

Answers to "Bethlehem Quiz"

(See page IX)

1. (c) 600 lbs. in such diverse forms as ash trays and bed springs. If you have mechanical refrigeration, about 934 lbs.
2. (d) 3000 deg. F.
3. (b) Needle. Because of the light weight of the needle and its elongated shape, the surface tension of the water acts as a sort of skin and supports it.
4. (a) Wood. Iron and steel were not generally used in building naval vessels until after the "Monitor" and "Merrimac" of Civil War fame.
5. (c) Long Island Sound. Bethlehem Steel Company, the largest steel construction company in the world, built among others the George Washington Bridge over the Hudson, the Sciotoville Bridge over the Ohio, and the Golden Gate Bridge.

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*** indicate an outstanding performance, ** a competent performance, * an acceptable performance. ††† denote exceptional recording, †† efficient recording, † poor recording.

ORCHESTRAL

***† Symphony in G (No. 88), Haydn: (Victor three 12-inch records, \$6.50). Probably the greatest of Haydn's hundred-odd symphonies, even if it is one of the most familiar, is here presented in a new recording by Arturo Toscanini and the NBC Orchestra. There is tremendous vigor and undeniable finish in this interpretation, but it belies the humor of Haydn's fancy, especially in the final movement. Also, the recording is too successful in reproducing the acoustically-dull and unresonant qualities of NBC's Studio 8-H.

***††† Symphony in A (No. 29, Köchel 201), Mozart: (Columbia, three 12-inch records, \$5). An obscure and charming symphony by Mozart, a product of his eighteenth year. There is nothing in this music to amplify or alter one's opinion of Mozart's stature, but it is nevertheless a delightful experience as interpreted by Sir Thomas Beecham and the London Philharmonic Orchestra.

***††† Old Timers Night at the "Pops" (arranged by M. L. Lake): (Victor, one 10-inch record, \$1). A gusty collection of such traditional tunes as *The Bowery*, *Rosie O'Grady*, *After the Ball*, and *The Band Played On*, symphonically elaborated. Arthur Fiedler conducts the Boston "Pops" orchestra with insuperable relish, and the recording is amazingly good.

PIANO

***†† Ballade in B minor (No. 2), Liszt: (Columbia, one 12-inch record, \$3.25). One of the lesser efforts of Liszt. The best passages in the work are more imaginatively

RECORDED MUSIC

employed in the composer's sonata in the same key. However, Louis Kentner announces himself a pianist of power and skill in this introductory recording. The reproduction is better than the piano average, but still below reasonable fidelity.

****†† *Rhapsody in G minor, Brahms* and *Romanze in F sharp major, Schumann*: (Victor, one 12-inch record, \$2). Some familiar piano music played with exceptional perception by Artur Schnabel. Remarkably, he plays the introspective *Romanze* as sensitively as the overwrought *Rhapsody*. The recording is finely-clear and well-balanced.

CELLO

****†† *Concerto in B minor, Dvorak*: (Victor, five 12-inch records, \$10). A welcome recording, not only because the music is worthy of reproduction, but particularly because it returns Pablo Casals, the great Castilian 'cellist, to the ranks of artists recording major works. It may be an exaggeration to describe Dvorak's morosely cheerful score as a "major" work, but Casals' performance bridges the lacks of the composer's imagination. There is a brilliant performance of the orchestral score by Georg Szell and the Czech Philharmonic, and the whole is superbly recorded.

DANCE

Big John's Special and *The Flat Foot Floogie* (Victor, one 10-inch record, \$.75). Two sturdy performances by the newly-revised Benny Goodman orchestra. The repetitious lilt with the floy-floy refrain will soon go the way of such things, but the first of the two pieces (by Horace Henderson) is a jazz staple.

Blues in the Dark and *Georgiana* (Decca, one 10-inch record, \$.75). Newest examples of what is undoubtedly the swiftest music now to be heard in America, the product of Count Basie and his orchestra. Those who doubt the capacity of jazz to convey genuine emotion will find irrefutable evidence of that power in this pair of sides. James Rushing is the vocalist in *Georgiana*.

Yours for Keeps

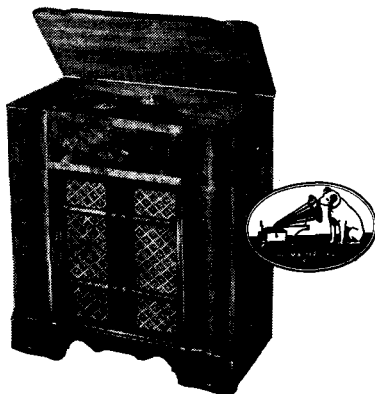
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