

# Recordings Reports II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Canteloube: "Chants de la France." Lucie Daulliene, soprano, with Joseph Canteloube, piano. Oiseau Lyre OL-50047, \$4.98.	By other standards than the memorable ones of "Chants d'Auvergne" these are engaging folk songs (from Savoy, Picardy, Gascony, Brittany, etc.). However, Mme. Daulliene has a babyish-sounding soprano, and her art is hardly of the sort to hold the attention. Canteloube's touch is evident in some of the harmonic colorations, and he plays his accompaniments well. Good sound.
Debussy: Twelve Etudes. Hans Henkemans, piano. Epic LC-3104, \$3.98.	Like Monique Haas and Charles Rosen, the previous LP performers of these pieces, Henkemans is a performer notable more for well-disciplined fingers than for the capacity to search out the poetic essence in these works. Epic-type piano, which is to say, clear and ringing.
Granados: "Danzas Españolas." Alicia de Larrocha, piano. Decca DL-9762, \$4.98.	In addition to the famous No. 5 and its almost equally celebrated successor, there is music of fantasy and charm in all of these dances. Mme. de Larrocha plays them with fluency and in excellent style, utilizing a text (unpublished) left by the composer. I cannot testify to differences from the usual versions, but the results are thoroughly enjoyable. Effective piano reproduction.
Grieg: Ballade, op. 24, Berceuse, Papillon, etc. Rubinstein, piano. RCA Victor LM-1872, \$3.98.	Rubinstein's lavish color range, his dynamic artillery, are held in reasonable restraint in these artfully colored performances. However, I am always aware of an unreleased tension straining at the outlines of the smaller pieces.
Handel: Trio sonata (Adagio only), Bach: Trio sonata (Adagio), etc. Blanche, Louis, and Marcel Moysse. Marcel Moysse Records. M-101, \$5.95.	As has been well-known for years and years, Marcel Moysse is one of the greatest instrumentalists of our time, and a flutist second to none. This incredible mélange—ranging from a solo out of Massenet's "Sapho" to a piece of Bizet's "L'Arlésienne" and including oddments from Burneau, Reichert, and Tulou—is suitable, really, only for flutists. The Handel and Bach extracts are superbly played, but the recording is sub-professional in its studio surroundings, the subordination of the accompanying piano.
Haydn: Quartets in G and D minor (opus 76, Nos. 1 and 2.) Vienna Konzerthaus Quartet. Westminster WL-5342, \$5.95.	First violinist Anton Kamper is not always the meticulous workman wanted as head of a quartet in these works, but the musical style and excellent sound of the ensemble are gratifying to those attached to the music of Haydn. The pairing duplicates previous issues by the Budapest and Schneider quartets: its superiority would be largely related to the excellent technic of the reproduction.
Lecuona: "Andalucia," etc. Pablo Flores, piano. MGM E-199, \$2.98.	For those who still lack acceptable versions of "Andalucia," "Malaguena," "Siboney," and the other favorites of Lecuona's repertory, Flores provides a characteristic rhythmic sense and ample lyric feeling. However, whether it is the fault of the instrument used in this recording or a limitation of the performer's style, the piano tone is decidedly hard and without much artistic variation in tone color.
Mendelssohn: "Rondo Capriccioso," "Variations Sérieuses," etc. Reine Gianoli, piano. Westminster WL-5329, \$5.95.	All the delicacy and lightness wanted for Mendelssohn's presto writing are not at Gianoli's disposal, but she plays the lyric kind very sympathetically and with a nice discrimination between over and under statement. Some of the smaller pieces on side two are a useful contribution to a broader knowledge of Mendelssohn's musical personality. Resonant sound, occasionally too percussive.
Mozart: Serenades in E flat (K. 375) and C minor (K. 388). Arthur Winograd conducting a wind ensemble. MGM E-3159, \$3.98.	Though Winograd had some esteem as a cellist in the Juilliard Quartet, his intrusion into an ensemble which includes such musicians as Arthur and Harry Berv (horns), Augustin Duques (clarinet), Benjamin Kohon (bassoon) does not add to the amount of Mozartian feeling conveyed by the musicians. Altogether too much "phrasing" for music (K. 375) which can make its appeal without exterior manipulation. Though the second side work is described on the liner and its annotation as in "C major," it is the same C minor paired with the E flat in three other issues. The sprightly performance is not nearly so mannered as the E flat, and excellently played by the two oboists (Albert and Doris Goltzer) in particular. Close up recording, a little dead in sound.
Nielsen: Quartet No. 4 in F minor. London LL-1199, \$3.98.	A somewhat backward step in the recent upsurge of regard for Nielsen in this country, this work is dryer, less interesting than expected. It is artfully written for the strings, but of limited interest otherwise. I cannot find much to enthuse about in the overside work of Vagn Holmboe, a Danish compatriot of Nielsen now forty-six. Both works are energetically performed, though the tonal production of the Koppel ensemble is thin.
Puccini-Verdi: Opera Excerpts. Hilde Gueden, soprano, with Alberto Erede conducting the Santa Cecilia Orchestra. London LD-9165, \$2.98.	Beautiful vocalization by Gueden of two arias from "Turandot" and "O mio babbino caro" spaced by the arietta of Nanetta Ford from Act III of "Falstaff" and "Ah! fors è lui." The last of these is a shade deliberate, almost cautious in delivery, but remarkably pure in sound. The sound, incidentally, is of special interest: either London has taken to using an echo chamber, or else it has found an uncommonly resonant hall in Rome. (The latter probability is closer to fact.)
Parente: "Pulecenella," etc. Fernando Corena, bass-baritone, with orchestra conducted by Ernesto Nicelli. London LD-9164, \$2.98.	Those who are attracted to this disc by the promising name of the favorite buffo will find him here dispensing sentimental Italian songs in a dry, rather quavery voice. The accompaniments are all they should be.
Schubert: "An die Leier," "Der Atlas," "Gruppe aus dem Tartarus," etc. Gérard Souzay, baritone, with Dalton Baldwin, piano. London LL-1148, \$3.98.	As the listing indicates, Souzay is here concerned with some of the biggest songs in the Schubert repertory (as well as such others as "Ständchen," "Du bist die Ruh," and "Hark Hark the Lark"). The sound is consistently good, if more than a little tenorish in quality. Indeed, he sounds very much at his best throughout, without really getting inside the material—which, after all, is a primary requisite in Schubert. Dalton Baldwin is a very able partner at the piano.
Weber: "Pieces," op. 3, and op. 60. Arthur Gold and Robert Fizdale, duopianists. Columbia ML-4968, \$3.98.	Crisp, well-phrased articulation by the performers of works which can use all the performing arts they can bring to them. Those who are interested will find the generative elements of Hindemith's "Symphonic Metamorphosis" on a Weber theme in the op. 60 set. Very good reproduction.

—I. K.

## Subscription TV

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by the FCC; but the principle is decidedly similar.

There are, of course, any number of technical problems involved, most of them beyond the scope of such a resume as this. They include such questions as the propriety of a pay-as-you-see system in non-metropolitan areas where only two channels are available. This would mean that a viewer either paid or took what was left, or in some cases, had nothing. (The FCC could, if need be, restrict Subscription TV to areas with a wider latitude of choice.)

**A** QUESTION has also been raised relative to the monopolistic possibilities inherent in the use of whatever system of Subscription TV is eventually approved. That is to say, since a home user's decoding apparatus will only receive one scrambled signal, who decides what he is offered? The answering contention is simple: Phonvision, for example, leases its facilities to an interested station. The latter arranges the programming of films, ball games, etc., independently; more ambitious efforts will be arranged at a central point and distributed by a network arrangement much as at present. If the FCC decides the UHF band is more suitable, it would permit the establishment of competitive pay-as-you-see systems, since channels there are more numerous. The FCC also has the tricky problem of determining how much of a station's time may be used for fee-TV, how much must be used for free.

By any reckoning, these are what in the UN would be called procedural matters. What the FCC is now concerned with is a determination of policy. Namely, whose money talks? Is free enterprise still free, or is it free only until it encounters an entrenched interest? Are the isolated quarters of the American public, ready to be put to work, less potent than the dollars on deposit at the networks?

Is untested intention to be measured against, and discredited, on the basis of demonstrated performance? The conception of America as a nation of free-loaders, eager to lap up what is offered to it without charge, loathe to pay for what it wants, indifferent to quality as long as it has quantity, doesn't ring true.

At the least, those who believe otherwise are entitled to their Constitutional privilege to be proven wrong.

## THE SOUND OF GENIUS...



PHOTOGRAPH BY PAUL SENN

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# Recordings Reports: Jazz on LPs

PERFORMERS, CONTENTS, DATA	REPORT
Angel in the Absinthe House: Songs in the Indoor Manner by La Vergne. Cook/ Sounds of Our Times LP-1081, \$4.	La Vergne, whose last name is Smith, is thirty years old and was born in New Orleans. Her singing, as is demonstrated in the eleven standards included here, is a somewhat monotonous combination of Nellie Lutcher, Ella Fitzgerald, Sarah Vaughn, and Mel Tormé, and is breathed directly into the inner ear. Recorded at the Old Absinthe House.
Svend Asmussen and His Unmelancholy Danes. Angel LP-60000, \$2.98.	The first LP in Angel's projected coverage of the international jazz scene features eight startling standards by the accomplished Danish fiddler in company with a vibraphonist, a clarinetist, and a rhythm section with two guitars. The whole ensemble sings in English on seven of the tunes in a kind of updated and expanded Rhythm Boys fashion, and in between there are some good, starchy late-swing solos.
Blowout at Mardi Gras: With Freddie Kohlman's Band, and featuring Sid Davilla. Cook/ Sounds of Our Times LP-1084, \$5.95.	Seven selections by an ear-bulging seven-man swing outfit led by drummer Freddie Kohlman, and spotting the enthusiastic clarinet work of Sid Davilla, proprietor of the New Orleans nightclub where the recording was made. Red Camp, Mr. Cook's pianistic protege from the Union of Texas, stils his way through three numbers. Most of the material is taken at gazelle tempos and is relentlessly dull.
Clambake on Bourbon St.: With Tony Almerico's Parisian Room Band. Cook/ Sounds of Our Times LP-1085, \$4.	Another foray by Mr. Cook into a Bourbon St. pump room, in which eight dixieland standards are rather haphazardly perforated by an eight-man band, with the leader on trumpet. The ubiquitous Red Camp is on hand again, and on two numbers Sam DeKemel tootles away in a loud and uncertain manner on his Army bugle.
Dixieland Comes to Carnegie Hall: With Stan Rubin and His Tigertown Five. Victor LPM-3277, \$2.98.	Part of a Carnegie Hall concert given one night last fall by three college dixieland bands. Here, Mr. Rubin and six Princetonians boom their way through the usual fare with thousands of rimshots and some hair-raising tempos. It is all Wheaties and all very ragged, the band being urged onwards volcanically by what sounds like the entire student body of Princeton.
East Coast-West Coast Scene: With the Bands of Shorty Rogers and Al Cohn. Victor LJM-1020, \$3.98.	An attempt to show the differences, through the use of two eleven-piece groups using identical instrumentations, between the East and West Coast schools of jazz. Since there isn't any really identifiable East Coast school, the results amount to an ample serving of similar furbished, modern small-band jazz, with Rogers and his boys (Enevoldson, Guiffre, Manne, Shank, etc.) sounding more relaxed than usual and a lot more compact than Al Cohn and his boys (J. Newman, Hinton, O. Johnson, B. Bauer, etc.) Six originals arranged and written by the two leaders.
Stan Getz at the Shrine. Two LPs boxed. Norgran Mg N-2000. \$10.	A superior example of warm modern jazz recorded at the Shrine Auditorium in Los Angeles on the last night of the recent Brubeck-Ellington-Mulligan-Getz tour. Getz is accompanied by Bob Brookmeyer, Johnny Williams, Bill Anthony, Art Mardigan, and Frank Isola. Especially attractive are the solos and interlinear weavings of the horns on the last four or five selections, two of which were recorded in a studio the following night to fill out the set.
Virgil Gonsalves Sextet. Nocturne NLP-8. \$3.	A first LP by Gonsalves, a young West Coast baritone saxophonist, who is abetted by Buddy Wise, Lou Levy, Bob Enevoldson, Larry Bunker, and Harry Babasin. The settings are simple with plenty of solos, fortunately, for all concerned. Gonsalves is not yet a Mulligan, Guiffre, or Bob Gordon, but he plays with a continual warmth that marks a surprising and pleasant acquaintance with the works of Harry Carney.
Urbie Green, East Coast Jazz Series No. 6. Bethlehem BCP-14. \$4.85.	A first-rate LP, which gives, for the first time, extended space on his own terms to Urbie Green, who is in the tradition of Jack Jenney, Benny Morton, and even Jimmy Harrison, and is one of the most comfortable and skilled of the young trombonists around today. Green, who is steadily persuasive throughout the six standards and four originals, is accompanied by Doug Mettone, Al Cohn, Danny Bank, Jimmy Lyons, Oscar Pettiford, Jimmy Campbell, and Osie Johnson. Cohn plays bass clarinet on three tunes, handling this bosomiest of all instruments with great ease.
Handyland. U.S.A. Label "X" LXA-1004. \$3.98.	Recorded at an all-night session held at Webster Hall in New York last August, this features twelve Handy-written and Handy-arranged originals, which, while advanced, are alive and intelligent. With Handy on piano are Ernie Royal, D. Schildkraut, Allan Eager, Danny Bank, Kai Winding, Vinnie Burke, and Art Mardigan, all of whom were blowing that night with brains and hearts in perfect accord. An excellent record.
Milt Hinton. East Coast Jazz Series No. 5. Bethlehem BCP-1020. \$4.85.	Hinton is considered by many to be <i>nonpareil</i> among jazz bass players and that may well be so. He is accompanied here by Tony Scott, Dick Katz, and Osie Johnson. The result is a superb display of drawing-room jazz, helped at every turn by Scott's clarinet and bass clarinet, Katz's springy piano, and Johnson's whispering drums. All in all, a great jazz record.
Italian Jazz Stars. Angel LP-60001, \$2.98.	Six different modern Italian jazz groups in a program of three standards and five originals. There are suggestions from every corner of the room here of Tristano, Bauer, Getz, Shearing, Konitz, etc., but there is also individualistic vitality and invention, particularly in the work of Gianni Basso, who is, according to John Wilson's model notes, Italy's leading tenor saxophonist.
Lullabies in Rhythm: With the Barbara Carroll Trio. Victor LJM-1023. \$3.98.	Miss Carroll's second LP for Victor is even better than her first, which was considerably above the current work of any other female jazz pianist, excepting Mary Lou Williams, as well as that of most male pianists. With Joe Shulman and Ralph Pollack, she plays twelve standards, singing on two in a way that would make Fred Astaire green. Meanwhile she proves that her taut, angular, and crisp piano is entirely her own.
Marian McPartland at the Hickory House. Capitol T-574, \$3.98.	A sluggish and disappointing display from Miss McPartland, who in her first solo piano records made several years ago played with a promising sparkle. Bill Crow is on bass and Joe Morello on drums. Morello gives the LP its life, demonstrating again why he may be the best drummer to come along since the death of Big Sid Catlett in 1931. Harp and cello are added, without much effect, on four of the twelve standards. —WHITNEY BALLIETT.