow and ice formation are minimized. The wide-spaced line requires proper matching for 300-ohm termination; this can be achieved by tapering the ends of the line as shown in the illustration.

Both types of line recommended utilize copperweld wire conductors rather than the annealed copper wire commonly employed in others. Copperweld wire has the same electrical conductivity at radio frequencies as copper, but the steel core furnishes added strength and wind resistance.

Good open-wire line has little or no increase in signal attenuation when wet. It is especially desirable in installations requiring 75 ft. or more of line when losses must be held to an absolute minimum. For locations in coastal areas, where the atmosphere forms saline deposits, this type of line is unsurpassed.

When making an open-wire installation, care must be taken to avoid altering the wire spacing at points along the



How to make a 450 to 300-ohm impedance-matching transformer.

line where standoff insulators are used. Special all-plastic retainers[7] are now available that are designed especially for use with open line. The improved insulator eliminates the usual metal ring and bushing normally required to hold the line securely in place. If a tall mast is used, at least a 6-in. standoff distance should be kept between pipe and line.

Where it is necessary to by-pass an antenna rotator, one of several expedients can be employed:

1) Leave a large enough loop so that the line does not contact the rotator at any antenna position.

2) Terminate the top of the open-line with a short length of perforated flat line — 4 or 5 ft., as required, from the base of the rotator to the antenna terminals. These spliced connections must be soldered. The impedance of the two lines must be identical.

3) Obtain a rotator by-pass length of open-wire line that has insulated sleeving over the wires, as supplied by manufacturers of open-wire line.

The foregoing mention of rotators brings up the question of that piece of equipment. Ordinarily, the effect of an antenna rotator is not as noticeable on FM as it is, for example, on TV reception. The signal delivered to the tuner varies as the antenna is rotated, but if it is reasonably high in strength the limiter circuits of the FM tuner smooth out the variations — particularly if it is a highly sensitive FM tuner. However, optimum results with directional antennas such as 5-element Yagis will be obtained if the antenna is aimed quite precisely at the station; under some conditions, very noticeable distortion will occur if the station is picked up off the back or edge of the Yagi.[8] Therefore I would say that, except in those cases where all desired stations lie within a 30° angle extended from the receiving location, a rotator (or another antenna) must be used in conjunction with a Yagi.

The advisability of erecting a mast or tower to gain elevation for the antenna is a matter to be decided on the basis of the receiving location. Ordinarily, elevation of an antenna beyond normal roof height (30 ft.) is not productive of any appreciable gain or improved sensitivity.

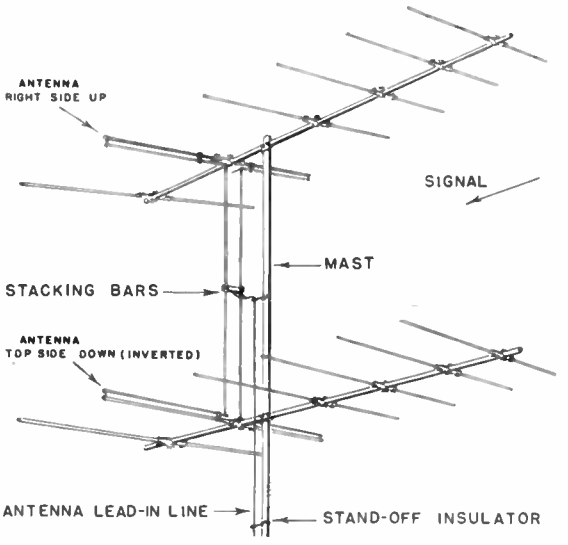
In other locations, notably within city limits and urban areas, the effective height of the antenna may prove to be of considerable importance in eliminating interference. Mounting the antenna on a mast 50 ft. or more high and as far from the street as practicable will definitely reduce noise pickup. It is also important to avoid running the lead-in line close by, or parallel to, a power line. Proximity to AC conductors can induce hum into a sensitive tuner.

Houses situated in valleys of rolling terrain may also benefit from the use of a tall mast. Under such conditions, antenna elevation may be necessary to get the antenna out of a dead zone.

To most people, a lightning arrestor is just a gadget that can be attached to a lead-in. Actually, the term lightning arrestor is a misnomer. While most electrical codes, insurance rules and civil ordinances require the use of a UL-approved arrestor for protection against lightning strokes, its full-time job *Continued on page 102*

[5]R. J. Buchan Co., Bricelyn, Minn.
[6]Fretco Inc., Pittsburgh, Pa.
[7]Argyle Electronics Co., 8 West 18th St., New York 18, N. Y.; Television Hardware Mfg. Co., 912 Taylor Ave., Rockford, Ill.

[8]One of the HIGH FIDELITY staff can tune in three separate FM stations simply by rotating his antenna! — Ed.



Stacking two Yagi antennas to increase the gain by 2 to 3 db.

WHICH FM ANTENNA?

An approximate method for determining the performance and coverage of various FM antenna installations under average receiving conditions.

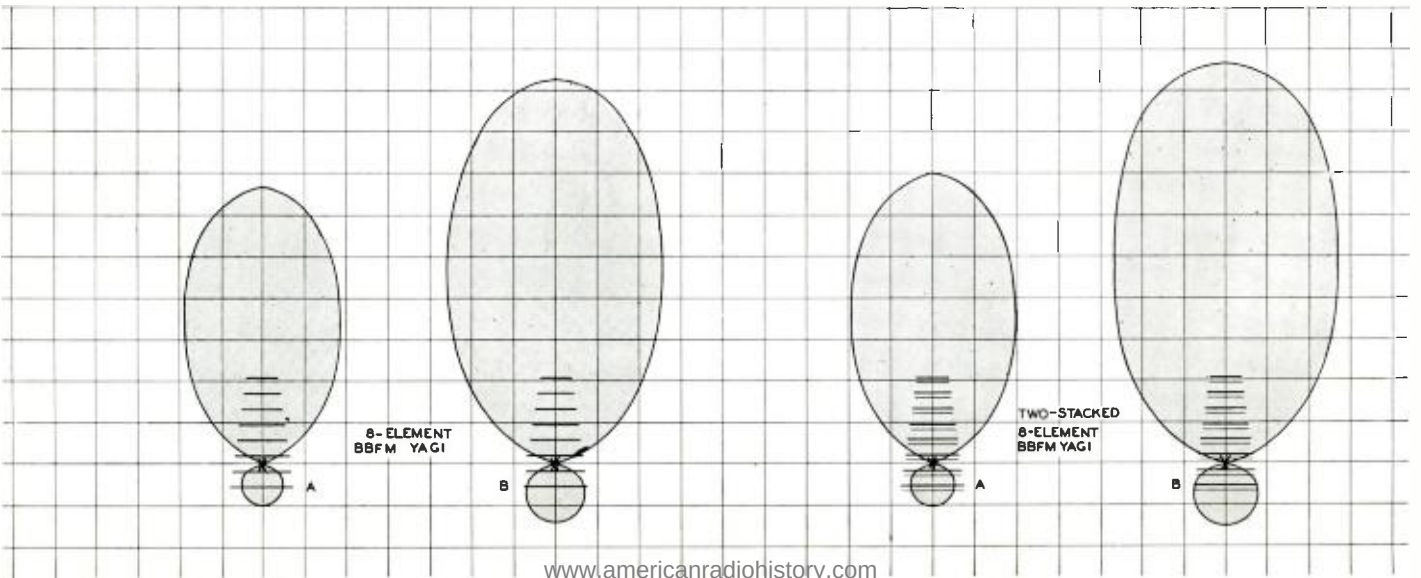
IF YOU can read a road map (and who cannot, in these days), don't let the "coverage patterns" on these pages alarm you. They are no more complicated in principle than a road map or regional map found in an atlas, are certainly less cluttered and confused, and may very well help you choose the best FM antenna for your location.

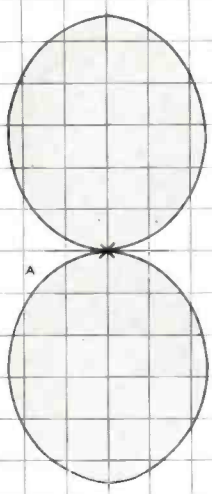
Here's the idea. We picked eight popular types of antenna suitable for FM reception, converted their radiation patterns and gain figures into distance terms, and plotted coverage to the same scale of distance (40 miles per inch) for suburban and rural reception sites and for two types of transmitting stations. If you have a road map, topographical map, or regional map for your locality that is drawn to the same scale, you can cut out the coverage patterns of interest (or trace them on onion-skin paper and cut out the tracings) and, placing the X over your house on the map, determine whether or not that antenna will cover the FM stations located in the area. This assumes, of course, that yours is an average case. Such assumptions are often untrue, as will be pointed out later.

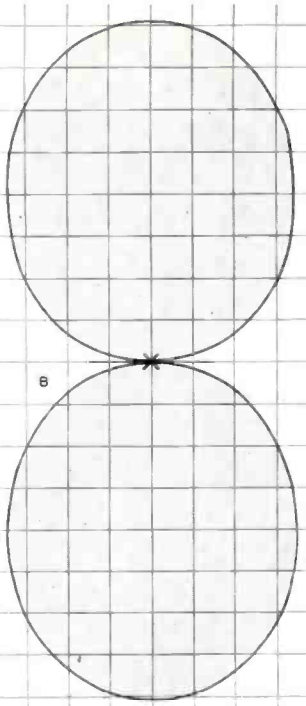
The patterns are drawn on light-lined grids that are graduated in ten-mile intervals. If your map is drawn to some scale other than 40 miles per inch you can make similar line grids according to the scale you must work with, and transfer the patterns to your grid square by square. Then you can cut out the enlarged or reduced patterns and use them in the same way.

Two patterns are shown for each antenna type, differing only in size. The smaller pattern is for transmitting stations of medium power and height, with an effective radiated power of 20 kilowatts and antenna height over average terrain of 300 ft. The larger patterns are for generally more powerful stations; effective power of 50 kilowatts at 1,000 ft. was assumed. Receiving antenna height was assumed to be 30 ft. above ground, and it was further assumed that there would be no close obstacles between the receiving and transmitting antennas. (Such obstacles are nearby mountains or tall buildings.) The patterns are valid for gently rolling intervening terrain, in most cases, provided the receiving antenna is not in a marked depression. An obstacle between the two antennas that is situated far from both may or may not interfere, depending on its size and height. Recent tests have shown, indeed, that a mountain range cutting across the path between distant transmitting and receiving antennas may actually increase the signal picked up, because the knife-edge mountain-top diffracts the waves downward! Such possibilities make it necessary to emphasize again: these patterns are for *average* receiving locations of a rural or suburban nature. High electrical noise levels in urban or industrial areas may contract the receiving antenna coverage distance by about 50%.

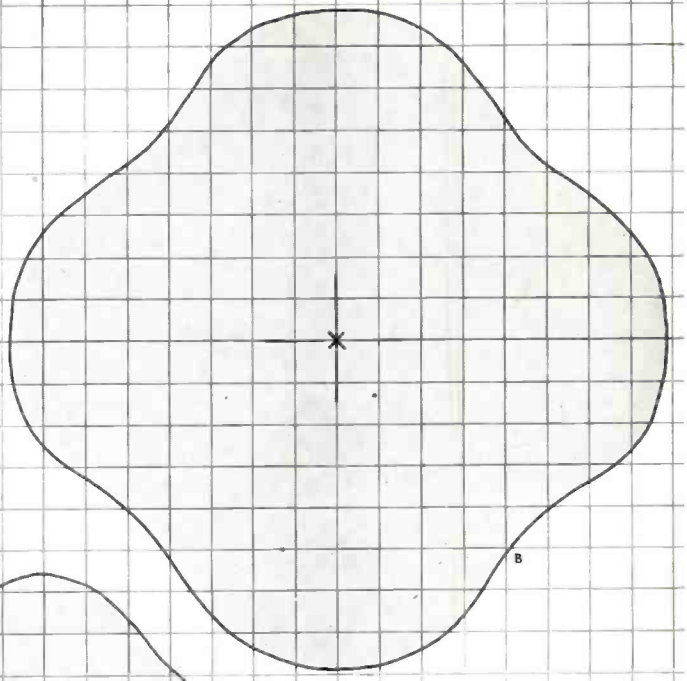
In performing the calculations on which these patterns are based, a signal at the receiver input terminals of 5 microvolts was considered to be the minimum for satisfactory reception. Modern highly-sensitive tuners in good working order will function well if such a signal is available consistently. A 3-db loss was assumed for the transmission line from the antenna to the tuner; this will cover attenuation and mismatch losses for a transmission system *in good condition*, provided it has been installed correctly. In addition, a 14-db margin has been allowed for fading and other transient signal-strength reductions, so that the distances bounded by the solid outlines of the patterns are the maximum for which, in the average case, reception will be very dependable; *i.e.*, only on rare occasions will fading be severe enough to cause momentary loss of reception. Fairly consistent but less dependable *Continued on page 104*



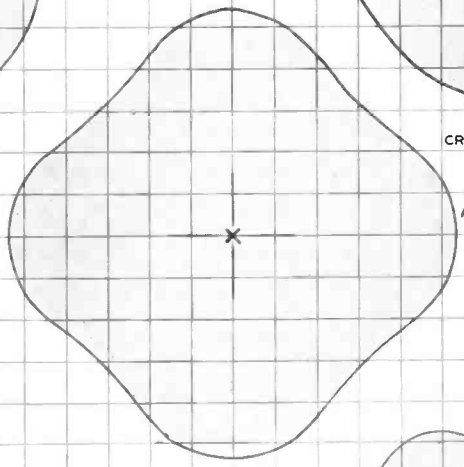


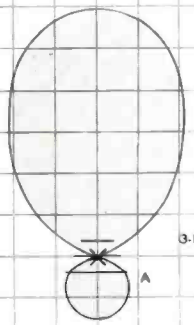


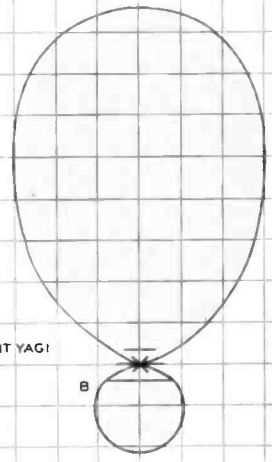
PLAIN OR FOLDED DIPOLE



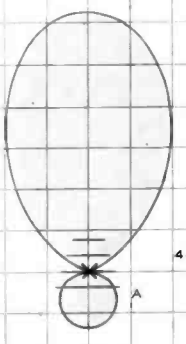
CROSSED DIPOLE

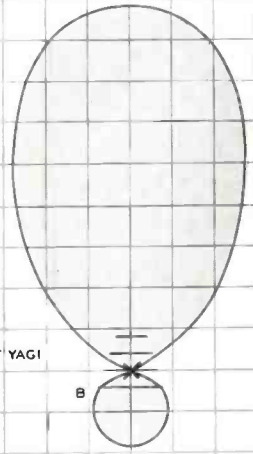




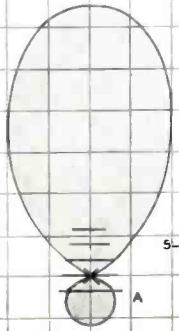


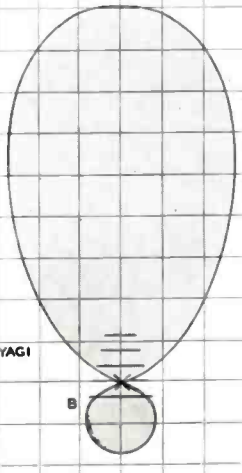
3-ELEMENT YAGI



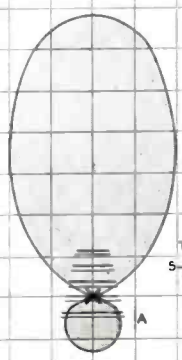


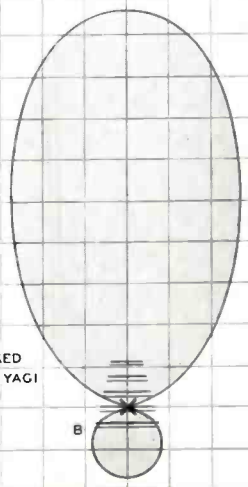
4-ELEMENT YAGI





5-ELEMENT YAGI





TWO-STACKED 5-ELEMENT YAGI

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McIntosh Compensator and Amplifier

SPECIFICATIONS (furnished by manufacturer): The C-108 Audio Compensator is a complete control unit for professional and home entertainment systems. The A-116 is a 30-watt power amplifier. The Audio Compensator has five **input channels:** two for high level inputs such as FM tuners, tape recorders, etc., one for microphones, and two for magnetic cartridges. Back-of-chassis input level controls are provided on the two high level input channels. **Controls:** input selector, bass tone (+17 to −18 db at 40 cycles), treble tone (+13½ to −14 db at 10,000 cycles), volume, bass turnover and treble de-emphasis, rumble filter, aural compensation (for Fletcher-Munson effect). **Frequency response:** ±¼ db from 20 to 20,000 cycles. **Hum level:** −110 dbm. **Power supply:** external, normally supplied by matching A-116 amplifier; separate power supply available. **Size:** without cabinet, 10 by 3½ by 7½ in. **Weight:** 6 lb.

The A-116 AMPLIFIER: Power output: 30 watts continuous. Frequency response: ±0.1 db from 20 to 30,000 cycles, ±0.5 db from 10 to 50,000 cycles, both at 30 watts. **Harmonic distortion:** less than 0.5% at 30 watts, 20 to 20,000 cycles. **Intermodulation distortion:** less than 1% if instantaneous peak power is below 60 watts. **Noise and hum level:** 85 db or more below rated output. **Output impedances:** 4, 8, 16 and 600 ohms. **Size:** 12 by 8 by 8¼ in. **Weight:** 33 lb. **Prices:** C-108, $88.50; cabinet, $8.00; accessory power supply (D-101), $19.50. A-116: $143.50. **Address:** McIntosh Laboratory, Inc., 320 Water St., Binghamton, N. Y.

When we first saw the McIntosh Audio Compensator displayed at one of the audio shows a few months ago, we thought that some hi-fi bug had really had himself a whopper of a dream — and had had the dream made into a piece of equipment. The control unit has four regular knobs, two small ones, and 10 little slide switches for record equalization. Since, generally speaking, we are in favor of simplification and we berate the record manufacturers from time to time for making life complicated by their multiplicity of recording characteristic curves, we tended to be rather amused, even scornful, in the presence of McIntosh's latest contribution to the audio art.

We have now been working with this unit for about a month. The smile we started out with is still there, but it's of quite a different nature . . . it is now one of satisfaction and pleasure derived from operating a piece of precision equipment which will do exactly what the charts and graphs (in the instruction book) tell you to expect, and which provides a degree of flexibility in tone correction and compensation that exceeds anything else we have reported on to date.

Of course, a good many questions need answering. Just how complicated is the C-108 to operate? At first glance, it seemed pretty bad, but after two evenings of use, it was no more complicated than any preamp-control which utilizes separate bass and treble equalization controls. Pushing up, or down, one button each on the bass and treble sides is usually all that is necessary to change from one recording characteristic to another. You can get, obviously, all sorts of intermediate degrees.

The buttons operate cumulatively and independently. For example, let's take the treble de-emphasis side. The five buttons are marked, from left to right, 5 — 10 — 15 — 20 and 25. This is the amount of cut, in db, at 10,000 cycles. If you push down buttons 5 and 10, you get 10 db cut; if you push 5, 10 and 15, you get 15 db. And so forth. But you can also push down the 20 db button by itself; that will give something around −12.7 db. (We say "something around" because we were checking with equipment which was far from laboratory standard; our figures are not accurate beyond ±1 db.) If you push down 10 and 20, you'll get around −15.9 db . . . and so on. The same principle holds true for the low frequency turnover buttons.

Here's where the mathematicians can have some fun: the 5 bass buttons give 25 possible turnover curves. So do the 5 treble buttons. Multiply the two together and you'll find you have 625 possible playback curves. Now

The C-108 compensator — don't let the controls scare you away.

start playing with the aural compensation knob which has four positions other than flat, and you have 2,500 curves. Don't give up; there's a rumble filter that also has four positions other than flat. Grand total: 10,000 curves, all without touching the tone control knobs!

So, the second question: do we need all this flexibility? No, we don't *need* it, but it's nice to have so we can secure optimum results under as many different conditions as possible. And since it is almost 100% certain that no two sets of listening conditions are going to be the same, the extra flexibility of the C-108 may be just what is necessary to make us say "Ah!" instead of "Umm."

We have, for instance, tried the McIntosh system with 7 different speaker systems, each with a slightly different sound characteristic. With the C-108, we were able to bring the different systems closer together than with less flexible front ends. Perhaps this is over-refinement, but if you can have a car with four-wheel drive, 8 speeds forward, the riding comfort of a Cadillac and the simplicity of operation of a Powerglide, all for the price of a DeSoto, why not have it? You just might get stuck in the mud sometime and welcome the four-wheel drive.

Which brings us to the final question: if you're going to have 10,000 curves, why not make the controls continuously variable, so the number would be infinite? From the user point of view, step-type controls have the advantage of resetability; once you establish the settings for a particular record which suit you best, you can come back to precisely the same setting every time. The disadvantage of step-type controls is lack of fine adjustment. With the C-108 you have 25 bass and 25 treble possibilities, which we think all will agree ought to be sufficiently fine adjustment.

Let's see . . . what else is there? The rumble filter is decidedly useful with wide-range speaker systems. It has four steps; the first two cut slowly from 70 and 100 cycles and the last two cut sharply down to about 30 cycles and then rise back up. The control was designed this way purposely, since most turntable rumble is the 30-cycle area (many motors revolve at about 1,800 rpm; divide by 60 and get 30 revolutions per second).

The aural compensation control has four steps that progressively cut down overall volume level as well as reduce the middle frequencies more drastically than either lows or highs.

Bass equalization buttons produce curves that rise at the customary 6 db per octave rate down to about 70 cycles, then the rate of rise lessens. The bass tone control is designed to supplement in this 70 to 20 cycle zone; between its 11 and 1 o'clock positions it is effective primarily below 70 cycles. (However, all the rest of the way from full-off to full-on its effect is felt clear up to 700 cycles). The range on both treble and bass tone controls is entirely adequate, by the way.

One odd feature of the C-108: the treble equalization buttons — as well as the treble tone control — are in the circuit on all input channels, not on just phono inputs alone. We've never seen this before, and the HIGH FIDELITY staff is still arguing as to whether or not they like it. The proponents point out that under certain circumstances, such as noisy, staticky AM reception, the extra treble cut possible this way is well worth while. The opponents say that it's a bother having to push up the treble buttons when you switch to radio, tape, or what have you. The concensus seems to be that the very slight bother is outweighed by the advantage of being able to knock the daylights out of high frequency response when necessary.

Amplifier can put out full 30 watts at any audible frequency.

Which brings up another minor point: the McIntosh has a tape output connection which comes ahead of tone and volume controls and, in early models, ahead of the treble de-emphasis buttons. We didn't like this idea because when you dubbed from records onto tape, the pre-emphasis on the records carried through to the tape . . . to play back successfully, you'd have to go into a phono input channel on any preamp other than the C-108 or use the radio channel and cut the treble somehow. The McIntosh people admitted that this didn't make much sense, studied their schematics and found that a very simple change would remedy the situation. Therefore all models now on dealers' shelves include what might be called the HIGH FIDELITY modification. If yours doesn't, and this little gimmick bothers you, write McIntosh for circuit changes. (Since probably 98 out of 100 people don't record from records onto tape, all this palaver will be of no interest to most readers.)

We would like to mention in passing that the innards of the C-108 are going to be a joy to anyone who ever wants to work around inside the chassis. Things are right out where you can get at them — including, for instance, the load resistors on the phono input channels. One channel is now terminated for Pickering, the other for Audak. If you have some other type of cartridge, requiring a different load, you'll have no trouble making the necessary changes.

Note that we referred to phono channels — plural. This is about the only preamp that we think of, offhand (there may be others; new equipment and new models come out fast these days) which provides *two* phono input channels that can be switched via the input channel selector. Good many hi-fi people have two cartridges — one on a turntable and another on a changer, for instance.

That's about enough on the preamp-control unit. Since

we're highly enthusiastic about it, we could go on at great length. But let's get on to the power amplifier.

Little needs to be said here: it's a 30-watt job, it delivers 30 watts clean, we've tangled it up with all sorts of speaker arrangements and long leads and what have you, and it stays clean. The combination of C-108 and A-116 is sweet. We probably should admit, in all fairness to everyone concerned, that our enthusiasm for the control unit rides over and influences our opinion of the amplifier; power amplifiers in general are not very exciting so long as they meet their specifications — which this does, as far as we can tell by listening.

On behalf of many a hi-fi enthusiast, we do want to say thanks to McIntosh for one bit of thoughtfulness: there are three sets of input connections and two sets of output terminals. One input is via an octal socket, into which the C-108 is normally plugged; it provides power as well as input. In addition a pair of screw terminals are provided *and* a standard tip socket. Output terminals are screws and an octal socket. In other words, you're going to have a job finding input and output wires that won't attach simply and easily to the A-116.

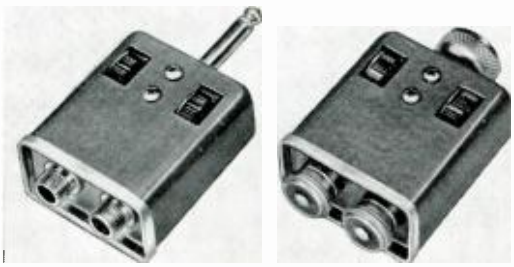
Sorry to take so much space . . . there are very few pieces of equipment in this class. — C. F.

Switchcraft Mini-Mix

SPECIFICATIONS (furnished by manufacturer): Miniature mixer, with individually variable volume controls, for two high-impedance microphones or other audio sources such as tuner or record player. Model 310 has phone jack inputs with phone plug output: model 320 has microphone connector inputs and output. Brown-finished metal case, 2 1/16 by 1 13/16 by 1 1/16 in., serves as shield for circuits. **Price:** $7.95. **Manufacturer:** Switchcraft, Inc., 1328 Halsted Street, Chicago 22, Ill.

For anyone who has a recorder, this handy little device will be a blessing. It will take the place of a multi-channel mixer for most applications, since rarely will it be desired to record from more than two channels in home use, and it will do so at a fraction of the usual cost.

The gadget is quite simple to operate. The usual recorder has an input for a microphone and one for a high-level source, such as a radio. Even if these are separate, it is rare that they can be set up for simultaneous recording. There are many occasions when the user would find it convenient to superimpose voice announcements on a radio program being recorded, or to sing or play with a recorded accompaniment, or to use two microphones at the same time. He can do any of these with the Mini-Mix by plugging the unit into the recorder's microphone input, plugging the two desired source connections into the two input jacks, and adjusting the relative volume levels with the two volume controls provided.



Two of the complete Switchcraft line of miniature mixers.

Because of the mixing circuitry there is an insertion loss involved; that is, even with the volume controls turned full on, the sound in either channel is less loud than it would be if that channel were connected directly into the recorder. However, the loss is slight, almost insignificant, and it is necessary in order to prevent the volume setting on each input channel from affecting the other channel. We didn't notice any increase in hum level caused by use of the mixer, nor any loss in audio quality. To summarize: a good idea, well executed. — R.A.

Telectro Tape Recorder

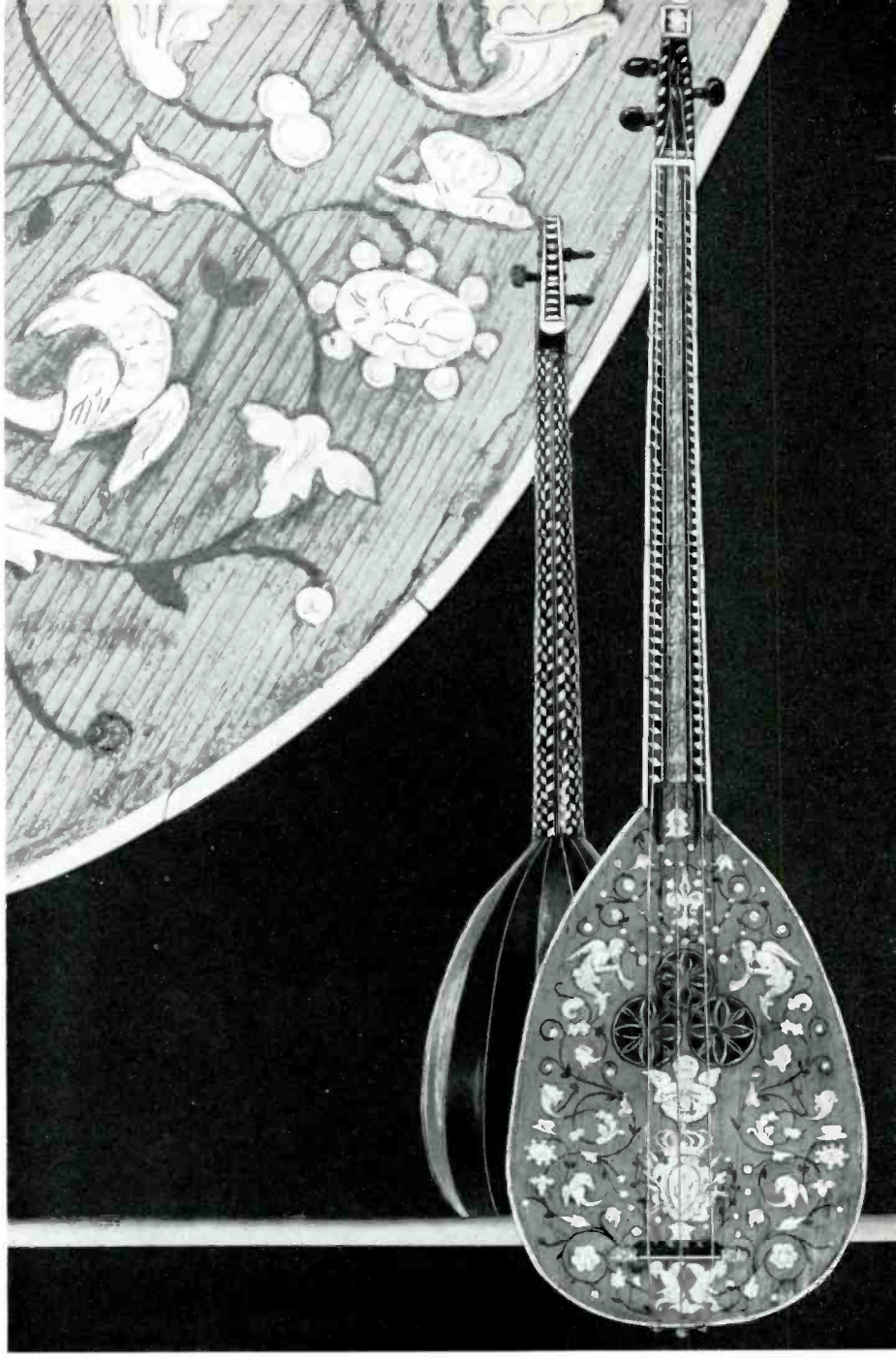
One tape recorder that weighs less than a peck of potatoes.

SPECIFICATIONS (furnished by manufacturer): A one-case, low-cost, portable tape recorder. **Tape speed:** 3¾ ips. **Frequency response:** essentially flat. **Recording time:** ½-hour on each track (one hour total) of 5-in. reel (maximum size accepted). Reels may be left in place with cover closed. Record level indicator, neon-tube type. **Input:** high impedance, for radio, crystal phono cartridge, or microphone (supplied). **Size:** 7 by 10 by 11½ in. **Weight:** 14 lb. **Price:** $99.50. **Address:** Telectrosonic Corp., 35-18 37th Street, Long Island City, N. Y.

This is a real baby in size and weight, but surprisingly grown-up in performance. Everything is simplified to the utmost: there's a single phono-tip type input connection which accepts the cable from the microphone (furnished) or a wire from radio, tape output connection of a hi-fi front end, or what have you. Controls are three: off-volume, fast wind-fast rewind, and record-play-idle. A small amplifier and speaker are built in; there is no external speaker jack. Sound is quite good — considering price and size. With those two factors in mind — price and size — this is a nice unit for voice recording and will do a passable job with music (don't expect hi-fi or sound equivalent to that from a 20-watt hi-fi amplifier hitched to a 15-in. coax speaker!)

Put this one down for careful consideration if you are primarily interested in casual, for-fun recording, and want the utmost in portability . . . it's about two-thirds the size of a standard portable typewriter. — C. F.

Photograph is by Irvin Kershner of 17th or 18th century Colascione in the Erich Lachmann Collection of Historical Stringed Musical Instruments reproduced through the courtesy of the Allan Hancock Foundation and the University of Southern California. Printed reproductions of four of the photographs used in this series are available for one dollar. Send remittance to James B. Lansing Sound, Inc. Be sure to print your name and address clearly.



labor of love

The skilled Italian hands which fashioned this seventeenth century colascione were alive with delight. The elegance with which they inlaid the engraved mother-of-pearl in the straight-grained spruce table suggests a vision of courtly singers and noble ladies. The Jim Lansing craftsman carries in his mind another vision while he forms and assembles Signature Speakers and Enclosures. He works to please, through his meticulous labors, the finely attuned ear which is able to perceive and appreciate today's closest approach to perfection — the verbatim reproduction of loudspeakers by Jim Lansing.

Only Jim Lansing 15" and 12" General Purpose Speakers are made with four-inch voice coils . . . for crisp, clean bass . . . for smooth, extended highs.

JAMES B. LANSING SOUND, INC. • *2439 Fletcher Drive, Los Angeles 39, California*

BERLIOZ RECORDINGS

Continued from page 31

Romeo and Juliet, Dramatic Symphony, with Chorus and Soloists, Op. 17

In writing music around Shakespeare Berlioz never proved his devotion to the Bard more eloquently than here. The text is his own, a free adaptation from the love tragedy, shaped to his own purposes with the device of a narrator (tenor) and only an occasional and approximate translation from Shakespeare. The contralto solo with harp and cello obbligato suggests but does not name Juliet; only Friar Laurence (bass), at the last exhorting the rival houses to become reconciled, is an assigned character. High points are the tenor's light interjections about Queen Mab, echoed by the chorus, and the mourning chorus over Juliet's casket, singing "*Jetez des fleurs*" in a monotone to shifting orchestral strains.

Boston Symphony Orchestra; Charles Munch, conductor; Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor; Margaret Roggero (c), Leslie Chabay (t), Yi-Kwei Sze (bs).
RCA VICTOR LM 6011. Two 12-in. $11.90.

Excerpts:

NBC Orchestra; Artur Toscanini, conductor.
RCA VICTOR LM 1019. 12-in. $5.72. (with *Tchaikovsky: Romeo and Juliet*).

Paris Conservatoire Orchestra; Charles Munch, conductor.
LONDON LL-3. 12-in. $5.95. (with *Les Troyens*).

New York Philharmonic Symphony-Society; Dimitri Mitropoulos, cond.
COLUMBIA ML 4632. 12-in. $5.95.

Mitropoulos has the advantage over Toscanini in having included five excerpts on one disk: the mettlesome Introduction describing the warring houses, the Queen Mab Scherzo, the Ball Scene, the Love Scene, and "*Roméo au tombeau.*" Toscanini, offering only the Love Scene and the Ball Scene, is with these very much in the running, with a reading interesting, but not always in the Berlioz tradition. (It is a misfortune that he did not see

Continued on page 84

HARVEY
the House of Audio

HARTLEY 215
Dual SPEAKER SYSTEM

People who have heard this British-built system, have been amazed at its superbly clean performance. The quality of this system is attributable to two important factors: 1. **Hartley 215 speakers** are entirely free from resonant peaks. 2. **The Hartley 215 Baffle Enclosures** are likewise acoustically non-resonant. This matched combination results in a smooth response over the entire audible spectrum, and a definite sense of realism and presence to the reproduced sound.

The Hartley Dual System consists of two Hartley 215 loudspeakers mounted in a dual Baffle enclosure.

Complete in gumwood (unfinished) Baffle **$192.25**
in mahogany, blonde or walnut 222.25
Speaker alone ..... each 65.00

The New
MIRACORD
Model XA-100
RECORD CHANGER

Embodying many innovations, the Miracord features the 'Magic Wand Spindle' designed in such a manner that at no time does it support a load greater than one record. Four push-buttons provide wide control flexibility. The **START** button also acts as a 'reject', for the purpose of switching to the next record. A **PAUSE** button permits a variation in the change interval between records: from 5 sec. at 78 rpm to 328 sec. at 33⅓ rpm. The **FILTER** button introduces a 'scratch filter' that suppresses surface noise of old records. The **REPEAT** button replays the whole or any part of a record.

Both the turntable and arm are mounted in double ball-bearing races. A hum-shielded 4-pole motor further reduces vibration rumble and 'wow' to an inaudible minimum. Plug-in heads accommodate most standard pickup cartridges. A single-play spindle is also furnished which may be used for repeating a single record, over and over.

Complete with 6' line cord and 4' phono cord **$67.50**

PENTRON
TAPE RECORDER UNIT

For Custom Installation in High Fidelity Sound Systems

Consists of the new Pentron 2-speed Tape Mechanism, Model 9T-3M, and De Luxe Pre-amplifier, Model HFP-1. This combination converts any high fidelity sound system into a high quality tape recorder and playback system. Can be had with either single or dual-track heads.

The preamplifier provides a wide frequency response, and feeds a signal of extremely low distortion to your main amplifier. It is provided with an illuminated VU meter, volume control, monitor jack, monitor switch, motor switch, play/record selector switch, and input-output jacks.

Complete (Models 9T-3M and HFP-1 ..... **$119.50**

CARRYING CASE Model X304 for above units in portable applications 15.00

HARVEY'S AUDIOtorium

. . . has become a famous rendezvous for audiophiles. An ideal place to see and hear the finest in high fidelity equipment . . . and to talk hi-fi with qualified experts.

NOTE: Prices Net, F.O.B., N.Y.C. Subject to change without notice.

The New
PILOT
AA-904
HIGH FIDELITY AMPLIFIER

A new and improved version of the famous Williamson amplifier using matched KT-66 output tubes. Engineered for ultimate quality in performance, the AA-904 has conversely been priced within the budget of a modest home music system. Frequency response extends from 15 to 50,000 cycles ±1db. Power output is 25 watts at less than .3% total harmonic distortion. Output provides taps for use with either 8 or 16 ohm speaker systems. UL approved.

Complete with tubes **$89.50**

PILOTUNER
Model AF-824
FM-AM TUNER

A sensitive, selective, and stable tuner designed for high fidelity applications. FM section is provided with temperature compensation against drift, as well as AFC which can be cut out by means of front panel disabling switch. Effects 20db quieting with only 10 microvolt signal. AM section employs separate tuning condenser. Output is .2 volts with 10 microvolt signal. Has built-in preamp-equalizer for LP, NAB, AES, and Foreign recordings. Frequency response is ±½db from 20 to 20,000 cycles. Separate bass and treble control circuits permit up to 19db boost or attenuation at 20 and 20,000 cps. Cathode follower provides low impedance, permitting long line to main amplifier without high frequency loss, and without hum pickup. Power supply is self-contained.

Complete with Tubes and Front Escutcheon **$119.50**

New ELECTRO-SONIC
Electrodynamic
PHONO CARTRIDGE

Applying the principle of the D'Arsonval movement to cartridge design for the first time, Electro Sonic has succeeded in producing a unit with a flat response from 20 to 10,000 cycles, and extending, with same rise, to 20,000 cycles, depending upon record material. The ESL cartridge has no inherent resonances over the audio range. Its output is of extremely low impedance, assuring hum-free performance. High stylus provides good tracking compliance with as little as 3 grams vertical force, also minimizing record and stylus wear. Intermodulation distortion is well under 1%. A matching input transformer is required. The Model ESL-201 will permit this pickup cartridge to be used with any preamplifier designed for magnetic pickups. The Model ESL-211 is recommended where the ESL pickup is to replace a crystal cartridge. Equalization, however, will be required in the latter case.

PICKUP CARTRIDGE
Model ESL-101 — Sapphire .003" (78 rpm) **$14.95**
Model ESL-111 — Sapphire .001" (microgroove) 14.95
Model ESL-121 — Diamond .001" (microgroove) 29.95

INPUT TRANSFORMER (shielded)
Model ESL-201 — Secondary: 50 or 200 ohms **$7.50**
Model ESL-211 — Secondary: 90,000 ohms 6.25

GRAY
Model 108-B
Viscous-Damped Arm

A transcription arm of radically new design. Provides perfect tracking for all records 33⅓, 45, and 78 rpm. Has stylus pressure adjustment from 5 grams. Mechanical resonance is virtually eliminated. Prevents damage due to dropping. Accommodates most makes of magnetic cartridges, and permits instant interchange from one type to another. Can be used for records up to 16" in diameter.

Gray 108-B Arm **$56.00**

HARVEY RADIO COMPANY, INC.
103 W. 43rd Street, New York 36, N. Y. JUdson 2-1500

fit to approve his recording of the Scherzo.) The recording by Mitropoulos has the advantage of later developments in sound. In fact, Columbia has rarely captured the Philharmonic this well.

The full recording by Munch conveys in all of these fragments as well as the continuous whole a special sense of Berlioz' style and is superior to any competitors in its sound.

Funeral and Triumphal Symphony, Op. 15

Written in 1840, this *Grande Symphonie Funèbre et Triomphale*, the "Military Symphony" as Berlioz once called it, was performed in the streets of Paris in commemoration of those who fell in the July Revolution. It was composed for wind instruments and percussion, featuring military drums. It is here recorded in a later form, in which the high wind instruments are reinforced by a string orchestra, a chorus doubling at the end. The first movement is a protracted march in a reiterated funereal rhythm. The second consists of a recitative and air for tenor trombone, with answering chords. The finale is a rousing march movement of glorification. Wagner, who attended an indoor rehearsal where the music was not lost in the spread of the street procession, wrote: "From the first note to the last . . . its sublime fervor rises from the tone of patriotic grief to the highest summits of apotheosis." Jacques Barzun, who prepared the excellent notes for the recording, seems inclined to go a long way with Wagner on this estimate. It has without doubt some fine writing, some impressive moments, particularly in the first movement. The piece has the misfortune of lugubrious lengths, suitable for its lugubrious occasion, but hardly congenial to casual and normally cheerful listening.

Orchestra and Chorus of Cologne; Fritz Straub, conductor.

LYRICHORD LL 40. 12-in. $5.95.

The recording seems first-rate to this reviewer. Others have called it raucous. In any case, the nature of both the music and the recording make it advisable to listen before buying.

Continued on page 85

Funeral March For The Last Scene of "Hamlet," Op. 18, No. 3 (From Tristia)

The March is introduced in the depths of the strings. The lower brass gives the piece solemnity and interjects dissonant chords, as the strings carrying the refrain are accompanied by insistent beats from the bass drum. After an anguished climax, the March ends in almost ghostly tones, suggesting the *Hostias* of the *Requiem*.

Paris Conservatoire Orchestra; Georges Sebastian, conductor.
URANIA 7061. 12-in. $5.95.
(with *Damnation of Faust excerpts and Franck: Redemption*).

The single recording is an excellent and sufficient rendering.

Te Deum, for 3 Choruses with Orchestra and Organ, Op. 22

This work is included in the present list of recordings because a recording has been made by Columbia under Sir Thomas Beecham and is announced for release in September. Berlioz composed his *Te Deum* in 1855. It was his last work for chorus and orchestra, his last music of large proportions excepting the opera *The Trojans* (1858) and the opera *Beatrice and Benedick* (1860; he had composed his *Requiem* in 1837). He planned this work with an eye to overwhelming effect, using a huge orchestra, writing an individual part for the organ, and placing his choruses separately. Writing to Liszt after the first performance, he described the event as "colossal, Babylonian, Ninivite . . . Yes, the *Requiem* has a brother, a brother which has come into the world with teeth (but without the hump), like Richard III."

The Damnation of Faust, Dramatic Legend for Orchestra with Chorus and Soloists, Op. 24

Berlioz' "Dramatic Legend" is really an oratorio, a story in the form of sung dialog, connecting solo airs and ensembles. The tale of Faust's pact with the devil, his winning of Marguerite, his damnation and her salvation, is told in words mostly his own,

Continued on page 86

adapted from Part One of Goethe's great poem. Berlioz chose only those excerpts which suited his purpose and re-ordered them in the interest of a tight and moving plot. He never wrote anything else so engrossing as to events, so thematically concentrated, so rich and sure in musical characterization. This applies to the two lovers and likewise to Mephistopheles as he brings them together, hovering about them and at last striking down the one within his own reach. The three enact their story before a panoramic vista of crowds, as Faust, his companion escorting and directing, traverses the the gamut of experience. These crowds form a choral background to almost every air, and with great variety — they are in turn peasants, soldiers, students, angels, infernal sylphs or will-o'-the-wisps, neighbors, fiends of Hell; indeed, much happens in this score!

Paris Orchestra; Jean Fournet, cond.; Emile Passani Chorus; Mona Laurena (ms), Georges Jouatte (t), Paul Cabanel (bn), André Pactat (bs).

COLUMBIA SL 110. Three 12-in. $17.50.

This French recording, the only one to date, is uniformly excellent as to performance, but the orchestral portion is often overbalanced and obscured by the solo voices. A recording by the Boston Symphony Orchestra will be released in September by RCA Victor. Charles Munch is the conductor; the soloists are Suzanne Danco, David Poleri, Martial Singher, and Donald Gramm, the chorus, the Harvard and Radcliffe forces. The present hearer, who has been given access to the preliminary tapes, has striven while listening to it to achieve a disinterested attitude and judgment. The reading under Munch, the performance of each soloist and of the chorus, the quality of the result, in general and in particular, musically and sonically, tempts him to use a word which any reviewer of records must use at his peril: "definitive."

The Damnation of Faust (Excerpts)

Concertgebouw Orchestra; Willem

Continued on page 87

Mengelberg, conductor.
CAPITOL-TELEFUNKEN L8127. 10-in. $3.98 (with *Tchaikovsky: 1812*).
Concertgebouw Orchestra; Eduard Van Beinum, conductor.
LONDON LS 620. 10-in. $4.95. (with *Handel: Fireworks Music*).
Paris Conservatoire Orchestra; Georges Sebastian, conductor.
URANIA 7061. 12-in. $5.95. (with *Franck: Redemption*).

These recordings present an interesting variation in tempi. Mengelberg takes the ballet of the Sylphs slowly and dreamily; he takes the final part of the Minuet far less rapidly than the others. Van Beinum is in the middle in this respect and Sebastian is on the fast side. Did Berlioz intend a brilliant effect at all costs, or one more in character with the wispy creatures described? At the high speed, which Munch also takes, the ominous growl of the trombone, showing the devil's hand in the matter, is almost lost in the scramble, while the final phrase makes the will-o'-the-wisps vanish rather abruptly. As to sound, among the excerpts the London is probably the best by a slight margin. The Urania is adequate. The Capitol, though old, is interesting for the remote-single-microphone technique developed by Telefunken during the war.

L'Enfance du Christ (The Infant Christ), Sacred Trilogy, Op. 25

Berlioz, worshiping and serving the god Beauty, disclaimed any orthodox religious faith. This score compels one to question these protestations of scepticism. The two principal characters in the story are Mary and Joseph, and they are drawn with unmistakable fervor and delicacy of sentiment. It was the depiction of their flight into Egypt with the infant Jesus which first occupied him in 1850. He added a first part to precede this, "The Dream of Herod," and a third part, "The Arrival at Saïs" in 1854. The text was his own, based on the Second Chapter of St. Matthew and enlarged with great liberty. The music of Herod, the monarch beset by fear for his life, ordering the massacre of the innocents, is properly savage; the music of the soothsayers weird. The remainder of

Continued on page 88

the work is gentle, pastoral, entirely simple and unpretentious. The chorale of the shepherds, the air of the narrator (tenor) describing the Holy Family resting on their journey, the trio of two flutes and a harp as the refugees are befriended in a strange land, the final beatific chorus — these show a hitherto unsuspected strain in the artist Berlioz.

Paris Conservatoire Orchestra; André Cluytens, conductor; Chorus, Raymond St. Paul; Soloists of the Paris Opéra (H. Bouvier, J. Giraudeau, L. Noguéra, M. Roux, H. Médus).

VOX PL 7120. Two 12-in. No text. $11.90.

Little Orchestra Society; Thomas Scherman, conductor; Choral Art Society; Mary Davenport (ms), Martial Singher (bne), Leopold Simoneau (t), Donald Gramm (bs).

COLUMBIA SL 199. Two 12-in. Text. $12.50.

The French recording, which has held the LP field alone until the Little Orchestra Society release last April, has served its purpose beautifully and, I would say, still does so, for it has a uniformly good orchestra, chorus and soloists, who perform with agreement as to style, and whose performance is faithfully, if not memorably, recorded. The new recording is brighter in color, more detailed and warmer in resonance, as would be expected. The singer who comes closest to the spirit of the work is Martial Singher. And yet his delivery of the tortured Song of Herod and his dread command for the massacre is even and subdued as compared to that of M. Roux in the French recording. It could be said on the one hand that the mood of the "Sacred Trilogy," being idyllic, should not be violated; on the other hand that the brief appearance of the villain of the piece and his bloody order should be properly terrifying, giving contrast as well as point to what will follow. A matter of opinion.* It should be added that the Vox version has one serious defect — its album offers an English synopsis, but not the text itself.

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*The cover design for the earlier record is attractive, appropriate and in good taste; the newer one is the exact opposite in each respect.

The Trojans at Carthage (Les Troyens), Second Part of the Opera, The Trojans

This score of Berlioz' maturity required his most prolonged efforts. It had a *succès d'estime*, when belatedly produced in 1863, but the Paris nurtured on Rossini, Meyerbeer, Offenbach and his lighter kind, would never have taken to its heart an opera with a classic subject treated with classic purity of style. Nor has any later opera-going public embraced this piece antique in style and costume, static in plot. It will never rival a *Butterfly*. But as a recording, where the music is the thing, it is full of rich reward. Although the orchestral style is spare as compared to the rich fabric of Wagner, the declamation old-fashioned, still many phrases of this declamation are finely expressive, and the orchestra no less so. The *Trojans at Carthage* gets off to what must be a slow start, theatrically speaking. From the stormy entrance of Aeneas (a fine musical characterization, by the way) things move. The love scene, introduced by a chorus in gentle, lulling measures, is followed by the first note of tragic conflict at the apparition of Mercury, warning Aeneas in sepulchral tones that he must go on to Italy, where he is destined to found the Roman nation. Music reaching the very depths of ghostliness is called forth by the shades of the slain heroes of Troy, bearing the same message. Aeneas' inward struggle and decision, his command to the Trojans to take ship are superb and exciting. Increasingly so are the final scenes of Dido's imprecations, despair and suicide. This is not the Dido of Purcell, utterly heartbroken, nobly resigned. She is both a super-heroine and a super-queen who changes from a fury of anger to a fury of despair and, dying, foretells the glory of Rome and the destruction of her own Carthage.

Paris Conservatoire Orchestra; Hermann Scherchen, conductor; Ensemble Vocal de Paris; Dido (s), Arda Mandikian; Aeneas (t), Jean Giraudeau; other soloists.

WESTMINSTER WAL 304. Three 12-in. $17.85.

The recording has been and con-

Continued on page 91

check or money order. Sorry, we cannot bill single copies.

Because the Berlioz discography is considerably more voluminous than we had anticipated, the regular departments had to be cut; this accounts for the abbreviated Audio Forum this issue. On the hypothesis that two columns (like half a loaf) is better than none, the following is offered with our promise to make up for it in future issues.

SIR:

Where could I get complete plans for a cabinet suitable for a 15-in. coaxial speaker?

Would there be any advantage in a system incorporating two 12-in. single-cone speakers and two small horn tweeters? If so, is it possible to get plans for such a system?

George Koss
Philadelphia, Pa.

Two 12-in. cones are usually considered better than one 15-in. for woofer service. And you would probably have wider diffusion and less distortion from two horn tweeters. But be sure that they are mounted close together and are phased correctly.

Jensen, Jim Lansing, Electro-Voice, University, and Tannoy all have enclosure plans available; there are undoubtedly others.

SIR:

I would appreciate your advising whether anyone makes a superior tube that can be substituted for the regular 12AX7 or 12AY7. I find that both the 12AX7 and 12AY7 develop a slight hissing noise in a very short time. I would gladly pay a high price for a tube that will stay quiet for an indefinite period.

W. H. Merker
Pittsburgh, Pa.

Some years ago an intra-industry program for development of highly dependable replacements for standard tube types was undertaken. These tubes, which became known generally as "reliable" types, were to be used by the aircraft industry and by the military. Emphasis was placed not so much on long life as on ruggedness and certainty of a fixed life expectancy. These reliable tubes are in general equivalent in electrical ratings and performance to their standard prototypes, with some minor exceptions; for instance, those in the table below marked with asterisks require .175 ampere filament current per section, while their standard counterparts require .150 ampere per section. This difference will not ordinarily be significant on equipments with transformer-type power supplies (almost without exception, hi-fi units are). The tubes are made by various manufacturers — tube numbers are standardized, but each manufacturer has his own prefix letters. Most are now available to the general public at the larger parts-stores.

STANDARD	RELIABLE
6AK5	5654
2C51	5670
6AS6	5725
6AL5	5726
2D21	5727
6BA6	5749
6BE6	5750
12AX7	5751*
12AU7	5814*
6AQ5	6005
12AY7	6072*
5Y3GT	6087
6SN7	6111
6SL7	6112
6C4	6135*
6AU6	6136
6SK7	6137
12AT7	6201

One of these may be of help to you, although I shouldn't count on this too heavily. Hiss in a preamplifier can be caused by the tube but is often the fault of the input circuit resistor or the circuit components between the first and second stages. If the resistors are not of the wire-wound or deposited-carbon type, you would probably achieve more noticeable improvement by replacing them than by replacing tubes constantly.

tinues to be a major service to the general comprehension of Berlioz. The performance is uniformly satisfactory. Certain singers are less than the best, but Aeneas and Dido are histrionically superb. The Queen's part is as exacting as Brünnhilde's, however different musically, and would force any voice of less than reasonable power. The tonal grandeur of the recording was breathtaking when it was issued, and still impresses.

The Trojans (Excerpts)

Lamoureux Orchestra; Jean Martinon, conductor.

MGM E 127. 12-in. $4.85.

MGM E 3053. 10-in. $3.00.

(with *Glinka: Russlan & Ludmilla Overture*).

Paris Conservatoire Orchestra; Charles Munch, conductor.

LONDON LL 3. 12-in. $5.95.

(with *Romeo & Juliet excerpts*).

The recording by Munch of the *Royal Hunt and Storm* is more sensitive to detail. Martinon's, also fine, has the advantage of including, on the 10-inch disk, the Overture, the Trojan March which follows, and the Oriental Ballet from Act II. (It is too bad that only the *Royal Hunt and Storm* is retained on the 12-inch disk.) The Rakoczy March was not Berlioz' only stirring march! The Ballet could be held up to prove once more that Berlioz was a super-melodist. The MGM recording is not technically distinguished, and the London is, and sounds, old.

Overture to "Beatrice and Benedick"

Few people are acquainted with more than the Overture to Berlioz' last work. His two act *Opéra Comique*, *Béatrice et Bénédict* is his one venture upon a gay subject. In any case, the Overture, in a sparkling scherzo vein, gives a reasonable approximation of Shakespeare's comedy of banter. The last of Berlioz' overtures is thus a refreshing variation upon the more familiar previous ones.

Stadium Concerts Symphony of New York; Alexander Smallens, conductor.

DECCA DL 4034. 10-in. $2.50.

(with *Dvorak: Carnaval*).

Paris Lamoureux Orchestra; Jean

Continued on page 93

Martinon, conductor.
URANIA 7048. 12-in. $5.95. (with *3 other Overtures*).
Philharmonia Orchestra; Paul Kletzki, conductor.
COLUMBIA ENTRE RL 3071. 12-in. $2.98. (with *3 Other Overtures*).

The version by Kletzki is the liveliest, and if you will accept his swift opening tempo without looking at the printed direction "allegro scherzando," you may prefer this recording, which gives zip to thematic material otherwise verging on the tenuous. A purist may prefer Martinon's reading, and his sound is the best of the three. However, as has been observed by now in this listing, the four overtures on the Columbia disk make an outstanding group (*Les Francs-juges, Benvenuto Cellini, The Corsair, Beatrice and Benedick*) and the record is a low-priced item. Moreover, its sound is by no means bad.

BOOKS

Continued from page 22

musician and musicologist the author's presumption that he is presenting very new and widely unknown information, is rather annoying, particularly when he tries "to make clear to the reader the great importance *for Musicology* of the psychology of music" — the "new science," — as Mr. Révész attempts to make us believe.

This reviewer had to give up his original idea to point out most of the antiquated statements in the author's text; they are evenly distributed all over the book in such numbers as to frustrate any attempt of enumerating them within the space alloted to book reviews. Interested readers are advised that there are quite a few books available which give more, better, and modern information on the topic. Mr. Révész's text, if it had been published in 1922, and called: Developments in musical psychology between 1860 and 1920, would have been quite a good and useful book.

Geraldine de Courcy's intelligent and painstaking translation makes for smooth reading. We wish her a more significant and rewarding task for her next translation assignment.

F. A. KUTTNER

IN ONE EAR

Continued from page 39

side of a quiet little postlude cleverly wrought out of the notational equivalents for the letters in "Armageddon."

Arthur Roberts' *Overture for the Dedication of a Nuclear Reactor* is a couple of years old now, but it still stands up pretty well as an example of atomic musico-scientific humor, notwithstanding the fact that the composer insists on its being regarded as primarily a serious composition with only "undercurrents" of laboratory wit. The themes all represent materials and atomic reactions — of an unclassified nature — or programmatic symbols. Thus you get A-E-C, which stands for Atomic Energy Commission; 6-C-12, which stands for sixth element in the periodic table — Carbon, weight 12; 92-235 — 92nd element (Uranium); and 94-239 (Plutonium). The numbers stand for steps on the scale. There is your atomic pile. See?

Formally, the work falls into four sections: Design (slow tempo); Construction (scherzo); Initial Operation (long crescendo); and Final Report (slow tempo "in which some slight design modifications are introduced"). As might be expected, the basic compositional materials get mauled about quite a lot before the piece ends, but Roberts at least contented himself with the basic pile and didn't go on to explore military implications. Things like that can be fun for a while — as long as they are handled by good, sober graduates of the Manhattan School of Music — but somebody else will pick it up, start worrying about decimal points in figuring atomic weights, and blow the tempered scale higher than a kite. Not that I really care; but I don't hear fractional tones too well these days, and when old 1.0080 shows up in the bass I want to get out — fast.

TIME FOR A CHECKUP

Continued from page 38

frequency unit directed *into* a corner, rather than out from.

Reflection around a corner, à la Lowther and Brociner.

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TIME FOR A CHECKUP

Continued from page 94

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Absence of extraneous noises: We are all familiar with the mechanical accompaniments to reproduced music. In the writer's experience, it has been strange and sad to note that "hi-fi" addicts are suspicious of any sound distinguished by the comparative absence of hum, noise, scratch and rumble. Yet, the self-same absence is the mark of the most finely contrived reproducing systems. The idea that noise is high-fidelity is rather obsolete today; noise is distortion, and as such, it must be minimized. Happily, the methods of reducing other distortion also reduce noise, methods like de-

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TRADER'S MARKETPLACE

Here's the place to buy, swap, or sell audio equipment. Rates are only 20c a word (including address), and your advertisement will reach 35,000 to 70,000 music listeners. Remittance must accompany copy and insertion instructions.

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Brook — 12A-4 Superb amplifier and Pre-amp. Used 20 hrs. $150.00. Miller, 621 Stetson Rd., Philadelphia 17, Pa.

FM ANTENNAS. Broad band Yagis and standard types. Wholesale Supply Co., Lunenburg, Mass.

Audax DL-6, factory sealed, $25; Weathers W-212-LPd, complete, $28. Wrobleski, 1556 Ryder Street, Brooklyn, N. Y.

TIME FOR A CHECKUP

Continued from page 97

booming your speaker, smoothing its response, cleaning up your amplifier, getting your cartridge in good condition, etc. As an example, you will be surprised how much scratch disappears when you smooth your high-frequency response; how much rumble goes down when you improve the attack-quality of your speaker.

Now we have discussed some of the features of a good reproducing system, all of which probably can be lumped under the heading of "naturalness." And we have talked about ways in which a system can be helped to approximate this naturalness. Some of these are simple, feasible even for the amateur, and require no great expenditure. Some may require reorientation of his entire thinking and planning. It is not intended here to convey the impression that the path toward good sound reproduction is always an easy one. It *is* pointed out that good reproduction is not purely a matter of taste. There are certain basic qualities and standards to be attained, and the interested person can work toward these objectives at the pace he desires. It may be encouraging to keep in mind that the art of reproducing music has progressed to such a point today that some people — not all of them millionaires either — have systems which satisfy reasonably the stated criteria.

EMERGENCE OF BERLIOZ

Continued from page 28

this, his first prodigious work, at the age of 27, he put audiences into the way of looking for literary meanings in everything they heard, and judging the music by the story it was supposed to tell.* The literal listener would ask himself what Miss Henrietta Smithson, alias "the beloved," had to do with shepherds and distant thunder, why Berlioz had found it necessary to

Continued on page 99

*The practice is still wished on children. The following actually happened: a mother was overheard at a concert conditioning her small daughter for the Second Suite from Daphnis and Chloe with some bowdlerized longus. When the "General Dance" began, the child's voice piped up: "Is he chasing her now, Mother?"

EMERGENCE OF BERLIOZ

Continued from page 98

kill her, to have himself executed and then to bring himself back to life — all this on the spacious excuse that anything can happen in a nightmare? The literal listener, being a reasoning man (unfortunately), decided that since the composer's literary imagination had run riot beyond all acceptable bounds, his music had done the same.

This, of course, was the whole trouble. If they could only have been spared the wild story of the opium-eater's dream, they would have sooner realized that here was a brand new apparition in a dull world, a tremendous and an unerring masterpiece of contrivance and construction compiled of musical logic which had no connection whatsoever with literary logic. The symphony is nothing else than the adventures of a gorgeously romantic melody, which its composer was moved to put through various paces — a rhapsodic first movement, a waltz in seductiveness anticipating Johann Strauss (at the time a five-year-old boy in Vienna), a march movement building to the utmost in sonority, and a finale in which Berlioz' love of the macabre and the grotesque has its first full fling. The charm of the *Fantastic* is its youthful ardors, its pristine freshness. Berlioz never again wrote anything like it. Neither did anyone else.

Let us not be so fatuous as to claim for Berlioz that he had no limitations. His genius was orchestral first and last, and his use of chorus or individual voices was often like an extension of the instrumental scheme. He was not instinctively operatic and he would have been quite out of his element in the chamber forms. There are occasional lapses of taste, lapses into clichés of harmony or declamation. In his struggle for recognition he sometimes went too far in trying to capture attention by being startling. It was characteristic of his time that he was possessed by literary images. It would be futile to try to understand the mystery of his creative processes. One must simply accept the magnificent musical results.

It used to be said that his place in

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EMERGENCE OF BERLIOZ

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musical history was merely that of an innovator, as if there were no personal side to his music! The very fact that his style has proved absolutely inimitable, despite his treatise on instrumentation, with specific directions for all to use, points to a rare and individual spirit. While generations of composers have owed much to Berlioz in a general sense, there have never been copiers of Berlioz' style in the sense that Wagner was followed by innumerable little Wagners, or Debussy by little Debussys. The color moods in Berlioz are the more cherishable because they are unique. There is none to place beside them.

HIGH FREQUENCIES

Continued from page 35

and psychological nature. The fact is that until now the question of the hearing of partials has not been even basically explored, to say nothing about really understanding it.

What we know at present from practical experience can be stated about as follows, in terms of figures: up to moderately high range, say 1,318 cycles fundamental frequency, the finest musicians' ears may hear or sense occasionally a maximum of 6 partials; i.e. 6 times 1,318 or 7,908 cycles. Above that the finest, the most legendary ears, would hear only 4 partials. We defined this range as ending with the fundamental c^3 (2,093 cycles) and the maximum audibility of its partials would be 8,372 cycles.

There remains the last stretch of the highest orchestral range, let us say, up to Richard Strauss's fabulous violin g^4 (already slightly beyond the violin's ebony fingerboard, rating 3,136 cycles). If anyone in the world can hear or "sense" four partials with this violin tone, I'll buy a hat and eat it. But just for the fun of it: 4 times 3,136 equals 12,544 cps. The ones who hear only three partials with this tone — and these are all the professional musicians in the whole world, (provided that they really can hear

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HIGH FREQUENCIES

Continued from page 100

three partials) — would be perfectly satisfied with the frequency of the third partial: 9,408 cycles, and that is all that is needed, wanted and audible by the finest, by the most exceptional ears in the human race. Summing up: records and equipment reproducing up to 10,000 cycles fulfill the most exacting demands of musicians' super-ears and include the highest tones that can be reasonably expected to be heard in modern symphony and keyboard performances.* The few freakish tones above that, g-sharp[4] to c[5] which will, in all probability, never occur but once in five years, still would be taken care of within this limit, including two or three partials of which the third is likely to be heard only by fakirs during concentration exercises. What we said above about faked addition of low frequencies, is also valid for this high range.

May I ask in all humbleness: why do we need recordings and equipment with a frequency response above 10,000 or 11,000 cycles? When a satisfactory reply is found to these two questions we may expect a new impetus to the improvement of present high fidelity techniques.

That much can be said without going into the laboratory and beginning a long series of tests with the stroboscope and other instruments designed to allow high-precision measurings of musical rather than engineering facts, and to determine data on physiological and psychological rather than electronic and acoustical phenomena. It is my hope that such investigations will soon be started in order to determine by mass experiments the range of overtones actually heard by the average listener, and in connection with musical fundamental tones really occurring in normal musical performance. I propose to begin my own research into this topic shortly, and to report again in these pages about my findings, provided I am, by then, still alive in the face of the fury this discussion is likely to provoke.

*It should be noted that above 8,000 cycles the acuity of pitch discrimination decreases rapidly. The pitch difference between 15,000 and 16,000 cps cannot be heard, for example.

FRINGE ANTENNAS

Continued from page 75

is to by-pass static charges that accumulate upon the antenna. Throughout the year, wind, snow, dust and passing cloud formations continually charge the highly exposed antenna with electrostatic potentials which accumulate and leak off by neutralization with contact to the earth. The arrestor is normally inserted into the lead-in line to bleed off these charges before they reach the tuner and prevent possible insulation breakdown in one of the components of the tuner.

There are a dozen or more forms of lightning arrestors available, all of which have a UL label of approval; however, only a few are considered to have good low-loss design. Because of poor electrical design and construction, many arrestors bleed the antenna system of much of its signal and are responsible for poor reception. Preferred types, such as the new Vee-D-X "ULA" and the RCA, have covered terminal connections that afford partial weather protection.

There are many fringe-area locations where stacked Yagi antennas and open-wire line alone may not prove to be the final solution to good reception. Under these circumstances, a signal booster will prove well worth investigation and trial — particularly if the tuner is an older model and not as sensitive as more recent units. With the average FM tuner a good booster may enhance the overall reception by improving the signal gain an average of from 15 to 18 db. Regency makes an excellent, tunable booster; Electro-Voice has a broad-band booster that requires no manual attention.

To summarize: if an FM tuner is to be used in remote fringe areas, its sensitivity should be on the order of at least 5 and preferably 3 microvolts for 20 db of quieting, or better. An efficient tuner, with properly-located stacked high-gain Yagi antennas and open-wire lead-in, will produce about the maximum sensitivity possible to realize. Extreme care and attention should be exercised through every step of the antenna system; a booster should be added if sensitivity of the tuner is in any way suspect.

ADVERTISING INDEX

WHICH FM ANTENNA?

Continued from page 77

reception can, of course, be secured at moderate distances beyond those indicated by the patterns — again, in the average case.

Readers will probably be surprised that the elaborate types of antenna seem to be so little more effective for long-distance pickup than the familiar folded dipole. This is true only in one sense. The familiar gain figures are valid enough, but since tuners are operated by voltage rather than input power (voltage gain is substantially less than power gain), and because a logarithmic proportion exists between distance and signal attenuation, the increase in distance covered by a high-gain antenna may be disappointing at first view. The real advantage, important in most cases, of such an antenna in long-distance reception is its *directivity*. It can be pointed or aimed so as to pick up a desired signal but not signals arriving from other directions; as a consequence, interfering signals and noise can often be eliminated by proper antenna rotation. An example: one of HIGH FIDELITY's staff can pick up WQXR-FM direct from New York with a simple dipole antenna, but he gets a continuous whispering type of interference from WTIC-FM (a Hartford station that is very close to WQXR-FM on the dial, and which puts a much more powerful signal into Great Barrington). This interference was eliminated completely when he installed an eight-element Yagi and aimed it at New York.

Some antennas are fully efficient over only a part of the FM frequency range. They are useful, but at reduced gain, over the rest of the band; this may well not be a disadvantage in cases wherein high gain is needed only for one or two stations. Full-efficiency coverage of the entire frequency band can be expected of the simple dipole (plain or folded), the crossed dipole, and the eight-element broadband Yagi (single or stacked). The three-element Yagi covers about half the band at full efficiency. Conventional four and five-element Yagis operate best over about one quarter of the FM band.

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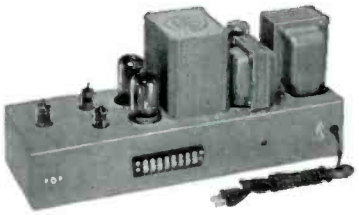

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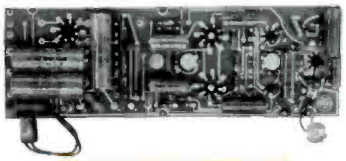

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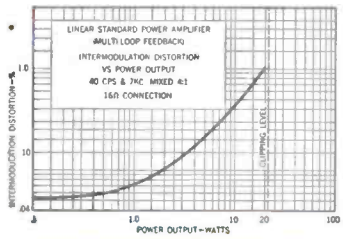
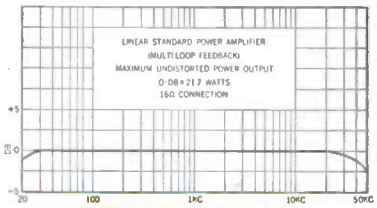


INTERMODULATION DISTORTION CURVE



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The Linear Standard amplifier climaxes a project assigned to our audio engineering group a year ago. The problem was, why does a Williamson circuit amplifier which tests beautifully in the laboratory seem to have considerable distortion in actual use? It took a year to fully determine the nature and cause of these distortions and the positive corrective measures. This new amplifier not only provides for full frequency response over the audio range but, in addition, sets a new standard for minimum transient distortion.

An inherent weakness of the Williamson circuit lies in the fact that its negative feedback becomes positive at subsonic and ultrasonic frequencies. The resultant instability in use lends to parasitic oscillation at the high end and large subaudio cone excursions both of which produce substantial distortions. The Linear Standard Amplifier uses Multiple Loop Feedback and network stabilization to completely eliminate these instabilities. The oscillograms below show comparative performance. The flat frequency response and extremely low intermodulation distortion provided by 36 db feedback, are self evident from the curves shown.

In addition to providing an ideal amplifier electrically, considerable thought was given to its physical form. A number of points were considered extremely important: (1) Size should be minimum (power and audio on one chassis). (2) Each kit must have identical characteristics to lab model. (3) Rugged, reliable, structure is essential.

This resulted in a rather unique construction employing a printed circuit panel as large as the chassis with virtually all components pre-assembled and wired. The result is that each kit, which comes complete, including tubes and cover, can be fully pretested before shipment. Additional wiring involves only the connection of 17 leads to screw terminals for completion.

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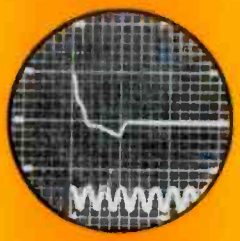
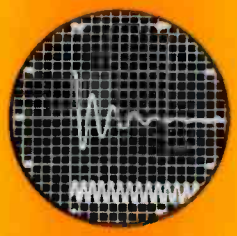
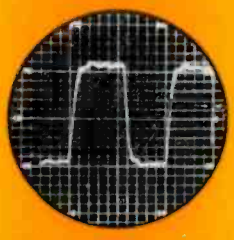
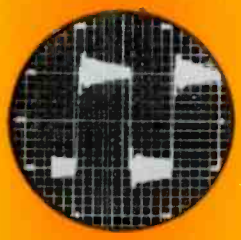
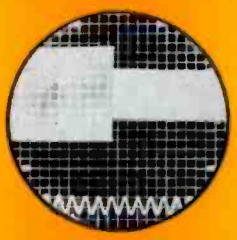
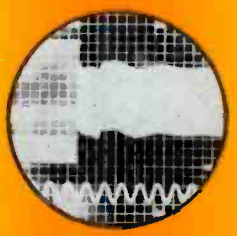
Hum & Noise Level:	80 db below rated output
Feedback:	36 db
Output impedances (not critical):	4, 8, 16 also 2, 5, 10, 20, 30 ohms
Tubes:	1-12AX7, 2-6AU6, 2-5881, 1-5V4G
Dimensions & Weight:	5¼" x 8" x 17⅛", 24 lbs.
Net Price:	$108.00

COMPARATIVE PERFORMANCE

	LINEAR STANDARD	WILLIAMSON TYPE
Step function (low frequency) transient stability.		
High frequency oscillation stability. Average speaker wiring capacity.		
Overload recovery transients.		

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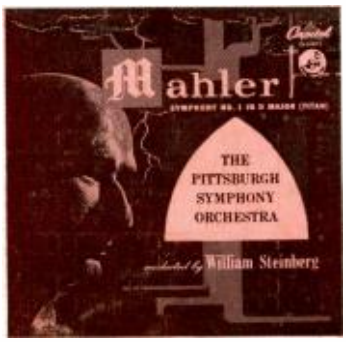

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