

original album have been replaced by a briefer essay by Steven Ledbetter (Robert Jones wrote the notes for the LP remake).

Admittedly this is a period piece, heavily dependent on the atmosphere of World War II. It requires a sympathetic audience; for others it will seem altogether too much. The first part is devoted to the theory of flight, mythological and historical antecedents, and the Wright Brothers. The second part focuses on air power inflicted by the enemy in the early years of the European war. The third and longest part is an implicit salute to the Eighth Air Force.

While this disc occupies a significant place in Leonard Bernstein's discography, the playing is less assured than the Philharmonic later provided, the recording (not representative of the state of the art for 1946) is marred by distortion on several sides that run over five minutes (side lengths range from 2:00 to 5:35!), and the performance is riper than the later one. Surprisingly, Robert Shaw is much more flamboyant than Orson Welles, notably in the fifth section, "The Enemy". I wonder which version is closer to Welles's narration at the premiere.

Fortunately, the odd-side filler is included, a rare example of Bernstein as a piano accompanist. Apart from playing and conducting a number of piano concertos and his RCA Victor recordings of Copland's piano sonata and his own Seven Anniversaries, he only accompanied David Oppenheim on a very early recording of his Clarinet Sonata for Hargail, never reissued to my knowledge.

John Pfeiffer produced the reissue with Ward Marston handling the transfers. As expected, "radical methods to eliminate all surface noise have not been used," and the CD sounds much like the 78s (I still have my album in virtually mint condition), for better or worse. Whether the later recording ever turns up on CD or not, this disc has unique historical interest, and I'm happy to have it.
Reviewed by Jerome F. Weber.

Yoruba Street Percussion - Original Music OMCD016

Juju Master I.K. Dairo MBE - The Glory Years - Original Music OMCD009

Popular music in Nigeria is primarily known to the west through *juju*, a highly sophisticated, multi-cultural art form whose leading practitioners - King Sunny Ade and Commander Ebenezer Obey - have attained rockstar status in Europe and the United States. Their most recent recordings are readily available in the west and at their best both men represent modern pop music at its finest: pristinely produced, intelligent both lyrically and musically, catchy and dancable. For most Americans, without the benefit of cultural and historical context, this highly flamboyant, kaleidoscopic music appears to have emerged from Lagos fully developed.

In fact, *juju* represents a case study in the formation of modern urban hybrid music. Its history and social context are well-documented by Christopher Waterman's seminal *Juju: A Social History and Ethnography of an African Popular Music* (University of Chicago, 1990). Waterman chronicles the various caste groups and economic forces that led to the development of *juju*, as well as distinguishing the various street musics that preceded and surrounded it. Up until now, however, hearing this music was extremely difficult. Short of scouring dusty LP bins in African specialty shops, the only readily accessible recordings were that book's accompanying cassette, which is of poor sonic quality and is only available by special order.

These two discs of archival recordings go a long way to remedying that

situation. Both were compiled and annotated by John Storm Roberts, the author of *Black Music in Two Worlds* and proprietor of the Original Music mail-order house in Tivoli, New York. *Yoruba Street Percussion* presents a wide range of different types of voice and drum ensembles that emerged in Lagos during the middle part of this century, while *The Glory Years* presents to the west the work of I.K. Dairo, the man most responsible for bringing these disparate but similar musics together into a syncretic yet startingly personal music. Both are essential listening to anyone with an interest in *juju*, African music, or the development of urban music in general.

The sheer variety and vitality of the percussion styles on *Yoruba Street Percussion* is impressive, and their derivation and social use is fascinating and often ironic. All of these musics share the same basic idea - small percussion ensemble with call-and-response vocals on top - yet create a wide variety of moods. For example, the Cuban-based *agidigbo* (well-represented by Track 14, "Awon Omo") - a rumba-like groove with clear tonal harmonies - became popular in part because of its perceived "African-ness", as did the later *fuji*, which is simply *juju* without the guitars. *Waka* and *sakara* came out of Islamic chanting societies, and thus combine regular, sub-Saharan rhythms with assymetric vocal phrasing. *Waka*, the female form, uses a variety of non-tempered, indigenous scales, as can be heard by comparing Track 8, "Ope Foluwa," with Track 22, "Fasali Amoo." *Apala* is another self-consciously "African" style, in which innovators like Haruna Ishola and Ligali Muikaba combine long, aphoristic melodies with carefully arranged sequences of drum interplay. Their differing vocal styles - the soulful Muikaba vs. the matter-of-fact Ishola - stand in sharp relief to one another.

These styles all influenced and seeped into one another, and all of them came together through the work of I.K. Dairo. A self-professed folklorist, Dairo brilliantly combined elements from various types of African popular musics with the deliberateness and expertise of a master chef. Musically, he combined elements from local styles - particularly the clave beat from *agidigbo* and the long, aphoristic vocal lines from *apala* - with Congolese guitar lines, African hymnal harmonies, and a unique style of accordion playing. He iconoclastically sung his lyrics in a variety of West African languages, and he incorporated more traditional African percussion instruments into his ensemble, using for example a talking drum to create Cuban montuno-like call-and-response sections in the middle of many of his songs.

Hearing this CD on the heels of *Yoruba Street Percussion* is something of a revelation. An awareness of the distinct nature of the various street traditions makes certain tracks, such as "Labutu Yeke" and "Ise Aje", sound like veritable pastiches, and as such reveal the clarity of Dairo's vision. In other, presumably later tracks, such as "Salome" and "Ise Owo Mi Mo Nje", the style has congealed into more than the sum of its parts. These tracks unquestionably provided the groundwork for Ade's and Obey's later innovations.

Original Music's packaging is minimal and barely acceptable. John Storm Roberts' intelligent, heartfelt notes are a good start: he details the differences in styles in *YSP* and chronicles Dairo's life and work in *The Glory Years*, and he wisely refers the listener to Waterman's book. But no other information - recording dates, biographical information on the artists, lyrics or translations - is provided. This, combined with the seemingly random sequence of tunes on both CDs, leaves the listener at a loss. Most likely, the sequence was chosen for

programming reasons, to provide variety for example. But the end result is that it's difficult to get a sense of the scope of any particular style unless you reshuffle the program order and pay serious attention. Ironically, this random ordering makes the artists more anonymous. With this amount of new and unusual material to process, it's easy to forget that one has already heard a particular singer ten tracks earlier.

Further, there appears to be little rhyme or reason to the selection process: while *apala's* seven tracks boast four different artists, all six *agidigbo* tracks are performed by the same ensemble, making it difficult to determine how representative this sampling may be. No criteria is provided. The Dairo package has similar problems.

One cannot seriously fault Mr. Roberts. He has been a one-man information source for many years, both through his books and through his quarterly Original Music catalog, which his well-informed and frankly rendered opinions have made essential reading. It is his ardent enthusiasm alone that has produced these discs, and for this he is to be applauded. Combined with Waterman's book, Chris Stapleton's *African Rock*, and recent recordings by Sunny Ade and Ebenezer Obey, scholars can for the first time have a reasonable survey of Nigerian pop music at their fingertips. Both recordings are essential additions to any library's world music collection. *Reviewed by Evan Ziporyn.*

Siya Hamba! 1950s South African Country and Small Town Sound
Original Music OMCD 003

American enthusiasm for the popular music of South Africa has waxed and waned over the decades. The late 1950s brought Miriam Makeba and the ubiquitous "Lion Sleeps Tonight". In the mid-1980s Paul Simon worked closely with top South African musicians from a number of different genres to produce the groundbreaking and top-selling "Graceland". He introduced an acappella men's choir, Ladysmith Black Mambazo, to the west, and they ended up doing Nike ads, without compromising their style.

This welcome phenomenon, which has abated somewhat over the past several years, represented an African/American cultural exchange come full circle. To a large extent, the qualities that allowed Americans to identify quickly with black South African music were borrowed from popular American traditions in the first place. The direct, simple harmonies of gospel, vaudeville, and, in turn 50s rock-and-roll had come to South Africa over the course of the century, and they blended nicely with indigenous forms and harmonies. Male choirs and vocal ensembles in general were a long-standing tradition in the region, and they readily adapted both repertoire and techniques. The American craze for *mbaqanqa* artists like Mahotella and Mahlatini Queens was a refracted form of nostalgia: our own past was exotically recast, regaining its freshness and innocence, at least in our perception of it.

The social history of music itself is more complicated, and extremely fascinating. Academic interest in *ischatimiya*, singing competitions among migrant workers that go on to this day, revealed native South Africans industrial workers in blackface and white gloves, singing reconstituted versions of American popular music in the early hours of the morning for a solitary white judge. The idea of black Africans using racist imagery in an unironic, enthusiastic manner is