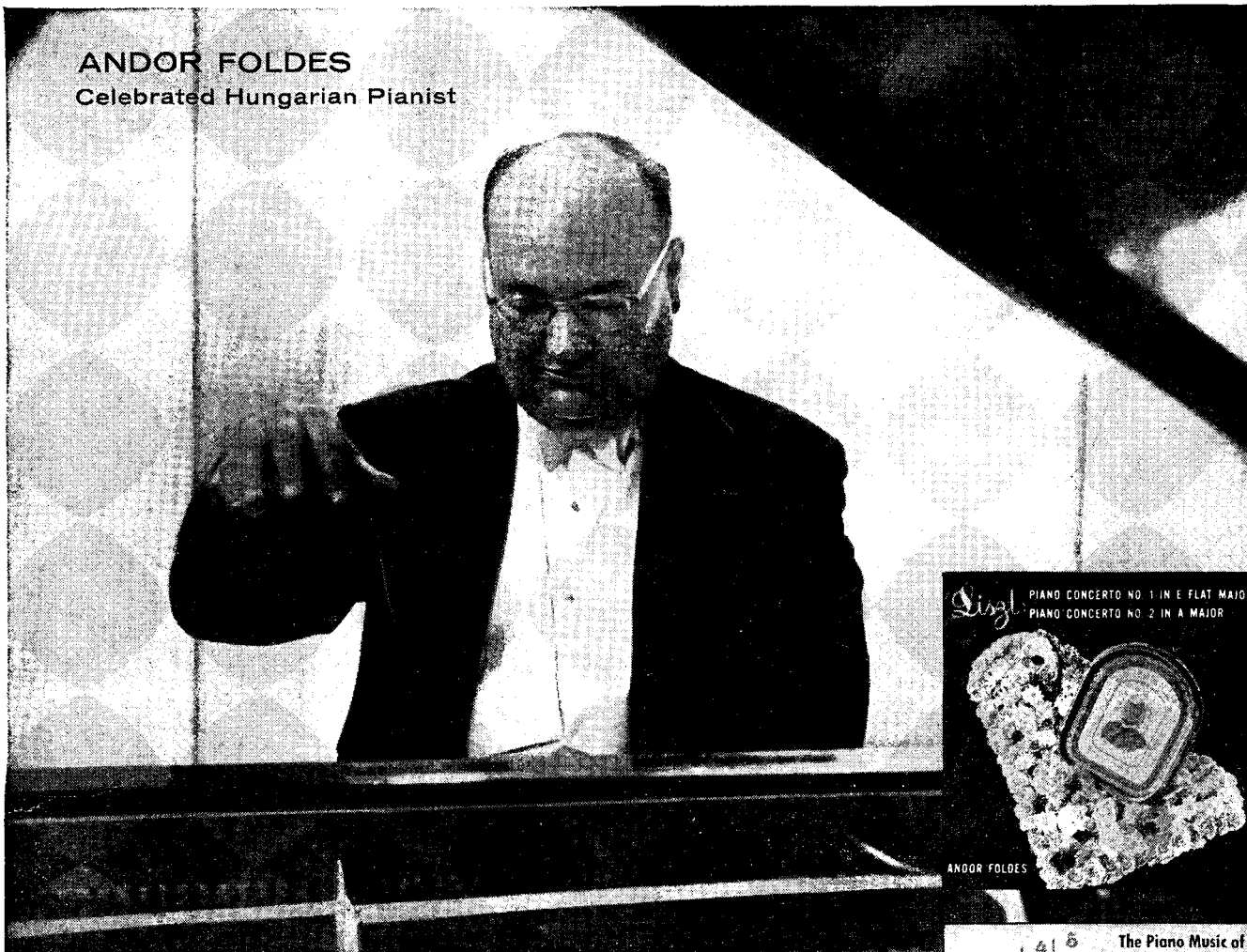


# Recordings Reports II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Bach, J. C.: "Vauxhall Songs," "Sei Canzonetta, opus 4" and Organ Concerto, opus 7 No. 2. Elsie Morison, Jennifer Vyvyan, sopranos, with Thurston Dart conducting. Oiseau Lyre OL 50132, \$4.98.	Gentle charm and not much more are the ingredients of the vocal music in this collection by the "London" Bach. There is more substance in the organ concerto played on a suitable instrument by Dart. Perhaps the vocal music would sound better were the singers not inclined (purposefully no doubt) to a thin, piping sound. Good reproduction.
Beethoven: Sonatas in F and D (opus 10: 2, 3). Friedrich Gulda, piano. London LL 1374, \$3.98.	Just what Gulda is trying to accomplish in these performances is hard to say, for they are consistently underplayed as if to attract the attention by the mere effort required to follow them. In any case, the D major, with its fine largo, provides Gulda with more to work with. But neither performance is really an interpretative success.
Beethoven: Sonatas in D minor, E flat (Opus 31, Nos. 2, 3). Walter Gieseking, piano. Angel 35352, \$4.98.	For some reason related to the circumstances of recording, the impressive performance of this disc is not the D minor ("Tempest") of which Gieseking has long been an admired interpreter, but the E flat. He plays the former well, of course, but the latter with a dash and spirit rarely imparted to it. Excellent sound in both.
Bloch: "Enfantines," "Poems of the Sea," "Sketches in Sepia." Maro Ajemian, piano. MGM E 3445, \$3.98.	Children's pieces, sea pieces, and impressionistic studies of "smoke over the town" are standard trends in the writing of the 1920s, and these products of Bloch dating from that time are of a type, if tinged with his own colorations. My preference is for the "Enfantines" ("Lullaby," "Joyous Party," "Elves," "Rainy Day" etc.) which evoke Schumann and Debussy in a manner well understood by Miss Ajemian, who plays them with taste and imagination. Her success is less in the "Sketches," least in "Sea Pieces."
Brahms: Quartets in G minor (opus 25), A major (opus 26), C minor (opus 60). Victor Aller, piano, members of the Hollywood Quartet. Capitol PCR 8346, \$11.94.	Messrs. Aller, Slatkin, and Dinkin (viola) and Eleanor Aller (cello) have accomplished a difficult task not only with credit but also with distinction. The consistency of sound is suitably enlarged in the broader passagework of the op. 60, which rounds out Brahms's creations of this genre. Also it appears from the unity and assurance of the performances that they were carefully prepared in advance of recording, rather than improvised in a studio. Nevertheless, it is a tribute to their musicianship and devotion to the subject matter that a considerable spontaneity warms each work as it is played. Aside from an occasional overripe phrasing in the cello, the musical style throughout is consistently appropriate. Notably good reproduction, in a suitably spacious studio or auditorium. Alfred Frankenstein's annotation is uncommonly detailed.
Carter: String Quartet. Walden Quartet. Columbia ML 5104, \$3.98.	If this intricate, long (forty-five minute) work is more than a musical acrostic, I haven't found the key to it. It is based on all kinds of ingenious schemes (variations in gradually accelerating tempi, movements that end in the middle, a coda that anticipates the variations to come, etc.) which seem to me a blueprint for a piece of music rather than the piece itself. The Walden Quartet puts forth a mighty effort to make its many notes sound exciting, but the experience yields nothing to me to be described as musical. Remarkably clear, well-balanced reproduction.
Chopin: Nocturnes (Complete). Nadia Reisenberg, piano. Westminster XWN '8256-7, \$7.96.	The Reisenberg competence is unvarying, but the level of intensity tends to be the same, which is hardly an invitation to consecutive hearing. Resistance to sentimentality is understandable, but not a denial of expression—which seems too often to be the Reisenberg objective. The piano sound (as in a partial collection previously issued) is good, its reproduction excellent.
Lully: "Air d'Arcabonne" ("Amadis"), etc. Ettel Sussman, soprano, with ensemble conducted by Louis de Froment. Oiseau Lyre OL 50117, \$4.98.	The laudable purpose which animates this collection—to document the French operatic style of Marin Marais ("Air d'Alcyone"), Destouches (excerpt from "Callirhoë"), Campra (excerpts from "Alcine," "Les Ages," "Hésione"), Colasse (Prologue to "La Félicité"), de la Guerre ("Air de Procris"), and Mouret ("Air d'Isabelle" from "Les Fêtes de Thalie")—is compromised by the wiry quality of the Sussman voice. She is a diligent stylist, but the sound is too often unpleasant. Jean-Pierre Rampal (flute), Roger Albin (cello), and Robert Veyron-Lacroix (harpsichord) are assisting artists.
Puccini: "Vissi d'arte" ("Tosca") and twelve other arias. Licia Albanese, soprano, with orchestras conducted by Jonel Perlea. Victor Trucco, and Vincenzo Bellezza. RCA Victor LM 2033, \$3.98.	The openness of heart and warmth of spirit that have characterized Albanese's work in this literature at the Metropolitan for more than fifteen years are consistently evident, also the vocal uncertainties of the last five or so. RCA has shrewdly begun side 1 with a finely controlled "Vissi d'arte" and side 2 with an impressive "Si, mi chiamano Mimi" and there are lovely effects also in two excerpts from "Turandot," the rarely heard "Si come voi piccina io fossi, O vaghi fior" and "Senza mamma" ("Suor Angelica"). However two "Rondine" excerpts are uncertain at the top, three "Butterfly" selections (entrance, "Un bel di," and death) wiry. The latter are from the Rome sessions with Bellezza.
Ravel: Trio in A minor. Fauré: Trio in D minor. Daniel Guilet, violin, Menahem Pressler, piano, and Bernhard Greenhouse, cello. MGM E 3455, \$3.98.	Listed as offered on the disc, the judgment would be that Ravel's work is inferior to Fauré's in terms of appeal to the listener. However, the factor of performance must also be considered. Too little that is atmospheric emerges from the group's playing of Ravel: it is clearly more at ease in the longer-flowing, more tangible patterns of Fauré. Successful reproduction, and well-balanced.
Tartini: Sonata in G minor. Mozart: Sonata in B flat (K. 454). David Oistrakh, violin, and Vladimir Yampolsky, piano. Angel 35356. \$4.98.	A version of Oistrakh's playing of the "Devil's Trill" has been long overdue, and this one is almost lifelike in its bravura and assurance. However, some of the double-stopping is disappointingly muddy in pitch, a careless indulgence on an otherwise well-made recording. The Mozart (which Oistrakh has recorded previously) is masterfully, a little mechanically, performed. Fine sound.
Verdi: La "Forza del Destina" (Excerpts). Adriana Guerrini, Giuseppe Campora, etc. Armando la Rosa Parodi conducting. Urania UR 7175, \$3.98.	Those whose curiosity has been aroused by recent queries about Guerrini will find her strong, free-ranging voice represented in the principal music for Leonora. Effective recording. —I. K.

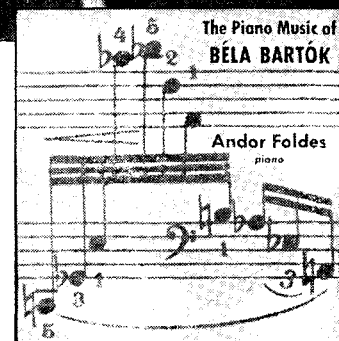
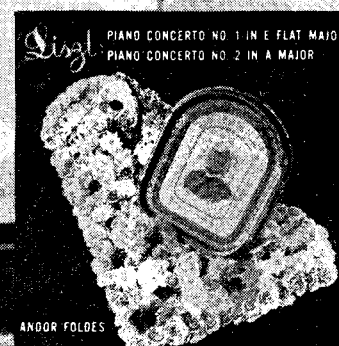
**ANDOR FOLDES**  
Celebrated Hungarian Pianist



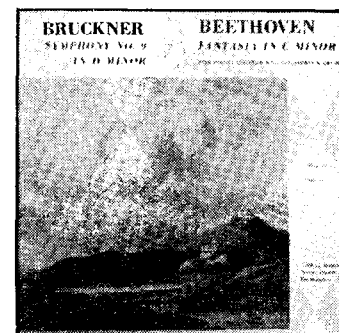
## FRANZ LISZT WOULD HAVE APPLAUDED!

As **Andor Foldes**, great Hungarian pianist, played the final chords of the Liszt E-Flat Major Concerto in Constitution Hall, December 30, 1956, there were those who heard the silent applause of Franz Liszt himself. The event was the significant "Salute to Hungarians" Benefit Concert, in Washington, D. C. The accolade that greeted Mr. Foldes' performance was but one more tribute in his exciting career. Critics (and conductors) revel in his authoritative Bartók playing, yet, are equally enthusiastic about his performances of Beethoven's piano works. With his newest Decca Gold Label recording, **Mr. Foldes** reveals in its fullest glory, the Romantic Era of music in the great European tradition. He plays the **Liszt Piano Concertos, No. 1 in E-Flat Major**, and **No. 2 in A Major**, both with the famous Berlin Philharmonic Orchestra, Leopold Ludwig, conducting (DL 9888). You will find this Decca Gold Label album technically superlative, musically thrilling; a breathtaking and satisfying listening experience.

Hi-Fi Performances Recorded in Europe by Deutsche Grammophon.

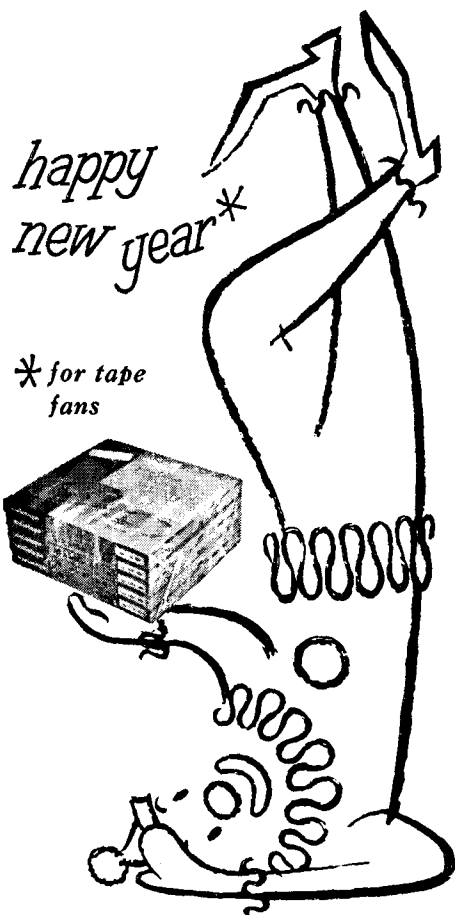


**The Piano Music of Béla Bartók: Vol. 1**  
(DL 9801) Vol. 2 (DL 9802) Vol. 3 (DL 9803)  
Vol. 4 (DL 9804)



**Beethoven: Fantasia in C Minor, Op. 80.**  
Berlin Philharmonic and Choir, Fritz Lehmann, Conductor. (Also Bruckner's Symphony No. 9 in D Minor.) Two Long Play Records. DXB-139

**DECCA RECORDS**  
®GOLD LABEL...  A NEW WORLD OF SOUND®



It's NOT too late to make a resolution for the New Year. But have a good reason for it. For example, take recording tapes. No matter what type of tape you now use, regardless of the type of tape recorder you own, Audiotape has many advantages for you.

Here's the reason: Audiotape now comes in five different combinations of base material and thickness. And remember — there's only one Audiotape quality. This means that you get the most faithful reproduction of the original sound, as well as the right recording time and the right tape cost for any application.

**Take your choice from:**

1. Plastic-base Audiotape on 1½-mil cellulose acetate
2. Audiotape on 1½-mil Mylar\*
3. LR Audiotape on 1-mil Mylar
4. Plastic-base LR Audiotape on 1-mil cellulose acetate
5. Super-thin Audiotape on ½-mil Mylar

Resolve now to start the New Year right — get Audiotape in individual boxes or the new five-reel cellophane-wrapped package.

**AUDIO DEVICES, Inc.**

444 Madison Ave., New York 22, N. Y.

\*Trademark, DuPont polyester film

**RESOLUTION #2:** Get "How to Make Good Tape Recordings" — the complete handbook of tape recording. Deluxe cloth-bound edition at \$2.50, or economy paper-bound edition at \$1.50. Get a copy from your Audiotape distributor or send check or money order direct to us.



**THE AMEN CORNER**

**Ten-sion!**

THIS, it is said, is an age of anxiety, and it is easy for most of us to believe it. One would expect to find the fact reflected in modern jazz, and it seems to me that this is very much the case. There is a prevailing sense of tension which was not provided by the jazz of thirty or even twenty years ago. Nowadays it is quite surprising to play the old records and discover how, even at the faster and ostensibly more excited tempi, the feeling is conveyed of ease, of relaxation in abandon. A great deal of jazz which, when we first heard it, seemed nervous and perhaps hectic to our ears, with familiarity has come to strike us as full of *joie de vivre*. I will cite, for instance, the earlier stomps of such bands as Jelly Roll Morton's, Charlie Johnson's and Fletcher Henderson's. As Hugues Panassié put it long ago, even when the finest colored musicians are playing rapid tempi, they play *legato*.

That is not so often the impression today. The modern tension seems to me to take two general directions. On the one hand there is an anxiousness to crowd as much original figuration into a chorus as possible: hear, for instance, the faster numbers in "Two Trumpets: Art Farmer and Donald Byrd" (Prestige LP 7062). Here I feel surfeited with modern noodling. On the other hand, there is a 6 riddle perfecting of elaborate technique, which may be striking in itself but often seems rather fussy and bloodless: hear "The Return of Art Pepper," in which the alto saxophonist is joined by some of the very best West Coast stars: Jack Sheldon, trumpet; Russ Freeman, piano; Leroy Vinnegar, bass; and Shelly Manne, drums (Jazz West JWLP-10). Both of the combinations in question, I might add, seem able to take things a good deal easier in their slow ballad numbers.

In any event, the reader may reproach me with the reminder that this is an age of anxiety. Why not appreciate good music made in tension — and the Two Trumpets and Art Pepper are full of good music — realizing that the tension is inevitable, an expression of the times?

I will answer that while I expect tension, I do not think it is inevitable. With apologies for hurling these large subjects around in this small space, I would also say that I do not think

music must be an expression of the times or, for that matter, of the temporal condition of the musician. On the contrary, it seems to me that the finest music, from the folk singer's spontaneous song to the Requiem of Berlioz, has always represented not an expression of temporal conditions, but in a sense a *working off* of those conditions, a welling up of lyric materials out of the inmost spirit, so that the musician becomes absorbed in his music, transcends his worldly concerns, achieves a catharsis in tone which can be wholly beautiful in the midst of outward ugliness, or entirely calm in the midst of outward frenzy. Bessie Smith is not blue *while* she is singing the blues. Mozart is not poor *while* he is immersed in the E Flat Symphony. For the musician, the music is the thing — dedicated as it may be to an innamorata or a God. It will run an expressive gamut from grave to gay (variously interpreted, of course — one man's carol is another man's dirge). But in so doing it will speak out of the musician's depths not his surroundings, and a Brazilian composer of today may be deeply moved by a bamboo flute song handed down from the Japan of the 18th century.

TO RETURN to jazz and the subject of tension. There is very little of the latter to be found in "A Garland of Red," in which the pianist Red Garland, whom I have previously admired with the Miles Davis band, is joined by Paul Chambers, bass, and Art Taylor, drums (Prestige LP 7064). With a warmly lyrical modern style, combining single finger and chordal inventions, Garland obviously feels that the piano was made for

