

Answers to Bethlehem Steel Quiz

(See page ix)

1. (b) A furnace in steel plant operation used to insure complete and uniform penetration of the heat. After the ingot molds have been removed, the glowing ingots are immediately transferred to the soaking pits where they are held at uniform heat prior to rolling.
2. (e) An iron founder. During part of his career, Stiegel was a prosperous and prominent iron founder with furnaces in Eastern Pennsylvania.
3. (a) bobby pins (c) snaps (e) hair pins (f) handbag frames (i) compact cases (k) lipstick cases (l) shoe eyelets. Feminine fripperies make up a sizable proportion of the 2440 lbs. of steel per family consumed in this country in 1937.
4. (a & c) For reforestation and to landscape plant grounds; to stir molten metal and reduce the total amount of carbon in the steel.
5. Bethlehem Steel Company.

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

ORCHESTRAL

***††† *Suite from le Coq d'Or*, Rimsky-Korsakow: (Victor, three 12-inch disks, \$5.00). This is realistic orchestral reproduction at its best. Brilliance is often obtained, phonographically, by distortion of the relative emphasis of the various choirs; not so here. Detail is crisp and clean, but the great virtue of these disks is the truly astonishing maintenance of proper proportion among the groups of instruments. The resulting brilliance is Rimsky-Korsakow's and the London Symphony Orchestra's, not the recording engineer's, who deserves formal recognition for his integrity. Eugene Goossens conducts the decorative score with sensitive devotion to its values.

***††† *Symphony No. 5, in E Flat*, and *Pohjola's Daughter*, Sibelius: (Victor, five 12-inch disks, \$10.00). The strings throughout the Symphony are a revelation in recording; and the brass at the climax in *Pohjola's Daughter* is plainly magnificent in its disciplined, mellow unity. There is some improbable dominance by the woodwind at the start of the Symphony; but these performances by Serge Koussevitzky and the Boston Symphony Orchestra easily supersede the earlier versions by Robert Kajanus and the London Symphony, and will not themselves easily be superseded.

***††† *Prince Igor: Polovetzki Dances*, Borodin: (Victor, two 12-inch disks, \$4.50). Leopold Stokowski and the Philadelphia Orchestra are not easily excelled in a work of pronounced emphasis on rhythm and color. The brilliant orchestration by Stokowski himself is dazzlingly translated into superb records.

***†† Pictures at an Exhibition, Moussorgsky:** (Victor, four 12-inch disks, \$8.00). Lucien Cailliet of the Philadelphia Orchestra, obviously possessed of considerable technical ability, has sought to improve upon Ravel's orchestration of Moussorgsky's best-known piano work with an arrangement of his own. This was brave; and the new transcriber's cinematic insistence upon underlining the patent and magnifying the obvious leaves the engaging ghost of Ravel still master of the field. Eugene Ormandy and the Philadelphia Orchestra reproduce their *confrère's* work with their usual splendor; but those who possess the fine records of the Ravel orchestration (also on Victor), played by Koussevitzky and the Boston Symphony Orchestra, will not willingly exchange them for this.

***†† Trois Nocturnes pour orchestre, Debussy:** (Columbia, four 12-inch disks, \$6.00). A delicately conceived, but badly-played and indifferently-recorded addition to an old phonographic hazard. D. E. Inghelbrecht and the Orchestre des Festivals Debussy (*quand?*) are the executants.

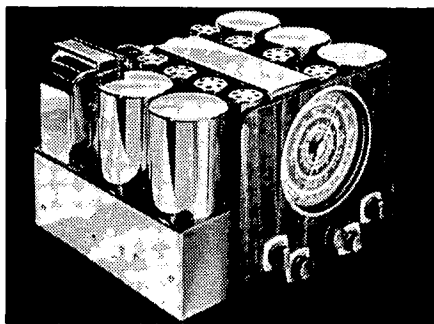
***†† Magic Flute Overture, Mozart:** (Victor, one 12-inch disk, \$2.00). A sound performance of a great overture. Indeed, now the standard for records of this work, because of the superior recording of a good orchestra (BBC Symphony) under Arturo Toscanini. Richard Strauss's interpretation, whose nervous intensity was so exciting, was handicapped by the band, and by the recording.

***†† Invitation to the Dance, Weber:** (Victor, one 12-inch disk, \$2.00). Greater distinctness in the upper frequencies is the point of superiority of this re-recording of a famous disk of a decade ago. The Philadelphia Orchestra of the present record has not the engaging suavity of its predecessor, nor has Dr. Stokowski won reticence with the years. The old record (Victor) is a good record, and preferable to the new.

CHAMBER-MUSIC

***†† Quartet in D, Op. 45, Roussel:** (Columbia, three 12-inch disks, \$5.00). A fine display of the ability of the Roth Quartet emphasizes the tedium of this music.

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