

# CHRISTMAS CARDS FROM THE METROPOLITAN MUSEUM OF ART



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☆ About 1460, the Flemish artist, Dieric Bouts, painted his small panel of *The Virgin and Child*. This simple and touching composition is drawn with a mastery which has led critics to say that of the 15th century Flemish painters, it is perhaps Bouts who expressed the greatest intensity of feeling. The clarity of colors—the deep blue of the Virgin's robe, the golden hair of the Christ Child, and the delicate pinks of the flesh tones—has remained almost miraculously undimmed after more than five centuries.

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## RECORD NOTES

**Jazz-THETICS.** George Russell Sextet.  
(Riverside 9375, \$4.98; stereo \$5.98.)

**OUT THERE.** Eric Dolphy. (Prestige/New  
Jazz, 8252, \$4.98.)

The new generation of jazzmen is both restless and much more thoroughly trained in classical theory than its predecessors were. The combination has resulted in a good deal of anxious experimentation, some of it self-consciously solemn. A refreshing indication that part of the avant-garde can stretch the jazz language without losing wit and warmth is this new program by George Russell.

There are three originals by Russell as well as pieces by Thelonius Monk and Miles Davis, and the interpretations range in mood from the tartly satirical to bounding lyricism and joyful blues. Russell plays spare, prodding piano, but the major instrumental interest comes from the crisply disciplined, venturesome trumpet of Don Ellis and the explosive alto saxophone and bass clarinet of Eric Dolphy.

Mr. Dolphy is much given to including speechlike cadences in his improvisations; and his harmonic boldness often leads him to the farthest reaches of a chord—and be-

yond—but he is also anchored in the blues and he always swings with a delight and abandon that would be recognizable to the earliest jazzmen in the New Orleans brass bands and the tent shows of the South and Southwest.

For more of Mr. Dolphy's stimulating portents of the jazz to come, there is his own *Out There*, which also features Ron Carter, the most resourceful jazz cellist so far. Mr. Carter does not treat the cello as if it were simply an oversize bass, but instead transforms his potentially ardent instrument into a hotly spontaneous addition to the small jazz string family. We still await, however, the first convincing modern jazz violinist.

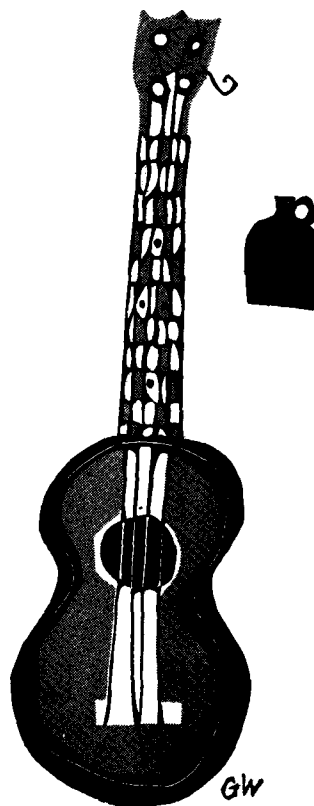
**THE WAYS OF THE LORD AND OTHER GREAT SPIRITUALS.** Clara Ward. (Dot 3365, \$3.98; stereo 25365, \$4.98.)

**THE TEMPLE BAPTIST CHOIR.** (*American Culture 1*, \$5.35 postfree from *American Culture*, P.O. Box 5967, Cleveland 1, Ohio.)

While Mahalia Jackson remains the most commanding of contemporary gospel singers, she has been somewhat muffled in her recent Columbia albums by the firm's eagerness to broaden the base of her audience. That concession to the sales department has surrounded Miss Jackson with characterless studio string orchestras and choirs that sound as if they've just come from recording a commercial for Revlon. Cultural integration can sometimes go too far.

For unalloyed, fiercely rocking gospel shouts as they are still heard in the "sanctified" churches, Miss Ward's newest celebration of the ways of the Lord is preferable to the current Jackson albums, although there is no soloist in the Ward entourage equal to Miss Jackson in vibrant, enveloping warmth. These performances do, however, project an uninhibited, contagious exuberance and gleeful urgency that make most of our mechanized "pop" music (much of it now derived from gospel rhythms) sound all the more disemboweled. This record might serve as revealing therapy for teen-agers who are drawn to rock 'n' roll because of its beat. The pulsation in Miss Ward's leaps into faith is related to rock 'n' roll in much the way as sour-mash bourbon is to iced tea.

The exclamatory passion of the



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## POPULAR

**SOUTH OF THE BORDER** — Stanley Black and His Orchestra. Granada; Flamingo; Cielito Lindo; Rumba Rhapsody; Mexican Hat Dance; and others.  
(1) Mono: B20003

**MELODIES OF LOVE** — Stanley Black and His Orchestra. Lovely Lady; Too Marvelous For Words; Moonlight Becomes You; Little White Gardenia; and others.  
(2) Mono: B20004

**BRASS BAND ON PARADE** — Band of H. M. Irish Guards. Old Comrades; Entry Of The Gladiators; Colonel Bogey; Sons Of The Brave; Liberty Bell; and others.  
(3) Mono: B20007

**MUSIC OF JEROME KERN & IRVING BERLIN** — Stanley Black Orch. Smoke Gets In Your Eyes; The Touch Of Your Hand; I've Told Every Little Star; The Way You Look Tonight; and others.  
(4) Mono: B20011

**MARCHES OF THE WORLD** — Robert Stolz — Vienna Sym. Orch. Stars And Stripes; Entry Of The Gladiators; Madelon; Goodbye, My Little Captain; others.  
(5) Mono: B20017

**MAMBO PARTY** — Edmundo Ros and His Orchestra. Mambo No. 5; More More Mambo; Chivi Rico; Anything Can Happen; Mambo Negro; and others.  
(6) Mono: B20022

**LATIN CARNIVAL** — Edmundo Ros and His Orchestra. If At First You Don't Succeed; The Fidelity Samba; and others.  
(7) Mono: B20023

**MARCH TIME IN VIENNA** — Vienna Police Band. Schönfeld Marsch; Kaiserjäger-Marsch; Hoch und Deutschmeister; Mit Klingendem Spiel; and others.  
(8) Mono: B20035

**THE VILLAGE BAND** — Band of Radio Vorarlberg. Auf geht's — Walzer; Heimkehrer — Polka; Balkklänge — Marsch; Sorgenlos — Walzer; and others.  
(9) Mono: B20041

**THE MILLION SELLERS** — Frank Chacksfield and His Orchestra. Jealousy; Stardust; Sentimental Journey; Friendly Persuasion; My Prayer; and others.  
(10) Mono: B20045 (10S) Stereo: S30045

**George Gershwin: PORGY AND BESS.** Frank Chacksfield and His Orchestra. Summertime; Bess, You Is My Woman; Jerome Kern; SHOW BOAT. Make Believe; Bill; Ol' Man River; and others.  
(11) Mono: B20059 (11S) Stereo: S30059

**THE BEST OF COLE PORTER** — Frank Chacksfield and His Orchestra. I Love Paris; Easy To Love; Begin The Beguine; In The Still Of The Night; and others.  
(12) Mono: B20066 (12S) Stereo: S30066

**GREAT STRAUSS WALTZES** — Frank Chacksfield and His Orchestra. The Blue Danube; Tales From The Vienna Woods; A Thousand And One Nights; and others.  
(13) Mono: B20073 (13S) Stereo: S30073

**CHA CHA CHA** — Chachito Perez and His Orchestra. El Chivirico Negrito; El Tapajoz; Bacchanal; Bailando El Cha Cha Cha; Que Rico El Cha Cha Cha; others.  
(14) Mono: B 20075

**EBB TIDE** — Frank Chacksfield and His Orchestra. Ebb Tide; Smoke Gets In Your Eyes; Boulevard Of Broken Dreams; Love By Starlight; Among My Souvenirs; Red Sails In The Sunset; Limelight; others.  
(15) Mono: B20078 (15S) Stereo: S30078

**THE MUSIC OF KETELBEY** — The New Sym. Orch. of London—Stanford Robinson with Chorus. In A Monastery Garden; In The Mystic Land Of Egypt; others.  
(16) Mono: B20083

**GREAT THEMES FOR PIANO** — Fred Hartley. Warsaw Concerto; Theme From Limelight; Gigi; Liebestraum; Autumn Concerto; On The Beach; and others.  
(17) Mono: B20084 (17S) Stereo: S30084

**HIGHLAND PIPES** — Pipes and Drums — The Scots Guards. Intro.; Back O' Benachie (Trad.); El Alamein (Denholm); Skye Boat Song; and others.  
(18) Mono: B20088

**MOVIE THEMES** — Frank Chacksfield and his Orchestra. Theme From The Apartment; The Green Leaves Of Summer (The Alamo); Never On Sunday; and others.  
(19) Mono: B20095 (19S) Stereo: S30095

**BIG BAND GERSHWIN** — Ted Heath and His Music. The Man I Love; Love Walked In; Nice Work If You Can Get It; Love Is Here To Stay; and others.  
(20) Mono: B20096

**Theme from CARNIVAL and other Broadway and Hollywood Hits** — Frank Chacksfield and his Orchestra. Theme from Carnival; Broadway Melody; and others.  
(21) Mono: B20100

**HAMMOND SENSATIONS** — Klaus Wunderlich. Hammond Organ and Rhythm Group. Deep Purple It's Only A Paper Moon; Organ Riff; and others.  
(22) Mono: TP2506

**MARCH TIME IN GERMANY** — Band of the Berlin Guard. Alte Kameraden (Old Comrades) Preussens Gloria (Glory of Prussia); Radetzky March; and others.  
(23) Mono: TP2508

**ENCHANTED TANGOS** — Bela Sanders and His Orchestra. A Media Luz; Tango Espagnol; Olé Guapa; and others.  
(24) Mono: TP2509

**POLKA AND WALTZ TIME IN BOHEMIA** — Ernst Mosch and His Bohemian Band. Nur ein halbes Stündchen (Only One Half Hour); and others.  
(25) Mono: TP2511

**BEER 'N BRASS** — Bohemian Polkas & Waltzes — Ernst Mosch & His Bohemian Band. Egerland Heimatland; Festwälder; Ach, ich liebe dich; and others.  
(26) Mono: TP2515

**SO EASY TO LOVE** — Werner Müller and His Orchestra. The Hawaiian Wedding Song; It's Not For Me To Say; Easy To Love; Hot Toddy; and others.  
(27) Mono: TP2517 (27S) St. TPS12517

**Stravinsky: PETRUSHKA** — Orchestra de la Suisse Romande—Ernest Ansermet.  
(28) Mono: B19015

**BEETHOVEN OVERTURES: LEONORA No. 3 THE CONSECRATION OF THE HOUSE; EGMONT; FIDELIO; CORIOLAN.** London Phil. Orch.—van Beinum.  
(29) Mono: B19026

**SYMPHONIC MARCHES—Elgar: POMP AND CIRCUMSTANCE MARCHES Nos. 1-4; London Symphony Orch.—Warwick Braithwaite. Elgar: POMP AND CIRCUMSTANCE MARCH No. 5. National Symphony Orch.—Sir Malcolm Sargent. Elgar: IMPERIAL MARCH. Meyerbeer: CORONATION MARCH. Saint-Saëns: MARCHÉ MILITAIRE FRANÇAISE. Halvorsen: ENTRY OF THE BOYARDS.** London Philharmonic Orch.—Harrison.  
(30) Mono: B19029

**Beethoven: VIOLIN CONCERTO—Ruggerio Ricci—London Phil. O.—Boult.**  
(31) Mono: B19034

**Mendelssohn: A MIDSUMMER NIGHT'S DREAM—INCIDENTAL MUSIC. Schubert: ROSAMÜNDE — INCIDENTAL MUSIC—Concertgebouw Orch. of Amsterdam—Eduard van Beinum.**  
(32) Mono: B19035

**Sibelius: SYMPHONY No. 5; KARELIA SUITE—Danish Radio Sym. O.—Erik Tuxen; Thomas Jensen.**  
(33) Mono: B19036

**Beethoven: SYMPHONY No. 6—London Philharmonic Orch.—Erich Kleiber.**  
(34) Mono: B19037

**Brahms: HUNGARIAN DANCES, Nos. 1, 2, 3, 5, 6, 7, 10. Dvorák: SLAVONIC DANCES, Nos. 1, 2, 3, 16—Hamburg Radio Orch.—Hans Schmidt-Isserstedt.**  
(35) Mono: B19038

**Brahms: SYMPHONY No. 3—Concertgebouw Orchestra of Amsterdam—Szell.**  
(36) Mono: B19050

**Beethoven: SYMPHONY No. 3—"Eroica" Vienna Philharmonic Orchestra—Kleiber.**  
(37) Mono: B19051

**Beethoven: SYMPHONY No. 7—Concertgebouw Orchestra of Amsterdam—Kleiber.**  
(38) Mono: B19054

**Viavaldi: THE FOUR SEASONS—Stuttgart Chamber Orchestra; Karl Münchinger.**  
(39) Mono: B19056

**Beethoven: PIANO CONCERTO No. 3—Wilhelm Backhaus—Vienna Phil. Orch.—Karl Böhm.**  
(40) Mono: B19063

**Tchaikovsky: NUTCRACKER SUITE, No. I and II—The Paris Conservatory Orch.—Anatole Fistoulari.**  
(41) Mono: B19065

**Beethoven: PIANO CONCERTO No. 5—"Emperor"—Wilhelm Backhaus—V.P.O.—Clemens Krauss.**  
(42) Mono: B19072

**Rachmaninoff: RHAPSODY ON A THEME OF PAGANINI. Dohnanyi: VARIATIONS ON A NURSERY TUNE—Julius Katchen, Piano—L.P.O.—Sir Adrian Boult.**  
(43) Mono: B19076

**Mozart: REQUIEM IN D MINOR, K. 626—Josef Krips conducting The Vienna Hofmusikkapelle. With Soloists.**  
(44) Mono: B19077

**Beethoven: SYMPHONY No. 9 "Choral"—Hilde Gueden, soprano; Sieglinde Wagner, contralto; Anton Dermota, tenor; Ludwig Weber, bass. Der Singverein der Gesellschaft der Musikfreunde, Vienna, Vienna Philharmonic Orchestra—Kleiber.**  
(45) Mono: B19083

**Tchaikovsky: THE SLEEPING BEAUTY Comp. The Paris Cons. Orch.—Fistoulari.**  
(46) Mono: 2 records BA42001

**Bach: BRANDENBURG CONCERTOS—Comp. Stutt. Cham. Orch.—Münchinger.**  
(47) Mono: 2 records BA42002

**Tchaikovsky: THE SWAN LAKE—Complete—London Sym. Orch.—Fistoulari.**  
(48) Mono: 2 records BA42003

**Bach: ST. MATTHEW PASSION—Complete—Kathleen Ferrier (contralto); Elsie Suddaby (soprano); Eric Green (tenor); Henry Cummings (bass); Gordon Clinton (bass); William Parsons (bass); Bruce Boyce (bass); Bach Choir.—The Jacques Orchestra, cond. by Dr. Reginald Jacques.**  
(49) Mono: 3 records BA43001

**Dvorák: 'CELLO CONCERTO IN B MINOR—Ludwig Hoelscher, 'Cello. Hamburg State Philhar. Orch.—Kellberth.**  
(50S) Stereo: TCS 18022

**Lehar: THE MERRY WIDOW — Highlights—Soloists, Chorus and Grand Opera Orchestra—Wilhelm Stephan, Benatzky. THE WHITE HORSE INN — Highlights—Soloists, Chorus and Grand Opera Orchestra—Willy Mattes, Zeller. DER VOGELHÄNDLER (The Bird Seller) — Highlights—Soloists, Chorus and Orch. of The Bavarian Broadcasting; W. Mattes.**  
(51) Mono: TC8029

**Lehar: THE LAND OF SMILES—Highlights—NDR Symphony Orch. of Hamburg Müller-Lampertz. Lehar: DER ZAREWITSCH (The Crown Prince) — Highlights—Strauss: THE GYPSY BARON — Highlights — Strauss: A NIGHT IN VENICE — Highlights — Sonja Schöner; Heinz Hoppe; The Günther Arndt-Choir. The FFB Orchestra—Müller-Lampertz.**  
(52) Mono: TC8030 (52S) St. TCS18030

**Bruckner: SYMPHONY No. 9 IN D MINOR—Hamb. State Symph. Kellberth.**  
(53) Mono: TC8043 (53S) St. TCS18043

**Mozart: CONCERTO IN C FOR FLUTE AND HARP, K. 299—CONCERTO No. 2 FOR FLUTE, K. 314—ANDANTE FOR FLUTE AND ORCHESTRA, K. 315—The Munich Bach Orch.—Karl Richter.**  
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Temple Baptist Choir is simply a larger, equally inflammable version of the Clara Ward Singers. This bristling Cleveland church chorus was recorded by Bill Randle, a former disc jockey, who is now a student and teacher of American culture. He has documented here an especially active and richly indigenuous aspect of that culture.

## BOOKS

# The World Outside

GORE VIDAL

JUDY GARLAND. At Carnegie Hall. (*Capitol WBO-1569, \$9.98; stereo SWBO-1569, \$11.98.*)

Judy Garland is thirty-nine and matronly, but her voice and style remain zestfully young. This is a two-volume record of a tumultuously successful Carnegie Hall concert by Miss Garland this past April, and it is also a specific illustration of that usually ineffable term, "star quality." It is true that in the tradition of Al Jolson, the emotions are sometimes larger than in most conceivable lives and the vibrato is wide enough to sink a less authoritative performer. But there is also an enormous vitality in Miss Garland's singing and a sweeping romanticism that is glowingly suited to such songs as "Over the Rainbow," "The Man That Got Away," "San Francisco," and "Zing! Went the Strings of My Heart."

A prevalent theory is that Frank Sinatra remains nonpareil as a male popular singer because he believes the lyrics he dramatizes and actually imagines himself a Cole Porter hero (with a dash of Dumas). Similarly, Miss Garland sings with absolute conviction; and it is a measure of her skill and gusto that she too can make her songs believable, from the smoldering torch laments to the jubilees. She also possesses a sure if italicized sense of dynamics that leads to swooping climaxes and hushed valleys in between.

The very bigness of Miss Garland's voice and her unabashed enthusiasm are of another show-business era. By contrast, most of her younger contemporaries seem to be puppets. In any case, this is a vivid performance by a major animator of popular music. Throughout there is the constant added excitement of still latent power, the kind of self-confidence that used to spur Jolson to crow, "You ain't heard nothin' yet!"

—NAT HENTOFF

CLOCK WITHOUT HANDS, by Carson McCullers. Houghton Mifflin. \$4.

It is hard to believe that twenty-one years have passed since *The Heart Is a Lonely Hunter*, Carson McCullers' first novel, was published. In those war years McCullers was the young writer. She was an American legend from the beginning, which is to say that her fame was as much a creation of publicity as of talent. The publicity was the work of those fashion magazines where a dish of black-eyed peas can be made to seem the roe of some rare fish, photographed by Avedon; yet McCullers' dreaming androgynous face, looking out at us from glossy pages, in its ikon elegance subtly confounded the chic of the lingerie ads all about her.

Unlike too many other "legends," her talent was as real as her face. Though she was progenitress to much "Southern writing" (one can name a dozen writers who would not exist in the way they do if she had not written in the way she did), she had a manner all her own. Her prose was chaste and severe and realistic in its working out of narrative. I suspect that of all the Southern writers, she is the most likely to endure, though her vision is by no means as large or encompassing as that, say, of Faulkner, whom she has the grace to resemble not at all.

SOUTHERN WRITING—we have had such a lot of it in the last thirty years! Novelist after novelist has come to us out of the South, and there is no doubt that the Southern gift for the novel is as real as the Southern town, where family groups are more concentrated and less mobile than in the North. The Industrial Revolution was a long time coming South, and until recently the young Southerner was not apt to be thrown into the commercial world quite so soon or so

fiercely as his Northern counterpart. But above all, there are the stories. Southerners talk and talk, tell and tell. In the rural areas, spinning long intricate stories of character is still a social skill. Up North, everyday conversation is mostly the repeating of the generalized anecdote: you know the one about this man who met this woman who . . . In the South, it is: When your cousin Hattie, she was Eula's stepsister, which makes her second cousin to James Edward, had to quit her job at the Court House after the fire, she met the Tutwiler boy, the one who tried to kill his father Memorial Day. . . . They talk in chronicles and annals. They talk in novels. It is not that life is more interesting in the South than elsewhere. Rather it is the pleasure the people take in talking of neighbors and kin; the long memories and the delight in pondering that vast web of relationship which for three centuries has spun itself (white web!) over the red earth of what was wilderness.

From the beginning the South was provincial and middle-class. Its continuing delusion of aristocracy began before the Civil War, when the novels of Sir Walter Scott took the plantation owners (and the not too many others who could read) by storm. Deliberately and disastrously, they modeled themselves on the folk of Scott's imagination. Faulkner's Sartoris is drawn not from fact but from Scott. Yet this lunatic dream of blue blood and inner grace is useful to an imaginative child. I doubt if there is a Southerner alive who has not been told in youth by at least one female relative, "Never forget WHO you are!" And who is this WHO? Just a plain respectable middle-class child, usually of a lower-income group, with nothing grander in his family tree than a doctor or a lawyer or maybe an itinerant