

though Louise Nevelson's intaglio print with its inscrutable overlay of tonal veils is a memorable experience.

The exhibition, limited to works produced during the last two years and selected with the utmost discrimination from a large group of entries representing every state except the two Dakotas, is an authentic record of the best that is going on today. There is the skilled Japanese contingent, sometimes too "taste-full" but always poetic. There are the strong hard-edge men, the degagé purveyors of horror, the lyrical symbolists—all of them bowing to the disciplines that regulate printmaking.

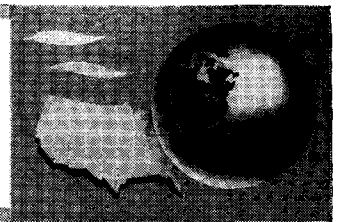
Though the overall level is high, certain works demand special notice. Peter di's brooding *Arctic Night* is a print of rich mixed media where layers of cold color and frostlike textures crystallize the North. Gerson Leiber in his etching *The Beach* (a purchase award) has given this medium an extraordinary range of tone from white through a variety of grays to velvety black. As if looking down from above, the viewer sees a mass of humanity on the move. To create so complicated a panorama on a relatively small sheet of paper is no slight achievement. Another etching, this time in color, by Leonard Edmondson of California is a miracle of intricate translucency that must be studied near at hand to be fully appreciated. Edward Stasack's *Hula Hula*, a luminous intaglio print, presents an amusing double image, at once a jangling hula dancer and an ornate table decoration. The purest work in the show is an all-white collogut by Boris Margo entitled *The Wall* and conceived in such high relief as to qualify as printed sculpture. Angelo Savelli goes a step further and makes his relief print on multiple sheets with coordinated cutouts that meticulously synchronize with each other. Everywhere new methods and new materials are used, not for novelty's sake but to bring fresh possibilities to a field that only recently was sorely neglected.

The exhibition remains on view until the end of May. —KATHARINE KUH.



*Hula Hula*, intaglio by Edward Stasack.

## As Others See Us



*This week's section is devoted to a sampling of world opinion just after resumption of bombing in North Vietnam following the thirty-seven-day suspension.*

### MELBOURNE:

#### *Terrible Alternatives*

IF THE NORTH VIETNAMESE refuse to negotiate, they will further condemn themselves as aggressors. The President is willing to talk and listen. They can refuse to do the same only if they want to prolong the war. Naming no names, he has promised to "meet at any conference table, discuss any proposals and consider the views of any group." . . . America does not want a national triumph for either side. It wants an end to killing and a chance for South Vietnam to make its own way, unmolested from the north. President Johnson has offered Hanoi unlimited opportunities to explore the possibilities of peace. These will be rejected only if Hanoi and its allies are committed to the terrible alternatives.

—*Melbourne Age*.

### FRANKFURT:

#### *The Responsible War*

THE END OF THE PAUSE in the bombing of North Vietnam convincingly demonstrates that American peace efforts really were based on a true desire for peace and not on political weakness. In this light, perhaps the pause will in the long run be crowned with the success that did not materialize in the short run and that, from the standpoint of Communist tactics and strategy, naturally could not succeed. The next few weeks will show whether the bombing will result in an escalation of the battle. For the time being the bombers will be busy destroying those supply bases that were built up undisturbed during the lull. American policy certainly does not require an escalation of the fighting. It is well known that it conducts the war in Vietnam with the greatest sense of responsibility.

—*Frankfurter Allgemeine Zeitung*.

### MANCHESTER:

#### *Speaking Different Languages*

PRESIDENT HO CHI MINH and his colleagues will not have been surprised that

President Johnson ordered the resumption of the bombing of North Vietnam. To a large extent they have invited it. A receptive response to Mr. Johnson's "peace offensive" might or might not have brought the war to an end; but they seem hardly to have tried to find out, and must thus take a heavy share of the responsibility for the further miseries that will be inflicted on their fellow countrymen in both the north and the south.

Equally, however, President Johnson ought not to be surprised that his peace offensive has failed. If he is, it is because he still does not fully understand what the war is about, and if he does not, then his countrymen have little hope of winning it, even in the seven years that they now seem to be talking about. . . .

The rest of the world must hope that President Johnson will not take Hanoi's refusal to negotiate, and his own welcome though belated decision to call in the Security Council, as a justification in the eyes of the world for greater ruthlessness in the waging of the war. What the bombing pause has proved is that the two sides are still speaking entirely different languages, and it is far from clear that President Johnson's is the closer to reality.

—*Manchester Guardian Weekly*.

### LONDON:

#### *Behind the Failure*

JUDGING BY his reaction, there is a danger that President Johnson has drawn the wrong conclusion from the failure of his thirty-seven-day "peace offensive" to draw a favorable response from Hanoi: that the only way of persuading North Vietnam to negotiate is by a crushing display of American power. Similarly, there is a grave risk that Mr. Johnson may ignore the other possible explanation for this failure: that America is setting about ending the war by the wrong methods and with the wrong aims.

If one is convinced that this is simply a war of conquest by Hanoi, then it might make some sense to bomb North Vietnam—though it is still possible to question the effectiveness of bombing on a non-industrial, predominantly rural

community. But if one believes that the conflict is essentially a civil war—with northern intervention just one element—then America's present policy is self-defeating.

For if this is a civil war then both the means and the aims of American policy are wrongly conceived. Large-scale bombing (whether in the north or south) and the use of other weapons of mass destruction like napalm may cow people. But a South Vietnamese government that cannot count on the loyalty of its own people—and has no proper state apparatus—is not going to be saved by the presence of American troops.

Indeed, the real question is whether it is realistic to think of a Korean-type solution for Vietnam, with a separate American-backed anti-Communist state in the south. If this is a political and logistic impossibility, it is unlikely that Hanoi will agree to negotiate—whether the peace-offensive lasts thirty-seven days or thirty-seven months, whether the Americans bomb the north or not.

—*The Observer*.

## NEW DELHI:

### *The Vietcong Role*

PRESIDENT JOHNSON's policy of waging war and peace at the same time has perplexed U.S. Congressmen. . . . All those who endorse the President's move for peace talks realize that the hitch is over the role of the Vietcong in the negotiations. . . .

But this is only the peripheral problem. President Johnson has said that the people of South Vietnam should be able to choose their own course. But the question remains whether Washington's readiness to negotiate on the basis of the 1954 Geneva agreement envisages an unfettered right of self-determination for South Vietnam or a neutralized status with guarantees against a Vietcong takeover. American critics of President Johnson's peace move have questioned whether the strategic balance in Vietnam today is to be given up as a political gift to the Vietcong. While Vietcong participation in a government is bound to be the pivotal issue in a political settlement, neither these critics nor Hanoi can well contend that a decision on this point has to be spelt out as a precondition of peace talks.

—*Hindustan Times*.

## TOKYO:

### *Political Force*

THE UNITED STATES has resumed bombing the North at last, but world public opinion was generally in favor of an extended suspension of air raids. Asia

is now faced with the danger of war escalation, precisely because of this U.S. move. It is, of course, not that the U.S. has abandoned all hope of peace, yet the fact remains that the resumption of air attacks has made it more difficult to expect any positive response from the Communists to the American call for peace discussions. The first question that must be tackled before any peace talks are held is how to deal with the Vietcong; that is, whether to recognize them as a legitimate party to negotiations. The second question is whether the Vietcong should be considered as the sole representative of the South Vietnamese or as a puppet force of North Vietnam. We believe that both the U.S. and South Vietnam should recognize the Vietcong as a party to their negotiations and have them represented in a consolidated government of the future, since it is a fact that the Vietcong represents a political force.

—*Asahi Shimbun*.

## MONTREAL:

### *A Question of Timing*

PRESIDENT JOHNSON responded to the peace plan of Pope Paul VI by directing his ambassador at the United Nations, Arthur Goldberg, to bring the Vietnamese problem before the Security Council.

Mr. Johnson's decision was evidently taken on the basis of this statement by the Pope: "Who knows whether an arbitration by the United Nations, entrusted to neutral nations, might tomorrow—we could hope for such a thing even today—be able to resolve the terrible question?"

It is wise of Mr. Johnson to have taken this action. During recent weeks he has been leaving no stone unturned in an attempt to initiate negotiations to end the war in Vietnam. The matter had not been taken to the United Nations before because it was felt this would lead to no useful result. But, since the Pope is involved in this particular attempt, there is always a chance that it might lead to something constructive.

However, it is rather perplexing that, at the same time as he was responding favorably to the peace plan of the Pope, President Johnson resumed the bombing of North Vietnam. This resumption of bombing is bound to compete with the President's approach to the United Nations. Indeed, there will not be lacking those who will choose to see it as an insult to the Pope, which more than balances the effect of the approach to the U.N.

There was no reason why Mr. Johnson could not have postponed bombing for another week or two, until the U.N. had done what it could. After all, the bombing has not been so effective that a

couple of weeks could make much difference; in particular, it has failed in its original aim of punishing North Vietnam so much that its government would agree to make peace.

—*Montreal Gazette*.

## TORONTO:

### *Two Gleams of Light*

THE NEWS THAT the United States has resumed bombing attacks on North Vietnam is as bleak and cheerless as the winter weather.

This marks the end of the most promising effort so far attempted to bring the Vietnamese war to a conclusion by negotiation. The prospect for the immediate future, at least, is at best a continuation of the murderous jungle warfare in South Vietnam—at worst a process of escalation leading to a direct clash between the United States and China.

In his speech justifying the decision, President Johnson stressed that the United States had suspended air attacks on North Vietnam for thirty-seven days and had offered to enter into unconditional negotiations with the government of North Vietnam, without getting any satisfactory response.

It is not clear what magic lies in the number thirty-seven. In view of what is at stake, Washington might well have waited a few days or even weeks longer before writing off the peace effort—especially as the bombing in the north, however destructive of life and property, is not likely, on the basis of past performance, to have much effect on the guerrilla war in the south.

Nor is it entirely correct that the United States has offered to negotiate unconditionally. It has refused to deal with the Vietcong, the organized insurrectionary movement in South Vietnam, even though it is the Vietcong forces which are actually fighting American troops, and even though it is the Vietcong, through the National Liberation Front, which controls a large part of South Vietnam.

Amid the general gloom left by the breakdown of negotiations, there remain two gleams of light. One is the President's statement that the new bombing offensive, like the old, will be directed only at military and communications targets.

The other is the President's call for a special meeting of the United Nations Security Council to consider the Vietnam war. This might produce a new initiative for bringing the conflict to the conference table. But there is unlikely to be a real break in the ice until the United States is prepared to be less rigid and unrealistic in its conditions for negotiation.

—*Toronto Daily Star*.

"Bells...gongs...faces like  
orangutans...hope...blood...Turandot!"

-G. Puccini



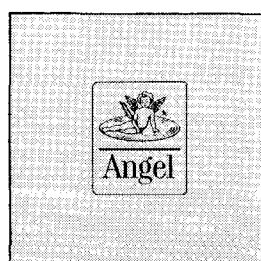
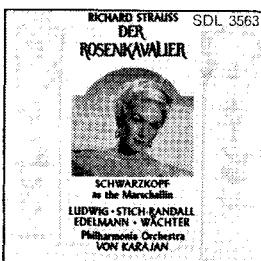
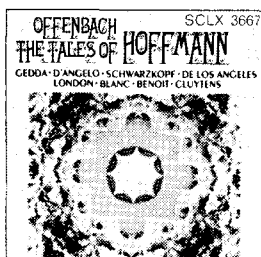
Puccini's own words dramatize his feelings about an opera so spectacular, and so demanding, that the Metropolitan Opera dropped it from its repertoire for 30 years – until 1961.

For its revival, the Met chose two Angel stars, Birgit Nilsson and Franco Corelli. These heroic talents gave a triumphant performance. As the New York Times



described it, "... the house went wild after each act."

Nilsson and Corelli have reigned over Turandot ever since. And now they have recorded the opera together in what Angel considers its most brilliant stereo achievement. Here it is, fresh from Rome – along with seven other outstanding productions from Angel's library of 63 operas.







Birgit Nilsson as Isolde, shortly after her Metropolitan debut (1959).

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*About the cover photo. It was produced by a double exposure, through control of light and without any mechanical device. The portion of the plate occupied by the horizontal figure was exposed first, with no light on the background. The vertical figure was then superimposed on it. The photographer, Antony di Gesù, has made a number of color photographs for SR covers.*

# GREAT ARTISTS OF OUR TIME

## IV: Birgit Nilsson

By IRVING KOLODIN

**F**AR IN THE FUTURE when the "Old Met" is but a memory, and some graybeard (now a standee) is being taxed to recount what he remembers of it in the 1960s, he might very well begin by saying: "Ah yes—our great Wagnerian soprano in those days was a Scandinavian; our best Princess Turandot by far was also a Scandinavian, as was our Salome, Leonore in *Fidelio*, nearly as good an Amelia in *Ballo*, Lady Macbeth. . . ." And the young opera lover will naturally inquire: "And who were all those people?" to which his grandfather will as naturally reply: "People? They were all one person." And the young man will finally be convinced, as he had suspected all along, that his elder's memory was not all that it used to be, to profess that an Isolde could also be a Turandot, an Elisabeth

a Salome, and a Brünnhilde a Lady Macbeth.

This, then, is by way of documenting today the tall tales of tomorrow—to record, while the facts are still fresh and the day-to-day evidence indisputable, that Birgit Nilsson remains, if not the only, then the strongest link to that heroic breed of singer who gave this particular "Hall of Song" its hallmark—the ability to do best what was most unaverage, from Lilli Lehmann to Fremstad and Flagstad, and Nordica to Nilsson. . . .

Alliteration comes easily in her case, since the Metropolitan had another Nilsson (Christine) the night it opened and seems destined to have another to close the parenthesis on the night of its last opera performance on April 16. However, such thoughts were fairly remote when she made her Metropolitan debut as Isolde in 1959. It seemed appropriate

to describe her, in terms borrowed from Willa Cather's *Song of the Lark* as "finally, a singer with enough," a phrase Cather had an opera enthusiast speak at the debut of a famous Wagnerian singer of another era. It did not occur to me that I was unwittingly drawing a parallel between the old Met's first great Salome, Olive Fremstad (on whose career Cather's heroine was modeled) and its last. At that time, Nilsson's Metropolitan Salome was still far in the future.

This is, perhaps, the most enticing thing in writing about Nilsson at the present moment; for, with all the diversity of her accomplishment to date, the possibilities of what she might do next year, and the year after, remain not merely unpredictable but unsuspectable. As it seems the impulse of some fine singers to specialize, to narrow their focus as their careers progress, so it