

Strauss or Wolf. Dr. Jäger-Sunstenau presumes that Wolf and Theresia (both of whom died before 1762) were not members of the Jewish community, but lived rather within the fortified district of Ofen that was governed by the Imperial Military Administration. And since their offspring, Johann Michael, was employed for many years by an Imperial general, the father himself may have had good business connections with the military authorities. The possibility that some of Wolf Strauss's forefathers could be traced back to the inhabitants of the house *Zum Strauss* in the Jewish quarter of Frankfurt, and even the question of whether Wolf's life ended in Germany or in Hungary, had to remain speculative. It is obvious that Johann Michael, who later made his living as a paperhanger, did not fall heir to a fortune.

No particular weight is attached to this drop of Jewish blood in the Waltz King's veins. But the concept of Johann Strauss as a "true Viennese," shows a rather distorted picture according to the genealogical and ethnical background now incontestably established by Jäger. The following countries and places of origin share in the ethnic heritage of his great-great-grandparents: Vienna and environments, 18.75 per cent; Lower Austria, 37.50 per cent; Hungary, 12.50 per cent; Northern Italy, 6.25 per cent; Bavaria, 6.25 per cent; Central Franconia, 6.25 per cent; and Luxembourg, 12.50 per cent.

The scope of the 386 documents—from the previously quoted marriage contract (1762) to the certificate of death of Adele Strauss (1930)—mirrors many multifaceted aspects of human existence.

Strauss the Elder, sometimes a bit too well-disposed toward a fame of chance, was sentenced, in 1835, to pay 900 Gulden for indulging in gambling. Along with several other men arrested for playing Macao, he preferred paying to being jailed.

The first professional references for Johann Strauss, Jr., date to 1844. It is a statement from a Professor Josef Drechsler testifying to "Schanni's" progress as a pupil of figured bass "befitting his innate talent." Also quoted are the words of Anton Kohlmann, a violinist with the Imperial Opera Orchestra, regarding his abilities on the violin and his aptitude as an already precocious composer. Immediately upon receipt of these recommendations Strauss felt secure enough to ask the Municipal Council to inform the police department of his intention to become a "wage-earning *Musikdirektor*." The authorities were reluctant to grant the request of a mere eighteen-year-old youngster and required the father's approval before reaching an affirmative decision. During the revolution of 1848, Johann, Jr., got into trouble be-

cause he consented to play (and even repeat) the strictly forbidden *Marseillaise* which "part of the public" clamored to hear during a concert in the *Saal beim Grünen Thor*. Strauss testified: "While I personally disregard the political or national character of my program numbers, I shall be most careful in the future respecting the law. As part of the audience wished to hear *The German Fatherland*, I responded with our own national anthem. Later, as more and more voices insisted to hear the *Marseillaise*, I obliged, fearing a riot. The piece was both applauded and booed. . . ."

Strauss's first application to receive the title of a *Hofball-Musikdirektor* was flatly denied. A confidential report written in 1856 by Field Marshal Lieutenant Kempen to the Police Commissioner makes mention of his "often openly documented revolutionary tendencies," and states that Strauss, Jr., was known to be of an "irresponsible, immoral and overlavish character" before finally assuming a more orderly style of life. Emperor Franz Joseph was handed a lengthy report by his Lord High Steward, which expressed doubts regarding the stability of the applicant's improved behavior. Only on the third petition—in 1863—did officialdom grant the long-delayed fulfillment of Strauss's wish.

Before embarking on his journey to America, Strauss—on May 19, 1872—wrote, "free and uncoerced," a last will and testament, making his wife Henriette sole heiress of his entire estate including "my unedited creative products," and providing funds for establishing a "Johann and Jetty Strauss Foundation Center" for needy and ailing musicians, "should both I and my wife die by accident or sickness."

While the collection of documents contains nothing on this hectic and spectacular trip, it presents a list of contributors to the "Johann Strauss Wreath" that was presented to the Waltz King by his American admirers on October 15, 1894, the fiftieth anniversary of his accession to conductorship. A total of 138 names of great renown appeared in three columns beneath a reproduction of the old Austrian coat of arms, among those of Oscar Hammerstein, Walter Damrosch, Reginald De Koven, Leopold Godowsky, John Philip Sousa, William Steinway, and Theodore Thomas.

In my correspondence with Dr. Jäger, he wrote: "This address certainly was stitched into a preciously ornamented cover which, alas, did not survive that long span of time." Strauss-music did, and so did the Strauss dynasty. Eduard Strauss II (born 1910) will revive the tradition of the Johann Strauss Orchestra when he visits our shores and Canada this autumn with the recently founded Vienna Johann Strauss Orchestra on a thirty-concert tour.

## Gilbert and Sullivan: Two Views

THE HISTORY of Gilbert and Sullivan on records is almost as old as that of the flat disc itself. As early as 1908 a complete *Mikado*, a *Pinafore*, and a *Yeoman of the Guard* entered the catalogue, though without the then carefully guarded original orchestrations. In 1918, HMV produced nine of the operas complete and in authentic versions in conjunction with Rupert D'Oyly Carte, and when electrical recording came about in 1925, these versions were again remade. Today the D'Oyly Carte productions are recorded and issued by English Decca (London here) under the supervision of Bridget D'Oyly Carte. This company has been gradually redoing its G&S in stereo, and the most recent addition is the stereo remake of *Princess Ida* (London OSA 1262, \$11.58). At the same time, RCA Victor, on its Victrola label, comes forth with a new *Pirates of Penzance* produced by Martyn Green.

These two new sets bring to mind a change in philosophy about G&S performance that took place a few years back when EMI (Angel) embarked in its own series by the Pro Arte Orchestra under Sir Malcolm Sargent with the Glyndebourne Chorus and such well-known English singers as Richard Lewis, Gerairt Evans, Monica Sinclair, Elsie Morrison, Heather Harper, Helen Watts, and Alexander Young. To many, these EMI sets have been a revelation, for through the years D'Oyly Carte had conditioned G&S fans to equate small, "operetta" voices as part and parcel of *echt* G&S style. But to hear an operatic spoof like *Gondoliers* (choose your own parallel—I always think of *Trovatore*) sung by Evans as the Duke of Plaza (Continued on page 131)



Sir Malcolm Sargent—  
". . . sure, light hand."

# RECORDINGS REPORTS: JAZZ LPs

TITLE, PERSONNEL, DATA	REPORT
Henry "Red" Allen: <i>Feeling Good</i> . Allen, trumpet and vocal; Sammy Price, piano; Benny Moten, bass; George Reed, drums. Columbia CL 2447, \$3.79; stereo, \$4.79.	This is the record that "Red" Allen's legion of admirers has wanted for many years. Judiciously selected from performances taped live, it presents the man's uninhibited vitality and happy showmanship in a palatable balance with his unquestioned musicianship. Occasionally the treatment is too theatrical, and the rips, smears, flutters, and throaty growls suggest dubious taste, but on a number like "Patrol Wagon Blues," which he first recorded in 1930, his ability to create and sustain a mood is compellingly demonstrated. The quiet sobriety of Price's playing makes a telling contrast; the pianist has good time and this, like nearly all the records he has ever played on, swings steadily.
Count Basie: <i>Basie Meets Bond</i> . Basie, piano, with 16-piece band. United Artists 6480, \$3.79; stereo, \$4.79.	None of the James Bond movie themes is particularly memorable, but George Williams and Chico O'Farrill have written arrangements on them which, with the help of excellent recording, well reveal the superb tonal qualities of the band's ensemble and sections. The soloists, in fact, have rather less space than usual, but Lockjaw Davis, Al Aarons, and Al Grey prove very effective when they are given opportunities. The leader himself is heard frequently in pertinent understatement, and the rhythm section, with Sonny Payne back on drums, has its previous assurance. The group can also be heard accompanying Arthur Prysock, a good baritone singer of ballads, on Verve V-8646. The arrangements here are by Frank Foster, Billy Byers, Dick Hyman, and Mort Garson, and the drummer is Rufus Jones, but the same soloists are responsible for the obbligati. Davis and Basie (on organ) distinguishing themselves on "Come Home."
Dukes of Dixieland: <i>Come On and Hear!</i> Frank Assunto, trumpet and vocal; Fred Assunto, trombone; Jac Assunto, trombone and banjo; Jerry Fuller, clarinet; Gene Schroeder, piano; Red Brown, bass; Barrett Deems, drums. Decca 4708, \$3.79; stereo, \$4.79.	The Assunto family and friends play a program of old jazz standards and recent hits, vigorously applying to most of them the familiar devices that spell Dixieland in the public mind. The rhythm section, when Papa Jac doesn't elect to play banjo, is quite spry, and pianist Schroeder is a graceful soloist. Frank Assunto plays and sings sympathetically on Louis Armstrong's "Someday," but the most rewarding performance is of "Yvette." Introduced by melodic clarinet and piano choruses, this proceeds logically to the final ensemble chorus dominated by a clear, confident trumpet lead.
Woody Herman: <i>Woody's Winners</i> . Herman, clarinet and conductor, with 15-piece big band. Columbia CL 2436, \$3.79; stereo, \$4.79.	Recorded live, the three longest tracks in this set are unpretentious blues essays, in which the band's enthusiasm and power are devoted to jazz expression and rhythm rather than to flag-waving. Sal Nistico's relaxed entry and solo on "Woody's Whistle" expose a side of his musical character too seldom shown, while Dusky Goykovich's many muted choruses on "Opus de Funk" clearly inspire the musicians riffing behind him. Nat Pierce's long solo, which introduces this ten-minute performance, creates a congenial atmosphere for swinging in much the same way as Basie's preliminary choruses do.
Gary McFarland: <i>Tijuana Jazz</i> . McFarland, marimba and arranger; Clark Terry, Joe Newman, trumpets; Bob Brookmeyer, trombone; Barry Galbraith, Toots Thielemans, guitars; Bob Bushnell, electric bass; Grady Tate, Mel Lewis, Willie Bobo, percussion. Impulse A 9104, \$4.98; stereo, \$5.98.	It was inevitable that the extraordinary success of Herb Alpert's <i>Tijuana Brass</i> would be echoed in jazz. McFarland has been conscientious in the matter of local color, even managing to transplant "Limchouse" and "Sweet Georgia Brown" to Mexico, but the responsibility for placating the jazz audience has been left mostly to Clark Terry, who happily shrugs himself free of the context in several cases. Records like this, like <i>Sketch . . . Tonight</i> by Skitch Henderson (Columbia CL 2367) and <i>Classie Bossa Nova</i> by Marty Gold (Victor LPM 3456), will presumably be esteemed by Terry collectors of the future just as some of Paul Whiteman's were by Beiderbecke collectors.
Eric Kloss: <i>Introducing Eric Kloss</i> . Kloss, tenor and alto saxophones; Don Patterson, organ; Pat Martino, guitar; Billy James, drums. Prestige 7442, mono and stereo, \$4.79.	Eric Kloss, sixteen and blind, plays with impressive facility for one so young, and he preserves good tone throughout his extraordinarily broad range on both instruments. The first side is all fire and energy, but the second shows more promise, especially in "That's the Way It Is" and "All Blues," the latter combining authenticity of feeling with originality of phrasing. Patterson and Martino support him well and take solos that are compatible in spirit.
Jimmy Smith: <i>Got My Mojo Workin'</i> . Smith, organ; Ernie Royal, trumpet; Phil Woods, alto saxophone; Romeo Penque, tenor saxophone and flute; Jerome Richardson, baritone saxophone; Kenny Burrell, guitar; Ron Carter, Ben Tucker or George Duvivier, bass; Grady Tate, drums. Verve V-8641, \$4.98; stereo, \$5.98.	At the peak of his success some years ago, Ray Charles became "The Genius." Now, similarly, Jimmy Smith is "The Incredible" on all his latest records. Incredible his popularity may appear to those who dislike the organ, but this album offers some cogent reasons for it. Smith's close rapport with Kenny Burrell is especially fruitful on the first side, where he works with a rhythm section only. The tempos are danceable, the beat imperious, the rhythm patterns familiar, and the repeated melodic motifs simple and catchy. The four horns added on the second side are used to provide backgrounds and extra emphasis, not solos. Two other recent albums by Smith, each made in trio with Burrell, are <i>Organ Grinder Swing</i> (Verve V-8628) and <i>Softly as a Summer Breeze</i> (Blue Note 4200); the former stresses blues and drive, the latter ballads and a more lyrical approach.
Gerald Wilson: <i>Feelin' Kinda Blues</i> . Wilson, arranger and conductor, with big band. Pacific Jazz 20099, \$4.79; stereo, \$5.79.	The number from which the set derives its title is an unusually successful attempt to incorporate the repetitively mesmeric patterns of rock-'n'-roll in a jazz arrangement. The performance has considerable impact, although the soloists fail to impart the tantalizing rhythmic quality that Johnny Hodges so notably does in his interpretation. The other arrangements, with one exception, give pride of place to the powerful brass in a fashion Wilson has made recognizably his own. The exception is Ernie Wilkins's "One on the House," where a Basie-like feeling and the reed section's prominence offer an agreeable contrast. Teddy Edwards, on tenor saxophone, is deservedly the most featured soloist.

—STANLEY DANCE.