

THE OTHER SIDE

TWO stylistic approaches, dissimilar yet equally convincing, present themselves to the interpreter of Brahms. That most tractable composer can be endowed with a Latin temperament and his music made to sparkle with volatile grace, hard-headed logic, and sunlit clarity; or he can be given the attributes of a Viennese burgher, his music then suffused with massive tread, warm mysticism, and a murky, opaque tonal garb. A new HMV waxing of the Brahms "First Symphony" by Wilhelm Furtwängler and the Vienna Philharmonic (HMV DB 6634/9) can be cited as an authentic, and also extremely beautiful, example of the latter style. Furtwängler sidles up to Brahms in an easy, even somnolent fashion, letting the music breathe slowly and deeply. A noble interpretation, glowingly recorded. Vienna's famous players never sounded better.

The dictum that there are no great orchestras, only great conductors, comes to mind on hearing the first postwar recording of the Berlin Philharmonic Orchestra. This is a competent ensemble still, but not the magnificent instrument it was under Furtwängler's incumbency. Its present conductor, Sergiu Celibidache, gives us a painfully painstaking reading of Prokofiev's "Classical Symphony" (HMV C 3729/30) with the requisite tongue-in-cheek aura sadly lacking. Malcuzyński's recording of the Liszt "Concerto No. 2, in A Major" (English Columbia LX 1071/3) is notable chiefly for piano tone of excellent fidelity. Otherwise his interpretation has little to recommend it over those already available.

Tiana Lemnitz returns in a recent Berlin recording of "Und ob die Wolke sie Verhüllt" from "Der Freischütz" (HMV DA 1881). I can think of music more captivating than this, but the lovely purity of tone and stylistic grace with which Mme. Lemnitz invests it is captivating in the extreme. Another very satisfying vocal disc is the third-act baritone aria ("Il Nembo si Calmò") from Bizet's seldom performed "Pearl Fishers" as sung by Carlo Tagliabue (Italian HMV DB-05359). Most of the postwar operatic discs from Italy have been disappointing; here is an exception.

Finally, an oddity which should be chronicled: the "Pagliacci" Prologo interpreted by Beniamino Gigli! The noted tenor essayed this baritone aria in a wartime UFA film. Gigli seemed to be in fine fettle when this recording (Italian HMV DB 05353) was cut in 1943. It is replete with sobs, ringing tones, and sloppy phrasing. R. G.



4 Hours of Continuous Recorded Music

MAGNAVOX brings you record-playing's greatest innovation in twenty years—the new Duomatic Record Changer. Now you can hear entire symphonies, musical comedies or dramatic classics without interruption. All the annoying disturbances formerly associated with record-playing are eliminated.

You enjoy the wonders of new long-playing records—lower-cost music, greater convenience, and four hours of continuous playing without a blemish of noise or distortion. In addition, your present records sound better and last longer than ever before. For the new Pianissimo 5 Pickup in this changer is the lightest ever made...exerts only 1/6-ounce pressure!

The newest developments of radio science (AM, FM and shortwave) also are yours to enjoy in Magnavox. The new Duomatic Record Changer is standard in all models from the *Berkeley*, \$375, to the *Windsor Imperial*, \$895 (illustrated). Other models from \$179.50. A Magnascope television receiver, specially designed to complement Magnavox radio-phonographs, may be added at any time.

Your fine records deserve a Magnavox. Learn why; mail coupon below today. The Magnavox Company, Fort Wayne 4, Indiana.

the magnificent **M**agnavox
TELEVISION-RADIO-PHONOGRAPH

Pricers subject to change without notice.

The Magnavox Company, Department 216
2143 Bueter Road, Fort Wayne 4, Indiana

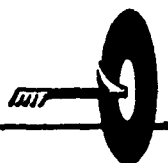
Without obligation, please send new Magnavox catalog and name of my nearest dealer.

Name _____

Address _____

City _____ Zone _____ State _____

HITS AND MISSES



THAT wonderful mechanism the pianoforte sets up special problems as it is used in popular music. Unlike most instruments in the orchestra, it has a vast and magnificent literature all its own, created for it by many of the noblest and most inventive minds in musical history. Now, people who are not very familiar with the great piano repertoire will often be impressed by specious high-jinks on the keyboard. They will mistake the simple running of arpeggios for great technical, or even improvisatory, brilliance. Sheer speed or the intensive multiplication of notes will strike them as evidence of remarkable musical powers. On no other instrument, perhaps, is it so easy to fool the musical yokel.

We make no claim to great musical erudition, but we have heard a great deal of first-class piano music. And we submit that an acquaintance with the ineffable structures of sound conceived, say, by Frederic Chopin, tends to make one rather exacting. For instance, the Negro pianist Art Tatum

is widely admired for his harmonic invention and the velocity of his fingering. But in "Smoke Gets in Your Eyes" and "Ain't Misbehavin'" (RCA Victor 20-2911, 75¢) you will also hear his typical incessant cascading of notes, which functions simply as ornament and quickly becomes a frightful bore. Tatum is one of the many pianists who seems never to have grasped the notion that musical value may attach to the weeding out or even the suspension of tones, to silence itself; he must forever be worrying the keyboard. He and his fellow warriors could scarcely do better than refresh themselves at that fount of pianistic simplicity and justice, the late Jelly Roll Morton, as represented in his grand old album "New Orleans Memories."

It may be felt that we are asking the popular pianist to measure up to the classic masters. That is not it at all. The point is that just because the piano has been used so resplendently and so variously by the classic composers, the popular pianist has a special problem in evolving a distinctive, musically valuable, popular expression on his instrument. Usually his style sounds like a watered-down, indeed deluged, version of one or another classic manner. But not the music of the popular piano masters—such men as the lyric Jelly Roll Morton, the crystalline and powerful Fats Waller, the elegant Earl Hines, and the tough, durable Joe Sullivan and Art Hodes. On the strong basis of Afro-American syncopation they, and many others, have made piano music which stands up vigorously by itself.

THIS is not, of course, to say that derivation from a classic manner cannot be done with skill and taste. An example is at hand in an album "Night Life on Two Pianos" by Morley and Gearheart (Columbia album 746, \$4.75). This young couple has been thoroughly trained at that seat of modern French musical education Fontainebleau, by such teachers as Robert Casadesus and Nadia Boulanger. Their versions of such numbers as "Stardust," "All the Things You Are," "Body and Soul," and "Stormy Weather" sound very French indeed, and pleasantly so—rather as though Gabriel Fauré and some bright pupil had been toying with these themes. Just toying, mind you. For the great music in this manner you must go to the authentic Fauré. But the team



Piano team Morley and Gearheart—"On no other instrument is it so easy to fool the musical yokel."

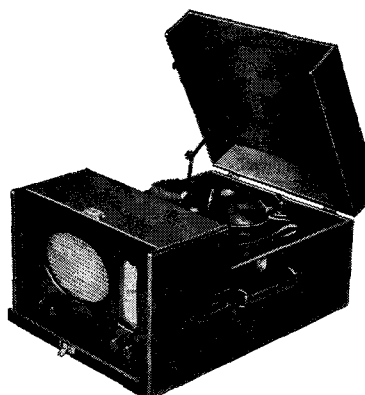
Morley and Gearheart will offer you some exceedingly adept cocktail music.

In connection with his forthcoming book of the same name, Paul Whiteman has selected an album, "Records for the Millions" (Columbia C163, \$3.90), which perhaps comes as close as possible to containing something for all popular musical appetites. There is Whiteman's own jaunty record of "Louise" with Bing Crosby singing. And Teddy Wilson's deft piano embroidery adorns "Embraceable You." Benny Goodman's sextet plays "On the Sunny Side of the Street" and Claude Thornhill's band gives full sentimental value to "There's a Small Hotel"—we have been waiting to have this romantic lobby properly evoked, and here it is. Frank Sinatra offers "Someone to Watch Over Me" and Harry James's lush trumpet, for once, impresses me as striking just the right degree of opulence in "Ain't Misbehavin'." The album closes with Duke Ellington's "Mood Indigo" and one of the greatest jazz records, vocally and instrumentally, of all time: Louis Armstrong's original version of "I Can't Give You Anything but Love."

The middle-aged crowd has merely to sit tight these days and all the old magic gradually comes along the wind. This month the intolerable New York summer has been somewhat relieved by a fine revival of "Raggedy Ann"—that long, nostalgic, deliciously turned melody which, by itself, would be enough to prove the great gifts of Jerome Kern. Helen Carroll and the Satisfiers start, properly enough, with the infectious verse (RCA Victor 20-2915, 75¢) and then bear right down on the memorable business.

WILDER HOBSON.

Libertyphone
Portable Phonograph-Radio
 for
AC-DC



No "current" problems

Just plug in the "Libertyphone" to enjoy your finest records or radio programs. Garrard record-changer plays ten 10" and 12" records intermixed—9" elliptical speaker reproduces music with beautiful tonal fidelity.

A variety of finishes in genuine leather—\$249.50 (For AC only—\$199.50) prices include excise tax.

Exclusively at
LIBERTY MUSIC SHOPS
 450 Madison Avenue at 50th Street
 795 Madison Avenue at 67th Street
 228 East Post Rd., White Plains, N.Y.