

SR's Check List of the Week's New Books

Business, Economics

BUSINESS GROWTH. Edited by R. S. Edwards and H. Townsend. St. Martin's. \$8.

GROWTH AND WELFARE IN THE AMERICAN PAST: A New Economic History. By Douglass C. North. Prentice-Hall. Hardbound, \$5.95. Paperback, \$2.95.

Current Affairs

HERE IS YOUR ENEMY: James Cameron's Complete Report from North Vietnam. By James Cameron. Holt, Rinehart & Winston. \$3.95.

IRELAND SINCE THE RISING. By Timothy Patrick Coogan. Praeger. \$6.95.

LOVE AND HATE IN CHINA. By Hans Koningsberger. McGraw-Hill. \$3.95.

NATIONALISM AND IDEOLOGY. By Barbara Ward. Norton. \$3.75.

THE NEW RADICALS. By Paul Jacobs and Saul Landau. Random House. Hardbound, \$4.95. Paperback, \$1.95.

PATTERNS OF COMPETITIVE COEXISTENCE: USA vs. USSR. Edited by Young Hum Kim. Putnam. \$7.95.

RADICALISM IN AMERICA. By Sidney Lens. Crowell. \$8.95.

SOVIET ECONOMIC POWER: Its Organization, Growth and Challenge. By Robert W. Campbell. Houghton Mifflin. \$5.95. (Revised edition.)

TRIUMPH OR TRAGEDY: Reflections on Vietnam. By Richard N. Goodwin. Random House. Hardbound, \$2.95. Paperback, \$1.25.

WILL THE HUMAN RACE SURVIVE? By Henry Still. Hawthorn. \$5.95.

Fiction

THE ADVERSARY. By Jan Widgery. Doubleday. \$5.95.

ALLEY JAGGARS. By Paul West. Harper & Row. \$4.95.

THE ANGEL AND THE CUCKOO. By Gerald Kersh. New American Library. \$5.95.

A DAM FOR NOTHING. By Leslie Stephan. Viking. \$4.95.

END OF A DAY. By Beatriz Guido. Scribners. \$4.95.

I, THE KING. By Frances Parkinson Keyes. McGraw-Hill. \$5.95.

THE LAST VALLEY. By Ben Haas. Simon & Schuster. \$5.95.

LOVE PLAY. By Alexander Eliot. New American Library. \$5.95.

RESCUE MISSION. By John Ball. Harper & Row. \$4.50.

THE ROSY CRUCIFIXION: Sexus, Plexus and Nexus. By Henry Miller. Grove. Boxed set, \$14.95. *Sexus* and *Plexus*, \$7.50 each. *Nexus*, \$5.

SHADOW FROM LADAKH. By Bhabani Bhattacharya. Crown. \$4.95.

SWORD OF HONOUR. By David Beaty. Morrow. \$3.95.

THE VIRGIN SOLDIERS. By Leslie Thomas. Little, Brown. \$4.95.

History

JUSTICE IN JERUSALEM. By Gideon Hausner. Harper & Row. \$12.50.

THE KING AND BECKET. By Nesta Pain. Barnes & Noble. \$5.

MAPS OF THE ANCIENT SEA KINGS: Evidence of Advanced Civilization in the Ice Age. By Charles H. Hapgood. Chilton. \$14.50.

NONVIOLENCE IN AMERICA: A Documentary History. Edited by Staughton Lynd. Bobbs-Merrill. \$7.50.

UGARIT AND MINOAN CRETE: The Bearing of Their Texts on the Origins of Western Culture. By Cyrus H. Gordon. Norton. \$7.50.

Miscellany

THE BIRTH CONTROLLERS. By Peter Fryer. Stein & Day. \$6.95.

CHILDREN OF THE UPROOTED. Edited by Oscar Handlin. Braziller. \$8.50.

THE HAPHAZARD GOURMET. By Richard Gehman. Scribners. \$5.95.

MCCALL'S BARBECUE COOKBOOK. By McCall's Magazine. Random House. \$2.95.

TIME PROBE: The Sciences in Science Fiction. Edited by Arthur C. Clarke. Delacorte. \$4.95.

Personal History

AS WE KNEW HIM: The Stevenson Story by Twenty-Two Friends. Edited by Edward P. Doyle. Harper & Row. \$6.95.

CLEAN YOUNG ENGLISHMAN: An Autobiography of Our Times. By John Gale. Coward-McCann. \$4.

THE CORRESPONDENCE OF JAMES BOSWELL AND JOHN JOHNSTON OF GRANGE. Edited by Ralph S. Walker. McGraw-Hill. \$17.50.

HOWARD HUGHES. By John Keats. Random House. \$5.95.

ON THE BOUNDARY: An Autobiographical Sketch. By Paul Tillich. Scribners. \$3.95.

PROMETHEUS: The Life of Balzac. By André Maurois. Harper & Row. \$10.

Psychology

DIALOGUE WITH ERICH FROMM. By Richard I. Evans. Harper & Row. \$4.95.

ON THE HISTORY OF THE PSYCHOANALYTIC MOVEMENT. By Sigmund Freud. Translated by Joan Riviere. Norton. \$3.50.

Religion, Philosophy

THE DE-ROMANIZATION OF THE AMERICAN CATHOLIC CHURCH. By Edward Wakin and Father Joseph F. Scheuer. Macmillan. \$6.95.

FOREIGN POLICY IN CHRISTIAN PERSPECTIVE. By John Coleman Bennett. Scribners. \$3.50.

THE PEOPLE CALLED QUAKERS. By D. Elton Trueblood. Harper & Row. \$4.95.

THE PROTESTANT REFORMATION. Edited by Lewis W. Spitz. Prentice-Hall. Paperback. \$1.95.

Sociology

MULTIVALENT MAN. By Alfred McClung Lee. Braziller. \$7.95.

THE YOUNG NEGRO IN AMERICA, 1960-1980. By Samuel D. Proctor. Association Press. \$3.95.

—Compiled by NAID SOFIAN.

NORTON



NATIONALISM AND IDEOLOGY

By BARBARA WARD. A blueprint for achieving world order, by the author of FIVE IDEAS THAT CHANGE THE WORLD. "Enlightening and stimulating." — DIRK U. STIKKER, former Secretary-General of NATO. \$3.75

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THE SECRET ISLANDS

By FRANKLIN RUSSELL. The birds and people of the North Atlantic islands, as seen by "the most accomplished writer in the nature field since the late Rachel Carson." — Book Week. Illustrated. \$5.95

BETWEEN WIND AND WATER

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"Creation" by Bernstein—Plug for Paxton

AMONG the contradictions that make up the crosshatchings of Leonard Bernstein's artistic individuality—and every comparable personality has his share of them—one of the most conspicuous is his affinity for the works of Joseph Haydn. It relates to no known line of descent, community of background, or, even, likeness of character. But there is, nevertheless, an undercurrent of understanding that runs deeper than can be conveyed by words.

This began to be apparent even before he started his tenure as the Philharmonic's music director, when he programmed one or another of Haydn's symphonies. It has become more apparent as the number has multiplied and the range has widened. It reached its zenith lately in Philharmonic Hall when he put himself to the challenge of *The Creation*, which

climaxed this season no less than it did Haydn's own lifework. It came off so well one was tempted to imagine that Bernstein, like Haydn, would have been a musician with or without regard for the economic advantages of the time in which he lived. Or, to put it another way, whether a composer worked for royalty, as Haydn did, or royalties, as is customary today.

One of the standard "facts" about Haydn is the extent to which his example influenced his junior contemporary Mozart. True enough in the formal sense (as in the celebrated string quartets Mozart dedicated to Haydn), it bears some closer scrutiny where musical content is concerned. Some of Haydn's greatest works were written not only in reaction to the living example of Mozart, but in a kind of retrospect after the latter's tragically early death. Certainly *The Creation* is unthinkable without Mozart's operas, especially *The Magic Flute*, to which it bears many points of resemblance in color, expression, and spirit.

Because Bernstein is nearly as good a Mozart as he is a Haydn conductor, the total emerged strong, full, rich, and of a piece. The dramatic ebb and flow were propelled by a strong sense of momentum, the emotion was pure, the sentiment uncluttered. Above all, the awareness that the miracle of creation is renewed each time the sun rises coursed through a performance untinged by any ism—whether prefaced by Catholic, Protestant or Juda—save humanism.

One oddity was the presence of John Reardon as the solo baritone for the music of Raphael and Adam. This gave

him a clean sweep of the great Haydn oratorio roles within a single season, as he also participated in Shaw's version of *The Seasons* several months ago. This latest demonstration of aptitude was much more to his credit, not merely because the music lies better for his voice but also because what he did was better integrated with the performance as a whole. My taste in tenors would have run to a more flexible singer than Alexander Young for the lyric line of Uriel, but it is sufficient to say, otherwise, that this English tenor lived up to all the expectations of artistry identified with his career at home. The soprano was Judith Raskin, a statement that prompted nothing but maximum expectations for the music of Gabriel and Eve. She not only matched them technically, but added some touches of artistry uncommon even for her. The excellent, and appropriately small-sized Camerata Singers (trained by Abraham Kaplan) made for the right kind of blend to balance Bernstein's conception of orchestral and vocal values.

Music plays so small a part of the week's (or month's, or year's) round of television programming that the ear automatically takes note of something that is listenable as well as audible. Having missed the introductory credits for NBC's *The Hill Country* on a recent Channel 4 showing, I could only guess whether the flow of artfully elaborated, warmly felt sound that came and went with President Lyndon Johnson's tour of his Texas homeland belonged to the skilled hand of Norman dello Joio or the creative mind of Aaron Copland.

As it turned out, the name attached to it was neither of these, but the less familiar one of Glenn Paxton. Appropriate sources revealed that Paxton has no closer connection with Texas than the campus of Princeton University, where he studied with Milton Babbitt, and that his firmest hold on fame, prior to this, was the score for a "musical" version of *Pride and Prejudice* known as *First Impressions*. For those who may have heard, and noted, the quality of the musical background for *The Hill Country* it may be a point of interest that all the material (save for one folk tune utilized in connection with the Johnson City segment) was Paxton's own. Herbert Grossman's conducting earned a share of the credit also.


—IRVING KOLODIN.

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