

Letters to the RECORDINGS Editor

utilizes that violinist's talents to the utmost, and has a good deal of potential popular appeal. The recording is first class.

"Siegfried" Suggestion

SIR: The current Victor catalogue lists a large number of albums and single records which at the moment are not available in the record shops. I have been given to understand by our local shop that Victor intends to have all of these on the market at some time in 1948. Assuming this to be true, may I ask you to consider the following:

Among the proposed restoration is DM-83, a ten-record album of excerpts from "Siegfried," the artists involved including Leider; Olczewska, Melchior, and Schipper, Coates, Bloch, Alwin, and Hegger, conductors. Two other "Siegfried" sets were issued by Victor in the past, and have also been cut from the catalogue. My question: If a restoration of "Siegfried" is contemplated, why not a restoration of a set made up from the best records in all three albums, on the order of the special set issued at one time in England by HMV? Such a set would include all of the records in the two albums I have just described, which Victor apparently does not intend to repress (though the "Wanderer Scene" from act 1 is particularly treasurable both as music and as a souvenir of a great artist—Friederich Schorr—in his prime; while the Easton-Melchior duet from act 3 is certainly infinitely superior to the much cut Leider-Laubenthal version in DM-83, and would omit duplications from DM-83). It is probable that Victor feels that it should restore some "Siegfried" to its active list, and proposes to restore one album—that the largest—of the three it formerly catalogued, taking no thought of their relative merits or of the possibilities of combining the three. But record companies should occasionally take thought, before their faculty for doing so is totally atrophied.

EDWARD CUSHING.

New Canaan, Conn.

EDITOR'S NOTE: What condition the masters are in would probably be involved in a judgment of this kind. Otherwise, the idea is an attractive one.

Pro Sartre

SIR: I'm just a small-time "platter chatter" columnist for *New Castle News* and I've just read Jean-Paul Sartre's article on discovering jazz in your No. 4 issue of *SRL* Nov. 29 and think it was the most amusing column in the *Review*. . . . The French gent is certainly a sharp "pierre" when it comes to explaining things.

PATT L. SERVELLO.

Mount Kisco, N. Y.

Pro Bono Publico

SIR: In reference to the matter of dating records. If recording companies object because of psychological effect on prospective purchasers, why not date with Roman numerals? The average person would never bother to figure it out (after all, who knows off hand what MCMXLVIII means?) and

collectors could still have a valid reference date on each record!

JAMES JAMES.

Rose Hill, N. C.

EDITOR'S NOTE: Excellent suggestion!

Walton, "Henry V"

SIR: I have gone through all the issues of *RECORDINGS*, and am unable to find a review of the Walton "Henry V" album Victor. Was it reviewed? In what issue? If not, would you be good enough to let me know what you think of the set? Thank you very much.

ALBERT H. TANNEN.

Brooklyn, N. Y.

EDITOR'S NOTE: There was coverage of this work, at some length, in the October issue. Bernard Herrmann, the author; "From Sound Track to Disc," the title.

Help Wanted

SIR: I am writing to you in the hopes that you can help me.

My fiance returned from overseas completely blinded and his only relaxation and joy in life seem to be his recordings. He is particularly anxious to obtain the old David Rose recordings. (Not the MGM or Victor albums and records but the really old ones.) And he has been trying to obtain the Victor album "Night Music" by the Moodmasters. The number is P-31. He wants three copies.

Several times a week my fiance has other veterans brought to his house and the other boys, all that are able to read and write that is, have been moving heaven and earth to get these recordings for their club.

Could you perhaps publish this letter in the hopes that somewhere, someplace, someone can help me, help these boys? I would only be too glad to pay what is necessary.

I know some David Rose numbers have been done on sixteen-inch disc or transcriptions. Where can I obtain those? If you can help me, I (and the boys) will appreciate it more than we can say.

CATHERINE P. MARTIN.

Rockaway Park, L. I., N. Y.

Gruenberg Concerto

SIR: I wonder if you could give me some information concerning Gruenberg's "Violin Concerto, Opus 47"? Is this considered an important piece of contemporary music? Is the recording by Jascha Heifetz with Pierre Monteux and the San Francisco Symphony Orchestra a satisfactory one? Thank you for any assistance you may be able to give me on this matter.

STEPHEN J. MADDEN.

Freeport, N. Y.

EDITOR'S NOTE: Representative, rather than important, would be a proper word for the Gruenberg concerto. It was written for Heifetz,

Foreign vs. Domestic Discs

SIR: In the pages of *The Saturday Review of Recordings* (January 31), I read with great pleasure, much fascination, and slight horror, a dissertation on a new disease called *Disco-mania*. The author of this encyclopedic erudition was none other than my old friend, also an eminent music critic, conductor, and now agent provocateur, Robert Lawrence.

In placing categorically my reactions to this epistle, I refer consecutively to the first portions dealing with the *Principessa N—*; the second observations of a Freudian type dealing with the *De Reszke coterie*; and lastly the climax concerning the lunatic fringe propagandizing foreign records. With all due innate modesty, I question Mr. Lawrence and his knowledge here, and why not?

. . . That I possess immense prejudices regarding the superiority in general of foreign recordings and their phonographic talents, I most readily admit. And for very good reason do I have this phobia, which until now I believed to be a malady shared by Mr. Lawrence. . . .

What are these foreign records that I and others (there are some) like me urge upon the helpless American public? Records insignificant in quality by artists whose calibre I now find one maestro questioning. From Sweden it must be Joel Berglund, Jussi Bjoerling, Set Svanholm, Torsten Ralf, etc. From Denmark we have only Aksel Schoitz, the Danish Quartet, Finn Videro, Mogens Woldike, and Johann Hye-Knudsen. Poor France, how she has fallen in stature with only Charles Munch, Charles Panzera, Paul Cabanel, Etcheverry, Georges Nore, Georges Jouatte, Geori-Boue, and insignificant talents of Nadia Boulanger, Ars Rediviva, Fernand Oubradous, Jacques Thibaud, and Jean Francaix. In England the knowing collector would do best to leave for the stupid and uninformed the efforts of Sir Thomas Beecham, Louis Kentner, Solomon, Pablo Casals, Eva Turner, Isobel Baillie, Clifford Curzon, Eileen Joyce, Webster Booth, Gwen Catley, Lili Kraus, Symon Goldberg, the Philharmonia Quartet, Reginald Kell, Leon Goossens, Aubrey and Denis Brain, and Benjamin Britten. As for Italy, her art is in worse state than her national economy since there are only Victor Da Sabata, Tullio Serafin, Ebe Stignani, Beniamino Gigli, Arturo Beneditti Michelangeli, Gino Bechi, Tito Gobbi, Italo Tajo, Tancredi Passero, and a decaying operatic setup in Milan and Rome that hardly causes Edward Johnson to lose any sleep. . . . As for Germany—let us speak very softly. There's only Furtwaengler, Karajan, Bohm, Tiana Lemnitz, Helge Roswaenge, Marta Fuchs, . . . and a few Austrian émigrés like Irmgard Seefried, Elisabeth Schwartzkopf to help out Wilhelm Backhaus and Walter Gieseking.

REMY FARKAS.

EDITOR'S NOTE: Mr. Farkas is the conductor of a program on New York's radio station WQXR, devoted to "Record Rarities," mostly foreign.

Records Over the Nation

A Dealer Survey of Top Record Sellers

City and Store	Popular Singles	Popular Albums	Classical Singles	Classical Albums
ATLANTA (Tyler's Gramophone Shop)	Lili Marlene (SE)	Chevalier (V)	Adieu des Bergers (V)	Mahler Symphony No. 5 (C)
BERKELEY, CALIF. (Berkeley Music Co.)	Four Leaf Clover (MGM)	Dancing in the Dark (D)	Light Cavalry (V)	Masquerade (V)
BIRMINGHAM (Stairway to Music)	Ballerina (V)	Dorothy Shay I & II (C)	Malaguena (All)	Rhapsody in Blue (C)
BOSTON (Mosher Music Co.)	Now Is the Hour (R)	Wild Irish Rose (V)	Sabre Dance (C)	Eroica (V)
CHICAGO (Hudson-Ross Inc.)	Golden Earrings (Cap)	Dorothy Shay (C)	Indian Love Call (V)	Student Prince (C)
CINCINNATI (Steinberg's, Inc.)	Ebony Rhapsody (C)	Date with Como (V)	Whiffenpoof Song (V)	Romeo and Juliet (V) (Tchaikovsky)
COLUMBUS (Lyon & Healy, Inc.)	Four Leaf Clover (MGM)	Miller Album II (V)	Warsaw Concerto (C)	Music of Lecuona (V)
DALLAS (The Record Shop)	Ballerina (V)	Drifting and Dreaming (D)	Mort du Thais (V)	Graduation Ball (V)
(Whittle Music Co.)	Golden Earrings (Cap)	Three Suns (V)	"L'Enfant Prodigue" Air de Lisa (V)	Graduation Ball (V)
DETROIT (Doubleday Book Shop)	Four Leaf Clover (MGM)	Dorothy Shay I (C)	Clair de Lune (V)	Gayne Ballet (C)
(Grinnell Brothers)	Four Leaf Clover (MGM)	Miller Album II (V)	Clair de Lune (V)	Nutcracker Suite (V)
HOUSTON (The Record Shop)	Ballerina (V)	Miller Album II (V)	Traviata-Libiamo (V)	Lecuona Album (V)
KANSAS CITY, MO. (Jenkins Music Co.)	Beg Your Parson (B)	Wild Irish Rose (V)	Polonaise (V)	Tchaikovsky Piano Concerto (Horowitz) (V)
LOS ANGELES (Birkel-Richardson Co.)	Mañana (Cap)	Dorothy Shay I (C)	Lied eines Schiffers (HMV)	Maggie Teyte French Airs (V)
(J. W. Robinson Co.)	Whiffenpoof Song (D)	Dorothy Shay II (C)	Warsaw Concerto (D)	Gayne Ballet (C)
MEMPHIS (Gage-Yarborough Co.)	Four Leaf Clover (MGM)	Dorothy Shay I (C)	L'Altra Notte den Fondo (V)	Gayne Ballet (C)
(Words and Music)	Ballerina (V)	For You Alone (C)	Jalousie (V)	Graduation Ball (V)
MINNEAPOLIS (Don Leary's, Inc.)	Now Is the Hour (L)	Good News (MGM)	Sabre Dance (C)	Chopin-Liszt album (V)
NASHVILLE (M U Sound)	Ballerina (V)	Dorothy Shay I (C)	Warsaw Concerto (V)	Rachmaninoff Concerto No. 2 (Rachmaninoff version) (V)
NEW ORLEANS (Van Nusen Music Co.)	Song of New Orleans (V)	Dorothy Shay II (C)	Jalousie (V)	Romeo and Juliet (Berlioz) (V)
NEW YORK (Doubleday Book Shops) (Dynamic Electronics) (Haynes-Griffin) (Heins & Bolet) (Liberty Music Shops) (Rabson's Inc.)	Now Is the Hour (D) Four Leaf Clover (MGM) Mañana (Cap) Ballerina (V) Mañana (Cap) Ballerina (V)	Allegro (V) Allegro (V) Songs of '28, etc. (D) Dorothy Shay I (C) Allegro (V) Allegro (V)	Sabre Dance (C) Clair de Lune (V) Sabre Dance (C) Warsaw Concerto (V) Clair de Lune (V) Ave Maria (V)	Interplay (C) Gayne (C) Gaité Parisienne (V) Heart of La Bohème (V) Gayne (C) Gayne Ballet (C)
OMAHA (Lyon & Healy, Inc.)	Ballerina (V)	Carle Comes Calling (C)	Warsaw Concerto (V)	Rhapsody in Blue (C)
PHILADELPHIA (Jacobs Bros.) (Record Shop)	Mañana (Cap) Now Is the Hour (L)	Migueletta Valdes (Mus) Dorothy Shay I (C)	Gioconda Duet (C) Bachianas Brasileiras No. 5 (C)	Mozart: Quintet in D (C) Teyte: French Airs (V)
PITTSBURGH (National Record Mart)	Shine (Merc)	Good News (MGM)	Jalousie (V)	Lecuona album (V)
PORTLAND, ME. (Cressey & Allen)	Four Leaf Clover (MGM)	Drifting and Dreaming (D)	Warsaw Concerto (V)	Gaité Parisienne (V)
PORTLAND, ORE. (The Record Shop)	Ballerina (V)	Carle Comes Calling (C)	Mort du Thais (C)	Eroica Symphony (V)
ST. LOUIS (Doubleday Book Shop)	Now Is the Hour (L)	Drifting and Dreaming (D)	Sabre Dance (C)	Polovetsian Dances (EDA)
WASHINGTON, D. C. (Brentano's)	Now Is the Hour (L)	Good News (MGM)	Hungarian Rhapsody No. 2 (V)	Gayne Ballet (C)

Key: B—Bullet C—Columbia Cap.—Capitol D—Decca EDA—English Decca HMV—His Master's Voice L—London Merc—Mercury
MGM—Mus-Musicraft SE—Swiss V—Victor

Leaders: "Ballerina" remains at the top of the pop survey, though it has dwindled from 17 shops last month to 9 (all partial to Victor). "Four Leaf Clover" and "Now Is the Hour" are both in ascendance, with 7 and 5 respectively. Dorothy Shay's "Park Avenue Hillbillie" holds its own in the album race, with no close competitor. Columbia's solo record of the "Sabre Dance" from "Gayne" is a challenger for single-record popularity, but its 5 shops are outreported by the 6 who note "Warsaw Concerto" as their best seller. The album of "Gayne" music is still supreme in its field.