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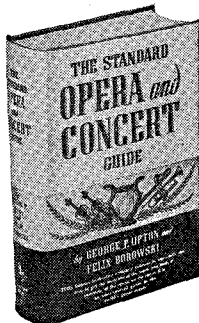
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## THE RECORD REVIEW

**PROKOFIEFF: PETER AND THE WOLF**, an orchestral fairy tale, op. 67. Boston Symphony Orchestra, Serge Koussevitzky, conductor, with Richard Hale, narrator (Victor M,AM 566; 3 records, \$6.50).

**SCARLATTI: SONATAS**, L. 465, 22, 486, 449, 387, (Pastorale) 413, 487, 463, 395, 411, 263. Robert Casadesus, piano (Columbia M,AM 372, 3 records, \$5.00).

**BEETHOVEN: SONATA NO. 8 IN G MAJOR**, op. 30, no. 3. Jascha Heifetz, violin, & Emanuel Bay, piano (Victor M 570; 3 records, \$5.50); also Nathan Milstein, violin, & Arthur Balsam, piano (Columbia X-137; 2 records, \$3.50).

**GLUCK: IPHIGENIE EN AULIDE — OVERTURE**, Wagner ed. Howard Barlow & Columbia Broadcasting Symphony (Columbia X-138; 2 records, \$3.50).

**HARRIS: SONATA FOR PIANO**. Johanna Harris, piano (Victor M 568; 2 records, \$4.50).

**MOZART: QUARTET NO. 1 IN G MAJOR**, K. 80. Kreiner String Quartet (Victor M,AM 393; 3 records, \$5.00).

**WAGNER: SIEGFRIED IDYLL**. Felix Weingartner & London Philharmonic Orchestra (Columbia X-139; 2 records, \$3.50).

**S**TAID Bostonians were enraged by a press misinterpretation of a statement made by Prokofieff in March of 1938, relative to the first American performances of *Peter and The Wolf*. The story had it that Prokofieff brought children's music to Boston because the musical level of Back Bay's Brahmins prevented them from grasping the relevance of his so-called "more involved" scores. The tale was pure fabrication, and, although it circulated, Bostonians could not resist the captivating charm of the Peter fable and its fascinating musical score. *Peter and the Wolf* became a favorite overnight.

Victor issued the present set to coincide with this summer's annual Berkshire Festival, at which Koussevitzky and the Boston Orchestra repeated the score. The music contradicts the law of diminishing returns; it grows yet more compelling on repeated hearings. Musically, leitmotifs play a strong part, and the work is wonderfully coherent. The thematic material is rich and juicy, especially the Peter theme played by the strings. It is an impish motif, haunting long after the discs have been shelved — and so are the melancholy theme of the duck on the English horn (though the narrator calls it an oboe) and the insouciant theme of the cat.

Of parallels in the world of international affairs there is much talk. Basically, however, *Peter and the Wolf* is music — good music, full of fun and creative ingenuity. In this performance, recorded with just a little too much reverberation, the Boston Symphony plays gorgeously.

**T**HE tendency to play old music on instruments or in instrumental combina-

tions other than those for which it was scored has led in the extreme to the vulgarities of Mr. Stokowski. Yet when moderation is employed, music written for one instrument may be performed on another without offending the canons of good taste. The determining factor, of course, is the equipment and sincerity of the artist.

Scarlatti wrote for the harpsichord. Casadesus transfers eleven of his sonatas — including the downy Pastorale — to the piano, retaining through his delicate performance the plectral quality of the original. These sonatas are not sonatas in the familiar sense of the word. Here, "sonata" means "sound piece," which is its literal translation and which was its pre-Haydn meaning. Casadesus' flawless style is superbly captured in a spacious recording. The instrumental tone is full and true.

**B**OTH major companies issued recordings of Beethoven's G-Major Sonata for violin and piano within one month of each other. Columbia's came first and is on four sides, thereby costing \$2.00 less than the five-sided Victor version. One's first reaction is that perhaps the additional two dollars are a worth-while investment, considering that Heifetz is the Victor violinist. But hearing the two versions proves the error of such a judgment. Heifetz' performance is the more brilliant as sheer virtuosity, but, on the points of dignity, taste, and ensemble, it falls far short of Milstein's. Of course, the élan with which Heifetz turns a phrase or the incredible sharpness with which he attacks an accent is spellbinding, but in the long run it is humility before the music that endures. The integrated ensemble of Milstein and Balsam is far more satisfying than the solo of Heifetz "accompanied" by Bay. And, to tell the truth, the two-dollar saving on the Milstein-Balsam set is a considerable factor. Both sets are excellently recorded.

**M**R. Barlow is becoming a regular visitor from the Columbia studios. This month his contribution is the Overture to Gluck's *Iphigenie en Aulide* and an odd side, the Adagio from Corelli's Sonata for Violin and Basso Continuo, transcribed by Fillipi. The latter is familiar to those who listen to Mr. Barlow's weekly broadcasts as the closing musical identification.

The treatment of the Gluck Overture is spirited, though there is obviously a lack of clarity in the staccato phrases for solo winds and a patent lack of numbers in the strings, especially where singing tone is required. All said and done, however, the performance has much to recommend it, for some of the detail is beautifully etched. Besides, the recording is sharp and brilliant and of a high fidelity that ranks among the finest.

## The Record Review

**R**oy Harris is a kind of *enfant terrible* or, according to American standards, a musical Horatio Alger. Harris is a native product from the soils of the Middle West and California. After a stormy career, at forty-one, he is a leading figure in American music. He has developed a style of his own that is at once vigorous and hypnotic. Though he is not given to writing in set tonalities, Harris is not an atonalist. His compositions are polytonal — that is, they are in several keys at once.

The Piano Sonata, comprising four movements played without interruption, is cyclic in character. Chord lines and melodies are its materials. The workings-out are craftsmanlike, and the music has great power. Still it lacks some of the finesse of others of Harris's compositions.

The performance by the composer's wife carries out all Harris' intentions. Unfortunately Victor has fallen down on the technical end, for the piano is poorly recorded. The tone is brittle and distorted. It may be that the piano which Mrs. Harris employed is the reason for this. Whatever the case, the recording fails to show the music at its best.

An odd side contains a children's suite, dipped in Grecian wells — a result of Harris' prodigious scholarship.

**M**ozart's first string quartet is nothing to become excited about, even for rabid Mozarteans. It is pleasant music but no better than the efforts of any gifted contemporary. Still for documentary purposes it is good to have it on records. Another advantage of the set is that it reveals the potentialities of the young and coming Kreiner Quartet. While the balance at present needs attention, this is something which can be ironed out without great difficulty. In the future the Kreiner Quartet should be an ensemble worth watching.

The odd side contains the Minuetto from Mozart's Quartet No. 13, K. 173.

**W**agner's intimate serenade written for his Cosima has often been recorded, but Weingartner's musical wisdom, as ever, turns out a performance that surpasses its competitors. Some there are who will say that his reading is heavy-handed and too literal. It is this very Germanic character, this faithfulness to the written note, that makes his performance so significant. One cannot harp too much in this day of prima-donna conducting on the value of humility. Weingartner has it, and, with him, music flows. The orchestra plays sympathetically, and the recording, on the whole, is clear and resonant. The third side, however, reveals some breakdown both in the performance and the recording.

ARTHUR WALLACE HEPNER

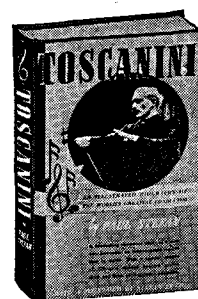
## Forum Quiz Answers

1. (b) *a biblical tract named: In His Steps* [About eight million to date. *Freckles* sold two million, a figure not yet reached by *Gone With the Wind*. Wells's book sold over a million.]
2. (c) *trotting* [At Goshen, New York. "Hambletonian" held here in August.]
3. (b) *Charley Michelson*
4. (c) *Black as the* [Pit from pole to pole].
5. (b) *Winslow Homer* [1836-1910]
6. (a) *the natural route of French invasion* [Through mountain passes into the Po Valley. Previous invaders were Hannibal and the two Napoleons.]
7. (d) *Maury Maverick* [O'Daniel is Governor of Texas. Dies and Rayburn are in the House of Representatives, from Texas.]
8. (d) *the Turnesas* [Willie, Frank, Joe, Sam, etc.]
9. (c) *the day of U. S. mobilization for war*
10. (d) *the importation of beetle parasites* [from Japan, mostly]
11. (b) *Frederick Chopin*
12. (b) *living space* [room to expand, etc.]
13. (a) *John Reed*
14. (c) *James Joyce* [from *Finnegan's Wake*; Viking Press, \$5.00.]
15. (a) *throws one to make him duck* [Often done to new players.]
16. (a) *iambic* [Iambic is (˘/); trochaic is (/˘); anapestic is (˘˘/); and dactylic is (/˘˘).]
17. (c) *Teddy Roosevelt actually served two and a half terms.* [False. Roosevelt served three and a half years after death of McKinley and then a full term. Jefferson and Jackson, incidentally, were very outspoken against a third term.]
18. *fuge* [Should be fugue.]
19. (b) *the Columbia* [The Bonneville is the key unit in the Columbia River project, with the Grand Coulee 300 miles up the river from Bonneville.]
20. (b) *Jack Garner.*
21. (b) *birling*
22. (b) *Bangor to Key West* [Runs somewhat beyond Bangor.]
23. (c) *ten million*
24. (a) *John Milton* [Sonnet on his blindness.]
25. (a) *The word "succulent" means sweet or sugary.* [False. Word means juicy or full of vitality, freshness.]
26. (b) *merciful blow* [to end pain, etc.]
27. (b) *Was not spoken of the soul.* [From "A Psalm of Life."]
28. (a) *Penelope* [Wife of Ulysses. Eurydice was a nymph loved by Orpheus. Galatea was Pygmalion's statue, brought to life. Theme used by George Bernard Shaw in play and film *Pygmalion*.]
29. (c) *an animal with a long horn* [Much like a horse or antelope, of mythi-

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cal character. In the famous Hunt of the Unicorn tapestries, in the Cloisters Museum in N. Y., the unicorn is the symbol of purity representing Christ. A basilisk is much like a lizard or dragon. A griffin is a lion with the wings and beak of an eagle.]

30. (a) *COM-bat-ant*
31. (c) *Somerset Maugham*
32. (c) *"It's certainly an odd-looking tree."* [Low-growing shrub or tree of evergreen family, with pungent berries used to flavor gin.]
33. (b) *Father Divine* [Negro religious leader]
34. (c) *Scarlett O'Hara* [Really, too easy.]
35. (a) *That you're a bronc rider by the looks of your clothes.* [Ballad appears in *American Ballads and Folk Songs*, by John and Alan Lomax, Macmillan. Very entertaining.]
36. (a) *withdrawn from the race*
37. (a) *A glove turned inside out fits the same hand.* [Wrong. Fits opposite hand.]
38. (a) *There are more men than women in the U. S.* [1930 census shows 48,010,145 males, 47,487,655 females. As for (b), parrots have psittacosis, communicable to man and causing nausea, fever. Silicosis is caused by inhaling silicate or quartz dust. (c) sirocco is a warm wind from the desert — remember *South Wind*? Marimba is a musical instrument.]
39. (c) *the new ball.* [With heavier nap. Lasts longer, but the stars claim it is not as lively.]
40. (a) *fairies in the form of little old men* [Theoretically, they would lead you to treasure.]