

# THE RECORD MAKERS

**N**O RECORD can be better than the man who marshals the music from the microphone to the reproduction of it on tape. The stereo evolution has brought with it a corpus of specialists, mostly young, with a wide variety of backgrounds. All, however, have a degree of musical competence that preceded development of the engineering skills required to deal with contemporary sound resources. The cross-section herewith presented does not by any means include all those whose activities are identified on record jackets as "producers." Some did not respond to questionnaires, others replied too late to be included. They will be surveyed in a supplementary listing during the fall.



**MARK ABRAMSON**  
(Elektra)

AFTER receiving his BFA at Carnegie Institute of Technology in theatrical direction, Mark Abramson was stage manager for a number of off-

Broadway plays and directed several workshop and off-Broadway projects. He has produced a number of short films and is currently at work on the script of a feature film. For Elektra he has produced records for several artists including Josh White, Theodore Bikel, and Judy Collins.



**ROBERT BYRNE**  
(Command)

VICE PRESIDENT of and producer for Command Records, Robert Byrne was born in Columbus, Ohio, where he learned to play a variety of instruments. At Cass Technical High School he played for many of the great orchestra leaders, and at sixteen he was playing trombone with Jimmy Dorsey's band on Bing Crosby's *Kraft Music Hall*. At twenty-one he started his own band, which he kept together until 1950. Since then he has worked on many television shows.



**JOHN CULSHAW**  
(Decca/London)

BORN in Southport, Lancashire, England, John Culshaw joined Decca/London in 1946, after military service. He has also lectured at

London and Oxford Universities, written a critical study of Rachmaninoff and two

other books on music, and contributed to most magazines on music. In the past ten years he has been in charge of many large-scale projects, having produced the first recorded Ring cycle with Georg Solti, *Tristan und Isolde*, and Britten's *War Requiem*. In 1959 he and his Vienna crew (all from England) were awarded the Nicolai Medal by the Vienna Philharmonic, an honor hitherto reserved for composers or performing artists. Culshaw has recently resigned from Decca/London to become director of music for the BBC.



**PETER DELLHEIM**  
(RCA Victor)

AFTER attending the University of Rochester as a music major, Peter Dellheim studied conducting at the Berkshire Music Center. Before

joining RCA Victor in 1953 as a splicer for tape recordings, he was assistant to the artists and repertoire director of American Decca classical division. After becoming recording coordinator, he was named musical director in 1957 and artists and repertoire producer in 1963.



**THOMAS FROST**  
(Columbia)

EXECUTIVE producer Thomas Frost was born in Vienna and sang with the Vienna Choir Boys before coming to America in 1938. He attended

Yale University, where he studied theory and composition with Paul Hindemith. Six years with Decca Records as music editor and recording director was followed by a year of conducting study at the Accademia Chigiana in Siena. He then became director of artists and rep-

ertoire at Urania Records, after which he came to Columbia in 1960. In 1961 he was promoted to producer and, in 1966, to executive producer.



**ISRAEL HOROWITZ**  
(Decca)

ISRAEL HOROWITZ joined Decca Records as director of classical artists and repertoire in 1956. Prior to that time he was a record reviewer, reporter, and music-news editor for *Billboard*.

He attended the Institute of Musical Art in New York City and studied violin privately with Chester La Follette. Among the artists he has recorded for Decca are Segovia, Ricci, Morini, Firkusny, Marlowe, Tourel, Novaes, New York Pro Musica, Musica Aeterna, Cincinnati Symphony Orchestra, and Bach Aria Group.



**RICHARD C. JONES**  
(Capitol-Angel)

EXECUTIVE producer for artists and repertoire of American Angel and Seraphim, Richard C. Jones has been a pianist since the age of five and a

professional musician since the age of seventeen. He has been pianist and/or arranger with Tommy Dorsey, Glen Gray, Benny Goodman, Artie Shaw, and Frank Sinatra. He produced the Lucky Strike radio program with Sinatra for two years and joined Capitol Records in 1948, after which he was instrumental in launching Capitol's Classical Division. In addition to classical production, he has produced Broadway show cast albums and Jackie Gleason albums since 1952.

(Continued on page 68)

**ANDREW KAZDIN***(Columbia)*

BORN in New York City and graduated from the New England Conservatory of Music with a Bachelor's degree in composition, Andrew Kazdin received the degree of Master of Science in Industrial Management with concentration in acoustics from MIT in 1963. He was appointed conductor of the MIT Brass Choir and assistant conductor of the MIT Symphony Orchestra and Concert Band for two years. He joined Columbia in 1964 and became associate producer the following year.

**RICHARD KILLOUGH***(Columbia)*

A GRADUATE of Princeton's Woodrow Wilson School of International Affairs, Richard Killough was an infantry officer in the Marines, in advertising, and with *Life* magazine before he received his musical training at Juilliard, where he earned a diploma in orchestral conducting. He joined Columbia and the Masterworks Department in 1963, first as editor, then, associate producer and producer. Last summer he supervised recording of the complete symphonies of Carlos Chávez in Mexico City.

**HAROLD LAWRENCE***(Mercury)*

DIRECTOR of the Classical Division of Mercury, Harold Lawrence majored in music and psychology at New York City College and first worked with records at The Gramophone Shop. After becoming manager of the imported record department at Liberty Music Shops, he became director of recorded music for station WQXR and went to Mercury as music director in 1956. Lawrence has also composed, lectured, and written on music for various periodicals. He has produced numerous recordings for Mercury and Philips.

**JOHN MCCLURE***(Columbia)*

JOHN MCCLURE was born in Colonia, New Jersey, studied the piano and harpsichord, attended Oberlin, New York University, and the

New School. After joining Columbia in 1952 as a tape editor in Recording Operations, McClure was transferred to the Masterworks Department as assistant to the director in 1957. He was promoted to music director in 1960 and to director, Masterworks, in 1964. McClure was responsible for organizing the project that culminated in the Bruno Walter stereo recordings and is currently implementing a program designed to record the complete works of Igor Stravinsky.

**RAY MINSHULL***(Decca/London)*

BORN in England in 1934, Ray Minshull was graduated from Sheffield University with a Bachelor of Music and a B.A. in languages. After

Army service, he came to Decca in the autumn of 1957; and since the late Fifties he has worked on many major projects for the company, including the complete Dvořák symphonies with István Kertész, Bach's *St. Matthew Passion*, Handel's *Alcina*, and the first complete recording of Gounod's *Faust*.

**RICHARD MOHR***(RCA Victor)*

A GRADUATE of Wittenberg College, Richard Mohr began his career as radio and art editor of the *Columbus Dispatch*.

In 1944 he came to RCA as editor of *The RCA Victor Record Review*. He joined Red Seal Recordings in 1950 and became a musical director in 1953. He was appointed artists and repertoire producer in 1963 and produces the bulk of RCA's operas, as well as the Boston Symphony recordings.

**TOM MOWREY***(Vox)*

A GRADUATE of the Eastman School of Music with a theory major and piano minor, Tom Mowrey has been director of classical production

for the Vox and Turnabout labels since October 1965. Before coming to Vox in 1964, he was station manager of WBBF-FM in Rochester, New York. A native of Corry, Pennsylvania, he has produced recordings by the Dallas Symphony and Kohon Quartet.

**PAUL MYERS***(Columbia)*

PAUL MYERS was born and raised in England, graduated from Bradford College, and attended London University.

He spent some years in Africa, where he worked in radio and government and directed repertory theater. There he was author and narrator of hundreds of "subject" programs on music. In New York he has appeared on WQXR in several program series since 1960 and has also been heard on WBAI, WRVR, WKCL, and WNCN. He joined Columbia in 1962 as associate producer and is currently a producer in the Masterworks Department.

**JOHN F. PFEIFFER***(RCA Victor)*

JOHN F. PFEIFFER, who on August 1, 1967, was named executive producer of Red Seal Artists and Repertoire, was educated at Bethany

College and at the University of Arizona, where he received his degree in electrical engineering. He joined RCA at Camden in 1949 as a design and development engineer, and moved to RCA Victor in 1950 as a quality control engineer. He then joined the Artist and Repertoire Department as a producer, and in 1962 he was appointed audio administrator. He is a composer of electronic music for films, ballet, and television, as well as being a pianist, oboist, and organist.

**PAUL ROTHCHILD***(Elektra)*

PAUL ROTHCHILD attended Bethany College and Columbia University, majoring in psychology, before he was involved in record retail sales and wholesale distribution. He formed his own label, Mount Auburn Records, and then became recording director for Prestige. He has been a producer with Elektra since 1963.

**HOWARD SCOTT***(RCA Victor)*

HOWARD SCOTT, a graduate of the Eastman School of Music, later attended the Juilliard School. He joined RCA Victor in 1965 as an artists and repertoire producer, after having been associate music director of the Ted Bates Company. Previous to that he had spent fifteen years with Columbia Records, seven of which were as recording director of Masterworks. He was also a producer in the Columbia popular records area and for Epic Records. Among his artists are the Chicago Symphony, Verrett, Hollander, Frank, and Gould.

**THOMAS SHEPARD***(Columbia)*

PRODUCER Thomas Shepard studied piano and music theory at Juilliard before going on to get his Bachelor of Arts from Oberlin Col-

lege. He then studied at Yale Graduate School, majoring in composition with Quincy Porter. He joined Columbia in 1960 and was soon promoted to associate producer and then producer for the Budapest String Quartet and Richard Tucker. He has also composed, arranged, and conducted on various Columbia projects.



**ERIK SMITH***(Decca/London)*

SON of the German conductor Hans Schmidt-Isserstedt, Erik Smith was born in Rostock in Mecklenburg in 1931, but was brought up and educated in England. He attended the choir school of King's College and Cambridge, where he majored in modern languages. After graduating, he worked in Vienna with Universal Edition before coming to Decca/London in 1957. He has since devised, planned, and supervised the company's series of complete wind music and marches and dances by Mozart, and produced nearly all Decca's chamber music recordings since 1959. Smith now is producing all the Beethoven symphonies conducted by his father.

**MAYNARD SOLOMON***(Vanguard)*

CO-FOUNDER and co-owner of Vanguard, Maynard Solomon is also director of artists and repertoire of the folk and popular wing. Since 1950, when he was graduated Phi Beta Kappa from Brooklyn College and started Vanguard with his brother, he has worked in every area of administrative and creative aspects, including sales management. He is doing research on the life and work of Beethoven for a book, and has published articles on American literature.

**SEYMOUR SOLOMON***(Vanguard)*

AFTER completing his undergraduate studies at New York University, New York-born Seymour Solomon studied violin under Eduard Dethier at the Juilliard School. He also did graduate work in musicology at New York University, after which he worked as a music critic and record reviewer for *Musical America*. In 1950, along with his brother Maynard, he organized the Bach Guild. Shortly thereafter, the Vanguard Recording Society was organized with Solomon as president and classical music director.

**MAX WILCOX***(RCA Victor)*

ARTISTS and repertoire producer Max Wilcox received a Bachelor of Music from Western Michigan University and a Master of Music from Columbia University. He studied piano with Eduard Steuermann, Frida Snow Wall, and Leo Podolsky, as well as chamber music with Julius Stulberg. He joined RCA Victor in 1958 and has produced records for Rubinstein, Cliburn, Peter Serkin, and the Guarneri Quartet.

—ROBERT JACOBSON.

# Wild Bill

THERE HAVE BEEN more horn players in my life than I could mention—trumpeters who have made me exhilarated, trumpeters who have made me sad, trumpeters who have made me wish I had taken the lessons my father offered to pay for me. Dizzy, Harry, Bunny, Doc, Clark, Bobby. In order: Gillespie, James, Berigan, Severinson, Terry, and Hackett. There also have been the incomparable Rex Stewart, the antic and occasionally frantic Jimmy McPartland, the shy but ambitious Max Kaminsky, the audacious yet humble Herman Autrey, and there have been the records of Bix which he made with Paul Whiteman. There have been the biting sounds of Charlie Teagarden and Bob Scobey, and there have been, of course, Red (Henry) Allen and Cootie Williams, and, in England, Mick Mulligan and Humphrey Lyttelton. Billy Butterfield comes to mind. So do Buck Clayton, Kappy Lewis, and Bill Chase, who used to lead the Woody Herman brass section with an ear-splitting—not to say bone-shattering—attack. (Go away, Miles Davis.)

Having made this small catalogue, I now must say that in reality there has been only one trumpet player in my life, and he is so earth-shaking he makes all the rest of them—including Louis Armstrong, who has always seemed to me to be more vocalist than trumpeter—sound like a mixed bag of limpwrists. His name is William Edward Davison ("I was named for the Kaiser and the King of England," he says), and Defiance, Ohio, gave him to the world about sixty years ago.

What a gift it gave! "The Bull," as Eddie Condon has called him, always has been as unfettered and rambunctious a human being as jazz ever has brought forth. He makes Al Hirt look like Goldwater, and The Dukes of Dixieland resemble a bunch of inept amateurs. Davison's music is entirely masculine, full of angry emotion sometimes, and of tenderness on other occasions, harsh and sweet by turn, romping now and then but quietly ruminative after the next bend around the bars, pane-shatteringly loud yet baby-whispering soft as the mood strikes him, or the whim, or whatever. I have heard him for so many years I can almost predict the direction his solos will take—he plays cornet, by the way, not trumpet—but he always surprises me. There seems to be no end to the man's imagination. It is as though



Wild Bill—"Davison's music is entirely masculine."

he were trying to imitate the fields around Defiance, Ohio, by providing a new fertility for jazz.

"He does not so much play that cornet as he *aims* it," a friend of mine remarked one night. This was (and is) true. Davison stands there pointing his horn at the audience, and God help them. He makes it snarl, growl, shout, and scream—chewing gum all the time he plays. There is a certain amount of the name of his hometown in his playing. He always has been full of Defiance for all of his sixty years. Yet along the way he has picked up good manners, decency, and a nice consideration for his fellow humans' conditions.

Squarely-built (*not* square-built), with hazel eyes and reddish hair, Bill looks like a champion just retired from a ring stable operated by either Farmer Burns or Frank Gotch; I would not wrestle him if the championship of Tokyo were at stake. There is no nonsense whatever about him. He still speaks in the accents of Defiance, and sounds as though he just has come into the big city. He acts that way, too. He seems to be bewildered, even mystified, by city ways. I always half expect him to turn up in a set of overalls.

This pose as The Hick—not entirely a pose—vanishes when he begins to play. At my hand is a record called *Pretty Wild*, made six or seven years ago, perhaps longer ago than that, which is one of the most durable jazz records I have ever heard. It is on Columbia (CL 871) and probably is out of print. Write Columbia to get it (if enough of you write, they will reissue it); or go to your friendly neighborhood used-record dealer. On this, Bill is backed by strings,

*(Continued on page 90)*