very inspiring" and that "its blasty, whang-doodle noises are not desired by citizens of culture."

Seaman was not the kind of man to let these aspersions go unchallenged. He rushed into print with large advertisements carrying the considered opinion of "the celebrated cornetist" W. Paris Chambers that "the Phonograph reproduces only one-fifth of the true tone quality of the Cornet, while the improved Gramophone reproduces practically all of the tone quality and volume of the instrument." Another advertisement gave a joint testimonial by five soloists from Sousa's Band: "We consider the Gramophone the only Talking Machine which perfectly reproduces the true tone qualities of our respective instruments."

And picking up Columbia's claim for home-recorded entertainment, Seaman fired right back with the assertion that the gramophone "has never brought discredit upon itself by amateur or fraudulent record." But these sallies in print were only a mild prelude to a far more explosive kind of warfare calculated to rock the gramophone industry to its very foundations.

(This is the one of a series of articles by Mr. Gelatt adapted from a forthcoming history of the phonograph to be published by Lippincott.)

The next issue of High Fidelity will describe the bitter legal battle which eventuated in the formation of America's largest phonograph company — Victor.

CAPTIVE CONCERTOS

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chest or under a pile of dust, there must have been good reasons for leaving them there. But it wasn't true.

Even at a very early age, Mendelssohn was able to transmit unerringly through musical sounds his impressions, enthusiasms and lyric inspiration. Extraordinary examples of this are the two two-piano concertos, which show that he already clearly had in mind musical ideas which were to

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