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HiFi Soundings
by DAVID HALL

45/45 STEREO DISC RELEASES—Year I Report

How lucky have you been in picking your stereo discs this past year? Did
you make out successfully, or did you come up with just enough "stinkers"
to make you wonder whether disc stereo was worthwhile? Unless and until
record stores make it practical from the customer's point of view (and from
their) to pre-audition stereo discs, the caveat emptor element in stereo disc
purchase will continue to remain a deterrent to the buyer—even with the
expert counsel offered by the expert record review staffs of HiFi Review and
other magazines. The $1.98 or $2.98 sampler record seems to be the one im-
mediately constructive approach to customer pre-audition of stereo discs.
Thus far, most have been of the general demonstration variety: but Capitol Records
seems to be going a step further toward solving the pre-audition dilemma with
Vol. I of a What's New series, showcasing current releases. This would appear
to be on pops and jazz. We'll be curious to see whether the idea will come to
include their FDS, Angel, and EMI classics—and above all, whether other
record companies will begin issuing monthly samplers of their own. We think
it's a fine idea!

Pages 34 and 35 of this issue offer our partial answer to "disillusioned reader"nail we have received since the first of the year on the subject of disc stereo. It
is a check list of almost 100 stereo disc recordings released up to May 1959
and was compiled on the basis of a question put to the critics and editorial staff of
HiFi Review... What stereo discs, if any, do you most enjoy playing outside
the line of professional duty? The items that received multiple votes you'll find
so noted on the check list.

* * * * *

So much for what our critics and staffers liked. We also asked them what
labels, if any, are producing stereo recording and stereo disc pressings of con-
sistently high quality? The ratings here were extremely variable, with London
being the one unanimous choice for top quality. Capitol, Audio Fidelity, Epic,
and Everest received individual merit citations, and marked improvement was
noted in the recent production from RCA Victor and Columbia. Capitol and
Decca were noted as doing especially fine work in the big band stereo, hothop
and jazz. However, it is in this area that the most extreme variability in
stereo recording quality was also noted—possibly because the temptation to try
for extreme effects is so much greater.

On a more general level, HFR critics and staffers found the most persistent
faults in stereo discs to center around: 1. Excessive volume levels on some discs
with resultant high-frequency distortion and "break-up"; 2. Insufficient volume
levels with resulting high surface noise; 3. Distortion toward the center of the
record where complex, high-level music is involved; 4. Unnatural sonors,
resulting from exaggerated ping-pong effects or from too close and shallow mi-
crophonings.

* * * * *

We have every reason to believe that many of these deficiencies observed in the
"Year I" stereo discs are in the course of being remedied in Year II. This
listener has already noticed improvement on inner-groove sonors on some labels.
Even so, the fact remains that enough first-rate stereo discs have been produced
during these past 12 hectic months to warrant a considerably larger check list
than the one presented on pages 34 and 35; but for those who may have had
their doubts about disc stereo, we can say that if played on good, properly-set-up
stereo disc equipment, these records can stand as the basis for a toptochbeg-
ning stereo disc library for Year I of the Stereo Disc Era.
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Recording the pizzicato movement of the Bartók after a long, grueling session to determine recording techniques most suitable for the special problems involved. It is 3:00 A.M. the day of the concert.

LIVE vs. RECORDED CONCERT at CARNEGIE RECITAL HALL

On January 10th, 1959, a "Live vs. Recorded" concert was given in New York City; protagonists were the internationally famous Fine Arts Quartet and a pair of AR-3 speaker systems in stereo, driven by Dynakit preamplifiers and Mark III amplifiers.

At pre-determined intervals the members of the Quartet would lay down their bows, allowing reproduced sound to substitute for the live music. After a minute or so they would take over again "live" without interrupting the musical continuity. (A carefully synchronized stereo tape had been made the night before in the same hall by Concertapes, Inc., for whom the Fine Arts Quartet records exclusively.)

Excerpts from reviews of this concert appear on the facing page.
Sweet legends are both to die. All musical dictionaries tell the story of Sarasate's receiving, as a small boy, a fine Stradivarius of 1724 vintage from the imperial hands of Queen Isabella II of Spain. There is no truth in the story. Sarasate bought his Stradivarius as a mature man and celebrated artist in 1865, by trading in his other Italian violin and paying 5000 francs in addition to the bargain. He had another Strad, which he also acquired from his own earnings. Sarasate himself denied the fable of the Queen's gift many times. After his death, one of the Strads went to the Paris Conservatory, the other to the Madrid Conservatory. The aim of the two bequests, according to the executor of Sarasate's estate, was this: "Both instruments are intended to be preserved (like Pagani's instrument in Genoa) for later generations. When, in the distant future, most Stradivarius violins will have been ruined by violinites, these two violins will continue to serve the world as perfect specimens of the art."

Pablo Sarasate was once described as the coloratura soprano of violinists, and his tone was compared to that of a nightingale. No violinist could play faster and with a lighter touch than he. Sarasate believed that music existed for virtuosos, and that orchestra interludes in violin concertos were designed to give the soloist a rest. He said of the Brahms concerto: "I would feel foolish standing idly with my violin in my hand, listening to the oboe solo in the Adagio, playing the only tune there is in this concerto."

The most coughless musical city is Vienna, where throats are rarely cleared even during pianissimo passages. At least, this is the conclusion pending publication of a comprehensive survey, *Bronchial Habits of Musical Audiences*. When Rimsky-Korsakov attended the Vienna Opera in 1906, he wrote to his son Andrej: "The public observes silence and reverent attention, quite different from us. I recall with disgust the St. Petersburg audience, its coughing, conversation, tardiness."

Ignace Pleyel, whose name is known chiefly through the Pleyel piano factory which he founded in Paris in 1807, is beginning to emerge as the composer of some celebrated pieces, usually attributed to his more famous contemporaries, particularly Haydn, whose ardent disciple he was. There is a strong suspicion that Haydn's Chorale St. Antonii was really written by Pleyel; if confirmed, then Pleyel's well-known variations on this chorale would have to be renamed *Variations on a theme by Pleyel*.

And a French writer has suggested that the music of *La Marseillaise* was composed by Pleyel, and not by Rouget de l'Isle, who set words to it after the fact.

The original title of *La Marseillaise* was *Le Chant du guerre de L'armée du Rhin*, and it became known as *La Marseillaise* only when the soldiers in Marseilles took it up during their march towards Paris. The composer, Rouget de l'Isle, was himself a royalist; the fiery and bloodthirsty words of the French national anthem apply to the fight against the external foe, namely Austria, and not to the old regime. He subsequently wrote a hymn glorifying Napoleon's campaign in Egypt, and he was honored by the restored monarchy under Louis XVIII.

It happened at Symphony Hall, Boston. Mme. Schumann-Heink was to sing a concert, but felt slightly indisposed. She asked a member of the managerial staff to make an announcement about her condition. He was an Austrian, and his accent produced a curious verbal effect. "Mme. Schumann-Heink is a little hoarse," he said. "She just had a cold." What can be more Spanish in its color and rhythm than Debussy's *Iberia*? But the French critic Rene Francour found it remote and chilly at a performance in 1913. He wrote: "Debussy's *Iberia* is no longer the Spain of Bizet or Chabrier. What fog! Perhaps there was a typographical error in the program. The first letter of the title must have fallen off: one should read *Siberia*."—Nicolas Slonimsky
ONE of the more astonishing things about the creative work of Wolfgang Amadèus Mozart is that so much of it was written to order: instrumental concerti for his own use, or that of his pupils, or for certain virtuosi of the day; operas for specific occasions and for specific opera houses; serenades, divertimenti, and cassations for outdoor performance at gala functions; minuets, waltzes and country dances for the regular Imperial masked balls which were highlights of every winter social season; and symphonies for performance at important concerts along his travel routes. That so much of the music which came into being in this manner is nevertheless so divinely inspired is perhaps the greatest tribute of all to the composer's genius.

In the last four years of his life Mozart was much occupied with the composition of operas: Don Giovanni in 1787, Così fan tutte in 1790, The Magic Flute and La Clemenza di Tito in 1791. Not called upon to produce symphonies, Mozart nevertheless did turn to the form once during these years—in the summer of 1788. A magical seven-week period between June 26 and August 10 produced a trilogy of symphonies which were to be his final and finest: No. 39 in E-flat (K. 543), No. 40 in G Minor (K. 550), and No. 41 in C Major (K. 551, the Jupiter).

It is reasonable to wonder what prompted Mozart to compose three symphonies when none were asked or expected of him from an outside quarter. The most logical explanation would seem to be that he wrote them—like the six string quartets dedicated to Haydn—simply to please himself; the form of the symphony was dear to his heart and he must have rejoiced at the opportunity to exercise his fully matured powers in three distinct styles. The late great musicologist, Sir Donald Francis Tovey, characterized the symphonies as “expressing the healthiest reactions on each other—the E-flat Symphony has always been known as the locus classicus for euphony; the G Minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C Major (Jupiter) ends his symphonic career with the youthful majesty of a Greek god.” Mozart's contemporaries were hardly aware of the existence of these three new symphonies, let alone their greatness.

The G Minor—one of Mozart's two symphonies not in a major key—is a remarkable example of sustained and concentrated orchestral power through deftness rather than through the employment of massive forces. It is scored for a modest orchestra (woodwinds in pairs, save for a single flute, and strings). There are no trumpets or tympani. And yet Mozart has created for this symphony a special timbre and color uniquely its own. Franz Liszt once boasted that the
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piano could produce the essential effects of an orchestra. Felix Mendelssohn is supposed to have replied to this: "Well, if he can play the beginning of Mozart's G Minor Symphony as it sounds in the orchestra, I will believe him." Mendelssohn, of course, was right: nothing can suggest the poignant passion of the pulsating violas at the opening of the Symphony as they throw behind the gentle, yet intense song of the violins. Richard Wagner, after a performance of the score in Munich, found it a work of "indestructible beauty." He wrote that the Andante was "exuberant with rapture and audacity" and the "beatitude of its last measures" conjured up for him one of his favorite concepts, that of "death through love." The Minuet, with its cross-play from section to section within the string body and from strings to winds, was considered by the late Arturo Toscanini to be one of the most darkly tragic pieces of music ever written. In the Paris "Revue Musicale" of May 11, 1828, there appeared a most sensitive appraisal of the G Minor Symphony; the writer, F. J. Fétis, said: "Although Mozart has not used formidable orchestral forces in his G Minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

Recent longplaying listings show performances on monophonic discs of the G Minor Symphony by no fewer than eighteen different conductors. Stereo? Only three right now, but more are sure to follow and soon. By and large the conductors involved take one of two sharply differing attitudes toward the score. There are those who see it as a fierce, tormented outcry punctuated by violent contrasts of accent and dynamics; the chief exponents of this viewpoint are Leibadorf (Harmony 7054), Reiner (RCA Victor LM-2114) and Toscanini (RCA Victor LM-1789). The other attitude takes a gentler, more resigned view of the harsh bitterness implied in the music and caresses it with loving care; Beecham (Columbia ML-5194), Jochum (Decca DL-9977), and Walter (Columbia ML-4693) are the strongest spokesmen for this viewpoint.

Either approach is valid and any one of the six versions mentioned is on its own expressive terms a satisfying account of the music. Reiner's, in the "dynamic" category, is the best-sounding. Toscanini's the most mercurial and Leibadorf's (at $1.98) an excellent bargain. This Leibadorf recording, incidentally, is with the Rochester Philharmonic Orchestra and should not be confused with his later (and poorer) recording of the score with the Philharmonic Symphony Orchestra of London as part of his complete series of all the Mozart Symphonies for Westminster. Beecham, of the "lyric" conductors, gives me the most pleasure. Basically, this is the same performance with which many of us grew up in the 78 rpm days, when one of the glories of Columbia's catalog was Beecham's London Philharmonic Orchestra recording (Album M-MM-316). The re-recording with the Royal Philharmonic Orchestra on Columbia ML-5194 plunges the tragic depths of the score with the same searching care and devotion, and the recorded sound is altogether superior, with especially fine balance between the strings and winds. Jochum and Walter, caressing a phrase here and indulging in a bit of rubato there, take a more romantic view of the music than any of the other conductors mentioned but they still remain within the bounds of its classic framework and both are well-recorded.

And now, after all the foregoing, to the recording of those currently available that I would choose to live with above all others: Klemperer's with the Philharmonia Orchestra (Angel 35407). To the drive and dynamism of Toscanini, Reiner and Leinsdorf and the elegance and penetration of Beecham, Jochum and Walter, Klemperer adds an element of monumental grandeur and nobility. His is an epochal reading of immense power which proves conclusively that the G Minor Symphony is the first of the great heroic symphonies in the literature. The performance (coupled with an astonishing early symphony in the same key) is also available stereo-phonically (Angel S-35407) but I have not yet heard the stereo edition. In the monophonic recording orchestral playing and recorded sound are excellent.

To conclude on a tantalizing note: if you should happen upon His Master's Voice LHMY-1010, a long-since withdrawn performance by the Vienna Philharmonic Orchestra under the direction of Wilhelm Furtwängler, grab it! This is one of Furtwängler's finest recorded performances, incisive, keenly articulated and with demonic momentum. Perhaps Capitol will see fit to re-issue this performance one day on either its EMI label or as part of Angel's "Great Recordings of the Century" series.

—Martin Bookspan

### Basic Repertoire Choice To Date

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—Martin Bookspan
Win your next Rolls-Royce...

The superb $13,995.00 automobile illustrated will be awarded to the reader of this message who listens to a Shure high fidelity Stereo Dynetic phonograph cartridge demonstration and best describes its singular sound re-creation qualities (in 25 words or less). No purchase is required.

If, however, you are the winner and have purchased a Shure cartridge (our thinly disguised motive for sponsoring this competition) you may accept your automobile at the Rolls-Royce factory. Travelling expenses for yourself and a friend to the British Isles and return will be defrayed by Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Ill.

Should you win (we don't expect an overabundance of entries, so your chances are rather good) you'll probably never have to buy another automobile as long as you live.

Details and contest blanks available only at high fidelity dealers' show rooms and salons. Contest ends August 31st, 1959.

SHURE

high fidelity Stereo Dynetic phonograph cartridges...

Unanimous choice of the critics.

Model M3D, $45.00 net; Model M7D, $24.00 net.
Alpha-Sonic provides the perfect answer to the housewife who complains, "What shall we do with the speaker?" Alpha-Sonic is now offering a "Surround-Sound" speaker system with an 8-inch speaker mounted in the bottom of a circular cabinet and a 4-inch tweeter facing upwards and deflecting the high frequencies throughout a 360-degree pattern. The cabinets are made of heavy wood, laminated with Formica, and are available in walnut, mahogany, or blonde. System impedance is 8 ohms. Price $89.95. (Alpha-Sonic Manufacturing Co., 256 Fourth Ave., S.E., Osseo, Minnesota.)

De Wald Model N-1000-B is a newcomer to the growing company of stereo AM-FM tuners. It employs eight tubes plus rectifier with three stages of i.f., plus discriminator. The sensitivity is rated at 3 µv for 20 db, quieting. A.f.c. response is ± 3 µv at 100 microvolts. Frequency response is 20-20,000 cycles with a hum level 70 db. below 1 volt output. The tuner has provisions for the attachment of a multiplex adapter and sells for $99.95. (De Wald Division of United Scientific Laboratories, Inc., 35-15 37th Ave., Long Island City 1, N. Y.)

Eico announces a 14-watt-per-channel stereo power amplifier, available either as a kit or prewired. Conservatively rated at this low power, the new Model HIF-86 dual amplifier has a frequency response (at 1 watt per channel) of ± 0.5 db, from 10 cycles to 100,000 cycles. 1M distortion at 2 watts per channel is only 0.3%. Harmonic distortion, at 8 watts per channel, is less than 1% from 30 cycles to 15,000 cycles. Input level setting controls are included in the circuit design. Speaker connections include 4, 8, 16, and 32-ohm taps. Price $139.95 (kit) and $174.95 (wired). (Eico, 33-00 Northern Blvd., Long Island City 1, N. Y.)

Heath has begun distribution of its new stereo-kit package designed to take only a few hours of assembly time. Of particular import is the use of the revolutionary stereophonic "sum and difference" amplifier developed by CBS Laboratories. This amplifier employs a minimum of resistor-capacitor and transformer-type components. The single chassis amplifier separates the individual stereo channels by utilizing the sum and difference of the total signal and directing the sound to the appropriate right and left stereo wing speakers. A centrally located woofer reproduces the nondirectional bass frequencies. The whole amplifier requires only four tubes and is extremely easy to handle. The woofer is a high compliance 8-inch speaker with a claimed bass response down to 30 cycles. It is housed in a ducted-port enclosure. The crossover frequency to feed the stereo wing speakers is at 250 cycles. An automatic four-speed record changer with a ceramic cartridge serves as program source. Inputs are also provided on the amplifier chassis for AM/FM tuner connections. Price, Model SD-1, $179.95. (Heath Company, Benton Harbor, Mich.)

J. B. Lansing has adapted the directive dispersion principles devised by Col. Ranger for its "Paragon" and "Metronom" speaker systems to a small bookshelf model to be used in pairs for stereo. Called the "Minigon," these units are available in a variety of fine furniture finishes, a choice of interchangeable grille frames and provisions which make it possible to hang them from a wall. The curved reflecting (Continued on page 20)
PROFESSIONAL STEREO-MONOAURAL AM-FM TUNER KIT
MODEL PT-1 $89.95
The 10-tube FM circuit features AFC as well as AGC. An accurate tuning meter operates on both AM and FM while a 3-position switch selects meter functions without disturbing stereo or monaural listening. The 3-tube front end is prewired and prealigned, and the entire AM circuit is on one printed circuit board for ease of construction. Shpg. Wt. 20 lbs.

MODEL SP-2 (stereo) $56.95 Shpg. Wt. 15 lbs.
MODEL SP-1 (monaural) $37.95 Shpg. Wt. 15 lbs.
MODEL C-SP (converts SP-1 to SP-2) $21.95 Shpg. Wt. 5 lbs.

STEREO EQUIPMENT CABINET KIT
MODEL SE-1 (center unit) $149.95
Srhpg. Wt. 162 lbs. (specify wood desired)

MODEL SC-1 (speaker enclosure) $39.95 each
Shpg. Wt. 62 lbs. (specify R. or L. also wood desired)
Superbly designed cabinetry to house your complete stereo system. Delivered with pre-cut panels to fit Heathkit AM-FM tuner (PT-1), stereo preamplifier (SP-1 & 2) and record changer (RP-3). Blank panels also supplied to cut out for any other equipment you may now own. Adequate space is also provided for tape deck, speakers, record storage and amplifiers. Speaker wings will hold Heathkit SS-2 or other speaker units of similar size. Available in 3/4 solid core Philippine mahogany or select birch plywood suitable for finish of your choice. Entire top features a shaped edge. Hardware and trim are of brushed brass and gold finish. Rich tone grille cloth is flecked in gold and black. Maximum overall dimensions (all three pieces): 82 1/16" W. x 36 1/8" H. x 20 7/8" D.

MONOURAL-STERO PREAMPLIFIER KIT (TWO CHANNEL MIXER)
Complete control of your entire stereo system in one compact package. Special "building block" design allows you to purchase instrument in monaural version and add stereo or second channel later if desired. The SP-1 monaural preamplifier features six separate inputs with four input level controls. A function selector switch on the SP-2 provides two channel mixing as well as single or dual channel monaural and dual channel stereo. A 20° remote balance control is provided.
HIGH FIDELITY RECORD CHANGER KIT
MODEL RP-3 $64.95
Every outstanding feature you could ask for in a record changer is provided in the Heathkit RP-3, the most advanced changer on the market today. A unique turntable pause during the change cycle saves wear and tear on your records by eliminating grinding action caused by records dropping on a moving turntable or disc. Record groove and stylus wear are also practically eliminated through proper weight distribution and low pivot point friction of the tone arm, which minimizes arm resonance and tracking error. Clean mechanical simplicity and precision parts give you turntable performance with the automatic convenience of a record changer. Flutter and wow, a major problem with automatic changers, is held to less than 0.18% RMS. An automatic speed selector position allows intermixing 33⅓ and 45 RPM records regardless of their sequence. Four speeds provided: 16, 33⅓, 45 and 78 RPM. Other features include RC filter across the power switch preventing pop when turned on and muting switch to prevent noise on automatic or manual change cycle. Changer is supplied complete with GE-VR-II cartridge with diamond LP and sapphire 78 stylus, changer base, stylus pressure gauge and 45 RPM spindle. Extremely easy to assemble. You simply mount a few mechanical components and connect the motor, switches and pickup leads. Shpg. Wt. 19 lbs.
Model RP-3-LP with MF-1 Pickup Cartridge $74.95

HIGH FIDELITY TAPE RECORDER KIT
MODEL TR-1A $99.95
Includes tape deck assembly, preamplifier (TE-1) and roll of tape.
The model TR-1A Tape Deck and Preamp, combination provides all the facilities you need for top quality musical recording/playback with fast forward and rewind functions. 7½ and 3⅓ IPS tape speeds are selected by changing belt drive. Flutter and wow are held to less than 0.35%. Frequency response at 7½ IPS ±2.0 db 50-10,000 CPS, at 3⅓ IPS ±2.0 db 50-6,300 CPS. Features include NARTB playback equalization—separate record and playback gain controls—cathode follower output and provision for mike or line input. Signal-to-noise ratio is better than 43 dB below normal recording level with less than 1% total harmonic distortion. Complete instructions provided for easy assembly. (Tape mechanism not sold separately). Shpg. Wt. 24 lbs. Model TE-1 Tape Preamplifier sold separately if desired. Shpg. Wt. 10 lbs. $39.95.

HIGH FIDELITY AM TUNER KIT
MODEL BC-1A $269.95
Designed especially for high fidelity applications this AM tuner will give you reception close to FM. A special detector is incorporated and the IF circuits are “broadbanded” for low signal distortion. Sensitivity and selectivity are excellent and quiet performance is assured by high signal-to-noise ratio. All tunable components are prealigned. Your “best buy” in an AM tuner. Shpg. Wt. 9 lbs.

HIGH FIDELITY FM TUNER KIT
MODEL FM-3A $269.95
For noise and static-free sound reception, this FM tuner is your least expensive source of high fidelity material. Efficient circuit design features stabilized oscillator circuits to eliminate drift after warm-up and broadband IF circuits for full fidelity with high sensitivity. All tunable components are prealigned and front end is reassembled. Edge-illuminated slide rule dial is clearly marked and covers complete FM band from 88 to 108 mc. Shpg. Wt. 8 lbs.

IT'S EASY . . . IT'S FUN
And You Save Up To ½
With Do-It-Yourself Heathkits
Putting together your own Heathkit can be one of the most exciting hobbies you ever enjoyed. Simple step-by-step instructions and large pictorial diagrams show you where every part goes. You can't possibly go wrong. No previous electronic or kit building experience is required. You'll learn a lot about your equipment as you build it, and, of course, you will experience the pride and satisfaction of having done it yourself.
TRADITIONAL
Model CE-1T Mahogany

CONTEMPORARY
Model CE-1B Birch
Model CE-1M Mahogany

World's largest manufacturer of electronic instruments in kit form

HEATH COMPANY
Benton Harbor, 40, Michigan

subsidiary of Daysstrom, Inc.

"UNIVERSAL" HI-FI 12 WATT AMPLIFIER KIT
MODEL UA-1 $21.85

Ideal for stereo or monaural applications. Teamed with the Heathkit WA-P2 preamplifier, the UA-1 provides an economical starting point for a hi-fi system. In stereo applications two UA-1's may be used along with the Heathkit SP-2, or your present system may be converted to stereo by adding the UA-1. Harmonic distortion is less than 2% from 20 to 20,000 CPS at full 12 watt output. "On-off" switch located on chassis and an octal plug is also provided to connect pre-amplifier for remote control operation. Shpg. Wt. 13 lbs.

"BOOKSHELF" HI-FI 12 WATT AMPLIFIER KIT
MODEL EA-2 $28.95

An amplifier and preamplifier in one compact unit, the EA-2 has more than enough power for the average home hi-fi system and provides full range frequency response from 20 to 20,000 CPS within ±1 db, with less than 2% harmonic distortion at full power over the entire range. RIAA equalization, separate bass and treble controls and hum balance control are featured. An outstanding performer for the size and price. Shpg. Wt. 15 lbs.

"EXTRA PERFORMANCE" 55 WATT HI-FI AMPLIFIER KIT
MODEL W7-M $54.95

This hi-fi amplifier represents a remarkable value at less than a dollar a watt. Full audio output and maximum damping is a true 55 watts from 20 to 20,000 CPS with less than 2% total harmonic distortion throughout the entire audio range. Features include level control and "on-off" switch right on the chassis, plus provision for remote control. Pefect light on chassis. Modern, functional design. Shpg. Wt. 28 lbs.

"MASTER CONTROL" PREAMPLIFIER KIT
MODEL WA-P2 $19.75

All the controls you need to master a complete high fidelity home music system are incorporated in this versatile instrument. Featuring five switch-selected inputs, each with level control. Provides tape recorder and cathode-follower outputs. Full frequency response is obtained within ±1½ db from 15 to 35,000 CPS and will do full justice to the finest available program sources. Equalization is provided for LP, RIAA, AES and early 78 records. Dimensions are 12½" L x 3½" H x 5½" D. Shpg. Wt. 7 lbs.

CHAIRSIDE ENCLOSURE KIT
MODEL CE-1 $43.95 each (Specify model and color desired when ordering)

Your complete hi-fi system is right at your fingertips in this handsomely styled chairside enclosure. In addition to its convenience and utility it will complement your living room furnishings with its striking design in either traditional or contemporary models. Designed for maximum flexibility and compactness consistent with attractive appearance, the enclosure is intended to house the Heathkit AM and FM tuners (BC-1A and FM-3A) and the WA-P2 preamplifier, along with the RP-3 or majority of record changers which will fit in the space provided. Well ventilated space is provided in the rear of the enclosure for any of the Heathkit amplifiers designed to operate with the WA-P2. The tilt-out shelf can be installed on either right or left side, as desired during construction, and a lift-top lid in front can also be reversed. Both tuners may be installed in the tilt-out shelf, with preamp mounted in front of changer... or tuner and preamp combined with other tuner in changer area. Overall dimensions are 16" W x 24" H x 35¾" D. Change component measures 17¾" L x 16" W x 9½" D. All parts are precut and predrilled for easy assembly. The Contemporary cabinet is available in either mahogany or birch, and the Traditional cabinet is available in mahogany suitable for the finish of your choice. All hardware supplied. Shpg. Wt. 46.4 lbs.
"HEAVY DUTY" 70 WATT HI-FI AMPLIFIER KIT
MODEL W6-M $109.95
For real rugged duty called for by advance hi-fi systems or P.A. networks, this high powersed amplifier more than fills the bill. Silicon-diode rectifiers are used to assure long life and a heavy duty transformer gives you extremely good power supply regulation. Variable damping control provides optimum performance with any speaker system. Quick change plug selects 4, 8 and 16 ohm or 70 volt output and the correct feedback resistance. Frequency response at 1 watt is ±1 db from 5 CPS to 80 kc with controlled HF rolloff above 100 kc. At 70 watts output harmonic distortion is below 2%, 20 to 2,000 CPS and 1% below 60 and 6,000 CPS. Hum and noise 88 db below full output. Shpg. Wt. 52 lbs.

YOU'RE NEVER OUT OF DATE WITH HEATHKITS
Heathkit hi-fi systems are designed for maximum flexibility. Simple conversion from basic to complex systems or from monaural to stereo is easily accomplished by adding to already existing units. Heathkit engineers' skill is your guarantee against obsolescence. Expand your hi-fi as your budget permits...and, if you like, spread the payments over easy monthly installments with the Health Time Payment Plan.

GENERAL-PURPOSE 20 WATT AMPLIFIER KIT
MODEL A9-C $35.50
The model A9-C combines a preamplifier, main amplifier and power supply all on one chassis, providing a compact unit to fill the need for a good amplifier with a moderate cash investment. Features four separate switch-selected inputs. Separate bass and treble tone controls offer 15 db boost and cut. Covers 20 to 20,000 CPS within ±1 db. A fine unit with which to start your own hi-fi system. Shpg. Wt. 23 lbs.

ELECTRONIC CROSSOVER KIT
MODEL XO-1 $18.95
This unique instrument separates high and low frequencies and feeds them through two amplifiers to separate speakers. It is located ahead of the main amplifiers, thus, virtually eliminating IM distortion and matching problems. Crossover frequencies for each channel are at 100, 200, 400, 700, 1200, 2000 and 3,500 CPS. This unit eliminates the need for conventional crossover circuits and provides amazing versatility at low cost. A unique answer to frequency division problems. Shpg. Wt. 6 lbs.

"ADVANCE DESIGN" 25 WATT HI-FI AMPLIFIER KIT
MODEL W5-M $59.75
Enjoy the distortion-free high fidelity sound reproduction from this outstanding hi-fi amplifier. The W5-M incorporates advanced design features for the super critical listener. Features include specially designed Peerless output transformer and KT66 tubes. The circuit is rated at 25 watts and will follow instantaneous power peaks of a full orchestra up to 42 watts. A "tweeter saver" suppresses high frequency oscillation and a unique balancing circuit facilitates adjustment of output tubes. Frequency response is ±1 db from 5 to 160,000 CPS at 1 watt and within ±2 db 20 to 20,000 CPS at full 25 watts output. Harmonic distortion is less than 1% at 25 watts and IM distortion is 1% at 20 watts (60 and 3,000 CPS, 4:1). Hum and noise are 99 db below 25 watts for truly quiet performance. Shpg. Wt. 31 lbs.

20 WATT HI-FI AMPLIFIER KIT
MODEL W4-AM $39.75
This top quality amplifier offers you full fidelity at minimum cost. Features extended frequency response, low distortion and low hum level. Harmonic distortion is less than 1.5% and IM distortion is below 2.7% at full 20 watt output. Frequency response extends from 10 CPS to 100,000 CPS within ±1 db at 1 watt. Output transformer tapped at 4, 8 and 16 ohms. Easy to build and a pleasure to use. Shpg. Wt. 28 lbs.

HiFi Review
"BASIC RANGE" HI-FI SPEAKER SYSTEM KIT  
MODEL SS-2 $399.95  
Legs optional extra $4.95  
Outstanding performance at modest cost make this speaker system a spectacular buy for any hi-fi enthusiast. The specially designed enclosure and high quality 8" mid-range woofer and compression-type tweeter cover the frequency range of 50 to 12,000 CPS. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 25 watts. Cabinet is constructed of veneer-surfaced furniture-grade 1/2" plywood suitable for light or dark finish. Shpg. Wt. 26 lbs.

"LEGATO" HI-FI SPEAKER SYSTEM KIT  
MODEL HH-1 $299.95  
Words cannot describe the true magnificence of the "Legato" speaker system... it's simply the nearest thing to perfection in reproduced sound yet developed. Perfect balance, precise phasing, and adequate driver design all combine to produce startling realism long sought after by the hi-fi perfectionist. Two 15" Altec Lansing low frequency drivers and a specially designed exponential horn with high frequency driver cover 25 to 20,000 CPS. A unique crossover network is built-in. Impedance is 16 ohms, power rating 50 watts. Cabinet is constructed of 3/4" veneer-surfaced plywood in either African mahogany or imported white birch suitable for the finish of your choice. All parts are precut and predrilled for easy assembly. Shpg. Wt. 195 lbs.

"RANGE EXTENDING" HI-FI SPEAKER SYSTEM KIT  
MODEL SS-1B $99.95  
Not a complete speaker system in itself, the SS-1B is designed to extend the range of the basic SS-2 (or SS-1) speaker system. Employs a 15" woofer and a super tweeter to extend overall response from 35 to 16,000 CPS ± 5 db. Crossover circuit is built-in with balance control. Impedance is 16 ohms, power rating 25 watts. Constructed of 3/4" veneer-surfaced plywood suitable for light or dark finish. All parts are precut and predrilled for easy assembly. Shpg. Wt. 80 lbs.

DIAMOND STYLUS HI-FI PICKUP CARTRIDGE  
MODEL MF-1 $26.95  
Replace your present pickup with the MF-1 and enjoy the fullest fidelity your library of LP's has to offer. Designed to Heath specifications to offer you one of the finest cartridges available today. Normally flat response from 20 to 20,000 CPS. Shpg. Wt. 1 lb.

SPEEDWINDER KIT  
MODEL SW-1 $24.95  
Rewind tape and film at the rate of 1200' in 40 seconds. Saves wear on tape and recorder. Handles up to 10½" tape reels and 800' reels of 8 or 16 millimeter film. Incorporates automatic shut-off and braking device. Shpg. Wt. 12 lbs.

NEW! "DOWN-TO-EARTH" HIGH-FIDELITY BOOK  
The "HOW AND WHY OF HIGH-FIDELITY", by Milton Steepe explains what high fidelity is, and how you can select and plan your own system. This liberally-illustrated 48-page book tells you the hi-fi story without fancy technical jargon or high-sounding terminology. 25c.

SEND FOR FREE CATALOG  
Write today for free catalog describing over 100 easy-to-build kits in ham-test...marine and amateur radio fields. Complete specifications, schematics, and detailed information to help you in your selection.
On patio... lawn... terrace... pool... thrill to outstanding high fidelity sound with University's weatherproof 'LC' speaker systems

Each model is a true coaxial speaker, with separately driven woofer and tweeter, and built-in network. Simply connect to your amplifier, phonograph, radio, or TV... the exceptionally efficient 'LC' speakers provide high volume sound of fine tonal quality. Cover any area you desire... wide or narrow, shallow or deep... according to model chosen and placement angle. Leave in place rain or shine, season after season... confident of the rugged dependability built-in by University.

Got stereo equipment indoors? Now enjoy that life-like sound outdoors by hooking up a pair of matching 'LC' speakers.

(Continued from page 14)

surfaces and sound-directing louvres lend these compact units a distinctive appearance. The "Minigon" enclosure sells for $120 and may be fitted with a choice of speakers up to 10 inch diameters. Matching Lansing speakers are available. (J. B. Lansing Sound, Inc., 3249 Casitas Ave., Los Angeles 39, Calif.)

- Lowther, the British audio wizard renowned for his unconventional but top-rated loudspeakers is again bringing to U. S. audiophiles his unique, indirect radiation double-horn corner system (Model TP-1) as well as a smaller direct-radiation system called the "Acousti." Both systems are highly efficient thanks to horn loading, and feature Lowther's well-known high-flux drivers. The TP-1 is tagged at $450, the Acousti at $229.50. (Lowther Sales Co., 880 Bergen Avenue, Jersey City, N. J.)

- Pilot, announcing at least one new stereo product a month, offers a 30-watt-per-channel integrated stereo amplifier called the Model 240. Featured in the new unit are individual channel tone controls—also serving as record equalizers, provision for automatic shut-off from a record changer, control of extension speakers from the front panel, and five input selector positions. Harmonic distortion is claimed to be less than 1% and the frequency response is within ±1 db. from 20 to 20,000 cycles. The usual Pilot brushed-brass enclosure with gold plated frame and heavy knobs make the unit very attractive. Price $129.50. (Pilot Radio Corp., Long Island City 1, N. Y.)

- Precise Development Corporation's latest contribution to hi-fidion is the "Perfecta" AM-FM tuner, which includes among its features front panel operated variable a.f.c., permitting adjustment of the desired degree of action. This prevents strong stations from "swallowing" the weaker ones while at the same time extending to the weaker stations the benefit of a.f.c. "lock-in." The circuit also includes a Post-Seeley discriminator and a cathode-follower output stage. Large meter makes
The world's most sensitive FM TUNER is now the FISHER FM-100

New! And designed for a long future!

FISHER DOES IT AGAIN! Year after year, tuner after tuner, there is only one best—THE FISHER. Today, the leader is the FM-100, latest in a series of FISHER FM tuners now used by radio stations, the Satellite Tracking Project of Ohio State University and by many government agencies. The reason is simple—these tuners meet the exacting standards of performance and reliability required by professional users.

- And where standards are concerned, the audio enthusiast is, in his own right, a professional. He desires maximum sensitivity for optimum reception of stations near and far. FM-100 SENSITIVITY is 0.8 microvolts for 20 db of quieting! - The audio enthusiast wants an FM tuner that permits simple adaptation to stereo. THE FM-100 IS CUSTOM-DESIGNED FOR STEREO. It has space directly on its own chassis for installation of a multiplex adaptor. Moreover, it includes feed-through facilities for FM-FM and FM-AM stereo as well. - The audio enthusiast expects maximum fidelity. THE FM-100 OFFERS FOUR WIDE-BAND IF STAGES, uniform frequency response (20 to 20,000 cps) and less than 0.5% harmonic distortion. - The audio enthusiast wants an FM tuner that eliminates noise when tuning between stations. THE FM-100 EXCLUSIVE INTERSTATION NOISE SILENCER automatically eliminates noise, side-band response and unwanted weak and noisy signals. For the audio enthusiast who buys the best at the outset, there is only one truly logical choice—IT IS THE FISHER FM-100 TUNER.

$159.50 Cabinet, $24.95

WRITE TODAY FOR COMPLETE DESCRIPTIVE LITERATURE

FISHER RADIO CORPORATION • 21-37 44th DRIVE • LONG ISLAND CITY 1, N. Y.

Export: Mohan Exporting Corp., 458 Broadway, New York 13, N. Y.
OBOE... a double-reed woodwind. Fundamental frequency range, 250 to 1750 cps. Overtones extend to 14,000 cps.

"Blonder-Tongue Laboratories, Audio To Can bring much controllable octaves. Each octave can be made even more by boosting the overtone frequencies of a specific instrument you can enhance its character and timbre. By boosting its fundamentals, as well, you can bring the instrument forward in relation to the rest of the orchestra or ensemble. To make even the finest high fidelity system sound better, simply connect the Audio Baton. In modern enclosure $119.95 at high fidelity dealers or write: Blonder-Tongue Laboratories, Inc., 9 Alling Street, Newark 2, New Jersey.

It's as if you were on the podium—baton in hand—directing the woodwind section to 'give you more oboe.' For, with the Blonder-Tongue Audio Baton, you are in complete command of the tonal color of the performance. The Audio Baton does this by dividing the audible spectrum into nine separately controllable octaves. Each octave can be independently boosted or attenuated as much as 14 db. By boosting the overtone frequencies of a specific instrument you can enhance its character and timbre. By boosting its fundamentals, as well, you can bring the instrument forward in relation to the rest of the orchestra or ensemble. To make even the finest high fidelity system sound better, simply connect the Audio Baton. In modern enclosure $119.95 at high fidelity dealers or write: Blonder-Tongue Laboratories, Inc., 9 Alling Street, Newark 2, New Jersey.

fingertip control of the full orchestral range... octave by octave...new blonder-tongue audio baton...
Audiotape "speaks for itself" in a spectacular recording —available in a money-saving offer you can't afford to miss!

DETAILS OF THE PROGRAM
The stirring "Blood and Thunder Classics" program includes these colorful selections:
- Tschaikowski: Russian Dance
- Sibelius: from Finlandia
- de Falla: Dance of Terror, Ritual Fire Dance (El Amor Brujo)
- Brahms: from Symphony No. 4 in E Minor
- Khatchaturian: Saber Dance
- Stravinski: Infernal Dance of King Kasotchka, Finale (Firebird Suite)
- Beethoven: Ode to Joy (Symphony No. 9 in D Minor)

DETAILS OF THE OFFER
This exciting recording is available in a special bonus package at all Audiotape dealers. The package contains one 7-inch reel of Audiotape (Type 1251, on 1 1/2-mil acetate base) and the valuable "Blood and Thunder Classics" program (professionally recorded on standard Audiotape). For the entire package, you pay only the price of two boxes of Type 1251 Audiotape, plus $1. And you have your choice of the half-hour stereo program or the full-hour monaural version. Don't wait. See your Audiotape dealer now.

Audio Devices, Inc., 444 Madison Ave., N.Y. 22, N. Y.
In Hollywood: 848 N. Fairfax Ave. — In Chicago: 6428 N. Milwaukee Ave.

JULY 1959
The experts say... in Hi-Fi, the best buys are EICO®

World-famous EICO advantages guarantee your complete satisfaction:

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- Finest quality components
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"WITH A CREDIT CARD a man is just as well off as if he were rich," J. P. Morgan might modify his famed quip about millionaires. Soon the 30-day wonders will even let you make cashless raids on record stores. The Diners' Club, extending its auspices to music merchants, evidently believes that man shall not live by bread alone.

OUR BOOKSHELVES BEND under the load of no less than seven brand-new "bookshelf speakers" lately arrived for testing. The trend is turning into a deluge. Question: Where go the books?

OUR DAVID HALL who in these pages tackles the "impossible" job of describing music in mere words now takes to the air dispensing samples of the real thing. Every Tuesday at 8:30 p.m. (EDT) he "emcees" a high-fidelity record program over the FM stations of the Concert Network (WCNC New York, WBCN Boston, WHCN Hartford and WXCN Providence). For summer fare it's the Boston Pops. For fall, Hall plans a "recent releases" show.

"THE TRUE IMAGE of America," says President Eisenhower, is to be shown to the Russians in the American Exhibit opening in Moscow most appropriately on July 4th. Part of the picture is stereo high-fidelity—to be demonstrated in a "typical American home" built in a downtown Moscow park. The tonal part of the show is sponsored by the Institute of Hi Fidelity Manufacturers to make friends and influence people.

STEREO CARTRIDGE ACTION is analyzed in an informative semi-technical bulletin (No. E-325) to be had for the asking from CBS-Hytron, Danvers, Mass. Author Bud Toner primarily states the case for his company's own new Columbia CD ceramic stereo cartridge without equal consideration of magnetic designs. But his lucid "brief" makes stimulating reading for the technically-minded.

STAMP OUT CADILLACS as a slogan leaves no cold. Let the poor fellows have their toys, we say. But we are rooting for the Oakland hi-fi shop intent on making the world safe for fidelity with a campaign to STAMP OUT "PHONOGRAPHS."—Into the breach once more, comrades!

BRITISH CONSERVATIVES BELIEVE nothing should be done for the first time. But the enterprising Englishmen making the renown Wharfedale speakers have lately been acting more like radicals. They just announced their first coaxial 12-inch speaker (after a decade of sticking to separate woofers & tweeters) and also entered the bookshelf speaker arena. Their traditionalism evidently lies in workmanship—not in being hidebound.

HISTORY REPEATS—earphones are back again! But this time without catwhisker radios. Ampex now offers dynamic headsets as binural tape recorder adjuncts. Range: 30-35,000 cycles. Let's you listen "in private" without loss of quality and at full volume even when others want quiet.

SIAMESE JUNGLE TOWNS collectively go for recorded music, reports an adventurous friend from the upper regions of Thailand. Stilt-house villages beyond the reach of electricity buy generator-powered sound trucks to play music in the public square often till 3 a.m. Current favorite: Presley. Natives can't understand why U. S. missionaries don't sing like Elvis.

ABSTRACT AND APPROPRIATE in equal measure is the idea of having electronic "brains" evaluate hi-fi equipment. CBS Laboratories put a computer to work testing a loudspeaker design by a flesh-and-blood engineer before the speaker was ever built. The deaf robot "listened" to the non-existent speaker via a set of mathematical equations representing the speaker performance. In this way, the robot spots symbolic "bugs" before they become real in the actual speaker model.

DETECTIVES SNIFFING NOISE were hired for Urania's recording of the Kansas City Philharmonic. Pinkerton's men followed mysterious groans, caught a swinging door in the act and tracked down a growling coke machine as a habitual offender. Publicity boys evidently think that crime pays: at least that a private eye keeps the company in the public eye. Let's hope the records are good, too.

AUDIO EXPORT UPSWING will follow new currency rulings that put house dollars in English pockets. Up to now, English equipment was available in the U. S., but not vice versa. Unimpeded trade will bring two-way flow of goods, ideas and cash.

PHANTODYNE MULTIPLEX is a new system of compatible FM stereo broadcasting launched by California station KCBI. It is based on the Halstead multiplex method utilizing a sub-channel riding pick-a-back on the regular FM carrier to accommodate the additional stereo information. Mono listeners are not shortchanged. They receive both "sides" of the program combined in a single channel. "Left" and "right" are differentiated in terms of phase.

SWEET MOODS OF JAZZ swinging in stereo is Soundcraft's newest bonus to tape buyers. This is a companion offer to Soundcraft's popular "Dixieland Jamfest." Just one extra dollar above the blank-tape price buys 30 minutes double exposure of Coleman Hawkins, Cosy Cole and Red Allen in a hard-to-beat jazz bargain.

THE GATES OF HELL are double doors (perhaps for easy access) in the Dies Irae of Berlioz' Requiem. They swing wide in stereo on a new Victor disc with the Boston Symphony under Munch. Two separate brass bands at each side of the regular orchestra and chorus invest the Day of Judgment with proper and furious blast. No definite date has been set—for the record release, that is.
ONE significant advantage to an industry like hi-fi equipment manufacturing is extreme flexibility. By its concentration on quality, rather than quantity of goods produced, there is an inherent ability to add or subtract desirable or undesirable features. Even an entirely new engineering concept can be produced in a few weeks. This is the sum total story behind the Fisher 600 and the Harman-Kardon "Festival" Stereo Receivers. There was a demand and a potential market for a piece of electronic equipment consisting of an integrated stereo preamp and power amplifier, as well as a complete AM/FM stereo tuner.

Stereo tuners, per se, are not uncommon, or even stereo integrated amplifiers, but combining the two is something new.

Although these units are a logical answer to the problem of how to "condense" hi-fi components, the engineering problems of accomplishing this end were quite awesome. To be a success, stereo tuners need to preserve the flexibility obtained from a separate stereo preamp and separate stereo tuner. Corner-cutting was out of the question insofar as power output was concerned. Twelve watts was the absolute minimum (the Fisher is 20 and Harman-Kardon is 15). Heat generation problems had to be overcome and acoustic feedback—an ever present problem with so much electronic equipment on one chassis—had to be completely eliminated.

 Somehow, the design engineers of these manufacturers achieved their assigned objectives. Both units have been exhaustively tested at HiFi Review. They have been used to play back stereo discs and stereo tapes. They have received stereo broadcasts from our local stereo AM/FM station, WQXR. There are no clashing contrasts between these two units. The economical "Festival" gives you the same basic ingredients as the Fisher 600. However, like buying an automobile, there are subtle differences in styling, handling, and "extras."

What Is the AM Circuit?
Fisher: Although only three tubes are in the basic circuit, they perform the work of five (two tubes have dual elements in the same envelope). Starting with a high gain r.f. stage (6B16) followed by an efficient mixer (6A18), the circuit goes into a single i.f. stage featuring a two-step bandwidth control. In its "Narrow" position, the AM i.f. section is held down to a bandwidth of 4 kc. This is not hi-fi by any stretch of the imagination, but it is useful for people in noisy metropolitan apartments (electrical disturbances, TV oscillator "birdies," etc.). In the "Broad" position—switch controlled from the front panel—the AM section is flat out to nearly 10 kc. In quiet locations this renders optimum AM reception and should always be used for AM-FM stereo broadcasts.

Exactly at 10 kc, there is a built-in absorption circuit. This effectively removes the possibility of a 10,000-cycle whistle interfering with high quality reception. These high pitched whistles are caused by weak signals on adjacent AM chan-
FISHER 600 did not have individual treble and bass tone controls for each channel. Later models incorporate this important change. Panel markings serve as near guide to record equalization settings.

HARMAN-KARDON TA230 provides for two magnetic cartridge inputs (47,000 ohm termination) in addition to a ceramic stereo input through the "Extra" Function switch position. Fisher 600 has one magnetic and one ceramic input.

HARMAN-KARDON has "either" 8 or 16 ohm speaker impedance delivered to terminal strip located below Selector switch. Fisher 600 offers, 4, 8, and 16 ohm individual taps per channel.

FISHER SPEAKER PHASING switch is located on rear skirt of chassis. Harman-Kardon mounts same switch on front panel. Different physical positions indicative of differing opinions on stereo records. H-K engineers feel that "out-of-phase" recorded material is still being sold and front panel switch permits immediate correction for "hole-in-the-middle" effects.

FISHER tuner on the AM band has selectivity provisions that shrink bandwidth from 10 kc. (broad) to 4 kc (sharp).

ILLUMINATED push/push power switch on Harman-Kardon is wonderful convenience. Plastic button glows a warm red when unit is turned on.

AM LOOPSTICK ANTENNA On Festival is held by two clamps near ends of rod. Antenna may be swung up or down, but not around as on the Fisher 600.

HARMAN-KARDON AND FISHER each have two a.c. accessory sockets. However, in the 600 both sockets are switched on and off from front panel. In Festival one socket is "hot" and second is switched. "Hot" socket permits use of changers requiring cycling time.

FISHER 600 features five volume setting controls to permit user to preset gain of tuner, multiplex and both stereo phono channels. These "extra" controls eliminate blasting when unit is switched from low gain phono to medium-high gain tuner or multiplex.
individual tone controls for treble and bass were featured on the Harman-Kardon (above) from the first production run. Later model Fisher 600 units now incorporate similar friction clutch-type controls.

Harman-Kardon: A straightforward circuit without frills, consisting of a 6BA6 r.f. stage, 6BE6 mixer/oscillator, 6BA6 i.f. stage and a crystal diode second detector. A.V.C. voltage is supplied to the r.f. and i.f. stages. The ferrite loopstick antenna is movable, but not on a pivot. Clamped between two brackets, it swings to and fro parallel to the rear skirt of the chassis. Tube replacement cost (less tuning indicator) is $3.56.

What Is the FM Circuit?

Fisher: Cascade coupling is used in the 6AQ8/ECC85 r.f. stage. This is followed by a mixer/oscillator using another 6AQ8/ECC85 dual triode. The circuit then goes into two i.f. stages (using 6AU6 tubes) while a third 6AU6 is biased off as a limiter. A pair of crystal diodes is used in a wide band ratio detector circuit. Multiplex take-off jack with rear skirt level setting provisions (on both channels) can be switched in and out of the circuit from the front panel. As an added feature, the manufacturer has made arrangements for FM-FM stereo broadcasts. In this situation the FM tuner in the 600 supplies the B channel (right hand speaker), while a separate FM tuner is fed into the "Multiplex" input for the A channel. Thus, the amplifiers and switching arrangements are preserved. Tube replacement cost (less tuning indicator) is $6.93.

Harman-Kardon: The r.f. and mixer sections consist of two ECC85/6AQ8 tubes (total of four elements) in a grounded-grid low noise stage, triode mixer, triode oscillator and triode a.f.c. regulator. These are followed by two stages of i.f. amplification using 6AU6 tubes, a separate 6AU6 limiter, and a 6AL5 Foster-Seeley discriminator. Provision for multiplex takeoff is made at this point in the circuit. Tube replacement cost (minus tuning indicator) is $7.96.

What Are the Amplifiers Like?

Fisher: Two pairs of 7189 tubes are used in the popular 20-watt per channel push-pull circuit. Each channel is driven by several stages of voltage amplification (two 7025 tubes per channel) into a 7199 phase inverter. Three speaker impedance terminations are provided in each channel. Speaker phase reversing (through a switch on the rear skirt of the chassis) is available on channel B. Loudness compensation, scratch filtering and rumble filtering switches are mounted on the front panel. Magnetic cartridge input load is 100,000 ohms. Response is within ±1.0 db. from 25 to 20,000 cycles. Individual tone controls for bass and treble response on both channels are provided. Harmonic and intermodulation distortion are well within minimum standards for true hi-fi performance. Damping factor is 8 per channel.

Harman-Kardon: Two pairs of pre-selected 7408 tubes are used in a 15-watt per channel circuit. The 7408 tube is a close relative of the 6G6 family. Multiple stages of voltage amplification using either ECC83 or ECC82 tubes (depending on the gain requirements) appear before the ECC82 phase inverter. An equalization switch in the magnetic input section permits presetting for RIAA disc recording or NARTB prerecorded tapes. Individual tone controls for bass and treble response on both channels are provided. Contour (Fletcher-Munson compensation), scratch filtering and rumbling switches are mounted on the front panel. Magnetic cartridge input load is 47,000 ohms. Speaker connecting terminals on rear of chassis may be switched from either 8 or 16 ohms per channel. Damping factor is 7 to 8 per channel. Response is ±1.0 db. 30-20,000 cycles at 15 watts output. Harmonic and intermodulation distortion content values were both measured to be considerably under that necessary for optimum hi-fi performance.

What About Operating Conveniences?

Fisher: There are fifteen control functions on the front panel. Five of them are infrequently used, two pertain to stereo tuner operation, four are tone control adjustments (in late models), and four others are for stereo balance, volume and function selection. Tape monitoring provisions have been built into the 600. The 600 is turned on by rotating the volume control in the lower right hand corner of the

Your Assistance, Please

This article is one of our new series on component hi-fi equipment designed to tell more about the items under discussion. Through necessity it must be more technical. We believe it to be a mature method of describing equipment you might purchase.

If you found this article of value would you drop us a postcard and say so? If you decided which unit to buy because of this article would you tell us that? If you would like more articles of this nature, tell us so. Address them to the Editor, HiFi REVIEW, One Park Ave., New York 16, N. Y.
panel. Both the AM and FM tuning indicators are recessed and somewhat shaded from extraneous light. The tuning scales are stacked and clearly marked by frequency and logging scale. Late model 600's are being shipped with friction-clutch individual bass and treble tone controls for each channel. Although ganged tone controls are generally satisfactory when matched speaker systems are used, the possibility of adjusting tone in either channel is considered a distinct advantage.

Rear skirt controls include five level setting adjustments that permit pre-setting several functions (phono, multiplex and AM) to level of FM tuner section. This prohibits "blasting" through the loudspeakers and the necessary quick readjustment of the front panel volume control when the 600 is switched from stereo phono to stereo AM/FM to multiplex.

Both AM and FM tuners have heavy flywheel loading for smooth dial operation.

Harman-Kardon: There is a total of seventeen controls on the panel of the Festival. One of them is the speaker phasing switch which the Fisher 600 has mounted on the rear skirt of the chassis. The Festival has two magnetic cartridge input connections (both 47,000 ohm load) switched from the panel. The purpose of this is to satisfy audio requirements of the husband and wife or children at the same time. For example, the husband could use a turntable/tone arm combination and provide a separate record changer for the remaining family. Ceramic cartridges may be connected to the "Extra" input ("Aux" on the Fisher 600).

The Festival has a unique push/push illuminated power switch in the center of the front panel. Such a control is handy in that it permits presetting volume and balance to a suitable room level without waiting for the Stereo Receiver to warm up. Individual bass and treble controls are available in either channel. They are friction-coupled clutch action controls (see photo on page 28) so arranged that the user can preset the bass and treble with a simple two-handed operation. After presetting, the clutch-type controls "lock" together and turn simultaneously.

Flywheel loading is used in both tuner sections. Tuning indicators were preselected for maximum brilliance in consideration of the available operating voltages.

What Are The Important Features To Consider?

Fisher: The 6000 features a somewhat better AM tuner section with more flexibility as the keynote item. The completely rotatable ferrite rod antenna, 10 kc. whistler filter and bandwidth switching optimize AM reception in localities where the Stereo Receiver is not likely to be used for its basically intended purpose. If power output is important (to drive low efficiency speaker systems) the 4-ohm tap and the extra 5 watt potential are worthy considerations. The level setting controls on the rear skirt permit the user to compensate, or adjust, the balance and volume controls for one "standard" loudness. Front panel switching positions are conveniently arranged—for example, the two most used functions are in adjacent positions: Phono and FM-AM. There is no disguising the fact that this is a Stereo Receiver of good design loaded with "extras."

Harman-Kardon: Obviously, the lower cost makes this unit of considerable interest. Although lacking some of the "extras" it is a good medium-wattage amplifier and AM/FM tuner lacking design compromises that might be found in other units of this price category. The push-pull power switch is a surprisingly handy asset. Switching for speaker phasing and two magnetic cartridge inputs are also "extras." The manufacturer has advised us that a variety of panel finishes will be available in the fall, including the H-K copper and a new steel gray. If used with moderately efficient matched speaker systems the 15 watts per channel is enough for most stereo installations.* The Festival is unquestionably a versatile unit at a surprising price.

*After numerous discussions with the engineering staff of Harman-Kardon, the editors are still not positive as to whether the Festival can or cannot be used properly with the hybrid stereo speaker systems—such as the Stephens Stereo dot and E-V Stereon. These systems are supposed to require mismatched speaker impedances from the two channels. The Festival switching arrangement permits either 8 or 16 ohms. We will report on this at later date—although indications are that the total effect will be minor.
Solid Gold "Aufführung"


Musical Interest: For stereophiles and Wagnerians
Performance: Unbeatable
Recording: Must be heard to be believed
Stereo Directionality: Properly theatrical
Stereo Depth: Definitely 3-D

ADVANCE reports coming in from England for several months have heralded the spectacular stereo-theatrical achievement by London's recording premiere (legitimate, that is) of Das Rheingold - first of the four music dramas that make up Richard Wagner's Ring of the Nibelungs. Our long-awaited hearing became a matter of actual experience in late April, and we can say that the British accounts were in no way exaggerated - this album is an earful! What's more - with or without the eighteen tuned anvils (for the Nibelheim scene) or the six harps and sixteen-foot thunder-sheet (for the entrance of the Gods into Valhalla), this album is a magnificent musical and theatrical achievement. As sound-on-stereo disc, it is hard to imagine many releases in the future matching this recording, nor very many that will be its equal. Only a perfect tape played back under optimum conditions could leave this one in the dust, and that may take a few years so far as the general home listener is concerned.

Those whose Wagnerian lore begins and ends with Anna Russell may well be inclined to scoff off the story line of Das Rheingold as so much Germanic mythological hogwash; but historical irony being what it is, certain aspects of "The Ring" story have come to assume more than usual significance in our own day. If we choose to read nuclear energy, hydrogen bombs, and ICBMs in place of the gold of the Rhine and the Ring fashioned therefrom - and which confer absolute power and a curse on their possessor, then the figures of Loge (god of fire and cleverness who instigated the whole "Ring" affair) and of Alberich (the dwarf of Nibelheim who renounced love for power) become modern personages of no little fascination. In this recorded performance especially, the coldly vindictive hatred of Alberich and the utterly amoral non-involvement of Loge come through magnificently in the work of Gustav Neidlinger and Set Svanholm. Indeed, one of the really fine things about this production is that the roles for the grotesque personages - Alberich and Mime - are truly sung rather than growled and barked as in the usual opera house treatment.

Kirsten Flagstad at 63 sings the role of Fricka for the first time in her career, and she succeeds in making something almost noble out of that "hausfrau" character. George London may not have that last degree of authority as Wotan, with which Paul Schoeffler and the late Friedrich Schorr were endowed, but he is getting there; and in the pages just preceding and during the final entry into Valhalla, he achieves genuine grandeur. The Erda of Jean Madeira is good enough, but will scarcely efface the memory of Schumann-Heink. As for the baton work of Georg Solti, here was an instance of ideal casting. Where he may have been a trifle lightweight for the lyricism of Die Walküre - Act III (London Stereo OSA 1203), he brings just what's needed for Das Rheingold - power and momentum without heaviness. Because "Rheingold" lacks the love story or character focus of Die Walküre, Siegfried, or Die Götterdämmerung, it is all too easy to let the whole thing bog down into a heavy-footed panorama of oversized puppets. Solti also does a marvelous job of illuminating the many strands and facets of Wagner's miraculous orchestra texture, whether it be the screeching episodes associated with Loge or the grandiose organlike sonorities of the end.

And now a word about the "special effects." Wagner's stage directions are meticulous on this point, but few opera houses, even Wagner's own Bayreuth, have ever accomplished them to fullest satisfaction. What is needed, plainly, is a combination of London's recording, plus Cinerama using godlike actors to mime the roles. Well, we have "aural Cineramas" to the life here - most notably in the Nibelheim scenes. As Wotan and Loge make their way to the satanic smithy where Alberich forges Ring and Tarnhelm out of the gold he seized from the Rhinemaidens, the clanging of anvils is heard first from a distance and then envelopes the whole room. Almost terrifying is the scene where Alberich dons the Tarnhelm, makes himself invisible, and then proceeds to thrash his blacksmith brother, Mime. Through a clever combination of filter mikes, echo chamber, and "panning pots," Alberich is made to seem everywhere at once. Here, indeed, is something even the opera house can't match! Stunning and terrifying too are the episodes where Alberich's Nibelheim blacksmith-slaves scream with terror as he sends them back to work (the screams were provided by sixty children from a Viennese orphanage).

Two other "effects" are worth special note - the blood-chilling laughter of Alberich after he retreats to Nibelheim following his Curse on the Ring, which seems to emanate from limitless depths; and the thunderclap that accompanies Donner's summoning-up of the Rainbow Bridge to Valhalla. Here a sixteen-foot thunder sheet and huge anvil are used to awe-inspiring result. Not only are the big sounds brought into full play, but the little ones as well - the metallic thumps from the heaping of Nibelheim gold as it is brought to the gods as ransom for Freia, the chain-mail sound of the Tarnhelm and the clink of the Ring as they are tossed on the ransom heap. Yet not one of these "effects" seems out of place or unnatural in a gimmicky way. This goes for the orchestra sound as well - it all sounds as though done in a fine opera house, neither too cavernous nor too intimate. The one and only small miscalculation was the final lament of the Rhinemaidens during the entry into Valhalla. Here the acoustics betray themselves, so that the ladies sound hollowly, as though in Nibelheim, rather than disembodied in the river depths.

In short, this is an album for which dyed-in-the-wool Wagnerians will be everlastinglty grateful and to which stereophiles with super-duper equipment will turn again and again for sonic wonders.

JULY 1959

feature review / DAVID HALL
HIFI REVIEW staffers find it an easy job to "test" outdoor stereo from two E-V weatherproof speakers.

HIFI TO THE GREAT OUTDOORS

Music is part of summer living if high fidelity follows you into the open.

Congress under summer skies are a favorite diversion of the season. The most intimate and informal of these events can take place right in your own garden, patio or back yard. There, for a select audience (by invitation only), you can be shirt-sleeve impresario for just about anything from symphony to jam session. Or, you might stage a summer theater with a repertory reaching from Broadway musicals to Shakespeare. What setting could surpass the scenery painted by the imagination against the backdrop of a summer night? And the balmy atmosphere, aided by a cool drink, will unlock your full capacity for receptiveness and enjoyment.

There are two ways to get your show on the road and into the yard. One is to string extension speakers from your indoor sound system. The other is to take the system itself outdoors, which puts all the controls right where you are. If your components are of the open-shelf type, compact and unattached to bulky furniture, it's no problem to hie out the whole kit and caboodle—at least the record player and the amplifier.

Speakers are a different story. You probably don't want to lug about your regular heavy living room speakers at the risk of damage to your insides and their outsides. The use of specially designed outdoor speakers that can be perm
nently left in the garden would be a more practical approach. Then all you have to do, after trundling out your more moveable components, is to hook up those outdoor speakers. The connections can be made in a matter of minutes. If you want to avoid the need of a screwdriver every time you take your hi-fi in or out, you can easily devise a plug-in arrangement between amplifier and speaker. In case of stereo, polarized plugs will assure proper speaker phasing. Ordinary lamp cord extension connectors may be used. Just dab some color or stick some plastic tape on one side of the connectors to make sure they aren’t plugged in “the other way round.”

To cope with the “ins and outs” of summer living, a friend of ours loaded his record player and amplifier on a buffet serving cart. This “sound truck,” trailing extension cord from a reel, could follow him to his favorite back yard glade, where a permanently placed outdoor speaker awaited him. Such “wheeled traffic” also assures rapid and orderly retreat from outlying positions in case of sudden rain. Only the speaker remains; unlike its “domestic” brethren, it is fully weatherproof and immune to the rigors of an outdoor existence.

Such ruggedness results from the special design features of these outdoor units. For instance, the Jensen HF-100 and the University Model BLC are fully encapsulated in metal shells doing double duty as weather shields and sound projectors. The most recent addition to the outdoor speaker clan, the Electro-Voice “Musicaster,” employs newly developed plastic cones, impervious to moisture. This eliminates the need for protective encapsulation.

All weatherproof speakers are housed in metal enclosures which impart a tonal coloration slightly different from what we are accustomed to hear from wooden baffles. Yet, make no mistake about it, there is no resemblance to the light and thiny clangor typical of “public address” systems. High fidelity outdoor speakers represent an optimum approach to the quirks of open-air acoustics. They are efficient sound projectors, capable of easily penetrating a slight breeze or surmounting such acoustic hazards of the great outdoors as rustling leaves of chirping tree frogs.

Even in their frequency range, outdoor speakers are efficiently adjusted to their environment. Don’t be alarmed at specifications showing bass response falling off at about 60 cycles. To extend the bass further would merely add bulk to the speaker, dollars to cost, and nothing whatever to audible results. The peculiarities of open-air sound wouldn’t let you hear the low notes, even if the speakers actually reproduced them.

This absence of the lowest bottom bass is a natural characteristic of outdoor sound. Without walls to retain the bass and strengthen it by reflection, the low notes sneak off in all directions, quickly dispersing their energy, and are lost to the listener. Just because this is a wholly natural condition, we do not experience the lack of extreme bass as a disturbing factor. The music simply sounds right for its outdoor setting.

The same factors affect “live” music. Composers were well aware that the lower strings do not carry well in the open air. This is why music specifically conceived for outdoor performance is often scored predominantly for winds and brass. For instance, Mozart’s various wind serenades come off superbly outdoors, as will most jazz and pungent orchestrations of show tunes and pops.

However, there is no need to confine your outdoor concerts to “blowhard” music. The surprising fact is that recorded music is better able to tackle the acoustic challenge of the open air than “live” music. The record itself carries with it the inherent acoustics of the concert hall or the studio. It is as though the walls of the room where the music was recorded were standing invisibly in your garden. This advantage no “live” outdoor concert could possibly match.

We have been talking of outdoor speakers mostly in the plural because our own experiments confirmed that it is possible to obtain very good stereo results out in the open. Wider speaker spacing spreads the stereo area so you may weed or wander well within the stereo field. Such “listener mobility” is decidedly an outdoor asset, though, of course, the stereo effect lessens as you reach the remotest points of your meanderings. Even beyond the actual stereo region, the broader, dual-speaker sound source yields a fullness and “body” of sound not usually experienced outdoors.

The speaker hookup itself is simple. All you have to watch is phase and impedance matching. Technically, the only difficulty is keeping away the mosquitoes.

—Hans H. Fantel
MUST BUY  
ON HAND

Dacca 79402 $5.98—ANON. (12th Cent.): The Play of Daniel. N. Y. Pro Musica Antiquae.


Bach Guild BGS 5005 $5.98—BACH: Magnificat Cantata No. 50. Vienna State Opera Chorus and Orch, Prohaska.


Epic BC 1001 $5.98—BEETHOVEN: Symphony No. 3 in E-flat ("Eroica"). Cleveland, Szell.

Westminster WST 14008 $5.98—BERLIOZ: Overtures—Francis Joubert; Benvenuto Cellini; Roman Carnival; Waverley. Philharmonic Orch., Boult.


Angel S 35545 $5.98—BRAHMS: Symphony No. 3 in F Major; Academic Festival Overture. Philharmonia Orch., Klemperer.


RCA Victor LSC 2195 $5.98—COPLAND: Billy the Kid; Rodeo. Morton Gould Orch.


Epic BC 1015 $5.98—DVORAK: Symphony No. 4 in G Major, Cleveland Orch., Szell.


Westminster WST 14007 $5.98—ELGAR: Falstaff; Cockaigne Overture. Philharmonic Promenade Orch., Boult.


Vox 511.300 $5.95—HANDEL: 8 Overtures. Bamberg Symphony, Reimhardt.

London CS 6027 $4.98—HAYDN: Symphonies—No. 99 in E-flat; No. 94 in G ("Surprise"); Vienna Philharmonic, Krips.


Mercury SR 90132 $5.98—KODALY: Hary Janos; BARTOK: Hungarian Sketches; Romanian Dances. Minneapolis Symphony Orch., Dorati.
MUST BUY ON HAND

**Columbia MS 6024 $5.98—SIBELIUS: Symphony No. 2 in D Major, Philadelphia Orch., Ormandy.**

Angel S 35455 $5.98—SIBELIUS: Symphony No. 7 in C Major; The Oceanides; Pelléas and Mélisande. Royal Philharmonic, Beecham.

London CS 6008 $4.98—MUSIC OF JOHANN STRAUSS. Vienna Philharmonic, Bokowski.

Mercury SR 90178 $5.98—STRAUSS FAMILY ALBUM. Minneapolis Symphony Orch., Dorati.


Epic BC 101 $5.98—R. STRAUSS: Death and Transfiguration; Dan Juan; Till Eulenspiegel. Cleveland Orch., Szell.


Everest 3009 $5.98—STRAVINSKY: Symphony in 3 Movements; Ebony Concerto. London Symphony Orch., Goossens; Woody Herman Orch.


Everest 3006 $5.98—VAUGHAN WILLIAMS: Symphony No. 9 in E Minor, London Philharmonic, Boult.

Angel S 3552 C/L 3 12" $18.98—VERDI: Falstaff (complete opera). Schwarzkopf, Gobbi, Philharmonic Orch. & Chorus, Kurejčik.

London OSA 1405 4 12" $23.94—VERDI: La Forza del Destino (complete opera). Tebaldi, Dal Monte, St. Cecilia Orch. & Chorus, Molinari-Pradelli.


Vox 10300 $5.90—VIVALDI: Gloria; Mottete a canto. Soloists, Pro Musica Chorus & Orch., Couraud.


Angel S 35506 $5.98—BEECHAM LOLLIPOPS—Berioz, Debussy, Sibelius, Suppé, etc. Royal Philharmonic, Beecham.

Capitol SP 8380 $5.98—OVERTURE—Tchaikovsky "1812", etc. Hollywood Bowl Orch., Slatin.

Period S 743 $5.95—PERCUSSION MUSIC by Harrison, Colgrass, Benson, Strang. Percussion Ens., Price.

Audio Fidelity 5009 $6.95—RUSSIAN COMPOSER MASTERPIECES—Gluck, Rimsky-Korsakov, Borodin, etc. Virtuoso Symphony Orch. of London, Winograd.

Decca 7100001 $5.98—SYLVIA MARLOWE—HARPSICHORD MUSIC—Couperin, Rameau, Haydn, Purcell, etc.

Columbia CS 8095 $5.98—FLOWER DRUM SONG (Rodgers-Hammerstein). Andre Kostelanetz Orch.

MUST BUY ON HAND

**London OSA 1301 3 12" $17.94—LEHAR: Giulietta (complete operetta). Guadner, Vienna State Opera Orch., Moralt.**


Capitol SWAO 505 $5.98—OKLAHOMA! (Rodgers-Hammerstein). Soundtrack.


RCA Victor LSC 2226 $5.98—RODGERS: Victory at Sea—Vol. II. Symphony of the Air, Bennett.

Columbia OS 2001 $5.98—WEST SIDE STORY (Bernstein). Original Cast.

Capitol SW 993 $5.98—NAT KING COLE—ST. LOUIS BLUES.

Capitol ST 1037 $4.98—HARRY JAMES—THE NEW JAMES.

Atlantic SD 1284 $5.98—MODERN JAZZ QUARTET—ONE NEVER KNOWS.

Decca 79209 $5.98—HAL MCKUSICK—CROSS-SECTION—SAXES.

Riverside 1102 $5.95—THELONIUS MONK—MONK'S MUSIC.

Stereo 7017 $5.98—SONNY ROLLINS—WAY OUT WEST.

Capitol ST 866 $4.98—RAY ANTHONY—YOUNG IDEAS.

Capitol ST 949 $4.98—LES BAXTER ORCH.—PORTS OF PLEASURE.

London PS 137 $4.98—STANLEY BLACK ORCH.—CUBAN MOONLIGHT.

RCA Victor LSP 1773 $5.98—BOB AND RAY THROW A STereo SPECTACULAR.

Capitol ST 959 $4.98—LES BROWN ORCH.—CONCERT MODERN.

Concert-Disc CS 36 $6.95—SILK SATIN, AND STRINGS. Radiant Velvet Orch., Ceasar Giovanni.

London PS 116 $4.98—TED HEATH—HITS 1 MISSED.

Westminster WST 15009 $5.98—DICK LEIBERT—LEIBERT TAKES RICHMOND.

Counterpoint 5561 $5.95—AFRO-Stereo—Cyril Jackson.

Vanguard 2011 $5.98—THE QUEEN'S BIRTHDAY SALUTE. Royal Artillery Band.

Jubilee S 1083 $5.98—DELLA REESE—AMEN! (Gospel Songs).

Capitol ST 915 $4.98—NELSON RIDDLE ORCH.—SEA OF DREAMS.

London PS 110 $4.98—EDMUNDO ROS—ROS ON BROADWAY.

RCA Victor LSP 1866 $5.98—MUSIC FOR BANG BAAROOM AND HARPS—Dick Schory.

Capitol SW 1069 $5.98—FRANK SINATRA—COME DANCE WITH ME.

Capitol SP 8462 $5.98—SEA CHANTIES. Roger Wagner Chorale.

Capitol SW 845 $5.98—FRED WARING AND THE PENNSYLVANIANS IN HI-FI.
Stereo All-Around

Problem: Better dispersal of stereo sound in paneled recreation den with widest possible listening area.

Solution: My stereo tastes are probably different than those of most readers of this article. In a recreation den, I felt that the stereo spread should be as great as possible.

TWO floor standing speaker systems, no matter how oriented, did not create the ideal effect. The only feasible solution seemed to call for more speakers—either as a “third channel” (still a doubtful solution)—or two separate full-range speakers on each channel. I settled for the latter and it works better than I had anticipated.

My 12 x 18-foot den is diagrammed below. My two original full-range speaker systems are labelled A1 and B1. Two ceiling-type corner speakers using a pair of cheap 8-inch coaxials (Lafayette Radio SK-92) are labelled A and B. The corner ceiling speakers slope downward at a slight angle—which I judge to be about 70°. They face one another, although speakers A1 and B1 do not. Each pair (A and A1 or B and B1) should be wired in series (or parallel—depending on impedance matching) and connected to the appropriate stereo channel. Phasing is a problem easily solved with a flashlight battery. Make sure all the speakers work in the same phase relationship at the same time.

As you stand under one ceiling speaker, you should hear the other ceiling speaker and as you walk across the room, the “stereo center” should be filled by a combination of A1 and B1. Do not hesitate to move either floor standing speaker along its wall till the entire room is alive with directional stereo of optimum depth and spread.

Undeniably, this is unconventional and the only excuse I can offer for its use is that it works.

—C. M. Walters, Jr.

Speaker placement for good stereo is the secret of success. We are interested in learning more about unusual stereo speaker arrangements. If you have a successful layout that is not exactly according to the “book,” why not submit the plan to us with 200-250 words describing how it was accomplished. Publishable suggestions will be paid $25 upon acceptance. In cases of duplication, the letter with the earliest postmark will be accepted.

—Ed.
While Ahmed Jamal tinkles, the critics rage at his keyboard approach. So what, if no one likes it but the record buying public
recorded in September, 1958 at the Spotlite Club in Washington, D.C., presents Jamal in characteristic environment and indicates quite vividly his virtues and weaknesses.

It is vital at this point to appraise Jamal within the framework of the jazz world he inhabits. While intensely-motivated jazz pianists dogmatically strive to create their own worlds in the face of potential poverty, Jamal calmly tinkles his treble notes into the hearts of the record-buying public. Jamal is intense, too, but in an introspective, contemplative, non-apparent way. In front of a piano, he is physically restrained, yet is the customers' man, building a fixation for a right-hand full of treble notes into a formula that enchants thousands of fans.

These days, only a handful of jazz LPs manage to make any best seller list. Trumpeter Jonah Jones discovered "The Formula" after years of playing expertly. Erroll Garner, the major pianist to whom Jamal is often and unjustly compared, had "The Formula" inherent in his style, but awaited proper exploration. Jamal has had his own trio for almost ten years (he began in Pittsburgh, but now lives in Chicago), but only recently have his records begun to sell in vast quantities.

Most of the jazz writers spouting some form of criticism have accepted the talent and popularity of Jones and Garner. However, a solid bloc of them has risen in opposition to Jamal's keyboard approach. Their usual tactical maneuver groups Jamal with a variety of facile, but repetitious, cocktail pianists—the breed of musician dedicated more to audience delight than to art.

Jamal, undoubtedly, by this criticism, has moved along, selling LPs for Argo at an incredible pace. A host of jazz fans have accepted him, on his own, almost rigid, terms. A group of leading jazz musicians, well-respected by critics and fans alike, have endorsed his efforts—among them trumpeter Miles Davis, who is currently beyond reproach on the critical front. Davis not only has recorded Jamal's compositions, he has openly expressed infinite respect and admiration for the pianist's work.

In the face of these conflicting forces, Jamal overtly has remained a stoic, working regularly, selling records, and concerning himself more with his own Moslem philosophy than with any material benefits. Despite his emphasis on personal values, however, Jamal must be moved by his ascending income. His first recordings, made for the neglected subsidiary of a major label, were issued originally in unintentionally limited editions and only after Argo merchandised him effectively were these original discs re-issued—to capitalize on Argo's effort.

For Argo, Jamal has been a whirlwind. The backbone of a growing jazz catalog, the sale of his LPs for the Chicago-based company has made larger record firms eye Argo enviously. Jamal's commercial success has been no one-man accomplishment. His trio is a trio. Bassist Crosby and drummer Fournier work closely with Jamal, without intruding as rampant soloists. They support Jamal without interfering or competing with him. This is apparent all the way through the Portfolio of Ahmad Jamal.

Other matters are apparent, too. Jamal's entire style stems from his deliberately limiting concentration on single-note, upper treble lines. He approaches each composition in these terms. He uses bass figures for contrast or shock value, but does so sparingly. He utilizes chordal patterns as climactic transitions or to frame his high-note doodling. Jamal feels no obligation to be fleet. He is not compelled to "fill" throughout with notes. He appears to be interested in the juxtaposition of delicately touched lines and space.

As a result, his upper keyboard mannerisms often assume the structure of the "comping" (the backing of a soloist by a pianist) or other pianists. At times concerned with preserving melodic worth, Jamal often disturbs his own intention by toying with fragile devices or intrusive figures. He succumbs, also, to a relentless repetition of a favorite device. His pianistic touch is exemplary; he does not assault the instrument. His playing manifests wit, too, although it often emerges in rather obvious fashion, as in the insertion of the line of "But Not For Me" during This Can't Be Love or the frail allusion to Ferde Grofé during I Didn't Know What Time It Was. Each performance in this portfolio manifests Jamal's concern for appealing and steady rhythmic content. Each of them, too, illustrates his accent on simplicity. There are no dreadfully dissonant or even mildly experimental sounds here. Jamal has found a groove and he is moving along within it.

It is, unfortunately, a modest groove at best. Limited by his self-imposed devotion to tinkling, Jamal tends to deny the capacity of his chosen instrument. A knowledgeable, technically astute pianist, Jamal rarely calls on his command of the instrument at its most impressive potential. Instead, he chooses to toy with themes and figures, satisfied with a sort of individual-without-progress. He has resolved a style and adheres to it, yet it is a style barren of positive action, profound idealistic strength, or an understanding of the inherent differences among songs in his repertoire. He imposes a stiffly-conceived formula in his material, rather than allowing the nature of the material to assist in directing his attack. Therefore, there is a dulling sameness to the bulk of his performances as represented in this package, as he allows his treble fixation to subordinate his over-all pianistic ability.

Jamal's greatest potential may be as a composer. Scherlius and Aki Utehaya are melodic ballads, extensions of Jamal's lightly romantic nature. Although his execution of his own compositions adheres to his inflexible pattern, the compositions themselves indicate promising creative artistry, as Miles Davis and other Jamal devotees have stated.

Now that Jamal is a commercially successful jazz pianist it remains for him to pursue the ends of art. If he is to exert substantial influence on the course of jazz, he must face and master the complexities of his art. He is able to do so, if he is willing. But until he is so moved he will remain the tinkling piano in the next apartment.

- Don Gold for most of his 28 years has been particularly active in the jazz world. He received his Master's degree in journalism from Northwestern University in 1953, and since has served, as reporter, associate editor, and managing editor, Down Beat Magazine for more than two years. Currently, he is writing as jazz promotion director for Playboy magazine.

HiFi Review
NINETEEN fifty-nine seems destined to go down as the year when the record industry discovered television, or vice-versa. Just take a look at some of the new jazz releases, and you will see what we mean. Scarcely a month passes without a dozen new albums of TV “theme music” hitting the record store and supermarket racks.

It all started, of course, with Peter Gunn. If there were any doubts as to the video interests of hi-fi fans, the indefatigable Mr. Gunn dispelled them all. The descriptive themes from this weekly detective show have been interpreted by nearly a score of groups performing on practically every major label. So brisk have been the sales of these albums that the “theme music” approach has now spread to just about every sleuth show on the networks. The TV jazz fan can now hear music from M Squad, Perry Mason, 77 Sunset Strip, Highway Patrol, Mike Hammer, Richard Diamond, and heaven knows how many others.

Of course, in planning these records, it was found that several of the shows featured very little theme and consequently very little music. This, however, proved to be no barrier, a com-
poser being called in to turn out themes especially for the recording session.

From all indications, there is a trend in the making. Obviously, jazz and detective shows go together like corn, beef, and cabbage. It just seems a waste of raw material that the record-makers have limited themselves to whodunuts. Why stop there when there are dozens of other well-known TV shows to choose from? And as we noted earlier, if the show doesn't happen to have any music, some appropriate melodies can always be composed.

To illustrate the point, let's see how the record industry might treat some of the other popular TV programs. The following are reviews of some TV jazz records which may very well be available in the near future:

“This Is Your Life Jazz”

The heart-warming scenes from This Is Your Life serve as the basis for this album. This features Weep Minch and His Emotionally Moved Five. The first sounds heard are those of a solo clarinet, waiving the poignant Ralph Edwards Waltz. From there, the combo belts out three tender choruses of Why, It's Really Uncle Jim, followed by successive interpretations of Reunion With Old Family Doctor, Reunion With Old High School Teacher, and Reunion With Old Wife. The group undoubtedly does its best work rendering the scintillating Ralph, You Dropped The Script! although some purists may prefer the straightforward strains of I Don't Remember You At All, Honest! In all, it's an album of heart-felt jazz blown with plenty of real feeling.

“TV News Cast Jazz”

In this album, the history-making events seen daily on TV newscasts provide the impetus for 24 specially composed pieces. Played here by Flash Minch and His Five Correspondents, the selections cover nearly all of the world's major troublespots.

After two brief choruses of Teletype Prelude, the boys kick off with a jump arrangement of the familiar Gromyko Veto. Two solo numbers follow. In the first, we hear a tenor sax improvisation of On The Road To West Berlin. In the second, combo leader Flash Minch dusts off his trumpet for an upbeat version of Fallout Over Yucca Flat. Side 1 concludes with an inspired collective effort, The Summit Fling.

It is perhaps on the flip side where the group really comes into its own. Here we can absorb such favorites as Hello, Huntley, Goodby Brinkley, The Bob Trout Rock, and The Sound Has Ended But Douglas Edwards Lingers On.

“TV Wrestling Jazz”

Inspired by the nightly wrestling matches on TV, this album will be as eagerly received by the sports fan as it will by the jazz aficionado. Featuring Gouger Minch and His Five Matmen, the album is divided into three parts—two preliminary selections and a lengthier main event theme. The first band, which boasts the stickwork of the sensational 12-year-old West Coast drummer, Freddie Fleen, is a quick-rhythm number called The Abdominal Stomp. Following this comes the blues-like Ordeal By Armlock in which Buster Fodrick's stratospheric alto sax simulates the agonized shrieks of a fouled wrestler.

The group hits its peak playing the main event theme, Allegro For Two. In an inspired arrangement featuring bassist Frisky Smith, the music describes two wrestlers trying to strangle each other on the ropes.

“What’s My Line Jazz”

What's My Line Jazz relates musically all of the spine-tingling intrigue for which this panel show is famous. As played by Ferret Minch and His Blindfolded Five, the record is a “must” for TV jazz buffs.

A la Peter And The Wolf, each regular panelist is identified by a particular instrument—Dorothy Kilgallen by trumpet, Arlene Francis by clarinet, Bennett Cerf by guitar, and moderator John Daly by vibes. The disc opens with short instrumentals as the players begin to gather for the session. This is immediately followed by an interesting counterpart medley between the trumpet and vibes called In The Context of the Question—No! This leads to a rather raucous jam session which finally winds up with a vibe solo bearing the strains of No Conference Was Called For. Later on, with the addition of the double bass Mystery Guest, a clever jazz fugue is developed. The fugue, unfortunately, is never completed, due to time running out.

“Meet The Press Jazz”

The dynamic throbbing of the nation's pulse is captured vividly here by Scoop Minch and His Inquisitive Five. The album leads off with a cool treatment of The Washington Post March, followed by a Minch original, I Didn't Hear The Question, Mr. Spivak. Particular mention should be made of Side 1, Band 5, where the brass belts out the Senator Kennedy Side-step while the piano improvises on the familiar May Craig Riff motif in the background.

“Weather Report Jazz”

This record by Sky Minch and His Low-Pressure Five provides a treat for weather-wise jazz lovers. The selections range from the strident Hurricane Hazel Heads Toward Miami to the cooler tempos of Cold Air Mass Moving In From Canada. Especially worthy of note are the first three bands of Side 2, where we hear trombonist Kat Kincaid carry the melody in three swingin' selections—Hottest August 6th Since 1904 in Phoenix, Taxi Storm Barely Misses Boston, and the popular Barometer Dip. In the record's final number, all the boys really let loose in a wide-open version of Let's Look At The Weather Map. Carol Reid then takes over with a breathless solo of her famous Charleston number Have A Happy.

These, of course, are just a sampling of the releases that you can expect in the near future. As you can see, there are many programs just waiting to be honored by a jazz album. And should the shows themselves be exhausted, the record-makers can always turn to other TV standbys, such as commercials, station breaks, and test patterns. Or have you gotten the picture already?

* Frank Jacobs is a free-lance writer who, for some three years, has contributed articles, interviews, and a various amount of non-classifiable material to such magazines as Mad and HIFI REVIEW. He has also edited a pictorial encyclopedia. He says he lives in New York City with his typewriter, a late '48 Smith-Corona, and a black-and-white, housebroken mortgage. An ardent hobbyist, he claims fame in several states for his impressive collection of past-due bills.

HIFI REVIEW

40
For those whose taste demands quality in all things, Stereo by Sherwood offers the ultimate. Included are two models: Model S-5000, a 20+20 watt dual amplifier-preamplifier for stereo "in a single package;" fair trade $189.50. Model S-4400, a stereo preamplifier with controls, coupled with a single 36-watt amplifier for converting monaural systems to stereo; fair trade $159.50 (can also be used with Model S-360, a 36-watt basic amplifier [$59.50] to make a dual 36-watt combination). The experienced Audiophile knows from experience that Sherwood components are not only the ultimate in sound reproduction but the ultimate as well in flexibility of controls. Discover for yourself why Sherwood products are bestowed outstanding honors by most recognized testing organizations. Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 18, Ill.
1. "A marvel of sound...the best stereo I've yet heard." (Gershwin: Piano Concerto in F; Niblack, Piano; Utah Sym., Abravanel, Cond.—WST 14038) H.FI. REVIEW

2. "From the standpoint of sonics, Westminster (stereo) wins hands down." (Berlioz: Symphonic Fantastique; Vienna State Opera Orch.; Leboeuf, Cond.—WST 14046) HIGH FIDELITY-MAGAZINE

3. "I'm spellbound by the most magical examples of stereo I've encountered to date." (Tchaikovsky: Symphony No. 4; Phil. Sym. Orch. of London; Rodzinski, Cond.—WST 14055) AUDIOPHILE MAGAZINE

4. "...marvelous stereo sound." (Ravel: Daphnis and Chloe (Complete Ballet); Alborada del Gracioso; Le Tombeau de Couperin: Chorus of Radiodiffusion Francaise; Orch. Theatré National de l’Opéra de Paris; Rosenthal, Cond.—WST 204) NEW YORK TIMES

5. "Magnificent stereo directionality, terrific stereo depth." (Saint-Saëns: Organ Symphony; Schreiner: Organ; Utah Sym.; Abravanel, Cond.—WST 14064) H.FI. REVIEW

6. "In respect to stereo effect, Westminster's pair of Falla works is superb, highly musical with a lovely and unambiguous separation of the sound choirs across the imaginary stage." (Falla: El Amor Brujo; Nights in the Gardens of Spain) Orch. Théâtre National de l'Opéra de Paris; Rosenthal, Cond.—WST 14021)

   Edward Tadashi Canby, HARPER'S

7. "Scherchen's 'Military' was one of the original high fidelity showpieces. It looks as if his new, stereo version is going to repeat the story. I don't know a better disk for testing equipment, particularly in such important matters as channel separation at high frequencies." (Haydn: Military and Farewell Symphonies; Vienna State Oper Orch.; Scherchen, Cond.—WST 14044) CHICAGO SUN-TIMES

COMPPELLING REASONS FOR BUYING WESTMINSTER STEREO

FOR YOUR FREE COMPLETE CATALOG OF WESTMINSTER STEREO AND-monophonic RECORDINGS WRITE TO DEPT. M.RJ. WESTMINSTER RECORDS, 275 SEVENTH AVE., N.Y.
BEST OF THE MONTH

- London's super-spectacular Wagnerian disc premier of Das Rheingold—
  with Flagstad, Svanhom, George London, 18 tuned anvils and a thunder-
  sheet—eclipses all other stereo releases this month. It must be heard to
  be believed. (see pp. 30-31)

- RCA's $2.98 Camden label on a much more modest level has come up
  with a "best buy"—Grieg's Peer Gynt suites, recorded in Norway by
  the Oslo Philharmonic.—"A fine technical job . . . glowing performance . . .
  a splendid sounding ensemble." (see p. 49)

- Another fine RCA stereo release in the coupling of Mysterious Mountain
  of Hovhaness with Stravinsky's Fairy's Kiss Divertimento, courtesy Fritz
  Reiner and the Chicago Symphony.—"Hovhaness has written a modern
  masterpiece . . . Reiner leads . . . a tremendous reading." (see p. 49)

Now for the details, with the "credit" side of the ledger dealt with first. The
chorus, while it seems to be composed of
amateurs, is indeed well trained. The sing-
ing is nicely modulated; there is no shout-
ing, even in the climactic moments. In my
detailed running notes on the performance
I have listed the second Kyrie Eleison, the
Gradual Agnus, and the Credo in unum
Deum as "good." The Osanna is sung with
good spirit, and the Pleni sunt coeli has
excellent articulation, with admirable pres-
ervation of clarity, despite the complexity
of the part-writing.

The soloists are all excellent. Moreover,
the conductor's conception of the tempo of
all of the solos and duets seems to me to
be just right. These factors combined with
the excellent directionality of the stereo
recording, combine to make the solo portions
the outstanding aspects of this album.

In view of these positive factors, where
is the lack? Again, here are my running
notes. Qui tollis, just a shade too fast to be
emotionally moving; Cum Sancto Spiritu—
lacks real "bite"; Et incarnatus est—too
fast and superficial in feeling; Crucifixus
—too fast, does not create the requisite
mood; Et resurrexit—too slow, not enough
elevation in the chorus; closing trumpet part
sounds lethargic; Confessio—the "magic" is
missing from the hushed section just before
the words "Et expecto," which lack pro-
pulsion; Dona nobis—too fast, superficial.

In other words, these vital chorauses,
which are, after all, the very core of the
work, just fail to be convincing. Moreover,
in many portions the chorus is too distant
relative to the orchestra. This is especially
true in the case of the "Gloria" and the
"Qui tollis." In the latter, the beautiful
opening alto phrase is covered up by the
relatively unimportant "deedle-deedle" of
the violins, and the two flutes are so unduly
prominent that they all but cover up the
entire chorus. These same fruits are pres-
ent in the monophonic version.

To sum up: the solo portions of this
album can be recommended very highly,
on the grounds of the conductor's concep-
tion, the soloists' skills, and the realism of
the recording. The choral portions, on the
other hand, are disappointing for too much
of the time, not only because of the faulty
balance, but mainly because of the su-
periority of interpretation.

D. R.

BALAKIREV: Islamey (see RACHMANIN-
OFF)

- BALAKIREV: Symphony No. 1 in C Ma-
jor, Royal Philharmonic Orchestra. Sir
Thomas Beecham cond. Angel 35399 $5.98

Musical Interest: Russian curio
Performance: Masterful
Recording: Excellent
Stereo Directionality: Some
Stereo Depth: Much

This tuneful symphony is a colorful ve-
hicle which Beecham rides with aplomb.
The mono version (Angel 35399) was ac-
corded the welcome usually extended to
the Baronet's sallies into the music of Mus
covy and it seems to have stavd off any
competitive designs. The orchestral colors
of the score are well served by stereo, with
the depth of the sound benefiting more than
instrumental directionality.

W. D.

All records reviewed in this column as
stereo must be played on stereophonic
equipment. They are not N. b. T be re-
played on old style monophonic (sin-
gle speaker) equipment without per-
manently damaging the record. Play
at 33 1/3 rpm with the RIAA setting.

July 1959
**BARTOK:** Hungarian Sketches and Roumanian Dances. **KODALY:** Háry János—Suite. Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury SR90172 $5.98

Musical Interest: Bartók has it
Performance: Great
Recording: Excellent
Stereo Directionality: Superb
Stereo Depth: Just right

There is no doubt that Dorati has a deep and abiding love for the music of Béla Bartók. He conducts with a deft and sensitive touch, as well as with humor, the beautiful Hungarian Sketches and Roumanian Folk Dances, transcribed by Bartók in 1931 for orchestra from early piano pieces. The composer spent some of his happiest times visiting the peasants and hill people of his native land and surrounding countries with Kodály, gathering research material for his extensive folk song literature. Experiences gained in this adventure exerted an enormous influence on his writing, especially as represented by the pieces on this disc—little masterpieces all.

We believe the mono version was released some time ago it was considered a top Mercury effort. The stereo counterpart is almost every bit as good from the quality viewpoint. There is some pinching effect and breakup in the rousing reading of Háry János, but not so much as to spoil everything. There is excellent balance everywhere, supported by a magnificent bass. A good combination of music, this splendidly conducted, well recorded, and a must for the Bartók fan.

**BARTOK:** The Six String Quartets. The Fine Arts Quartet. Concert-Disc CS-207, CS-208, CS-209 3 1/2 " $6.95 each

Musical Interest: Modern masterpieces
Performance: Excellent
Recording: Very good
Stereo Directionality: Rather pronounced
Stereo Depth: Good

Bartók’s String Quartets are probably the most distinguished of this century. The first was completed in 1907, the second in 1917, the third in 1927, the fourth in 1928, the fifth in 1934, and the sixth in 1939. They span most of his European composing career; Bartók came to this country soon thereafter, remaining here to his death in 1945. The tragedy of his last years is not pleasant to remember; the same that is now his should have come during his lifetime.

The quartets abound in technical and interpretative difficulties. They are bold, bizarre and rugged. Their modernism is unfurled, but it presents—as with Beethoven a century ago—prickly problems for the executants. The Fine Arts ensemble boasts a splendid technique that permits emphasis on matters of interpretation. Their readings have the flow and the give and take of chamber music at its best. The stereo recording has a clarity and spaciousness that permits each instrument its individuality of tone and color without waffling it off from its fellow. Whether this added transparency is worth the substantially higher cost of these stereo discs over the competitive mono recordings of the Juilliard Quartet for Columbia, the Vegh Quartet for Angel, and the Parrenin Quartet for Westminster is a question that can be answered only by the potential buyer. String quartets are not as demanding as symphony orchestras in matters of directionality, spatiality, and depth, and the benefits of stereo are open to argument. This is an uncontainable release. In performance, it is the peer of any of its competitors. In recording, it offers stereo as a piquant extra.


Musical Interest: Sovereign
Performance: A "gee-whiz" technical accomplishment but lacking in warmth
Recording: OK
Stereo Directionality: OK
Stereo Depth: Could be better

Nearly four years have passed since this recording was made. Ever since its monophonic release it has been widely hailed as a memorable account of the score. It was also one of the first RCA Victor stereo tape releases. And now, to round out the picture, here is it in stereo disc form, in sound that is a little fuller than its monophonic counterpart if yet without the overall gloss of the stereo tape.

I must confess to being less enthralled with this performance, contrary to the generally high regard in which it is held. I find the team of Heifetz and Munch coldly, almost brutally efficient and showing little if any affection for the great work. I want this music to take wing and soar, I want to be impressed not with the brilliant mechanics of the performance but with the divine sense of spiritual power in the music. In short I find here a deficiency which elements to what we are the core of this work in particular, and Beethoven's music in general: lyrical nobility and grandeur. No amount of polish and refinement can take the place of these essential qualities.

**BEETHOVEN:** Missa Solemnis in D Major, Op. 123. Uta Grief (soprano), Grace Hoffman (alto), Helmut Kraftschmar (tenor), Albert West (bass). North German Philharmonic Orchestra, Paul Paray cond. Urania USD 1025-2 2 1/2 " $11.90

Musical Interest: Impressive
Performance: Noteworthy
Recording: Occasionally harsh
Stereo Directionality: Less than left
Stereo Depth: Good

This unique and extremely demanding masterpiece has long been recognized as something of a Mount Everest in the recording field. Paray and Urania have mounted a valiant expedition—but this particular musical peak has yet to meet its Hillary. To be sure, the stereo illuminates more of the score's complexities than does any previous version. If the inevitable comparison must be made with the 1953 Toscanini recording (RCA Victor LM 6018), one misses here the superb discipline of the Maestro's orchestra, the tremendous excitement of his Credo and the drama of his Aegrn Desti. The forward surge generated by Toscanini's tempi carries the persuasive power to make listeners accept his reading as the one and only way to communicate this music. Regrettably, however, his vital and indeed historical performance is marred by erratic engineering and distorted balances. The sonic improvement offered by the new recording, therefore, is a particularly important factor to consider in this instance. And, while Goehr may not scale Toscanian heights, his reading by no means slight the grandeur and passion of the Mass.

The general level of singing is satisfactory and the soloists of vary rise even higher (Uta Grief sings very well in the Sanctus) considering the frequently antivocal character of the music they must cope with. Soloists and chorus are well balanced, but their balance with the orchestra is in need of being variable.

The recording reveals a broad expanse of tonal canvas, but the sound has a strident, harsh quality, particularly in the climaxes. Reduction in the treble helps somewhat, but not always. Directionality favors the left channel and the separation, though noticeable, is sometimes elusive. Pre-echo occasionally mars its unwelcome presence felt and the surfaces are less than perfect.

**OUVERTURES FRANÇAISES—BERLIOZ:** Roman Carnival; Corsair; LALE: Le Roi d'Ys; BIZET: Patience. Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 10919 $5.95

Musical Interest: Rich French music
Performance: Good but slow-paced
Recording: Quite adequate
Stereo Directionality: Good
Stereo Depth: Marred by dry sonics

The monophonic version of this quartet of French overtures is technically good, musically boring by virtue of Paray's slow, slow readings. The stereo spells it out in fuller spatiality, and it seems even slower. The late, great Furtwängler used to pull off a remarkable trick with tempo by establishing a lethargic pace, but then he would imperceptibly quicken the pace and carry the orchestra to overpowering heights. Paray never does get out of the rut and even in the 1st umult of Carnival Romain and Corsair there is something lacking, a dullness, a feeling that the orchestra is not reacting spontaneously to an inspired conductor, but just going through some boring music for the umteenth time.

Le Roi d'Ys would hush almost anyone to sleep after Paray gets past the most beautiful (where the songful cellos is skillfully played) and dawdles along to a not very exciting finale. Sonor voice is spectacular through and through and Bizet's most forgotten Overture to Patience receives the best treatment of all as Paray here leads the Detroiters at a brisker tempo.

**BIZET:** Carmen Suite. The Philadelphia Orchestra, Eugene Ormandy cond. Columbia MS 6051 $5.98; Mono—ML 5355 $4.98

Musical Interest: Mixed
Performance: Super-polished
Recording: Rich
Stereo Directionality: Plenty
Stereo Depth: Enough

This Suite contains ten numbers from the opera in a sequence that has no justification except that the sounds are pleasing. That also is the prime justification for this recording. The sounds made by The Phila.
Philadelphia Orchestra are pleasing indeed. Whether they are the sounds most appropriate to the primarily vocal ones of Carmen seems scarcely the issue; it is hard to imagine a Carmen fan who will find strings and winds as seductive as his favorite heroine.

There is plenty of energy in these performances and an infinite amount of polish—but little passion. Columbia has provided a nice big acoustic for the music and the stereophonic version gives due and proper respect to the proceedings. W. D.

BIZET: Patria Overture (see BERLIOZ)

BLISS: Things to Come: Welcome to the Queen (see ELGAR)


Musical Interest: Colorful coupling

Performance: Fine

Recordings: Good to excellent

Stereo Directionality: Well divided

Stereo Depth: Acoustically superb

Mercury’s stereo re-issue of this familiar fare gains fairly little in the way of spatial illusion. Dorati conducts the London Symphony instead of his own Minneapolis orchestra, and he fails to get from the English ensemble the same dynamic excitement he exacts from the American group. Insecure singing, especially in the male choir, mars the Borodin effort, and Coq D’Or is definitely the better of the two sides. Some “tryin’” shows up in transient peak passages, but it can be attenuated easily enough. The monophonic release played through a stereo system and rendered as a “mono-diffused” record sounded even better than the stereo, despite its clear lack of directional spread.

J. T.


• BRAHMS: Piano Concerto No. 2 in B-flat, Op. 83. Louis Kentner with the Philharmonia Orchestra, Sir Adrian Boult cond. Capitol-EMI SG 7133 $5.95

Musical Interest: Monumental

Performances: Gilels—Olympian; Kentner—Fussy and weak

Recordings: Gilels’ is closer and fuller

Stereo Directionality: Fine

Stereo Depth: Both good, with a slight edge to Kentner’s

The stereo re-issues of these two performances only serve to heighten the impression created by the monophonic editions of a few months ago. The Gilels-Reiner reading is one of the most imposing I’ve ever heard, while Kentner’s is curiously timid and fussy.

Both stereo represent an improvement, over their monophonic counterparts, the Capitol-EMI recording being slightly more successful than the RCA Victor in the department of directionality; the RCA, conversely, has a fuller, more resonant quality.

M. B.

• BRUCKNER: Symphony No. 7 in E major. Symphony Orchestra of the Southwest German Radio, Baden-Baden, Hans Rosbaud cond. Vox STPL $10.752 2 12" $9.95

Musical Interest: Growing

Performances: Lightweight

Recording: Clear

Stereo Directionality: Reasonable

Stereo Depth: Reasonable

Here’s a situation. The mono version of this performance takes only two sides of one disc—at the mono price. In stereo, each movement takes a full side, so the symphony extends over two records—at stereo prices. Inasmuch as side 3 is less than 11 minutes long, and side 4 is only 11 1/2 minutes, three sides should have been sufficient.

The performance is fair, although more tonal weight would not be amiss in the big moments. Rosbaud uses the untempered text. The recording is clear, with good definition and separation, but there are one or two spots that could have been edited better on the master tape.

W. D.

• CARPENTER: Adventures in a Parametron. PHILLIPS: Selections from Goffrey’s Readers. Eastman-Rochester Symphony Orchestra, Howard Hanson cond. Mercury SR 90136 $5.95

Musical Interest: Real charmers!

Performance: Magnificent

Recording: Same

Stereo Directionality: Perfect

Stereo Depth: Also

Mercury has given us a stereo re-issue of rather old-fashioned scores, but they are brimming with charm, magnificently recorded and conducted, and make for one of the most attractive stereo discs in the Mercury catalog. John Alden Carpenter’s music describes an infant’s daily adventure in a Chicago park, with a Nurse who is formidable, a Policeman who “walks like doom,” a burdy-gurdy, a Lake, Dogs, and of course, Dreams. A little masterpiece, a gem of orchestration, loaded with percussive effects, and abundant with unashamed melody.

A too heavy reading would have reduced this little charmer to a sop, but Hanson treats the music with both sympathy and understanding. When the record was issued monophonically a long time ago (two years?) it did not seem to be quite as good as the older Concert Hall disc with Swoboda, but this new stereo release improves everything.

The McGuffey Readers were printed for schools by the hundreds of thousands before the turn of the century, and the episodes recorded are three well known stories taken from these old volumes, The One Horse Shay, John Alden and Priscilla, and The Midnight Ride of Paul Revere. A painting of the latter by Grant Wood provided the original stimulus for composer Burtill Phillips. Best of the trio is the Alden-Priscilla ‘love song.’ Although the recording is nearly three years old, it can be considered one of the top-flight Mercury stereo. Engineering is almost perfect, spatial depth is warm and full without loss of articulated lines, and the music comes off delightfully.

J. T.


Musical Interest: Moderate

Performances: Excellent

Recording: Excellent

Stereo Directionality: Sufficient

Stereo Depth: Sufficient

The two compositions on this disc present delightful contrast. The polished classicism of Franz Danzi, a contemporary of Mozart and Beethoven, differs distinctly from the sophisticated modernism of Paul Hindemith.

Both composers are well aware of the coloristic effects of the flute-obo-clarinet-bassoon-horn combination. However, Hindemith is much the bolder spirit and there is more variety in his writing.

The performances have polish and vitality. The players are excellent instrumentalists and sensitive musicians. The tonal colors blend well in realistic recording, and each performer is located exactly by virtue of the effective stereo.

W. D.

• DEBUSSY: Images for Orchestra—Giselles, Ibéria, Rondes de Printemps. Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2282 $5.98; Mono—LM 2282 $4.98

Musical Interest: Debussy masterpieces

Performances: Top rank

Recording: Too thin

Stereo Directionally: Well divided

Stereo Depth: Too much at times

But for the fact that Munch and Co. compete with one of the greatest stereo LP’s ever issued, the new RCA Victor version of the complete Images could go to the head of the class. The writer has many times referred to London CS 5013 as a stupendous example of what can be accomplished on stereo discs, in print, during lectures, and on broadcasts. The late Atsulfo Argenta and the Suisse Romande Orchestra turned out with their recording a medal-winning edition—one of the best of a long catalog of gems. London had issued the RCA Victor issue, it would likely have made a world of difference in the final result of tape to disc. The disc processing would appear to be the RCA weak link. Compare the two recordings yourself if you can, and note the difference in the freshness of sound, the balance, the warmth. London’s is alive, crisp, articulate, a stunning record interpretively and technically, while RCA Victor commits to its stereo grooves an interesting and powerful reading marred by thin sonics—a bright glossy result with too much compensating reverberatory warmth. The mono version is also troubled by shallow, overbright sound. Boston boasts some of the best first chair players in the world, and they do play superlatively. But the Suisse Romande first desk men play flawlessly too. The choice is London. J. T.

• DEBUSSY: Le Mur: Three Nocturnes—Nurses, Fêtes, Sirènes. Amsterdam Concertgebouw Orchestra with Women’s Chorus, Eduard Van Beinum cond. Epic BC 1020 $5.95

Musical Interest: Masterpieces all

Performances: Nocturnes glorious

Recording: Exceptional

Stereo Directionality: Good

Stereo Depth: A trifle too much

Epic released the monophonic counterpart of this coupling quite some time ago.
WAGNER would have enjoyed stereophonic sound hugely. The spectacle of the Flying Dutchman looming up out of the storm with his phantom band on every side of the audience with frightening efficacy would have satisfied his exuberant sense of drama to the nth degree.

From a stage-production point of view the inconvenient transformation in Siegfried of Fafner the Giant into Fafner the Dragon (plus attendant off-stage megaphone) could be accomplished without this somehow incongruous aid—and with fearful awesomeness. The spectacle of a terrified Mime cowering under an omnipresent Alberich, whose voice pursues him from every vantage point of the stage with insuperable relentlessness in Das Rheingold would have whipped up Wagner's dramatic appetite to undreamed-of lengths.

"One of the great recordings of the century," said the critic in The Gramophone after hearing our presentation. The impact of Das Rheingold, released this month stereophonically on OSA-1309 will be one which, with its dramatic veracity, will not only knock the listener sideways, but would also have knocked Wagner breathless and left him clamouring for a stereogram.

Complete Recording for the First Time
Available for the first time in the complete recording and using the same techniques as were used in the presentation of the historic Walküre, London engineers have aimed at a production as near as possible to the real thing. In some cases—as far as Wagner's occasionally near-impossible stage directions were concerned—even nearer, with meticulous thoroughness.

The transcendent power of the music is electrifying. In the stereophonic recording the sound swells and pulsates—burns under the strange magnetic symbolism of this dynamic herald to the fiery legend of The Ring.

The theatrical requirements were studied by the cast as minutely as the musical score. The sound is as directional as the composer originally conceived it and the stage effects noted with painstaking exactitude.
...in magnificent Stereo*

London ffss

KIRSTEN FLAGSTAD as Fricka
GUSTAV NEIDLINGER as Alberich
SET SVANHOLM as Loge
WALTER KREPPLE as Fasolt

The horns and Wagner tubas
A 'brigade' of harps!
Eighteen anvils

The Three Rhine Maidens:
ODA BALSBOG, HETTY PLUMACHER,
IRA MALANUK as Woglinde,
Welligunde and Flosshilde.

Great Artists

About some of the artists... George London—the brilliant Canadian bass-baritone who made such a sensation in the title-role of The Flying Dutchman at Bayreuth in 1956 was specially chosen for the part of Wotan. That great Wagnerian—Kirsten Flagstad—learned the part of Fricka for the first time particularly for this recording. Gustav Neidlinger, giving a performance of diabolical fire as Alberich, King of the Nibelungs—a performance audacious in the extreme—was persuaded into the role for the last time and reaches matchless peaks in its execution. Tenor Set Svanholm—distinguished to Londoners for his performances in the Ring at Covent Garden—plays Loge, colleague of the gods Donner (Eberhard Wachtler) and Froh (Waldermar Kmentt) and brother to Fricka (Claire Watson).

A Recording Feat

With the Vienna Philharmonic Orchestra conducted by Georg Solti, a cast and orchestra of this calibre would be a rare and wonderful thing indeed on the stage today. For such a work and for such a tremendous feat of recording-engineering only the finest artistic material could possibly be used.

The result is something that will establish another landmark in the history of recorded sound.

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*Das Rheingold

is also available in a brand new ffrr monophonic recording.
Much to my delight and surprise, the Nacht urns in particular, fare even better than on the very fine mono release. The Concertgebouw brasses are tremendous; and the last section, Sirenes, generally considered the weakest of the Nacht urns, is sung with magnificent artistry by the chorus. In the American recordings of this work, the chorus always manages to sound as though they needed more reharassing. Here the chorus maintains its usual control, and I have no quarrel with it. The sound is quite in evidence in Sirenes. Where I cannot recall when Sirenes has sounded so beautifully. It’s enough to make a man want to go to sea.

La Mer does not receive quite the same perfect stereo treatment, but Van Beinum, whose career was ended by sudden heart failure in April, reads the score differently than Toscanini or Munch. He seems less concerned with precise articulation, and his dynamic changes are not brought about with such lightning suddenness. His is a more broad sound, and the sound he gets provides a broader perspective. Since he conducts one of the best orchestras in the world, the result is very satisfying even if articulation does take a secondary place. All things considered, this remains a wonderful album.

**DEBUSSY:** Preludes—Symphonic Suite; Danse (orch. Ravel); TURINA: Danzas Fantásticas; La Procession Del Rosco; Royal Philharmonic Orchestra, Robert Irving cond. Capitol-EMI SG 7130 $5.98.

Musical Interest: Interesting coupling
Performance: Good
Recording: Adequate
Stereo Directionality: Well placed
Stereo Depth: Shallow

Irvings conducts the early Debussy score with delicacy, but his treatment of the Turina pieces is too suave, too pat. Debussy’s unique feeling for harmonic texture is quite in evidence in Preludes, a product of 1897, when La Damoiselle Elue was also written. Where Argenta on London infuses Turina’s music with contrasting languor and passion, Irvings leads a merely competent but back-liture performance, and the sound of this stereo release suffers from lack of base.

**Printemps** is highly interesting as performed here, but not worth the price of a mediocre second side. *Danze*, originally a youthful piano piece called Danze Stryrienne is given the liveliest and most poetic treatment of all.

**DELIBES:** Sylvia (complete ballet). London Symphony Orchestra, Anthony Fasoulari cond. Mercury SR-2-9006. 2 12” $11.90.

Musical Interest: Great classic ballet
Performance: In the grand tradition
Recording: Superlative
Stereo Directionality: Fine
Stereo Depth: Warm

Again we are in Mercury’s debt for the issuance of a superb complete ballet recording. The stereo counterpoint of the already released magnificent monophonic album, Sylvia emerges in spatial sound with additional impact. Fasoulari is not after ear-shattering forces, nor does he dwell on exaggerated pianissimos. He chooses rather to lead the London Symphony Orchestra in a performance of extreme grace, marvelous discipline, and ravishing woodwind playing. Some of the Mercury stereos have had a tendency to harshness in the first strings which was hard to tolerate, but this issue is one of the best yet released, completely free from any shrillness in strings.

The orchestra was seated in normal classical pattern for the sessions at Watford Town Hall last summer, and the resulting spatial spread has been faultlessly balanced, with no “hole in the middle.” A melting sound is constantly maintained by Fistoulari, but it is also clear, shining, and resonant. And, thank heavens, it is not conducted at a ridiculously fast pace. If you have collected Mercury’s distinguished series of complete ballet albums, don’t miss adding this one, it is a top notch effort all the way.

**YURINA:** Delibes: Sylvia; Delibes: Sylvia Act II Finale; Debussy: Prelude a L’Apres Mer; Ravel: Mother Goose Suite. Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 7292 $5.98; Mono—LM 2292 $4.98.

Musical Interest: Yes indeed!
Performance: Excellent
Recording: Good
Stereo Directionality: So-so
Stereo Depth: Too distant

If you want a truly topnotch performance of Ravel’s Mother Goose in stereo your buy is still London with Ansermet (CS6023) with the Suisse Romande Orchestra; for it is sonically far superior to RCA Victor’s release, and the margin of superiority from the podium also seems to favor Ansermet. Munch is unhappily handicapped by a mediocre stereo disc publishing job—strings tend to over-brightness; there is too much surface noise, as well as plenty of distortion on inside grooves. He reads the exquisite Mother Goose score straightforwardly, and without much subtlety.

The Sorcerer’s Apprentice is uneven in tempo, but very excitingly carried off. By and large, Omphale’s Spinning Wheel, shortest of all the selections, is the best performed.

When we turned to the mono disc, it came out sonically better on all counts. J.T.

**ELGAR:** Pomp and Circumstance Marches No. 1 to 5. BLISS: Things To Come—Film Music—Welcome to the Queen. London Symphony Orchestra, Sir Arthur Bliss cond. RCA Victor LSC 2257 $5.98.

Musical Interest: Study music, mostly
Performance: Surprisingly good
Recording: Above average
Stereo Directionality: Nicely balanced
Stereo Depth: Warm and full

Sir Arthur Bliss was in 1958 was appointed Master of the Queen’s Music. All his composing was, and his conducting on this recording is better by far than the music he composes. Bliss is direct and quick with the wonderful old Elgar marches, and the catalog has long needed fresh treatment of these fine pieces. No. 1 in D, with its splendid “Land of Hope and Glory” melody sounds as it always should under Bliss’ baton, and the less familiar marches are all led at brisk and vital tempo. RCA Victor has also managed very good stereo-processing. Side 2, which begins with March No. 4 in C, includes on the remaining grooves Bliss’ dull account of an equally dull film score dating back to the early 30’s, which he did for a decidedly dull film treatment of H. G. Wells Things to Come. Welcome, the Queen was written in 1954 on the Queen’s return from the Commonwealth Tour. It is satisfactorily dignified, militant, and loud—a hack-piece. The Pomp and Circumstance Marches are what make this disc well worth the price, mono or stereo.

FAURE: Fantasie (see D’INDY)

FRANCK: Symphonic Variations (see RACH-MANINOFF)

FRESCOBALDI: Madrigals (see GESUALDO)

**GESUALDO:** Canzonettas, Madrigals, Gailliards, Sacrae Cantiones, Psalms, Vocal Quintet and String Quartet, Robert Craft cond. Columbia MS 6084 $5.98; Mono—ML 5341 $4.98.

**GESUALDO:** Seven Madrigals: Luci serene e chiare; Ecco morì dunque; Ah!, già mi disconso; Inven dunque, o crudeli; Tu e il mio sol lamento il fesso fianco posso; Ah! troppo saggio ne l’arrar; FRESCOBALDI: Six Madrigals: Fortunata per me, felice aurora; Ah bella si, ma crudel mia nemica; Se la leggii e l’impari, Da quel fier del ciel; Porch’eh spesso a veder la vostra luce; Amor ti chiam’il mondo. The Rondolph Singers, David Randolph cond. Mono—Westminster XWN 18812 $4.98.

Musical Interest: Still somewhat esoteric
Performance: Columbia by a hair
Recording: Both excellent
Stereo Directionality: Good
Stereo Depth: Good

The Columbia program includes twelve madrigals (two of them double madrigals) plus the other types of vocal and instrumental pieces, making this a quantitative bargain immediately. Craft and Randolph employ the same number of singers—five—each quintet comprising three female and two male voices.

The Randolph Singers are more modern in style, with vibrato and wider dynamic range. However, Craft builds up more tension in his interpretations and his performances are more exciting. No numbers are duplicated on either record.

Rondolph’s early recording of Gesualdo Madrigals (re-released as Westminster 18652) deserves credit for making the music of that boldly imaginative Renaissance master known to us. In this new disc, the performances have more vitality, and the statements about Gesualdo’s passion and modernity are borne out to a greater extent than before. The Frescobaldi pieces are conveyed with equal success.

This Gesualdo was a complex man, and in performances that are not precisely antiquarian, the music reflects his tortured Renaissance soul. It is Craft who possesses the key to the Gesualdo musical psyche and who unlocks it with searching and subtle musicianship.

Both monophonic recordings are attractively pure, but the interplay of the melodies in this highly contrapuntal music is better projected by the stereo.

W. D.

HiFi Review
GRANADOS: Goyescas (complete opus). Conchito Ribau (soprano)—Rosario: Ana Maria Sequeiros (mezzo); Pau-Pepo: Ginos Torreno (tenor)—Fernando; Manuel Auenst (baritone)—Paquiro. The Madrid Singers and The National Orchestra of Spain, Attilio Argenta cond. London OSA 1101 $5.98

Musical Interest: Seldom heard and worthwhile
Performance: Expert
Recording: Good, some reservations
Stereo Directorially: Very good
Stereo Depth: Very good

Goyescas is a one-act opera in three tableaux, corresponding to three Goya paintings which inspired the composer. A story of love, jealousy and violent death unites the episodes, unfolding not unlike an Iberian-style Cavalleria Rusticana. But neither the libretto nor Granados's music hold the foreboding and ever-mounting tension that lifted the Mascagni opera to the most exalted class of one-acters.

Once reconciled to a slightly static quality that pervades this opera, the listener will find many pages of captivating beauty, particularly those enlivened by the national rhythms. The opening tableau is the calmest of the three—the second, which follows the popular Intermesso with the ball scene and the challenge to the duel, promises more than it delivers.

London's version, utilizing prominent Spanish singers under the leadership of brilliant Argenta, exudes authority and the principals sing with vigor and conviction, though the tenor's contribution fails to reach the high level of his three colleagues. The engineering occasionally lends undue prominence to the voices and the orchestral writing, I suspect, is more inexcisive in the ensembles than revealed here. Also, and this is a regrettable oversight, the stage instructions so vital in the concluding scene are not realized sonically—the off-stage screams signifying Fernando's fatal wound and his subsequent discovery are not heard, much to the detriment of dramatic illusion.

G. J.

GRIEG: Peer Gynt Suites Nos. 1 and 2. The Oslo Philharmonic Orchestra, Odd Gruner-Hegge cond. Camden CAS 480 $2.98

Musical Interest: Famous familiar
Performance: Excellent
Recording: Surprisingly good
Stereo Directorially: Good balance
Stereo Depth: Fine in all departments

There is enormous variation in quality for records on all labels in the lower-priced bracket. Some are sensational buys, while others released at the same time can be woefully lacking quality. Since even the high-priced stereo field has this problem at times, it was with some misgiving that I placed this record on the turntable. But surprisingly enough, this Grieg stereo turned out to be highly acceptable, not only a fine technical job, but as a glorifying performance by the composer's countrymen of the Oslo Philharmonic—a splendid sounding ensemble ably conducted by Odd Gruner-Hegge. He may not put into these scores the heady dynamics you hear with Ormandy or Fiedler, but there is still plenty of fire, as well as freedom from 'tricks.' In many ways this Camden is superior to the more highly touted Red Seal RCA Victor stereo. High frequency response gives a distinctly clear, low frequencies especially solid, and middle frequencies in properly modulated balance. A darned good buy, this! J. T.


Musical Interest: Sheer delight
Performance: Winning
Recording: Excellent
Stereo Directorially: Very nice
Stereo Depth: Fine

In a previous issue of HFR it was my pleasure to review the first album in this series of Handel Organ Concertos. "Recorded," according to the album cover, "with an organ of 1749 designed and often played by George Frederick Handel, on the estate of the Earl of Aylesford in the Forest of Arden, at Great Packington, Warwickshire, England."

The appearance of this second album strengthens the enthusiasm with which I received the first. It would seem to me that this is the way that early organ music should sound. No over-loading; so swallo-wing up of polyphonic line by monstrous 19th century organs with thick registration. Instead, here one hears the clarity of texture with a sense of relief, thanks to the use of the smaller instrumental, and thanks to Mr. Biggs' judicious registration.

As a rule, I recall, I have been consistently opposed to the performances of the music of Handel and Bach on the gigantic, romantic organs, for the simple reason that the blur of sound resulting from the use of such instruments keeps one from hearing the music. That is why I welcome these recordings—and the Kapp record (9018) of Handel's organ concertos performed by Lawrence Moe—with open arms. The music loses none of its power—or its charm—for being played on the smaller instrument.

The performances are idiomatic, and the excellent stereo recording adds to the sense of gratification. For that matter, the monophonic version also sounds fine. D.R.

HAYDN: Symphony No. 94 in G Major ("Surprise"). The Oslo Philharmonic Orchestra, Gerald Fjeldstad cond. Camden CAS 481 $2.98

Musical Interest: Popular Viennese classic
Performance: Muscular
Recording: While
Stereo Directorially: Very good
Stereo Depth: Very good

Not all that seems economical is indeed economical. Take this record for instance. Stereo at $2.98 seems fine, but only one Haydn symphony spread over both sides? Compare this with the London record coupling the Krips version of the "Surprise" plus No. 99 (CS-6027) for $4.98. Fjeldstad leads a muscular performance and the recording is very well engineered; but Krips has the Vienna Philharmonic, the convenience of the complete symphony on one side, and who will scorn London's stereo? W. D.

HAYDN: Symphony No. 104 [see MENDELSOHN; MOZART]

HINDEMITH: Klaim Kammarmusik [see DANZI]

KODALY: Háry János [see BARTÓK]


Musical Interest: A fine coupling
Performance: Stunning
Recording: Very good
Stereo Directorially: Exactly right
Stereo Depth: Good

The stereo version of this fine issue is one of RCA Victor's best. Somehow or other nearly all Chicago Symphony discs are much better in sound than the Boston Symphony releases, which is rather too bad. Hovhaness has written a modern masterpiece with its brooding first section, a highly energized and richly constructed double fugue by way of contrast, and a return to the somber and reflective mood of the beginning as the work concludes. Reiner
leads his Chicago musicians in a tremendous reading of the Hovhaness, as well as of Stravinsky's capricious, saucy Divertimento.

* D'INDY: Symphony on a French Mountain Air; FAURE: Fantasia for Piano and Orchestra; SAINT-SAENS: Wedding Cake for Piano and Orchestra. Grant Johannesen (piano) with London Symphony Orchestra, Sir Eugene Goossens and Lawrence Collingwood cond. Capitol-EMI SS 7132 $5.98

Musical Interest: Three charmers
Performance: Unexceptionable
Recording: Full-blooded
Stereo Directionality: Unobtrusive
Stereo Depth: Good

The stereo re-taste of these performances exhibits an added dimension of spaciousness and depth over the corresponding monophonic release. This is good stereo sound, rich and full-blooded, with no gimmickry.

Johannesen's performances remain idiosyncratic if unspectacular.

M. B.

LAULO: Le Roi d'Y—Overture (see BER-LOZ)


Musical Interest: A mixed bag of spoofs
Performance: Fine for the most part
Recording: Good
Stereo Directionality: Adequate
Stereo Depth: OK

The element common to most of these works is diablistic, and Scherchen for the most part communicates this element very convincingly. The Mephisto Waltz is especially well done, with some details uncommonly effective, such as the unforgettable harp arpeggios near the end of the piece, making chilling box seats convenient. The Danse Macabre is understated and devastating at the same time. The performance of Les Preludes is more uneven, being most effective in the poetic middle sections but slightly out of control in the demonic parts. And the end of it is rather casually thrown away. The Overture to Der Freischütz fares least well, lacking in romantic nobility.

M. B.


Musical Interest: Classical staples
Performance: Mendelssohn a trifle finicky; Haydn fine
Recording: Good
Stereo Directionality: Fine
Stereo Depth: Fine

Back in the days when Bernstein used to attend Kuosswitsky's concerts with the Boston Symphony Orchestra regularly he heard both these works often, for Kuosswitsky had a special flair and affection for both of them. Bernstein quite obviously has absorbed some of this, for both these performances have a Kuosswitsky-like elegance and balance. The Haydn is the more successful of the two performances (in the Mendelssohn, Bernstein tends to drag the slow movement and the minuet doesn't quite flow the way it should). The recorded sound, both mono and stereo, is excellent, with acoustically full and warm stereo results. M. B.


Musical Interest: Exalted in the symphony, less so in the overture
Performance: Symphony—Pedestrian; Overture—OK
Recording: Cloudy
Stereo Directionality: OK
Stereo Depth: OK

The Italian Symphony sprawls over both sides of these discs, two movements to a side, with the "Trumpet" Overture thrown in as a filler on the second side. With all this extravagance of space one would imagine that Goossens, like Bernstein in his complete-cycle recording of the Italian, reviewed above, would repeat the exposition of the first movement. But no, Goossens takes the second ending at the end of the exposition, making such lavish distribution of the material on the disc even less defensible.

If Bernstein drags the Andante, Goossens all but brings it to a complete stop. In a movement which is a miracle of constant forward motion, such a treatment is deadly. Elsewhere, too, Goossens' treatment robs the music of much of its impact.

Despite its late Opus number, the "Trumpet" Overture is an early work composed when Mendelssohn was sixteen. As such, it is a serviceable addition to the Mendelssohn discography, if not actually distinguished. Swarowsky seems to give it a sturdy, well-balanced performance. The recorded sound in the Symphony is a trifle muddy, as though the recording were made in an overly-large studio; it is better in the Vienna-originated Overture.

M. B.


Musical Interest: Divided
Performance: Super
Recording: Excellent
Stereo Directionality: Matchless
Stereo Depth: Same

Everest adds yet another outstanding record to its ever growing list, and this time of the very best, from the standpoint of stereo achievement. Of course things are made simpler by the fact that the orchestra is small, and scored in terms of sharply defined sonorities.

La Creation du Monde was given national-wide publicity recently when Leonard Bernstein conducted it with the New York Philharmonic on a TV show in a production that underscored Bernstein's remarkable showmanship, but did not do much to convince the audience of Milhaud's genius. Here, without the distraction of camera, the music is wondrously conducted by Carewe.

M. B.

Everest records it with a drier, crisper chamber-sound than was evidenced on the TV show, and the same observation holds for the Bernstein-conducted Columbia L.P. Engineers here too. Sometimes the sound will make for brittle string quality, but the Everest record maintains a warm, resonant timbre, while never losing the clean articulation that is typical of good engineering for small orchestra. Milhaud's score was introduced to the public several months before Gerahvin's Rhapsody in Blue, and in some respects the two scores are similar. Milhaud is much more 'modern'; his music reflects a deeper jazz influence; and he offers little in the way of expanded melody. Stravinsky's L'Histoire du Soldat had its best recording when done in its original form with French narration years ago on Vox PL 7960, a disc now almost non-existent. Although the sound on Everest represents a large sonic improvement, the Pathé-Vox was so tremendous that it would behoove the Stravinsky collector to dig one up (mine is not for sale). Pacing in this new version and in the old Vox are very close, but comparison to the Columbia issue of the concert suite with Stravinsky himself conducting reveals that the composer sets his even brighter tempos, and seems to direct with more imagination (ML 4964). But even with the Stravinsky-conducted set having the edge for interpretation among available versions, the Everest release is a prize-winner for super engineering.

M. B.

* MOZART: Piano Concerto No. 27 in B-Flat Major (K. 595); Mandelstam with Orchestra of the Vienna Volksopar, Paul Angerer cond; Vox STPL 51.260 $5.98; Mono—with Mozart; Piano Concerto No. 17 in G Major (K. 458). PL 11.160 $4.98

Musical Interest: Supreme masterpiece
Performance: Excellent
Recording: Outstanding, save for one major blamish
Stereo Directionality: Ideal
Stereo Depth: Good

First, let us dispose of all matters pertaining to the music and the performances. The B-Flat Concerto—Mozart's last for piano—is nothing short of amazing. The imagination displayed in the development sections of the first movement, with its feeling of resignation, is an endless source of wonderment. Hardly less noteworthy is the beautiful slow movement. The performers all seem wholly intent upon bringing us Mozart's message; and to these ears, they succeed admirably—in both concertos.

My only reservation has to do with the recording. The acoustical envelope in which the recording was made is so "open" and so spacious that it almost suggests an outdoor performance that has been amplified. It is difficult to imagine a concert situation in which an orchestra would sound as it does on this record. Everything is "larger than life." Moreover—and most disturbing of all—the piano is so prominent, and so surrounded by space, that the "ring" of its tones actually hurts the ear, whenever the volume is turned up sufficiently to bring the orchestra into balance.

Actually, it is to the credit of the engineers that they were able to capture such sounds, and still preserve the clarity of the
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individual woodwinds. What a pity that they didn’t aim for something a little less spectacular.

The same excessive “ring” of the piano is evident in the monophonic version. D. R.


Musical Interest: Both high Performance: Uninspired Recording: A little distant Stereo Directionality: Good Stereo Depth: OK

Kempe shows no profound insights into either score. These are straightforward, carefully-prepared performances without the special glories which Beecham, say, would bring to the music. The Philharmonia plays beautifully and the recorded sound is good, if a little distant. This is an unexceptional, if hardly distinguished product. M. B.

- ORFF: Carmina Burana. Houston Symphony Orchestra, Houston Chorale with soloists, Leopold Stokowski cond. Capitol SPAR 8470 $5.98

Musical Interest: Still fascinating Performance: Very good Recording: Excellent Stereo Directionality: Just right Stereo Depth: Soloists too far off

In 1953 a Decca recording (DL9706) of Carmina Burana took the country by storm, much to the pleased amazement of its officials. The recording was responsible for

many live college and privately organized performances, and has been a bargain for very long competitive manufacturers were releasing the music of Germany’s Carl Orff, who until that time had been a complete unknown in America. The other two parts of the trilogy, Catulli Carmina, and Trionfo di Afrodite, were released (Decca DL9024, DL9026) and two of his operas have turned up on the Angel label (Die Kluge and Der Mond).

However, none seem to have matched the enormous popularity of Carmina Burana. And now Stokowski, long an admirer of Orff, and one who has conducted many performances of Carmina Burana, has now recorded it in highly individual style. He has excellent soloists, especially in Virginia Bakalian, a good orchestra, and a well trained chorus. The recording could have been a truly dazzling release save for the fact that the soloists are too distant for well articulated pickup.

Stokowski reads the so-called “primitive” Orff Cantiones Profanae in opulent manner, and with much more “romantic” feeling than any of his competitors. His reading does not underline the sharp, barbaric rhythms of the score—which may be part of the pickup weakness. But he does exact from this music many gloriously beautiful moments. It is not for a very good result, even if the soloists are too distant; and the singing of Miss Bakalian will open your ears! Her eloquence in In Trinita mensis duxia is one of the highlights of the entire performance piece. The auditorium acoustic is not all that it could be, Not as thrilling sonically as the Vanguard issue (1007) made in Hartford nor as crisp and dramatic as the Sawallisch recording on

Angel (55415), Stokowski’s reading is the most lyrically sensitive of all. J. T.


Musical Interest: A youthful buoyant pair

Recording: Clean and well-balanced Stereo Directionality: Good Stereo Depth: OK

Capitol’s stereo sound here is full and vibrant, much richer than in the monophonic version of this disc released some months ago.

Kurtz, as indicated in the review of the monophonic disc when it was released, follows the Shostakovich meter over 100 times with the composer rather than the Italian language tempo markings in the score. The performance is a good deal more brisk than we are accustomed to in work. Such treatment accentuates the saucy impertinence of the music, but the lyrical sections suffer thereby. M. B.


Musical Interest: Always Performance: Excellent Recording: Awful Stereo Directionality: Wall spaced Stereo Depth: Good acoustics

An A-B comparison with the great monophonic issue of this music proved to be startling, to say the least. The single channel LP has fine balance throughout the sonic spectrum—one of the best Capitol records released. The stereo, on the other hand, is overbright, harsh, and really lacks solid bass. Loud passages are pinched in sound and break up in the stereo, whereas the mono holds together magnificently. If you play the stereo moderate volume, and attenuate trouble, results will be tolerable.

The performance are “wizard,” especially the Prokofiev. J. T.


Musical Interest: Variable Performance: Authoritative Recording: Good Stereo Directionality: Fine Stereo Depth: Good

In reviewing the monophonic release of this performance several issues ago I went into some detail concerning the genesis of this music, which actually is an expansion of the composer’s earlier First Cello Concerto. The Sinfonia Concertante is at its best when it is taut, for example in the broad and flowing Andante first movement. The writing for the cello is extremely idiomatic and Rostropovich plays the piece with the deepest conviction.

The stereo recording is excellent—warm and full with fine detail and balance. The Rachmannisoff Vocalise, which filled out the second side in the monophonic issue, is not included in the stereo disc. And here’s an oddity: the third movement in the stereo edition is two minutes shorter than in the monophonic release. Did the stereo tape editors omit a repeat? Until I am able to compare the two editions with a score, that question will have to go unanswered.

- PUCCINI: Madame Butterfly—complete opera. Renato Tebaldi (soprano)—Butterfly; Carlo Bergonzi (tenor)—Pinkerton; Enzo Sorrello (baritone)—Sharpless; Fiorenza Cossotto (mezzo-soprano)—Suzuki; Angelo Mercuriali (tenor)—Goro & others. Chorus and Orchestra of L’Accademia di Santa Cecilia, Rome, Tullio Serafin cond. London OSA 1406 4 12” $23.92

Musical Interest: Indubitable Performance: Top-level Recording: Excellent Stereo Directionality: Well balanced Stereo Depth: Very good

Puccini’s librettist did him no service when they identified Madame Butterfly as a fifteen-year-old—her rapturous, passionate music is clearly not fashioned for that tender age. For half a century now the search has been on, Diogenes fashion, for the ideal creature with fragile stage presence and a voice garish enough to satisfy the libretto yet appropriately soaring and voluptuous to render Puccini his due. But it doesn’t work. Singers answering the former qualifications have gone to glory as Oscars and Musetass while others named Farrer, Musitelli, Alboni, Tebaldi and De los Angeles have given us a gallery of decidedly post-teens but beautifully sung and sometimes unforgettable Butterflies.

We now have Tebaldi’s second recorded interpretation of the role and it will hardly come as a surprise that her Cio-Cio-San is no more child-like now than it was when she first recorded it seven years ago. But it is a splendid replica of her admired stage portrayal—carefully studied, tastefully aristic and intelligent in characterization. Her facility to color tones and control inflections have developed during the past years, contributing to an interpretation of infinite charm as well as variety. Vocally the oft-praised virtues are in evidence. “Un bel di” is moving to the point of heartbreak, and the delicately floated phrase quando fu la nidiata... et tristesso which proceeds it is perfection itself. Some moments don’t come off quite so well—the Entrance scene is a bit edgy (the climactic D-flat is alighted, as usual), and the lullaby of the last act—otherwise exquisitely sung—comes to a disappointing end on a not quite perfect B-flat. But in the extended lyrical passages—the first act finale, the “letter scene” with Sharpless, the Yamadori episode—her command of the role is complete and the loveliness of her tone qutad do not suffer.

London assembled an excellent cast. Bergonzi, a properly youthful-sounding Pinkerton, has sung elsewhere with more vocal freedom but his approach to the character is sensitive, his tone bright and mellifluous. Less ardent and assertive than Di Stefano (on Capitol) Bergonzi is the more...
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tasteful and disciplined singer. Ex-Metropolitan baritone Enzo Sordello is a bit colorless in this trio's dialogue with Suzuki; in the former his dialogue with Suzuki is very dry-voiced, but otherwise his Sharpless is agreeably sung and characterized. Fiorenza Cossotto, a new name, is an outstandingly good Suzuki and the minor principals are, without exception, adequate. Adequate, no more, is the Boxy of Paolo Washington—and here one sorely misses Fernando Corena's dynamic stint in the earlier London edition. This part should always have a first-class interpreter on records—and RCA Victor was alert enough to obtain Corena's services for its version.

Tullio Serafin is, I believe, a "newcomer" to the London label, and his kind of leadership is always welcome. The tempo he occasionally favors (most noticeably in the love duet of Act I) is a bit slow-moving for my taste, suggesting a tendency to go along with Tebaldi's deliberate phrasing. But the performance remains under perfect control—orchestra and chorus perform famously. Wide-spread and well distributed stereo sound reveals fine orchestral nuances and the third act Prelude boasts of bird calls of rare proficiency.

All in all, a very attractive "Butterfly"—sensationally surpassing all rivals except RCA's stereo version (reviewed in this magazine's February '59 issue). Those untroubled by the price factor will find it a treasureable performance.

G. J.


Musical Interest: Of course Performances: All good Recordings: All good Stereo Directionality: London is best Stereo Depth: Uniformly good

The Rubinstein and Entremont performances have been available previously as stereo tape releases; the Katchen is a new re-recording of the score by this artist who made an earlier version of the music for London nearly ten years ago.

Between the three pianists I have no hesitation at all in choosing Rubinstein as the most perceptive and penetrating. Indeed, I know of no recording since the composer's own 1929 performance with Stokey-Asherman which equals the Rubinstein version in its fusion of power, passion and elegance. And no matter what disagreements they may have had since, when Rubinstein and Reiner made this recording they were as one in their attitude toward this work.

The two younger pianists offer perfectly respectable readings, but it is their misfortune to have to be compared directly with Rubinstein. Furthermore, there are no

ment in both the Entremont and Katchen performances which could have stood a little more rehearsal time to smooth out a few rough spots of faulty ensemble between solo piano and orchestra. Both discs, however, manage to include another work along with the Rachmaninoff Concerto. The Entremont performance of Franck's Symphonic Variations (with Carl Barber conducting) is facile and efficient, the Katchen performance of Balakirev's knuckle-breaker is properly flashy.

The sound quality of the three discs is on a par; all are rich, resonant and well-defined, with the London disc having a slight edge in directional illusion. M. B.

RAVEL: Mother Goose (see DUKAS)

RIMSKY-KORSAKOV: Le Coq d'Or-Suite (see BORODIN; PROKOFIEV)


Musical Interest: A color-fancier's delight Performance: Rousing Recording: Excellent Stereo Directionality: Good Stereo Depth: Fine

The stereo release of this previously monophonic recording brings with it improvement in its sound qualities. The engineers give us full, warm and evenly-balanced stereo sound with good depth and directionalism.

Monteux turns in a splendid performance, one rich in color, dynamic shadings and care to detail. If I still continue to prefer Beecham's masterly account of the score for Angel (also available in stereo) it is because for my taste Beecham positively luxuriates in the colorful music and makes even more of a personal experience of it than does Monteux. Beecham too, has better first-chair wind players than Monteux and he gets them really to exalt in the glorious sounds that they are required to produce.

M. B.


Musical Interest: Ballet Favorite Performance: Dull Recording: Fair Stereo Directionality: Well divided Stereo Depth: Too much

Sir Eugene Goossens leads the Royal Philharmonic members through a dull performance of Respighi's colorful ballet treatment of Rossini tunes. The playing is nondescript, with some less than good wind phrasing. For me, London still wins the battle for "Boutique" with Solti and the Israel Philharmonic (CS 6005). Sound is too distant here, but this is not a serious fault.

J. T.


Ziegmandy (violin), Mikloš Rozsa cond. Westminster WST 14035 $5.98; Monogram XWN 18805 $4.98

Musical Interest: Worthwhile Performance: Authentic Recording: Very good Stereo Directionality: Very good Stereo Depth: Considerable

The Rozsa entries in the LP catalog are mounting up. Whether this is due to the work he has done in Hollywood is moot; record buyers of serious music are not liable to be swayed by a movie reputation. Rozsa's concert music is as serious in its intent as the next composer's. It is also as apt to be more colorful, for he has the genuine Hungarian flair for harmonic and instrumental color. His music is not experimental; its modernism is decidedly unobtrusive. It is lyrical in spirit and well-knit in texture.

As a conductor, Rozsa far surpasses the usual composer-conductor standard. The recording is good both ways, with the stereo effectively underlining contrasting solo and full orchestral episodes. W. D.

SAINT-SAENS: Danse Macabre (see LISZT)

SAINT-SAENS: Omphale's Spinning Wheel (see DUKAS)

SAINT-SAENS: Wedding Cake (see D'INDY)


Musical Interest: A "must" masterpiece Performance: Heavy-handed Recording: OK Stereo Directionality: OK Stereo Depth: Adequate

Rodzinski is very heavy-handed and labored in his treatment of this music. What is needed is a more spontaneous and at the same time more loving account of this treasureable score.

Westminster's engineers have given the performance a satisfactory, if unspectacular sonoristic environment.

M. B.

SHOSTAKOVICH: Symphony No. 1 (see PROKOFIEV)

- SPOHR: Nonette in F Major, Op. 31. Fine Arts Quartet and New York Woodwind Quintet, Concert-Disc CS 201 $6.95

Musical Interest: Fair Performance: Very good Recording: Very good Stereo Directionality: Considerable Stereo Depth: Sufficient

Ludwig Spohr was born in 1784 and died in 1859. His lifetime spanned the careers of Beethoven, Schubert and Mendelssohn, and lasted long enough for him to champion Wagner. He was an outstanding violinist and he wrote a vast amount of music, very little of which has endurred. The Nonette has antecedents in Beethoven's Septet and Schubert's Octet. It has many tunes, some very nice, some memorably. There is no doubt about Spohr's ability to construct a composition comprising four full movements; what he lacked was

HIFI REVIEW
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the ability to fill these movements with significance.

Three members of The Fine Arts Quartet, a double-bass player, and The New York Woodwind Quintet give a lively and sympathetic reading of the Nonette. The recording spreads the players effectively while preserving their chamber music character.

W. D.

STRAVINSKY: Divertimenti from The Fairy's Kiss (see HOVMANESS)

STRAVINSKY: L'Hisloire du Soldat (see MILHAUD)

- TCHAIKOVSKY: Symphony No. 4 in F Minor, Op. 36, Bamberg Symphony Orchestra, Heinrich Hollreiser cond. VOX STPL 511,190 $5.99
  Musical Interest: A classic
  Performance: Good
  Recording: Fine
  Stereo Directionality: Good
  Stereo Depth: Excellent
  This disc could well become a sleeper in the VoX catalogue. In the first place, the recorded sound is the finest stereo I've yet heard from this company—full, robust, well-balanced and natural. Secondly, Hollreiser turns in a surprisingly idiomatc performance and the orchestra plays well for him. In many respects this is the most recommendable of the half-dozen stereo recordings of this work currently available.

- TCHAIKOVSKY: Symphony No. 5 in E Minor, Op. 64, Boston Symphony Orchestra, Pierre Monteux cond. RCA Victor LSC 2239 $5.98
  Musical Interest: Great
  Performance: Vivid
  Recording: Sumptuous
  Stereo Directionality: Natural
  Stereo Depth: Excellent
  The Metropolitan audience has not yet heard George London in the three great Heldentenor roles portrayed on this record. If he is about to undertake Wotan and Sachs (he has already sung the Dutchman in Bayreuth) the signs are most encouraging. The sonorous voice commands the proper weight and darkness to suggest the brooding figure of Vrandenbeck and "Die Frist ist um" is projected with power, passion and conviction. His rather youthful-sounding Hans Sachs could be an interesting portrayal on stage, lacking perhaps in the mellow philosophical appeal but lending more plausibility to Eva's fascination. Both monologues have moments of rare expressiveness but some tentative passages suggest the need for deepening experience.

- TCHAIKOVSKY: Symphony No. 5 in E Minor, Op. 64, Oslo Philharmonic Orchestra, Odd Gruner-Hegge cond. Camden CAS 489 $2.98
  Musical Interest: Indeed
  Performance: Vivid
  Recording: Sumptuous
  Stereo Directionality: All Ok
  Stereo Depth: OK
  The Gruner-Hegge is the only new performance of the three, the other two having been released previously as monophonic recordings by the respective companies. The Gruner-Hegge is one of a considerable number of recordings made in Oslo a year ago for original stereo release on Camden. Like the others in the series that I've heard, the quality of the recorded stereo is the equal of anybody else's stereo, and at $2.98 this is relatively cheap. Gruner-Hegge's performance of the Tchaikovsky Fifth is along solidly traditional lines, including the "traditional" cuts in the finale. If there are no particular qualities of distinction in this reading, neither are there any distasteful elements. Silvestri, on the other hand, often violates the letter of the printed page, but his emotio-

not sure that this Symphony profits from such undertaking. For myself, I unequivocally prefer Silvestri's way, shocks and all, but both Monteux and Gruner-Hegge should find plenty of supporters, too.

The quality of recording in all three is excellent, with RCA Victor here providing one of the most naturally-sounding registrations of the timbre of the Boston Symphony in its Symphony Hall. M. B.

TURINA: Dantias & Procession (see DEBussy)

- VERDI OVERTURES—La Forza Del Destino; I Vespri Siciliani; Nabucco; La Traviata—Prelude and Act I & II. London Symphony Orchestra, Antal Dorati cond. Mercury SR 90156 $5.95
  Musical Interest: Broadly popular
  Performance: So-so
  Recording: Fair
  Stereo Directionality: Good
  Stereo Depth: Very good
  Dorati plays these matchless overtures and preludes of Verdi in cut-and-dried manner, missing completely the fierce suspense of La Forza Del Destino, the passionate tenderness of the Traviata Preludes, and the intensity of Nabucco. Everything is properly located and, in the beautiful 'long-line' of Verdi is about as plastic and subtle as a concrete wall. The finale of "La Forza" is properly thunderous, but it leaps out of this otherwise so-so, ho-hum, dust—dry reading. Sound is good, except for high frequency distortion on 7 passages.

- WAGNER: Der Fliegende Holländer—"Die Frist ist um"; Die Meistersinger—"Flie-
  bermonolog"; "Wahmemonolog"; Die Walküre—Wotan's Farewell and Magic Fire Mu-
  sic, Georg London [bass-baritone] with the Vienna Philharmonic Orchestra, Hans Knaup-
  ersbusch cond. London OS 3504 $5.98
  Musical Interest: Great
  Scene: Wagner
  Performance: Vivid
  Recording: Excellent
  Stereo Directionality: All Ok
  Stereo Depth: Excellent
  The Metropolitan audience has not yet heard George London in the three great Heldentenor roles portrayed on this record. If he is about to undertake Wotan and Sachs (he has already sung the Dutchman in Bayreuth) the signs are most encouraging. The sonorous voice commands the proper weight and darkness to suggest the brooding figure of Vrandenbeck and "Die Frist ist um" is projected with power, passion and conviction. His rather youthful-sounding Hans Sachs could be an interesting portrayal on stage, lacking perhaps in the mellow philosophical appeal but lending more plausibility to Eva's fascination. Both monologues have moments of rare expressiveness but some tentative passages suggest the need for deepening experience.

The final scene of Die Walküre unfolds in the deliberate and expansive Knapperts-
  busch manner—but it all sounds eminently right for this moving and majestic music. The vocal soloists are perfectly and magnificently played and recorded—in fact the enveloping sound occasionally proves over-powering for the vocalist. London is a strong-voiced and convincing Wotan, though yet without the dramatic authority of Hotter (Angel 35585) or the vocal steady-

TURINA: Dantias & Procession (see DEBussy)

- WAGNER: Der Fliegende Holländer—Brunnhilde's Immolation; Tristan and Isolde—Prelude and Liebestod. Eileen Farrell (Soprano) with Boston Symphony Orchestra, Charles Munch cond. RCA Victor LSC 2255 $5.98
  Musical Interest: Great
  Wagner scenes
  Performance: First-rate
  Recording: Excellent
  Stereo Directionality: All Ok
  Stereo Depth: Good
  Eileen Farrell's sumptuously vocalized hymn of the two great Wagnerian finales received its well deserved praise (for the mono edition) in this magazine's March, 1959 issue. The stereo version adds nothing truly revelatory to what was originally a very good recording. That the soaring power of the soprano's voice remains unengulfed by the lavish orchestral outpouring is an accomplishment to the lasting credit of Miss Farrell's endowments, Mr. Munch's exciting, yet sensitively balanced, orchestral background, and RCA's engineering skill. However, the sound has a tendency to thin out on occasion and the surfaces are not always quiet.

- WEBER: Der Freischiitz—Overture (see LISZT)

COLLECTIONS

  Musical Interest: Choral Masterpieces
  Performances: Idiomatic and Sensitive
  Recording: Excellent
  Stereo Directionality: All Ok
  Stereo Depth: Magnificent
  Generally speaking, this is one of the most successful discs I have heard by this

  Musical Interest: Choral Masterpieces
  Performances: Idiomatic and Sensitive
  Recording: Excellent
  Stereo Directionality: All Ok
  Stereo Depth: Magnificent
  Generally speaking, this is one of the most successful discs I have heard by this group. The music is well chosen and the performances are expressive, while main-
COPLAND: Appalachian Spring—Ballet, London Symphony Orchestra, Walter Susskind cond. Everest STBR 3002 $10.95

Musical Interest: American dance classic
Recording: Good
Stereo Directionality: Perfect
Stereo Depth: Couldn't be better

Seldom does an English orchestra and conductor manage to give a thoroughly convincing performance of music that gets its inspiration from regional American sources. Susskind leads the Londoners with a magnificently wrought, magnificent performance of Hamlet, a lack of sheen in the first string section. But this could be just a personal preference for brighter articulation, so go ahead and buy it. It's a beauty!


Musical Interest: Hamlet has it
Performance: Exemplary
Recording: Extremely good
Stereo Directionality: Sharply divided
Stereo Depth: First strings a little distant

Performance-wise, these Tchaikovsky items are carried off by Stokowski and the Stadium Symphony Orchestra of New York, (the Summer Philharmonic) in finely disciplined readings, cast in the lush interpretative manner of a conductor whose forte is music of just this dynamic coloration. "Francesca" is lurid, filled with the somber smoke and thunder of Dante's Inferno, served up in a cooking series of repetitive tableau.

For this listener it is not the best of Tchaikovsky, but all is saved by a magnificent performance of Hamlet, a seldom played masterpiece. Some of its pages are magnificently wrought, and it is most welcome to the stereo tape catalog. Everest's sound is gorgeous, up to the first string body, where there is a curious lack of silliness and sheen—sound is soft, where there should be more bite.

LOVE IS A GENTLE THING—HARRY BELAFONTE with Orchestrations directed by Alan Dizenberg, Jean Arnold, Wayne Sherwood, Artie Malvin, June Ericson, Chorus and Orchestra, Jimmy Carroll cond. StereoDisc Society 52 4-track 7½ ips $7.95

Musical Interest: Great musical theater performance: Surprisingly good
Recording: A lulu!
Stereo Directionality: Perfect
Stereo Depth: Couldn't be better

At this stage of the art of mass produced pre-recorded tape, this SMS release provides a good answer to a critical problem. Since discs have brought stereo to the American consumer at a price within his reach, the once thriving and growing business of stereo tapes has slowed down to a near standstill.

Here is one competitive answer in the form of 4-track 7½ ips tape that is both reasonably priced, and of quality comparable to the best 2-track 7½ ips tape product, which offers complete with all of the obvious advantages of tape over disc. To my car, this example quarter-track sound quality is every bit as good as conventional half-track! Flower Drum Song as produced by SMS is a real technical triumph. The sound is crisp, the dynamic range is wide and full, and reproduction overall is as faithful as I have ever heard on the best of regular stereo tape.

The performance, too, is surprisingly good, even superior in many spots. SMS deserves high praise for this release which could well pave the way for a comeback of pre-recorded tape for the mass market. Tape deck advocates, take heart!

Where Are the Tape Reviews?

Our readers who find pre-recorded tape the ultimate in stereo deserve an explanation for the currently sporadic coverage of new releases in these pages.

The fact is simply that new stereo tape releases are few and far between—and chances are they will remain so until the stereo tape manufacturers standardize their efforts—between the here-tofore standard 7½ips 2-track; the suggested 7½ips 4-track; the experimental 3½ips 4-track; or even the nebulous 3½ips 4-track cartridge.

Mail from readers and reports from the field show a continuing substantial interest in tape as the true stereo high-fidelity listening medium. We assure readers of our own interest in giving stereo tape full editorial review coverage as soon as the resumption of new releases warrants it.

All tapes reviewed here are 2-track, 7½ips, unless otherwise noted.

THE STEREO REEL

Reviewed by JOHN THORNTON

FLOWER DRUM SONG—Overture and 12 selections from the Rodgers and Hammerstein Musical featuring Cary Carrillo, Edna McGriff, Jean Arnold, Wayne Sherwood, Artie Malvin, June Ericson, Chorus and Orchestra, Jimmy Carroll cond. StereoDisc Society 52 4-track 7½ ips $7.95

Musical Interest: Great musical theater Performance: Surprisingly good
Recording: A lulu!
Stereo Directionality: Perfect
Stereo Depth: Couldn't be better

JULY 1959
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✓ What sort of standing waves do I get in my listening room?
✓ Are my speakers hooked up correctly? Are they phased properly, and is the correct speaker connected to the right stereo channel?
✓ How perfectly is my system equalized?
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BACH: Italian Concerto, etc. (see p. 43)
BACH: Mass in B Minor (see p. 43)

- BACH: Recitative and Aria from Cantata No. 73—Herr, wie du willst, so schick mir mir; Aria from Cantata No. 8—Liebster Gott, wann werd'ich sterben? Cantata No. 158—Der Friede sei mit dir [complete]; Aria and Chorale from Cantata No. 13—Meine Säufner, meine Tränen; Aria and Chorale from Cantata No. 157. Ich lasse dich nicht, du segnest mich dann; Aria and Chorale from Cantata No. 159—Sehet, wir geh'n hinauf gen Jerusalem. Dietrich Fischer-Dieskau [baritone] with Choir of St. Hedwig's Cathedral, Berlin and Berlin Philharmonic Orchestra, Karl Fostler cond. Angel 35698 $4.98

Musical Interest: Specialized Performance: First rate Recording: Excellent

A program wisely chosen from a relatively uncharted and rewarding realm. Half of these excerpts, so far as my research could determine, are entirely new to records, and those previously recorded (Cantatas 73, 156 and 158) are certainly no match for Fischer-Dieskau's eloquent and polished performance. Cantata No. 156 is given here in its entirety, but the high points on this record, in my opinion, are the aria and chorale from the passionate Cantata No. 13 and the majestic Et ist vollbracht from Cantata No. 159.

Cantata No. 8—in which Bach bails the prospect of 'sweet death' with some of his most joyful music—contains a light-footed flute obligato reminiscent of the B minor Suite. There and throughout the entire program the orchestral participation is of the highest order.

G. J.

- BACH: Magnificat in D Major; and Easter Cantata [No. 31], Friedrich Sauter [soprano], Margareta Sence [contralto], Werner S. Braun [tenor], August Meissboler [bass]; Friedrich Milde [oboe d'amore], Martin Galling [harpischord] with the Baroque Chorus and Ensemble of Stuttgart, Marcel Couroud cond. Columbia ML 5242 $4.98

Musical Interest: Bach masterpieces Performance: Completely idiomatic Recordings: Excellent

The Bach Magnificat is becoming almost a familiar item on records these days. This version holds its own nicely. The chorus is good; the opening is taken at a suitably brisk tempo; and the soloists sing intelligently and expressively. To these ears, the 'Fecit potentiam' episode would have benefitted had the chorus sung with more vigor, and the magnificent duet 'Et misericordia' might have been a shade slower. (We won't quibble about the fact that the alto sings one A-sharp instead of an A-natural in bar 10 of the final chorus.) As seems to be customary with German singers, the Latin word 'qui' emerges as 'iove.'

The Easter Cantata receives a very sym- pathetic performance. Again, there is a gratifyingly vital quality to the choral singing in the opening. Both the bass and the tenor soloists do very fine work in their respective contributions. The bass, especially, invests his singing with a very expressive and moving quality and the tenor, thanks to the excellence of his voice, is also very convincing. The soprano soloist has a clear, lyrical voice whose lightness contrasts nicely with the dark tone of the oboe d'amore.

As for the quality of the recording itself, the acoustics seem ideal. There is the requisite spaciousness, without loss of detail and above all, there is a gratifying warmth to the sound.

D. R.

All records reviewed in this column may be played on either single speaker, monophonic or two speaker stero- phonic equipment. They are 33 1/3 rpm records that should be played with the RIAA setting.

BEST OF THE MONTH

- Capitol-EMI reveals the genius of Mikhail Glinka, father of Russian music, in a remarkable Christoff-sung Markievitch-directed reading of A Life for the Tsar—‘a conductor who works magic with the score . . . principals who for the first time reveal the grandeur of Glinka’s vocal writing.’ (see p. 62)

- Columbia’s pairing of two great Mozart Piano Concertos—D Minor and F Major with Rudolf Serkin displays that artist at his very peak—‘His . . . approach brings out the poetry in the music.’ (see p. 65)

- Angel’s re-issue of the 1952 Flagstad-Furtwangler complete Wagner Tristan und Isolde restores a historic landmark of the repertoire—‘The likelihood of this “Tristan” becoming obsolete or even second best just doesn’t seem to be in the cards.’ (see p. 66)


Musical Interest: Considerable Performance: Polished Recording: Clear

Piano Quartets are rarely played in concert as the players usually must be especially assembled and rehearsed for the occasion. Thus, a trio sometimes invites a guest violinist; a string trio may invite a pianist; or a string quartet may have an assisting pianist, in which case one of the fiddlers takes time off. For this reason, the formation of the Festival Quartet by Seymour Goldberg, violinist, William Primrose, violinist, Nikolai Graudan, cellist, and Victor Babin, pianist, as a permanent unit bodes well for the literature both in concert and on records.

The Beethoven Quartet was re-scored by the composer from his Quintet for Piano and Winds. While the Quintet is more interesting and colorful, the Quartet is also an appealing composition. The Schumann is not quite of the same stature as that master’s Piano Quintet, but it has moments that are as intense and lyrical as any he ever wrote. The Festival Quartet, which derives it name from the summer musical activities as Aspen, Colorado, plays both works with insight and vitality, while the recording is engineered with fine instrumental balance.

W. D.


Musical Interest: Remarkable for moderns
Rehman's performances of these modern masterpieces are wholly admirable. He has his orchestra well under control and be establishes a mood appropriate for each composition. The recording is somewhat rich for the character of the music, save for the Mahlerian Berg; pieces recorded here for the first time. This is particularly true in the Stravinsky. However, these three scores in combination make up a splendid program very well performed.

W. D.

BERLIOZ: Roman Carnival; Corsair (see p. 44)

BLISS: Things to Come; Welcome to the Queen (see p. 48)

BLITSTEIN: Regina (complete opera); Branda Lewis (soprano)—Regina Giddens; Helen Strine (soprano)—Alexandria; Elizabeth Carron (soprano)—Birdie; Carol Brice (contralto)—Addie; JoshuaHecht (bass)—Horace; J. Irving (baritone)—Benjamin; Emilie Renoan (baritone)—Oscar; Loren Dresdell (tenor)—Loo & others; New York City Opera and Chorus, Samuel Hochstadt cond. Columbia OSL 260 3 12 $14.94

Musical Interest: Variable
Recording: Vivid

If this enterprise—produced under the auspices of the Konsevitsky Music Foundation Inc. and engaging the forces of the New York City Opera—heralds a burgeoning series of recorded American operas, all concerned are entitled to a hearty round of compliments. And the initial choice is an admirable one—Regina, based on Lillian Hellman's memorable The Little Foxes, is strong, vital theater and a musical tour-de-force of impressive individual qualities. Leaping strongly on traditional operatic elements, the musical profile of Regina is neither derivative nor in any way revolutionary. It is a work of thoroughly American character that makes effective use of spirituals and jazz strains to establish a needed atmosphere—and then passes on to episodes where overtones of Italian opera and operetta predominate. There are frequent instances of spoken dialogue and at one point the otherwise fast-moving drama comes to a dead halt while four principals comment on the falling rain in a charmingly written vocal ensemble. But these apparent incongruities blend into a very satisfying whole through the composer's craftsmanship and inventiveness. Blitstein's methods are forceful and natural, and his secure sense of showmanship rarely resorts to such instances of obvious artificiality as Regina's stentorian monotone exhortations in the first scene of Act I.

Leonard Bernstein, whose perceptive 1949 comments are quoted in the accompanying booklet, makes the interesting point that even the unsavory characters—and Regina is teeming with them—are given exquisite music to sing. And here lies the basic weakness of a performance which otherwise captures a great deal of the opera's theatrical excitement. The cast consists of singing actors who display strong theatrical gifts and excellent diction but generally lack the vocal qualities needed to make Blitstein's occasionally beautiful writing sound truly beautiful. Carol Brice, whose lachrus contrafacta is just ideal in the part of the villain Addie, is a welcome exception and Branda Lewis succeeds in projecting the conniving and corrupt central character with such a forceful and convincing directness as to make the occasional vocal lapses seem trifling. But the opera's principals remain rather unattractive vocally. Helen Strine captures Alexander's personality with remarkable dramatic insight but her rapturous aria "What will it be for me" is ineffectually sung. The lowing tesiass of Horace elicits tonelessly hollow sounds from Joshua Hecht, and the interpreters of Ben, Oscar and Leo Giddens succeed in underlining the unpleasant image of these portrayals with vocal qualities to match.

The orchestra and chorus perform admirably. Blitstein's orchestral writing, like almost every element in the score, is remarkably appropriate to the dramatic situations with long stretches of efficient functionality relieved by instances of uncommon inventiveness. One particularly lingering impression is found in the finale of the second act with Regina's chilling, measuredly contemptuous I hope you die soon delivered against the whirring background of Offenbachian gaiety. The recorded sound is first class and the album is visually very attractive.

G. J.


Musical Interest: High
Performance: Feeling
Recording: Well balanced

Maybe I shouldn't confess this publicly, but I enjoy hearing the Schubert Fantasie more than I do any of the Brahms Violin Sonatas. There is something about the intimacy of the opening that "sends" me and I find it hard to resist the trills and harmonic riches of the Set mir gegrüssst variations that are the core of the work. But then, the annotator of this album dismisses these passages as "brilliant if somewhat superficial ornament." Perhaps our emotions react differently.

Menuhin does his best work in the Schubert. His rhapsodic character is more suited to the present day quality of his tone and his occasional lack of technical poise. He still does have musical conviction, and that carries him a long way. There is force in his playing, and warmth.

The pianism of Kentner is unalloyed joy. It is a treat to hear violin-piano duos with so sensitive and individual an artist. The close collaboration between these eminent artists raises these performances to a level of high distinction, and the sensitive balance of the recording maintains the relationship to perfection.

W. D.

ELGAR: Pomp and Circumstance Marches (see p. 48)

DUKAS: The Sorcerer's Apprentice (see p. 48)


Musical Interest: Repertoire favorites
Performance: Sensitive
Recording: Excellent

Until now Dušák's "New World" Symphony has somehow escaped the attention of Herbert von Karajan on disc. This release, as might have been anticipated, shows him to be an excellent interpreter of the score. His is a poetic approach, with carefully adjusted dynamics and balances. For more robust qualities one must look to the recordings by Toscanini (RCA Victor) and Silvestri (Angel), but Karajan's is also a valid approach.

Karajan is equally successful with The Moldau, giving us a reading of passion and surge. The playing of the Berlin Philharmonic is of hair-trigger precision in both scores and the engineers have provided excellent sound.

M. B.
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JULY 1959


If Westminster's engineers had chosen closer miking for Yvonne Loriod's piano, this would be a marvellous disc, for here is almost the only flaw. Rosenthal has made some splendid records for Westminster, including a breathtaking performance of Debussy's Jeux (XWN 18771), and he conducts magnificently on these two sides. Pianistically speaking, I've yet to hear the equal of Novacek on the old Vox set (PL 8520), but Loriod is good enough and the orchestra is considerably better.

*El Amor Brujo* is outstanding for the constant suspense that Rosenthal maintains throughout, and the familiar Fire Dance is not conducted here as a tour de force but retains a balanced place in the whole. Mezzo-soprano Amatorio Peris de Frullère sings her first Liason if not with the passion of Iriarte in the older Angel set, which is a corker. (Argenta on Angel 35089, with Master Peter's Puppet Show.) The set is worthwhile because of the conducting of Rosenthal, who impresses me more every time I hear him.

**Frescobaldi:** Madrigals (see p. 48).

**Gesualdo:** Madrigals (see p. 48).


Aside from being a mighty landmark in Russian music, A Life For the Tsar may be considered the first manifestation of nationalism in all opera. But Glinka, unlike other path-breakers of his genius, merely set the stage for a generation of his listeners who brought fulfillment to his still formative efforts. Consequently his operas receive little attention nowadays outside of Russia, and are overshadowed by the superior creations of Mussorgsky, Tchaikovsky and Rimsky-Korsakov—all of whom, incidentally, reverently acknowledged their indebtedness to the earlier master.

Glanka's musical nationalism was tentative and intermittent, a phenomenon which filled pages of this powerful opera with unavoidable incongruities. The overture is Beethoven-inspired, with overtones of Weber, while many of the arias and vocal ensembles betray the Italian influence from which Glinka vainly tried to free his style—notable examples are the trio and finale of Act I which sound like late Rossini. But the choral writing and much of Susanin's music display the powerful national inspiration that was to reach full fruition in Mussorgsky's scores.

The opera's action takes place in the 17th century (shortly after the death of Boris Godunov) and it deals with the frustrated attempt of Polish invaders to destroy Russia's Tsar Mikhail Romanov. The focal character is the heroic peasant Ivan Susanin, who leads the Polish soldiery into the marches and destroys himself so that the Tsar might be saved. The conflict between the two nations is highlighted in Glanka's music by an inventively employment of Polish strains. Act II opens with a festive scene to the background of appropriately colorful national dance music. All subsequent requirements of Polish violin players is accompanied by polonaise and mazurka rhythms—an intriguing and mildly disconcerting device which works out amusingly when these rousing dance rhythms mask some ominous and terrifying utterances. A subtle touch is added, however, in the episode where Susanin feigns to accept the Polish bribe—at that one point he too sings "Polish music."

Admittedly, one could find many faults with this opera, but its positive values—its pages of startling originality, the forceful character writing, the image of Susanin, the folk hero, as brought to life by Glanka's musical characterization—all these are astonishingly coming from a time (1836) when both Wagner and Verdi were hardly more than apprentices in the operatic art.

The two previously released complete recordings (Vanguard and London) of this opera are completely overshadowed by the present release, recorded in Paris under the leadership of Igor Markevitch and built around the choral forces and minor performers of the Belgrade Opera (Oscar Dunon, who conducted the same ensemble for London is choral director here). Aside from the presence of a superior orchestra and a conductor who works magic with the score the Capitol set boasts cast of principals who for the first time reveal the grandeur of Glanka's vocal writing. Christoff is, of course, born to the part of Susanin, endowing it with passionate, moving eloquence. The aria "They guess the truth" is unforgettable, as is the tender farewell to his daughter when Ivan departs to certain death. Very much in characteristic form—fanatics of bel canto phrasing and the amenities of controlled voice production will not be fully satisfied here nor are they likely to get more satisfaction from this artist in future undertakings. He is what he is—a latter-day Chaliapin—but I personally prefer to consider myself fortunate to listen to such a Boris Godunov and Ivan Susanin.

Whatever tonal beauty may be missing in the Christoff interpretation is redeemed with interest by Teresa Stich-Randall. It is unlikely that this American soprano could have lived with the part of Antonida very long, which makes her success all the more striking. The superb assurance and purity of intonation she displays in the first act cavatina and the pearl-like tones and phrasing of Mozartian delicacy in the Romance of Act III place her in the front line of present-day singers, ready for all vocal honors. Nicolai Gedda, who apart from being an excellent tenor also appears to be a linguistic wizard, turns in an impressive performance as Sobinin, Antonida's heroic be-
Concerning Electrostatics...

Among the many high frequency speakers available today, we believe the electrostatic merits special consideration for the serious listener. This is not to imply that all electrostatics automatically guarantee superior reproduction. When properly designed and carefully manufactured, however, the push-pull electrostatic will outperform all other types of tweeters in terms of low distortion, excellent transient response, and wide range—qualities most important to serious listeners.

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Q. What are the basic differences between electrostatics now on the market?

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Q. JansZen electrostatics are called "mid/high range" tweeters. Exactly what does this mean?

A. While most electrostatics are limited to frequencies above about 5,000 cycles, the response of the JansZen extends down through the mid-range of 700 or 500 cycles depending on model. Thus, the JansZen may be used with any good woofer without the need for a costly separate speaker and crossover network to handle middle frequencies. The wide range of the JansZen is not achieved without cost, however. Extra care in the manufacture of the electrostatic radiator and larger, more expensive power supply components are required to insure that mid-range response retains the same transparent clarity that makes the JansZen so desirable as a high frequency reproducer.

Q. What is the purpose of the power supply in electrostatics?

A. In the dynamic speaker, a magnet furnishes the force to move the cone. In the electrostatic, the power supply furnishes "plus" and "minus" voltages to move the sensitive diaphragm. Special transformers in the JansZen power supply provide a step-up ratio which remains uniform from the critical mid-range to beyond 200 cycles. This assures flat response throughout the wide frequency range encompassed by the JansZen—and with less than 0.5% total distortion.

Q. Aren't electrostatics quite inefficient?

A. The unusually flat response and wide range of the JansZen may make it seem less efficient than a less uniform tweeter whose efficiency is measured at some peak in the response curve. The JansZen can be used with any good amplifier capable of 20 or more clean watts output. When comparing efficiency, note that the JansZen requires no power-robbing attenuator pad in the woofer circuit; it readily balances with most good low frequency direct radiators.

Q. How durable are electrostatic radiators?

A. JansZen's patented sheathed conductors and chemically stable diaphragms cannot oxidize—a potential source of electrical breakdowns. Radiators are thoroughly protected by rigid styrene frames and placed well behind the grill cloth. No potential trouble spots have been found during JansZen's continuous accelerated life tests which age tweeters 10 years in 1 month, and the historically accurate 25-year life of the JansZen is thus warranted by the manufacturer.

Q. JansZen literature stresses "virtually massless diaphragme" and "sheathed conductors." Don't all electrostatics have these?

A. No! The JansZen diaphragm is the thinnest, lightest, most chemically stable material used in any electrostatic. Thus it has virtually no inertia to resist the electrostatic forces or to produce hangover, distortion, or poor transient response. The sheathed conductors are another JansZen exclusive that contribute materially to low, troublefree life and lowest distortion. 88 sheathed conductors, stretched taut on either side of each diaphragm, provide the controlling push-pull electrostatic forces. Tolerances as close as 1/1000-inch are rigidly maintained during the several hours required to assemble each JansZen radiator.

JansZen®

*Including designs by Arthur A. JansZen and made only by

NESHAMINY ELECTRONIC CORP., Neshaminy, Pa.
<table>
<thead>
<tr>
<th>Title</th>
<th>Recorded Sound</th>
<th>Performance</th>
<th>Musical Interest</th>
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<tr>
<td>MUSIC HALL BON-BONS—Raymond Paige &amp; Radio City Music Hall Orchestra</td>
<td>1</td>
<td>1</td>
<td>Excellent</td>
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<tr>
<td>Our Waltz; Holiday For Strings; Blue Tango; 18th Century Drawing Room &amp; Others.</td>
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<tr>
<td>Everest LPRR 5024 $3.98</td>
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<td>PAS DE DEUX—The Royal Philharmonic Orchestra, Robert Irving cond.</td>
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<td>Excellent</td>
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<tr>
<td>Excerpts From Adams; Giselle; Chopin; Les Sylphides; Delibes; Sylvia &amp; Others.</td>
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<tr>
<td>Capitol-EMI G 7160 $4.98</td>
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<td>WALTZ MASTERPIECES—Stadium Symphony Orchestra of New York, Pollakine cond.</td>
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<td>Everest LPRR 6025 $3.98</td>
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<td>PAUL ROBESON—FAVORITE SONGS</td>
<td>10</td>
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<td>Hammer Songs; Jacob's Ladder; Stand Still Jordan &amp; 13 others.</td>
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<td>Monitor MP 580 $4.98</td>
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<tr>
<td>ROMANTIC ARIAS FOR ORCHESTRA—André Kastelanetz and His Orchestra</td>
<td>10</td>
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<td>Puccini: Aria From La Bohème; Tosca; Bizet: Leoncavallo &amp; Others.</td>
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<td>Columbia CL 1563 $4.98</td>
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<td>WORLD'S FAVORITE WALTZES—Philadelphia Orchestra, Ormandy cond.</td>
<td>10</td>
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<tr>
<td>Blue Danube; Emperor Waltz; Merry Widow Waltz; Invitation To The Dance &amp; Others.</td>
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<tr>
<td>Columbia ML 5359 $4.98</td>
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<tr>
<td>THE BEST OF STRAUSS—Michel Piazzotto and His Concert Orchestra</td>
<td>8</td>
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<tr>
<td>Emperor Waltz; Blue Danube; Artist's Life; Voices Of Spring &amp; Others.</td>
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<td>Decca DL 8826 $3.98</td>
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<td>IT'S CLASSIC BUT IT'S GOOD—RCA Symphony Orchestra, Robert Russell Bennett cond.</td>
<td>8</td>
<td>8</td>
<td>Excellent</td>
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<tr>
<td>Selections By Tchaikovsky; Mozart; Liszt &amp; Others.</td>
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<td>RCA Victor LM 2328 $4.98</td>
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<tr>
<td>SONGS OF OLD RUSSIA—sung by Lemeshev, Koslovsky, Eisen, Kirichek</td>
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<td>Donya The Weaver; Snow Flurries; Gray Dawn; The Little Bell &amp; 10 others.</td>
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<td>Monitor MP 500 $4.98</td>
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<td>STRINGS IN HI-FI—Domenico Savino &amp; His Symphonic Strings</td>
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<td>Granada; To A Weiser Lyly; In The Orient; Stranger In The City &amp; 10 others.</td>
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<td>RCA Camden CL 487 $1.98</td>
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<td>IGOR BEZRODY PLAY S GERSHWIN</td>
<td>7</td>
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<td>Excellent</td>
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<tr>
<td>Three preludes by Gershwin &amp; 11 other violin selections not by Gershwin.</td>
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<td>Monitor MC 2028 $4.98</td>
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<td>BOLSHOI—Strings of the Bolshoi Theater Orch., Reentovich cond.</td>
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<tr>
<td>Selections by Rimsky-Korsakov; Ravel; Dvořák; Prokofiev &amp; Others.</td>
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<td>Monitor MC 2035 $4.98</td>
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<td>GEORGE FEYER—MEMORIES OF POPULAR OPERAS</td>
<td>7</td>
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<tr>
<td>Madame Butterfly; Faust; La Bohème; Rigoletto &amp; Others.</td>
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<td>RCA Victor LP 1926 $3.98</td>
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<td>MARIO!—Mario Lanza (tenor) with Chorus &amp; Orchestra</td>
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<td>7</td>
<td>Excellent</td>
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<td>Funicell Funicola; Maria Mori; Santa Lucia Iustana &amp; Others.</td>
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<td>RCA Victor LM 2331 $4.98</td>
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<tr>
<td>MELACHRINO'S MAGIC STRINGS</td>
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<td>Schumann: Traumerei; C. Strauss: Waltz Dreamy; McHugh: Lovely Lady &amp; 8 others.</td>
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<td>ARC-Paramount 249 $3.98</td>
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<td>OPERA FOR ORCHESTRA—Vienna State Opera Orchestra, Sy Steaffer cond.</td>
<td>7</td>
<td>7</td>
<td>Excellent</td>
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<tr>
<td>Bizet: Carmen; Gounod: Faust; Offenbach: Tales of Hoffmann.</td>
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<tr>
<td>Westminster XWN 18823 $4.98</td>
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<tr>
<td>OPERA FOR ORCHESTRA—Vienna State Opera Orchestra, Sy Steaffer cond.</td>
<td>6</td>
<td>6</td>
<td>Excellent</td>
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<td>Arias from La Traviata; Samson and Dalilah; Mignon; Turandot; Manon Lescaut; Gianni Schicchi.</td>
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<td>Westminster XWN 18843 $4.98</td>
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<tr>
<td>OPERA WITHOUT WORDS—Rome Symphony Orchestra, Domenica Savino cond.</td>
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<td>6</td>
<td>Excellent</td>
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<td>Bellini: Norma.</td>
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<td>Kopp 9027 $3.98</td>
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</table>
This disc adds little to the discography of Mozart Symphonies. Schmitt-Iserspstedt offers a very routine version of the great E-flat Symphony, with little of the passion and drive inherent in the music. Things are better in the "Jupiter," but the best of those previously available (Klemperer and Toscanini, to name only two) remain unchallenged.

The recorded sound is on the shrill side. In short, a disappointing release. M. B.


Musical Interest: Gems
Performance: Finely molded
Recording: Excellent

This is Milstein at his best. No small share of the beauty of this record, however, is due to the sensitive pianism of Pommers. The performances are delightfully spirited and fully polished. Besides the obvious technical facility that each performer brings to his task, there is also in evidence a fine sense of ensemble. The recording itself presents the two instruments in perfect balance. Curiously, as a result of the true-to-life quality of the recording, one hears Milstein breathing before each phrase, especially in the slow movements.

The technical quality of the record and the fine sense of style of the performances make this an excellent disc, indeed. D. R.

(Continued on next page)
SAINT-SAENS

ROZSA CONDUCTS ROZSA (see p. 54)

SAINT-SAENS: Omphale’s Spinning Wheel (see p. 48)

SCHUMANN: Piano Quartet in E-flats (see BEETHOVEN)

SMETANA: The Moldau (see DVORAK)

Ravel: Mother Goose (see p. 48)

Ravel: Sonatine; Valses nobles et sentimentales; Alborada del gracioso (see DEBUSSEY)

ROZSA CONDUCTS ROZSA (see p. 54)

SCHUMANN

This poignant music requires a voice with flexibility and color, and musicianship searching and profound. Krebs has a flexible voice and he is musical. What he lacks is the ability to so inflect the tones he produces that they mean different things at different times. There is always danger of monotony when interpreting long cycles such as this. Krebs fails to avoid this danger because of his limited command of color and emotion. Schreiber’s pianism is more that of an accompanist than of a genuine collaborator.

W. D.

SCHUBERT: Fantasia in C Major (see BRAHMS)

SCHUMANN: Piano Quartet in E-flat (see BEETHOVEN)

SMETANA: The Moldau (see DVORAK)

STRAVINSKY: Agon (see BERG)


Musical Interest: Delightful
Performance: Can amare
Recording: Spacious and clear

The above capsule descriptions just about sum up this record. It remains to be said that here is fifty-five minutes more of that apparently inexhaustible store of music No. 2, with its beautiful slow movement, sub-titled “Sleep,” is a gem.

D. R.

WAGNER: Tristan und Isolde (complete opera). Kirsten Flagstad (soprano)—Isolde; Blanche Thebom (mezzo-soprano)—Brangäne; Ludwig Suthaus (tenor)—Tristan; Josef Grandel (bass)—King Mark; Dietrich Fischer-Dieskau (baritone)—Kurvenal; Edgar Evans (tenor)—Melot and others. The Philharmonic Orchestra, Wilhelm Furtwängler cond. Angel 3588 5 12" $25.90

Musical Interest: Outstanding
Performance: Outstanding
Recording: Outstanding

This performance is a milestone in recorded opera. While marching time has been turning “definitive” renditions of the past into respectable, but fading, souvenirs at an alarming rate, the likelihood of this Tristan becoming obsolete or even second best just doesn’t seem to be in the cards.

Stereophony was hardly more than a vision when HMV recorded this set in 1952. But no apologies are needed on technical grounds—it stands comparison with the best efforts of the current year. The sound is full-bodied and luminous, and balances are as near perfection as one has a right to expect in such a monumental undertaking.

The real significance of this performance cannot, however, be discussed in engineering terms. The Flagstad voice of 1952 still retains enough of its splendor to commit to disc an image of what will be remembered as the Isolde of our times. Warm, opulent and secure, its floating strength rises above the orchestra with soothing ease and nowhere with more convincing mastery than in the pages of the Liebestod. Both Blanche Thebom’s Brangäne and Ludwig Suthaus’s Tristan are somewhat overshadowed by the Flagstad magnetism, but their contribution is nothing short of first-rate.

The mellifluous Mark of Josef Grandel adds impressively to the total effort and Fischer-Dieskau, though slightly uncomfortable in the first act, sings Kurvenal’s music in Act III with a lyricism and eloquence seldom encountered on the stage.

Molding the vocal elements into a balanced totality, and eliciting a beautiful orchestral performance from the Philharmonic, Furtwängler leaves no doubt of his authority in what turned out to be one of his last and perhaps most lasting phonographic achievements.

G. J.

WEBERN: Six Pieces (see BERG)

COLLECTIONS

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HiFi REVIEW
etc. The Brass Ensemble, Roger Voisin cond.  
Kapp KCL 9028 $3.98

Musical Interest: Growing  
Performance: Very good  
Recording: Very good

This record had an earlier incarnation on the now defunct Unicorn label. It was praised then for unacknowledged repertoire, the beauty of the music, the excellence of the performances, and the clarity of sonic texture.  
The change in labels has diminished in no way the quality of the original effort. The Brass Ensemble is from the ranks of the Boston Symphony Orchestra and the playing is exceptionally fine.  
W. D.

Kapp KCL 9029 $3.98

Musical Interest: Popular keyboard fare  
Performance: Fair to good  
Recording: Good

Perry O’Neil is a young American pianist who as a boy won many prizes and has been giving concerts for more than a decade. Like so many of his contemporaries, he has fast, accurate fingers and a crisp style. Hence, his aptitude is for modern music and his playing of Gershwin, Debussy, Prokofiev and Kabalevsky has more to offer than his interpretations of Mendelssohn, Chopin and Scriabin. It is that shying away from caricature a phrase or a note—to give it more color or emphasis—that inhibits his playing of the Romantic composers. However, the program is commendable in its variety and the recording is excellent.  
W. D.


Musical Interest: High  
Performance: Tough on other pianists  
Recording: Surprisingly good

Only Josef Hofmann could dispute Rachmaninoff’s claim to the title of “The greatest pianist of his time.” Here the great, grand Russian is heard in a treasury of encore pieces, and he plays them with a beauty that was rare enough in his day and which now seems to have pretty well disappeared altogether.  
What makes this program particularly interesting is the number of virtuoso transcriptions—also becoming rare in our day. In general, this is more to the good. I think it is generally conceded that we get to hear more good music than our forebears did, even though we don’t always hear it as well played. Of course, not every pianist of that day was a Rachmaninoff either, and we need not regret that we are spared the necessity of listening to the repertoire typified by this record as played by one of his lesser contemporaries. On its own terms, however, this disc is an outstanding value. It offers more great playing at a lower price than almost any other record, save for The Art of Sergei Rachmaninoff, Vol. 1 (Cadm - den 396), and the sound is surprisingly good.  
W. D.

○ OPERATIC RECITAL: Victoria de los Angeles—VERDI: Ernani—Sorte à la notte; Ernani, inviemi; Otello—Era più calmo?; Ave Maria (Willow Song) [W. Gianella Bor-- relli, mezzo-soprano]; PUCCINI: La Bohème—Si, mi chiamo Mimi, Donta vita uscì; BOITO: Mefistofele—L’altra notte; ROSSI-- NI: La Cenerentola—Nacqui all’Arno . . . Non più mesta; MASCAGNI: Cavalleria Rusticana—Voi lo sapete; CATALANI: La Wally—Ebben? Na andrò lontano—with Orchestra of the Rome Opera, Giuseppe More--relli cond. Capitol-EMI G 7172 $4.98

Musical Interest: Choice recital fare  
Performance: Outstanding  
Recording: Good

This is an exceptionally planned, beautifully executed program, affording a wide--range display to one of today’s rarest vocal

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RIAA/NABRT [E] operates in any input  
VOLUME/LOUDNESS: Switched, clutch  
type control knobs.  
BASS CONTROL: 15 db droop;  
15 db boost.  
TREBLE: 14 db droop; 12 db boost.

RUMBLE FILTER: Switched,  
SCRATCH FILTER: Switched (7500 cps).  
OFF-ON SWITCH: Separately.  
AC OUTLETS: 1 not switched 200 W;  
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JULY 1959
talents. (The identical LP was previously available as RCA Victor LM 1920). Whether on the familiar testing grounds (Bohème, Otello) or in a less likely setting (Cavalleria Rusticana) De los Angeles exhibits glowing vocal qualities framed in deeply felt dramatic interpretations. Exquisite, too, are the Bátó and Catalani arias—executed with the needed passion and intensity without any lessening of tonal beauty. To round out the picture of a prima donna assoluta, the grand Ernani scene is sumptuously vocalized and the coloratura-mezzo acrobatics of La Cenerentola when the appetite for a complete recording with the victorious Victoria in the title role. The Ernani and Otello scenes are presented in their entirety—for which special praise is due. Fine orchestral support and recorded sound.

G. J.

* ZARA DOLUKHANOVA—VERDI: Don Carlo—O don fatale; ARUTYANIAN: Lullaby; BEETHOVEN: Four Russian Songs; TRADITIONAL: Two Great Folk Songs; KHUDDOYAN: All for you; MEDITNER: Sleeplessness; Spanish Romance; Winter Evening; PEIKO: I mount my horse; MAKAROVA: To Nursery. Zara Dolukhano (mezzo-soprano) with Staats Radio Orchestra, Samuel Sano- net, Eugene Stretzhan conds.; Instrumental trio and piano accompaniments. Monitor 2029 $4.98


On the evidence of this recorded recital Dolukhano, who recently made her United States debut, comes near to living up to her advance publicity—a rousing accomplishment for any concert artist in this day and age.

The remarkable thing about the lady is the well-rounded evenness of the voice in all registers, and a complete freedom from such mezzo-supranatural as the uncontrollable vibrato and all too well-controlled and calculated “voluptuous” chest tones. Less impressive is her breathing technique, which is far too audible, but this may be the result of careless microphoning.

While it would be interesting to compare Dolukhano to other artists in a more conventional repertory, it is refreshing to get such an unhampered program once in a while. The haunting Lullaby—from the Cantata of the Motherland by the young Armenian composer Arutyanian—is particularly suited to the singer’s velvety voice. The unfamiliar Beethoven settings of the Four Russian Songs are accompanied by a trio of violin, cello and piano and are quite remarkable. One of them, the Ukrainian Thua Rozh Za Danai, turns out to be a source songwriters have been cheerfully raiding for decades. (Yes, my darling daughter, etc.)

The singer’s rare technical command—as evidenced by the vocal embellishments of the Greek folk songs and the exquisite vocalise in Medtner’s Sleeplessness—suggests that her schooling rests on a solid foundation. She does not, however, give a convincing account of her operatic gifts. The vocal quality in O don fatale is beautiful and there is an interpolated B-flat which is as stunning as it is uncalled for. But the tempo drags uneventfully, becoming downright impossible in the cabaletta. In sum, though, this is still a very enjoyable disc and the sound, endowed with an over-abundant measure of echo, is adequate. G. J.

- CHORAL MASTERPIECES OF THE RUSSIAN ORTHODOX CHURCH—TRAD.: By the Waters of Babylon; WEDEL: Confes- sions; KIEV’S CHANT: The Only Begotten One; KIEV’S CHANT: Thy Dwelling Place; TURCHANINOV: The Last Supper; VOROT- NIKOV: The Thief Forgiven; TURCHANI- NOV: The Cry of Joseph; Pre-Easter Prayer. The Don Cossacks Choir, Serge Jaroff cond. Decca DL 9403 $4.98

- DIVINE LITURGY; REQUIEM MASS—Music of the Russian Orthodox Church. The Don Cossacks Choir, Serge Jaroff cond. Decca DXD 158 2 12* $9.98


The music of the Russian Orthodox Church dates back to ancient Byzantine plainsong, which, in turn, was influenced by Syrian and Hebrew music. The basic style is modal chanting, mainly in unison, with harmonization being a relatively recent development. The music is dignified, quite dark in color, and emotionally moving. It has a spiritual quality that is immediately apparent.

The “Choral Masterpieces” disc consists of unrelated compositions. The Divine Lite- rgy is a Thanksgiving Service centering around a setting of the Sermon on the Mount. It has sections set by various com- posers, among them Tchaikovsky and Rach- maninoff. The Requiem Mass differs altogether from that of the Roman Catholic Church. It has no Dies Irae; its essence is comfort and solace.

One of the less reverent colleagues refers to the Don Cossack singers as Muscovite Ink Spots. In their concerts and on some of their discs, they do play at singing much of the time. In these records, however, they eschew the vocal acrobatics that have brought them both fame and musical notoriety.

The music itself permits a marvelous demonstration of their vocal abilities. Their basses rumble impressively low and their tenors reach into the heights. Their sing- ing is sweet and pleasing to the ear and they achieve the dramatic legitimately, while the recording is clear, resonant and well bal- anced.

W. D.

- EASTER AT GRAILVILLE—PALESTRINA: 3 Motets; JOSQUIN DES PRES: Ave verum; ALSCHINGER: Regina coeli; LASUSS: In pace in idipsum; Gregorian Chants, etc. The Grail Singers, Angelo Mil- ler cond. Period SP 744 $4.98


The lovely voices of the Grailville girls establish a religious mood that is sympa- thetic and sincere. The songs for Lent are meditative; those for Easter are more jubilant. They are songs of prayer and praise, ranging from ancient chants to Negro spirituals.

The Grail movement is composed of young women who lead a Christian life of study and work. This chorus is not made up of professional singers, but it is well trained and it benefits from the enthusiasm of the dedicated amateur. W. D.

HI Fi REVIEW
BEST OF THE MONTH

- Atlantic offers one of the great jazz discs of this or any other year in _Blues from the Gutter_ with Champion Jack Dupree—"This is one record that will be played a long, long time. ... A remarkably honest album, this is a major achievement." (see below)

- Decca's new Carmen McCrae _Birds of a Feather_ album is another jazz topnotcher—"the most impressive Carmen McCrae album yet ... her phrasing is constantly illuminating and her pulsation is sure." (see p. 70)

- United Artists scores highest in this month's rash of _Porgy and Bess_ releases, thanks to Diahann Carroll backed by Andre Previn's jazz combo—"her most mature singing on record so far. ... In addition to charm, she also has the emotional capacity to dig deeply into musical material without overplaying." (see p. 74)

Jazz, Popa, Stage and Screen

Reviewed by
RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

JAZZ

- **BLUES FROM THE GUTTER**. CHAMPION JACK DUPREE (piano and vocals), Pete Brown (alto saxophone), Ennis Lowery (guitar), Wendell Marshall (bass), Willie Jones (drums). Atlantic Stereo SD 8019 $5.98

Musical Interest: A great record
Performance: American cante hondo
Recording: Very good
Stereo Directionality: Good
Stereo Depth: Superior for context

This, I'm sure, is one record from this year's thousands of jazz releases that will be played a long, long time. Jack Dupree, a 49-year-old New Orlean-born blues pianist and singer has never been so well recorded technically and he has rarely communicated such raw power and depth of feeling.

Some of the lyrics are unusually frank—as in _Junker's Blues and Bad Blood_—and there is no evidence anywhere that Jack tried to dilute his blues for a more "popular" audience. There's very good support from aggressive guitarist Ennis Lowery; Pete Brown, who has been sadly neglected by record companies in recent years; and Wendell Marshall and Willie Jones who lay down a solid beat. A remarkably honest album, this is a major achievement. Producer was Atlantic's Jerry Wexler.

N. H.

- **PORGY AND BESS IN MODERN JAZZ**—Ralph Burns and His Orchestra. Summertime; If I Ain't Necessarily So; Oh, Bess. Oh, Where's My Bess & 7 others. Decca DL 79215 $5.98; Mono—DL 9215 $4.98

Musical Interest: Burns misses point
Performance: Some fine solos
Recording: Well balanced
Stereo Directionality: Sensitive
Stereo Depth: Very good

A disappointing "modern jazz" treatment of the Gershwin score. Burns remains a skillful writer but he's become rather slick, at least here. There are moments of poignancy and wit, due mostly to the soloists, but the over-all effect is self-conscious. Both versions are well recorded but the depth of the stereo version makes the details of scoring much clearer, although no more impressive.

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Burns alternates between the too careful gloss of the ballad arrangements and the good Jazz of the medium and up-tempo scores. The latter, though, have nonetheless little organic emotional relationship to the original. The improvisations are chiefly by Al Cohn, Irvin Markowitz, Eddie Costa and Urbie Green.

N. H.

- **THE DUKES OF DIXIELAND—Vol. 2**. Sweet Georgia Brown; My Blue Heaven; Limehouse Blues; That Da Da Strain & 8 others. Audio Fidelity AFSD 5840 $6.98

Musical Interest: Limited
Performance: Mechanical
Recording: Shrift
Stereo Directionality: Variable
Stereo Depth: Shallow

Once again the music is of limited appeal except to those hardened souls for whom the adage of "if you can't play good, play loud" is gospel. The vocal is on the left channel, the clarinet on the right and the drums drift to the middle now and again from the left.

R. J. G.

- **UP THE MISSISSIPPI** with the DUKES OF DIXIELAND, Vol. 9. South: Beale Street Blues; Old Man River; Down By The Riverside & 8 others. Audio Fidelity AFSD 5892 $6.98

Musical Interest: Rumpus Room
Performance: Loud
Recording: Brittle
Stereo Directionality: Sloppy
Stereo Depth: Shallow

Although the trumpet stays on the left channel, the clarinet wanders around from right to left. The sound is a bit too bright and the stereo effects aren't particularly intriguing, but it's the music that is really dull. This is fake dixieland at its worst. On this album, for a change, Sid Frey has written only one tune, according to the credits: _Down By The Riverside_. R. J. G.

- **THE HIGH AND MIGHTY HAWK**. COLEMAN HAWKINS (tenor saxophone), Buck Clayton (trumpet), Hank Jones (piano), Ray Brown (bass), Mickey Sheen (drums). Bird Of Prey Blues; My One And Only Love; Vignette; Ooh—weep. Miss G.P.I.: You've Changed; Get Set. Felted Stereo SIA 2005 $5.98

Musical Interest: Hot and high
Performance: Hawk's inexhaustible
Recording: Very good
Stereo Directionality: Competent
Stereo Depth: Tasteful

This is one of the most consistently valuable of the Felted series of "mainstream jazz" made in America by British critic Stanley Dance. Dance was concerned with preserving the work of those players whose roots are mainly in the music between the New Orleans-Dixieland era and the arrival of modern jazz. It is this area that has been neglected until recently by most American record labels.

Coleman Hawkins, who remains youthful
and interested in all aspects of jazz, is at his best here with plenty of room to solo and with lucid, sympathetic accompaniment. He plays with characteristic big tone, passion and highly resourceful imagination. Buck Clayton, who also continues to grow and deepen with age, plays some of the hottest, most singeing horn he has put on record both, for all their heat, are masters of what Whitney Balliett has called "controlled lyricism." Excellent rhythm section.

R. H.

• BAGS AND FLUTES featuring MILT JACKSON. Bags' New Groove; Sweet And Lovely: Ghana & 4 others. Atlantic 1294 $4.98

Musical Interest: Strong modern jazz

Performance: Excellent
Recording: Topnotch
Stereo Directionality: Good
Stereo Depth: Adequate

Jackson is one of the most consistently fine performers in jazz and he has here the help of two good jazz flute players: Frank Wess and Bobby Jaspar. The result is a really moving album with a fine compelling pulse, deep-rooted, earthy solos and a solid jazz feel throughout.

R. J. G.

• FOLK SONGS FOR FAR OUT PEOPLE featuring Orchestras conducted by Fred Katz, Sometimes I Feel Like A Motherless Child; Old Paint: Foggy, Foggy Dam & 6 others. Warner Bros. WS 1277 $4.98

Musical Interest: Intriguing

This collection of folk melodies adapted for and played by a series of jazz groups with reeds, brasses and strings is a pleasant surprise. The Katz treatment here is more rooted in jazz than his work with Chico Hamilton, the over-all sound is quite pleasant and the stereo effects are fine. The arrangements display imagination, a good grasp of jazz fundamentals and a delight in surprise.

R. J. G.

• BIRDS OF A FEATHER—CARMEN McRAE (vocals) with Orchestra directed by Ralph Burns. Skylark: The Eagle And Me; Baltimore Oriole & 9 others. Decca DL 78815 $5.98; Mono—DL 8815 $3.98

Musical Interest: Major
Performance: The Best of Carmen
Recording: Excellent
Stereo Directionality: Sensitive
Stereo Depth: Very good

This is the most impressive Carmen McRae album yet. Both versions are well recorded. Though I prefer the accompanying in stereo, you won't go wrong with either. Carmen is in complete control of her vocal equipment. In addition to her usual refreshingly crystalline diction, her phrasing is constantly illuminating and her pulsation is sure. There is wit as well as warmth in her message.

The selection of tunes is excellent. None have been overdone, and all are worthy of her when she's in this good a form. The arrangements by Ralph Burns could hardly be more appropriate. They're subtly imaginative and don't get in her way. That unidentified tenor saxophonist, by the way, is Ben Webster.

N. H.

POPS

• BACCALONI IN STEREO with Enoch Light and his Orchestra, Arrivederci. Roma: 'O Saraceno; Guaglione & 9 others. Grand Award GA 230-SD $4.98

Musical Interest: Una varietà
Performance: Con enfusismo
Recording: Forte
Stereo Depth: Buono
Stereo Directionality: Non necessario

For better than the practice of having opera singers trying to do popular American songs is this program featuring popular Met basso buffo Salvatore Baccaloni booming out popular Italian songs, many of which he has known all his life. Included are a few ringer, however, such as Budolfi Frim's Donkey Serrandez (well it sounds Italian) and two Hollywood numbers, but Signor Baccaloni makes them all sound like the real thing.

S. G.

• AMERICAN MILITARY MARCHES—BANDA TAURINA, Gerardo Nuñez cond. Stars And Stripes Forever; El Capitan; King Cotton & 10 others. Audio Fidelity AFSD 5826 $6.95

Musical Interest: Not much any more
Performance: Flabby
Recording: Well done
Stereo Directionality: Effective
Stereo Depth: Very good

The official band of the Plaza Mexico in Mexico City plods its way through some
the staple items in the local fureen's hand repertoire—and manages to sound just like the local fureen's hand. The title is rather misleading: as all but one number, the Mexican March of the Zacatecas, are products of only the United States. S.G.

- BALLADS BOUNCE & BIVONA—Gus Bivona (clarinet) and his Band. Southern Fried: Octoorn; It's Magic & 9 others. Warner Brothers Stereo WS 1264 $4.98

Musical Interest: For dancers
Performance: Professional
Recording: Very good
Stereo Directionality: Fair
Stereo Depth: Well done

This is a conventional dance band album which the arranging is competent but never freshly imaginative. The band plays the notes correctly but projects little conviction or enthusiasm. Good enough for dancers, but quite dull for listening only.

N. H.

- TERESA BREWER AND THE DIXIELAND BAND—Georgia On My Mind; Basin Street Blues; Woosy Blues; When The Saints Go Marching In & 8 others. Coral CRL 757245 $5.98; Mono-CRL 57245 $3.98

Musical Interest: Negligible
Performance: Spirited
Recording: Good
Stereo Directionality: Good
Stereo Depth: Shallow

It seems a shame to waste stereo on really dull music like this. Miss Brewer has a voice that can penetrate steel and she does her best to make this clear throughout. The accompanying band and chorus, directed by Dick Jacobs and including such jazz reedists as Yank Lawson and Boonie Richman, is just mechanical; the rhythm is sickly-tickly.

R. J. G.


Musical Interest: For dancing
Performance: Leader's best
Recording: Excellent
Stereo Directionality: Very good
Stereo Depth: Superior

Although very well recorded—with the stereo version particularly stimulating because of the interplay of rhythms behind Loco—this is a rather routine cha-cha album. Chief reason is the wooden piano of the leader. He is expert in the forms of this music but his playing lacks fire and imagination as do his arrangements. The rhythm section provides the most invigorating element of the session and could well have been given more space on its own.

N. H.

- CONCERT IN THE PARK—PAUL MILLER AND THE SAN FRANCISCO MARCHING, TROTTING AND WALKING BAND, Battle Hymn Of The Republic; Splash Gallop; Raggro The Scale & 9 others. Fantasy 6023 $4.98; Mono-3276 $3.98

Musical Interest: For the nostalgic
Performance: Perfect
Recording: Clear and clean
Stereo Directionality: Well done
Stereo Depth: Tops

All the irresistible pleasures of an old-fashioned concert in the park have been captured here in a recording that is sure to evoke memories in all old-timers and would-be old-timers. The arrangements make imaginative use of the flavor of the pre-1920 period, and if you're in the mood for dreaming just listen to Louis Hirsch's The Tickle Toe and Hello, Frisco. Now those were tunes!

S. G.

- STEREO/HIFI MARCH AROUND THE WORLD—MUSIKKORPS DER BUNDESWEHR, HAMBURG, Capt. Gerhard Schols, conductor; Stars & Stereo Foremost; El Capitan: King Cotton & 10 others. Urania USD 1033 $5.95; Mono-UR 9015 $3.98

Musical Interest: Heavy on Sousa
Performance: Impeccable
Recording: Needs bass
Stereo Directionality: Impressive
Stereo Depth: So is this

The Musikkorps der Bundeswehr, Hamburg, is the official West German Army Band—if that impresses you—and it is certainly one of the most precise, spit-and-polish groups to hear on discos today. The stereo includes the almost inevitable "marching" of the music from one speaker to the other, but I guess people would feel cheated without it.

S. G.

- FUEGO DEL ANDE featuring YMA SUMAC with Moises Vivanco and his Orchestra. La Vida Loka; Llora Corazon; Mi Palomita; Clamor & 8 others. Capitol ST 1169 $4.98

Musical Interest: Ethereal
Performance: Good
Recording: Good
Stereo Directionality: Adequate
Stereo Depth: Good

Miss Sumac is the original freak voice singer, with a sideshow range. Since she sings such exotic (and original) material, all one can say is that it sounds interesting, is performed with spirit, but is less intriguing sound-wise than Martin Denny, for instance. The spread is quite wide and the voice drifts from center to right. R. J. G.

- GILBERT AND SULLIVAN REVISITED—JIM TIMMENS and his Jazz All-Stars. We sail The Ocean Blue; When I Was A Lad; Three Little Maids; Tit.Willow & 6 others. Warner Bros. WS 1278 $4.98

Musical Interest: Not for Savoyards
Performance: Savoyirdbirds
Recording: Excellent
Stereo Directionality: You can't miss it
Stereo Depth: Satisfactory

When I was a lad there was something of a feud of swinging Gilbert and Sullivan operettas, (i.e. The Hot Mikado) but this is the first attempt at this sort of thing on records. I can't help feeling that it is here only because it has never been done before; there can surely be little sympathy for the original works by the musicians represented. Of the soloists, Jimmy Cleveland demonstrates a commendable, though basically meaningless, dexterity on I am The Very Model of a Modern Major General, and Al Kline's tenor saxophone is most expressive on Poor Wandering One. The directionality adheres to a strict lineup of brass at the left and reeds at the right. S. G.

- OVER THERE—ALBERT WHITE AND HIS GASLIGHT ORCHESTRA. My Buddy;
Barney Kessel has an exciting new album – music from "SOME LIKE IT HOT" – Prohibition Era tunes featured in Billy Wilder's smash starring Marilyn Monroe, Tony Curtis and Jack Lemmon.

The stars of Barney's album are Shelly Manne, Art Pepper – CR's newest exclusive recording artist on alto, tenor and clarinet; the sensational young trumpeter Joe Gordon, who just joined Shelly Manne & His Men; pianist Jimmie Rowles and bassist Monty Budwig. Tones are a delight in modern jazz.

We're proud of André Previn and his winning an Academy Award Oscar for scoring GIGI. André's jazz version merits some sort of an award too. It's one of the happiest in the "Broadway Goes to Jazz" series on Contemporary. Most everyone has the jazz MY FAIR LADY album played by André and Shelly Manne – it's been on best-seller charts for over two years! Their versions of LIL ABNER and PAL JOEY are necessary to round out your collection of these Previn/Manne collaborations.

Speaking of Shelly–his PETER GUNN album on Contemporary, another best-seller, received 5 stars in Down Beat. Moreover, many thousands of our friends who bought the album consider it one of the very best in their collection. Shelly's new album is THE GAMBIT – and like GUNN it has had great reviews.

So much is going on at CR there's not enough space to write of it here in detail. Drop us a card, or letter; and we'll send you our bi-monthly GTJ & CR NEWS plus catalogs – all free. You'll discover a number of wonderful albums you'll want to own.

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of a musical three years after making their original cast recording. With the stars of the New York production supported by members of the London company, this year's My Fair Lady has now filled the stereo gap in most elegant style.

One of the most impressive things about it is the feeling of depth. Directionality is probably handled best in the opening number, Why Can't the English?, with Mr. Harrison roaming about the center as Miss Andrews' first "A-o-o-o-wl" is heard almost startlingly from the right speaker. I was rather surprised at the lack of movement in The Rain in Spain but this is amply compensated for by the performances which build up the excitement of the scene even better than on the original cast release.

Stanley Holloway's two solos, which should convey the impression of his prancing around the stage, are likewise limited in movement.

If Mr. Harrison and Miss Andrews seem to take their songs at a slightly more deliberate pace than in the older album, it is only due to added vocal "business" they have accumulated through the years. Miss Andrews' Just You Wait sounds somewhat more menacing than before while at the same time, by simply adding a sniff in the middle of the number, she manages to create a more fully realized characterization. Unfortunately, Mr. Harrison has allowed his final song, I've Grown Accustomed to Her Face, to get a bit too mushy, even to the extent of putting a slight tremor in his voice on the next to last line.

Assuming you already own the monophonic version, I still think you'll find much pleasure in having this set as well. I'd even suggest getting the one they'll make three years from now.

S. G.

* THE NAKED MAJA (Angelo Lovagnino). Soundtrack recording with Orchestra, Angelo Lovagnino cond. United Artists UAS 5031 $4.98

Musical Interest: Yes, indeed
Performance: Frequently exciting
Recording: Brilliant
Stereo Directionality: Well done
Stereo Depth: Splendid

Whether by accident or design, United Artists has turned out three of the best soundtrack releases of recent years—Jerome Moross' The Big Country, Johnny Mandel's I Was an Indian, and now Angelo Lovagnino's The Naked Maja. Opening with an impressive fanfare on trumpets, the current work vividly paints an aural picture of eighteenth century Spain that manages to capture all the color and excitement of the period—and, possibly, even adds some of its own. The composer is new to me, but by creating a background score that can stand impressively on its own without any dramatic association, he has done something many better-known screen writers have been able to accomplish all too seldom. S. G.

* A PARTY WITH BETTY COMDEN
  AND ADOLPH GREEN. I Said Good Morning; The French Lesson; Movie Ads; Inspiration & 12 others. Capitol SWAO 1197 $5.98

Musical Interest: Lots of fun
Performance: A ball
Recording: Satisfactory
Stereo Directionality: Has movement

JULY 1959

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73
Stereo Depth: All right

There may be more skilled lyricists today but very few can match the ability of Betty Comden and Adolph Green as interpreters of their own material. Capitol has wisely recorded them before a live audience thus achieving a spontaneous atmosphere aided immeasurably by the stereo illusion of an actual performance in your home.

Most of the songs are from their Broadway hits, plus others from movies, night clubs, and, in the case of Inspiration, from a show, Bonanza Bound, which closed on the road. Occasionally they build their humor upon a frankly exaggerated premise, as in If I Got Carried Away and Catch Our Act at the Met, and as performers they sometimes attempt songs (If, A Quiet Girl) for which they lack sufficient vocal ability. But these drawbacks matter little. Comden and Green are obviously having the time of their lives at their "party," and we are lucky to be allowed to share the fun.

Porgy and Bess Specials

- **PORGY AND BESS** (George Gershwin-DuBose Heyward-Ira Gershwin).
  
  **Musical Interest:** Gershwin's masterpiece

In the early 1920's, a crippled Negro beggar named Samuel Smalls was a familiar figure to the citizens of Charleston, S. C. DuBose Heyward wrote a novel about that Sammy, as he was called, and later Heyward and his wife, Dorothy, adapted it into a play. Both novel and play were called Porgy, but George Gershwin collaborated with Heyward in turning the

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- **PORGY AND BESS**, DIAMANN CAR-ROLL (vocals), Andre Previn (piano). Joe Mondaugen or Red Mitchell (bass), Larry Bunker or Fred Capp (drums), There's Somebody Knockin'; Summertime; Oh, I Can't Sit Down & 7 others. United Artists UAS 5021 $4.98

**Performance:** Diabann's best Recording: Well balanced Stereo Directionality: Competent Stereo Depth: Good

Diabann Carroll appears in the film version of Porgy and Bess, but apparently her voice will not be on the sound track. I expect that's unfortunate, because in this program of everybody's songs from the score (Porgy's and Sportin' Life's as well as the traditional female ones), she is almost always warm, natural and convincing. In fact, this album contains her most mature singing on record so far. (My Man's Gone Now is a high point.) She proves that in addition to charm, she also has the emotional capacity to dig deeply into musical material without overplaying.

The only clinker is I Got Plenty O' Nuttin' in which Andre Previn's affectionation of a honky tonk piano style is thoroughly irritating. For the rest, Previn is a sensitive, intelligent accompaniment. N. H.

- **PORY AND BESS**, SAMMY DAVIS, JR. and CARMEN McRAE, with Orchestras, Jack Pleas, Morty Stevens and Buddy Bregman cond. Decca 278954 $5.98; Mono—Decca DL 8854 $3.98

**Performance:** One of Davis' best Recording: Stereo excellent; mono OK Stereo Directionality: Well surrounded Stereo Depth: Couldn't be better

Judging by this record, Sammy Davis' approach to Sportin' Life's songs is driving and hard-hitting rather than the more eclectic style of his predecessors in the part, Alon Long and Cab Calloway. Still, it is a saga has been filmed by Samuel Goldwyn with a huge and impressive cast. Three of the members, Diabann Carroll (who plays Clara in the movie but does not sing in it), Sammy Davis Jr. ('Sportin' Life') and Pearl Bailey ('Serena') have cut separate Boss albums for rival companies, and the multitude of jazz versions are just beginning to appear. Goat Sammy really started something.

- **77 SUNSET STRIP**, Warren Barker and his Orchestra. Warner Bros. WS 1289 $4.98

**Musical Interest:** Something for everybody

**Performance:** It won't bore you Recording: Perfect Stereo Directionality: Imaginative Stereo Depth: Fine

Following in the gum-sheet footsteps of RCA's music from Peter Gunn, Warners has found another mediocre television show from which to pull the background score. This collection contains the original score and standard numbers, and makes sure to include every type of popular rhythm from rock and roll to cha-cha (both incidentally, used for the title theme). One particularly ingenious use of stereo is featured on Cole Porter's I Get a Kick Out of You, in which a classic song right carries the theme while the one on the left does the improvising.

S. G.
JAZZ

- SATCHMO IN STYLE—LOUIS ARM. STRONG (vocals) with Gordon Jenkins, his Chorus and Orchestra. Blueberry Hill; The Whiffenpoof Song; When It's Sleepy Time Down South & 9 others. Decca DL 8840 $3.98

  Musical Interest: Only for Louis Performance: Louis against odds Recording: Good

It's unfortunate that Decca should choose this inferior Armstrong to reissue while there are scores of superior out-of-print Decca discs with Louis. On this dozen, the arrangements of Gordon Jenkins for chorus and orchestra are appallingly banal, and yet Louis does manage to cut through the molasses and by himself makes this album worth hearing. He sings on all the tunes, and his singing is so warm and swinging that he almost makes one forget the excusable backgrounds. On "Trees and Spooks", however, even Louis can't vanquish the material.

Included is the polemical change of The Whiffenpoof to the Boppenpoof Song with its attack on modern jazz. Louis might better have directed his ire at his associates on these recordings. There's some Armstrong trumpet, but not enough to erase those strings and voices.

N. H.

PORGY AND BESS—PEARL BAILEY (see p. 74)

- IN PERSON featuring Tony Bennett with Count Basie and his Orchestra. Just In Time; Taking A Chance On Love; Poinsettias From Heaven; Lullaby of Broadway & 8 others. Columbia CL 1294 $4.98

  Musical Interest: A jazz attempt Performance: Disappointing Recording: On location

Tony Bennett really can't sing well enough to earn the support of a band like this. Basie, who made Nat Cole sound better than he had in years, just brings out all the faults in Bennett: poor intonation, poor phrasing and great determination to be dramatic. The band itself sounds like it was kidding part of the time.

R. J. C. JULY 1959

BEST OF THE MONTH

- United Artists scores a clean beat with Blues in the Mississippi Night, a singular production from folklorist Alan Lomax dating from 17 years ago. Time not withstanding, HFR's reviewer calls this—"The most important documentary record on the social context of the blues ever made." (see p. 77)

- Columbia's latest Doris Day pop LP Cuttin' Capers is a delight.—"Doris Day does indeed do everything well—ballads, swingers, even novelties. . . Her approach remains fresh and individual . . . based on musical understanding." (see p. 77)

- RCA Victor has come through with a real charmer in Mary Martin's Cinderella and Three to Make Music.—"One of her very best performances on records." (see p. 78)

TERESA BREWER (see p. 71)

PORGY AND BESS—RALPH BURNS (see p. 69)


  Musical Interest: Considerable Performance: Excellent Recording: Excellent

If there had not been a previous Gil Evans/Miles Davis collaboration, this LP would have had much more impact than it has now. However, the particularly subdued, slick and almost ingrown Evans/Davis style becomes a bit cloying here. The tunes are excellent, of course, and Miles is particularly moving on Summertime and There's A Boat That's Leaving. Taken out of the LP, these tunes have great jazz merit; but the over-all performance smacks a bit less of art than artifice.

R. J. C.

PORGY AND BESS—SAMMY DAVIS, JR. (see p. 74)

- A BACKWARD GLANCE—TOMMY AND JIMMY DORSEY. Music of the Roaring Twenties as played by The California Ramblers with probable personnel including Red Nichols, Bill Moore (trumpets), Tommy Dorsey (trombone), Jimmy Dorsey, Arnold Brillhard, Freddie Cusick, Bobby Davis (clarinets and saxophones), Adrian Rollini (bass saxophone), Irving Brodsky (piano), Tommy Fallini (banjo), Stan King (drums), Ed Kir-
keby (leader). Riverside LRL 12-834 $4.98

Musical Interest: Limited
Performance: At least authentic
Recording: Very good transfer

These 1924-46 recordings by the California Rambler's, including the Dorsey brothers, are of most interest for nostalgic and historical reasons. Although it contains little that indicates this was an attention to the jazz listener, the music is considerably better than the average dance band performances of the time. Some of the solos are competent, but there is little if any of the authority, imagination and brilliance of the records made by Louis Armstrong and Jelly Roll Morton during this same period. There's a delightful John Held, Jr. cover illustration.

N. H.

• A TUBA JAZZ featuring RAY DRAPER. Dixie; I Talk To The Trees; Angel Eyes & 2 others. Jubilee JLP 1090 $3.98

Musical Interest: Exsclent modern jazz
Performance: Topnotch
Recording: Very good

Here is an LP that might go unnoticed, since the leader, Ray Draper, a tuba player, is relatively unknown and the whole idea of a tuba being featured on an LP may seem sort of silly. But the LP has on it John Coltrane, one of the most important young jazz tenor saxophonists around and he plays exciting, swinging, unusually interesting tenor throughout. He is particularly intriguing on the ballad, "Angel Eyes" and on the two tunes, "Dixie and Olen", given by Sonny Rollins, his fellow saxophonist. The LP is well worth owning.

R. J. G.

• THE BIRTH OF BIG BAND JAZZ—DUKE ELLINGTON and FLETCHER HENDERSON and their Orchestras. Rainy Night; Animal Crackers; Off To Buffalo; Rough House & 8 others. Riverside LRL 12-129 $4.98

Musical Interest: Historically vital
Performance: Henderson sides better
Recording: Quite a good transfer

The independent Riverside label continues to excel. Victor, Columbia and Decca in the quality and quantity of its historically invaluable reissue albums. The first half of this one consists of six 1926 Duke Ellington recordings. Despite what the notes say, Ellington did not in 1926 "truly" sound like what later would be known as the distinctive Ellington style. Closest to what did become identifiable as the Ellington sound is trumpeter Bubber Miley, but Bubber, it seems, was playing his growl style before he joined Ellington. Actually, the 1926 Ellington band wasn't even in the same jazz league as the Jolly Morton Red Hot Peppers or Louis Armstrong's Hi Fire.

Although Ellington went on to eclipse Henderson, the more musically interesting side here is Henderson's. The recordings are from 1923-28. The four 1927-28 Hendersons indicate that by then, the formerly stiff Henderson band was gradually learning how to swing and how to use the blues. There were a number of first-rate soloists then, as always, with Henderson. The one 1923 track is quite rigid and the 1926 numbers aren't really much. In a sense, the solos aren't identified. Five of the Ellington numbers have not been released on River-}

side before. The Hendersons were part of a previous Riverside 10" LP. N. H.

• HAPPY SESSION—BENNY GOODMAN (clarinet) and his Orchestra featuring Andre Previn (piano) and Russ Freeman (piano). Indian Summer; Having A Ball; Digs Dollar; Doo 2 others. Columbia LRL 1234 $3.98

Musical Interest: Spotty
Performance: Rarely memorable
Recording: Very good

Although this is better in some respects than other recent Goodman albums (especially the limp Bopology in the on the one by Previn are dented and ecstatic. Goodman's solos are usually fluent enough, but except for a few bars here and there, they lack bite and passion. Most of all, they're missing in fresh invention. The young modern hornmen in the band get much, much too little solo space. Best soloist in the album is guitarist Barney Keenan in two of the small combo numbers. Frankly, the evidence continues to mount that Mr. Goodman doesn't have much to say in jazz anymore.

N. H.

• THE CHICO HAMILTON QUINTET with STRINGs ATTACHED. Something To Live For; Speak Low; Strange; Close Your Eyes & 6 others. Warner Bros. B 1245 $4.98

Musical Interest: Cute modern jazz
Performance: Slick
Recording: Excellent

This is a nice, neat package of tricky little riffs and easy-to-learn ballads done by the Chico Hamilton Quintet (which specializes in this sort of neo-jazz performance) with the addition of a string group. Good for background music at parties and for road-tripping mysteries too.

R. J. G.

• AL HIRT SWINGIN' DIXIE at Dan's Pier 600 in New Orleans, Vol. 2. Webshe Blues; Feet Draggin' Blues; Chicago; Sweet Lorraine & 8 others. Audio Fidelity AFLP 1878 $4.98

Musical Interest: Commercial Dixie
Performance: Loud enough
Recording: Brittle

While there is almost no market for the surviving New Orleans originals, this sort of pseudo-dixieland apparently is attractive to buyers. Visiting musicians, too, imagine. Hirt plays a loud, swing style trumpet; the band is facile and without roots. The tunes include ballads as well as dixieland standards and Sid Frey has only claimed ownership of one—The Battle Hymn Of The Republic!

R. J. G.

• GEORGE LEWIS OF NEW ORLEANS with the Original Zenith Brass Band and the Eclipse Alley Five. Fiddle Feet; If I Ever Go To Washington Blues; Bill Bailey & 8 others. Riverside LRL 12-283 $4.98

Musical Interest: Historical
Performance: Primitive
Recording: Likewise

A street band from New Orleans and a re-issue of one of the original Lewis recordings bringing us the veteran New Orleans clarinetist in two settings. The street band is too skirll and out of pitch to be easy to

listen to, but the other side of the LP has some of the most moving Lewis solos I have heard. He is an eloquent primitive musician, with an important role in jazz history, though the notes err in inferring his hand was a unit prior to his emergence with Bunk Johnson's band. This side has two ballads on it; Sidney Bechet's Phillip's, who is sometimes striking in her emotional quality, and a blend-sounding younger, Harold Lewis. As historical examples of the surviving practitioners of New Orleans primitive jazz, this is an interesting LP.

R. J. G.

• JOE LOCO QUINTET (see p. 71)

CARMEN MCCRAE (see p. 70)

• OUT OF THE BLUE—BLUE MITCHELL (trumpet), Benny Golson (tenor saxophonist). Wynton Kelly (piano), Paul Chambers or Sam Jones (bass), Art Blakey (drums). Blues: On My Mind; It Could Happen To You; Boomerang; Sweet-Cakes: Missing You: When The Saints Go Marching In. Riverside LRL 12-293 $4.98

Musical Interest: Worthwhile
Performance: Good
Recording: Realistic

Although Blue Mitchell is the leader, the better horn soloist is tenor saxophonist Benny Golson. Golson, still working hard toward establishing his own definite style, plays here with gussy passion. Occasionally, he could have profitably edited out some notes, but basically, he is a more assured contribution than Mitchell's. Mitchell is at his best in a slow, open-tone series of choruses in Missing You in which he brings forth a really brassy trumpet tone and a strong lyrical feeling. On the other, he tends to be rather lumpy rhythmically. He could flow more and his ideas are not yet especially individual. Good rhythm support.

N. H.

• WHAT IS THERE TO SAY? featuring the GERRY MULLIGAN QUARTET, Just In: My Funny Valentine; Other Chaos & 5 others. Columbia CL 1307 $3.98

Musical Interest: Fine jazz
Performance: Flawless
Recording: Excellent

More and more Mulligan becomes an Old Reliable in jazz, not the brash innovator but someone from whom one can always expect (and get) musical satisfaction. His records are all tasteful, well done and with good jazz spirit. Here he has the beautiful trumpet of Art Farmer to supplement his baritone sax and their version of My Funny Valentine is particularly intriguing. Mulligan's notes by the way, are an eloquent plea for fun in jazz and so is the music on the LP.

R. J. G.

• BACK O' TOWN featuring KING OLIVER with Jelly Roll Morton and Clarence Williams. King Porter Stomp; Squeeze Me; Dth. Sine Me Blues; New Down Home Rag & 8 others. Riverside LRL 12-130 $4.98

Musical Interest: Historic
Performance: Surprisingly fresh
Recording: Primitive

That Joseph "King" Oliver was an important jazzman needs no more evidence than Louis Armstrong's repeated declara-
Erroll Garner's beautiful ballad, "Misty" and "Please Be Kind". This one is well worth having.

R. J. G.

- **BLUES IN THE MISSISSIPPI NIGHT** - The Real Story of the Blues sung and told by three Mississippi Delta Blues Men, recorded and edited by Alan Lomax. United Artists UAL 4027 $4.98

**Musical Interest:** A major event

**Performance:** Passionately true

**Recordings:** Not bad for the time

This is the most important documentary record on the subject of the blues ever made. Three well-known Southern-born blues singers and players who prefer to remain anonymous talk about and occasionally play the blues. Appropriate excerpts from recordings by others are also introduced from time to time. The notes, by the way, say this was recorded at a country dance. I think not. The fact is that Alan Lomax made the recording 17 years ago.

The conversation is unfailingly candid in its description of life in the South for Negroes between 1890 and 1930 (and beyond). The three musicians tell stories, explain how they feel the blues began and what it really is, and in all, provide a burning introduction to the subject. The album was first released in England, and the packaging in this country also includes the complete spoken text in a separate folder. This is an indispensable record for anyone who wants to know what blues, and much more, are about.

N. H.

**POPS**

- **CUTTIN' CAPERS** - DORIS DAY [vocals] with orchestra directed by Frank Devol. Melvin Whoppen; Fit As A Fiddle: Let's Fly Away & 9 others. Columbia CL 1223 $3.98

**Musical Interest:** Delightfully high

**Performance:** Sunny

**Recording:** Satisfying

For once, the liner notes don't exaggerate. In the pop field, Doris Day does indeed do everything well—ballads, swingers, even novelty. First of all, her musicianship is sound and her taste is excellent. She has a touch more relaxed, infectious beat than 98% of pop singers. Moreover, she has a wholly winning natural warmth and humor. Above all she makes the lyrics come alive. In essence, Miss Day sings; she doesn't try to just imitate borns and she doesn't distort the words and the melody line to manufacture an artificial "style." Her approach remains fresh and individual because it's an organic part of her own personality and is based on musical understanding. The Devol arrangements are helpfully functional. A fine album, and a mostly light-hearted one.

N. H.

- **TAMMY GRIMES** with Stan Keen & Carl Norman [pianos], Fit As A Fiddle: Showin' Them That Shall I Do & 12 others. Off Broadway OB 401 $5.98

**Musical Interest:** Rare

**Performance:** A free spirit

**Recording:** Perfect

Tammy Grimes, an uninhibited pixie with a pliable voice, has been a stellar attraction at the "Little Monk's Downstairs at the Upstairs night club in New York, and she is heard here on fifteen of the very superior songs. She is also heard on a trio, with a third voice, which provides a most unfailing combination. Her vocals are free and spirited, with a touch of the free spirit which is both delightful and rare.

N. H.

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numbers she does there. Her trick voice is used with equal ease whether touring off on "Let's Take a Walk Around the Block" (in which she accompanies herself with a drum roll on the line, "Then to Mandalay") or intoning the ironic I Loved Him. Among the other gems are such unjustifiably neglected items as We'll Be the Same by Rodgers and Hart, a Cole Porter "laundry list" song Alpha to Omega, and a very funny vaudevillian turn called Billboard. S. G.

MOUSSA ROUGE—Raymond LeFevere and his Orchestra; Valentine: La Belle Helene; Paris Concert & 8 others. Kapp KL 1121 $3.98

Musical Interest: Parisian bouillabaisse Performance: Sauce piquant Recording; Delicieux

With great flair and flavor, Raymond LeFevere creates something very fresh and even exciting in this collection of Parisian melodies. Brass is used to good effect as a contrast to the strings, and sparkling tunes are provided through the imaginative use of solos by oboe, accordion, harp and xylophone.

S. G.

• PARADE OF THE POPS—RAY MARTIN leads The Swingin' Marchin' Band, Manhattan Spirituals; Teasin' My Happiness & 9 others. RCA Victor LPM 1960 $3.98

Musical Interest: Disappointing Performance: Stick Recording: Good

British leader-arranger Ray Martin, now based in this country, has scored various pop tunes for a marching band. As the notes point out, there has been a marked rise in the number of high school and college bands that include pop themes as well as the more traditional marches in their repertory. I would hope, however, that other writers in this field are more inventive and less insistently "commercial" than Mr. Martin.

The marching band instrumentation can be challenging for an arranger, but Mr. Martin has mostly transferred pop orchestra cliches into this new context. Better Sousa straight than mechanical corn. N. H.

• GLOW WITH THE MILLS BROTHERS. The Glow Worm; Droom Of You; Be My Life's Companion; Change For A Penny & 8 others. Decca DL 8827 $3.98

Musical Interest: Charming pop singing Performance: N. S.professional Recording: Good

Apparently re-issued from the Decca files, but still sounding good to these ears, the tunes herein include The Glow Worm and Dream of You, two of the most pleasant Mills Brothers vocals. This group always swings, has good, if simple, harmony and a voice blend that might be an ear-opener to the younger generation.

R. J. G.

• PATTI PAGE—I'LL REMEMBER APRIL—With Jack Reel and his Orchestra. A Blossom Fell; Frost Awhile; April Showers & 9 others. Mercury MG 20406 $1.98

Musical Interest: Moderate Performance: A real pop pro Recording: Clear and alive

Patti Page is an accomplished, straightforward singer of pop material. If she lacks the exuberance and spontaneous warmth of a Doris Day, she at least avoids gimmicks when she does albums of standards (her pop single recordings are often something else). Her interpretations are neither particularly imaginative nor emotionally incandescent, but she always does turn in a professional performance.

N. H.

• PATACHOU—LA BELLE EPOQUE (Songs of Aristide Bruant) with Joss Baselli and his Orchestra, and Orchestra and Chorus, A. Goraguier cond. L'Soir à Montmartre; L'Osiale; La Belle Heleine; Paris Concert & 14 others. Columbia W140 $4.98

Musical Interest: Atmospheric Performance: Expressive Recording: Realistic

Aristide Bruant was a celebrated poet, composer, entertainer and politician of the turn of the century Paris. Lacking any marked gifts of melody, his songs nevertheless captured the essence of the left bank proletariat in their sad tales of street walkers, pimps, poverty, war and prisons. These pieces may well have to be an acquired taste to many, but as they have been splendidly interpreted by Patachou and the chorus of A. Goraguier, it is certainly worth the effort.

S. G.

• SAN FRANCISCO MARCHING, WALKING, TROTTING BAND (see p. 71)

• PAT SUZUKI'S BROADWAY '59 with George Stravo and his Orchestra. Just For Once; Tonight; Just In Time & 9 others. RCA Victor LPM 1965 $3.98

Musical Interest: High average Performance: Topnotch better Recording: Echo-chamber sound

From seven current—or recent—Broadway musicals, Pat Suzuki has chosen a dozen attractive numbers and puts them across in her customary forceful, direct manner. She is at her best with the less subtle pieces such as the two songs, I Enjoy Being A Girl and Sunday that she also does in Flower Drum Song; but the satiric Two Faces in the Dark or the deeply-felt Love, Look Away are quite beyond her talents. One of the songs in this collection, the torch ballad Not Like Me, was cut from First Impressions before it reached New York.

S. G.

• WOOD BY THE FIRE featuring GLORIA WOOD. A Stranger In Town; In A Sentimental Mood; I Got It Bad; Good-bye & 8 others. Columbia CL 1298 $4.98

Musical Interest: Dull Performance: Gimicky Recording: Very echo-ey

This is the trick-voiced young lady who made Hey Beloved a few years back. Here, she sounds more like Chris Conner, when she eventually manages to conquer the echo. But most of the tunes, one place or another, contain some silly voice trickery and note bending that is quite unnatural and ineffective.

R. J. G.

SIZENTNER (see p. 72)

THEATER & TV

• CINDERELLA (Richard Rodgers-Oscar Hammerstein II); THREE TO MAKE MUSIC (Mary Rodgers-Linda Melnick); Mary Martin, Dick Sanders with the Little Orchestra

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Society, Thomas, Scharman cond. RCA Victor LPM 2012 $1.98

Musical Interest: A charmer
Performance: So this
Recording: Splendid

Possibly because she has been doing this music on her recent cross-country tour, Mary Martin here gives one of her very best performances on record. Cinderella is a one-woman show using the lovely songs of the 1957 Rodgers and Hammerstein television production, and, to keep things in the family, Rodgers' two daughters are responsible for the delightful Three to Make Music, in which Miss Martin sings about music to a clown. S. G.


Musical Interest: Somewhat hidden
Performance: Leads are inadequate
Recording: Well done

Upon first hearing the original cast recording of First Impressions, my initial impression was that the three gentlemen credited with the score, tuần Goldman, Glenn Paxton, and George Weiss, were somehow all lyricists. Upon rehearing it, I realized what the trouble was—there are melodies to be sure, there just aren't enough singers to sing them. As she is a comedienne, we may excuse Hermione Gingold, who has her own amusing style of hearing her way through a lyric, but the romantic leads, Polly Bergen and Farley Granger, almost seem to be vying with each other to determine which one has the more limited baritone.

The musical was adapted from Jane Austen's Pride and Prejudice, and to their credit the trio of writers has kept the songs more or less in the spirit of the early nineteenth century period in which the play is set. The tunes, though not particularly strong, nevertheless are appropriate to the characters who sing them. In fact, apart from Love Will Find Out the Way, a gentle period piece sung to harpichord accompaniment, and I Feel Sorry for the Girl, a somewhat jarring soft shoe number, all of the songs fit logically into the action of the story.

Though the principals may be vocally limited, there are occasional bright spots supplied by Phyllis Newman, Donald Madden and Ellen Hanley. Now if only they had had the leads! S. G.

JUNO (Blitzstein) (see p. 72)

• REDHEAD (Albert Hague-Dorothy Fields). Hill Bowman and his Orchestra, with Rita Williams, Bryan Johnson, Fred Loven and Chorus, Mike Sommers dir. RCA Camden CAL 521 $1.98

Musical Interest: Infrequent
Performance: Adequate
Recording: Too sharp

To supplement its original cast LP, RCA has released a "road company" Redhead to tour the supermarket circuit. Recorded in London, it contains ten of the sixteen numbers in the score, all performed in a style as close to that of the Broadway cast as possible. S. G.
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81
Case of the Missing Product Design

- The path to stereo has been smoothed by the variety of designs for amplifiers, preamplifiers, adapters and tuners. You can buy a complete stereo integrated amplifier (preamplifier and power amplifier—twice over—on the same chassis), or separate stereo preamp and separate twin power amplifier, or even two separate and different power amplifiers. As described on page 26 in this issue, there are now at least two units with stereo tuner, the preamp and stereo power amplifier on the same chassis. But, there is still one important product design missing—a stereo tuner and stereo preamp on the same chassis—without power amplifiers.

This is by far not an impossible request—and if someone isn’t working on it at this very moment, I’ll be surprised. The advantages of putting only the stereo tuner and stereo preamp on the same chassis can be stated thusly: 1) Reduction in heat generation, since 50% of the heat generated by a complete stereo rig comes from the power amplifier tubes. Excessive heat is lost life in a hi-fi setup. A separate power amplifier permits adequate ventilation where it is most needed. 2) Reduction in necessary chassis depth. Both the Fisher and the Harman-Kardon, described on page 27, are over 14” deep—precluding their mounting or resting on 12” bookshelves. Take the power amplifier out and hold the chassis depth (including knobs) to less than 12” and see if that isn’t highly desirable. 3) There is a feasible limit to power output vs. chassis size vs. heat generation. A separate twin power amplifier permits 35 to 75 watts per channel for the fellow who likes his hi-fi capable of handling anything that comes along. 4) Lastly, I still feel that the hi-fi field is composed of specialty manufacturers. Some folks make tuners better than others, some make superb preamps, and some make exceptionally good power amplifiers, but don’t make a stereo tuner, or stereo preamp. With common sense, preamp designs and stereo AM/FM tuners can be coupled without undue harm, but power amplifiers—as well as speakers—are something else again.

I say, let’s put the power amplifier where it belongs—hidden in a well-ventilated corner beside one speaker.

RE Scott-London Stereo Arm

- My story on integrated arms (June issue, p. 42) contains one distressing error. It concerns a statement made in regard to stylus replacement, which incorrectly mentioned that the entire arm and cartridge had to be disconnected and returned to the factory. This is obviously not so, since the cartridge head is simply slipped from its place on the end of the tone arm. The cartridge, hence the stylus as well, is then returned to the H. H. Scott plant in Maynard, Massachusetts. Actually, the Scott folks have not had the occasion to replace a stylus because of wear. Nevertheless, by the time this appears in print, they will have facilities for replacing styli within one day.

The Corner Keeps Getting Closer

- On page 106 of the March issue, I mentioned that many hi-fi equipment prototypes are shown to dealers in May and June. If 1959 was any different from any of the preceding ten years, it was only in the area of quantity. There are just not going to be many new products (do I hear sighs of relief?). More time seems to have been spent on quality improvements and refinement of operating conveniences. Just for purposes of whetting your appetite, here is a short description of a few of the items you will see in the stores next fall.

Amplifiers—Only a few new stereo amplifiers are likely to be offered in the next several months. Customers are well satisfied with the present crop of integrated amplifiers. Some manufacturers will market low power (output per channel) amplifiers in addition to much bigger units. Many new manufacturers may attempt to break into the field with low price equipment. By and large, quality and performance will be sacrificed, making such bargains “doubtful” merchandise.

Cartridges—A variety of manufacturers (including CBS, E-V, etc.) will offer significantly improved stereo ceramic cartridges. Compliance values will be increased, frequency response extended and separation smoothed out. Look for a detailed report on the new ceramic cartridges in our next issue. The front-running magnetic stereo cartridge from Shure Brothers is in for serious competition from Fairchild—if production models are as good as the first lab samples would indicate. Rebounding from the bad experience with its first stereo cartridge, General Electric will sell a new modestly-priced series this coming fall.

Speakers—Jumbo bookshelf models are selling well throughout most of the country. Practically every major speaker manufacturer will have one or more models in the showrooms this coming fall. Some are infinite baffles, some are modifications of Ed Villchur’s Acoustic Suspension, others are resistance-loaded or ducted-ports. Two and three-way systems dominate the market using highly compliant woofer cones 8, 10 and 12 inches in diameter. Bass response down to 35 cycles will not be uncommon—in fact, the battle of bookshelf bass response looms on the horizon. Our next report on these systems is scheduled for the September issue. A 30-inch woofer will be marketed by Electro-Voice for custom installations at about $140. E-V and Jensen will join Stephens and University in the “satellite” stereo speaker business. Both new systems offer simulated third (or center) channel effects from regular two-channel stereo discs or tape.

Tape—Many manufacturers are convinced that four-track stereo tapes at the $140 speed will sell. It offers excellent dynamic range and superior frequency response characteristics when compared to 3½ ips. The bug-a-hoo cartridge has not come to life and reel-to-reel tape will be sold by Stereophonic Music Society, Omega and Mercury.
Ralph Bellamy, starring in "Sunrise At Campobello", listens to stereo on his Collaro changer and Goodmans Triaxonal Speaker System.

Collaro—your silent partner for Stereo

Listen to stereo records and discover the most exciting way of listening to music in your home. Listen to the new Collaro stereo changer and discover the changer which provides truly silent performance to meet the rigid quality demands of stereo. Here's why Collaro is your best buy:

A. Five-terminal plug-in head: Exclusive with Collaro. Provides two completely independent circuits thus guaranteeing the ultimate in noise-reduction circuitry.

B. Transcription-type tone arm: As records pile up on a changer, tracking pressure tends to increase. Result may be damage to records or sensitive stereo cartridge. This can't happen with the Collaro counter-balanced arm which varies less than 1 gram in pressure between the top and bottom of a stack of records. Arm accepts any standard stereo or monaural cartridge.

C. Spindle assembly: Typical of Collaro precision quality is the spindle shaft which is micro-polished to .000006 (6 millionths of an inch) for smoothness—insuring no injury to records.

There are three Collaro changers priced from $38.50 to $49.50. The changer illustrated here is the new Continental, Model TSC-840.

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Unique design of this compact, integrated loudspeaker system assures superb musical balance and clarity. Exceptional bass response is achieved through the back-loaded folded horn. High frequencies are smoothly and efficiently radiated from the exclusive E-V Radac dual-cone speaker. Wide projection angle simplifies placement of the MUSICASTER for complete listening coverage.

All-weather performance is guaranteed by special silicon-treatment of the cone assembly. The speaker is fully protected by the rugged diecast aluminum housing ... handsomely finished in Mesa Tan baked enamel. You can set the MUSICASTER anywhere on its built-in rubber feet. Use the mounting bracket as a convenient carrying handle.

DOUBLE YOUR FUN WITH STEREO. You can add the excitement of stereo sound outdoors with a second MUSICASTER. Ideal combination of wide-range response and wide-angle dispersion give you the startling realism of 3-dimensional reproduction.

E-V MUSICASTER High-Fidelity Speaker System. Response: 60-
13,000 cps. Dispersion: 120°. Impedance: 8 ohms. Power handling capacity: 30 watts. Size: 9½" h. x 21½" w. x 8½" d. Net wt. 23 lbs.


Accessory Model MB-1 Surface Mounting Bracket. For neat, unobtrusive installation on flat wall.

List Price, $4.50. Net Price, $2.70

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