

Time-Life Baroque

FOR THE RECORD we wish to correct some misstatements of fact, and answer some strictures passed by Paul Henry Lang in your issue of April 30. He was writing about *The Baroque Era*, a collection of recordings with a text by Frederic V. Grunfeld, produced by Time-Life Records as an album in its *Story of Great Music*.

1) Dr. Lang: "... the recordings themselves . . . are all old items culled from the Angel catalogue; they were reviewed years ago . . ." Except for two ducts lasting less than five minutes, none of the music on Side 1, by Henry Purcell, was available on the Angel label before this month, more than three months after *The Baroque Era*; the recording of the Telemann Concerto was released in the United States only last fall, as were those of the compositions representing Couperin, Rameau, and Scarlatti; the selections from *Messiah* are from a recording released here last September.

2) Dr. Lang takes us to task for not including "Monteverdi, Lully, Alessandro Scarlatti, Schütz, Carissimi, Buxtehude and all the others." The composers selected total nine men. With only eight sides available for music, we reserved Monteverdi and company for a separate volume on late Renaissance and early baroque composers.

3) Dr. Lang quotes the text as saying, "The inception of the baroque era in music is dated later than the onset of this style in other arts," which he interprets to mean, as he puts it, that "Time & Life researchers [are] thus passing on to the innocent reader the long discredited idea that music always limps after the other arts at a distance of the better part of a century." The text does not include any version of "the long discredited idea." It does say that some "historians of architecture . . . say that the Gesù Church in Rome, finished around 1580, heralded the baroque in building. Music critics think of baroque as opening with the first performance of . . . Peri's *Dafne*, in 1597 . . ." From 1580 to 1597 is not "the better part of a century."

4) Dr. Lang objects that "The Baroque Era" has no example of Italian opera of the period. Baroque opera gets few performances these days. Recordings of baroque instrumental music and oratorios are available by the hundreds but there are fewer than thirty baroque operas on records, many of them excerpts only, many monaural only.

5) Dr. Lang says that the excerpts from Handel's *Messiah* "are atypical both for Handel and the genre." The text does not say that they were typical either for Handel or the genre.

6) Dr. Lang: "Thus even Bach, who did not write operas so designated, composed operatic music aplenty. If the reader is not made aware of this essential operatic-dramatic quality in baroque music he

misses the key to the whole period." From the text: "The most baroque form of baroque theater was the Italian opera." And: "The *St. Matthew* . . . in provincial Leipzig . . . was judged too theatrical." And: "Bach . . . used all the musical resources . . . to create a superbly dramatic presentation."

7) Dr. Lang objects to Mr. Grunfeld's associating the "serenata of the baroque . . . with the serenade and divertimento . . . and . . . the romantic *Ständchen*." From Grove's *Dictionary of Music and Musicians*: "Serenade: (Fr. *sérénade*; German *Ständchen*; Ital. *serenata*—evening song, from Ital. *sera*). The word has been applied, indiscriminately, to many different kinds of music intended to be sung or played at nightfall in the open air . . ."

8) Dr. Lang quotes: "The baroque composer . . . did not have to calculate his counterpoint . . ." Then he asks: "Does [Mr. Grunfeld] really believe that such tremendous polyphonic structures as, say, the *Clavierübung*, were improvised without careful and lengthy studies?" Mr. Grunfeld does not so believe, and did not so write. He did write: "When Bach gave demonstrations on the organ, he would improvise with ease a fugue combining two or three different themes in ten or even twenty different ways." Bach's biographer Forkel, for one, describes these improvisations.

9) Dr. Lang: "... to state that [Handel] had 'no sense of showmanship' is really amusing." Handel went broke more than once running a theater in London. As Dr. Lang writes in his own *Music in Western Civilization*: "He proceeded to turn out operas with a supreme disregard for public demand." A man with a "sense of showmanship" and a desire to make money, as Handel had, would hardly run his theater with "a supreme disregard for public demand."

10) Dr. Lang asks: "What is meant by saying that Bach was 'much in demand as a visiting soloist'? Did he travel around to play concertos with the nonexistent Dresden or Berlin Philharmonic?" No. A common definition of the word soloist is "one who performs a solo." A solo is defined by Webster's as "a composition for a single voice or instrument with or without accompaniment."

11) Dr. Lang says it is incorrect to say that the so-called Passion Chorale of the *St. Matthew* is based on a Martin Luther hymn. He is right. It was a mistake to rely, as we did in this instance, on a discussion of the *St. Matthew* by William Mann, music critic of *The Times* of London.

12) "Sheer inventive poetry" is Dr. Lang's description of a discussion of the lost correspondence between Couperin and Bach. Says Wilfred Mellers in *François Couperin and the French Classical Tradition*: "... we know that Couperin had a

long correspondence about musical matters with Bach . . ."

13) Dr. Lang: "The book says that Walther's *Lexikon* (1732) devoted a meager three lines to Bach—the entry is actually almost a column long." The book actually states: "The *Musiklexikon* published in Germany in 1737 devoted a meager three lines to Johann Sebastian Bach." The reference is not to Walther's 1732 *Lexikon*, as Dr. Lang unjustifiably assumes, but to the musical dictionary published five years later by Johann Stössel. Here Bach did get only three lines.

WILLIAM JAY GOLD, . . .
Editor,
Time-Life Records.

New York, N.Y.

EDITOR'S NOTE: Dr. Lang replies: Mr. Gold's "corrections for the record" are scarcely sufficient to outweigh or to controvert the facts as stated in my review.

1) I concede that some of the Angel recordings are more recent than I thought, but nothing is said in answer to my major objection, which pertained to selection and quality.

2) So there will be another volume devoted to late Renaissance and early baroque music; that's fine, but only the first man of the "company" falls into this period. We shall have Monteverdi but still no trace of "Lully, Scarlatti, Schütz, Carissimi, Buxtehude, and all the others," who belong to the era treated by the release under discussion.

3) A stylistic era does not open with one evening's performance. This sort of thing is exactly what I object to, because it misleads the uninstructed reader. No qualified historian of music would state that the "baroque opened with the first performance of Peri's *Dafne* in 1597." He would say that the baroque era lasted roughly from about 1600 to about 1740, with a clearly perceptible trend from circa 1550, and with echoes still present till about 1760. Now the Time & Life booklet expressly states that the baroque era in music started later than in the other arts, and the fact remains that the earliest example of baroque music given on these recordings dates from 1692, which assuredly adds up to "a distance of the better part of a century."

4) To say that baroque opera "gets few performances these days" is no defense for excluding it. One cannot disavow history by pleading an unenlightened musical practice. And by the way, the New York City Opera will open its next season with a baroque opera!

5) The text does not say that *Messiah* is atypical but its selection implies that it is one of the best available examples of the oratorio. What other conclusions could the reader come to?

6) We are entirely in agreement that "the most baroque form of baroque theater was the Italian opera." But it was much more than that: opera was the foundation of baroque musical thought. My review acknowledged that "Mr. Grunfeld rightfully calls the 'St. Matthew Passion' dramatic, but fails to enlighten his readers concerning the principal ingredients of this music—recitative, arioso, aria, ensemble—

all of which come from opera." These were deliberately introduced from Venetian opera into the German cantata and Passion by the reform librettists around 1700. Had the book mentioned Schütz, the towering figure among the "biblical" composers, this essential departure from the old German Passion could have been brought out.

7) Mr. Gold's quotation from Grove's "Dictionary" is most appropriate: the word *serenade* has indeed often been applied "indiscriminately." The text does exactly that.

8) Mr. Grunfeld stated that "the baroque composer did not have to calculate his counterpoint any more than a jazz trumpeter today has to think out his part." The passage Mr. Gold quotes deals with improvisation at the keyboard—quite a different thing. What a composer improvises on the spur of the moment for the moment has little resemblance to a finished, written composition. One of the greatest improvisers among baroque composers was Handel, yet the Fitzwilliam Museum has reams of his sketches and plans for his written works.

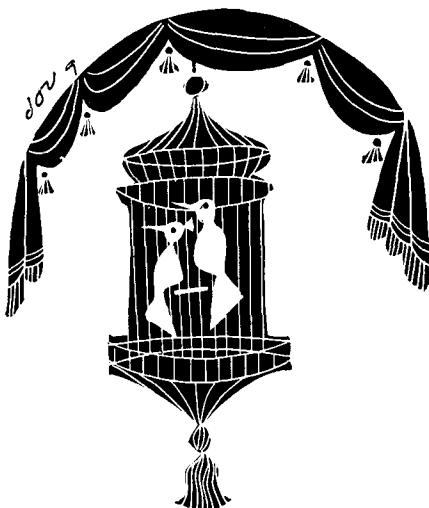
9) What I said in my book referred to a genre, Italian opera, which was unconventional to the English; the statement had nothing to do with Handel's qualities as a showman. Elsewhere I made it plain that he was a born showman-entertainer with the theater in his blood. The victory oratorios and those splendid dynastic-national shows he put on in "the parish church of the British Empire," St. Paul's Cathedral, with the drums rolling and the trumpets blaring, were veritable "spectaculars."

10) Why does Mr. Gold not mention some of the places and occasions where Bach appeared as a visiting "Soloist"? Historical facts cannot be refuted by quoting definitions from Webster.

12) Does not Mr. Gold's research staff corroborate evidence? Even Grove's "Dictionary" has plenty of mistakes, and cross-bearings are absolutely necessary. I do not know where Mr. Mellers (a good writer) got his information, but it is not vouched for by any source in the vast literature. An unconfirmed anecdote should never be presented as a historical fact.

13) I imputed at least a minimal knowledge to the album's researchers, naturally assuming that "the Musiklexikon" referred to was Walther's "Lexicon," the first and most important such compilation in the baroque era. Stoessel is such a minor figure

that he is not even listed in the modern reference manuals. This inconsequential worthy, who made a poor abstract of Walther's "Lexicon," was quoted to prove how little attention was paid to Bach. That, of course, is the old romantic nonsense, for he was well regarded in professional circles. Walther actually planned a much longer entry than the column I mentioned, but the Weimar censor, still indignant about Bach's brusque departure, would not permit it. I have left Item No. 11 until last, for in it Mr. Gold acknowledges one mistake from



among the many, but his defense at once exposes the basic fault of the entire enterprise. Mr. Gold himself furnishes a striking lesson on the importance of reading the relevant scholarly literature, and of never relying on unconfirmed secondary sources. One would think that instead of the London "Times," the researchers would have dipped into Bukofzer's fine "Music in the Baroque Era," or ascertained the Passion chorale's story from Terry's excellent volume on the chorales. Both of these works can be found in almost any library.

This whole matter raises uneasy reflections that such a piece of writing should have gone through the editorial staff of a great publishing organization without being challenged, and that they even attempt to defend both their course of action and the contents and quality of their publication.

—PAUL HENRY LANG.

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Polish Music

Continued from page 52

1950, and the original, as always, is far more rewarding.

Kazimierz Serocki, born in 1922 and one of the instigators of the Autumn Festival, studied in Paris with Boulan-ger, and he, too, seems hell-bent on denying it. On hearing his *Propositions for Piano* one feels that his persuasion is more in the direction of Messiaen or Webern. Very stylish but anonymous. But he is quite a pianist! His *Symphonic Frescoes* (1964), which calls for a huge orchestra including an oversized percus-sion section, two harps, two pianos, mandolin, and guitar, makes use of his forces lavishly, and, while partially pointillistic, avoids the pickiness one so often finds in similar current works. He tackles his forces with verve, and the piece sparkles and shines. His preoccupa-tion with novel sounds, while intri-guing, grows wearisome. But that is a minor fault; it is a full, good, eleven minutes worth of music.

Henryk Gorecki, born in 1933, is rated high by his critics and colleagues. His *Elements for Three Strings* (1965) re-corded by the Ensemble Instrumental Nouvelles of Brussels is only a partially successful experiment in chromatic *glis-sandi* and petulant *vibrati* built on quite overly simplified musicless ma-terial. It alternately scrubs about and glides like a siren being wounded by the

Doppler effect. One long microtonal glissando sounds just like any other, and this mannered usage palls very quickly. Recorded during the 1964 Festival, his *Chorus I for Strings* is a richly sonorous work for twenty-four violins, twelve vio-las, twelve celli, and eight basses. His use of massed strings is marked by the same crudity as that of Penderecki, and though some of the microtonal sliding suggests the music of Harry Partch and the wildly compounded musical strands that Ives weaves together—or should one say weaves apart?—it regrettably does not sustain interest. What Gorecki takes about eighteen minutes to say might have benefited enormously had it been said in half the time. Its mortal sin is redundancy, for though it begins prom-isingly, it ends up being a tiresome bore.

Among the older composers Michal Spisak, born in 1914 in Dabrowa, Gor-nicza, was highly gifted. His *Symphonic Concertante*, splendidly recorded by the (East) Berlin Symphony conducted by Sanderling, is a bright rear-guard work that smacks of Werner Egk—and that is meant to be a compliment, for it has the orchestral élan that Egk gave to his popular *French Suite*. The other abiding spirit seems to have been France. And no wonder! He migrated to Paris in 1937 and remained there until his death in 1965. The *Symphonic* sounds particu-larly fresh when one has had what may be almost an overdose of his more radi-cal younger colleagues; it is conventional but finely wrought.



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Military Power

Continued from page 22

creased trade will not only reduce ten-sion, but will increase the standard of living and improve the social and eco-nomic prospects of people wherever the trading is done.

Conspicuous by its absence from this discussion is the problem of the unifica-tion of Germany. It should be absent, for until economic and political relations between Western Europe and the Soviet bloc are improved, there is little pros-pect of finding an acceptable reunifica-tion formula.

In the past two decades, the world has changed from a community of many in-dependent nations, frequently remote from one another, to one small world community. It will look with great ap-prehension on any indiscriminate use of military power. In the meantime, from an unprecedented abundance of scien-tific and technological knowledge, man has acquired the potential for tremen-dous good and tremendous harm. This new knowledge must be channeled into the areas where the greatest good for the most can be realized; to help our Great Society at home and to help the emerg-ing nations abroad. The most influential force in world affairs today is the econ-omy of the United States. It should be sustained and enriched as a matter of sound strategic policy.

Tactical engagements that do occur should not be permitted to grow as uncontrollably as a malignant cancer. Fighting will certainly occur, from time to time, at any point along the abrasive interface between the Communist na-tions and the Free World. Our power must be used to persuade those who seek to improve their position through aggressive attacks upon their neighbors that they will be deterred and cannot possibly succeed. Concurrently, we should make clear our intention and ability to maintain a dominant position in global affairs. Our global power must be exercised with restraint and wisdom. At a time of Great Britain's greatness, Disraeli said, "All power is a trust—and we are accountable for its exercise." Now, we too are accountable, not only to the American people but to people of the world community of nations.

LITERARY I. Q. ANSWERS

Column One should read: 4 ("How Pleasant to Know Mr. Lear"), 9 ("Tob-ermory"), 7 ("The Black Cat"), 1 (*Alice in Wonderland*), 8 (*Macbeth*), 2 (*Old Possum's Book of Practical Cats*), 5 (*Archy and Mehitabel*), 6 ("Puss in Boots"), 10 ("The Cat and the Moon"), 3 ("The Cat Who Walked by Himself").

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(Continued on page 66)

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(Continued from page 65)

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SR/July 30, 1966

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(Continued on page 68)

CLASSIFIED

(Continued from page 67)

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KINGSLEY DOUBLE-CROSTIC NO. 1686

Reg. U. S. Patent Office

By Doris Nash Wortman

DEFINITIONS

- A. One of the collections from which Yeats got the "embroideries" for the coat of his song (A Coat, 1914).
- B. Clean by wiping.
- C. Art of expressive speech which was for Milton's Comus "gay," for Shakespeare's Longaville (Love's Labour's Lost) "heavenly."
- D. Specifying the act which had the humble job of opening the show in old vaudeville.
- E. One who intrudes.
- F. Legman.
- G. By the very nature of the case (2 Lat. wds.).
- H. Specifying illumination such as the electric or gas-burning varieties.
- I. To drink familiarly (with another).
- J. Poured out freely; to dispense.
- K. Specifying the vicious elephant which separates from the herd and roams alone.
- L. One of the Finno-Ugric languages, highly inflected, related to Livonian, etc.
- M. Specifying a box used in the Lifesaving Service for a line attached to a shot.

WORDS

123 60 111 86 14 176 169 80 33

38 61 64 73 57 163 107 264

88 151 159 205 138 124 10 193

157 36 170 183 166 63 140 5 90

167 46 128 89 3 181 135

6 152 74 131 203 59 174 195

120 143 68 160 192 109 77 141 113

31 187 85 121 177 25 13 145

37 94 71 79 191 42

69 184 95 82 44 132

93 76 83 101 47

97 149 133 195 15 127 29 117

161 185 103 45 39 8

DEFINITIONS

- N. Colloq. compound for quite simple, obvious.
- O. Specifying the sort of war which, Ruskin said, is protracted with lent money (The Crown of Wild Olive).
- P. Describing a sky clear of wind-driven, high cloud masses.
- Q. Traditional domestic characterization of Monday in America.
- R. Genus of the S American palm which yields both an edible fruit and oil.
- S. (Parent birds) specially prepare food for nestlings.
- T. A traveler's personal equipment.
- U. Entertain derogatory opinion of.
- V. Course of malicious destruction, or obstructing the regular process of production.
- W. The vaudeville theater of England (2 wds.).
- X. Balance.
- Y. A manifestation of divinity.
- Z. Said of any person or thing especially retentive, holding fast.

WORDS

154 178 62 23 99 136 198 65 172 9 96

72 105 1 134 49 206

156 201 24 115 30 12 28 137

180 162 34 75 11 164 52

179 92 98 194 189 32 130 18 139 199

182 84 202 125 21 4 108 168 35 150 197

119 56 7 106 81 118 19

70 190 148 17 175 48 122

53 78 165 144 91 22 158 188

58 2 146 207 153 51 16 112 102

173 55 155 27 200 114 104 67 147

129 50 116 186 100 20 110 41

171 65 126 87 40 54 142 43 26

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes, one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second and Third Editions.

1	O	2	W	3	E	4	S	5	D	6	F	7	T		8	M	9	N	10	C	11	Q	12	P	13	H		14	A	15	L		
16	W	17	U	18	R	19	T	20	Y	21	S	22	V	23	N	24	P	25	H	26	Z		27	X	28	P		29	L	30	P	31	H
32	R	33	A	34	Q		35	S		36	D	37	I	38	B	39	M	40	Z	41	Y		42	I	43	Z	44	J	45	M	46	E	
47	K	48	U	49	O		50	Y	51	W	52	Q	53	V	54	Z	55	X	56	T	57	B		58	W	59	F	60	A		61	B	
62	N		63	D	64	B	65	N	66	Z	67	X	68	G	69	J	70	U		71	I	72	O	73	B		74	F	75	Q	76	K	
	77	G	78	V	79	I		80	A	81	T	82	J	83	K	84	S		85	H	86	A	87	Z	88	C	89	E	90	D	91	V	
92	R	93	K		94	I	95	J	96	N	97	L	98	R		99	N		100	Y	101	K	102	W	103	M	104	X	105	O	106	T	
	107	B	108	S	109	G	110	Y	111	A		112	W	113	G	114	X	115	P	116	Y	117	L	118	T		119	T	120	G	121	H	
122	U		123	A	124	C		125	S	126	Z	127	L	128	E	129	Y	130	R	131	F	132	J		133	L	134	O	135	E	136	N	
137	P		138	C	139	R	140	D		141	G	142	Z		143	G	144	V	145	H	146	W	147	X	148	U	149	L		150	S		
151	C	152	F		153	W	154	N	155	X	156	P	157	D	158	V	159	C		160	G	161	M		162	Q		163	B	164	Q		
165	V	166	D	167	E	168	S		169	A	170	D		171	Z	172	N	173	X		174	F	175	U	176	A	177	H		178	N		
179	R	180	Q	181	E	182	S		183	D	184	J		185	M		186	Y	187	H	188	V	189	R	190	U		191	I	192	G		
	193	C	194	R	195	L	196	F	197	S	198	N		199	R	200	X	201	P	202	S	203	F	204	B	205	C	206	O	207	W		

Solution of last week's Double-Croctic will be found on page 17 of this issue.