

# Letters to the *RECORDINGS* Editor

## Vienna Echo?

SIR: Since I am an old and always sympathetic reader . . . maybe you will not take it amiss if I point out what must be a slight mistake in the answer you . . . gave to Mr. Jerome A. Gross in the last item of the monthly record section May 27. It says . . . that the Von Karajan Beethoven Ninth suffers from a bad case of the Vienna echo . . . [it] is a model of high fidelity and clean sound. . . . About the only fault I could find with the recording is that it is so . . . dynamic it will pile up in anything but the finest high-fidelity reproducers.

JOHN RANDOLPH.

New York, N. Y.

EDITOR'S NOTE: The statement in reply to reader Gross's question was made on the strength of a hearing of test pressings some months ago in Columbia's New York office. The echo was quite apparent. If, however, another session produced a better product it could be the marketed one to which reader Randolph refers.

## Spotlight on Berger

SIR: Let's have Arthur Berger's "Spotlight on Moderns" as a monthly column.

JOHN ANDREW FISHER.

Centennial, Wyo.

EDITOR'S NOTE: The spotlight will shine whenever there is enough to merit illumination.

## Where Is Sack?

SIR: In recent months I have enjoyed Mercury, Capitol, and London recordings of the voice of Erna Sack. Can you tell me where she is now? Has she survived the war, and is she still singing?

J. L. BOYD, JR.

College Park, Ga.

EDITOR'S NOTE: Latest information has Sack touring in South America—a war-survivor, and still singing. Readers with more accurate details of Sack's activities are invited to communicate.

## HMV and LP

SIR: Is the English HMV Co. planning to press LP microgroove records? I am very anxious to see that they do.

KING LOU.

Stockton, Calif.

EDITOR'S NOTE: According to information of last month, Decca's entry into the English market with LP releases would probably start a chain-reaction extending to both HMV and Columbia. As noted on page 55, that entry has now been made, and it is probable that the other "majors" there will come along early in the fall.

## Up with the Moussorgsky!

SIR: Grateful as one must be for the LP "revolution," there is the dan-

ger many outstanding recordings will be overlooked in the onrush of new companies and "societies," with their unfamiliar repertoire. I am disturbed when reviewer Gelatt slides over Columbia's remarkable new Moussorgsky "Songs and Dances of Death," which he merely mentions as a flip-over filler to the Tourel-Bernstein-Ravel "Scheherezade." I can understand the critic's enthusiasm for the latter performance but even then an adequate discussion of the Moussorgsky wonders remains indispensable. . . . Columbia's release of the cycle is in the best sense educational. . . . Fortunately, Columbia serves its cause by selecting Jennie Tourel as interpreter. . . . Such artistic projection permits us full comprehension of the music majesty.

JOHN WHITBECK CLARK.

Rochester, N. Y.

EDITOR'S NOTE: We are in agreement with everything that Mr. Clark has to say about the "Songs and Dances of Death" and only regret that we didn't have the space in which to say it when the review appeared. LP has, in effect, doubled the number of album works

with each issue and the procedure might well be instituted of writing about one side one month and the other the next. We also agree with Mr. Clark that the "celebrated and little-known" "Sunless" cycle of Moussorgsky might be next from Miss Tourel.

## Down with LP

SIR: London's troubles with Haydn's "Drum Roll" symphony re-emphasize the obsolescence of the LP disc, which (despite its superiority to old discs) has been notable chiefly for delaying the introduction of real long-play—infinitely flexible, high-fidelity magnetic tape. The ten- and twelve-inch LP discs are among the most technically reactionary developments of postwar commerce. Seven inches is big enough for a disc, and 45 is the most convenient seven-incher. . . .

ROBERT M. WALLACE.

University of Alabama

EDITOR'S NOTE: Whatever the arguments for or against the convenience of tape, the present problem of duplicating the sound impression puts the final cost much beyond that of flat discs, which can be pressed on a stamper. When tape can be processed with comparable ease a review of the whole situation may be in order.

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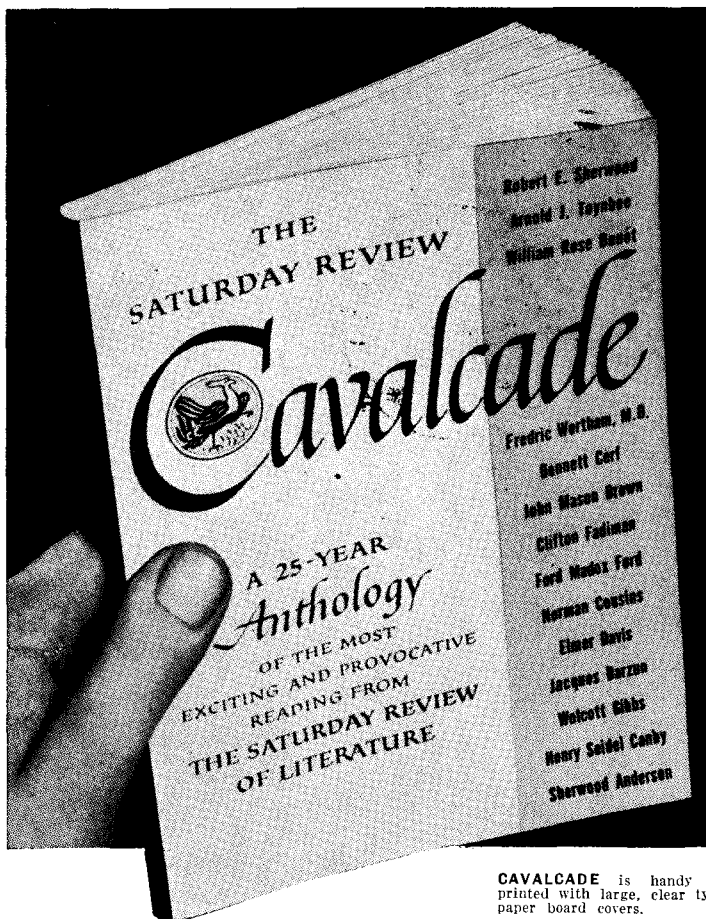
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