

overdone rubato. In general, it is not one of Kraus's better movements in either version, thus rendering not entirely satisfactory either of her performances of this important final sonata.

The performances of the other works in the EMI/Angel cycle display the same virtues and faults characteristic of Kraus's treatment of the sonatas. As to sound, the piano of the earlier cycle appears to have a somewhat shallow tone with a rather unpleasant percussive effect in louder passages; this may in part be an engineering fault. The Odyssey cycle was obviously recorded on a concert grand with an extremely full and rich sonority, also providing brilliance where that is called for. For Mozart, however, I feel the tone is just a bit too overripe.

As to the EMI/Angel pressings, it is a pleasure to report that they are virtually flawless; I took extreme pleasure in being able to listen for extended periods without anxiously awaiting the next loud click, crunch, or other aggravating extraneous noises which have for far too long seriously impeded one's enjoyment of most domestically manufactured discs. The Japanese here demonstrate, as do also the Dutch (Philips), that it is indeed possible to make satisfactory discs if sufficient expense, time, and effort is invested in quality control. The annotations are in Japanese only; this writer is thus precluded from making a qualitative judgement of same.

In conclusion, one might reasonably wonder whether, considering the large number of faults as well as virtues I have found in Mme. Kraus's Mozart, there is any artist who comes closer to combining satisfactorily all the qualities necessary for wholly convincing interpretations of these works. From the evidence thus far at hand, I would nominate Alicia De Larrocha for this distinction. Discipline, proportion, poetry, a sense of architecture, marvelous textural clarity, and wonderfully pearly finger work combine with an instinctive sense of just the proper amount of rhythmic liberty permissible to enable the music to unfold naturally and realize its expressive potential without jeopardizing the larger structure characterize her work; may Decca/London continue its "Mostly Mozart" series until all the sonatas are recorded. As to the cycles of Eschenbach and Balsam, both are quite satisfactory, generally striking a happy balance between Kraus's volatility and Gieseeking's clarity; neither, however, reaches De Larrocha's exalted level.

Dean Strohmeier

GIANTS OF JAZZ - DUKE ELLINGTON

Time Life STL-J02 P3-14729

EAST ST LOUIS TOODLE-OO	VOCALION	1926 Nov 29
CREOLE LOVE CALL	VICTOR	1927 Oct 26
BLACK AND TAN FANTASIE	VICTOR	1927 Oct 26
BLACK AND TAN FANTASY	OKEH	1927 Nov 3
BLACK BEAUTY	VICTOR	1928 Mar 26
JUBILEE STOMP	VICTOR	1928 Mar 26
YELLOW DOG BLUES	BRUNSWICK	1928 Jun 5
HOT AND BOTHERED	OKEH	1928 Oct 1
THE MOOCHE	BRUNSWICK	1928 Oct 17
SHOUT 'EM, AUNT TILLIE	VICTOR	1930 Jun 4
RING DEM BELLS	VICTOR	1930 Aug 26
MOOD INDIGO	BRUNSWICK	1930 Oct 17
ROCKIN' IN RHYTHM	OKEH	1930 Nov 8
IT DON'T MEAN A THING (IF IT AIN'T GOT THAT SWING)	BRUNSWICK	1932 Feb 2
BABY, WHEN YOU AIN'T THERE	BRUNSWICK	1932 Feb 4
BUGLE CALL RAG	VICTOR	1932 Feb 9
MERRY GO ROUND	ENGLISH COLUMBIA	1933 Feb 15
HARLEM SPEAKS	ENGLISH DECCA	1933 Jul 13
IN THE SHADE OF THE OLD APPLE TREE	BRUNSWICK	1933 Aug 15
MERRY GO ROUND	BRUNSWICK	1935 Apr 30
TRUCKIN'	BRUNSWICK	1935 Aug 19
CLARINET LAMENT (BARNEY'S CONCERTO)	BRUNSWICK	1936 Feb 27
ECHOES OF HARLEM (COOTIE'S CONCERTO)	BRUNSWICK	1936 Feb 27
CARAVAN	MASTER	1937 May 14
I LET A SONG GO OUT OF MY HEART	BRUNSWICK	1938 Mar 3
SOPHISTICATED LADY	COLUMBIA	1940 Feb 14
JACK THE BEAR	VICTOR	1940 Mar 6
CO-KO	VICTOR	1940 Mar 6
CONCERTO FOR COOTIE (DO NOTHIN' TILL YOU HEAR FROM ME)	VICTOR	1940 Mar 15
COTTON TAIL	VICTOR	1940 May 4
NEVER NO LAMENT (DON'T GET AROUND MUCH ANY MORE)	VICTOR	1940 May 4
HARLEM AIR SHAFT	VICTOR	1940 Jul 22
IN A MELLOPHONE	VICTOR	1940 Sep 5
WARM VALLEY	VICTOR	1940 Oct 1
TAKE THE "A" TRAIN	VICTOR	1941 Feb 15
I GOT IT BAD AND THAT AIN'T GOOD	VICTOR	1941 Jun 26
PERDIDO	VICTOR	1942 Jan 21
C JAM BLUES	VICTOR	1942 Jan 21

ROCKABYE RIVER	VICTOR	1946 Jul 9
JEEP'S BLUES	COLUMBIA	1956 Jul 7

All titles by Duke Ellington Orchestra (under various names)

GIANTS OF JAZZ - BILLIE HOLIDAY

Time Life STL-J03 P3-14786

BG = Benny Goodman Orchestra  
 TW = Teddy Wilson Orchestra  
 BH = Billie Holiday Orchestra  
 AS = Artie Shaw Orchestra  
 PW = Paul Whiteman Orchestra  
 BHTC = Billie Holiday with Toots Camarata Orchestra

YOUR MOTHER'S SON-IN-LAW	BG	COLUMBIA	1933 Nov 27
I WISHED ON THE MOON	TW	BRUNSWICK	1935 Jul 2
WHAT A LITTLE MOONLIGHT CAN DO	TW	BRUNSWICK	1935 Jul 2
MISS BROWN TO YOU	TW	BRUNSWICK	1935 Jul 2
IF YOU WERE MINE	TW	BRUNSWICK	1935 Oct 25
THESE 'N' THAT 'N' THOSE	TW	BRUNSWICK	1935 Dec 3
IT'S LIKE REACHING FOR THE MOON	TW	BRUNSWICK	1936 Jun 30
THESE FOOLISH THINGS	TW	BRUNSWICK	1936 Jun 30
NO REGRETS	BH	VOCALION	1936 Jul 10
SUMMERTIME	BH	VOCALION	1936 Jul 10
BILLIE'S BLUES	BH	VOCALION	1936 Jul 10
A FINE ROMANCE	BH	VOCALION	1936 Sep 29
THE WAY YOU LOOK TONIGHT	TW	BRUNSWICK	1936 Oct 28
I'VE GOT MY LOVE TO KEEP ME WARM	BH	VOCALION	1937 Jan 12
THIS YEAR'S KISSES	TW	BRUNSWICK	1937 Jan 25
WHY WAS I BORN?	TW	BRUNSWICK	1937 Jan 25
I MUST HAVE THAT MAN	TW	BRUNSWICK	1937 Jan 25
THEY CAN'T TAKE THAT AWAY FROM ME	BH	VOCALION	1937 Apr 1
SUN FLOWERS	TW	BRUNSWICK	1937 May 11
I'LL GET BY	TW	BRUNSWICK	1937 May 11
MEAN TO ME	TW	BRUNSWICK	1937 May 11
FOOLIN' MYSELF	TW	BRUNSWICK	1937 Jun 1
EASY LIVING	TW	BRUNSWICK	1937 Jun 1
ME, MYSELF AND I	BH	VOCALION	1937 Jun 15
TRAV'LIN' ALL ALONE	BH	VOCALION	1937 Sep 13
HE'S FUNNY THAT WAY	BH	VOCALION	1937 Sep 13
NICE WORK IF YOU CAN GET IT	TW	BRUNSWICK	1937 Nov 1
WHEN A WOMAN LOVES A MAN	BH	VOCALION	1938 Jan 12
ANY OLD TIME	AS	BLUEBIRD	1938 Jul 24

THE VERY THOUGHT OF YOU	BH	VOCALION	1938 Sept 15
I CAN'T GET STARTED	BH	VOCALION	1938 Sept 15
STRANGE FRUIT	BH	COMMODORE	1939 Apr 20
YESTERDAYS	BH	COMMODORE	1939 Apr 20
FINE AND MELLOW	BH	COMMODORE	1939 Apr 20

THEM THERE EYES	BH	VOCALION	1939 Jul 5
THE MAN I LOVE	BH	VOCALION	1939 Dec 13
GOD BLESS THE CHILD	BH	OKEH	1941 May 9
TRAV'LIN' LIGHT	PW	CAPITOL	1942 Jun 12
LOVER MAN	BHTC	DECCA	1944 Oct 4
BIG STUFF	BH	DECCA	1946 Mar 13

GIANTS OF JAZZ - BENNY GOODMAN

Time Life TL-J05 P3-14790

BPO = Ben Pollack Orchestra  
 BGBwJ&G = Benny Goodman's Boys with Jim and Glenn  
 BGB = Benny Goodman's Boys  
 BG = Benny Goodman  
 JPO = Jack Pettis Orchestra  
 RN5P = Red Nichols Five Pennies  
 CC = Charleston Chasers  
 TLB = Ted Lewis Band  
 ELJVO = Eddie Lang - Joe Venuti All Star Orchestra  
 BGO = Benny Goodman Orchestra  
 BG3 = Benny Goodman Trio  
 GKC = Gene Krupa Chicagoans  
 GKSB = Gene Krupa Swing Band  
 BG4 = Benny Goodman Quartet  
 BG5 = Benny Goodman Quintet  
 BG6 = Benny Goodman Sextet  
 BG6fCB = Benny Goodman Sextet featuring Count Basie

WAITIN' FOR KATIE	BPO	VICTOR	1927 Dec 7
A JAZZ HOLIDAY	BGBwJ&G	VOCALION	1928 Jan 23
WOLVERINE BLUES	BGBwJ&G	VOCALION	1928 Jan 23
BLUE	BGB	BRUNSWICK	1928 Jun 4
CLARINETTIS	BG	VOCALION	1928 Jun 13
SWEETEST MELODY	JPO	OKEH	1929 Feb 8
SHIM-ME-SHA-WABBLE	RN5P	BRUNSWICK	1930 Jul 3
BASIN STREET BLUES	CC	COLUMBIA	1931 Feb 9
DIP YOUR BRUSH IN THE SUN-SHINE	TLB	COLUMBIA	1931 Apr 13
FAREWELL BLUES	ELJVO	VOCALION	1931 Oct 22
KING PORTER STOMP	BGO	VICTOR	1935 Jul 1
AFTER YOU'VE GONE	BG3	VICTOR	1935 Jul 13
BODY AND SOUL	BG3	VICTOR	1935 Jul 13
THREE LITTLE WORDS	GKC	ENGLISH PARLOPHONE	1935 Nov 19

STOMPIN' AT THE SAVOY	BGO	VICTOR	1936 Jan 24
GOODY GOODY	BGO	VICTOR	1936 Jan 24
SWING IS HERE	GKSB	VICTOR	1936 Feb 29
MOON GLOW	BG4	VICTOR	1936 Aug 21
VIBRAPHONE BLUES	BG4	VICTOR	1936 Aug 26
DOWN SOUTH CAMP MEETIN'	BGO	COLUMBIA	1937 Mar 25
BUGLE CALL RAG	BGO	COLUMBIA	1937 Jul 6
RIDIN' HIGH	BGO	COLUMBIA	1937 Nov 2
SING, SING, SING	BGO	COLUMBIA	1938 Jan 16
ROLL 'EM	BGO	COLUMBIA	1938 Feb 15
OPUS 1/2	BG4	VICTOR	1938 Oct 12
PICK-A-RIB	BG5	VICTOR	1938 Dec 29
AND THE ANGELS SING	BGO	VICTOR	1939 Feb 1
FLYING HOME	BG6	COLUMBIA	1939 Oct 2
I'M CONFESSING	BG6	COLUMBIA	1939 Dec 20
WHOLLY CATS	BG6fCB	COLUMBIA	1940 Nov 7
AS LONG AS I LIVE	BG6fCB	COLUMBIA	1940 Nov 7
BENNY RIDES AGAIN	BGO	COLUMBIA	1940 Nov 13
SCARECROW	BGO	COLUMBIA	1941 Feb 19
AIR MAIL SPECIAL	BG6	COLUMBIA	1941 Mar 13
THE EARL	BGO	COLUMBIA	1941 Sep 25
ON THE SUNNY SIDE OF THE STREET	BG6	COLUMBIA	1941 Dec 24
WHY DON'T YOU DO RIGHT	BGO	COLUMBIA	1942 Jul 27
MISSION TO MOSCOW	BGO	COLUMBIA	1942 Jul 30
RACHEL'S DREAM	BG6	COLUMBIA	1945 May 7
OH, BABY!	BGO	COLUMBIA	1946 May 14

Following the Louis Armstrong set that was reviewed earlier, Time-Life have now come out with these three sets in conjunction with Columbia Special Products. As before, the packaging (to start off with the least important aspect) is superb. Each three-record set comes complete with a 48-page booklet that contains a general essay on the featured musician and detailed notes on each performance. All of this verbiage contains many facts that are interesting and/or relevant. It also (almost inevitably) contains a lot of opinions, not all of which everyone will agree with (to put it mildly). Full discographical data is included in the section describing the pieces - it would be nice if it were presented in a separate tabular form as well. For those who like pictures of musicians, there are plenty of photos in the booklet, plus a painting on the front of the box - duplicated as a loose leaf for those who want to stick it on the appropriate wall. (Too bad the painting of Duke Ellington looks more like Hot Lips Page.)

As before, the processing of the sound is first class, in all cases equal to or better than all previous issues of this material. The

pieces are presented in strict chronological order which is more often than not the best way to order releases of pre-LP jazz. One general moan about the selections before going on to the specific sets: several previously unissued rejected takes are included. Surely, the non-specialist for whom these sets are primarily designed would prefer to have the original master for each piece rather than alternates, while the specialist will be pissed off at having to buy a three-record set for a couple of items not on more detailed reissues. (Not a very ethical way of selling more records.)

The DUKE ELLINGTON set must surely rank as the finest three-record Duke Ellington compilation ever issued - probably the first to include material owned by CBS, MCA and RCA (and others). The two outer records concentrate ecstasically on Ellington's two great periods - 1927-30 and 1940-42 - while the middle disc presents some of the highlights of the not so consistent intervening decade. (The two post-1942 tracks included simply confirm how negative Ellington's final thirty years of music became.) In a nutshell, this is an essential purchase for anyone without any Ellington in their collection - it can even be recommended to those who have the detailed releases, as a convenient way to hear a selection of the best. What a rare combination of superb compositions, superb arrangements, and superb improvisors.

(Whilst on the subject of Ellington, in addition to the complete series put out by European CBS and French RCA - they are each up to around 25 LP's - and the complete French MCA set - that's all they own - the English VJM label has published the first volume of the COMPLETE all-label Duke Ellington covering 1924-7. No doubt something to do with the fifty year copyright law over there.)

The BILLIE HOLIDAY set is also very fine as far as it goes - an excellent selection of excellent performances. It is, however, built on the myth that her later performances are no good since her technique (whatever that may be) had diminished. The selectors and annotator of this set are obviously unable to hear anything beyond technique, otherwise they would have included some of her 1950's small group Verve recordings on which her vast increase in emotional content and maturity more than make up for any decrease in technique. (An almost identical parallel is in the singing of Lotte Lenya over the same period.) This set remains a good cross-section of the first half of Billie Holiday's career. Hopefully, they will also issue a good cross-section of the second half which reached both higher heights and lower depths (though there is no need to preserve the latter).

The existence of the BENNY GOODMAN set is a mystery since there must be literally hundreds of jazz musicians more worthy of this spotlight - on musical grounds that is, rather than on popularity. As a clarinettist, Goodman has plenty of technique but his playing is completely cold. At his best he sounds like a mechanical shadow of his main inspiration, the great Jimmy Noone, while at his worst (even on this selection of his "best") he is bad enough to drive my wife out of our music room. As for his orchestra, it just does not stand up to the

great ones of the period. Compared with Count Basie in the late Thirties for instance, the voicings are syrupy, the soloists dull and the rhythm is very stiff. Hardly befitting "The King of Swing". Goodman reveals his priorities when he says of some recent musicians (as quoted in the booklet): "Sometimes I don't think they know how to tune up." As if tuning up were the most important aspect of music. This set goes to confirm that Goodman knows how to tune up, but does not know what to do thereafter.

(A footnote just in case the above review has given anyone the impression that I am anti-technique: I am not, it is just that I consider emotional content to be of far greater value. But then what is "emotional content" and what is "technique"?)

Martin Davidson

#### MUSICAL TREASURE CHEST

DRG Archive DARC 2-1101, Queen Bea; DRG Archive DARC 1-1106, Command Performance; DRG Archive DARC 2-2100, 25 Years of Recorded Sound (1945-1970) From the Vaults of MGM Records; DRG 6100, Very Good Eddie; DRG 6101, "The Act"; DRG 6102, Special Occasions: Richard Rodney Bennett plays the Ballet Music of Cole Porter, Harold Arlen & Richard Rodgers; DRG SL 5178, Noel Coward sings his score for The Girl Who Came To Supper; DRG SL 5187, Judy Garland/The Beginning; Capitol SM SLB 8099, Judy in London; STET DS 15013, No Strings; STET DS 15016, The Boys From Syracuse.

Hugh Fordin seems to be the mastermind behind the listed records and others in the ever-growing DRG catalogue. Some are originals which Mr. Fordin has pursued, like Very Good Eddie and Special Occasions; others, like Queen Bea and the Garland albums are reissues; still others are imports. Mr. Fordin has been involved with records before, and an interesting array they turned out to be. A series of three albums, issued by a mail-order company, Out-Take Records, called CUT! gave us musical numbers recorded, and sometimes actually filmed, which were subsequently cut from films. There was a heavy emphasis in these albums on the MGM films and especially on the numbers sung by Judy Garland. Out of 51 tracks 17 were sung by Miss Garland; 37 were from MGM films. Mr. Fordin has carried his enthusiasm for both MGM and Garland to his new company.

The two Garland albums are a curious cross-section of that lady's long and checkered career. Judy in London was originally released in 1960 by Capitol records and its current two-disc packaging adds nothing to the original. Garland is in decent shape vocally and the songs are all standards. The sessions were studio ones and the sound is just fine, but as stated, this album really adds nothing to what already exists of Judy Garland material. The other album, however, brings us a few choice and curious articles.

Mis-titled The Beginning the re-issues date from 1940 thru 1947, at least four years after the real beginning of Garland's recording career at age 13. It would have been nice to hear some of the truly early recordings such as Stompin' at the Savoy (Decca 848) or Figaro (Decca 2873) or Sweet Sixteen (Decca 15045) but instead the 1940's material has been presented to us, represented as the very early Judy. Not that I have any qualms about the quality of the chosen material. On the contrary I am delighted with the songs. Side two of this record brings us all the sides from Judy and Mickey Rooney's Girl Crazy album and her three recordings, two with Dick Haymes, from The Shocking Miss Pilgrim. Side one includes two Christmas songs, The Birthday of a King and The Star of the East, both beautifully and movingly recorded. The balance of the album is just as much fun and, with none of this material currently available anywhere else, it is good to have it all collected in one place. I only wish the album had been called something else, something more to the point. There is at least one more Garland album,