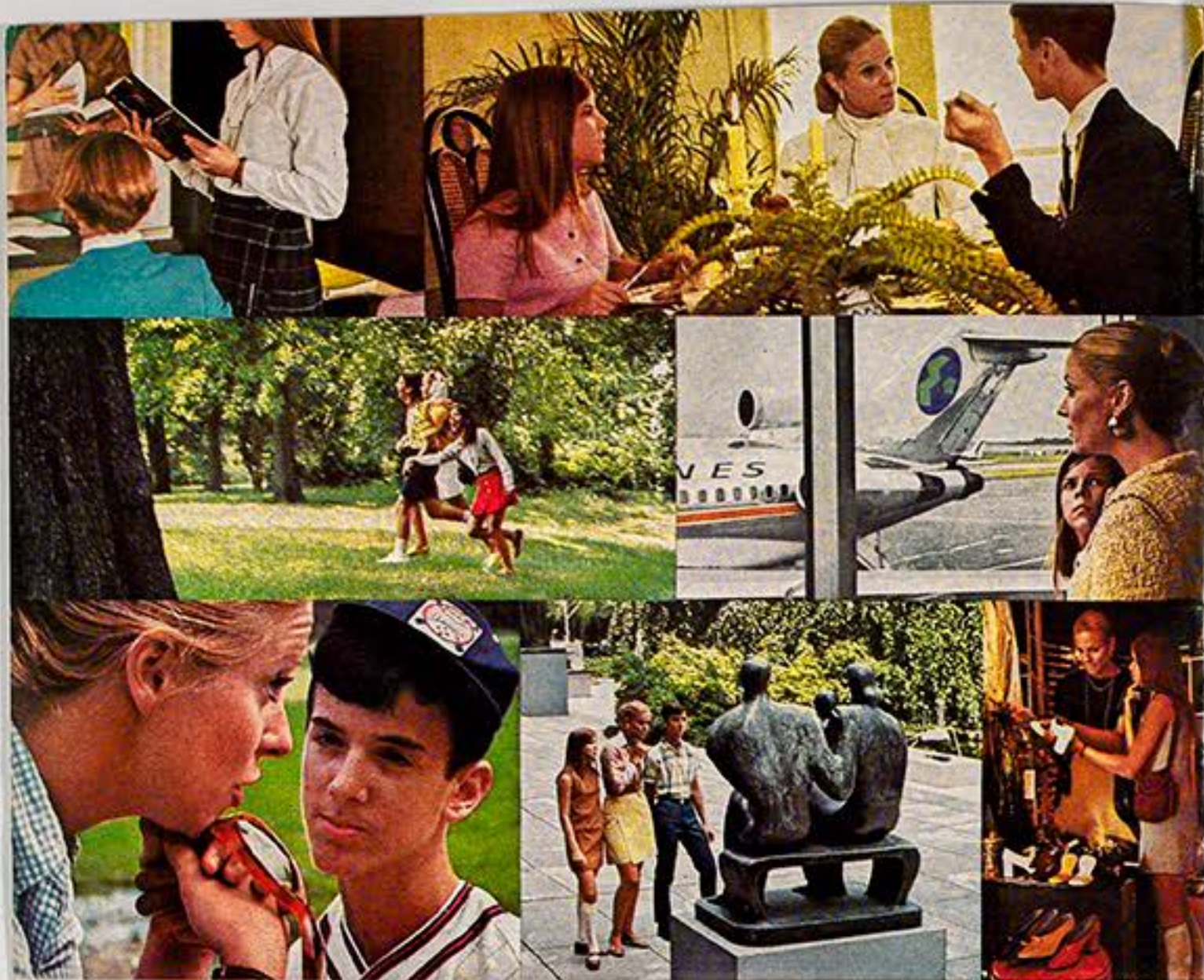


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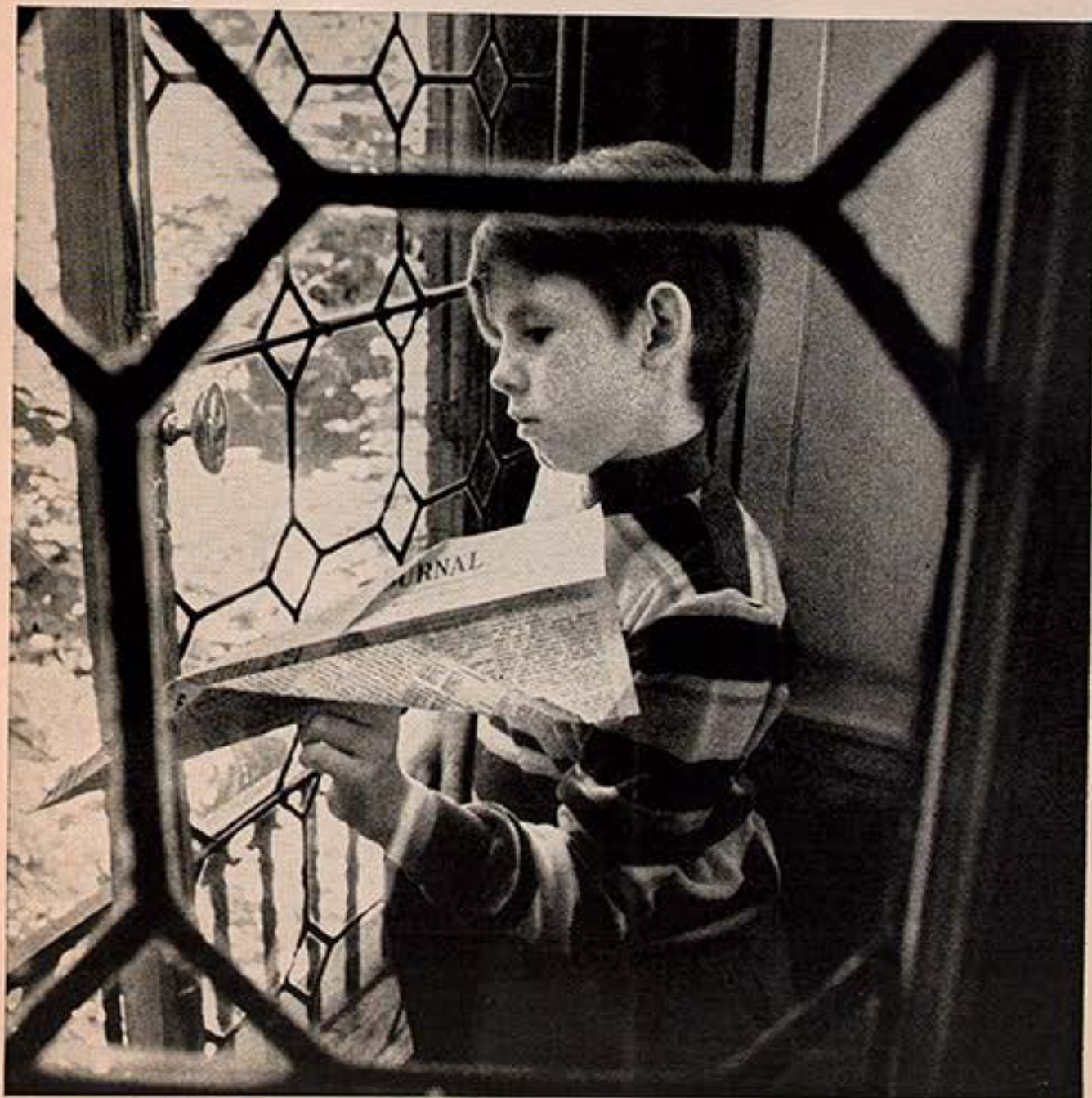
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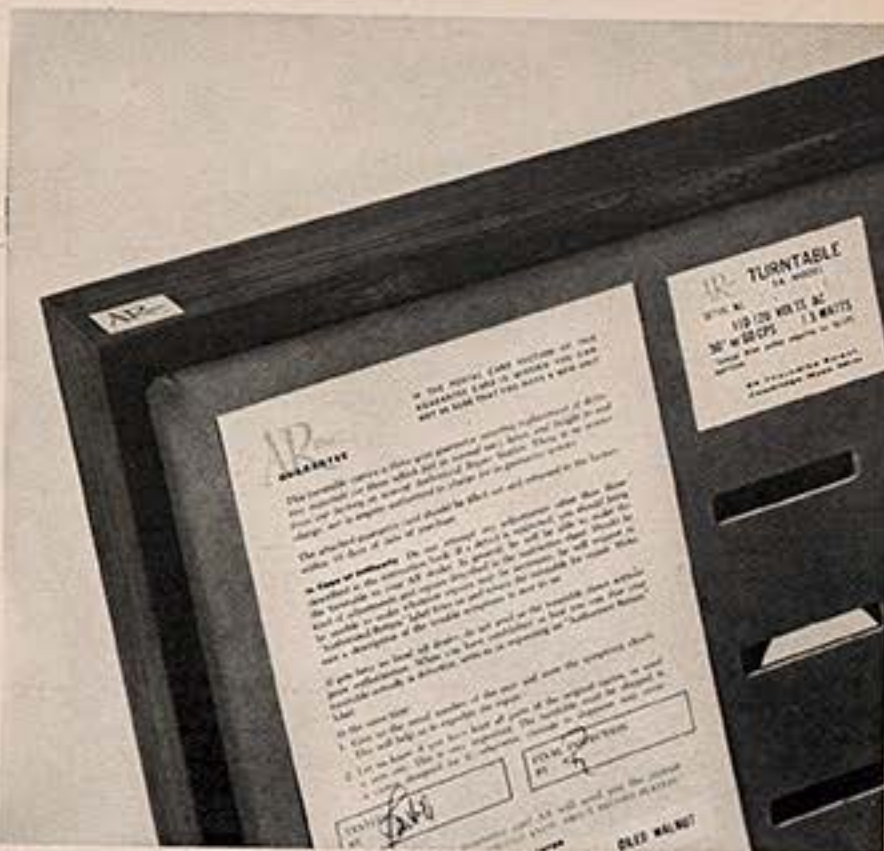
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Lincoln Center Spotlight

THE JUILLIARD SCHOOL



—R.J.

LATE ON a winter's afternoon, Rosina Lhevinne sits proud and erect just across from the piano in her long-time apartment just a stone's throw from the old Juilliard building, quietly sipping tea, the only noise an occasional clink of the spoon against the side of the cup as she stirs. On March 31 The Juilliard School will formally commemorate Mme Lhevinne's 90th birthday (the actual date is the 29th) with what was to have been a "surprise party"—until it was learned that the event was precipitating several conflicting celebrations. This remarkable woman has been with the School for some 48 years. Pupils first came to Josef and Rosina Lhevinne's home for lessons paid by the Juilliard estate, and then they began teaching at the School's first home on West 52nd Street. "You know," she begins, as she

begins many statements, "You know, Russians are either very up or very down." Pause. "Today, I am up"—and as the tape begins to turn she proceeds to talk with but a little prompting from the sidelines. The following are excerpts from a two-hour conversation which Mme Lhevinne herself later conceded leaned more in the direction of a monologue . . . à la Russe, of course.

ALL MY life I celebrated my birthday on March 29th. Now I can't because it is still vacation in school and so many of the faculty will not be here. They come back on Monday after Easter Sunday, so they want to have it the 31st. You know, at Easter I color eggs every year, just like a little child. And then we have kulich and paskha, which is so fattening. All my close people can

wish me good on that day, but we shall have Easter with all these things. We had in the family a woman who worked for us sixty years, a Russian, and she taught this lady who has been now with me for 48 years—so she does it very well.

YOU KNOW, we didn't leave Russia on account of the political situation. We left in 1906 because Mr. Lhevinne [as she always refers to her late husband] in 1905 wanted to come to America. It was the time of the Japanese war and the first Russian revolution—they did not want to dismiss the Czar, but to have a senate like here in America. Safonoff was our professor and he had come to America as guest conductor for five years. An impresario asked my husband to come as soloist on tour

with the Philharmonic, Safonoff conducting. My husband, being the most unpractical person who lived on earth, didn't ask for a contract or the fee or anything. He loved America above everything, even though he had never been there. In our family they had always said that America is the country of freedom, a country . . . as it says on the French coin—*fraternité, liberté, égalité*. We had always read that about America.

So he came by boat from Bremen and I was waiting a letter from him. When I finally got one he said that when you receive my letter I will probably be on the ocean coming back. The man was not dishonest, but he mistook desire for reality and he couldn't raise enough money. So then his friend Modest Altschuler, who was conductor of the Russian Symphony—it is an organization that lived on support here and support there, but with no possibility of advertising or anything—said to my husband that, instead of going immediately back, he should play with his orchestra. He brought him to Steinway, to Knabe, to Mason-Hamlin and Chickering and all the piano manufacturers would say is "Wonderful," "Magnificent." "Let's see what the press will say." But what could the press say when he had no engagements? So he said he would play, even though they could not pay a red cent or make any publicity, and he played the Rubinstein Fifth Concerto. In 1895 he won the Rubinstein International Prize with this Concerto, which is exceedingly difficult, starting with a big cadenza solo. A few years ago, a fireman who was still alive at Carnegie Hall told me: "Madame Levine"—he always said Levine—"You ought to have seen that. People started to move to see if it was a real person or a pianola or something, because not a word of publicity had appeared." Before he played nobody wanted to do anything, but then Steinway told him to come the next morning and offered him a contract for \$10,000—and \$10,000 then was \$100,000 now—and they said they would manage him themselves. He was the second person only after Paderewski.

And so then in 1906 we came together. I was pregnant with the boy, but he arranged all that. You know, he was so quiet and so placid and so out of this world that in little domestic things he let me do whatever I wanted, and people thought that I could turn him around my little finger. But all the big things in our life he arranged himself. The trains were three days to Berlin and very unhygienic—and I would never do this. So he arranged to sell all our furniture and in May go to Paris where his brother-in-law had a *sanité*—not a hospital but a convalescent home.

The child was born there. Then we, with this Russian woman and my father, we all came to America in *cabine deluxe*, and it was marvelous. We arrived in 1906 and then in 1907 we had a villa in Wahnsee, a suburb in Germany, a beautiful place, while he concertized in Germany, France and England. Then we came back and he had another tour. In 1910 I stayed in Germany while he had a tour in Mexico, a stupendous success. When they are very enthusiastic, they throw the person into the air—there are thousands of hands and, really, he cannot fall. But all the next contracts he insisted on one condition—that they do not throw in him the air, because he thought it was a horrible feeling.

I GAVE UP playing the piano seven days after we were married, even though I had finished with the same coveted gold medal as Mr. Lhevinne. Every one of my friends, our friends and so-called friends said that in one year they will be divorced, because this young girl will think of her career and she will never leave it. And that's one thing in life I remember with great pleasure, because I was only 18 and I gave myself a solemn promise that I would never play alone. I kept it until it was our 40th anniversary, and to celebrate the occasion Juilliard gave a party and a big concert in Carnegie Hall—and Mr. Lhevinne, lo and behold, said he would play this concert only if I played alone. I said we should only play together, but he insisted—and our dean and my colleagues, nobody helped me. So I was really brave when I started this concert. I played Chopin and he played Tchaikovsky and then we played the Mozart E-flat together, with Hutcheson, the President, conducting. That was 1938 and Mr. Lhevinne passed away in 1944.

I never played alone again and, in general, I didn't think that I would go on the stage at all anymore. But when I was 75 the Aspen Festival engaged me to teach and Mack Harrell—he was a wonderful singer and every two years President of the Faculty—came to say it was not obligatory but he liked the faculty to play with the orchestra. I did not have to do it, but I thought it would be great fun to play alone and I agreed—but only if I could play a Mozart concerto which I hardly taught at all and never had played myself. So I learned [K.] 497, D major, and I played in Aspen, and after it was recorded with our orchestra in Juilliard. Then every year I learned a new one and I played five Mozart concertos—and then I played the Bach Triple Concerto with the Babins, as well as a lot of chamber music. It got around that I played in Aspen, and

Barnett of the National Orchestral Association asked me to make a recording.

But the zenith of my career was one day when I came with a student who was playing for a Young People's Concert with Bernstein. So I came just to be there and Bernstein said, "Listen, I hear all around that you play now yourself. Why won't you play with the Philharmonic?" I said, "You know, that's a nice question. I would do it but nobody has ever asked me." So he said we must play together. Then Moseley called me just out of the clear blue sky to ask if I would play with the Philharmonic. I said, wait now, let me sit down, because it is so exciting. They wanted three days in succession, Thursday, Friday and Saturday—and I felt that was not in my power. He said he would report to Lenny, and Lenny said, "Tell her that, knowing her, after she plays three days, on the fourth she will not know what to do with herself and will say she wants to play again"—and it was the real truth: I couldn't find myself a place, you know, I was aching to play again. The joy I had in playing with him is not to be described. He asked if he could come to Juilliard to accompany me, so he would know my ideas, so that the rehearsal would be easier. And from the very first opening, you know, when the piano enters, I played the theme and he jumped up and kissed me and said, "How can it be that it is the third generation, not the second, the third, and that we feel so much together. So the whole Concerto he accompanied and all the time he jumped and kissed."

I ENTERED the Conservatory when I was nine. I was very sickly and a very small child. My colleagues afterwards said that the door would open and something huge would come into the room, and my mother would take all my coats and shoes and sweaters off and underneath it was a bean. I think in three months my teacher became sick and Safonoff said to my teacher that she should take his star pupil, Josef Lhevinne, to help me until my teacher would be well. So he presented himself to the house—he was fourteen but looked like seventeen, and I was nine and looked like six. He gave me lessons for three months, and then my teacher was well and I continued. But he became a friend of the house. When we had some big parties, he would come many times and he would not look at me at all because he was a grown man and I was a child.

You know, I didn't take the regular schooling in the Conservatory. The Russian Conservatory in this way was wonderful—you didn't have to go to

continued on page 12

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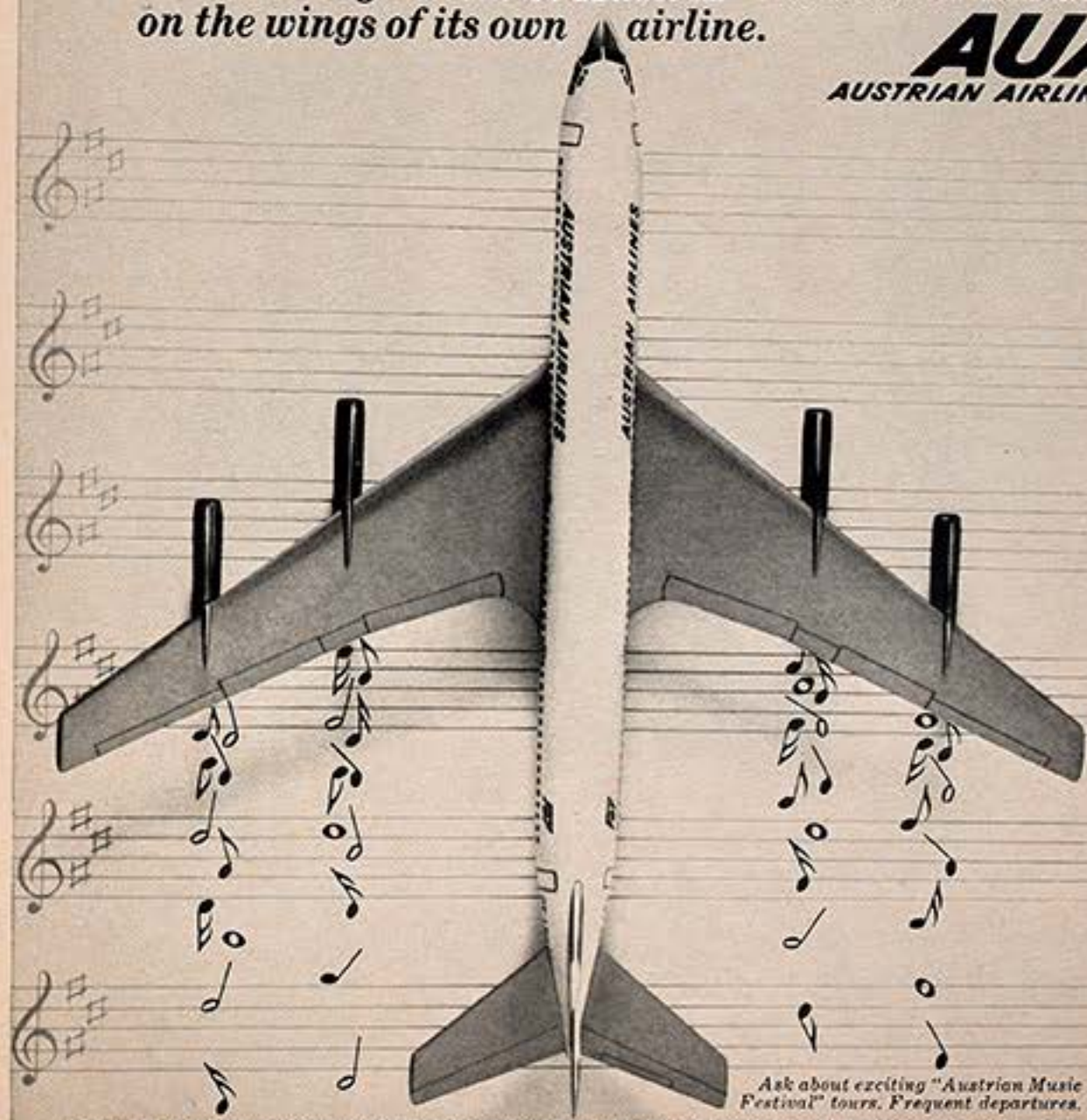
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Lhevinne . . .
continued from page 9

school like here, but they had all the subjects (in the morning it was music and in the afternoon we had all the regular school). You could either go or be tutored at home, but every year you had to pass the examination. As I was such a sickly child, my parents never sent me there, so I had the home tutors. When I was fifteen, one of my teachers said that his wife would be away and would I be the hostess for a little bridge party he was giving. So I was very honored and I went there and after dinner I thought it was my duty to wash the marvelous crystal glasses they had. So I was in the kitchen and, lo and behold, who came in but Mr. Lhevinne, who asked what I was doing there. I told him and evidently I was quite a rascal. Every time he came to my house he had always raved about Katinka, Patinka, Sashinka—you know, all kinds of girls. So I said, "It is quite a long time I haven't seen you—with whom are you in love now?" He said she has dark eyes and dark hair and she is a pianist, and I could see my portrait absolutely—but I didn't say "boo" and that's all. Then he started to come quite often to the house and took me to his friends. My mother allowed me to go even though in Russia then a girl didn't go with boys until . . . I really don't remember even. I was never a girl—I was a child and then I was a married woman. But he introduced me to some very interesting people.

One was a professor of history who every Friday had a gathering. We met Chekhov, Gorki, the head of the Moscow Art Theater. Musicians were invited to play, so Mr. Lhevinne played many, many times. One day he said, "Why don't you play something." And you know, I looked at him always that he was up there and I was down here. So I didn't feel that I ought to. But he said it would be nice because they invited me and that is the wages here, that people offer their services. So I played a Chopin nocturne and, you know, I think that one woman that night was the one who decided my attitude in life if we would be married. When we went to the cloak room to dress, she came to me and she thought to give me the greatest pleasure in the world by saying, "You know, I like your playing even better than Mr. Lhevinne's." And I thought: So that's how it is. It is so silly of people who would hear one piece that maybe I played well—but certainly I couldn't compare to the pianist he was at that time, because he was five years older and already a mature artist. So I think it was

continued on page 19



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How To See a Festival

FOR THOSE about to embark on a first visit to a festival, or to a festival in a new locality, some instructions from a person well versed in such matters may be in order. Aside from standard advice about booking space and housing well in advance, it may also be mentioned that festivals are unlike ordinary musical events in one particular respect: they exist to be seen as well as to be heard.

The relevant point is that whatever hearing may go on during the evening hours, there can be a considerable amount of seeing otherwise—especially if one drives. In the nature of things, major festivals are located in areas which have either historic or pictorial interest, sometimes both. Add the possibility that a festival can usually be counted on to relate to a prominent composer, and the opportunities for seeing as well as hearing one become increasingly diversified.

It is a first fact that the season of the year one elects for travel has a crucial bearing on the direction that one can take. You can, if you wish, go to Salzburg at Easter time and visit the Mozarthaus as well as the Mozarteum, but your visit, musically, will be otherwise than Mozartean. That is the season of the year when Herbert von Karajan is busy with his *Ring* (this year it's *Götterdämmerung*), which means that the hearing and the seeing will not have that happy congruity that prevails later in the season.

As the adjoining tabulation indicates, choices for early festival-going extend from Florence in the South, with its perennial Maggio Musicale Fiorentino, to Bergen in the North, which this year commemorates its nine-hundredth anniversary. That is, it may be hastily added, not the nine-hundredth anniversary of the Bergen Festival, but of the town itself. As is customary, there will be a considerable diversity of musical fare, not a little of it related to Bergen's favorite son, Edvard H. (for Hagerup) Grieg.

How well the music is played will be, as usual, in the hands of those charged with the execution. But it may be said with certainty that, whether the spirit of Grieg is present in the performance or not, it can be guaranteed that it will be found, permanently and indelibly, in the premises he occupied on the Hardanger Fjord. In horse and carriage

days, a safe distance from intrusion by casual visitors to Bergen, the residence is now, in the Hertz-Avis period, a quick run on well paved roads. The waterside studio in which he worked provides an immediate reminder that Grieg was a very small man. All its dimensions are intimate, and there is the charming touch that the interior has been maintained in a way to suggest that the composer (dead since 1907) has just gone out for a stroll and will be back any minute. A broad brimmed hat hangs on the rack, and a stick is within handy reach nearby.

Those who make a hobby of composer-collecting soon discover that the affluent ones are likely to have an affinity for water and the tranquility that goes with such surroundings. In England, for example, Benjamin Britten's Aldeburgh Festival takes in an area immediately adjacent to the North Sea on which the Suffolk coast fronts. Unless you are thrice favored, it isn't likely that the Red House, which is Britten's living and working base, will be open to you, but you can see the exact locale on which Crabbe based the tale of *Peter Grimes* and from which Britten derived the text of his famous opera. Suffolk, of course, is Constable country, and, when the sun shines obliquely through the finely misted air, you can, indeed, see the refracted light the painter brought to life in his landscapes.

Other water-minded composers include men as different, otherwise, as Johannes Brahms, Richard Wagner and Giacomo Puccini. Should your festival-going take you to Munich, it is a pleasant half-day's drive to Tutzing on the Starrenbergsee, where Brahms spent several summers, and one house bears a plaque proclaiming that therein he wrote his celebrated "Wiegenlied" ("Cradle Song"). If, on the other hand, you are abroad in the season when Switzerland beckons, you can find a choice Brahms locale in the charming surroundings of Thun, an hour or so out of Bern. This can be readily worked into a Zurich-Lucerne-Montreux-Geneva itinerary that, for non-Alpine drivers, has the further attraction of being exclusively through valleys. As well as providing access to Thun and Brahms, Bern has the enormous attraction of the greatest permanent exhibition of Paul Klees in the

world. Klee, of course, was a native of Bern, and there are rooms and rooms of the local museum festooned with his art.

The famous Lucerne Festival (focused on the glorification of the symphonic repertory, through a succession of great visiting orchestras) could well use a better concert hall than it possesses. It has, however, on the point of land jutting into the Lake of the Four Cantons called Tribschen, one of the great Wagner museums of the world. The composer lived here during a particularly productive period of his life and, if you are fortunate, you can, some late showery afternoon, catch a glimpse of a rainbow such as the one he pictured in sound at the end of *Das Rheingold*.

There is, of course, no Puccini Festival—who needs it, least of all Puccini?—but there are Puccini associations in Viareggio, an invigorating seaside resort which can be included in a Milan-Florence route, and more particularly in nearby Torre del Lago. This Lago, or Lake, is but a few miles inland from the sea. It was favored by Puccini because it abounded in wild fowl on whom he could exercise his marksmanship with a gun. The wild fowl have now been replaced, largely, by tourists, but the Puccini house is a fascinating kind of living museum (*à la* Grieg's near Bergen), in which the composer's possessions are displayed in the surroundings he inhabited. For the music minded, a prime source of interest will be the place of prominence allotted to an inscribed portrait from Franz Lehár, of which Puccini was particularly proud—perhaps because Lehár was a composer who made even more money than he did. As noted, the Torre del Lago-Viareggio area is readily accessible from Milan en route to Florence. It can also be reached in a comfortable post-breakfast-pre-dinner excursion from Florence, and return with Pisa for a lunch break.

This is, of course, a Beethoven year, and Austria is one of the places in which it will be particularly celebrated: in Vienna, during the Festival spanning late May and June, and in Salzburg later on. There will, inevitably, be a Beethovenfest in Bonn, where he was born, and in other places where he neither was born nor lived. Of these, more details on another occasion. —L.K.

Guide to European Music Festivals—1970

PRELIMINARY FORECAST

DATE	LOCATION	TITLE	DETAILS NOW AVAILABLE	INFORMATION & TICKETS
June 20- July 7	Granada, Spain	International Festival of Music and Dance	CONCERTS; RECITALS; CHAMBER MUSIC; BALLET.	Festival Office, Palacio de la Madraza, Calle de los Oficios, Granada. Tel. 22 52 01, 22 52 13
June 25- July 12	Spoleto, Italy	Festival of the Two Worlds	OPERA; CONCERTS; CHAMBER MUSIC; BALLET; DRAMA.	Spoleto Festival, Via Margutta 17, Rome. Tel. 686 762
June 27- July 12	Oxford, London, Great Britain	Bach Festival	CONCERTS; RECITALS.	English Bach Festival Trust, 15, Chester Square, London, S.W.1. Tel. 01-730 5925/6
July 10- July 31	Aix-en-Provence, France	Open Air Festival	OPERA; CONCERTS; CHAMBER MUSIC; RECITALS. Orchestre de Paris.	Festival International de Musique, Aix 2 bis, Boulevard de la République, Aix. Tel. 26 30 33
July 10- August 25	Dubrovnik, Yugoslavia	Festival of Music, Drama, and Folklore	OPERA; BALLET; CONCERTS; CHAMBER MUSIC; DRAMA; FOLKLORE.	Dubrovnik Festival, Od. Sigurate 1, Dubrovnik. Tel. 63 50
July 14- August 7	Munich, Germany	Opera Festival	OPERA; <i>Zauberflöte</i> , <i>Abduction from the Seraglio</i> (both new productions), <i>Marriage of Figaro</i> (Mozart); <i>Tannhäuser</i> , <i>Die Meistersinger</i> (Wagner); <i>Soldaten (Zimmermann)</i> ; <i>Carmen</i> (Bizet); <i>Firebird</i> , <i>Oedipus Rex</i> (both new productions) (Stravinsky); <i>Capriccio</i> (new production), <i>Ariadne auf Naxos</i> , <i>Der Rosenkavalier</i> (Strauss); RECITALS.	Opera Festival, Bayerische Staatsoper, P.O. Box 1, Munich 1. Tel. 21851
July 16- August 16	Verona, Italy	Verona Summer Opera	Performances in the open air arena of <i>Carmen</i> (Bizet); <i>La Traviata</i> (Verdi); <i>Manon Lescaut</i> (first time in the arena) (Puccini).	Ente Stettacoli Lirici Arena, Piazza Era No. 28, Verona. Tel. 235 20
July 23- August 23	Bregenz, Austria	Bregenz Festival	OPERA: <i>Norma</i> (Bellini); OPERETTA: <i>Die Fledermaus</i> (Strauss); CONCERTS; BALLET; DRAMA.	Austrian State Tourist Department, 545 Fifth Avenue, New York, N.Y. Tel. 697 0651
July 24- August 27	Bayreuth, Germany	Richard Wagner Festival	OPERA: <i>Der fliegende Holländer</i> , <i>Parsifal</i> , <i>Die Meistersinger</i> , <i>Tristan</i> , <i>Ring Cycle</i> (new production).	Ticket Office, P.O. Box 2320, 8580, Bayreuth 2 Tel. 57 22
July 26- August 30	Salzburg, Austria	Salzburg Music Festival	OPERA: <i>Fidelio</i> (Beethoven); <i>Abduction from the Seraglio</i> , <i>Così fan tutte</i> , <i>Bastien and Bastienne</i> , <i>Don Giovanni</i> , <i>Magic Flute</i> , <i>Marriage of Figaro</i> (Mozart); <i>Otello</i> (new production) (Verdi); <i>La serva padrona</i> (Pergolesi); CONCERTS; CHAMBER MUSIC; RECITALS; DRAMA. Vienna Philharmonic, Berlin Philharmonic. Soloists include Andä, Gilels, Richter, Barenboim, Zukerman, Szeryng, Fischer-Dieskau, Prey, Ludwig, et al.	Austrian State Tourist Department, 545 Fifth Avenue, New York, N.Y. Tel. 697 0651
July- August	Athens, Greece	Athens Festival	OPERA; CONCERTS; BALLET; DRAMA. Aeschylus, Sophocles, Euripides, Aristophanes.	Athens Festival, Voukourestiou Street 3, Athens. Tel. 230 049
August 1- August 31	Santander, Spain	International Festival of Music and Dance	CONCERTS; CHAMBER MUSIC; RECITALS; BALLET.	Plaza de Verlarde, Apartado 258, Santander, Tel. 22 425; 27 382
August 15- September 8	Lucerne, Switzerland	International Festival of Music	CONCERTS; CHAMBER MUSIC; RECITALS; DRAMA. Swiss Festival Orchestra, Lucerne Festival Strings, Vienna Philharmonic, Berlin Philharmonic, Collegium Musicum Zurich, Juilliard Quartet, et al. Soloists include Casadesu, Michelangeli, Häfliger, Fischer- Dieskau, Schneiderhan, Starker, others.	Tourist Office, Schweizerhofquai 4, Lucerne. Tel. 041 225222
August 15- September 15	Ghent, Brussels, Bruges, Belgium	Festival of Flanders	OPERA; CONCERTS; CHAMBER MUSIC; BALLET. Visiting opera groups, including Glyndebourne, Munich, London Symphony, Czech Philharmonic, Concertgebouw, et al. English Chamber Orchestra, Juilliard Quartet. Soloists include Berry, Souzay, Watts, many others.	ET 92, Eugeen Flageyplein 18, Brussels 5. Tel. 02 496782
August 23- September 12	Edinburgh, Scotland	Edinburgh International Festival	OPERA; CHAMBER MUSIC; RECITALS; DRAMA.	Edinburgh Festival, 29, St. James's Street, London, S.W.1. Tel. 01 839 2611

HEDY D. JELLINEK

DATE	LOCATION	TITLE	DETAILS NOW AVAILABLE	INFORMATION & TICKETS
April 30- May 16	Bordeaux, France	Festival of Music	OPERA: <i>Parsifal</i> (Wagner); CONCERTS; CHAMBER MUSIC; BALLET; DRAMA. Soloists include Francescatti, Kletzki, Martinon.	Commissariat du Festival, 252 Faubourg St. Honoré, Paris 8. Tel. 924 97 28
May 1- May 31	Wiesbaden, Germany	International May Festival	OPERA; BALLET; DRAMA.	State Theatre, 6200 Wiesbaden, Postfach, Tel. 3 93 31
May 5- June 30	Florence, Italy	May Music Festival	OPERA: <i>La Vestale</i> (Spontini); <i>Faust</i> (Verdi); <i>L'Enfant et les sortilèges</i> (Ravel); <i>Relâche</i> (Satie); <i>La voyante</i> (Sauget); <i>Il Cocodrillo</i> (Bucchi); <i>Perséphone</i> (Stravinsky); CONCERTS; Philadelphia Orchestra, BBC Orchestra; CHAMBER MUSIC; RECITALS; BALLET.	Teatro Comunale, Corso Italia, 16, Florence. Tel. 262 841
May 8- June 9	Lisbon, Portugal	Festival Gulbenkian	OPERA: World premiere of <i>Trilogia das Barcas</i> (Braga Santos); <i>Iphigénie en Tauride</i> (Gluck) (new production); ORATORIO: <i>St. Luke's Passion</i> (Penderecki); CONCERTS: Philadelphia Orchestra, et al. CHAMBER MUSIC; BALLET.	Fundação Calouste Gulbenkian, Avenida de Berne 45-A, Lisbon. Tel. 76 21 46
May 12- June 4	Prague, Czechoslovakia	International Music Festival "Prague Spring"	OPERA; CONCERTS; CHAMBER MUSIC; Leningrad Philharmonic, Czech Philharmonic, Orchestre National de Paris, et al. Soloists include Demus, Entremont, Michelangeli, Rostropovich, Suk.	"Prague Spring" House of Artists Alesovo Nabrezi 12, Prague 1. Tel. 635 82
May 13- May 27	Bergen, Norway	International Grieg Festival	OPERA; CONCERTS; CHAMBER MUSIC; DRAMA: Daily performances at Grieg's home. Royal Philharmonic, I Solisti di Roma, et al. Soloists include Rubinstein, Ashkenazy, Du Pré, Barenboim, Stich-Randall, et al.	Festspillene I, Sverresgate 11, Bergen. Tel. 30 0 10
May 14- May 30	Helsinki, Finland	Helsinki Festival	OPERA: <i>Aida</i> (Verdi); <i>Carmen</i> (Bizet); <i>Freischütz</i> (Weber); <i>Marriage of Figaro</i> (Mozart); <i>The Cunning Vixen</i> (Janáček); others; CONCERTS; BALLET; DRAMA.	Unioninkatu 28, Helsinki. Tel. 653 690
May 15- May 31	Copenhagen, Denmark	Royal Danish Ballet and Music Festival	OPERA; BALLET; CONCERTS; CHAMBER MUSIC.	Royal Theatre, Tordenskjoldsgade 3, DK 1055, Copenhagen K. Tel. (01) 14 46 65
May 23- June 21	Vienna, Austria	Vienna Festival Weeks	Centenary of the Gesellschaft der Musikfreunde; International Theater Festival. Vienna Philharmonic, Vienna Symphony, Philadelphia Orchestra, Berlin Philharmonic.	Wiener Festwochen, Rathausstrasse 9, Vienna I. Tel. 45 16 61
May 25- August 9	Glyndebourne, Great Britain	Glyndebourne Opera	<i>Rising of the Moon</i> (Maw), <i>La Colisto</i> (Cavalli), <i>Il Turco in Italia</i> (Rossini).	Box Office Glyndebourne, Festival Opera, Lewes, Sussex.
May (late)- July (early)	Zurich, Switzerland	Zurich June Festival	OPERA; CONCERTS; CHAMBER MUSIC; BALLET; DRAMA. Soloists include Michelangeli, Suk, et al.	Internationale Festwochen, Postfach 8023, Zurich. Tel. 051 25 6700
June 5- June 14	Bath, Great Britain	Bath Festival	CONCERTS; CHAMBER MUSIC; DRAMA. London Symphony, Juilliard Quartet, et al. Soloists include Sutherland.	Bath Festival, Linley House, Pierrepont Place, Bath. Tel. BATH 2531
June 5- June 21	Strasbourg, France	International Music Festival	CONCERTS; CHAMBER MUSIC; RECITALS; BALLET. Soloists include Milstein.	Festival de Strasbourg, 24 Rue de la Mésange, Strasbourg. Tel. 32 43 10
June 6- June 28	Aldeburgh, Great Britain	The Aldeburgh Festival	OPERA; CONCERTS; CHAMBER MUSIC; RECITALS.	Box Office, Festival Office, Aldeburgh, Suffolk.
June 10- July 8	Lyon, France	Lyon Festival	OPERA: <i>Abduction from the Seraglio</i> (Mozart), <i>Prométhée</i> (Fauré); CONCERTS; RECITALS.	Festival de Lyon, Hôtel de Ville, 69 Lyon. Tel. 28 50 31
June 15- July 9	The Hague, Amsterdam, Scheveningen, The Netherlands	Holland Festival	OPERA: <i>Pelléas et Mélisande</i> (Debussy), <i>La jédelti premiata</i> (Haydn), <i>The Bartered Bride</i> (Smetana), <i>The Excursions of Mr. Broucel</i> (Janáček); CONCERTS; BALLET; DRAMA.	Holland Festival Office, Gevers Doynootweg, 134, Scheveningen. The Hague. Tel. 55 87 00



WHITE SHOULDERS ATOMIZER *by Byrum*

Rosina Lhevinne . . .

continued from page 12

then I made my decision not to play, but this woman never disappeared from my mind. I always thought that in playing there would be a certain rivalry which I thought was absurd—because I didn't put myself on the same plane with him.

So I never played, but the first year we were married César Cui came to visit us. You know that always in Russia the maid would answer the door and one would give a visitor's card, very formal. He had a grey coat lined with red and a sabre on the side and white gloves. He came and said he was going to be the head of a certain concert given for the orphans and widows of the musicians—and that he wanted something very unusual. "Why don't you play the First Suite of Arensky, who was your composition teacher. It would be wonderful, because it is such a novelty. Nobody plays two pianos." Certainly, for Mr. Lhevinne it was a torture, but for me it was a great joy because I had decided I wouldn't play at all alone. So we said we would be delighted and we played and, you know, the next day they didn't speak so much about our playing—yes, they said lovely things—or about the Suite, but

they marvelled that on the stage there were two grand pianos! There was nobody who played two pianos professionally. Occasionally Gabilowitsch and Bauer would play something for some charity concert. But the steady team did not exist. So gradually people knew of our playing and we played a great deal, especially at this 40th anniversary. I remember we played 38 concerts together and they were always called "concerts for one and two pianos." Either we started the first group, then the second he played alone and the third we'd finish together—or he would start and we would play one group in the middle. And that's the only professional work I did.

You know, there are two things of which I am very proud—of anything musical I don't feel proud. That's not the word I ever used, even when they asked me about Mr. Lhevinne. But I was proud when I was only 18 and I gave myself that word not to play alone. And then the second one. I was a terribly spoiled child because I was sickly. Then when I married Mr. Lhevinne he brought me to reality because I always spoke of "my little hands and my little feet," and he would say "Nothing of the sort—regular feet and regular hands." One day after we were

married my mother arranged a little cottage on one side of a Moscow suburb—they lived on the other side because it was better that I wouldn't be so close. So we would travel Sundays or Saturdays to them and he adored the sky. For him the sky was, I think, not only made on the same plane as the piano, but in his heart I think he liked the sky more. So he always looked and told me everything, even though I was a very bad student. He knew every constellation with the naked eye. This one time he was looking at the sky and he said, "Rosina, look, there's a million mosquitos," and really it was so humid and the air was full of them. "You know," he said, "we are one of them." And it may be hard for someone to believe this, but it really changed my character a great deal—to feel my size in the world.

As I say, I was brought up with tremendous love and care. They made me a queen in the house and then I probably formed in my head that I was not only the center of my home but the center of the universe. And here I was one of the mosquitos. You know, I received a terrible, terrible shock to realize this. But since then I became really a very different person, with the good qualities that I have—because people

continued on page 42

Beethoven's



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Lincoln Center Spotlight

ALICE TULLY HALL



Rita Streich and lion friend during the soprano's South African tour.

FITTINGLY enough, the string trio was just launching into Johann Strauss' "Roses from the South" as the very elegantly turned-out figure of Rita Streich was making her way through the old-world charm of the Plaza's Palm Court late one afternoon. Her pale beige broadtail coat was a recent acquisition from an extensive South African concert tour, and the coral-diamond-and-gold pin and earrings the likely accoutrements for a world-travelled opera and concert singer. Miss Streich, who has been too-long absent from the New York recital stage, returns to close the "Four at Tully Hall" series on Sunday afternoon, March 15.

When we were able to but briefly catch up with the soprano, as she stopped off in New York last autumn, she had come from a South African tour of Johannesburg, Durban and

Cape Town—only to face disappointment on two fronts in America. Her two concerts with the Amici della Musica in California had been cancelled because the ensemble had gone bankrupt and her three concerts with the Kansas City Philharmonic were postponed because of the orchestra's long strike. What remained were two recitals at the State Universities of Iowa and Ohio. "I am just in from Iowa and when I am so tired, as I am now, I speak funny English. Tonight I am leaving for Dublin and then on to Zurich." In Europe she was about to tape a show of Christmas songs for telecast on Christmas Eve. Last summer in Munich she made her first TV program in color, *Roses from Rita Streich* (with American baritone Barry McDaniel and Yugoslav tenor Ion Piso as guests), which was shown between Christmas and New Year's. "It was an hour of opera, operetta and songs—even some *Butterfly*. Oh, yes, I did the *Ed Sullivan Show* once in America. 'Rita, you were just great,' he said," imitating his low-key manner. "And I never was looking so slim in my life—a dancing elephant preceded me," she laughed with a twinkle in her eye.

Rita Streich's story began in the small Siberian town of Barnaul, near the Mongolian border in Siberia. But even before she can remember her parents moved to Germany. Her piano teacher there, Elsie Bran, recognized her potential vocal talent and induced a singer friend, Paula Klotzer, to secretly listen to one of the youngster's lessons where she sang as she played. Miss Klotzer was so impressed that she offered to take over the girl's musical education. Less than a year later Miss Streich headed to Berlin, where she attended a concert of old Italian arias by her idol, Erna Berger.

"I was a young girl and shy, but after the recital I went straight to her and asked to sing for her. 'Come to my house at two tomorrow,' she told me. And I was on a cloud, as if in a dream. I went to her flat, her husband was there and I waited for her. She came in and excused herself for being late—can you imagine, such a famous singer! I sang Schubert and Mozart, and she liked me. Even though she had no time

for pupils, for me she made an exception and I started as her only pupil. It was unbelievable luck!

"She let me sing all the high notes and then asked me how I did it. I had a natural feeling for things and a natural trill, so it came very easy. The position for my voice was natural and never forced. It was a fine relationship—I was like a sponge and took everything from her. After a short time the bombs came in Berlin. My family lived in a flat and when I came to see her I had to wait in the cellars all along the way. So I came to live with her. When an alarm would come, she told me to go first because I was 'a talented newcomer.' Even in the cellar we worked. It was fantastic!"

Before the end of the war, she sang for the manager of the Berlin State Opera and he promised an engagement once the opera house would again open. On November 20, 1945, Rita Streich appeared on the stage for the first time as the page in *Rigoletto*. Not many months later she moved on to such roles as Olympia in *The Tales of Hoffmann*, Blondchen in *The Abduction from the Seraglio*, Zerlina in *Don Giovanni*, Gilda in *Rigoletto*, Rosina in *The Barber of Seville* and Sophie in *Der Rosenkavalier*. Later came four roles for which she was especially known internationally: Susanna in *The Marriage of Figaro*, Queen of the Night in *The Magic Flute*, Despina in *Così fan tutte* and Zerbinetta in *Ariadne auf Naxos*. The post-war period had obviously found the new ideal for the Mozart-Strauss repertoire.

"In 1952-53 Maria Ivogün came back to Berlin. She knew of my start, heard me and came to me to say that if I would like to work on something special with her, she would be delighted—and I did, Zerbinetta. Her husband, Michael Raucheisen, was a collector and found so much music for her recitals. He was very holy and kept all his music very organized. He would say to me very mysteriously, 'Here is something wonderful . . . but don't give it to another soprano.' They still live in Switzerland. After the war, also, Berger and I did *Entführung* together—she as Constanze and I as Blondchen—and *Hoffmann* in which she was Antonia

and I was Olympia." In the years since, Miss Streich has sung and toured around the globe in opera and in recitals. She made her American debut at the Hollywood Bowl in 1957 and sang opera in San Francisco and Chicago, but never in New York.

Her interest in concerts, which has mounted over the seasons, has taken her beyond the traditional *Liederabend*. At the 1969 Vienna Festival she sang with the Musica Antiqua in the Brahmsaal of the Musikverein in a program of Cesti, Caldara, Fux, Emperor Leopold I and Kerl. And this winter she toured with the ensemble to Rome for a program of "Love Songs from the Renaissance." "This is fantastic and I do as much of it as I have time for. I love the sound, the warmth and clarity of the instruments and the music, which is wonderful for my voice, too."

She has also collected folk songs in many languages all over the world. "Ivogün gave me an interest in this. Now I travel all over and look in each country for a well-known song to sing as an encore—Russia, New Zealand, Scandinavia and now, for the first time, in Africa. I will go to Australia next

year for the third time—for 25 concerts! Since all the concerts are broadcast, I need a new program for each night. From this you can build a repertoire. I have from Berger and Ivogün many good and unusual things, but I need to find more. I have about fifteen concert programs, but I am always looking and asking. You know, very few real lieder singers come from the opera. Many sing lieder, but they are not real song interpreters. Both Ivogün and Berger were fine lieder and opera singers."

Still another abiding interest is Viennese operetta, despite the fact that her only stage role has been Adele in *Die Fledermaus* in Karajan's New Year's Eve production at the Vienna State Opera some years ago. "It needs good voices, it cannot be done with only half-voices. It is wonderful to sing with Gedda or Prey. But on stage, I say no. Gedda and I were asked to do it in Berlin and Vienna, but I think it is difficult to combine operetta with other things. For me a Viennese evening with orchestra is very good, and then to do the complete operettas on recordings. We are now renewing the beauty of operetta through a new series of works

with the best casts—to show the beauty of the music. So far the same team—Gedda, Prey and me—we have done Lehár's *Der Zarewitsch* (which won an Edison Award), Millöcker's *Der Bettelstudent*, and Johann Strauss' *Ein Nacht in Venedig* and *Die Zigeunerbaron*. Of course, if we could get Schwarzkopf, Streich, Gedda, Prey as a gala on stage, it would be fantastic—then all the roles would have the same kind of cast." Her fifty-odd recordings have included opera, operetta and song recitals, the most recent being a program of Schubert, Wolf, Mendelssohn, Poulenc and Mussorgsky for EMI in Europe.

Miss Streich makes her home in Vienna, although she has others in Switzerland and Italy for skiing and holidays. Her husband, Dieter Berger, is an assistant to director Gunther Rennert, a theater director in Vienna and writer of TV films. Their son Friedrich, now 12, is in boarding school.

"Last summer he earned money for the first time and bought himself a portable TV. He is a nice boy, but," she smiles wistfully, "he is an only child of a mother who is away so much."

ROBERT JACOBSON



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The Business of Culture

The following comments by Roger Stevens, Russell Lynes and Martin Mayer are extracted from a survey in the March 7 issue of Saturday Review concerned with the arts and artists in our contemporary society.

WE SHOULD spend at least \$5-billion a year on the arts—which is only 10 per cent of the total amount spent on education. This would finance building of museums, performing arts centers and other necessary facilities throughout the country, with sufficient subsidy to enable everyone who wishes to participate in some artistic endeavor to do so. The ideal situation would be to secure combined support from government, foundations, business and individuals, so that no one group would dominate.

Actually, there is much more government money available for the arts than might appear at first glance—if we include funds available through individual and corporate tax deductions, as well as indirect educational aid. But it is not nearly enough to do an adequate job of attaining the artistic development that the American people deserve. Government budgets for the arts—federal, state and municipal—must be increased substantially. Government is the appropriate source of assistance to organizations such as performing arts groups that are in desperate financial straits, since the political overtones would be considerably less than in more controversial individual grants. The latter could be handled by foundations and private individuals.

Among the principal villains responsible for the arts' financial problems are the foundations, which according to statistics give less than 4 per cent of their total income to art programs. With the government increasing yearly the money available for education and health, the arts would seem to be the logical alternate place for foundations to put their money. The foundations should function halfway between government and individuals. If properly operated, they could be the ideal source of funds: there is always the danger of too much control when government supplies most of the money, and individuals can be just as dominating as government, as evidenced by the experiences of painters, sculptors, composers and writers who were financed by individual patrons.

Unfortunately, however, foundations often suffer from the same disease that

can afflict federal agencies—the tendency to "play it safe." In the arts this can be fatal. One reason for the weaknesses in the operation of foundations is that many were formed by those who wished to avoid taxes rather than undertake good works. As time goes on, however, and the foundations mature—and laws make them live up to their credos—hopefully they will all operate in the manner in which the Ford, Rockefeller and Mellon Foundations do today.

Corporations are another source of funds that have hardly been tapped, and they must be brought into this alliance. The time is long overdue for big business to face its responsibility of improving the society which has allowed it to become so successful. From a practical point of view corporations stand to benefit from investments in artistic development in their communities, since it has been proved that it is difficult to recruit desirable personnel for cities which lack decent cultural facilities. One very encouraging development has been the formation of the Business Committee on the Arts, founded by David Rockefeller and C. Douglas Dillon. If, as hoped, members are able to convince the business community to increase its appropriations to the arts by twentyfold, as was done for education during the Fifties and Sixties by the Committee on Education, it could mean an increase of hundreds of millions of dollars.

Assuming we are fortunate enough to obtain the funds necessary for the arts to fill their proper role in our civilization, it must then be decided how to disburse the money in a manner that will insure the maximum benefits. While my estimate of \$5-billion cannot easily be documented in this space, I can briefly mention some categories that must receive attention.

SUPPORT AND ENCOURAGEMENT OF THE INDIVIDUAL ARTIST: Recently I attended a meeting of arts deans, who unanimously agreed that one of the most serious problems facing the arts is the large percentage of individuals with talent who do not pursue arts careers because of economic considerations,

Young people with talent first must be persuaded to enter the field, and then they must receive financial support during the difficult time of adjustment between their university training and the development of sufficient ability to support themselves. Socialist and communist countries whose repressive controls hardly provide ideal climates for the artist at least always have recognized the importance of his influence on society and offered him financial security. The artist in these countries enjoys great community respect as well as a high standard of living. Hopefully, the day will come in this country when our artists will enjoy the same admiration and prestige that we offer athletes.

DEVELOPMENT OF MANAGERIAL TALENTS: There is an acute shortage of administrators for museums and the performing arts. In fact, the lack of qualified people has resulted in much justified criticism from potential contributors, and in many cases has meant the loss of a great deal of money. It is difficult for a nonartist to do a good job in this field even though he may be a capable administrator. What is really needed are individuals with artistic bent, although not necessarily with great talent. However, it is frequently difficult to get an artist to admit his lack of progress and persuade him to undertake the immensely important job of administration, which can be so important to all concerned and often improve his own position in life. But again, if we are to receive additional funds, we must make every effort to make this field more attractive to qualified people.

PLANT AND EQUIPMENT: There is a great need for additional facilities and equipment, the provision of which is taken for granted in such fields as education and manufacturing. Though financial assistance to many new arts centers is constantly questioned and criticized, I think one would be hard put to deny that uncomfortable, unpleasant surroundings cannot produce the best art—from the point of view of either creator or audience. We must continue to provide more theaters, op-

era houses, studios and museums to communities throughout the country.

IMPROVEMENT OF ARTISTIC STANDARDS IN URBAN DEVELOPMENT: Good architects and designers should be given many more opportunities to protect our cities and roadsides from being continually despoiled. A massive program should be instituted that would take advantage of the natural beauty of our rivers and harbors which, if properly developed, could add immeasurably to the appearance of our cities. Insurance

companies and banks which, along with government, finance most of the building in this country, could easily insist that certain esthetic standards be met. There will be those who say that this will mean too much control, but, on the other hand, what right do some individuals or business concerns have to inflict ugliness upon the rest of the community and desecrate its environment?

I believe the arts and our democracy are compatible, and that we have every reason to aspire to that high culture. I

IT IS unlikely that there has ever been a time when patronage of the arts has received more coverage in the mass media, consumed more hours of discussion at cultural conferences, or drawn more money from the coffers of private philanthropy than now. It may be equally unlikely that there has ever been less general understanding of the problems of the individual artist, the so-called creative artist, who works alone when he can work at all. An abundance of romantic literature and a good deal of myth surrounds the solitary writer and composer and painter—his tribulations, his lack of recognition, his alienation—but there is little published solid fact. Artists know how their colleagues do or do not make out; few others have any idea.

The artist who has been getting most, though not quite all, of the attention in debate over the state of the arts is the performing artist. As noted elsewhere in these pages, he and the vast, uneconomic cultural centers being built for his performances have been the subjects of several studies. But, until recently, there had been no comparable study, as far as I know, of the nonperforming arts; no investigation into the problems of the writer, the painter, the sculptor or the composer.

Now, however, at least a preliminary investigation has been undertaken by the MacDowell Colony in southern New Hampshire. The colony's business is to provide art-makers with, as nearly as possible, an ideal situation in which to "do their thing," a place where the mechanics of life are coped with, and solitude and a comfortable studio are provided. During the past sixty years, an extraordinary amount of distinguished work has been done in the colony's studios—cabins spotted around 400-acres of yelling countryside—by such creative talents as Edwin Arlington Robinson, Milton Avery, Aaron Copland, Thornton Wilder and James Baldwin. It is a place for artists of whatever age who have demonstrated their professionalism and seriousness of purpose; it is not for dilettantes or hopefuls.

The study deals with men and women who have worked at the colony and are active in their respective fields. They range in age from early twenties to late seventies, and in prosperity from poets who sell a few poems a year (and sometimes none) to successful novelists who have occasional best-sellers, and to composers famous enough to be invited to conduct symphony orchestras. Of 750 questionnaires sent to former colonists, about 350 were completed. As samplings go, this is a large one, but what it reveals must be regarded as indicative rather than conclusive.

The artist who earns a living solely from what he creates is rare indeed. The artist who makes a living from his profession, however, is not rare at all. Most artists, in other words, live on the by-products of what they create, which means they live on the reputations they have made by their creating. Fiction writers and poets give readings and lectures; they teach "creative writing" in colleges; some work as editors, some as part-time publicists. Composers work as performers in theater orchestras or local symphony groups; they teach in colleges or music schools, or take private pupils; they conduct amateur choruses. Painters and sculptors teach painting and sculpture, and sometimes supplement their incomes with commercial jobs. This is nothing new in this country. To an artist, making money from art is a necessary by-product; it is never (well, almost never) an end in itself. The luxury in an artist's life is the act of working, or as one sculptor said, "The only way to use your time and have it, too, is through creative work."

But first things must come first, and the first thing is to have the time and opportunity to work. Replies to the questionnaire reveal that painters and sculptors are, by large, in worse economic straits than composers, who in turn are less well off than writers. This is, however, a matter of splitting pennies. Roughly half of the writers, plastic artists and composers earned less than \$1,000 from what they created in

believe that we can achieve that high culture, especially when we as a people learn that the arts are not the province of the few, but the staple of the many. Bernard Berenson, just before his death, had a vision of what we might become through the genius of the arts. "All the arts," he wrote, "poetry, music, ritual, the visible arts, and the theater, must singly and together create the most comprehensive art of all, a humanized society, and its masterpiece, free man."

ROGER STEVENS

1968, and about 10 per cent of the artists sold nothing at all in that year.

So the nine out of ten painters and sculptors do a variety of things to make ends meet. They replied to the questionnaire that they design window displays, work as colorists for textile firms, make models and picture frames, illustrate textbooks, do interior decorating and other occupations that are at least cousins of their primary business. But they also reported that they wait on tables, teach figure skating, dig ditches, take clerical and sales jobs, pick apples, cut the grass in cemeteries and, logically, work as house painters.

The writers are in much the same situation, though nearly a quarter of them live from their pens. The odd jobs they do are not unlike those done by artists, but obviously writers lean toward what might loosely be called literary or literate jobs such as high school teaching, translating, reading scripts for films, "buying used books and reselling them to dealers" and ghost writing for politicians. They also do manual chores (taxi and truck driving, for instance) and clerical jobs. A good many write only in their spare time, while holding down full-time jobs as editors, public relations and teachers. One runs a gift shop and one writes copy for a pharmaceutical firm.

There is a current notion that foundations are contributing generously to the support of artists. Of writers who responded to the questionnaire, fewer than one in ten had received grants of any sort. More than half of those fortunate few received less than \$2,500, and only one, Miss Swenson, had received more than \$10,000. Roughly a third who received grants got between \$5,000 and \$10,000, or about a miserable 1.5 per cent of the writers who answered the questionnaire. The figures for painters and sculptors are roughly comparable. More of them received grants, but more of the grants were for less than \$1,000 and none matched the one Miss Swenson received. The foundations, on the whole, did better by composers than by either writers or artists. Nearly a quarter of the composers

had grants of some sort, though nearly half of them were under \$1,000.

Colleges and universities today are surely the most consistent patrons of artists, writers and composers, partly because they want them on faculties and partly because they want them as elements of the atmosphere (or more chieflly, the ambience of the campus). It is evidently more satisfactory to the incumbents to be atmosphere than to hold jobs. The "Artist (Composer, Writer) in Residence" at a college for the most part is just there, a sort of caged lion for the students to observe, to consult with, to drink tea (or whatever) with for the sake of being exposed to men and women who are "creative." These "in residence" appointments are not likely to be of very long duration, and unlike members of the faculty their incumbents have nei-

ther tenure on the one hand nor academic responsibilities on the other. However, being an artist in residence is considered "a good thing" because it denotes recognition of one's professional status and demands little beyond the pleasures of getting to know the young and what they have on their minds and possibly helping them to find insights. Faculty, on the other hand, have the customary teaching schedules, committee assignments and the politics of the department and campus to cope with.

The attitudes of artists and writers and composers toward the entrepreneurs who handle their work varies, as might be expected, with how successfully their works are sold. Authors whose books do not sell blame the publishers for not advertising and distributing them properly. Artists who

cannot get galleries to handle their work regard dealers as venal merchants interested only in a quick buck. Increasingly, painters and sculptors are turning to a device common in New York in the nineteenth century: they are showing their pieces at parties or viewings in their studios, and serious collectors seek them out. The only public exposure many artists get is in large group shows where they compete for medals and "purchase prizes." Many of these exhibitions are arranged on a regional basis by museums in cooperation with art associations. Composers, like writers, have to depend on publishers for the distribution of their work. "I'm always looking for a publisher who is more interested in art than in money," a composer wrote, "and who realizes that I am more interested in money than in art." RUSSELL LYNES

It is highly unlikely—almost unimaginable—that private giving can continue to pay off the constantly rising deficits of the performing groups. Disaster is much nearer than outsiders seem to realize for a number of institutions, some of them world-famous. Corporate contributions, on the rise recently under the leadership of the Business Council for the Arts, can scarcely be expected to increase during the profits squeeze of the next eighteen months and may very well decline. Most large individual contributions have been in the form of stocks, thanks to a provision in the tax code that permits the full market value of donated property to be taken as a deduction from taxable income—even though that market value includes a hefty profit on which the owner has paid no taxes.

It should be remembered that money alone guarantees very little. Government grants have helped London's Covent Garden to become one of the great opera companies of the world, but they have failed to lift the Paris Opéra from its slough of inconsequence or to remedy the tradition of slapdash performances in Vienna. Nobody in his right mind would compare the state-supported ballet companies of the Italian opera houses with any of our major dance groups.

Moreover, while Right-wing worries about political domination of the arts are clearly ridiculous, there are reasons for concern about the directions government-sponsored committees might take in awarding grants. Traditionally, it has been the experimental company and the avant-garde artists who needed help from organized charity, and many of those who would be involved with federal aid programs are still living in

an older era. There is a real danger that federal support will be biased toward high-fashion hermeticism and academia, that orchestras playing to annual audiences in the hundreds of thousands will be allowed to wither, while grants are awarded to, say, "exciting" theater groups presenting improvised drama in nonsense syllables to audiences of thirty-seven humorless friends. Someone will have to fight to win adoption of the British Arts Council policy of allocating most—by no means all—government funds to groups that can show public support.

The greatest single gesture of generosity ever made to musical performance was a Ford Foundation grant of \$83-million (three times annual box-office receipts) to the nation's symphony orchestras, awarded on a matching basis for endowment purposes. To date, this munificent gift seems to have weakened rather than strengthened the orchestras: the huge figures thrown around in the newspapers and in campaigns to raise the matching funds stimulated demands from the musicians much larger than they would otherwise have made. Of course, the money is now in the bank, and if things get rough, Ford's superbly practical Maecenas will doubtless allow it to be used as necessary. But actors and dancers and musicians have been underpaid too long to permit the institutions that employ them to build a kitty at their expense.

A forthcoming Twentieth Century Fund study, *Bricks and Mortar and the Performing Arts*, for which I was the reporter and Roger Stevens was a panel member, examines the ambivalent effect of the new theaters and arts centers on the performing groups that occupy them. Unquestionably, the new buildings have strengthened interest in the

arts wherever they have been built, have increased audiences for existing groups and have given impetus to formation of new groups. Unquestionably, too, they have increased the costs of operation for everyone who uses them.

Over the long run, the costs and benefits to the arts from construction projects may come into somewhat better balance than they have yet achieved. The presence of these elephants (usually white) has provoked the interesting idea that theaters and halls should be maintained at public expense, like museums and libraries are. Properly planned, the facilities naturally associated with such centers—especially parking and restaurant facilities which depend for their income on the attractions presented—can be made to contribute to performing expenses.

On the horizon are problems nobody has really thought about. Video recording, pay cable TV and satellite relay systems, which make transmission costs independent of distances, will eventually bring the world's most talented theater, dance and opera companies to home screens at low prices. How well local lesser but live professional talent will be able to compete is something nobody knows. Among the factors certain to influence the answer are the degree to which the suburban sprawl will further disperse potential audiences, the quality of urban transportation systems and the heightening or reduction of the fear of going out at night. Meanwhile, President Nixon has asked for \$40-million, and the arts need what the President proposes, intelligently administered, just to stay alive. Everyone should give a heave and a ho on Congress for the money that will insure the chance of a future worth planning for.

MARTIN MAYER

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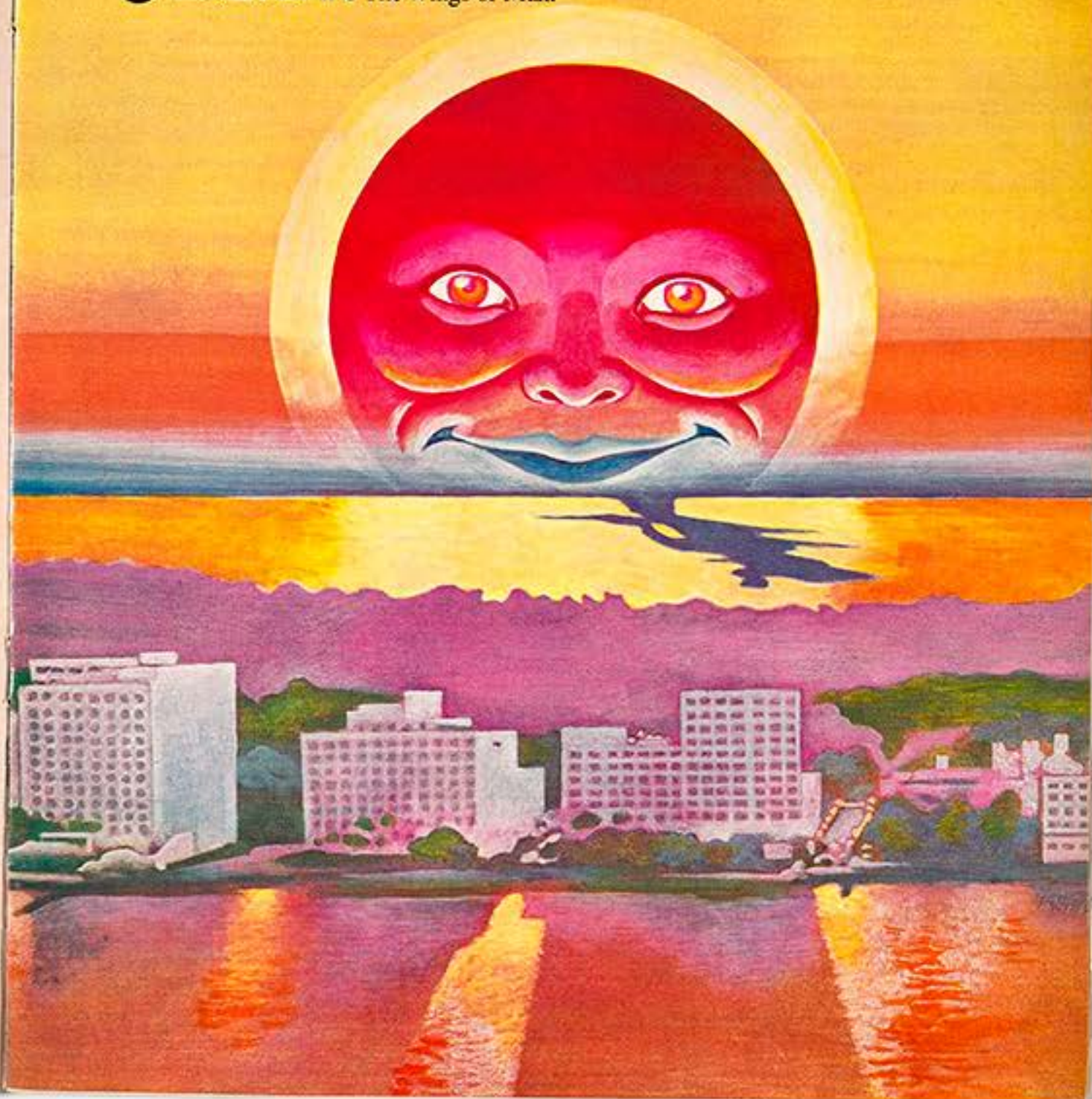
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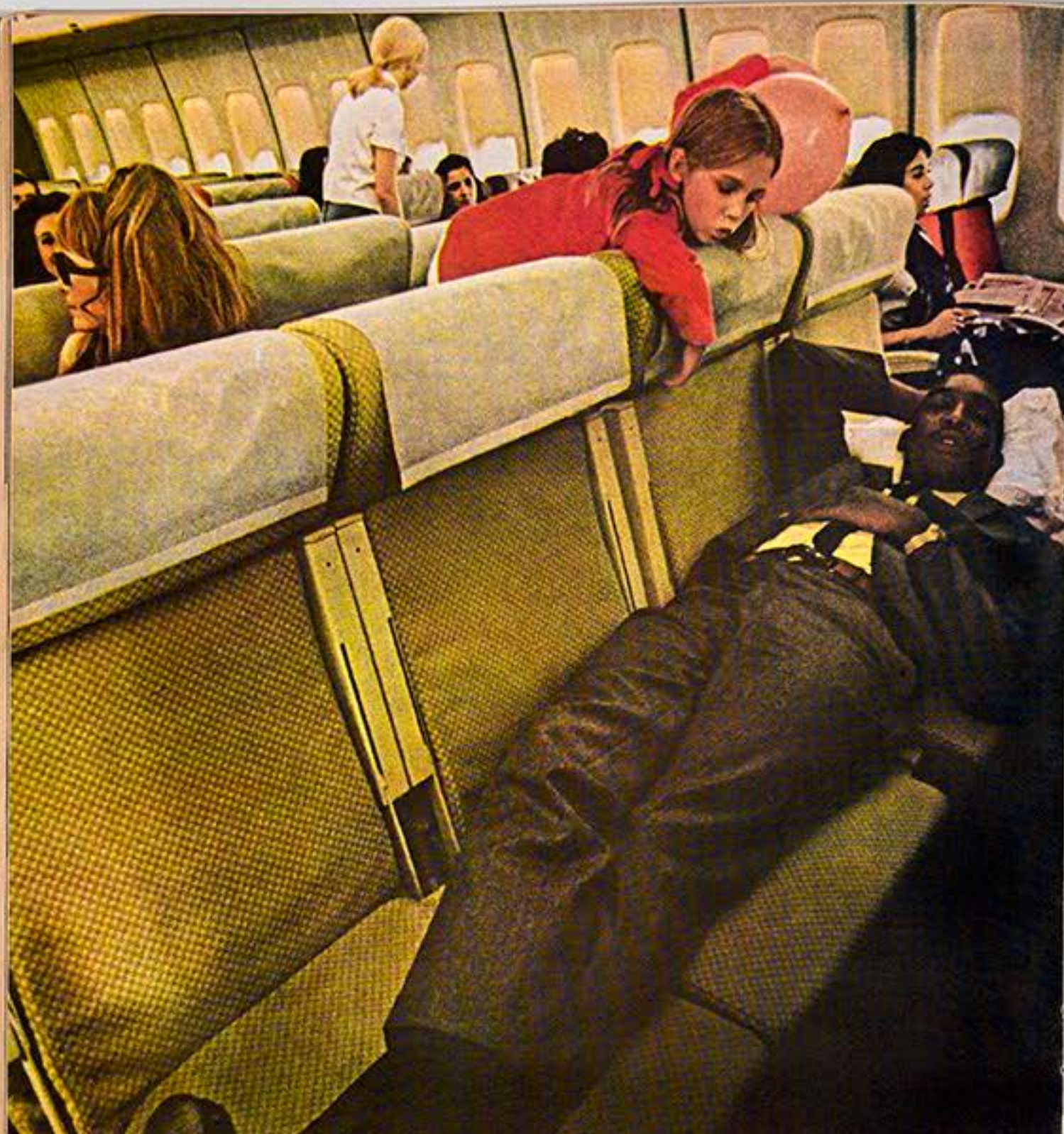
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JUAN PONCE
1492

Ave Color Vini Clari
(voices and instruments)

JUAN DE LA ENCINA
1468-1525

Hermitaño Quiero Ser
(voices and instruments)

FRANCISCO GUERRERO
1528-1599

Two Religious Villanescas

La Luz De Vuestros Ojos
(contralto and instruments)

Virgen Santa
(voices and instruments)

DIEGO ORTIZ
1610

Cancion "O Felici Oechi Miei"
(bass recorder; alto and two bass
violas; harpsichord; the variation is played on the
treble recorder)

CANCIONERO DE UPSALA
16th cent.

Four Songs

Soleta So Jo Asi
(contralto; treble and tenor
recorder; guitar and harpsichord)

Fa La Lan
(baritone; schriary; treble, tenor
and bass krummhorns and percussion)

Si La Noche
(two sopranos and contralto; two
tenor and bass recorders)

Teresica Hermana
(voices and instruments)

INTERMISSION

- ANONYMOUS (MEXICAN)** 16th cent. **Kyrie and Agnus Dei**
from the "Ave Maris Stella" Mass
(voices and instruments)
- FRUCTUS DEL CASTILLO** Mexico-1535 **Monstrate Esse Matrem**
(soprano and tenor; descant
and treble vielles)
- ESTEBAN SALAS** Cuba-1725 **Jubilate Deo**
(soprano and contralto; two
treble recorders; bass viol
and harpsichord)
- ALONSO DE MUDARRA** 1508-1580 **Una Sañosa Porfia**
(four voices and guitar)
- LUIS MILAN** 1536 **Fantasia**
(guitar)
- CANCIONERO DE MEDINACELI** **Corten Espadas Afiladas**
(voices and instruments)
- JUAN VASQUEZ** 1500-1560 **De Los Alamos Vengo**
Instrumental version
(descant viol; descant treble
and bass recorders)
Soprano and guitar
- ANONYMOUS (PERUVIAN)** 1611 **Hanacpachap**
(voices and instruments)
- ANONYMOUS (CHILEAN)** 17th cent. **Dos Canciones**
- Tengo Un Querer**
(tenor and guitar)
- Villancico**
(soprano; descant vielle; bass
recorder and guitar)
- MATEO FLECHA** 1530-1604 **Ensalada "El Jubilate"**
(voices and instruments)

MUSICA ANTIGUA DE CHILE

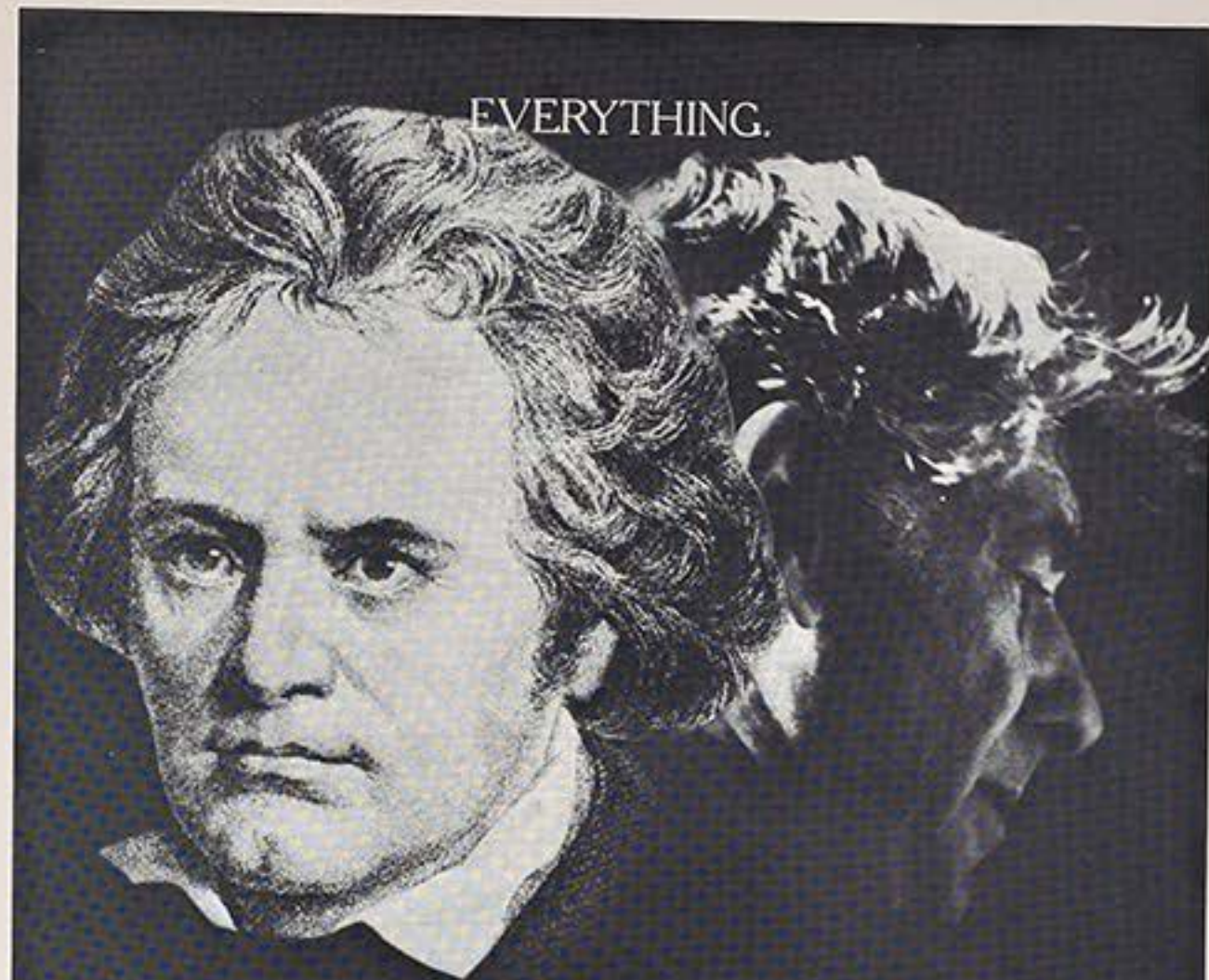
SINGERS

SILVA SOUBLETTE, Soprano, organetto and percussion
BERNADETTE DE SAINT LUC, Soprano, descant recorder
CARMEN LUISA LETELIER, Contralto, percussion
EMILIO ROJAS, Tenor, percussion
JUAN JOSE LETELIER, Baritone

INSTRUMENTALISTS

JUANA SUBERCASEAUX, Tenor and bass recorders; schriary; tenor krummhorn;
treble and descant vielles; descant and bass viols
MIRKA STRATIGOPOULOU, Descant, treble and tenor recorders; descant and treble
krummhorns; treble vielle and treble viol
FLORENCIE PIERRET, Dulcimer, organetto, harpsichord and percussion
RENE COVARRUBIAS, Treble, tenor and bass recorders; treble and bass krumm-
horns
GABRIEL OLIVARES, Bass viol
OSCAR OHLSEN, Guitar

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Notes on the Program

The Medieval Period

Spanish music from the sixth century to the eleventh was primarily religious in character, but during the Visigothic period people also sang in the language of everyday speech instead of in Latin at a number of ceremonies, in processions, at funerals and on similar solemn occasions.

Popular songs certainly existed in Spain in the late medieval period, although none have survived, and there is therefore good reason to suppose that lyrics in Latin, low Latin and primitive Romance existed side by side with the learned Latin poetry written by clerics at that period. The gap between the language of popular lyrics and Latin grew wider and wider, inevitably. The songs were sung by the illiterate masses and not written down. Already in the 13th century at Seville, the splendid court of Alfonso the Wise was, in fact, a precursor of the Renaissance culturally speaking, and it would have been difficult to find a European court to compete with it for the poets and musicians it attracted. Apart from those who were attached to the palace itself, Provençal and Gallician troubadours, wandering minstrels from Castile and many others from different European countries found their way there.

It is hardly surprising therefore, that, from a musical point of view, Alfonso's *Cantigas* are the most important example of Marian lyric and monody in medieval Europe. *The Cantigas or Maravillosos et Piadosos or Rosas das Rosas* are not simple works of literature or song-books like any others, but a veritable compendium of the aesthetics of the thirteenth century, in which the essence of medieval art is exquisitely distilled.

On the death of Alfonso X, his son Sancho IV succeeded to the thrones of Castile and Leon. The brilliance of the court at Seville vanished, and one of the most complicated and difficult periods in the whole history of Spain began and the progress of national culture received a severe setback.

The fourteenth century and a great part of the fifteenth were to pass before the nation was unified during the reign of the Catholic Kings, and peace was at last restored after the reconquest of Andalusia.

Queen Isabel was particularly fond of poetry and music. In spite of the political struggles going on around her, she

constantly sought the company of poets and musicians who entertained and delighted her with motets and sacred polyphony in the Royal Chapel and with secular songs and carols in her apartments. There was a superb collection of manuscripts and a rich hoard of musical instruments listed under "Books" and "Lutes and things musical."

Thanks to certain old manuscripts, we know that Spanish composers preferred the national tradition to the style of the Franco-Flemish school with which they were also familiar. They tended to write music that was highly expressive even though their musical forms were extremely simple.

The end of the reign of the Catholic Kings saw the close of the Middle Ages in Spain and the beginning of the modern era in European history. Spain left behind the period in which Hispanic-Christian, Jewish and Moorish cultures co-existed in the peninsula.

The Renaissance

The new forms and tendencies which characterized Renaissance art in the sixteenth century and which had evolved out of the brilliant period of pre-Renaissance are in Spain at the end of the fifteenth century can be clearly seen in the music of the period. The timbre of the new instruments and the formal developments in polyphonic and instrumental music brought considerable changes.

The sixteenth century was particularly brilliant. Its most eminent representatives were Juan de la Encina, Alonso de Mudarra, Francisco Guerrero, Luis Milan, Diego Ortiz and Juan Vasquez, who were universally admired for their religious and secular compositions.

Instrumental music acquired great importance in Spain after the beginning of the sixteenth century, and here Spain undoubtedly played a decisive role in the development of European music. No other country produced works of such high quality as early as Spain, and already by the middle of the sixteenth century compositions of quite outstanding excellence in form and artistic technique had made their appearance in that country: the treatise on music for bass viols (bowed vihuelas, or violas da gamba) by Diego Ortiz; the music of the great vihuela player Luis Milan and Alonso de Mudarra and the works of

one of the major masters of the Andalusian School, Juan Vasquez.

The Colonial Scene

Since the advent of Christianity, no single event in the history of mankind has produced such tremendous changes in the world as the conquest of the Americas. A territory many times as large as Europe was opened up to the material exploitation of, principally, Spain and Portugal, and in the process millions of natives became indoctrinated with the Roman Catholic culture of the Iberian Peninsula.

In 1536, Fray Alonso de Peraleja wrote in Mexico: "We support in every religious house an Indian master whose duties consist in teaching reading, writing, arithmetic and music. Music is taught all the boys who wish to learn it, and many have become skillful singers and players. Unfortunately, however, we can keep none of them because we have nothing to give or pay them. Were Your Majesty to order that these singers who compose the choirs of our churches and monasteries be paid, a suggested stipend would be, let us say, ten pesos annually."

"We are extremely careful to see that in our churches and monasteries The Office of Our Lady is sung daily, and on saints' days to see that polyphonic music is sung, accompanied by chirimias and flutes, for the Indians find all this extremely attractive. We are also careful to see that the Indians know how to sing in their own houses at night suitable Christian doctrine and songs and hymns."

As a permanent heritage, the colonial masters bequeath to us a respectable body of art-music. At times infused with indigenous strains, the pieces they wrote await only the kind of publication that brought all these colonial composers into prominence to prove that the political importance enjoyed by these countries was matched an artistic hegemony equally real and no less demonstrable. Especially important is it that this musical patrimony should become known.

The works of these composers Fructus del Castillo, Esteban Salas and the Peruvian and Chilean anonymous give us an admirable example of the way in which the music of the Peninsula permeated the colonial masters. They always remain faithful to the Spanish traditions.

Photo: MARK GERSON



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MARAVILLOSOS ET PIADOSOS. Thou workest marvelous, pious and wonderful miracles oh Holy Mary, who guides us well both night and day, giving us peace.

ROSA DAS ROSAS. Rose of roses. Flower of flowers. Lady of Ladies, Lord of Lords. Beautiful rose and Flower of joyfulness, pious Lady in all things and in all sorrows always close to the Lord. You must love this Lord very much to forgive thus all his sins.

EMPERADRIU DE LA CIUTAT JOIOSA. Empress of the joyful city rejoicing for ever in Paradise, free of all fault and abounding in virtues; Mother of God by divine grace, enchanting Virgin of angelical countenance. Just as you are so pleasing to God, so gaze upon the faithful and pray for them to the celestial Father. Virgin of unequal mercifulness, who never thinkest evil, do not disdain us for the faults we commit daily but protect us with your queenly mantle and have mercy on us through your generosity, for we are all made of clay, and it is only human to err.

AVE COLOR VINI CLARI. Hail, light colored wine, hail unmatched taste! You intoxicate us! You are worthy of your power. Oh, joyful creature, life is good and every table is secure in your presence. What delightful color, what fragrant odor, what pleasing hours when you contact the tongue. Happy is he who tastes you, blessed are his lips! Therefore let us praise the wine, let us exalt the drinkers and confound non drinkers till the end of time. Amen.

HERMITANO QUIERO SER. I want to be a hermit; I want to change my clothing in order to try a new life. I will not change my affection, I want to be a hermit. I do not recognize my living in these external clothings.

LA LUZ DE VUESTROS OJOS. Sovereign Mary, the light of your eyes, pure and ardent, and the soft grace and beauty; and the shining golden threads which God has placed in You, who are His wealth, give you victory. And even though the soul which gazes at your grandeur be in pain, should you look down on it, you can transform its pain into glory.

VIRGEN SANTA. Holy Virgin, how is it that the King of Heaven, your Son and our Treasure, lies in a tiny cradle in the little town of Bethlehem. The Son of the Eternal God who rules over all things created lies in a cradle in the middle of the winter.

SOLETA SO JE ASI. I am alone, if you want me to open now that it is time. My husband is out in Montalva. It will be noon by the time he returns: it is always that way when he goes. It is time. If you want to come.

FA LA LAN. When I return from watching the goats everybody says: Pedro, the married one. Yes, I have married my master's daughter and it is she who gave me this ring. Up there in the Valley of Roncales are my grazings and my rocks. There dwell my goats and I light my fire and stretch out the rest any old where. When Lent comes I don't eat a thing: I eat neither sardines nor anything salty; nothing of what I want is done and I have to eat bread crumbs with oil.

SI LA NOCHE. If the night is dark and the road so short, why do you not come, amigo? It is past midnight and my tormentor does not come; it is my fate that keeps him away, for I was born accursed! He makes my life a torture and seems like my enemy. Why do you not come, amigo?

TERESICA HERMANA. Sister Teresica, if you so willed it, I would sleep with you only one night. I would willingly sleep with you one night, only I fear lest I become pregnant. Sister Teresica! They call Teresica but she does not come, such a bad night she is having. Her mother calls her, but she does not answer; she has sworn to kill her. What a bad night she is having!

KYRIE AND AGNUS DEI. Lord have mercy, Christ have mercy, Lord have mercy. Lamb of God who taketh away the sins of the world, have mercy on us; Lamb of God who taketh away the sins of the world, give us peace.

MONSTRATE ESSE MATREM. Show us, Mother in answer to our prayer, He who was born for us.

JUBILATE DEO. Rejoice in the Lord, all earthly things and serve God joyfully. Alleluia, Alleluia.

UNA SANOSA PORFIA. A furious stubbornness pushes on lucklessly. It is as though I had never had merriment, but now my evil is falling into order. Fate prepared to take from me the prosperous leadership, for the brave Lion of Spain is threatening me. He pursues the moors and lays waste the country, conquers and kills my campings and my leaders. A generous Virgin gives them strength and a famous "caballero" gallops ahead of them. He leads all the people with a red cross and a glittering sword, wearing a rich cloak.

CORTEN ESPADAS AFILADAS. Tell-tales, dirty tongues. On the morning of St. Francis they have spread a gossip about me. Save me oh Lord from iniquitous lips and dirty tongues. The tell-tales, the filthy tongues, say I slept with the virgin girl. Blessed are those who fear the Lord and do His will!

DE LOS ALAMOS VENGO. Mother, I come from the poplars, from the poplars of Seville where I saw my dainty girl. Mother, I come from the poplars where I looked at them swaying in the wind.

HANACPACHAP. A religious text in Quechua, an Indian dialect.

TENGO UN QUERER Y UNA PENA. I have a love and a sorrow: sorrow wants me to live and love wants me to die. As a stone is used by the flowing waters, so is my heart being used from loving you. How do you expect me to forget you when you've been my first love and that love grows roots like any plant does in the earth. Why do you go around asking how one truly loves if love is born within the soul, and you were born without one?

VAMOS A BELEN, PASTORES. Shepherds, let us go to Bethlehem, for a shepherdess has given birth to an adorable child, and she weeps for happiness. Tonight is Holy night, it is sleepless night, for the Messiah who has come to redeem us is born. Shepherds, let us go to Bethlehem to see the Child Jesus who was born in a cradle more beautiful than light.

EL JUBILATE. Rejoice in the Lord, earthly creatures, sing, rejoice, and carowse! I say let there be great rejoicing here, amen, for the Child who is born. Oh great wealth, I wish He were mine, oh Mother! You have come to us through the spotless Virgin who said to the original sin: Hence, lazy scoundrel, leave me alone, alone, for I am the fruit of a Heavenly Wedding. The accused who heard this was afraid for he could not believe that what woman lost we men earn through women. In the city of glory, where the angels dwell, there landed a drunkard. He is unbelievable and doesn't stop swallowing with his throat. Oh rude ones: don't you see that the Holy Virgin said to Lucifer: Here I shall see you dance, damned serpent; I shall make you dance and sing at the top of your voice. And this is the end of it. Alleluia!

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Meet the Artists



The CONJUNTO DE MUSICA ANTIGUA OF CHILE was created in 1954 as an instrumental group. It was reorganized in 1958 and a vocal quintet was added to the instruments. In 1960, when the Department of Music was created at the Catholic University of Chile, its director, composer Juan Orrego Salas, asked the Conjunto to form part of it. In 1962 the Ensemble started a School of Ancient Music in which several instruments were taught, such as recorder, viola da gamba, lute and the harpsichord, as well as singing and history of music, covering the period from the Middle Ages to the Baroque; a special course of ensemble playing was also opened for the more advanced students. Soon this School was attended not only by Chilean students but also by others coming from different South American countries. The Conjunto de Música Antigua has played throughout Chile and it has been five times in Perú, where it has given concerts in all its main towns. In 1963 it was invited to inaugurate in Washington, D.C., a festival called "The Image of Chile," and on that occasion it played

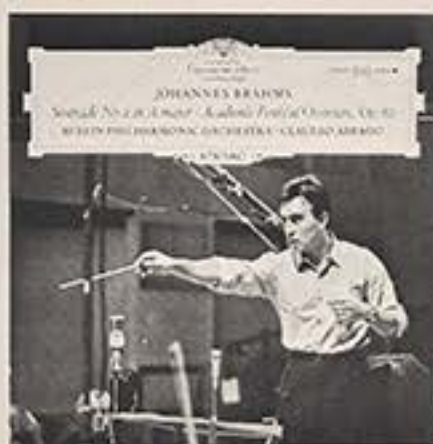
at the West Auditorium of the State Department, in Washington Cathedral, at the National Gallery and in several universities. It also performed on television, and *The Voice of America* made a video-tape which was shown in the whole of the United States. In 1964 the Chilean Ensemble was awarded the Elizabeth Sprague Coolidge Gold Medal given by the Harriet Cohen International Music Awards, and that same year it obtained an important donation from the Rockefeller Foundation in order to acquire more and better instruments as well as to start building up a library. In 1966 the Chilean Ancient Music Ensemble started off on its first European tour, this being the first time in the musical history of Chile that an ensemble of serious music visited that continent. The Group has played in Madrid, Barcelona, Rome, Hamburg, Bonn, Paris, the Soviet Union, Roumania, Athens (International Festival), and Dubrovnik (International Festival). In 1967, thanks to a special invitation by Colombian Airlines Avianca, the Conjunto gave a series of concerts in Colombia, Ecuador and Perú. In 1968 it was invited to take part in the Mexican Olimpiada Cultural which took place after the Olympic Games, and there the Chilean group gave concerts at the Palacio de Bellas Artes, the National Conservatory of Music, in Guanajuato and in León. On its return to Chile it was invited by Buenos Aires television to record a video-tape of Adriano Banchieri's musical-madrigal *La Pazzia Senile*, which the Conjunto de Música Antigua did together with a small Chilean company of puppets. The Chilean Ancient Music Ensemble has recorded two long-playing records in Chile, one for RCA Victor and one for

Philips, and one in Moscow. It has also performed on television and recorded video-tapes in Madrid, Italy's R.A.I., Paris, Hamburg's Nordwestdeutscherrundfunk, Moscow, Buenos Aires, Lima, Quito and Santiago de Chile. The Ensemble is conducted at present by Silvia Soublette.



SILVIA SOUBLETTE, Director of Musica Antigua, was born in Chile and made her first musical studies in Valparaíso; later she studied composition with Domingo Santa Cruz at the Santiago National Conservatory. Simultaneously she studied singing with Rea Focke and later with Clara Oyuela. In 1951 she was awarded a scholarship by the French Government in order to study composition with Darius Milhaud and Olivier Messiaen at the Paris National Conservatoire, where she also studied choral direction. She founded the Viña del Mar Choir and the Choir of the Catholic University of Valparaíso, both of which she conducted for six years. She has given song recitals in the main towns of Chile and sung as soloist with the Chilean Symphony Orchestra and the Chilean Chamber Orchestra, with which she toured Rio de Janeiro, Sao Paulo, Montevideo and Buenos Aires. Many of her compositions have been published, including her choral works. She has been teaching singing at the Department of Music of the Catholic University since 1960 and at present directs the Conjunto de Música Antigua de Chile.

Claudio Abbado



The art of presence on



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Coming Events at Alice Tully Hall

Week of March 9

Friday, March 13, 8:30
JUILLIARD CONCERT

Saturday, March 14, 8:30
UNIVERSITY CHORALE OF
BOSTON COLLEGE

Sunday, March 15, 3:00
RITA STREICH, Soprano

Sunday, March 15, 8:30
TADEUSZ KERNER, Pianist

Week of March 16

Tuesday, March 17, 8:30
JUILLIARD STRING QUARTET
Beethoven String Quartet Cycle

Thursday, March 19, 8:30
JULIAN BREAM, Guitarist

Friday, March 20, 8:30
THE CHAMBER MUSIC SOCIETY
OF LINCOLN CENTER
Charles Treger, Violin
Yoko Matsuda, Violin
Hiroko Yajima, Violin
Leslie Parnas, Cello
Paula Robison, Flute
Leonard Amer, Oboe
Gervase de Peyer, Clarinet
Jeanne-Marie Darré, Piano
Charles Wadsworth, Piano and Harpsichord
Works of Bartók, Bach, Chopin, Chausson

Saturday, March 21, 9:00
THE CHAMBER MUSIC SOCIETY
OF LINCOLN CENTER
Charles Treger, Violin
Leslie Parnas, Cello
Paula Robison, Flute
Jeanne-Marie Darré, Piano
Charles Wadsworth, Piano
All-Fauré Program

Sunday, March 22, 3:00
WILLIAM WARFIELD, Baritone

Sunday, March 22, 8:00
OPERA ORCHESTRA OF NEW YORK
Eve Queler, Music Director
Mozart: *The Magic Flute*

Week of March 23

Tuesday, March 24, 8:30
JUILLIARD STRING QUARTET
Beethoven String Quartet Cycle

Wednesday, March 25, 8:30
JOSEPH FUCHS, Violinist
ARTHUR BALSAM, Pianist

Thursday, March 26, 8:30
PORTLAND JUNIOR SYMPHONY

Saturday, March 27, 8:30
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GRANTS TOTALING \$90,000 AWARDED TO THE CHAMBER MUSIC SOCIETY

IN THE MIST of its initial subscription season at Alice Tully Hall, the new Chamber Music Society of Lincoln Center, under the artistic direction of Charles Wadsworth, has been awarded grants totaling \$90,000 from two foundations. The grants are currently being augmented by a fund-raising drive of the Society's Board of Directors towards a goal of \$310,000 needed to underwrite the Society's first two seasons.

An unrestricted grant to The Chamber Music Society totaling \$50,000 has been made by Lila Acheson Wallace, co-founder and co-chairman of the *Reader's Digest*, through the High Winds Fund, of which Mrs. Wallace is President. The grant has already provided the Society with \$25,000 and provides for payment of an additional sum of \$15,000 during the 1970-71 season and the remaining sum of \$10,000 during the season 1971-72.

A two-year grant of \$40,000 has been awarded to The Chamber Music Society by the Rockefeller Brothers Fund, to be paid \$25,000 during the current season and \$15,000 during the season 1970-71 as "a special contribution for general budgetary purposes." In transmitting this grant, the Rockefeller Brothers Fund offered "best wishes for the continuing success of the Society's effort to see that New York has the continuing benefit of the entire chamber music literature, planned and performed at the highest level of excellence."

The initial season of The Chamber Music Society of Lincoln Center, which began on October 17th, is offering 16 concerts at Alice Tully Hall through April 4th. The concerts thus far have all been sold to well over 80% of seating capacity, including several to full capacity with overflow stage seats. However, the small size of the hall, which is ideal for the chamber music experience; the low price scale which is maintained in order to make the concerts readily available to all; and the Society's adventurous repertoire, including a substantial commissioning program, assure a deficit of at least \$130,000 for the initial season. The 1970-71 season, projected to offer a greater number of concerts and to expand the commissioning program, is expected to have a deficit in excess of \$180,000.

Martha Argerich



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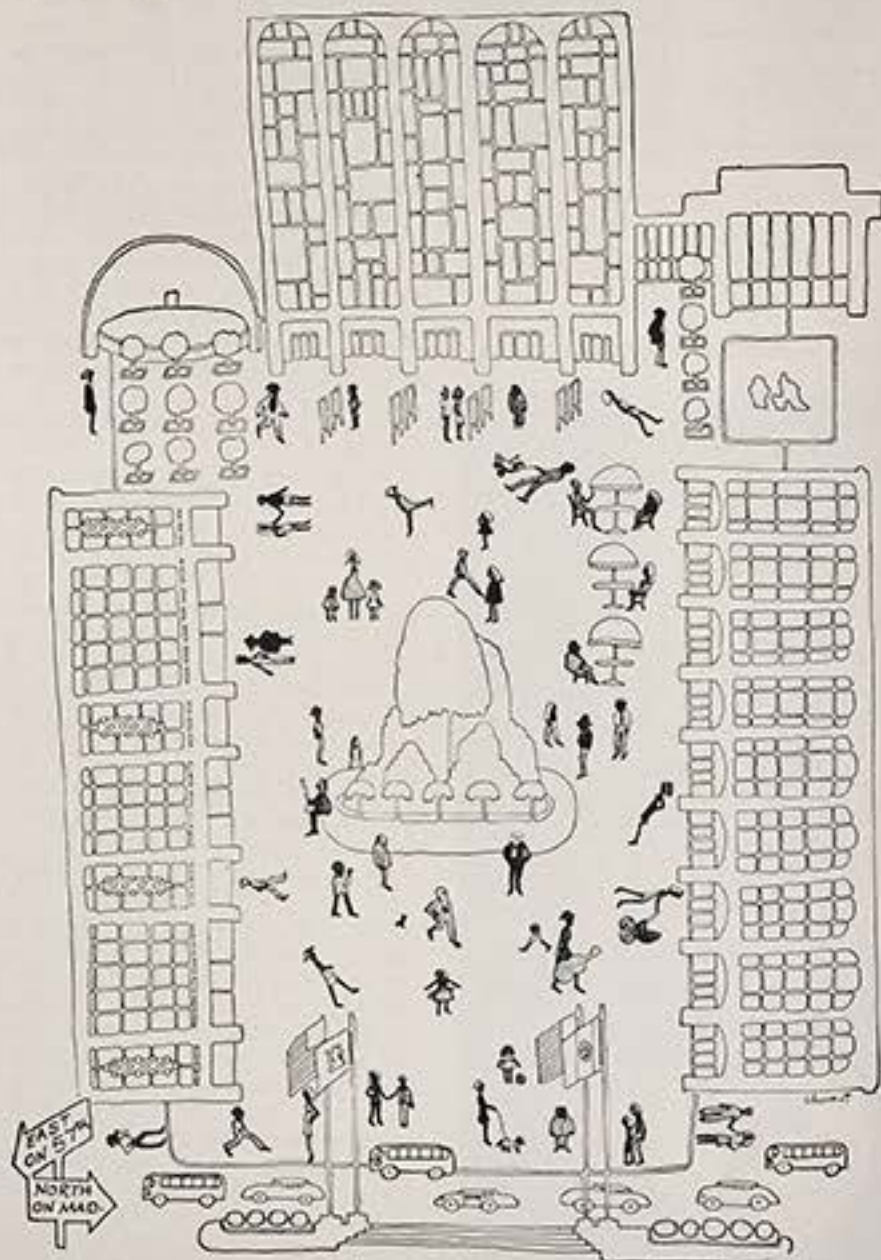
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LINCOLN CENTER, in cooperation with the Manhattan and Bronx Surface Transit Operating Authority, is providing a new bus service from Lincoln Center for the convenience of patrons attending Lincoln Center performances. This bus service is offered seven days a week, and will be in effect beginning February 3 through June 27 of this year.

Fifteen minutes after the first performance ends at Lincoln Center, buses will begin to leave from Lincoln Center Plaza's inner roadway and thereafter every six minutes for a 2-hour period.

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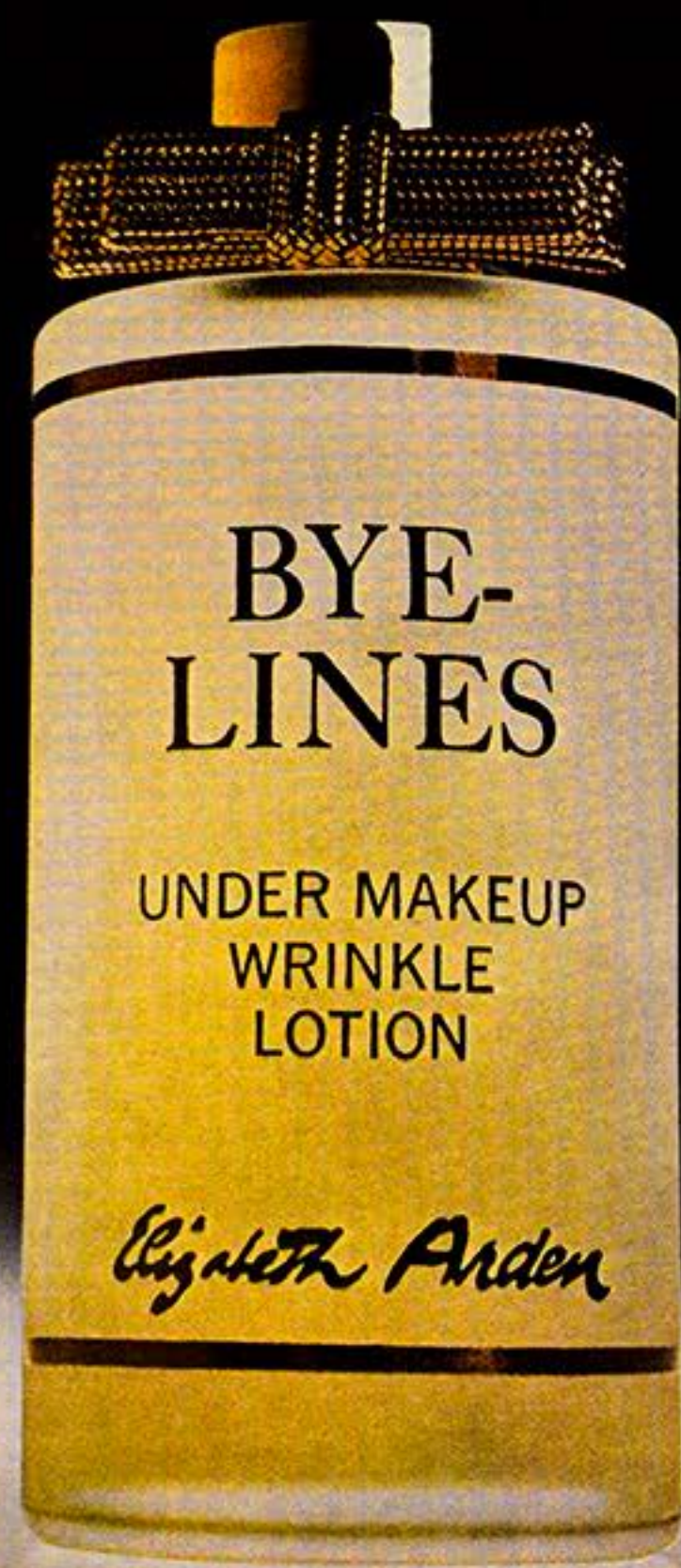
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1969-1970: A Season for Celebrating



Soprano Licia Albanese, who made her American and Metropolitan Opera debuts as Puccini's Madame Butterfly on February 9, 1940, observed the thirtieth anniversary of that occasion last month with a Carnegie Hall concert—a program of Bellini, Verdi, Donizetti, Bizet, Massenet, Catalani, Cilea, Mascagni and Puccini. Queried as to what she considered some of the most memorable events in her long career—a career long linked to the music of Puccini both here and abroad—the Bari-born soprano was proud to have been the first woman ever to sing over the Vatican Radio in 1939 and to have been chosen by Arturo Toscanini for the historic 50th-anniversary performance-recording of *La Bohème* in 1945, the same year she became an American citizen. Even earlier she recalled recording *Bohème* with Beniamino Gigli in Italy in 1937, following her La Scala debut. In 1960 she was happy to work with Lucrezia Bori for her first performance as Magda in *La Rondine*, and a very special night in her Met career was her first opening in 1944 when she sang *Faust* with Pinza, Jobin and Singher.



The Brooklyn-born tenor Richard Tucker is currently celebrating his 25th anniversary with the Met, where he made his debut as Enzo in *La Gioconda* on January 25, 1945. After singing Radames in the opening-night *Aida*, he undertook the role of Canio in *Pagliacci* on January 8 for the first time—his 29th leading role in the opera house. Two days earlier the Metropolitan Opera Guild held a luncheon for him at the Waldorf, and on the evening of January 24—a day which found Tucker singing Rodolfo on the Saturday afternoon broadcast of *Bohème* as well as the subject of a special intermission tribute by Francis Robinson—he was feted by Columbia Artists Management Inc. at the Plaza. On April 11, the annual benefit for the Met's Benevolent and Retirement Fund will take the form of a "Richard Tucker Gala," in which he will sing an act of three operas (*Traviata*, *Gioconda*, *Aida*) with three prima donnas (Sutherland, Tebaldi, Price). Among the highlights of his career, he looks back on his first Met opening night in *La Forza del Destino* in 1952 and his first Met broadcast in a 1946 *Traviata*, singing *Aida* with Toscanini in 1949, his 1967 trip to Vietnam when he led Passover Seder services in Saigon, receiving an Honorary Doctorate of Fine Arts from Notre Dame and the naming of a new music center for him in Israel.



Regina Resnik came to the Metropolitan on December 6, 1944, as Leonora in Verdi's *Il Trovatore* on only a day's notice when Zinka Milanov became ill. During her career as a soprano, she has fond memories of working as Donna Elvira with the late Fritz Reiner in *Don Giovanni*, as well as the chance of singing with Bruno Walter, Erich Kleiber and Fritz Stiedry. When, in the late 1950's, Miss Resnik re-emerged as a mezzo-soprano she was particularly excited by performing her first Klytemnestra in Wieland Wagner's Vienna production of *Elektra*, her first Mistress Quickly in Verdi's *Falstaff* which Zeffirelli produced at Covent Garden and the first time she sang Bizet's *Carmen* at the Met in January of 1968, having already sung the role throughout Europe for a decade. To celebrate her 25th anniversary a special exhibit of lithographs of Miss Resnik in several roles by Arbit Blatas was shown at the FAR Gallery in December. The complete portfolio is still available, with proceeds going to the Regina Resnik Scholarship at Hunter College in New York.



The Alabama-born bass, William Warfield, is marking the twentieth anniversary of his debut in Town Hall (March 19, 1950) with a recital in Alice Tully Hall on Sunday afternoon, March 22. Mr. Warfield, who has sung *Porgy* in Gershwin's *Porgy and Bess*, as well as concerts and recitals around the world, counts among his most memorable moments: seeing Louis B. Mayer weep after he sang "Old Man River" for his film debut in the MGM version of Jerome Kern's *Showboat*, introducing *Porgy and Bess* to Europe (part of a tour to London, Berlin, Russia) for the first time in 1952 at Vienna's Volksoper and then singing his first lieder recital to a German-speaking audience in Vienna that same season, creating "De Lawd" in the prize-winning 1957 NBC-TV production of Connolly's *Green Pastures* and being chosen by Pablo Casals for the leading role in his oratorio *El Pescador* in 1962.

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Things of Beauty

For Symphony Nights . . . *Belle Hunter*, 220 E. 78th Street, is listed as a dressmaker, but she is actually a gifted designer with an inspired way with fabrics and with remodeling, too . . . *Susan Shields*, 401 E. 56th Street, covers a svelte cocktail dress with masses of shining silver sequins, \$300; equally entertaining is her apricot brocade evening skirt, its front panel and hem outlined in rich gold—a trim repeated in the collar of her simple matching silk shirt, \$350 . . . *Mario di Quaremba*, 231 E. 53rd Street, has a store found beneath street level and carries many treasures in a small room—he designs for men and women and displayed an exquisite cotton-silk gown with huge 18th-century stripes, tiny puffed sleeves, a daring plunge back and front, \$95; also there was a gala stole metallicly fringed and brave with bright flowers against a black silk background, \$50 . . . *Ted Satin*, *Satin Fifth Avenue*, 580 Fifth Avenue, is located far above street level in Suite 717—displayed here are marvelous purses: especially elegant for evening is his baby alligator pouch, a double one lined in the softest of butter kids and hanging from a silver and gold chain (real), \$500; a charming gold metal box is studded with minute "rubies" and retails at \$40, while its mate in black peau de soie banded by "topazes" and rhinestones on broad gold braid is \$70—we also admired a very striking patent bag closed by huge gold bracelets, \$80, its hidden virtues being invisible money-pockets. Mr. Satin, it might be mentioned, sells his treasures at discount prices . . . For the Listening Corner . . . *William Friedle*, 294 Fifth Avenue, calls himself a sculptor and the walls of his store are covered with his delicate metal abstracts: a school of swirling fish is \$200 and an Aztec sun is \$125; if you want to say it with a Friedle flower, a blossom on a single stalk is \$4.50, a metallic Trojan Horse is \$800 (they are worth seeing) . . . For those who are witch-minded, all sorts of strange and evil herbs can be found in the famed *Kiehl Pharmacy, Inc.*, 109 Third Avenue—maybe even mandrake roots?

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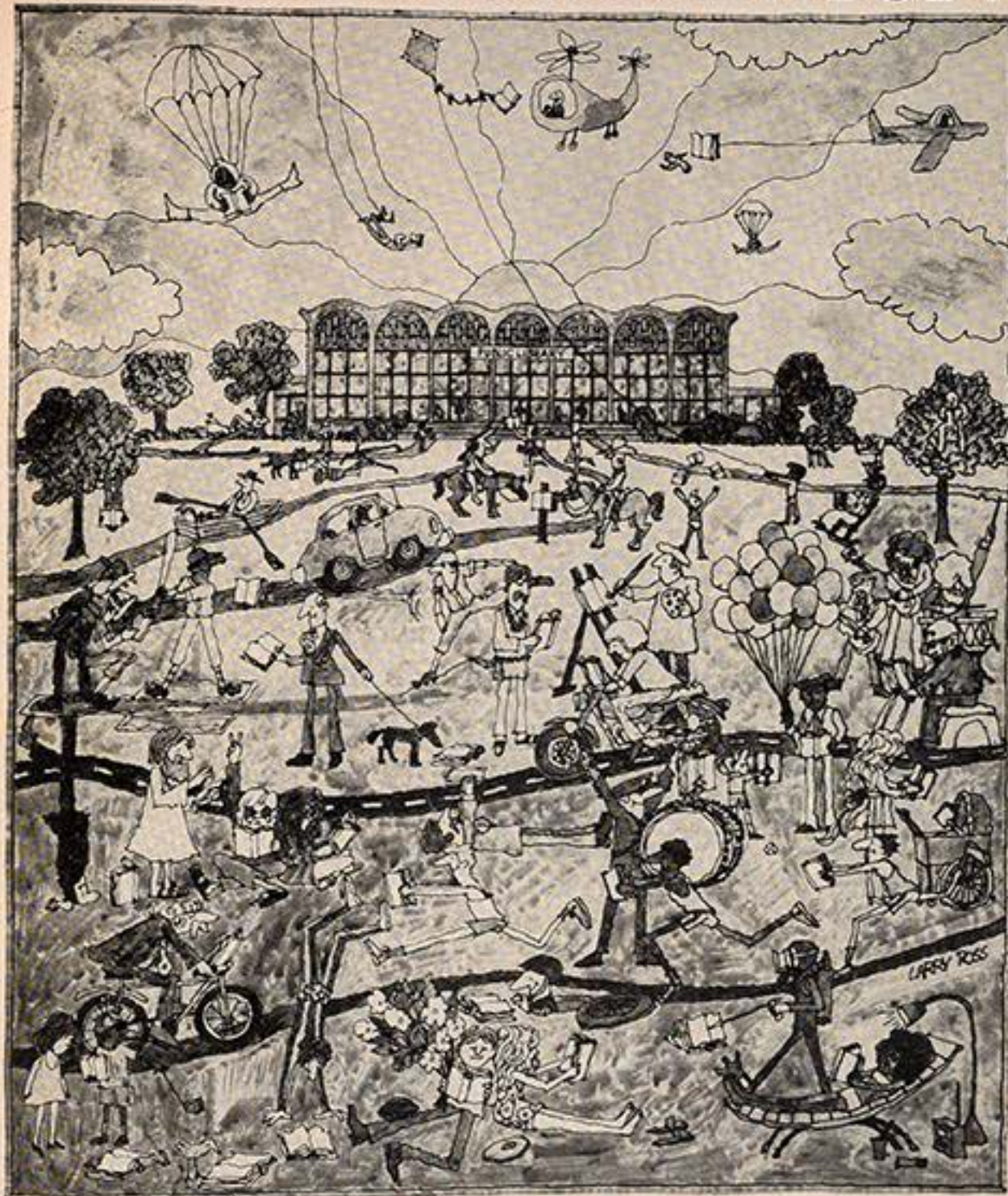
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National Library Week 1970



Kostelanetz



Milnes



Neblett



Villella



Wild



Lorengar

"PROMENADES" SET EIGHTH SEASON

The New York Philharmonic will begin its eighth season of "Promenades" on Wednesday, May 27. The 19-concert, non-subscription series will run through Saturday, June 20, with all concerts conducted by Andre Kostelanetz, Artistic Director and Conductor, who originated the series in 1963. As in the past the programs Mr. Kostelanetz has devised will feature a wide variety of instrumentalists, vocalists, dancers, puppets, a narrator and the recorded songs of whales.

The instrumentalists are pianist Earl Wild and guitarist Alirio Diaz, both making their Philharmonic debut. The vocalists are soprano Pilar Lorengar and baritone Sherrill Milnes, both of the Metropolitan Opera, and soprano Carol Neblett from the New York City Opera. Miss Neblett and Mr. Milnes also are appearing with the Orchestra for the first time. Another first with the Philharmonic is the appearance of Edward Villella, premier danseur of the New York City Ballet. The Bil Baird Marionettes will return to the "Promenades" for the second consecutive year in a newly created puppet ballet, while the song of the whales will be heard on tape in a new composition by Alan Hovhaness.

Among the more unusual orchestral works Mr. Kostelanetz has scheduled will be Glinka's *Jota Aragonesa*; Alfvén's *Swedish Rhapsody*; Sibelius' excerpts from *The Tempest*; ballet music from Verdi's *Otello*; Skalkottas' *Greek Dances*, as well as the world premiere of a new work with narrator.

Six programs, each with a different theme, will be offered, beginning with the "Russian-Spanish Promenade" in which Mr. Milnes will sing excerpts from Moussorgsky's *Khovantchina* and an aria from Tchaikovsky's *Pique Dame*. On the same program Mr. Diaz will perform Joaquin Rodrigo's *Concierto de Aranjuez* for guitar and orchestra in its first performance by the Orchestra. This will be followed by the "Holiday Promenade" featuring the new composition with narrator.

Music from the Scandinavian countries will be heard at the "Lands of the Midnight Sun" Promenade in which Miss Neblett will sing songs by Grieg, Sibelius and Rangström. The Bil Baird Marionettes will appear in a specially created production to music of Grieg. Mr. Villella will dance in a ballet of his own creation to sea chanties at the "International Promenade" which also will feature the premiere of Hovhaness' "And God Created Great Whales" with the recorded songs of whales.

"Along the Danube" is the Prom-

nade which will present the music of Austrian, Czechoslovakian, Hungarian and Roumanian composers and feature Mr. Wild in Liszt's Hungarian Fantasy for Piano and Orchestra, and in three solo works by the same composer. The "Mediterranean Promenade" will present the music of Spanish, French, Italian and Greek composers. Its featured artist is Miss Lorengar who will sing a selection of arias and will also be heard in a group of Spanish folk-songs with guitar accompaniment.

NEW YORK PHILHARMONIC "PROMENADES" CONCERTS

Under the Direction of
ANDRE KOSTELANETZ

Wed., May 27, Opening Night
Thurs., Wed., Thurs., May 28, June 3-4

"RUSSIAN-SPANISH PROMENADE"

Sherrill Milnes, baritone
Alirio Diaz, guitarist

GLINKA *Jota Aragonesa*
MOUSSORGSKY Excerpts from "Khovantchina"
TCHAIKOVSKY Aria from "Pique Dame"
RODRIGO *Concierto de Aranjuez* for guitar and orchestra
TCHAIKOVSKY 1812 Overture

Fri., Sat., Tues., May 29-30, June 2

"HOLIDAY PROMENADE"

Narrator (to be announced)

BERNSTEIN "Candide" Overture
TCHAIKOVSKY Romeo and Juliet, Overture-Fantasia
New Work for narrator and orchestra
PUCCINI Waltz from "La Rondine"
RACHMANINOFF Waltz from "Alakaz"
STRAUSS Waltzes from "Der Rosenkavalier"
GERSHWIN Catfish Row from "Porgy and Bess"
Overture to "Girl Crazy"

Fri., Sat., Tues., Wed., June 5-6-9-10

"LANDS OF THE MIDNIGHT SUN"

Carol Neblett, soprano
The Bil Baird Marionettes

NIELSEN Overture to "Masquerade"
GRIEG Symphonic Dance
ALFVEN Swedish Rhapsody
GRIEG, SIBELIUS, RANGSTROM Songs for soprano and orchestra
SIBELIUS Excerpts from "The Tempest"
GRIEG Festival, with Marionette Company
SIBELIUS Finlandia

Thurs., Fri., Sat., June 11-12-13

"INTERNATIONAL PROMENADE"

Edward Villella, dancer

TCHAIKOVSKY Serenade for Strings
New Ballet, to be announced
Choreographed by Mr. Villella
HOVHANESS And God Created Great Whales (World Premiere)
GOTTSCHALK-SHANET A Night in the Tropics
ROSSINI "William Tell" Overture

Tues., Wed., June 16-17

"ALONG THE DANUBE"

Earl Wild, pianist

REZNICEK Overture, "Donna Diana"
DYORAK Four Slavonic Dances
LISZT Hungarian Fantasy
ENESCO Roumanian Rhapsody No. 1
LISZT Three "Paganini" Caprices for solo piano
LEHAR Suite from "The Count of Luxembourg"

Thurs., Fri., Sat., June 18-19-20

"MEDITERRANEAN PROMENADE"

Pilar Lorengar, soprano

VERDI Ballet from "Otello"
FALLA Suite from "El Amor Brujo"
CHARPENTIER, GRANADOS, FALLA Arias for soprano and orchestra
SKALKOTTAS Three Greek Dances
Spanish Folk Songs for soprano and guitar
RAVEL "Daphnis and Chloe," Suite No. 2

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NEAL BARR

Black jersey vest (opposite); creamy smooth richness, cutting a neat figure over culottes, and a black and white giant pin-striped shirt. Ensemble, by Dominic Rompollo for Teal Traina, in Jasco wool jersey. About \$335. At Altman's; Jacobson's, Michigan; Sakowitz, Houston. Snood by Christa for Abracadabra. Belt by Elegant. Shoes by Latinás.

White polka-dotted black vest (this page), deeply V'd, bubbling over a white satin crepe turtleneck blouse, and short cotton skirt. Ensemble, by Rodrigues for Peter Clements. About \$145. At Saks Fifth Avenue; H. and S. Pogue, Cincinnati; Neiman-Marcus. Snood by Madcaps. Bracelets by Bill Smith for Richelieu. Herbert Levine shoes. Scent written in the air: Capucci's Graffiti.

Great Little Get-Arounds from BAZAAR

Gospel From the Source

NOR too many music lovers of the newer generation know much about Aksel Schiøtz, the Danish-born tenor whose records in the immediate aftermath of the 1939-45 war were highly prized and avidly collected. They were, of course, still in the 78 rpm category and came an aria or two, a song or so at a time. When he was heard in a full cycle by Schubert or Schumann, this was, of course, something that called for headlines in the publication for which I was then writing.

By any standard, Schiøtz should have had a long and rewarding career in this country: but before he could take advantage of his golden, hard-won opportunity (he had been a leader of the Danish resistance and risked reprisal from the Germans on more than one occasion), he was stricken with a brain tumor which threatened not merely his career but his life. Thanks to great surgical skill, his life was saved. But he was left with a facial paralysis that imposed severe restrictions on his efforts to resume his solo recitals.

Eventually, Schiøtz shifted his vocal effort from singing publicly (eventually as a baritone) to teaching privately, most recently at the University of Colorado in Boulder. In that capacity he was able to impart directly and effectively, to whomever was fortunate enough to seek him out, the insights and understanding he had acquired in his active days as a singer. But that communication was, at best, limited. Many who had come to admire Schiøtz from the reissues of his great recordings could not transport themselves physically to his side.

It was for them, and for any others who might respond, that Schiøtz has created a book called *The Singer and his Art* (Harper and Row, New York, \$6.95). The borrowed words with which he has chosen to preface his discourse begin, "Insist on yourself; never imitate." They are attributed to Ralph Waldo Emerson, and aptly embody the attitude which was Schiøtz's own as a performer. (Fine Mozart singer though he was and a formidable stylist on his own, he had never happened to hear John McCormack's recording of "Il mio tesoro" until his first visit to New York, about 1949. That he was awed and incredulous I can attest, for the hearing occurred in my presence.)

In the sequence of chapters devoted to vocal functioning, the art song, op-



Aksel Schiøtz and his wife at home in Boulder, Colorado.

era, oratorio and recital, Schiøtz is, in effect, reliving his own experiences. But he has the breadth of attitude and the generosity of spirit to instance the work of singers other than himself—such as Gérard Souzay and Bernard Krusyn in Schumann's *Dichterliebe* or Cluytens, de los Angeles and Jansen in Debussy's *Pelléas*, or Callas, Tito Gobbi, et al. in Rossini's *Il Barbiere di Siviglia*. But that was always the Schiøtz way: on the same occasion in New York when

he heard McCormack's "Il mio tesoro," he learned that I was acquainted with the great French baritone Charles Panzera and could provide him with his Paris address and telephone number; he took both. In due time, I received a communication from the two singers in Paris, expressing their pleasure in meeting. Such an attitude toward learning is the soil from which the ability to teach others springs, and the flower of it is in this book.

L.K.

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11. MAHLER: A NEW IMAGE by Henry-Louis de La Grange
12. PLACE, TIME AND PAINTER by Katharine Kuh
13. TV AND THE ARTS: THE PROSPECT BEFORE US by John Tebbel
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18. THE SAD STATE OF FEDERAL ARCHITECTURE by Wolf Von Eckhardt
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AZ03



In the Galleries

LASZLO MOHOLY-NAGY, the Bauhaus giant first in Germany then in Chicago, can be seen in all his impressively versatile expressions in a big survey at the **Guggenheim Museum**, 1071 Fifth Avenue (to April 19), the first retrospective evaluation since 1947 of his historic contributions. Moholy, whose post-hyphen name is generally mispronounced by all but fellow-Hungarians (it should be "Nahj"), was a most influential pioneer in synchronizing modern technology and modern art. The show covers the gifted artist's many facets: paintings, collages, prints, drawings, sculpture, photographs, photograms, stage designs and films.

Although educated in law in Budapest, Moholy early turned to painting while recuperating from shell shock in World War I. By 1918, at the age of 23, he was an integral part of revolutionary art movements fostered by the Russian Constructivists Malevich and Lissitzky. Teaching at the Bauhaus in Weimar, along with the architect Walter Gropius, was terminated by political pressure; and then the Nazis forced him into exile. He spent the last 9 years of his life in Chicago, where he established his School of Design (often mis-called the New Bauhaus) and where this exhibition has just been shown at the Museum of Contemporary Art. He died in 1946 of leukemia at only 51, at the peak of his creativity. Moholy-Nagy's work manifests all the elements of kinetic art (which with the sobriquet of "Op" was recently presented as something new), of geometric abstraction, of machine art, of intermedia, of experimentation far ahead of his time.

The *Magic Theater* was first shown

in the Kansas City museum in 1968, where it made such an impact that the N.Y. Museum of Contemporary Crafts arranged to give it a showing in the East. A large environmental exhibition, created by the collaboration of artists, engineers and industry, it required special space. This has now been located at the new **Automation House**, 49 East 68 Street, which also becomes the new headquarters of Theodore Kheel's American Foundation for Automation and Employment. The space will continue to be used for the increasing number of today's shows which don't fit in traditional museum spaces—such as those of EAT (Experiments in Art & Technology). The *Magic Theater* consists of 8 monumental light environments, including a mirror and light infinity chamber, a time-lag area generating past sounds and a mirror area creating psychic effects through the dislocation of imagery. The spectator-participant winds up with an altered sense of himself and his surroundings. (March 3-April 12).

The most comprehensive showing of *Maillol's* work ever assembled in New York consists of 62 rare, numbered bronzes and a group of drawings and pastels in a retrospective show at **Perls Gallery**, 1016 Madison Avenue (March 18-April 18). Eleven of the sculptures by the famed French artist, who died in 1944, are life-size or larger, including the noted Chained Action torso. Many of the bronzes have never before been shown in New York; most work is available for purchase. Mme Dina Vierny, Maillol's long-time model and executrix of his estate, has come here for the show, part of which



Aristide Maillol's 1905 bronze, "Torse de l'Action Enchaînée"

she modeled for the artist.

With the motto "Information for Peace and International Friendship," 1,500 Soviet photographs from 1917 to this year—the centennial of Lenin's birth—are traveling to 6 U.S. cities. The documentary *USSR Photo '70*, first such show in America, starts its tour at the **New York Cultural Center**, 2 Columbus Circle (March 12-April 3). Selected from 70,000 photographs submitted by amateurs and professionals, the show deals with all aspects of Soviet life in all parts of the country. It is staffed with 12 young Soviet men and women, presumably bilingual, to answer questions and conduct tours when desired.

To March 21: A series of huge "Phenomena," many 80 x 40", comprises **Paul Jenkins'** new show of highly colorful abstract paintings. Luminous forms race boldly across the canvases in layers of veil-like, poetic overpainting, with brilliant use of white and intense, magically translucent hues dynamically moving like the surf. **Jackson**, 32 East 69 Street.

To March 21: Sensitive bronzes and stones by New York sculptor **Rhys**

Caparn bring us up to date on her always graceful and piquant, semi-abstracted men and beasts and their relations to new space dimensions. **La Boétie**, 1042 Madison Avenue.

To March 21: In his 15th one-man show, **Walter Brandt** has recent "conservative" canvases of intimate domestic scenes, full of light and shadow and fresh color. Although he comes from North Carolina and lives on Long Island, his sources are basically European: Matisse, Vuillard, Bonnard, as well as Beckmann, with whom he studied. Commonplace themes—an open door, a nude, a pitcher on a table—shimmer into reality with his colorful brush stroke; a major transition from his former Abstract-Expressionism. **Sachs**, 29 West 57 Street.

To March 26: Colorist **Albert Stadler** structures his canvases of lyrical imagined landscapes, suggested only, in his 5th show here. **Poindexter**, 24 East 84 Street.

To March 31: The 130-year-old "antique" **French & Co.**, 980 Madison



Reginald Marsh's "Two Girls on the Boardwalk" (1938)

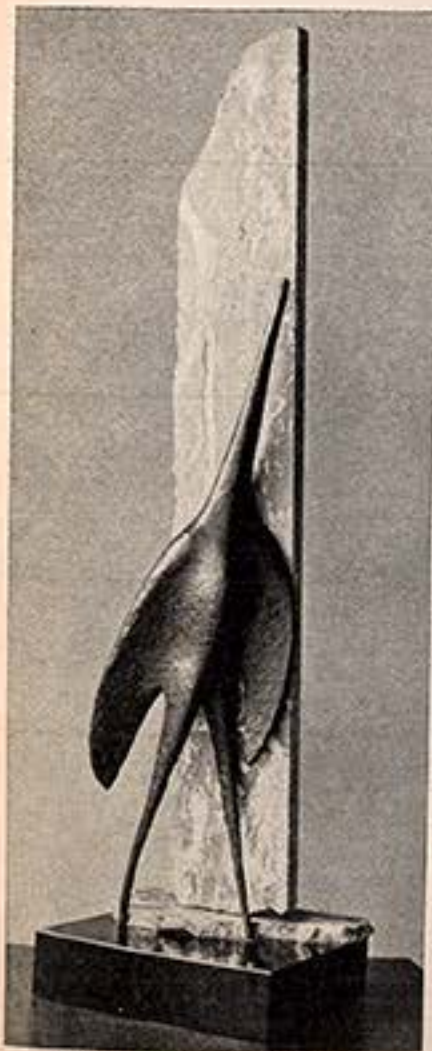
Avenue, has just opened a contemporary art gallery with a show of **Daniel Larue Johnson's** "musical" sculptures. Wood forms 7 feet high are painted with brilliant bands of primary colors in harmonies and rhythms based on bebop. Though only 31 years old, the Los Angeles artist has work in the collections of the Modern Museum, the Rockefellers, James Baldwin and Joseph Hirshhorn, and has commissions for outdoor sculptures in Baltimore and in the Martin Luther King Park in Minneapolis.

To April 19: One of the pioneer "Happenings" artists, **Jim Dine** is given a major retrospective showing at the **Whitney Museum**, 945 Madison Avenue. The artist, who came here from Cincinnati and became allied with Pop, shows paintings, assemblages, drawings and prints.

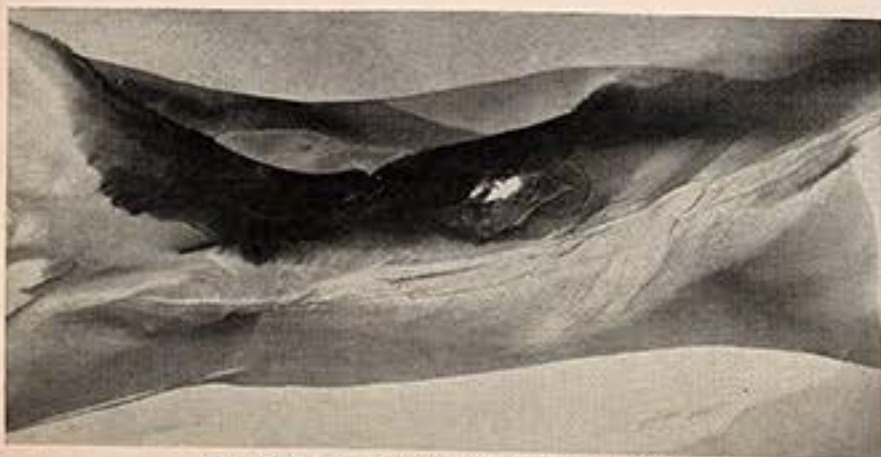
March 2-28: The familiar blousy gals, Coney Island scenes and cityscapes of **Reginald Marsh** may again be seen in 20 highlights from the estate of the artist, who died in 1954. The temperas and drawings date from the 1930's. **Rehn**, 655 Madison Avenue.

March 3-21: An English painter, **John Napper**, who has executed commissions for portraits of the Queen and Lady Churchill, displays here his appealing, nostalgic landscapes, seascapes and flower pieces. With their vibrant colors and sunny warmth, the paintings are peaceful and romantic. **Larcada**, 23 East 67 Street.

March 3-25: **William Pye**, a young English sculptor, makes his debut in the U.S. with highly polished chrome-plated and stainless steel tubing. His skillful engineering, acquired through work with industry, has produced seemingly effortless, weightless forms winding through space in arches and angles with subtle



Rhys Caparn's "Night Visitor"



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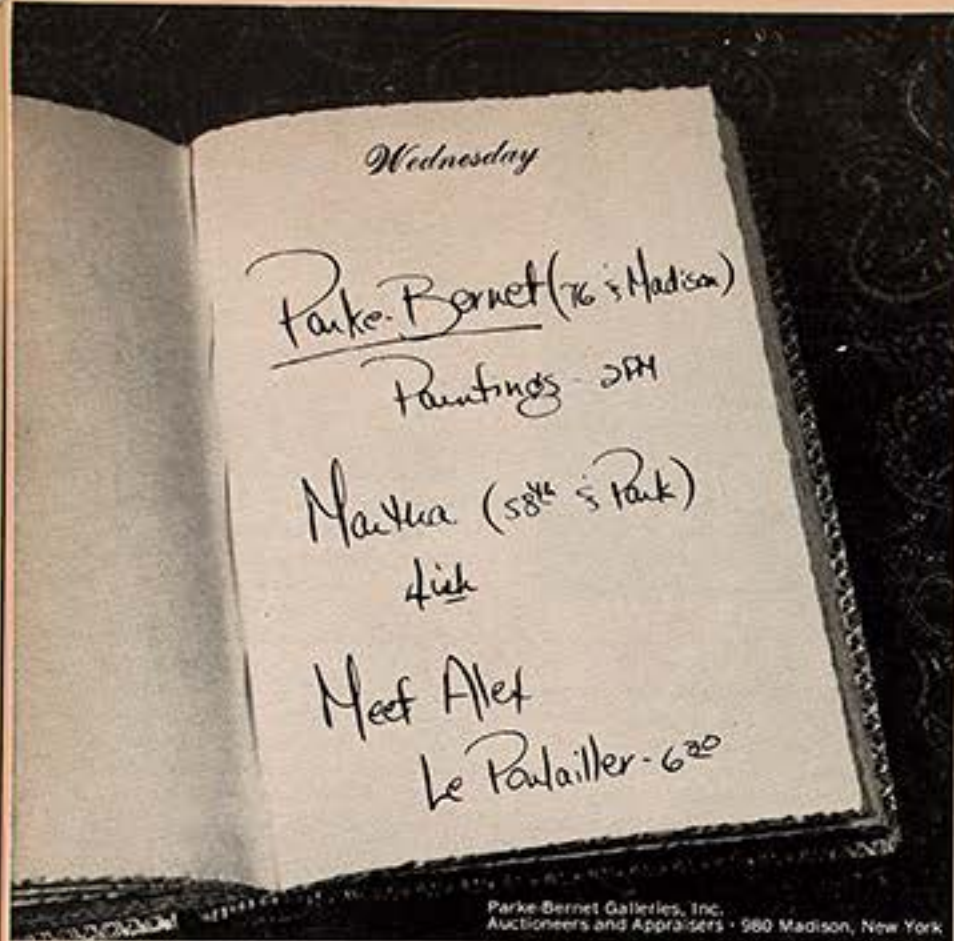
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reflections. Large pieces grow out of the floor and you can walk through and around their organic-like wormings. **Schaefer**, 41 East 57 Street.

March 3-28: Some 70 etchings, woodcuts and lithographs by the late **Emil Nolde** are on view. Nolde was one of the important German leaders, along with Kirchner, of the Central European Expressionist movement in pre-Hitler days. **Frumkin**, 41 East 57 Street. Concurrently, there is a show of German Expressionist drawings at **Borgenicht**, 1018 Madison Avenue.

March 7-26: Four 20 to 25-foot-long canvases by **Gene Davis** in his 27th one-man show fill the **Fischbach Gallery**, 29 West 57 Street, with their narrow vertical stripes of brilliant color.

March 9-April 26: **Joan Miró** seems to have been particularly active in print-making from 1965-1968 (when he reached the age of 75). The **Museum of Modern Art**, 11 West 53 Street, presents a collection of 50 etchings by the Spanish artist, which were brought here from Paris, some shown for the first time. Another collection of Miró's etchings of the same period—unique states, trial proofs and published editions—is on view at **Associated American Artists**, 663 5th Avenue (March 16-April 4).

March 10-28: **Bart Perry's** new paintings are geometric abstractions, some on shaped canvases, in bright, clear colors with kinetic effects and synchromatic balances. **Capricorn**, 11 West 56 Street.

March 10-28: 50 hand-picked artists from Eastern and Western Europe and Russia have been invited to present basic documentary concepts and theories for art, but not finished works of art, in an exhibition at **Bonino Gallery**, 7 West 57 Street. Artists were asked to demonstrate the great flexibility in means of communication, through any medium: visual, audio-visual, sound, mathematical formula, manuscript, tape, disc. This stock of ideas, thus made available for adaptation by anyone, will later travel to Latin America.

March 10-April 4: **Paul Resika**, a native New Yorker who nevertheless concentrates on country landscapes, started showing here in 1947 when he was only 19. His impressionistic landscapes, some with a nude or other figures, are sunny and colorful with a restful rusticity, some drawn from European countries where he has traveled and exhibited extensively. **Peridot**, 820 Madison Avenue.

March 10-April 26: **The Ephemeral Image** introduces scarecrows, harvest figures and snowmen as contempo-

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Unknown Reasons, Fred Mogubgub, New York
The Joint, Len Glaser, New York
S.W.B. (Sweet Wounded Bird), Gerard Pires, Paris
Egypte, O Egypte, Jacques Brissot with text and narration by Jean Cocteau, Paris
Cirkusz, Leszlo Lugoosy, Budapest
The Room, Yoji Kuri, Tokyo
Historia Natura, Jan Svankmayer, Prague
Birthday, London School of Film Technique.

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To get tickets for the March 25th, April 8th and 10th Philharmonic Hall openings, take a couple of minutes and go to the Philharmonic box office. They're on sale right now.



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rary folk art. The naïve creations of such effigies are surprisingly individual, manifesting vitality, humor and pathos, glorifying the "objet trouvé." The ephemeral has become permanent in 100 photographic images made in the past decade by Ann Parker, later to appear in book form. **Museum of American Folk Art**, 49 West 53 Street.

March 10-May 9: *The Drawing Society* celebrates its 10th birthday with a large regional drawing show of 42 New York City artists. The roster reads like a top *Who's Who* listing, including de Kooning, Rauschenberg, Motherwell, Noland, Steinberg, Warhol, Marisol and many other well-knowns. The artists will be conducting panel discussions during April. **Cooper-Hewitt Museum**, 3rd Avenue & 7 Street.

March 11-April 4: "The a-perspective structure of a square" is Alfred Jensen's title for his show of mathematical paintings based on the architectural calculations and plans for temples, pyramids, monuments. **Cordier & Ekstrom**, 980 Madison Avenue.

March 11-April 4: That incurable romantic *Eilshemius*, who died in 1941, returns periodically to the current art scene. **Sidney Janis**, 15 East 57 Street, bought many dating from 1908-21—and now shows 69 oils, mostly poetically gesturing nudes in lush landscapes, a few borrowed from important collectors like Joseph Hirshhorn, Roy Neuberger, Harry Abrams; the rest for sale.

March 12-May 10: **Hector Guimard** (1867-1942), the grand old Frenchman of Art Nouveau who designed the Métro station superstructures in curvaceous iron, is shown in all his aspects at the **Museum of Modern Art**. Furniture, textiles, graphics, industrial design and architecture comprise an exhibition of 150 items and photographs from all over the world, a show which will travel to San Francisco, Toronto and Paris.

March 14-April 4: *Charles White* deals with the black community compassionately and heroically. As part of this exhibition he brings up to date some Civil War posters, painting dramatically from them and using names of actual runaway slaves who were thus advertised with prices on their heads. **Forum**, 1018 Madison Avenue.

March 14-April 11: A surrealist painter from Montenegro, who lives in the country outside Paris, *Dado* paints Bosch-like busy nightmares of bird-man creatures of the type that might torture St. Anthony with assiduous glee. **Byron**, 1018 Madison Avenue.

March 16-28: Using only two or three colors on a canvas, *Thomas Sills* paints abstract forms which seem to move backwards and forwards, in and out of the plane. Unusual colors—citrons, oranges, mauves—are used in unusual combinations. **Bodley**, 787 Madison Avenue.

March 16-28: Poetic and thoughtful wood and marble sculpture and ink drawings, some on canvas, are the work of the recently "discovered" young *Charles Wells*. Life masks and full and half-length figures are serene and poignant; the drawings are gentle, elegant portraits. **FAR**, 746 Madison Avenue.

March 16-April 4: The new work of *Dennis Leon*, who is chairman of sculpture at Philadelphia's College of Art, is in bronze, plexiglass and stainless steel, particularly for outdoors. Large plexiglass surfaces, often black, reflect trees and clouds and surroundings. Some are flat and horizontal; some swing down to the ground in a curving sweep. **Kraushaar**, 1055 Madison Avenue.

March 18-July 31: *Charles Dickens* died 100 years ago. The **Morgan Library**, 29 East 36 Street, displays autographed manuscripts of several novels and original drawings for their illustration, as well as many plays he wrote, produced and acted in as an enthusiastic amateur dramatist.

March 17-April 4: "Beauty Boxes" are the specialty of *Lester Glassner* in his first one-man show, based on his fascination with movies of the 1930's—before he was born. With beauticians' heads, transformed by liquid latex, liquid rubber under-eye bags, hair from the 5 & 10 and cast-plastic teeth inserted, he makes turbans and brightly colored 1930's clothes for his humorously macabre, distorted beauties, then encloses the 3/4-life-sized figures in glass-fronted boxes. **White**, 42 East 57 Street.

March 21-April 9: *Wendell Castle* designs free-form plastic sculpture into functional furniture with gloss enamels. Sinuously curved forms with a polished elegance serve as seating units, lamp stands, table tops. **Nordness**, 236 East 75 Street.

March 21-May 10: A major pioneer in textile design for industry, *Dorothy Liebes* now has a full-scale retrospective show at the **Museum of Contemporary Crafts**, 29 West 53 Street. Always an experimenter, she introduced many new materials into her textiles and popularized bright color through her numerous architectural and industrial commissions, which led to new collaboration between craftsmen and the business world. **BETTY CHAMBERLAIN**

Rosina Lhevinne . . .

continued from page 19

say that I am so very kind—but also, it is a very great gift from God that I have of forgetting the bad things. So I don't have to be so good to forgive, I simply forget, it doesn't exist.

And then I started to think a great deal about my position in life, what I am. Mr. Lhevinne was so celebrated in the beginning of the twentieth century. He was one of the five or six, I would say, that were on the same plane. Living with him all the 46 years we were married, I really became one of those humble persons, and the older I get the more I realize how much I don't know. People don't believe this, and I don't try to speak about it—but some, like Schonberg, when he gave me a wonderful interview after I played and he said I had a very interesting combination: the greatness of Catherine the Great and the simplicity of a taxi driver. I think it is very clever.

You know, so many people go to concerts to see what a colleague does bad . . . and the teachers too. Philipp had his Ten Commandments for a teacher—they are very interesting: one of them is to be accustomed to find the biggest ingratitude from the one from whom you would expect the most. And another is to remember that there is no jealous student, only jealous teachers. I think that is very true, because, you know, when a student comes to me I always start with a few words of greeting before I start the lesson. I cannot spend much time, but I always say, "Now what did you hear interesting this week," or something like that—and they will say, "Oh, I heard Rubinstein and he took fourteen wrong notes." I say that doesn't interest me at all—tell me how enchanted you were with his playing, or probably you didn't hear Rubinstein, you didn't hear the pieces—you heard fourteen wrong notes. And they come and tell me about a student of another colleague and how terrible it was. I say that it doesn't interest me at all. The moment a teacher says, "Yes, what did he do wrong?" you know then the student will become exactly that way. He doesn't go with a kind heart to hear his colleagues, he goes to see what he will do wrong.

And, you know, these people cannot play in public, because when they play they see in every corner all the people who are looking to see what they will do wrong. Many stop playing because they have absolutely no control, they are sick. I have played so little in my life, but the very first time I played in Aspen I remember I said in

my mind, "I know you are all my friends," because when I go to a concert I really, truly am a friend of the person who is playing. That is why I can almost always, if I want to go backstage, find something very good and speak of that. I don't speak of the places that were bad.

It is interesting that Mr. Lhevinne played thousands of concerts and I played very little, but I never was very nervous. A certain nervousness must be . . . You certainly saw the horse races many times. I was only once, but I was interested to see how before a horse is let loose how every muscle is tensed—and when they let them run then they are really in full power. So it was with me just like that. I was excited, but it is a great difference to be excited or to have stage fright.

AFTER BEING spoiled all my life at home and even when I was married—the wages in Russia were so low that you could have a cook for \$5 a month—so that I always had a cook and a maid who took care of my clothes when I dressed and went to bed and everything. I was really a spoiled person. This Russian woman continued to stay with us, she took care of the children—and even when they went away to school, we still kept her and she had nothing to do but take care of us like we were babies. We always lived in the country in a big house with lots of space. Then Mr. Lhevinne passed away and my children said I ought to sell the house. It was the year the war ended, so in New York you couldn't stay in a hotel more than three days. There were no apartments, no rooms, and my wealthy friends wouldn't take any money—so it would be like taking charity to live with them. So after all our efforts, finally I found a room here on Riverside and then I patted myself on the shoulder. Here I had to move into a room and not even to speak about servants. I couldn't have this woman with me. I had to be on my own. I had to do everything myself to assimilate. Each time I wanted to open the cans, I had to call the janitor because I was helpless.

Gradually, people started coming back from the war, and one day the woman came to me and said, "I'm terribly sorry, but my son is coming back and you will have to leave his room." But where to go? So I asked everybody, almost on the street I was asking for rooms, because I wanted to be near Juilliard. In a restaurant I met a student whom we had known in Denver, who said she and two girls had a two-room apartment, if I wanted to live there. I said it was very kind, but I would keep trying. I found nothing and

so moved in with them—and that's *this* apartment. One girl slept in the living room on the couch and the other two had wonderful friends opposite—so they gave me the big bedroom, and every night they undressed, put on their winter coats and went to their friends'. It was very lovely.

When one of the girls' husbands came back, there was no more hospitality, since they needed the room again. They offered me a cot and I had to accept, asking one favor: that a screen be put around the bed. So I lived this way. We had a German superintendent and I bribed him to find me something—one winter, some people went away and I lived there. Then another apartment I took above the janitor—it hurt my children when I told them about this. The girl I mentioned became my assistant and she had so many students and became so rich that she moved to Riverdale—and I got this apartment for myself.

YOU KNOW, all my friends are young people. I love young people. I love to live with the time. I find myself having more in common with young people than those my age or those 65 or 70. Students at 20 are older than I am in mind. When they play a middle movement of a Schubert sonata I choke, I am so moved by it. They say, "Really? Oh, yes, it is beautiful," but they don't feel it inside. Van [Cliburn] was responsive. I would tell him and he would see that it is very beautiful—he'd get up and walk around and around, saying "I can't stand it, I can't stand it." His music was all emotion before. Now it is combined with the head. Others have the analytical mind first. I use and preach this too: one must analyze and think of the length and climax of a phrase, there must be an awareness and approach to tonalities. I ask my students, "How do you memorize?" Most say they play it until they know it. This is a very insecure way. You must live with it so that you feel the richness of certain colors. John Browning is one of the pupils that gives me the greatest satisfaction—friendship and a student together. He has great intellectuality, but it does not take away from great feeling. But he almost disliked me when I told him to memorize away from the piano, merely holding the score in front of him. I told him he must play his whole program through in his mind in bed before he could permit himself to get up for breakfast. I never play a piece without playing it away from the piano.

I THINK this revival of 19th-century music is an excellent idea. With all respect and admiration for Bach, Beethoven, Mozart and Schubert, we are satu-

rated with the same things. Richter just played the Schumann *Bunte Blätter* and I'm not ashamed to say I didn't know the whole thing, all the small pieces—and I melted at them. A student of mine, Alan Mandel, played and recorded all the Gottschalk. It is not great music, but some is good and it is refreshing to hear new things. Many things of the past are good, but not great maybe—like the Rubinstein Concertos. Hofmann made a fortune on the Fourth. Rubinstein never corrected his writing, he wrote clean manuscripts—so there are weak spots. Medtner wrote wonderful poems, too. There are 48 Preludes and Fugues, but you get so tired. . . .

I WONDER how the Russian school produces all the wonderful pianists. Think of them—Richter, Ashkenazy, Gilels and now Slobodyanik came to see me. Americans think the Russian style is all technique. But the Greek word "technika" means art and craft. We were taught from childhood to think of the art. We are the middle man between the music and the listener, and we must reproduce the wishes of the composer. To do this we must completely possess the piano. And to do this we must acquire technique early in school. It is mistaken to think that technique is the goal of Russian pianists—it is not so. It is never a goal, but a means to interpret.

ONE MAGAZINE traced the thread of our tradition. It says it is from Bach. We were pupils of Safonoff, who was a pupil of Leschetizky, who was a pupil of Liszt and then back to Bach. There is hardly a university in the United States without our students now teaching. I find the names of people all over. Now I have 22 pupils with two assistants, and I give three lessons every day at home. I am my boss and I am grateful Juilliard leaves it to me. If a pupil is talented, I give the lessons—the more primitive information they get from my assistants. Exams are a difficult time, because I want to hear all the pupils play everything from A to Z. My master classes every two weeks give the students a chance to play pieces fresh from the oven. I am the master of ceremonies and introduce them. They bow and play A to Z. When they finish, I make remarks—I do not offend or intimidate. Then at the next lesson I tell them in detail what they did or did not do. In selecting my pupils I look for musicality and sensitivity, not the amount of technical equipment they have. You can always teach technique, but you cannot inject or instill the other. Oh yes, up to a point he may be able to imitate what you do, but it can never be truly his.

ROBERT JACOBSON

Record Shelf

Shostakovich, Schubert, Mendelssohn, Etc.

IT TOOK the Shostakovich Symphony No. 13 more than seven years to reach the West "live" after its Soviet première in 1962, and it was an arduous journey. As if to make up for that long delay, the work's first recording in the West was taped, processed and released within a matter of a few weeks, far less time than is normally allotted to most such undertakings.

Eugene Ormandy and The Philadelphia Orchestra, with the Finnish basso Tom Krause and the Mendelssohn Club Chorus of Philadelphia, gave the first U.S. performances of the Symphony in Philadelphia on January 16 and 17; on the twentieth the same performers introduced the work to New York in Philharmonic Hall; on the next day recording sessions began in Philadelphia's Town Hall; and this month the disc is available as RCA LSC-3162.

Many of Shostakovich's works have created controversy of one sort or another, and several have inspired fierce competition for rights to first performances and/or first recordings; it is doubtful, though, whether any of his other compositions has drawn so much attention in both contexts simultaneously as the Thirteenth Symphony, with its settings of *Babi Yar* and four other poems of Yevgeny Yevtushenko, the young poet whom Shostakovich so admires . . . whose history of broad appeal and difficulty in circulating his work in his homeland so parallels Shostakovich's own.

Shostakovich, who is sixty-three now, has been "controversial"—which is to say in and out of official favor in the U.S.S.R.—since his twenties, when his Second and Third Symphonies, single-movement works with choral sections celebrating, respectively, the October Revolution and May Day, were dropped from the repertory at home after a few performances, as was his opera *Lady Macbeth of the District of Mzensk*. The Fourth Symphony, completed in 1936, was withdrawn before its scheduled première. The Fifth Symphony, introduced the following year (and subtitled "A Soviet Artist's Reply to Just Criticism"), rehabilitated Shostakovich at home and made him more popular than ever abroad, and five years later the wartime Seventh

made his name almost synonymous with Soviet heroism and patriotism. Nevertheless, he was to experience official censure again more than once, and it was not until the Sixties that the abandoned early works were revived and circulated, finding a welcome—and in some cases first recordings—in the West.

The Fourth Symphony was finally given its première in Moscow in 1961, a quarter of a century after the date originally scheduled. It was published the following year and also performed at the Edinburgh Festival. In February of 1963 Eugene Ormandy and The Philadelphia Orchestra introduced the Fourth to U.S. audiences and recorded it for Columbia (MS-6459). *Lady Macbeth*, revised as *Katerina Izmailova*, was reintroduced in 1962 and entered the repertory of the New York City Opera a few years later. Although *Katerina Izmailova* has been recorded in the Soviet Union (Melodiya/Angel set SRC-4100), the Ormandy recording of the Fourth Symphony is the only one available so far, and the first recordings of the Second and Third Symphonies were made by Morton Gould and the Royal Philharmonic Orchestra for RCA (both works are on a single disc, LSC-3044). The Gould recording of the Third Symphony is also the only version so far, but a recording of the Second by Igor Blazhkov and the Leningrad Philharmonic has been released on Melodiya/Angel (SR-40099, paired with the Cello Concerto No. 1).

It was after the restoration of those early works, after the long-delayed first performance of the Fourth Symphony, that Shostakovich wrote the Symphony No. 13, surely aware, one would think, of the difficulties it would encounter, for Yevtushenko had already incurred official displeasure with *Babi Yar*. No less a personage than Nikita Khrushchev himself, then Premier of the U.S.S.R., spoke against the work in a celebrated gathering of hundreds of Soviet writers, artists and intellectuals with the Presidium, and Shostakovich and Yevtushenko went through with the first performance in the face of his express suggestion that it be cancelled.

At that first performance, on December 18, 1962, the printed program



Soviet poet Yevgeny Yevtushenko—Shostakovich collaborator on the controversial Thirteenth Symphony.

omitted the texts, and the following day, despite the enthusiastic response of the audience, there was no review at all, only a terse report in *Pravda*—a single sentence—that the event had taken place. A second performance was postponed until Yevtushenko agreed to add lines to *Babi Yar* observing that others besides Jews had been massacred at that infamous site and remarking on the heroic solidarity of the Russian people in the "Great Patriotic War." The changes were made and the Symphony, with its slightly revised text, was performed on February 10, 1963. It was not performed again until November 20, 1965, and apparently was not given again in the Soviet Union—or indeed anywhere, until Mr. Ormandy introduced it in Philadelphia in January (with the added lines of text included).

That does not mean that the Symphony could not be heard during that time. The 1965 concert performance—Kiril Kondrashin conducting the Moscow Philharmonic Orchestra with basso Vitaly Gromadsky and the RSFSR Male Chorus—was released on an Everest record (SDBR-3181) in both the United States and Britain in 1967 and naturally drew a good deal of attention. It is a well-documented disc, the liner including Joe Cooper's concise history of the work and comprehensive "free prose translations" of all five poems, but it was never made clear just how Everest happened to obtain the recording, and Capitol Records maintained that Everest had no right to it.

Archibald MacLeish has said:

" . . . We need the power of art as no other modern generation has ever needed it, and yet we have done everything, both in the arts and out of them, to destroy that power. What the arts serve — have always served — is our human understanding of our lives, our relation to them. But it is precisely our relation to our lives we have somehow lost: our touch with them, our feel of them, our sense of their reality, of the dignity and meaning they seemed once to have. We have filled them so full of things, of appurtenances, of possessions, devices, machinery — of what we call, with perhaps unconscious irony, our 'affluence', that there is no room left for ourselves. And the result is the CROWDED, CONGESTED, DEAFENING, UNBEAUTIFUL* emptiness of our existence."

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Capitol, of course, has had an exclusive arrangement with Mezhdunarodnaya Kniga in Moscow for the last few years, under which the Russian Melodiya recordings are released here on the Melodiya/Angel, Melodiya/Seraphim and Melodiya/Capitol labels. (The Melodiya material is also released in England on HMV and other EMI labels, EMI being the parent company of Capitol now.) However, two other Melodiya recordings by Kondrashin have also appeared on the Everest label. One is Rachmaninoff's *The Bells*, on SDBR-3251, apparently the same recording subsequently issued on Melodiya/Angel SR-40114; the other is the Shostakovich Eighth Symphony, on SDBR-3250, a recording not yet issued on Melodiya/Angel in this country but released in Britain last summer.

Bernard Solomon of Everest announced, when the issue was raised, that he would withdraw his disc of the Shostakovich Thirteenth if Capitol would agree to release the recording on one of its labels. Until such time, he declared, he would continue to circulate the disc and would donate the proceeds from its sales to the United Jewish Appeal. Capitol never did issue the recording on its own label—possibly because the broadcast tape was considered sonically substandard (the Everest disc is not genuine stereo, but of the "electronically enhanced" variety), possibly because an officially sanctioned tape was not obtainable from MK in Moscow—and the Everest disc is still available. (It might be noted, although it may not be too pertinent, that Everest did not delete its version of *The Bells* when Capitol released that recording on Melodiya/Angel: both records are available now.)

Conductors in the West for the last few years have been competing for the opportunity to perform the Thirteenth Symphony, and record companies have been eager to record it. Although less publicized, the competition was reminiscent of the similar efforts by a number of prominent conductors to obtain the rights to the first U.S. performance of Shostakovich's Seventh Symphony in 1942, when the prize went to Arturo Toscanini (whose actual broadcast premiere with the NBC Symphony Orchestra is preserved in RCA set LM-6711). In the case of No. 13, it was Eugene Ormandy who showed the most determination and resourcefulness; now he is the only conductor who has performed the work outside the U.S.S.R., the only one who has recorded it in specially produced recording sessions and, counting the recording itself as a fourth performance, he has given the Symphony more performances in a single week that it had received in its entire previous history.



Wilhelm Kempff—a remake of Schubert's B-flat Sonata with the "heavenly length" movement I repeat.

What remains to be seen now is whether the Symphony, widely circulated in a genuine stereophonic recording made under ideal conditions, will stimulate the response that Mr. Ormandy and RCA feel it will. One looks forward eagerly, too, to the comments of Shostakovich and Yevtushenko themselves on the American recording.

It is not uncommon for active recording artists to make more than a single recording of a given work. The late Ernest Ansermet remade many of his Stravinsky, Debussy and Ravel titles with each advance in recording technology; Bruno Walter did all the Brahms and Beethoven symphonies twice, some of them three times; Mozart's *Jupiter* four times; Wilhelm Kempff has given us at least two recordings of every Beethoven piano concerto and sonata. Leopold Stokowski probably holds the all-time record for this sort of thing, having recorded many works three and four times, and Stravinsky's *Firebird Suite* (1919 version) no fewer than seven. The latest Stokowski remakes are on a new London "Phase Four" disc (SPC-21032) which also adds yet another orchestra to the more than twenty already in his huge discography; it is the Orchestre de la Suisse Romande, which he conducts in his third recording of Tchaikovsky's *Romeo and Juliet* and his third also of his own "Symphonic



Artur Rubinstein—no fewer than four recordings of the Schubert B-flat Sonata before he gave approval.

Synthesis" of Mussorgsky's *Boris*.

Leonard Bernstein has duplicated fewer titles on records than Stokowski, Walter or Kempff, and those he has repeated have generally been limited to a single remake—Gershwin's *An American in Paris* with the RCA Victor Orchestra and the New York Philharmonic; two versions of Ravel's *Shéhérazade*, both with Jennie Tourel but with different orchestras; Mozart's Piano Concerto in B flat (K. 450) as soloist and conductor with the Columbia Symphony Orchestra and the Vienna Philharmonic; two recordings each of Beethoven's Seventh Symphony and the Berlioz *Fantastique* with the New York Philharmonic; and about a dozen other examples. His latest duplication, however, is almost certainly unique in phonographic history: two recordings of Mahler's *Des Knaben Wunderhorn* with Christa Ludwig and Walter Berry—one with the New York Philharmonic (Columbia KS-7395), another with piano (bonus record BS-19).

The early symphonies of Schubert and Mendelssohn are hardly what one might consider part of the standard repertory, measured in terms of their frequency on concert programs. Only two or three of the first six Schubert symphonies are really likely to turn up at all in the repertory of most orchestras, and the first two of Mendelssohn are simply unknown quantities in most



Bruno Leonardo Gelber—a burgeoning discography of Beethoven, Brahms and Schumann.

parts of the world. On records, of course, it is a different story: not only were Mendelssohn's Nos. 1 and 2 made available two years ago in a two-disc Philips set (Wolfgang Sawallisch conducting the New Philharmonia Orchestra, with vocal soloists and chorus in No. 2; PHS 2-904), but when it comes to Schubert there is quite a choice available, with no fewer than seven different recordings of even the least familiar of his early symphonies and more than a dozen versions of No. 5. As noted here before, one may even choose now between three "integral" recordings of the Schubert symphonies—conducted by Yehudi Menuhin on Angel, Denis Vaughan on RCA and Peter Maag on Turnabout—in addition to the several individual recordings which continue to proliferate. Sawallisch, in fact, has completed an "integral" Mendelssohn series for Philips, but his recording of the *Scoreh* has yet to be released in this country. The latest addition to the list of individual recordings of Schubert and Mendelssohn symphonies is a Columbia record on which Louis Lane conducts the Cleveland Orchestra in each composer's Symphony No. 1 (MS-7391), and in a certain sense this version of the Mendelssohn First (C minor, Opus 1) qualifies as a premiere.

Mendelssohn composed twelve little symphonies for strings before he was



Walter Gieseking—a rerelease of his complete Mozart (63 works) recorded in 38 sessions in 1953.

fifteen years old, but he did not consider them real symphonies and did not even allow them to be published during his lifetime. He completed his first symphony for full orchestra in 1824 and labeled it Opus 1; it was first performed in Leipzig three years later, by which time he had also composed the masterly String Octet, Opus 20, and the superb *Midsummer Night's Dream Overture*, Opus 21. Two years after the Leipzig premiere, Mendelssohn himself, at the ripe age of twenty, conducted the C-minor Symphony's first performance in London, and for that occasion he made his famous orchestration of the Scherzo from the Octet, which he substituted for the Symphony's original third movement, a Minuet. In the Sawallisch recording the Minuet is restored; in Louis Lane's, both the Minuet and the Scherzo are heard, the former in its original position as third movement and the latter as an encore after the Finale.

This would seem to make the new Columbia the phonographic equivalent of having one's cake and eating it, too, as far as the Mendelssohn First is concerned. Even without bonus of the Scherzo, though, the format of a single disc with the sparkling Schubert as companion-piece might be expected to do more to popularize the Symphony than a two-record set in which the other three sides are devoted to the

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rather less than fascinating choral work—*Lobgesang* ("Hymn of Praise")—which Mendelssohn chose to label his Symphony No. 2.

A few months before Louis Lane's record of the Schubert and Mendelssohn First Symphonies came out, Columbia released another Schubert/Mendelssohn record on which Leonard Bernstein conducts the New York Philharmonic in the Fifth Symphony of each composer (MS-7295), and there have been several other Schubert symphony records during the same period, in addition to the complete cycles by Maag and Menuhin. William Steinberg, in his first recording with the Boston Symphony Orchestra, conducts the Symphony No. 9 on RCA LSC-3115.

No less interesting than the symphonic releases is the recent activity in the realm of the Schubert piano sonatas, specifically the final two great works in that series, of which the latest recordings include a remake by a veteran specialist and first essays by old and young masters. The remake is Wilhelm Kempff's Deutsche Grammophon recording of the last of the sonatas, the B-flat, D. 960 (SLPM-139323). Kempff's earlier mono version, on London LL-307, had been a collector's item since its deletion in the mid-Fifties. Again, he includes the repeat in the first movement, which reaches the "heavenly length" of nearly twenty-one minutes, but this time there is an encore after the final movement in the form of the dance-like Scherzo in B flat, one of the two listed as D. 593.

The same sonata has been recorded by Artur Schnabel on RCA (LSC-3122). It is the first Schubert sonata to be recorded by him, and yet it is not his first recording of it: his fascination with the work was such that he undertook no fewer than four recordings of it over the last half-dozen years, rejecting the first three but giving his approval to this one, taped in RCA's Rome studios last June. Schnabel does not take the repeat in the first movement, but in the remaining three his timings are remarkably close to Kempff's (which is not to suggest that their styles are the same, merely that their performances take about the same length of time).

The Schnabel and Kempff Schubert releases appeared at about the same time as some other noteworthy piano records, including the disc debuts of two more young keyboard artists and, instead of more remakes, a reissue of one of the celebrated pianistic undertakings of the past, the complete piano music of Mozart played by Walter Gieseking.

The Gieseking Mozart cycle, a total of sixty-three works, was recorded in a

series of thirty-eight sessions in EMI's famous Abbey Road studio during the second half of 1953 and first issued here by Angel Records as a deluxe eleven-record set in time for Christmas 1954, priced at \$75.00. The reissue is not only far less costly (on the Seraphim label), but broken down into three albums which need not be purchased together: Volumes 1 and 2 (ID-6047, ID-6048) contain four discs each and Volume 3 (ID-6049) contains three. The respective works are not laid out in chronological sequence, so there is a well-balanced program in each of the sets.

Bruno Leonardo Gelber's recordings have been available in Europe since 1966, when the young Argentine pianist's disc of the Brahms D-minor Concerto with Franz-Paul Decker conducting the Munich Philharmonic won a Grand Prix du Disque, but it was only two months ago that he appeared on an American label for the first time. In January Seraphim released Gelber's recordings of two Beethoven concertos, both with the New Philharmonia Orchestra under Ferdinand Leitner: No. 3 in C minor (S-60130) and No. 5 in E flat (the *Emperor*, on S-60131). The Beethoven Sonata in E flat, Opus 81a (*Les Adieux*), fills out the disc of the C-minor Concerto.

In addition to the Brahms and Beethoven recordings, Gelber's European discography includes a record on which he plays Schumann's *Carnaval* and *Etudes symphoniques*. This also won a Grand Prix du Disque, in 1968, and it would seem reasonable to expect it to turn up on Seraphim before long.

The other debut is that of Jean-Rodolphe Kars, whose program of piano music by Messiaen and Liszt has been issued on the London Label (CS-6604). Kars, born in Calcutta to Austrian parents in 1947, lived in a small town in France as a child, moved to Paris at seven and entered the Conservatoire at eleven. He has won a number of contests, has performed professionally for the last four years and has appeared as soloist with several orchestras in Britain and on the Continent. On his first record, released in England last June and here two months ago, the Messiaen pieces are *Le Merle bleu* and two excerpts from the *Vingt Regards sur l'Enfant-Jésus*; the Liszt titles are *St. François de Paule marchant sur les flots*, *Nuages gris*, *La lugubre gondola No. 1*, *Wilde Jagd* and the second of the Four Short Pieces.

Already reactivated in the Stereo Treasury Series is one of Maag's choice Mozart discs with the LSO, which includes three titles not to be found elsewhere at the moment: the *Entr'actes* from *Thamos, King of Egypt*, the

Overture to *Lucio Silla* and the *Notturno* for Four Orchestras (Serenade No. 8, K. 286). Filling out the program is the *Serenata notturna*, K. 239 (STS-15088).

Another very welcome reissue on the same label is the stunning performance of Ravel's complete *Daphnis et Chloé* score by the LSO and the Covent Garden chorus under the direction of Pierre Monteux (STS-15090). Since the performance is uniquely authoritative and the sound itself was in the "showpiece" category only five or six years ago, one would hardly have imagined this record would be withdrawn even temporarily; in any event, it is gratifying to have it back at less than half its original price.

Three additional releases on London's regular full-price label also command attention. One offers the first stereo recording (and evidently only the second recording so far) of Brahms' *Rinaldo*, Opus 50, a seldom heard but fascinating cantata for tenor, male chorus and orchestra. James King is the soloist, with Claudio Abbado conducting the New Philharmonia Orchestra and members of the Ambrosian Chorus; the orchestra and the full chorus, but without King, are heard in the *Schicksalslied*, which fills out side two (OS-26106). Richard Bonyngue conducts the English Chamber Orchestra in two works each by Johann Christian Bach (*Sinfonia concertante* in C for flute, oboe, violin, cello and orchestra; *Sinfonia* in E flat, Opus 9, No. 2) and Antonio Salieri (*Concerto* in C for flute, oboe and orchestra; *Sinfonia* in D) on CS-6621. And, on OS-26121, the legendary soprano Magda Olivero makes her first appearance on a domestic label in three scenes from Zandonai's *Francesca da Rimini*, with Mario del Monaco, other vocal soloists and the Monte Carlo Opera Orchestra under Nicola Rescigno. Olivero's first complete opera recording in more than thirty years, Giordano's *Fedora*, with Del Monaco and Tito Gobbi, will be issued by London soon.

In the meantime, Beverly Sills' first complete opera recording for Westminster was released as a three-disc set two months ago. It is Donizetti's *Roberto Devereux*, in which the notable Hungarian tenor Robert Hossafalvy, as Essex, makes his first appearance in an operatic recording made outside Hungary. The other principals are Peter Glossop and Beverly Woolf as the Duke and Duchess of Nottingham, and Charles Mackerras conducts the Royal Philharmonic Orchestra and the Ambrosian Opera Chorus. A handsomely documented but anonymously annotated thirty-six-page booklet is included in the album (WST-323).

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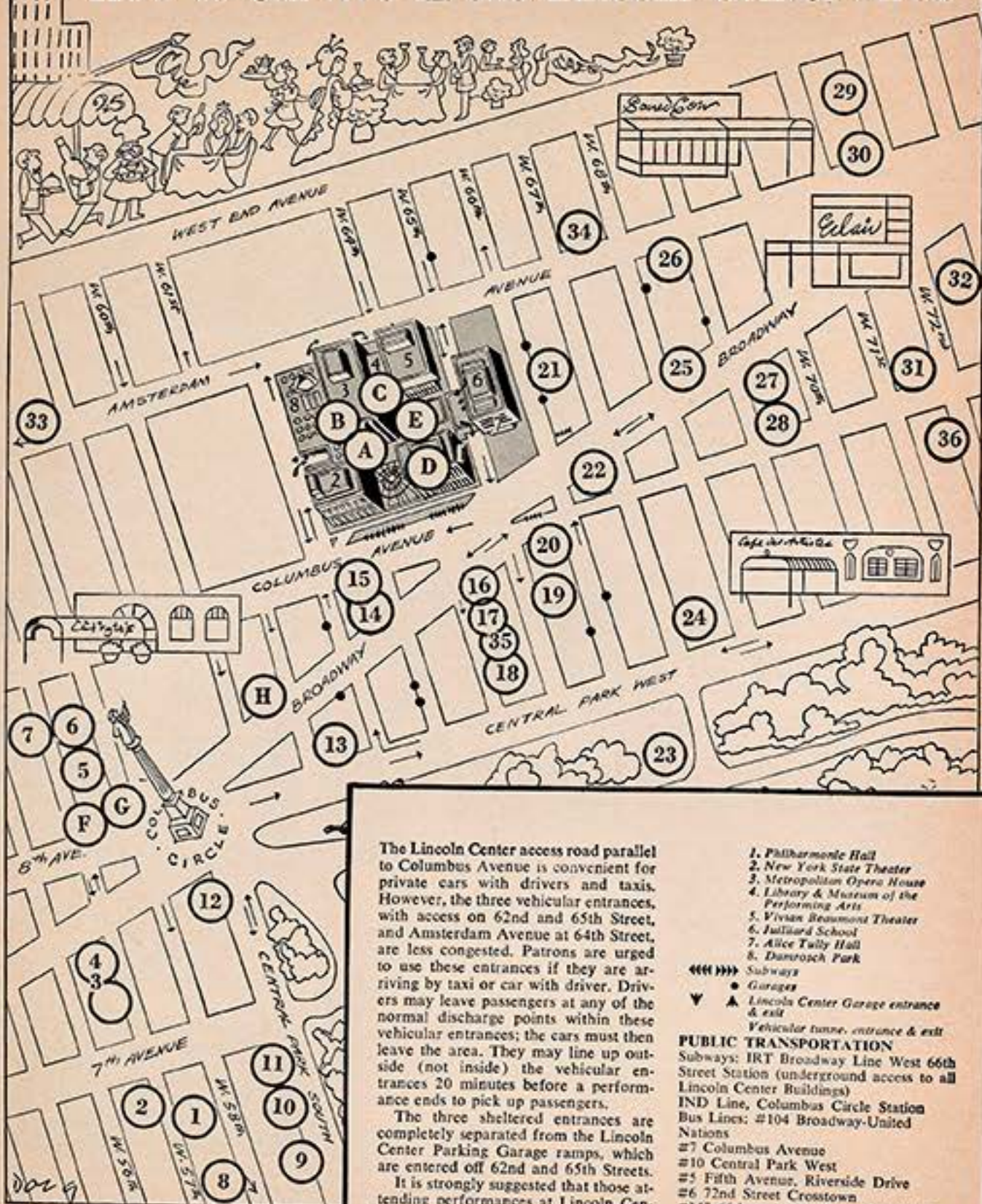
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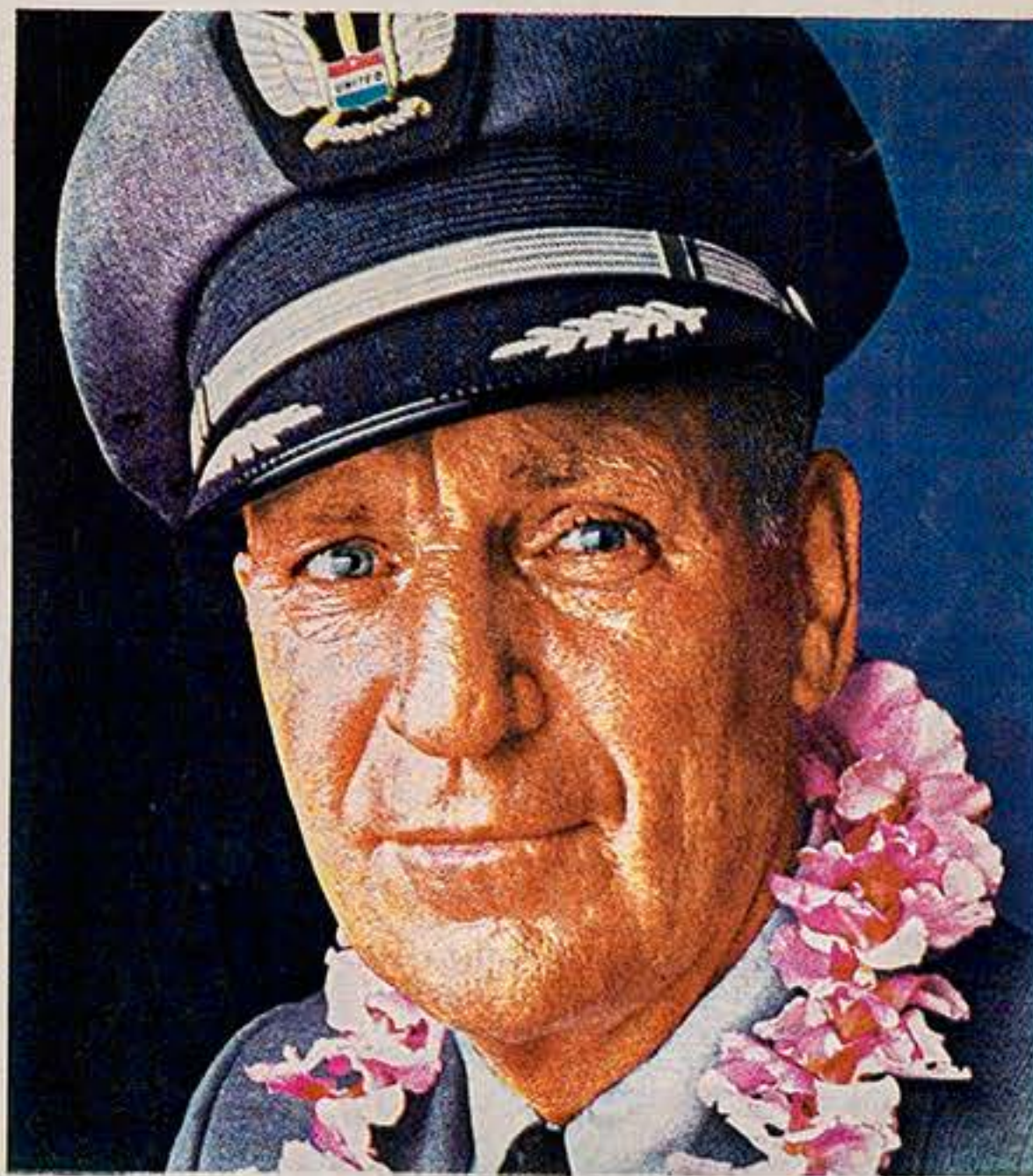
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