



PHILIPS



NEW RELEASES

- ABL 3002 "TALES FROM VIENNA WOODS" — "VOICES OF SPRING" — "VIENNA BLOOD" — "BLUE DANUBE,"** Joh. Strauss, Jr.
—Vienna Symphony Orchestra, Rudolph Moralt, conductor.
- ABL 3006 "TE DEUM,"** Opus 22, Berlioz.
—Sir Thomas Beecham conducting the Royal Philharmonic Orchestra, the London Philharmonic Choir, the Dulwich College Boys' Choir.
- ABL 3007 "SYMPHONY No. 5 IN E MINOR, OPUS 64,"** Tchaikovsky.
—Paul van Kempen conducting the Concertgebouw Orchestra (Amsterdam).
- ABL 3008 "SYMPHONY No. 4 IN E MINOR, OPUS 98,"** Brahms.
—Bruno Walter conducting the New York Philharmonic Orchestra.
- ABL 3009 "TRIO No. 2 IN E FLAT MAJOR, OPUS 100,"** Schubert.
—Alexander Schneider (violin), Pablo Casals (cello), Mieczyslaw Horszowski (piano). Recorded at the Casals Festival, Prades.
- ABL 3010 "BASTIEN UND BASTIENNE"—Opera Buffa in One Act,** Mozart.
—Ilse Hollweg (soprano), Waldemar Kmentt (tenor), Walter Berry (bass), with the Vienna Symphony Orchestra, conductor John Pritchard.
- ABL 3013 "SYMPHONY No. 3 IN E FLAT MAJOR, OPUS 55,"** Eroica. Beethoven.
—Paul van Kempen conducting the Berlin Philharmonic Orchestra.
- ABR 4002 "QUARTETTE IN F MAJOR,"** Ravel. —Budapest String Quartet.
- ABR 4003 "1812 OVERTURE, OPUS 49," "CAPRICCIO ITALIEN, OPUS 45,"** Tchaikovsky.
—Paul van Kempen conducting the Concertgebouw Orchestra (Amsterdam).
- ABR 4005 "SINFONIA D MAJOR, OPUS 18, No. 4," "SINFONIA E FLAT MAJOR, OPUS 18, No. 1,"** Joh. Chr. Bach.
—Paul Sacher conducting the Vienna Symphony Orchestra.
- ABR 4006 "CONCERTO No. 20, K.466, FOR PIANO AND ORCHESTRA,"** Mozart.
—Rudolph Serkin (piano) and the Philadelphia Orchestra conducted by Eugene Ormandy.
- ABR 4009 "DON JUAN, OPUS 20," "TILL-EULENSPIEGEL'S LUSTIGE STREICHE" (Till's Merry Pranks),** Richard Strauss.
—Eugene Jochum conducting the Concertgebouw Orchestra.
- NBR 6001 "THE CARNIVAL OF ANIMALS,"** Saint-Saens.
—Narrated by Noel Coward. New Verses by Ogden Nash. Played by Andre Kostelanetz and his Orchestra.
- NBR 6002 "SACRED PONTIFICAL LITURGY OF THE RUSSIAN ORTHODOX CHURCH."**
—The Choir of the Russian Orthodox Cathedral, Paris.
- ABR 4007 "KREUTZER SONATA IN A MAJOR, OP. 47,"** Beethoven.
—Francescatti (violin), Casadesu (piano).
- ABR 4012 "REQUIEM,"** Faure.
—Soprano, Baritone, Organ and Lamoureux Concert Orchestra.
- ABR 4013 "PICTURES AT AN EXHIBITION,"** Moussorgsky.
—Concertgebouw Orchestra, Antal Dorati, conductor.
- ABR 4014 "CONCERTI GROSSI"—No. 8 (Corelli), No. 12 (Handel),** Christmas Symphony (Manfredini).
—Vienna Symphony Orchestra, String Orchestra and Organ.
- ABL 3014 "PIANO CONCERTO No. 2,"** Rachmaninoff.
—Cor de Groot (piano) and Orchestra.
- ABL 3015 "SYMPHONY No. 2, LITTLE RUSSIA,"** Tchaikovsky.
—Royal Philharmonic Orchestra, Sir Thomas Beecham, conductor.
- ABL 3018 "STRING QUARTETTES,"** Mozart. No. 14 in G, K387, No. 15 in D Minor, K.421. —Budapest String Quartette.
- ABL 3023 "VIOLIN CONCERTO IN D, OPUS 77,"** Brahms.
—Isaac Stern and the Royal Philharmonic Orchestra, Sir Thomas Beecham, conductor.
- ABL 3024-3025 "SYMPHONY No. 8,"** Mahler.
—Soloists, Combined Rotterdam Choirs and the Rotterdam Orchestra.
- ABL 3026 "PIANO CONCERTOS, No. 1 IN E FLAT MAJOR, No. 2 IN A MAJOR,"** Liszt.
—Cor de Groot and the Hague Philharmonic Orchestra.
- ABL 3027 "PETROUCHKA BALLET MUSIC"—A Burlesque in Four Scenes,** by Stravinsky.
—New Philharmonic Symphony Orchestra, Dimitri Mitropoulos, conductor.
- NBR 6008 "STRAUSS WALTZES"—Where the Lemon Trees Bloom,** Aquarellen, Kiss Waltz, Acceleration Waltz.
—Vienna Symphony Orchestra.
- NBR 6007 "BANDELTERZETT" (Mozart), "LA PASTORELLA, STAND-CHER" (Schubert), "SPAREUKLANGE," "ROSES OF THE SOUTH" (Strauss).
—Vienna Boys' Choir.**
- NBR 6010 "THE MOLDAU" (Smetana), "THIRD RHAPSODY" (Dvorak).
—The Concertgebouw Orchestra.**
- NBL 5000 "CHABRIER PIECES"—Española, Fete Polonoise, Marche Joyeuse, Suite Pastorale, Overture Gwendoline.
—The Lamoureux Concert Orchestra.**
- NBL 5003 "CARMEN, OPERA FOR ORCHESTRA,"** Bizet. Side 1, Acts 1 and 2. Side 2, Acts 3 and 4.
—Andre Kostelanetz and his Orchestra.
- NBL 5004 "THREE CHORALES"—Piece Heroique (Franck), No. 1 in E, No. 2 in B Minor, No. 3 in A Minor.
—Feike Asma, Grand Organ.**

PHILIPS — FAMOUS ALSO FOR LAMPS, RADIO AND TELEVISION.

BOOKS

(continued from previous page)

Kline confines himself to Western culture. This weakens the historical approach as Arab and Indian contributions must be omitted.

All the illustrations, grouped at the beginning, are of art. This serves to emphasise the author's thesis that mathematics is the greatest of all fields for creative endeavour. Like art, mathematics and its derived sciences are shown as limited by the habit of thought in the society in which they arise. This accounts convincingly for the "baffled point" at which Greek mathematics came to the limit set by habit of thought of their times. It is interesting to see Newton and the 17th Century mathematicians in the same boat. And, subsequently, those of the 18th and 19th. The future will note the same of us.

The breaking of these habits falls to original minds. Kline points out that Euclid was very doubtful of two of his own axioms. The questioning of them in modern times has led, not only to Einstein's space-time universe, but to a broadening of the whole of our thought in philosophy and science. How men, living on a sphere, could have avoided for thousands of years the discovery that a line is finite in length but endless is one measure of how convincing Euclid could be.

The author summarises adequately the impact of relativity on science, philosophy and religion. He examines how it bears on causality and proclaims the end of determinism. He does not see the alternative view by which determinism could be strengthened, nor has he heard of the new determinism which the geneticists, most unwillingly, are being forced to espouse.

Kline can be delightfully amusing when he so chooses. One could gain something of a reputation by quoting

him. Yet on occasion he too narrowly addresses himself to his native American audience. Your true mathematician is a citizen of the world. —J.D.McD.

"STATISTICULATION"

HOW TO LIE WITH STATISTICS, by Darrell Huff, pictures by Irving Geiss; Victor Gollancz, Ltd., English price 10 6.

THIS book is both funny and informative. The publishers themselves assure us of the fact. "An independent survey made by the publisher," it says on the dust cover, "shows that this book has more information and more laughs per page than any other book of the same title." As an example of statisticulating (i.e., lying with statistics): If your production graph does not rise sufficiently steeply to convince your shareholders at a glance that you are a very dynamic managing director, simply redraw your graph with the units of measurement on the vertical axis doubled in size (or trebled or quadrupled or whathaveyou), but leaving the horizontal measurements as is. Production simply leaps up—and you haven't told a lie either. If you wish to keep your impressive graph but give no information whatsoever, simply rub out all figures. A survey conducted by the reviewer, based on a very intelligent sample of one, showed one hundred per cent in favour of this book being read by all who disseminate statistical information to the public for whatever reason, and also of its being read by the public.

—W. B. Stewart

ACKNOWLEDGMENTS

THE RUNNING OF THE BULLS, by Homer Casteel; Faber and Faber, English price 21/-. A detailed description of the bullfight, with illustrations for every stage of the encounter.

ROAMING ROUND EUROPE, by Frank Clune; Angus and Robertson, Australian price 18/9. It is difficult to keep up with Mr. Clune. In this book, possibly not his latest, he is wandering in Paris, Eire, Iceland, Vienna and Belgium.

TO FORGET SELF AND ALL

*To forget self and all, forget foremost
This whimpering second unlicked self my country,
To go like nobody's fool an ungulled ghost
By adorned midnight and the pitch of noon
Commanding at large everywhere his entry,
Unimaginable waterchinks, granular dark of a store?
Why that'd be freedom heyday, hey
For freedom that'd be the day
And as good a dream as any to be damned for.*

*Then to patch it up with self and all and all
This tousled sunny-mouthed sandy-legged coast,
These painted and these rusted streets,
This heart so supple and small,
Blinding mountain, deafening river
And smooth anxious sheets,
And go like a sober lover like nobody's ghost?
Why that'd be freedom heyday, hey
Freedom! That'd be the day
And as good a dream as any to be damned to.*

*To sink both self and all why sink the whole
Phenomenal enterprise, colours shapes and sizes
Low like Lucifer's bolt from the cockshied roost
Of groundless paradise: peeled gold gull
Whom the cracked verb of his thoughts
Blew down blew up mid-air, where the sea's gorge rises,
The burning brain's nine feathering fathom doused
And prints with bubbles one grand row of noughts?
Why that'd be freedom heyday, hey
For freedom, that'd be the day
And as good a dream as any to be damned by.*

—Allen Curnow