

only for musicians in need but for mass victims of war and disaster.

Fritz Kreisler is a classical scholar, a humorist of parts, a dedicated book collector, and a talented pianist. Judging from his prose poem on trees, reprinted in this biography, he would have made an inspiring writer. Mr. Lochner has rounded out his volume with photographs, a discography, and a bibliography.

—ANN F. WOLFE.

LIFELONG BOYHOOD. By Loye Miller. University of California Press. \$2.75. These "recollections of a naturalist afield" were first set down by Professor Miller in response to the demands of his sons, his students, and his colleagues at the University of California. Now in his seventies, he has been associated with teaching and research in biology at the university since he graduated from it about the turn of the century; but much of his career as a naturalist, dating back to his high-school days, has been spent in the field, on expeditions in Arizona, Mexico, Oregon, and off the coast from California to Panama. He writes with boyish enthusiasm but rather impersonally, perhaps because he is speaking to those who already know him in a certain way. The professor doesn't confide his intimate life to his students.

It is characteristic of his recollections that he gets married in less than one line of a paragraph dealing with his curriculum at Berkeley.

The recollections take up about three-quarters of the volume. They are followed by "selected writings," consisting of readable scientific papers on various aspects of ornithology and a lecture on "California's Ancient Bird Life." The whole is imbued with vigorous optimism and satisfaction in living.

—LOUIS J. HALLE, JR.

MEMOIRS OF KING ABDULLAH OF TRANSJORDAN. Translated by G. Khuri. Philosophical Library. \$3.75. Abdullah is the second son of the sherif of Mecca, Emir Husain, who headed the Arab revolt dramatized for English readers by the pen and personality of Lawrence of Arabia. In 1915 the British Government undertook "to recognize and uphold the independence of the Arabs in all regions lying within the frontiers proposed by the sherif of Mecca" (with some exceptions), but the postwar settlement disappointed Husain. One son, Faisal, became King of Iraq, and Abdullah became Emir and (after 1946) King of Transjordan. The latter in this record of his life emphasizes his devotion to the cause of Arab

unity and his conviction that it must be achieved under the Hashimite dynasty (descended from Muhammad the Prophet), of which he is a leading representative.

These memoirs were written for his own people, translated by G. Khuri, and edited with notes by Philip Graves. They are interesting and valuable but must be used with caution. Lawrence did not rate Abdullah highly—"In manner he was open, or affected openness," but he seemed "a tool too complex for a simple purpose." This openness of manner appears to good purpose here; the memoirs are sincere in tone, straightforward, moderate, and statesmanlike. But they lack fire and vision. This deficiency makes it easier to understand why after World War I Ibn Sa'ud of the puritanical South Wahabi dynasty defeated the Hashimites and annexed Hejaz and Nejd. Lawrence's judgment that Abdullah was "too balanced, too cool, too humorous to be a prophet" has been validated by events. But Abdullah has succeeded by prudence, industry, and British support in transforming his limited kingdom of Transjordan with its 400,000 people into a reputable state with a reputable Army, the famous Arab Legion trained by Glubb Pasha.

—GEOFFREY BRUUN.

"An exciting, great biography of one of history's greatest men."

— LOS ANGELES TIMES

Here I Stand

A Life of Martin Luther

ROLAND BAINTON



**NOW IN ITS 4TH
LARGE PRINTING**

**The Abingdon-Cokesbury
\$7,500 Award Winner**

"Interesting and graphic . . . a realistic portrayal. . . We catch the deep strength of a prophetic reformer." —Cleveland Plain Dealer

A book everywhere readable and likable, particularly the pictures which adorn the book." —Times Literary Supplement (London, England)

"Easily the most readable Luther biography in English." —Time

**RICHLY ILLUSTRATED WITH MORE THAN
100 RARE WOODCUTS AND ENGRAVINGS
424 PAGES**

\$4.75 at your bookstore

ABINGDON - COKESBURY

Times may change
in Severnshire
But the charm of the
Severnshire gentry
and
**THE PAKINGTON
TOUCH—
Never!!**



Farewell TO Otterley

A NOVEL OF TODAY

by **HUMPHREY
PAKINGTON**

Though THE WASHBOURNES OF OTTERLEY stand on the brink of selling their ancestral home—unless son Tom can marry money—FAREWELL TO OTTERLEY has all the qualities of enchantment that make every Pakington novel a pure delight to read and chuckle over. Through the delicate stratagem devised to save the family manor, Tom, his heirless-intended, a lovely architect named Priscilla, Lord Henry Warnedon (a garage mechanic), their families, friends and acquaintances keep things going at a heady and happy pace for themselves and readers.

All in all, FAREWELL TO OTTERLEY can only be described as inimitably gay reading—amusing, deliciously satiric, and as Amy Loveman said of ASTON KINGS, filled with “civilized writing about civilized people, natural, convincing and delightful.”

At all bookstores • \$3.00

W. W. NORTON & CO.

“Books that Live” New York 3

The New Recordings

COMPOSITION, PERFORMER,
ALBUM NUMBER,
NUMBER OF RECORDS

Recording Technique, Surface
ENGINEERING

PERFORMANCE
AND CONTENT

SCHUBERTIAD

Symphony

SCHUBERT: SYMPHONY #2. Boston Symphony, Munch.
RCA Victor LP: LM 41 (10")

► Symphonies #1 to #6, now on way to popularity, are usually lumped as immature, “Haydn influenced.” Actually, steady growth is clear through them—greatest “influence” to our ears: early Beethoven, and Schubert. Beethoven’s brash contrasts, lumpy orchestrations are everywhere, but Schubertian flashes of melody ornament the semi-stock structural formats.

SCHUBERT: SYMPHONY #3. Stuttgart Philharmonic, Van Hoogstraeten.

► Symphony #2 is brash, youthfully boastful; atypical Schubert, perhaps the outward influence of early-Beethoven style, unassimilated. It’s full of redeeming Schubert melodies, the last movement a really original piece. The #3, similar, is more naturally lyric, a bucolic “little Pastorale,” clearly advanced in structure and idiom over #2. Munch’s #2 is string-heavy, but playing is light, accurate, good. Van H.’s #3 is a fine job, the lovely wind writing beautifully projected. Though RCA’s recording of #2 is excellent, Period’s #3 on direct comparison is fuller, deeper, more transparent, a fine job.

SCHUBERT: QUARTET-SATZ IN C MINOR. Barchet String Quartet.
Period LP: SPLP 517

SCHUBERT: SYMPHONY #6. Bavarian Radio Orch., Dressel.
Mercury LP: MG 15003 (10")

► This #6 is most significant transitional work. Outwardly like other five, it is far advanced in structure and melodic depth. Early-Beethoven influence is suddenly mature, now an inner feeling; nowhere is Schubert closer to Beethoven than here. The scherzo, strikingly Beethoven, is a true Schubert masterpiece, easily equaling B. himself in this style, not matched anywhere else. A rough but convincing performance under Dressel. Recording basically excellent, but highs are unfortunately distorted with some hum trouble. Mercury should re-cut this for a better LP—it’s worth it.

Piano and Strings

SCHUBERT: FANTASIA FOR VIOLIN AND PIANO, OP. 159. Joseph Szigeti, Joseph Levine.
Columbia LP: ml 4338 (1½)

► As usual, Szigeti is up close, making for harsh tone, breath sounds; piano is full but in background, “off-mike.” Hinders both artists’ effectiveness.

► Somewhat long-winded, like other Schubert fantasias—but mature, advanced writing; four movts., including variations on his “Sei mir gegrüsst.” Good, not inspired performance.

SCHUBERT: SONATAS, OP. 137, #1, #2, #3, FOR VIOLIN AND PIANO. Mischa Mischakoff, Erno Balogh.
Lyricord LP: LL 7

► Violin is excellent here, but piano is again in background with small, wooden tone, lacking bass. “Apartment” recording—deadish. Better piano would have made this first rate.

► A useful and enjoyable collating of the three works. Mischakoff’s violin is full-toned, taut, not always crystalline enough for this music. Balogh is handicapped by recording.

SCHUBERT: PIANO TRIO #1 IN B FLAT, OP. 99. The Carnegie Trio.
Program LP (Period): EXLP 703

► This is remarkably realistic, with tremendous presence, even though balance isn’t ideal; piano is by far best of this group; strings very close. High level, very low distortion. A real “hi-fi” record.

► Musical, gracious playing—but this is gargantuan in sound, a kind of Brahms version of Schubert. Lacks accustomed lightness, yet isn’t heavy either. Interesting, and a gorgeous sound, if unmatured.

The Big Quartets

SCHUBERT: QUARTET #14 IN D MINOR (“DEATH AND THE MAIDEN”).

► Two tremendous quartet recordings, done fairly close-to in a large, reverberant space; huge, symphonic sound, quite appropriate for this big music. #14 is bit thinner, sharper, #15 is positively orchestral. Both wide range, with low distortion.

► These Viennese performances are most musical, ingratiating, but a bit soft, untense, blurred for ears accustomed to precision and tautness of a Budapest; tempi on slow side. Still, music (with superb recording) was never more pleasing.

SCHUBERT: QUARTET #15 IN G.
Vienna Konzerthaus Quartet. Westminster LP’s: WL 50-52; 50-41.

SCHUBERT: QUARTET #13 IN A MINOR. Fine Arts Quartet (Am. Broadcasting Co.).
Mercury LP: MG 10065 (1½)
(With Mendelssohn, Quartet #1)

► This one is a top quartet recording, too—sharp, close, more intimate than above, but still with excellent presence, roundness, edge. Surfaces so-so.

► Here is the more familiar tense, accurate playing, from an American-based group—compare with Viennese Schubert above. Most melodious of the late quartets.

—EDWARD TATNALL CANBY.