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THE TREND IN MUSIC AND RECORDS

By LOUIS HELPERT

There no longer seems to be any controversy between the jazz versus swing components of our younger generation. Apparently this argument is well settled to the satisfaction of those concerned. It seems very logical to say that the music of Paul Whiteman or Coon Sanders of years back can hardly be compared to the music of today's Tommy Dorsey, Benny Goodman, John Scott Trotter and a host of others. The difference, outside of some very noticeable and radical changes, can be looked at in this point of view: In years back, during the vaudeville or stage presentation era, the orchestra was primarily rated according to its stage entertainment value. Now, however, with the radio as the chief dispenser of its wares, the band of today is rated according to its honest-to-goodness swing value. Swing music has been on the block for quite some time now and seems to have survived. As a matter of fact and to sum up the discussion, it may well be said that the popular music of today, whether it be called swing or jazz, is certainly an improvement over the pre-existing form.

Making all this new music possible and enjoyable are the host of improvements in recording processes and reproduction. On display at the more popular music stores is the new Capehart recording machine which embodies many new features such as; automatic volume expansion, automatic and foolproof record changer and new high fidelity. Its price is, of course, far beyond the reach of the average person, but it serves as an example of almost perfect disc record reproduction. Also, if you want to get an idea of good music recently recorded, go to any good music store and ask to hear these records:

"Mexicali Rose", Decca 2001, Bing Crosby and J. S. Trotter orchestra, an example of Crosby's really good singing. Another by the same team is "I've Got a Pocketful of Dreams", Decca 1933. In the second chorus of this number J. S. Trotter gives us some good reasons why his is fast becoming one of the leading bands in the country. "China Stomp", V25586 is a pianistic "wow" by Lionel Hampton supported by his orchestra.

If it is classical music you enjoy, you will be interested in hearing "Pictures at an Exhibition" Moussorgsky-Cailliet, V14851-14854, a new edition of Moussorgsky's piano pieces as arranged and orchestrated by Lucien Cailliet and played by the Philadelphia symphony orchestra under the direction of Eugene Ormandy. Brahms' symphony No. 1 in C Minor has again been recorded by Victor in records V12264-12268. This is played by the Vienna Philharmonic orchestra under the direction of Bruno Walter. Hearing this will offer a good basis for comparison to the Stokowski

recorded version. Mozart's opera, "Don Giovanni" has been recorded in full on records V14747-14792 by the Glyndebourne Festival Opera Co. conducted by Fritz Busch. These records were made at an actual performance of this opera and, of course, the acoustics are not exactly perfect.

Coming to the concert halls of Columbus are these artists: Erika Morini will appear at Memorial Hall November 17 at 8:30 P. M. She is the celebrated woman violinist, who has been for some time now, the mark to which girl students of music set their aim and Rudolph Reuter, brilliant Chicago pianist who is to appear at Mees Hall in the Capital University concert series. The date, some time in November, is to be announced.
