

The visitor will look at picture after picture and say, "I want to see that."

Selection is perfect; not too much accent on the hot spots and the seamy side—nor too little. The pictures go from seashore to beyond the Palisades, and from The Battery to the city's farthest north.

After Mr. Allen's introduction, the city is presented in four sections: Lower Manhattan to 23rd Street; Mid-Manhattan to 110th; Upper Manhattan above 110th, and the final part covering Brooklyn, Staten Island, The Bronx, and Queens.

There is a chapter on transportation in New York, a regional directory, and a table of annual events. This should be the most popular New York City guide book this season, something the visitor would like to take back to Aunt Nannie.

Meyer Berger, The New York Times ace roving newsman known widely for his Gotham reporting, is author of "The Eight Million" and winner of a Headliners' Club award.

Guides to Gotham . . .

A GUIDE BOOK TO THE CITY OF NEW YORK WITH HISTORICAL, DESCRIPTIVE, AND STATISTICAL FACTS. By Chamber of Commerce of the State of New York. Illus. 1947. 100 pp. Paper cover. No charge.

GUIDE TO NEW YORK ZOOLOGICAL PARK. 4th Ed. By Raymond L. Ditmars and Lee S. Crandall. Illus. New York: New York Zoological Society. 1945. 258 pp. 75c.

NEW YORK CITY GUIDE. Rev. Ed. Federal Writers' Project of Works Progress Administration in New York City. New York: Random House. Illus. 1946. 708 pp. \$3.

NEW YORK, CITY OF CITIES. By Hulbert Footner. Illus. Philadelphia: J. B. Lippincott Co. 1937. 339 pp. \$3.50. A delightful story of New York which may be read before sight-seeing.

NEW YORK STANDARD GUIDE. New York: The Foster & Reynolds Co. Illus. 1937. 142 pp. 50c.

GREENWICH VILLAGE GUIDE. By *The Villager* Staff. New York: Bryan Publications. Illus., map. 1939. 35c. Facts and figures on America's quaint, colorful, historic community collected through six years of research.

FAMOUS GUIDE TO NEW YORK. Edited by A. Gross. New York: Geographia Map Co. 1944. Paper cover. 96 pp. 35c.

SO YOU'RE VISITING NEW YORK CITY! By Clara E. Laughlin. New York: Houghton Mifflin Co. Illus. 1939. 100 pp. \$1.35.

NEW YORK! NEW YORK! By R. M. Loud and A. A. Wales. New York: Duell, Sloan & Pearce, Inc. 1946. 78 pp. \$1.25. A seven-day sightseeing trip for children and their parents.

HOW DO YOU LIKE NEW YORK? An Informal Guide. By Eva T. McAdoo. New York: The Macmillan Co. Illus. 1936. 182 pp. \$1.50. Sightseeing by day.

MAGICAL CITY. Intimate sketches of New York. Pictures by Vernon Howe Bailey. Notes by Arthur Bartlett Maurice. New York: Charles Scribner's Sons. 1935. 256 pp. \$3.

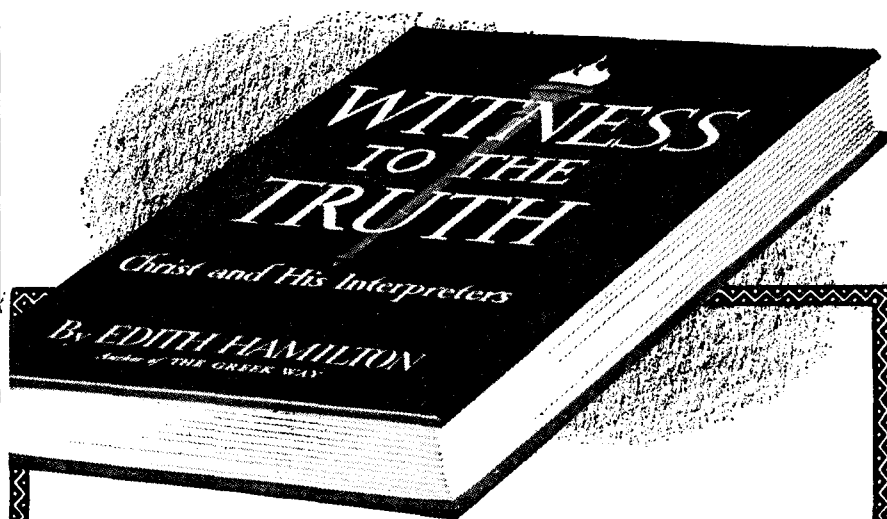
GRAND CENTRAL. By David Marshall. Illus. New York: Whittlesey House. 1946. 280 pp. \$3.50. Fascinating story of Grand Central Station and facts about it interesting to travelers.

NEW YORK HANDY GUIDE. New York: Manhattan Post Card Publishing Co. 1946. 96 pp. 35c.

NO MEAN CITY. By Simeon Strunsky. New York: E. P. Dutton & Co. 1944. 285 pp. \$3. A descriptive book by one who knew and loved his city. Not a guide but gives an understanding of the city.

VISITORS GUIDE TO NEW YORK CITY. New York: Convention & Visitors Bureau of Commerce & Industry Assn. 1947. Folded leaflet. No charge.

DISCOVER NEW YORK WITH HELEN WORDEN. By Helen Worden. New York: American Women's Voluntary Services. Illus. 1943. 128 pp. 25c. A guide for the general public.



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The New Recordings

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING		PERFORMANCE AND CONTENT
	Recording Technique	Surface	
BRAHMS, A GERMAN REQUIEM. a) Robt. Shaw, RCA Victor Chorale & Orch. Eleanor Steber, James Pease. RCA Victor DM 1236 (9)	Both excellent jobs, diff. styles. Shaw's ultra clear in detail, bit dry; solo sop. good, bass poor—cavernous pickup. Vienna has big, juicy liveness, blurred detail—but nicely so! Both take big peak passages beautifully, fine dynamic range, adequate tonal range.	A	(See below) Two excellent performances. Your choice depends on weight of various factors. You'll hear more detail work, more accuracy in Shaw, less depth of understanding, particularly in more solemn moments. Schwartzkopf is far ahead of Steber, Hotter more emotional than Pease.
b) Gesellschaft der Musikfreunde, Vienna Philharmonic, H. v. Karajan, Eliz. Schwartzkopf, Hans Hotter. Columbia MM 755 (10) 2 vols.		A	
BACH, SELECTIONS (GUITAR). Andes Segovia. Musicraft 90 (2)	Excellent guitar recording, quite wide range, sharp, percussive, good volume level. But surface interferes some.	B+	In spite of Hispanic mannerisms, Bach comes through in this synthetic suite, amazingly. Guitar an excellent Bach medium, close to lute tradition.

THE BRAHMS "REQUIEM" — ROMANTIC EVOCATION

THE "German Requiem" (above) is a fallible work, rich in faults as well as human sentiment and thereby it is one of the finest expressions of the romantic spirit. Romanticism did not, as the books so often have it, discard "form" to achieve a higher freedom; rather romanticism admits in its music to being human and hence fallible and by its very weaknesses manages to arouse the human emotions to a pitch. The "Requiem" is bosky, lush, and comfortable, heroic and intimate, tenderly reserved and blatantly, almost naively, triumphant. It strains at emotional credibility, as in the tremendous fugues, the "Worthy Art Thou," and the D major pedal-point fugue, a triumph of pure romanticism that reduces the fugue form to a tour de force of absurdity, the while mounting one of the finest choral climaxes in all choral literature! This is the spirit of Schumann in Brahms.

The choice, then, between Robert Shaw's "Requiem" and that of the Vienna Musikfreunde is mainly in respect to the romantic evocation, and in this the Viennese win. Beloved of youth, the "Requiem" is still an old-fashioned work and yields ungracefully to youthful streamlining. The Freunde sing with the true middle-aged *gemütlichkeit*

—need more be said? Shaw follows closely behind with the most mature recording he has yet made, but the "Requiem" practically "sings itself"; it is hard to go far wrong, given an accurate knowledge of the notes.

And it is there that the Vienna version is inexcusable. Does *gemütlichkeit* mean fallibility in execution too? The Musikfreunde Singverein is powerfully expressive when it gets going. But it is a shock to find in this famous organization that middle-aged inflexibility and carelessness in detail that we supposed belonged chiefly to our own "oratorio" groups, church choirs, and amateur mass-choruses. Nothing is clean, time and again the first notes of an entrance are carried by a quarter of the singers, the rest following along like so many sheep—and this in a performance for recording! If ever Robert Shaw has benefited choral singing, it is in the high standards of plain singing accuracy that are a matter of course in all his work. His "Requiem" is a revelation of what can be done when a choral group accepts the same standards as any good orchestra, and the standards set here must now be those of every respectable chorus, including the venerable Freunde.

EDWARD TATNALL CANBY.