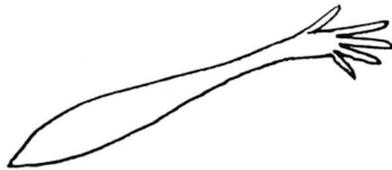




arts & architecture

FEBRUARY 1958

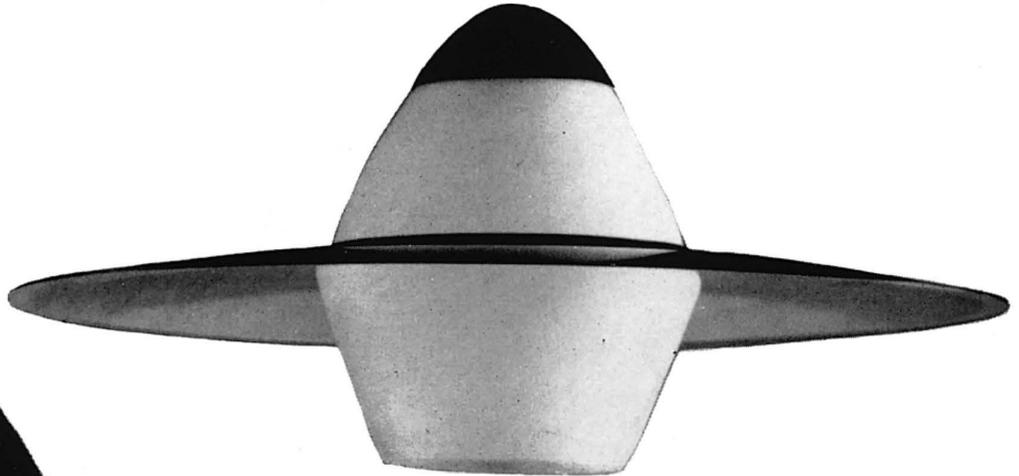
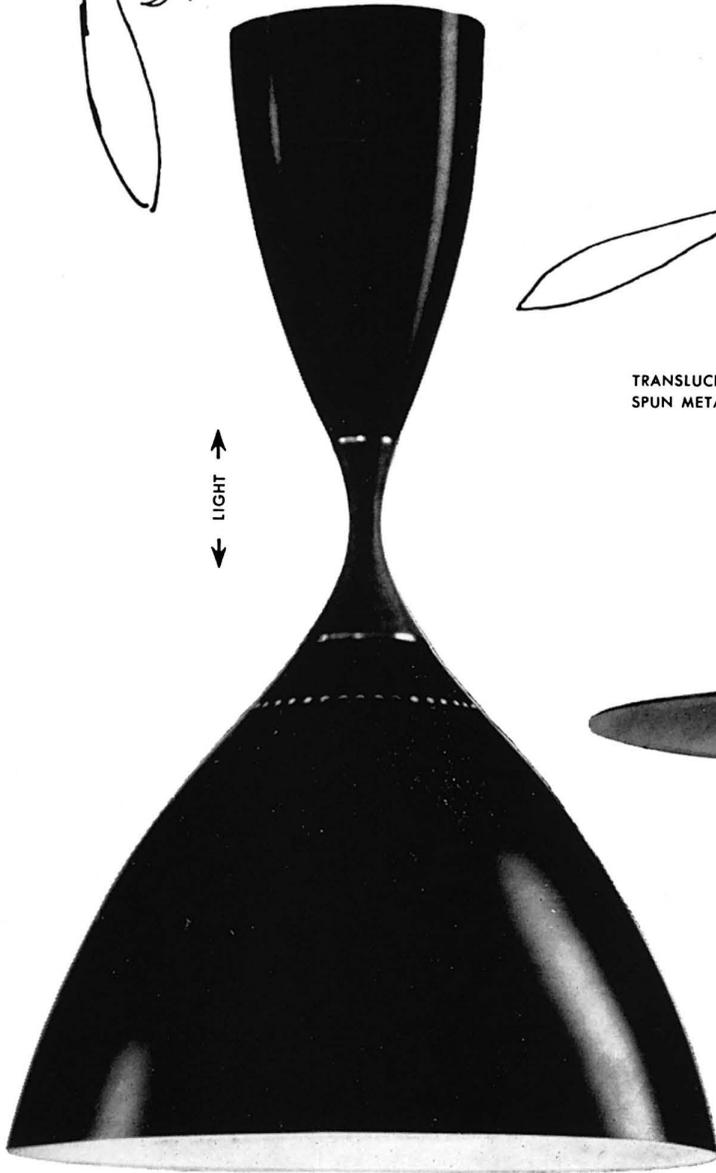
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ART

DORE ASHTON

DRY SEASON NOTES

The little magazines have been talking about the little magazines a great deal lately. They complain of and to themselves. They deplore conservatism in modern letters and blame it on academic shelters. They posit Madison Avenue with great disintegratory powers. They grumble about a loss of vigor. They worry about the increasing indulgence in the criticism of criticism of criticism. And they suggest that it is time for a change. They are depressed.

Not so the art world. And by the "art world" I mean not the artists, but the mammoth machinery, the great mirror-palace contraption which has practically sealed off the artist in its hermetic embrace. It is a complex Rube Goldberg machine with superfluous parts bolted on here and there and innumerable unaccounted for nuts. It has magnetic properties and draws to itself everything remotely concerned with ART. Thus, it has incorporated institutions (museums, award foundations and colleges), individuals (critics, art magazine editors, Sunday painters and The Collector) and businesses (galleries, Opportunity enterprises and auction houses). All of these elements in the great machine are getting stronger and stronger and more optimistic by the minute. The artist, meanwhile, continues to paint or make sculpture, submitting regrettably to the inevitable processing of his product by the omnipotent machine.

With all this, it has been a dry season in New York if you discount the mysteries being wrought in the confines of the artists' studios.

The museums have become more passionate than ever about the American ideal, equality. They have excelled in showing us that there is no important difference between young and mature artists or between so-called traditional and avant-garde artists. The galleries have scoured this country and Europe for names, any names as long as they are not yet known here. They live by the proud motto:

"we sell." And unfortunately, all too many artists accept this as the total function of their galleries. A few adaptable merchants have rendered a service to a growing clientele whose appetite for "modern" (in the sense that the L&M ad says "live modern") has been whetted by the slick magazines. These dealers have obligingly found and marketed young painters who work in the manner of de Stael, Braque, Buffet (not to mention the worthies who have mastered the styles of deKooning and Pollock).

Then too, we have been offered a tantalizing symbol of the BIGNESS of it all in the forthcoming "Art USA," a Madison Square Garden pageant which promises to let us see some 4,000 paintings and some 4,000 sculptures "to show an adequate cross-section of American art." (Each artist pays a \$3 entry fee for each piece submitted.) The sponsors add that "prominent galleries throughout the country who exhibit serious American painters and sculptors will be invited to exhibit a number of their *stall* without going through the jury." (Italics mine.) Most of the riding masters in town, however, have resisted the temptation I am glad to say.

It would not be fair to assume that only Americans indulge in this kind of supercolossal cross-section affair. Only recently a well known gallery in Milan sent a catalogue listing scores of artists grouped under the following headings: Maestri (masters), Giovani maestri (young masters), Promesse (promising ones) and Stranieri (foreigners). Still, I must say that at least the Italians are not afraid of hierarchy and have no illusions about everyone being as good as everyone else.

A really interesting development is the upper-casing of The Collector. He was always more or less honored by a separate classification, but he was never more widely publicized for his role. The Collector today, let it be understood, is no Medici. He is not the grand-scale patron who lavishly favors a few contemporary artists and competes with some other grandee who has his own protégés. What with taxes, the modern collector tends to limit himself to making representative collections which can then be exhibited by museums or galleries. Or, can be written up in both art and fashion magazines. I exempt from this group the "amateur" collector who, as always, exists quietly, buying what he genuinely loves and contemplating it in private. In this period of mass everything, the connoisseur or amateur is somehow incidental. The Collector however is important.

(Continued on Page 31)

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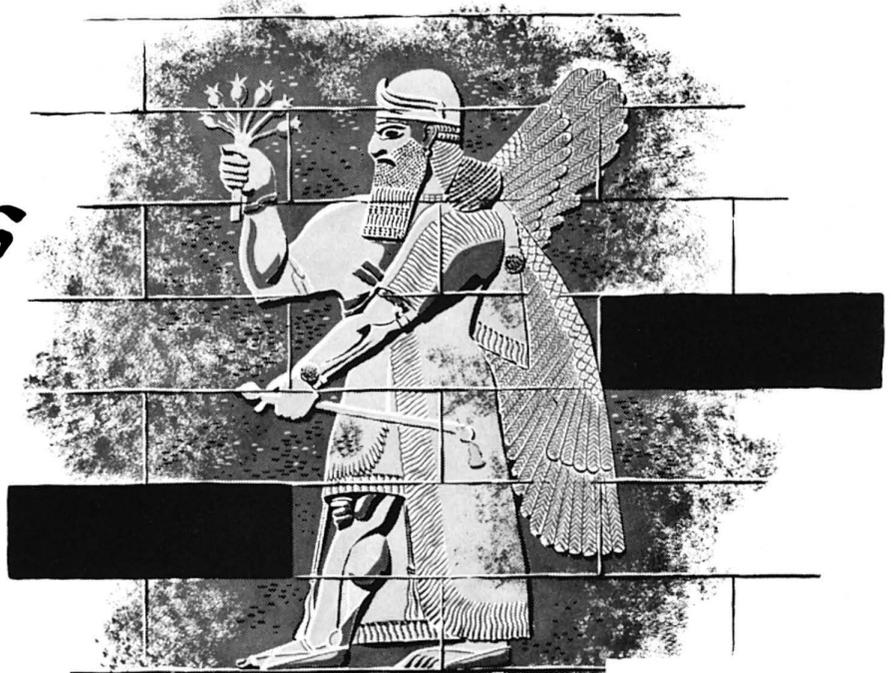
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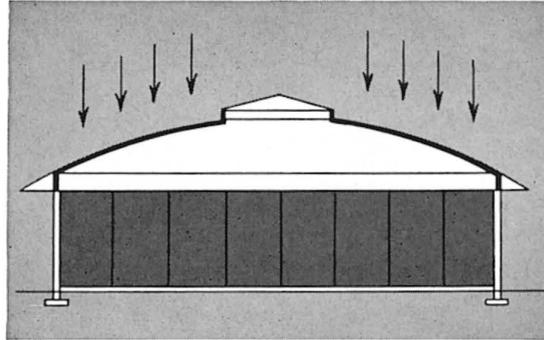
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new approaches to structural design with fir plywood



Engineering tests by Douglas Fir Plywood Association showed vault resists three-times-normal roof load. Deflection at midspan was negligible. Note how door-high roof line saves wall area.

FIR PLYWOOD

ARCHITECT: Robert B. Price, A. I. A., Tacoma, Wash.
Robert C. Wing, Consulting Engineer

IN THIS graceful stressed-skin fir plywood domical roof, Architect Price has developed a simple and precisely engineered unit that combines beams, purlins and roof sheathing.

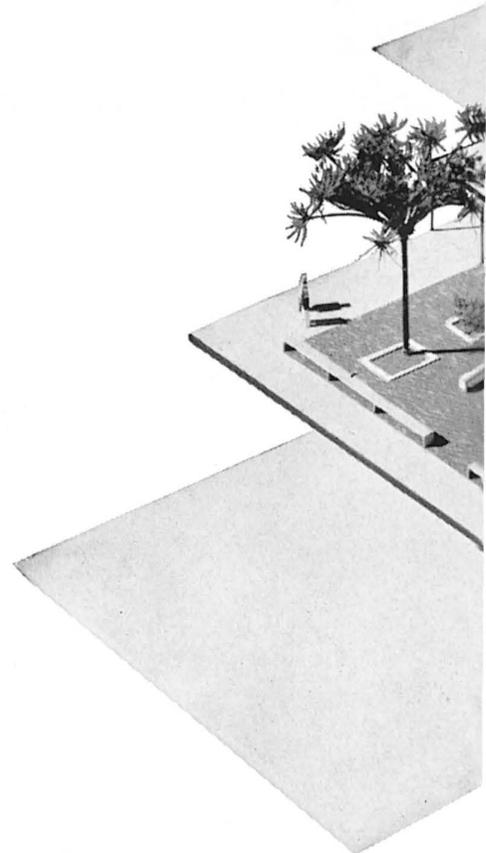
The first application of this new semi-spherical roof system is in the four-room satellite school shown at right. In its design, Price sought to create "an exciting and stimulating space with a high degree of flexibility and substantial construction economies."

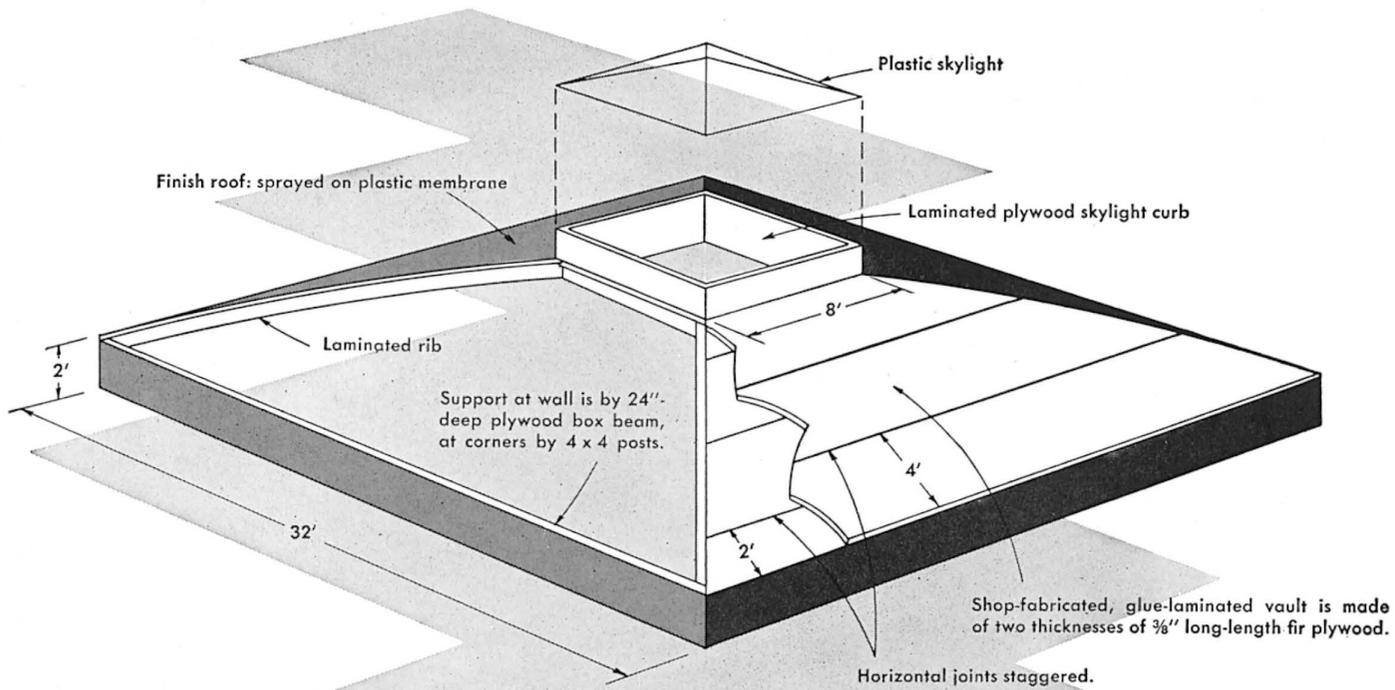
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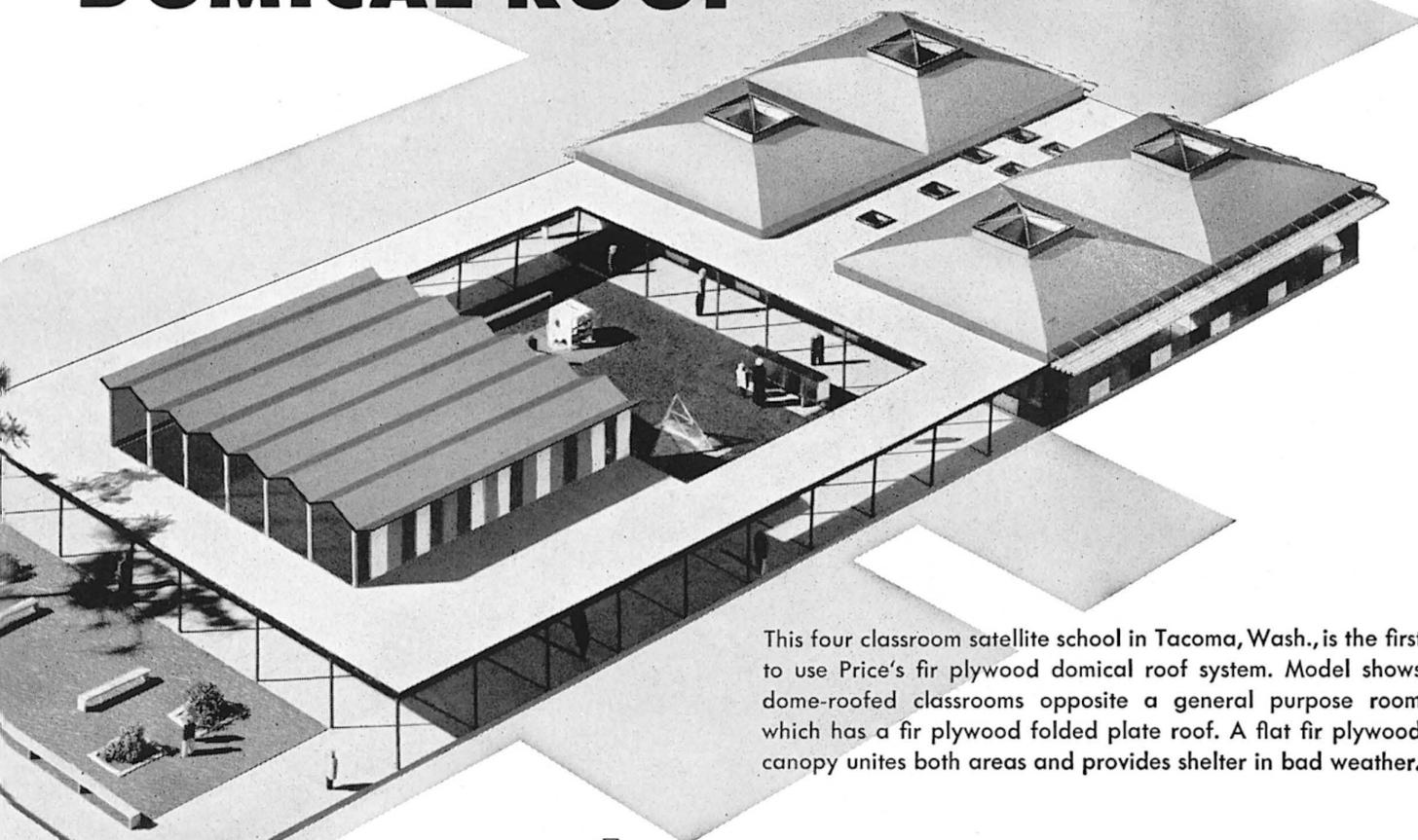
... a portfolio collection of outstanding designs by six leading architectural firms. Includes details on domical roof shown above. For your free copy, write (USA only) Douglas Fir Plywood Association, Tacoma, Wn.

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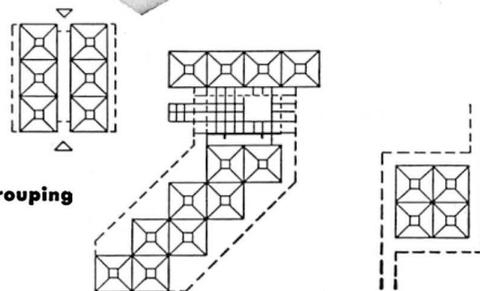


DOMICAL ROOF



This four classroom satellite school in Tacoma, Wash., is the first to use Price's fir plywood domical roof system. Model shows dome-roofed classrooms opposite a general purpose room which has a fir plywood folded plate roof. A flat fir plywood canopy unites both areas and provides shelter in bad weather.

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*Architects: Kramer, Hirsch
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MUSIC

PETER YATES

VISITORS BEARING OLD INSTRUMENTS

Walter Arlen wrote in the *Times* that the recorder is not an instrument able to sustain interest through an entire recital. Such a comment stems from the first rule of newspaper music criticism: don't describe what it is; say what it isn't. I can't push the argument too freely in the present instance, because, in consequence of a failure to receive my reviewer's tickets, I wouldn't have been admitted to the auditorium if Walter hadn't come to my rescue with his extra ticket. Whatever Walter or I may think of the recorder, the hall was sold out. The occasion was a concert at the University of Southern California, played by Carl Dolmetsch on recorder and tenor viol da gamba with Joseph Saxby at the harpsichord.

Carl Dolmetsch is the surviving son of the late Arnold Dolmetsch, one of the two practising musicians who by their example and propoganda revived the art of playing secular music composed before the era of the piano and the Tourte violin bow, that is to say before the third quarter of the XVIII century. The other is Wanda Landowska, who began her career as a harpsichordist. In the Dolmetsch family, playing of the clavichord, transmitted from generation to generation, had never ceased. Arnold Dolmetsch began work earlier than Landowska. A group led by him won furious praises from the most eloquent of all amateur music critics, G B S, in the early 1890's. Shaw was furious because so few listeners, or critics, appreciated either the old music or the idiosyncratic manner in which the Dolmetsch group sang and played it on the instruments for which it was written. A more versatile musician than Landowska but no virtuoso, Dolmetsch rediscovered the art of playing on and building recorders, viols, lutes, and several types of keyboard instruments. His book, *The Interpretation of the Music of the XVII and XVIII Centuries*, is the origin of nearly all practical modern scholarship in the field. During the first World War the Dolmetsch family left London for the country, coming after a few months to the village of Haslemere, where they began the daily domestic readings of old music which became in

time the Haslemere Festival.

Carl Dolmetsch, born of his father's second marriage, when the old man was already past 60, grew in the shade of a family of versatile performers, his eldest half-sister being about 40 at the time of his birth. Richard Buhlig, the pianist, who was staying at Haslemere, going one afternoon to visit the Dolmetsch family for tea and music, found them disturbed and the instruments out of sight; being told of the death of this daughter, away from home in Europe, he heard from Arnold Dolmetsch only the complaint: "She was the best gamba player in the world." Music was not taken lightly by this patriarch of old instruments. In such surroundings Carl Dolmetsch became, whether by innate skill or as a result of family discipline, possibly the best recorder player in the world. Many recorder players, at least, believe he is, and listening to him I heard no reason to doubt it. With the death of his elder brother Rudolph at sea during World War II, Carl succeeded to the patriarchate and the direction of the family instrument workshops.

For his first American tour in 20 years Carl Dolmetsch had developed a miniature harpsichord, weighing only 39 pounds, capable of producing tone at 8-foot pitch. Building miniature harpsichords has been a specialty of the Dolmetsch family since 1916, when Arnold Dolmetsch, unable to find adequate transportation for his larger instruments, designed a harpsichord small enough to be carried in a taxi. The first artisans of the workshops were the members of the Dolmetsch family. At a private home possessing one of these early miniatures Carl Dolmetsch told us in affectionate reminiscence the story of its making. He, himself, as a small boy had polished the keys.

Carl Dolmetsch had seriously underestimated the knowledge and capacity of the American audience. The program was too light by far and the comments, of which there were many, elementary. Of the five pieces by contemporary English composers that I heard them play, at the public and later at a private recital, including the *Meditazioni Sopra Coeurs Desoles* by Edmund Rubbra, not one had virtue. But when he played Couperin's *Nightingale in Love* on the sopranino recorder, his liquid trills, the rhythm and shape of his embellishments, the variety and fluency of his devices, and his

(Continued on Page 31)



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The diversity of human cultures is paralleled by a striking diversity in the environment, in the climate, the terrain and the soil. Mountains and plains, deserts and humid forests, icy winters and the blazing sun, rivers and the many arms of the sea are contrasting scenes that offer different foods and clothing, from rice to blubber, from grass skirts to polar parkas. Plants and animals vary with the environment, and man adapts to them all.

But the vast variety of scenery has an underlying unity too. It all derives from the same materials and forces that compose our world—the same rocks and waters, the power of the sun, the rotation and revolution of the earth itself, the tilt of its axis, the weight of the continents, the heat of the deep plastic interior, the rushing rivers, great ocean currents and the winds that brush the sky. Acting through the ages, they have shaped our geography as the latter has shaped our lives. For both Man and Nature, the essential unity is hidden in the many forms.

It is the function of science to observe the myriad things and events that comprise the universe and to discover the relations between them. Thus science has evolved new concepts and basic laws which again simplify the diversity of nature. All the numberless materials of the earth are composed of a small number of chemical elements whose atoms are in turn simple combinations of protons and electrons. Gravitation accounts for the motions of the planets and the fall of an apple. The principle of evolution explains the development of all the species of plants and animals from simple primitive forms. Relativity is a unified concept on a cosmic and superhuman scale.

All this leads to understanding. The unknown becomes known and the complex becomes simple. From this point of view it is obvious that we all live on one world, one celestial globe that is our common heritage. Each man may see only his own acre but the combined view of the human race, in the form of organized science, sees it whole. The individual sciences of astronomy, geology and geophysics, geography and oceanography, climatology and meteorology, to list only a few, have made this world comprehensible, have enabled us to foresee the course of natural events such as the seasons and the weather.

However, compared with the mystery of nature we know but little now. We live at the bottom of a great ocean of air and cannot truly see the sun and the stars because so much of their light is absorbed by the atmosphere and never comes down to us. Cosmic rays and millions of swift meteors are altered or destroyed high in the sky where we have no observatories. Weather can be predicted a few days in advance, though

none too well, but the complexities of the atmosphere prevent accurate forecasting for weeks or months ahead. Currents on the surface of the ocean, like the Gulf Stream and the Japan Current, determine much of the earth's climate; but there are deep currents too that are equally important, though they are as yet unmapped. A whole vast continent, probably full of precious resources, lies about the southern pole, almost unexplored. Electronic and magnetic storms rage above and around the earth, visible as the aurora borealis and the aurora australis, but a challenging mystery in their effects on human communications by radio and even by wire. Science cannot be content with our present ignorance of our planet. All our past experience shows that more knowledge will solve these many mysteries too, will bring understanding and then add still more resources for man's use.

What remains to be explored is global, not local. None of the problems that have been mentioned can be investigated in the laboratories or from observatories of a single country. The winds on high, the rivers in the sea, the forces of gravity and magnetism, the radiations that bombard the earth from outer space, know nothing of national frontiers. If they are to be understood it must be by the joint action of many nations. Co-operation among scientists across national borders is not uncommon, but what is required now is a large number of observations of the same phenomena made at the same moment at many points on the earth. It amounts to this: that humanity as a whole must now study the planet as a whole.

For the first time in history this is now possible. The nations of the earth are joined together in the United Nations. Their studies of the weather and climate are centered in the World Meteorological Organization. The advancement of science as such, and international co-operation in science especially, are one of the functions of UNESCO. Whatever political differences still separate the nations, the ten years of UNESCO have created a cordial unity among all the nations in the pursuit of science, education and culture. So the time is now ripe for such a world-wide study.

Thus a new age is opened by the International Geophysical Year. How it will change our concepts of the universe and our understanding of the forces that play upon and within the earth will not be known for several years. What benefit will accrue to mankind from the new knowledge will develop in future decades. But the new age begins with the concerted action of many peoples and by the carefully organized researches of many thousands of scientists the world over. For the first time the peoples of the earth have joined to study their common and fundamental scientific problems together.

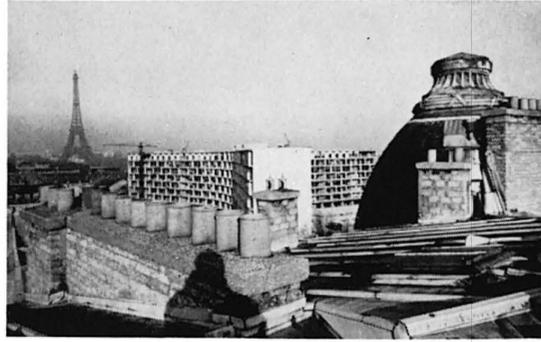
UNESCO

PROGRESS REPORT

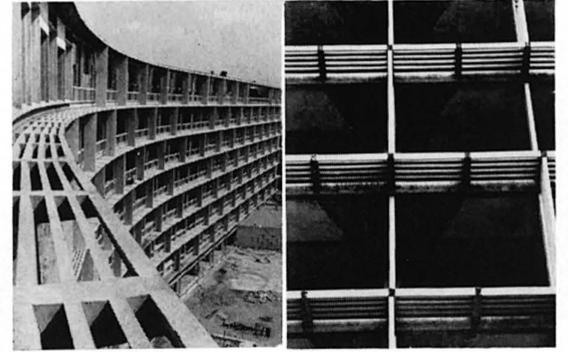
FURTHER STRUCTURAL DETAILS OF THE PERMANENT HEADQUARTERS OF UNESCO IN PARIS

These photographs will show the almost finished project for the home of the United Nations Educational, Scientific and Cultural Organization. Throughout the vicissitudes of the early planning stages the creative idea has remained and is now fully and richly realized.

In a future issue, we hope to present the completed buildings with interiors, the design and furnishing of which will be undertaken by the various countries participating in Unesco activities, and a further report on the gardens planned and executed by Isamu Noguchi.

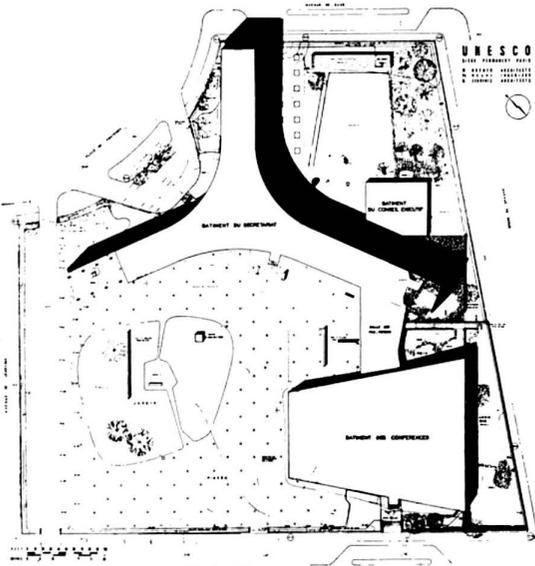


the secretariat, Eiffel Tower, Paris roof forms

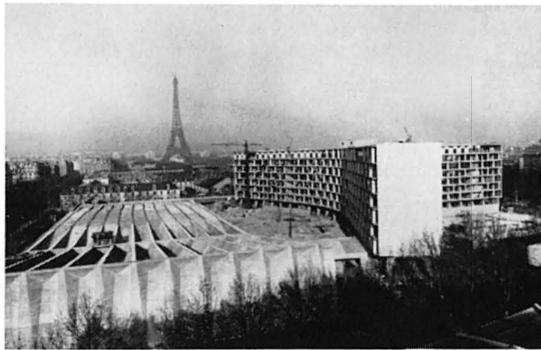


detail of sun protection elements

U N E S C O



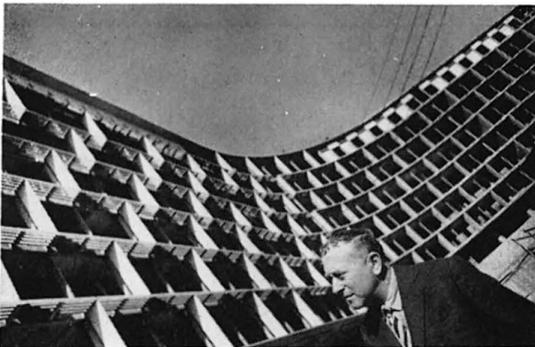
site plan



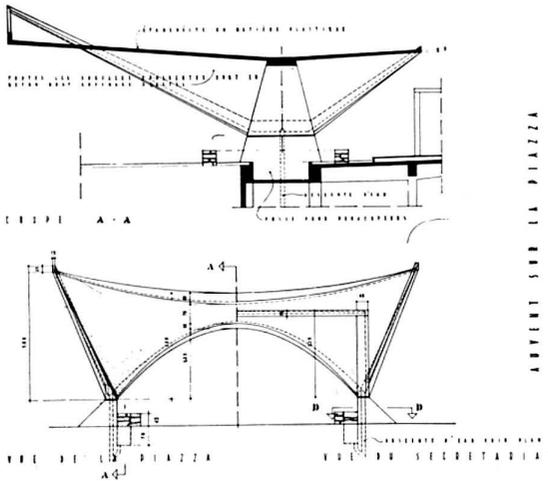
southwest facade of the secretariat



automobile entrance



facade of the secretariat under construction with Marcel Breuer



canopy, pedestrians' entrance



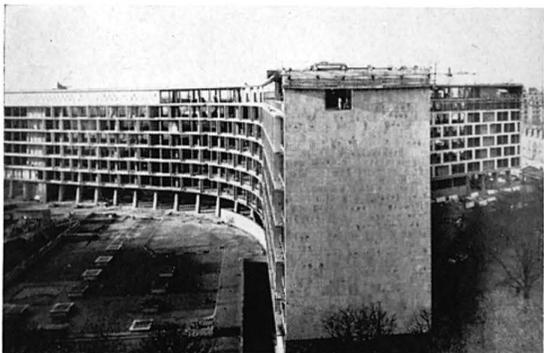
Marcel Breuer, Luigi Nervi, Bernard Zehruss on the roof of the secretariat



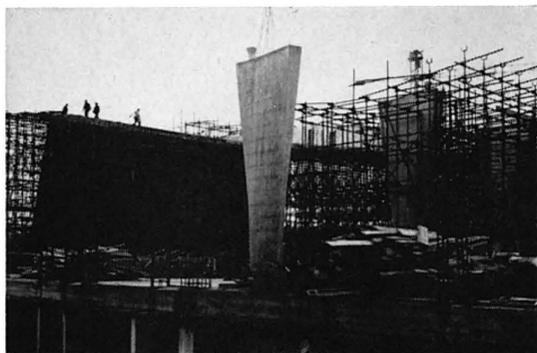
pedestrian entrance to the secretariat



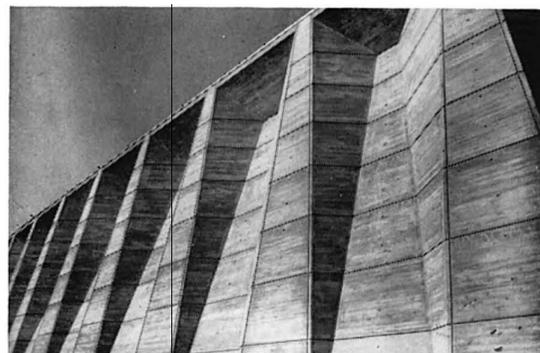
canopy, automobile entrance



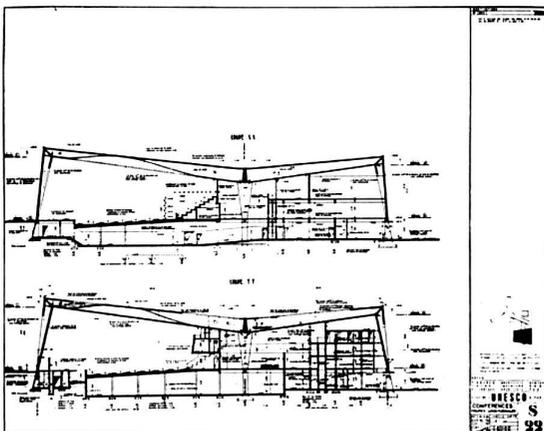
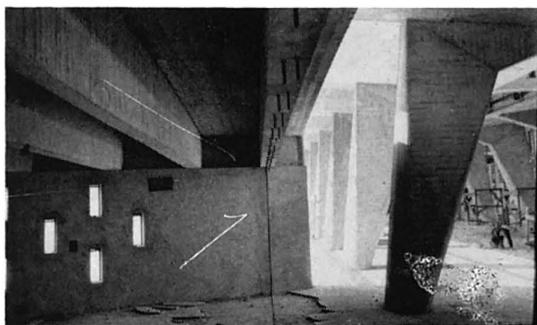
southeast view



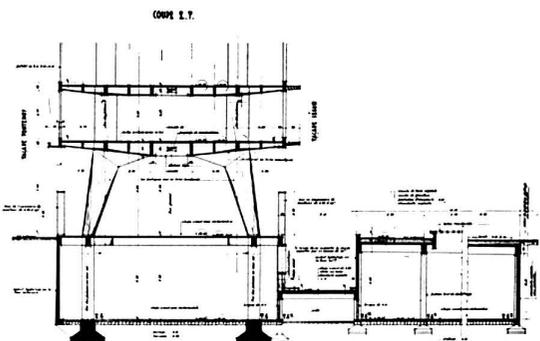
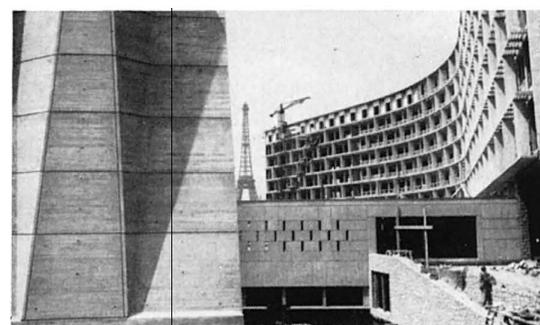
center column, conference building



facade of conference building, structural end wall



sections through conference building



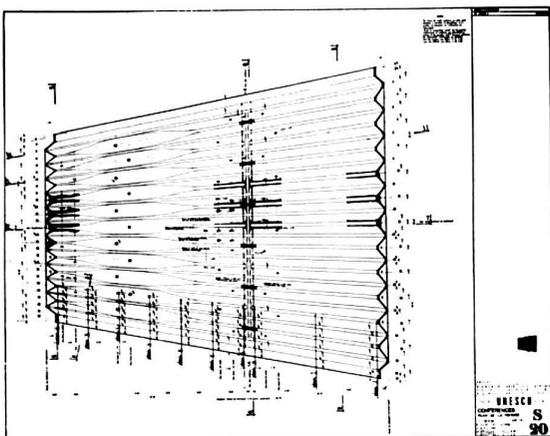
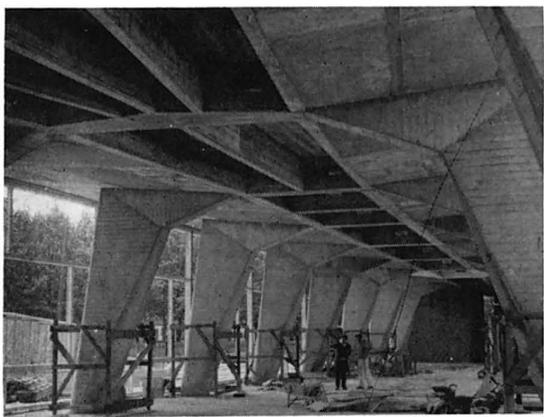
section through the secretariat



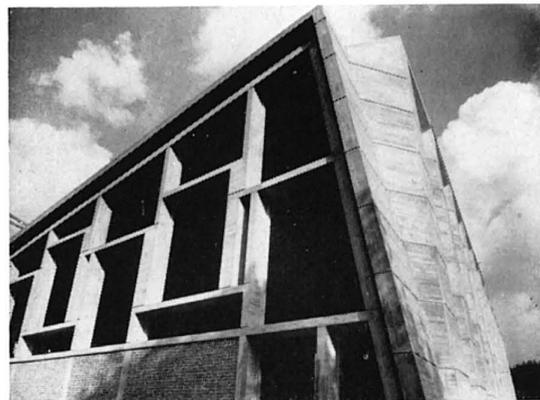
the architects' office on the site



view from the avenue of Segur



roof of conference building



south corner of conference building

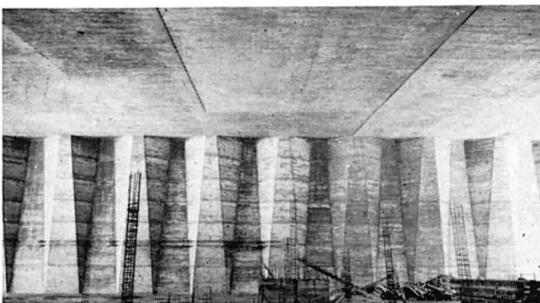
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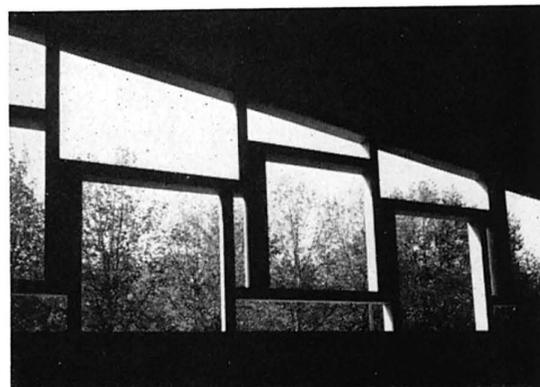
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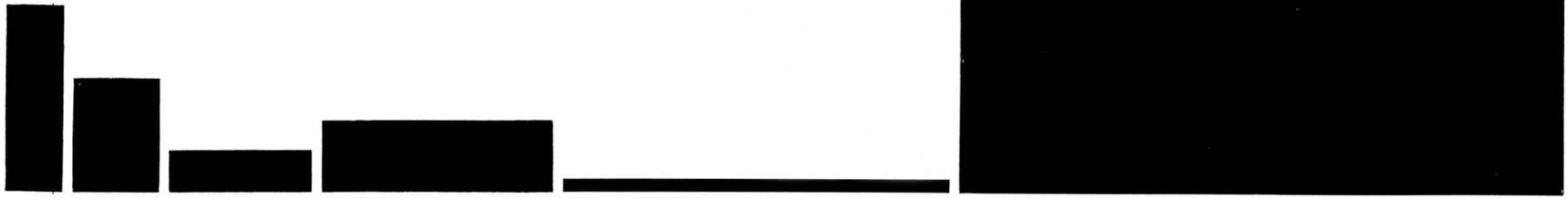
structural wall, large commission room



window divisions of the large committee room

LE CORBUSIER: FANTASY AND THE INTERNATIONAL STYLE

BY JOHN M. JACOBUS, JR.



Every few years a volume of illustrations and manifestoes is published in behalf of the Franco-Swiss architect Le Corbusier. The latest, covering the years 1952-57, has just appeared in tacit celebration of the artist's seventieth birthday. Happily the emphasis this time is upon illustrations—photographs, not merely project drawings—rather than text. After several decades of deliberate preparation and considerable pamphleteering Le Corbusier now has innumerable opportunities to build, where before he could only draw and argue.

By far the most remarked of Le Corbusier's recent buildings is the Chapel at Ronchamp, situated in the mountains of the Vosges, towards the eastern border of France. It is an unusual structure, either with respect to his own previous work, or with contemporary architecture in general. With its construction the artist seems to have embarked upon an entirely new course. Its supple curves seem far removed from the rational angularism of the old International Style. However, a closer study suggests that this small chapel, novel as it is, is really a development (if not an ultimate realization) of ideas concerning the manipulation of space that Le Corbusier has clung to since the early 1920's. As for its conception in formal terms, with emphasis upon density and texture, this Chapel develops an attitude toward materials that has been manifest in his work since the end of the Second War.

It is this richness of surface in his work of the last decade that most emphatically contradicts the austere style of Le Corbusier during the 1920's. To take a typical and early example, the "Citrohan" house of 1920-22 displays the familiar qualities of Purism: a remarkable geometric simplicity (basically an unbroken rectangular cube) together with a weightless, immaterial, floating appearance. This feeling was achieved by rejecting nearly all projections of cornice, sill or mullion, and by bringing the glass of the windows up flush with the exterior wall surface. By thus avoiding surface modulation, an insubstantial, unarchitectural quality was imparted to the pure form. Of all the architects of the International Style, it was Le Corbusier who came closest to the ideal of an abstract architecture by banishing all appearance of weight, texture or material substance. On the other hand, the contemporary Dutch architects associated with *de Stijl* tended to produce more complex interpenetrating geometrical forms, whose multitude of surfaces tended automatically to suggest greater plasticity as well as greater movement. Likewise, the early works of Gropius and Mies van der Rohe were relatively more material-conscious, less pure and abstract than the thin-skinned projects and buildings of Le Corbusier. The latter was able to achieve this membrane-like effect for his walls thanks in part to his notion of the "free facade" in which the wall is conceived as being independent of the load-bearing frame.

In his buildings of the late 1920's, this weightless form

was then raised up on stilts or *pilotis*, thus enhancing the original effect, while further underlining the purity and detachment of the simple form. This "elevation" was partially effected in the Citrohan project, but was not consistently used in actual construction by Le Corbusier until somewhat later. This tendency found its classic statement in the Swiss Pavilion at the University of Paris of 1930-32. It was composed of two interconnected (but not interpenetrating) geometrical elements: a thin-skinned rectangular cube raised above the ground almost as if it were a work of sculpture, and a freely curved subordinate unit which functions both as a stair enclosure and as a formal contrast to the main wing.

It is the pure box-on-stilts of the Swiss Pavilion which, of all Le Corbusier's previous work, seems to stand in pronounced antithesis to the non-geometrical, freely modeled Chapel of Ronchamp. However, there is a curious analogy in the contrast: one seems rational in form yet impalpable and unreal in substance, the other indescribable in its contour yet rich in texture and of convincing material reality. Each is a mixture of the improbable with the logical, a paradox between imagination and reality. It is on this level of analysis that we can begin to perceive a distinct relationship between the earlier and the more recent work of Le Corbusier. Actually there is a sequence of development between the supposed arch-rationalism of the old International Style and the more lyric, fantastic tendencies of the 1950's.

The fact that Le Corbusier built virtually nothing during the period from 1933 to 1946 lends further support to the conception that his career is indeed broken in half, with only a cursory relation between the two parts. The causes of this unusual lacuna (basically a conservative reaction in taste, further complicated by political considerations) need not concern us here. When his active building career began again after the Second War, it was immediately obvious that his style had become richer, more plastic, and hence no longer insubstantial and weightless in appearance. Although the purist tendencies were not entirely rejected, there was ample evidence of a new concern for texture, variety of surface, and modulation of light. In the famed apartment block—the *Unité d'Habitation*—at Marseille of 1946-52 all of these features were evident.

This *Unité* was the first of its kind actually built. However the source of its plan, together with the whole philosophy underlying its conception and operation, goes back to Le Corbusier's housing and urbanization schemes of the early 1920's; elaborate projects that were never built. In this sense the *Unité* was not entirely post-war in style or intent, but instead a housing solution typical of the more social-conscious, utopia-oriented twenties. Curiously enough, this colossal and radical housing scheme which had been derided in the twenties and thirties took hold in the much more timid and conservative atmosphere of the forties and fifties, even in spite of sharp official criticism.

After being rebuffed in competitions for post-war reconstruction schemes at St. Dié in the Vosges (1945) and Strassburg (1950), Le Corbusier was commissioned to do a second **Unité** for Nantes (1953-55), albeit on a reduced scale. Then followed an invitation to build another as a part of the Berlin Interbau Exhibition (1956-57), a commission for a group of five **Unités** for Meaux (1956), and, finally, an order for a single unit plus shopping center to be built at Briey-en-Foret (1957). Slowly Le Corbusier's fundamental principles are now being accepted: first a single **Unité**, then, as at Meaux, a whole group, leading to an almost assembly line production. The detailed designs for the last three of these projects have not yet been published. It will be interesting to see if any striking changes are introduced, or whether the Marseille prototype will be closely adhered to. However, the fundamental significance of this aspect of his recent work is that it represents the fulfillment of the earlier projects.

Together with these apartment buildings, Le Corbusier has lately built or projected a number of large private houses and mansions. The most impressive of these is the multi-storied Governor's Palace, which is a part of the Indian provincial capital at Chandigarh. Since 1950 he has been occupied with the design and construction of the entire governmental ensemble in this new city. The jagged edges and picturesque silhouette of the Palace together with its complex pattern of openings and penetrations offer a striking contrast to the Le Corbusier of twenty-five years ago. The upper segment does indeed suggest an analogy with the renowned Villa Savoye, but the most striking comparisons are to be made not with Le Corbusier's own refined and elegant work of the 1920's, but with the more extravagant contemporaneous designs of the Dutch architects connected with the **Stijl** movement. The early works of the architects associated with this group, Oud, van Doesburg, van Eesteren and Rietveld, are distinguished by a kind of random geometric complexity, with a multitude of projecting forms. In outline they are infinitely more complicated than the simple, crystalline works of Le Corbusier in the same period. The latter's recent projects seem closer in spirit and appearance to the more rugged Dutch version of the International Style than to his own simplified variant, Purism. Another construction in India, the Villa Shodhan, originally projected in 1952, but only recently finished, is likewise suggestive of early Dutch International: in fact, can be compared to a well known villa built by Gerrit Rietveld in 1924 at Utrecht. Although Le Corbusier has retained a trace of his all-embracing cube or box in the Villa Shodhan, the tightly stretched skin is gone and we are able to see the spatial complexity of the interior.

Further, by removing the exterior covering, he has evoked a more intimate relationship between inner and outer space. Plans and even three-dimensional forms seem to float along this shifting boundary between inside and outside, an effect

that Le Corbusier has lately termed "ineffable space" (*l'espace indicible*).

These buildings, whether apartment blocks or individual residences, represent the more rational side of Le Corbusier's recent development. It seems particularly interesting that some of these new designs point back to the spirit of the early International Style. In view of the fact that this movement has been so thoroughly snubbed recently both by the champions of a new academicism as well as by the self-styled progressives, Le Corbusier's ability to pursue further its special characteristics in some of his recent work is of more than local importance. His accomplishments in this direction suggest that the International Style of the 1920's may still be a rich source of stimulation for present-day architects, and not the broken reed, as is so often claimed of late.

However, there remains the other, much more frequently remarked aspect of Le Corbusier's post-1946 work, and this has been his preoccupation with free, seemingly non-geometric form. The roof of the Marseille **Unité** was the first major example of his venture into a sort of surrealist architecture, somewhat in the vein of Gaudi, the Catalan architect associated with the medieval revival and the Art Nouveau. The flat roof area of the **Unité** was employed by Le Corbusier as a children's play area; hence a partial justification for the extravagant forms of the ventilation shafts and other objects.

His most provocative exploration of the realm of fantastic form has been the design for the pilgrimage chapel at Ronchamp. As a building it resists description: its plan is free and non-rectangular, the stuccoed walls are thicker at the bottom, and slant inward as they rise. The seemingly random window openings (actually regulated by the Modulor) are often of a square funnel-like shape, and help exaggerate the already thick walls. From one vantage point the body of the church resembles the prow of a huge ship (long ago Le Corbusier was influenced by marine architecture). Poised above these novel walls, but with no visible support from below, is a double-shell concrete roof, whose shape may remind some of the curves of an airplane wing. The floating character of this roof suggests the comment of Procopius apropos of Hagia Sophia; that its dome seemed to be suspended from heaven by a golden thread, rather than held up by any conventional, earthly support.

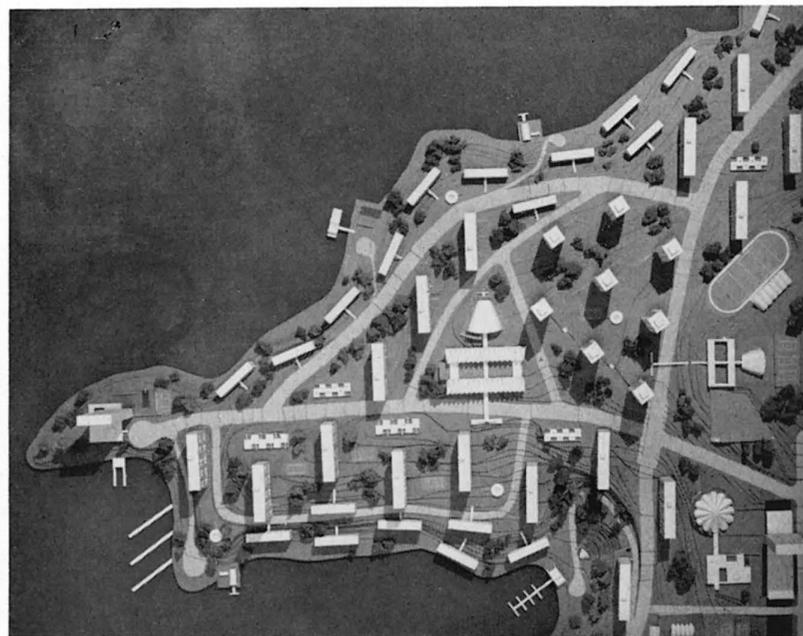
Still, none of these technological or historical similes is so forced or apparent as to negate the basically primitive, pre-Christian, pagan quality of the Ronchamp Chapel. In this sense it is perhaps a very inappropriate design for a Christian sanctuary—unless one is to think of a catacomb—especially since the interior, with its sloping floor echoing the curve of wall and vault, is suggestive of a stone age cavern. The space created under this concrete canopy at Ronchamp is lacking in orientation, unstable, unanchored:

(Continued on Page 30)

Air view



Model superimposed on view of Sydney harbor



A REDEVELOPMENT PROJECT FOR MCMAHON'S POINT, NORTH SYDNEY, AUSTRALIA

PROJECT ARCHITECTS AND PLANNERS:

HARRY SEIDLER, HEAD OF THE PROJECT

LYLE DUNLAP

RICHARD FITZHARDINGE

HARRY HOWARD

IVAN SEIFERT

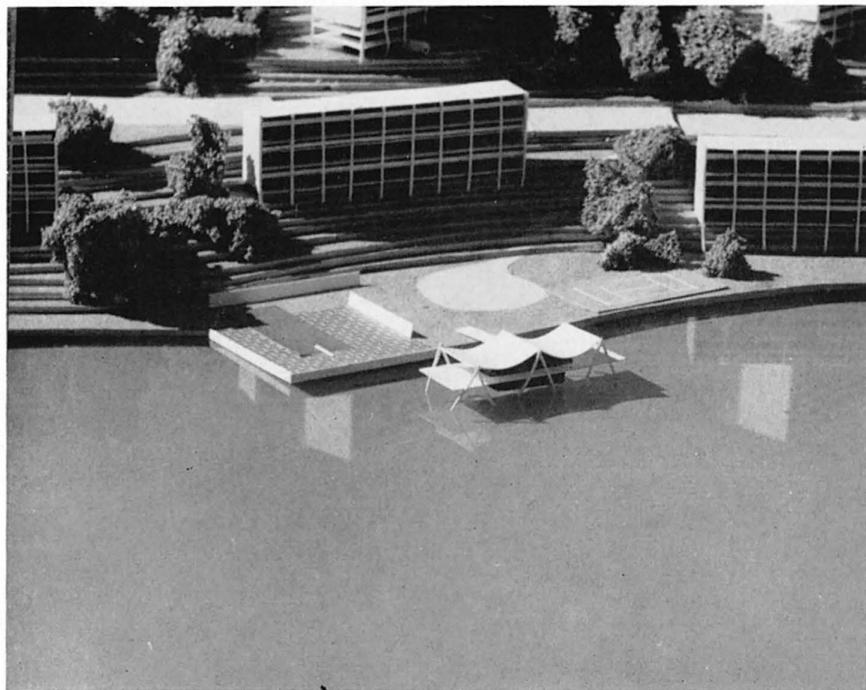
ANDREW YOUNG

PHILIP JACKSON

DOUGLAS GORDON

MICHAEL BOYLE

This project is on a point of land representing an ideal setting for a high-density residential development. It is a five-minute ferry ride from the city of Sydney and is strategically located in respect to new commercial developments in the northern part of the city. The project is planned to house 15,000 people in buildings including six, twelve, and twenty-two story apartment blocks. A team of nine architects has prepared and developed the project for locally interested associations in an effort to have the area declared a residential zone. The main road pattern of the area has been retained in order to effect a major economy in utilizing existing services.



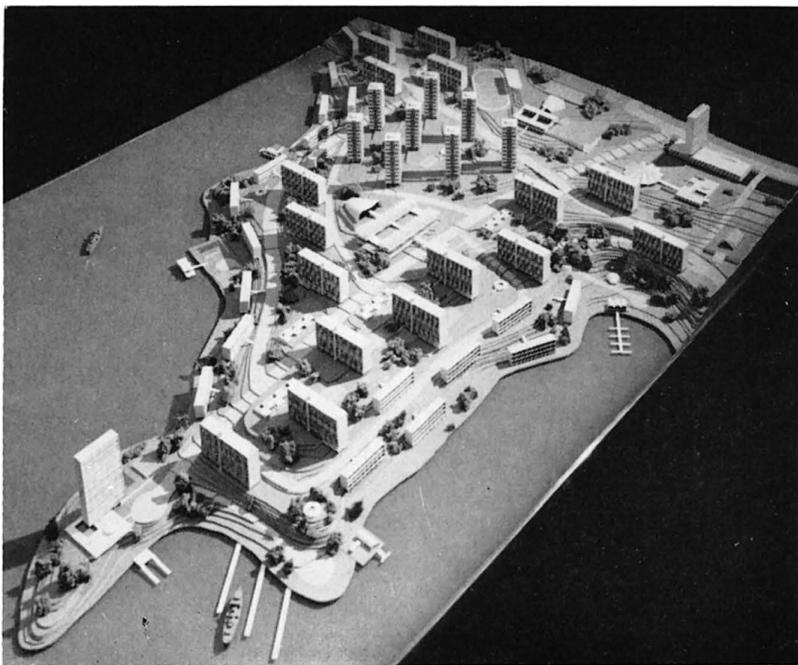
The "floating" restaurant built on the west side

Basically, four types of housing units have been planned: twelve-story maisonette apartments in blocks of the most economical size and height were designed for cross-ventilated units throughout. The orientation is north-south. Parking floors are provided at the base of each unit accessible from the sloping ground around them. These units have been placed at right angles to the main road through the center of the development, so that views of the harbor are maintained from any position within the area; twenty-two-story tower blocks have been located on the highest area of the point, in order to overlook all other buildings with terraces and

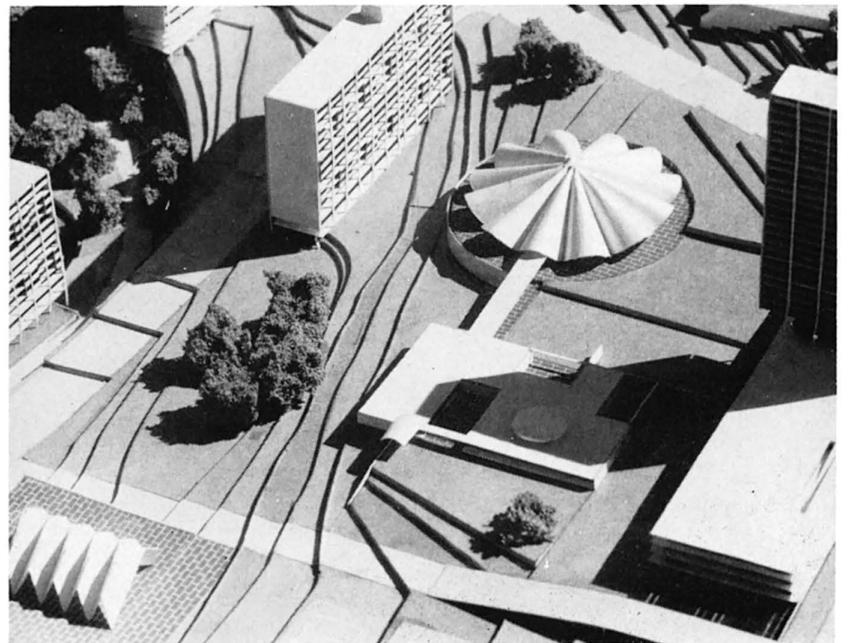
The shopping center pedestrian plaza and movie theatre



View from northeast, parking and office building in the foreground



View from southeast, shopping center in the middle



School, community hall and church at the left; parking station over north Sydney station and office building at the right

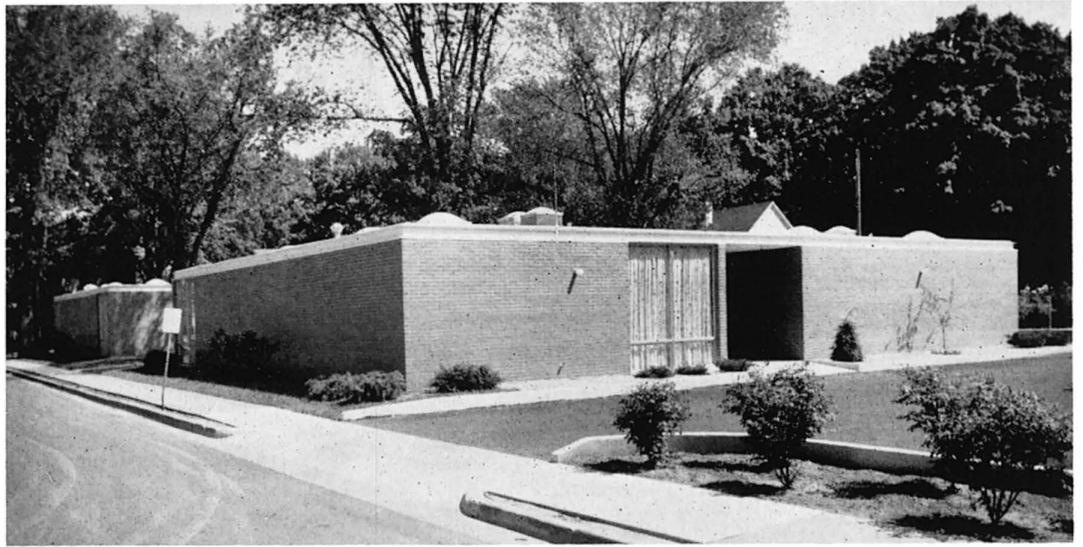
views in all directions; six-story "walkup" maisonettes are planned following the street contours around the foreshore area. They are approached by bridges into the center of the building so that no elevators are required; court houses on flat ground are planned in units of six containing two and three-bedroom types with enclosed courtyards for outdoor living.

The shopping center is the focal point of the residential area, containing shops, movie theater, professional offices and other facilities. A truck supply is served from below the shopping plaza. Three floors of customer parking below the center are connected with the shopping

area with escalators. The secondary school forms an extension to the existing schools. A primary school and a church incorporating the community center hall will also be built.

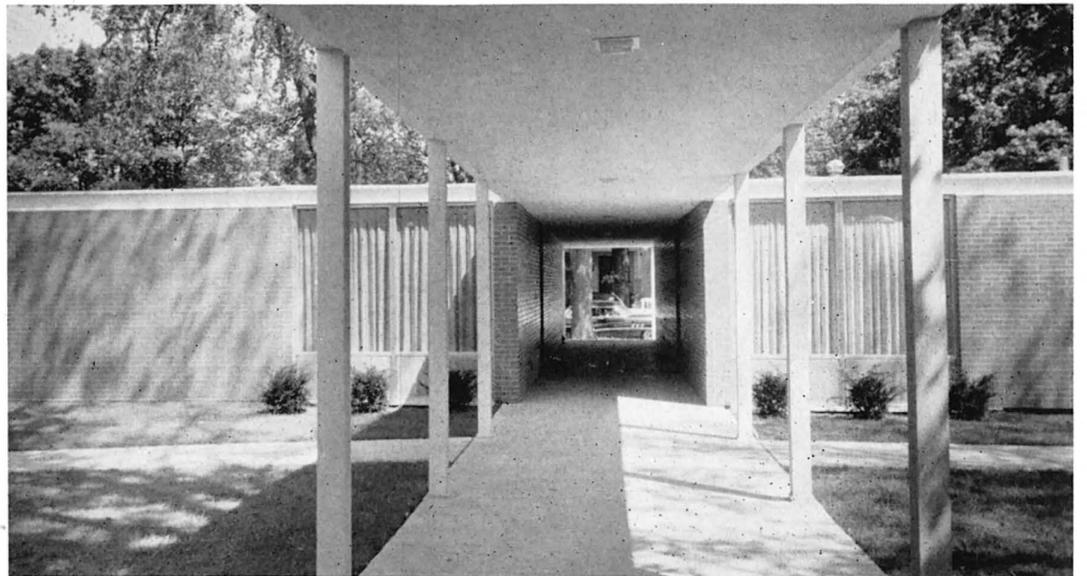
The extreme point on the south is to be developed for a tourist hotel planned to enjoy the most exciting views of the city, and incorporating a restaurant, swimming pool, and tennis courts. Four nursery schools are to be provided throughout the point; a music shell and natural amphitheater will be built in the existing park, where a yacht club and a floating restaurant-night club will be built in the water and approached by a bridge.

Entrance to the parking lot from one of the two street sides



Center corridor leads to the entrances to the dentist's and doctor's offices. Two exterior wall sections built of 4" x 8" squares of inch-thick marble mosaic chips from Italy flank the center hall

Canopy, which extends over the walk between the buildings, protects patients walking from one building to another. The exposed steel frame has been painted white; the canopy ceiling is cement plaster



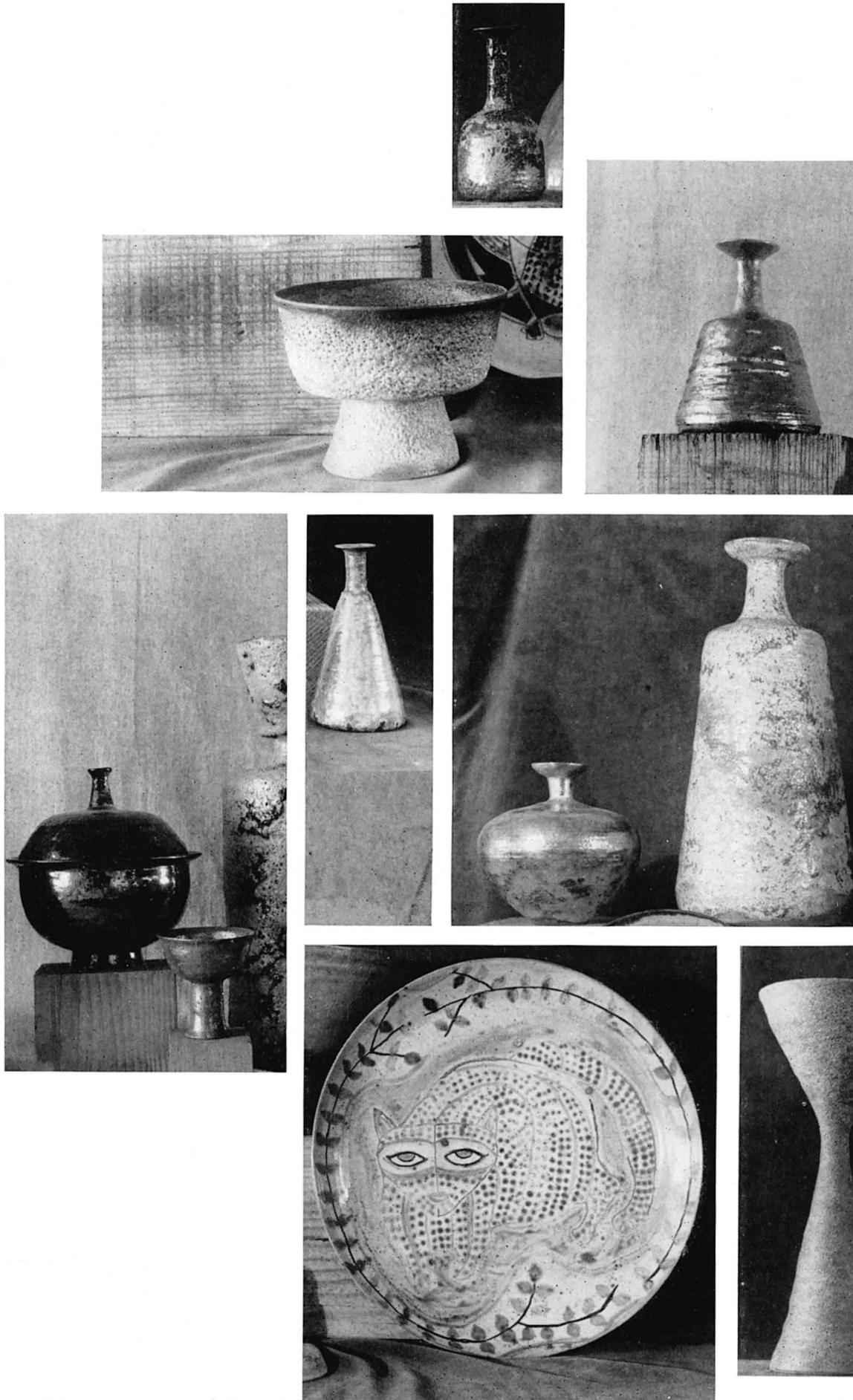
MEDICAL CENTER

BY LOUIS H. HUEBNER, ARCHITECT

This recently completed medical center consists of four buildings connected by covered walks. Each of the units is approximately 1200 sq. ft. Each has a waiting room, a receptionist's office, consulting rooms, and examining rooms. There is also separate heating and air-conditioning for each of the four buildings.

The exposed steel frame has been painted white and the glazed

bricks have a gray mat finish. There is an interior courtyard and garden adjacent to the floor-to-ceiling glass area. Inasmuch as the project is on a busy corner, the architect has planned a minimum of exterior windows. Light reaches the examining rooms through obscure plastic domes with supplementary incandescent light. This assures both maximum privacy and illumination.



PHOTOGRAPHS BY THE BLAKELYS

CERAMICS

BEATRICE WOOD

In her new work, Beatrice Wood shows a dominant spirit of adventure and experimentation with glazes, textures and shapes. Her distinctive lustres have infinite variations in color. There is a fresh vitality to her new pieces, and, although she works more with luster than with any

of the other glazes, she uses combinations on many of her shapes to provide a wide variety of textures. In firing, while it is completely impossible to control iridescent glazes, she has had remarkable success, and it is not surprising that many of her works are museum pieces.



SUPERMARKET

BY WELTON BECKET AND ASSOCIATES,
ARCHITECTS AND ENGINEERS

PHOTOGRAPHS BY CHAS. R. PEARSON

This supermarket combines the best of traditional market facilities with the most advanced planning. It is a part of an extensive building and remodeling program which will eventually involve approximately thirty market buildings.

A thin shell concrete vaulted roof with a twelve-foot overhang provides a covered walkway and loading area. The exteriors are front and



side walls of glass, panels of river-run rock, high windows over concrete block walls. The structure has an overall area of 23,700 sq. ft., of which approximately 15,000 are devoted to the sales area and 1,200 to a mezzanine for mechanical equipment, and an employee's lounge. The remaining floor area is used for storage, offices and work space.

Controlled interior atmosphere provides the proper amount of heating and ventilating, maintaining the ideal temperature to keep foods fresh and clean. The floors throughout the self-selling area are of terrazzo. Interior lighting is fluorescent with fixtures hung on curved cantilevered steel arms.



PHOTOGRAPHS BY FRANK LOTZ MILLER

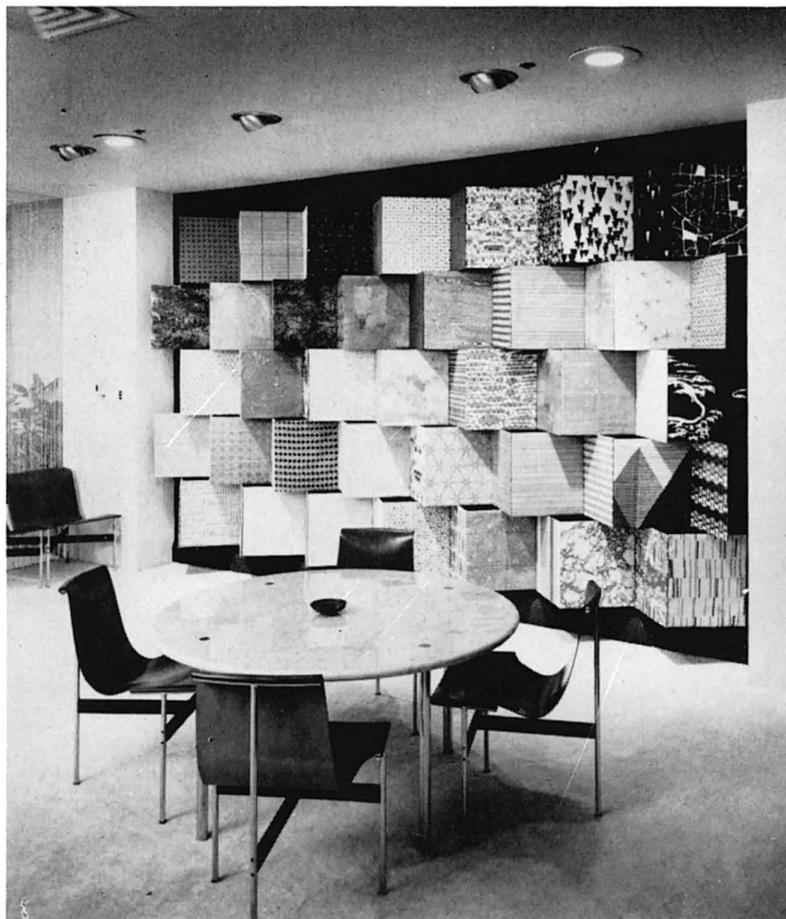
HOUSE IN LOUISIANA

BY RICCIUTI ASSOCIATES, ARCHITECTS AND ENGINEERS



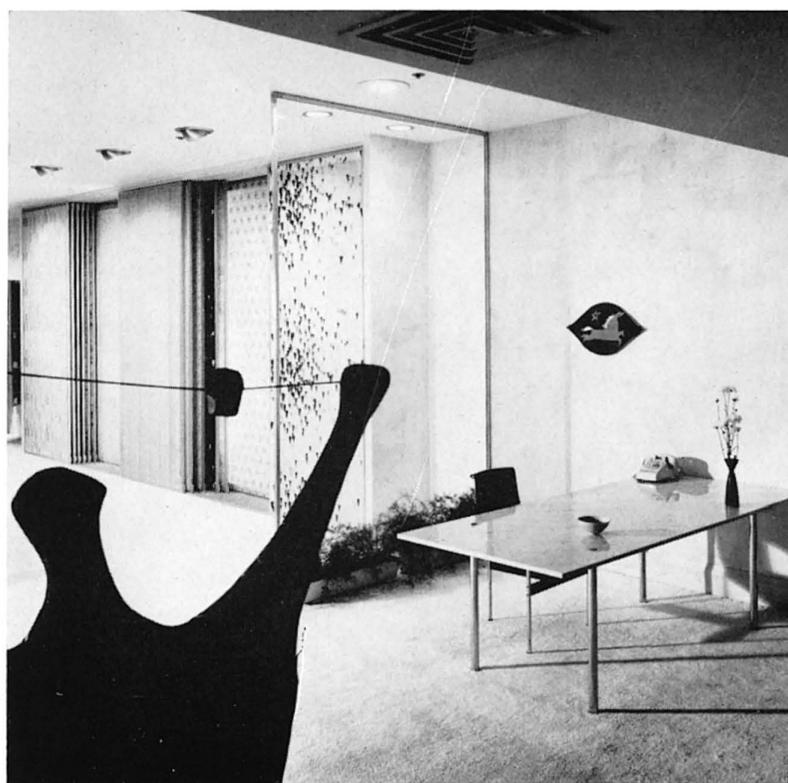
PHOTOGRAPHS BY ALEXANDRE GEORGES

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A NEW SHOWROOM FOR LAVERNE INCORPORATED

We show here the beautifully articulated showroom of Laverne Incorporated in the Chicago Merchandise Mart, where the expertly handled details and space volumes create a handsome background for the wall coverings, furniture and fabrics.

1. A look through the windowfront of the Laverne showroom on the sixth floor of the Chicago Merchandise Mart reveals a long panorama of open ordered arrangement. An expressionistic abstract sculpture by the Barons strikes a monumental welcoming note that echoes throughout the area. A handprinted and dramatic Piranesi mural is effectively displayed at the end wall. It is available as a Laverne product

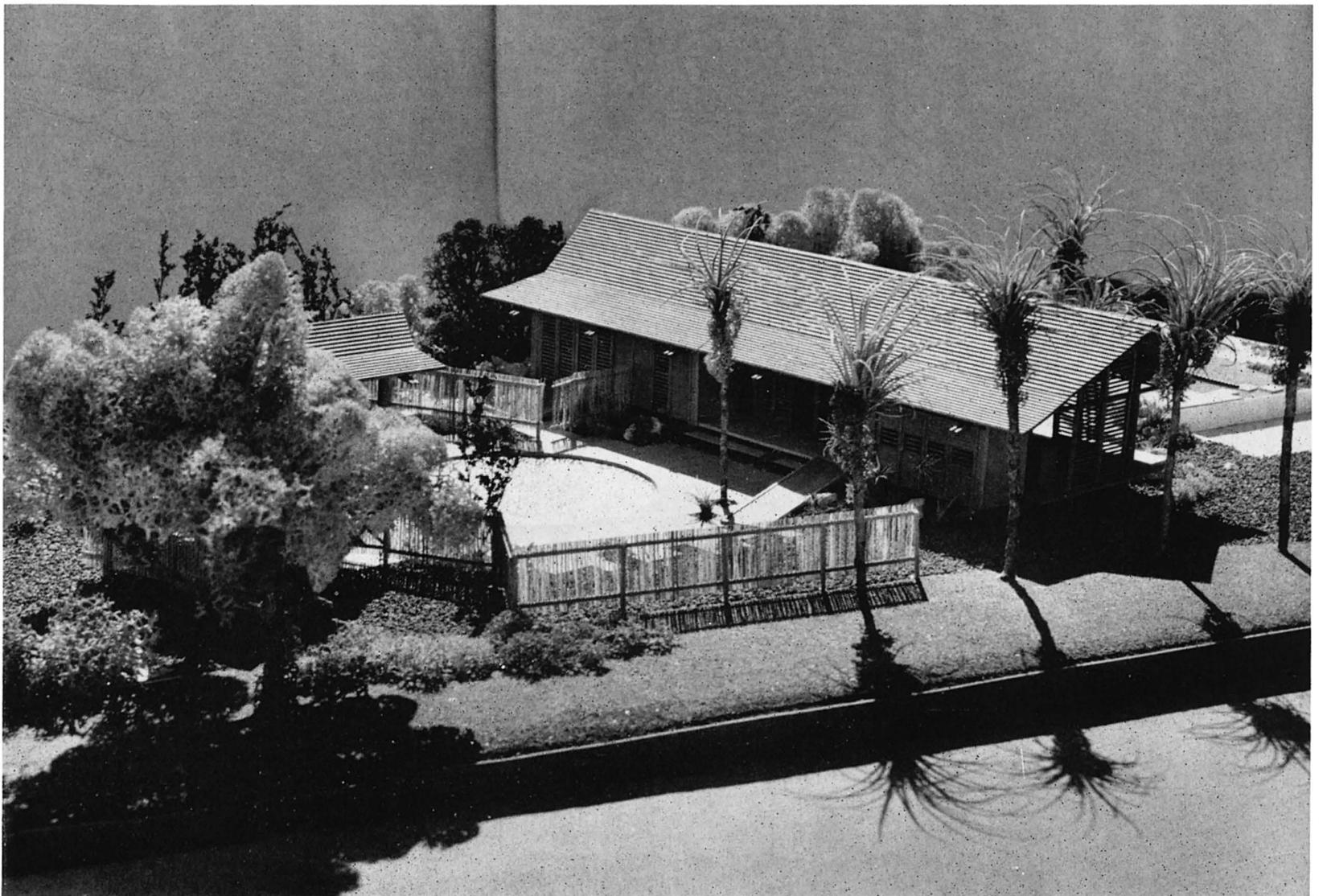
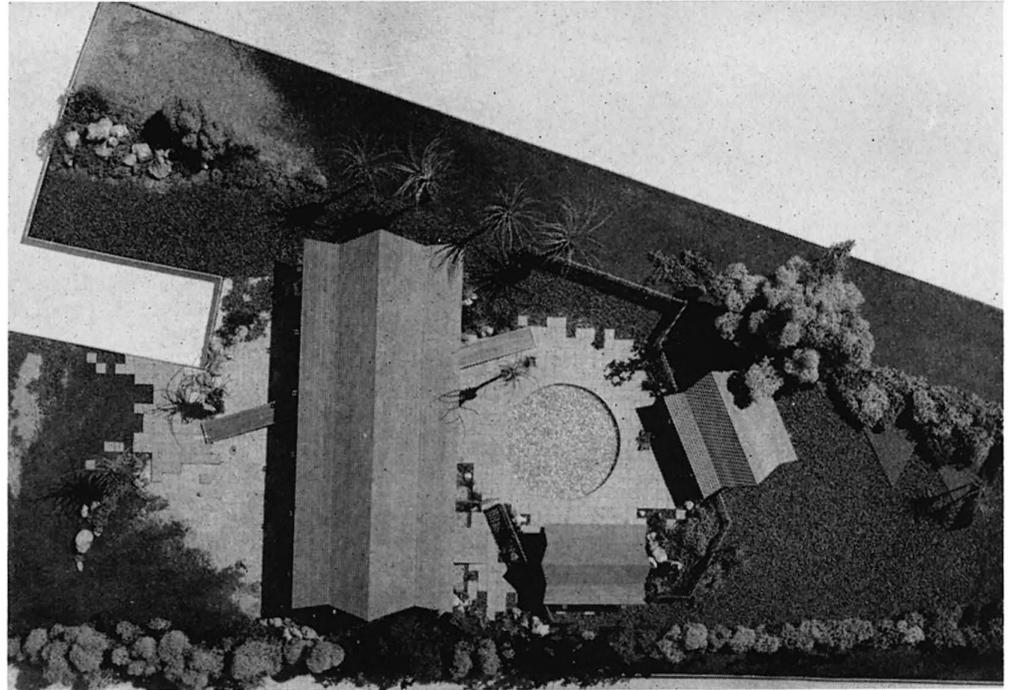
2. An accordion-like display of varied Laverne patterns in wallpaper and fabric designs forms a colorful display against the charcoal partition. The area is shielded from immediate visibility by the subtle

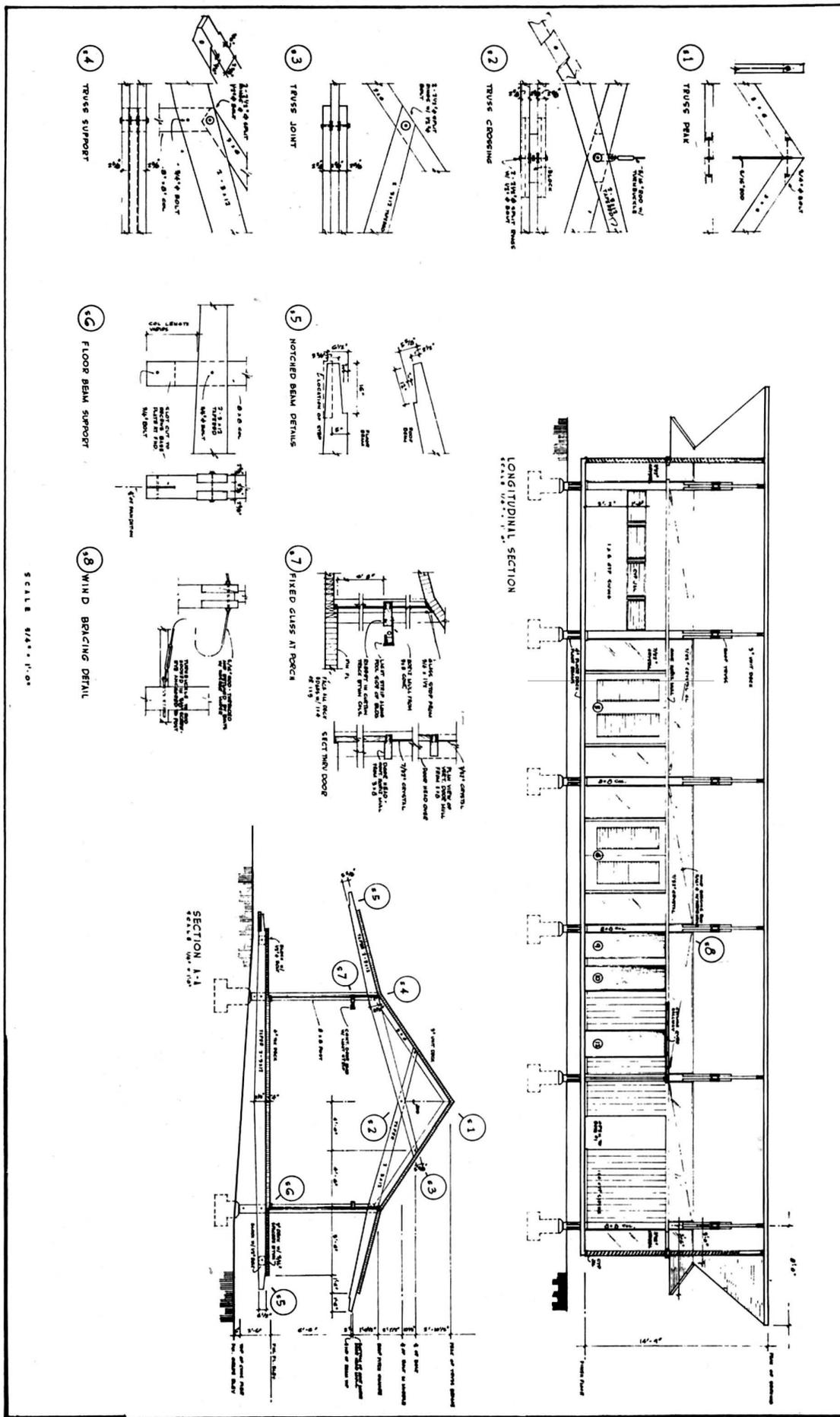
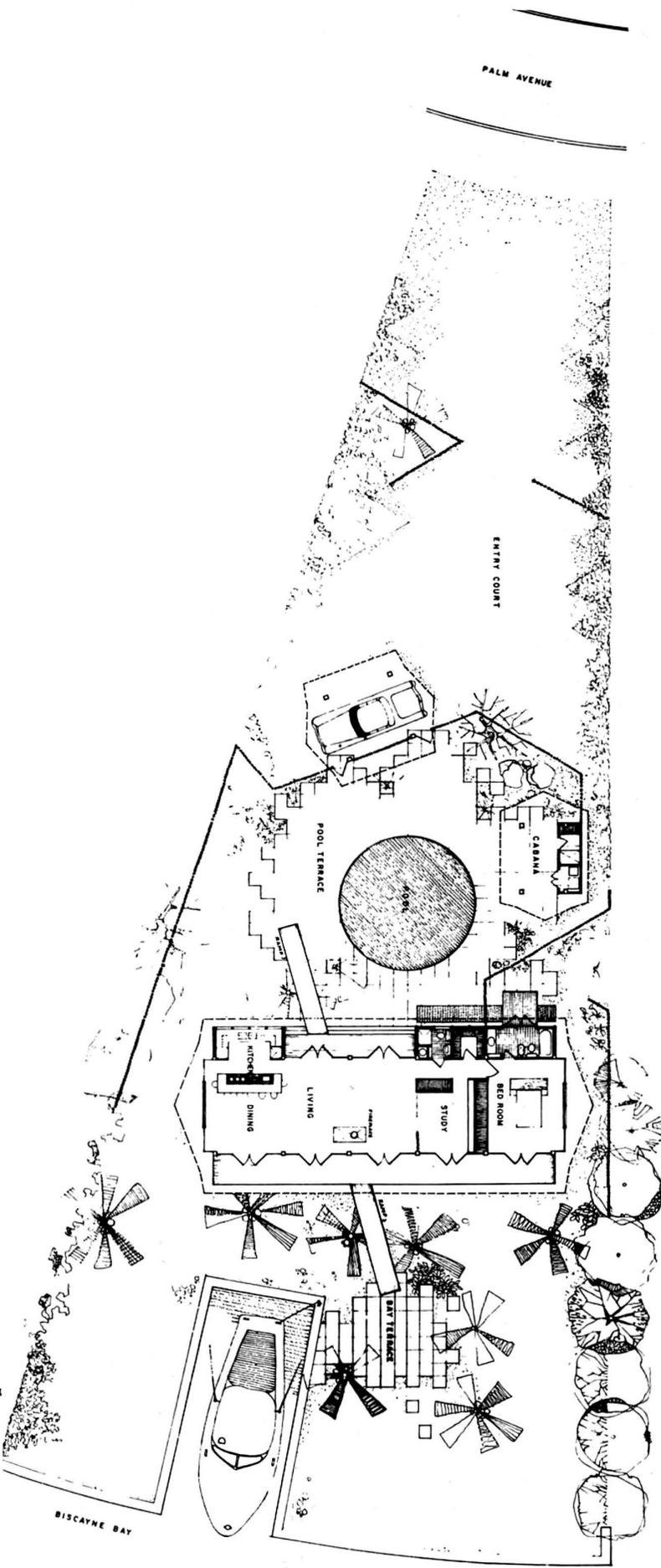
bead curtain that marks the end of the main furniture setting. The Laverne round table and three-legged chairs are conveniently placed for conferences

3. Introductory element of sculpture and seating is graciously followed by the receptionist's desk backed by a glass partition. The Laverne insignia, a young colt "going places" is shown above reception desk

4. Sliding fabric panels have special lighting to show the luminous effect of daylight through the printed textiles. A gossamer curtain of clay beads on the right separates main furniture area from display and consultation areas

5. A look through the glass wall of the office area reveals a marble steel desk with curtained storage. Wall covering is Laverne's Tone Texture. Wall plaque is by the Lavernes



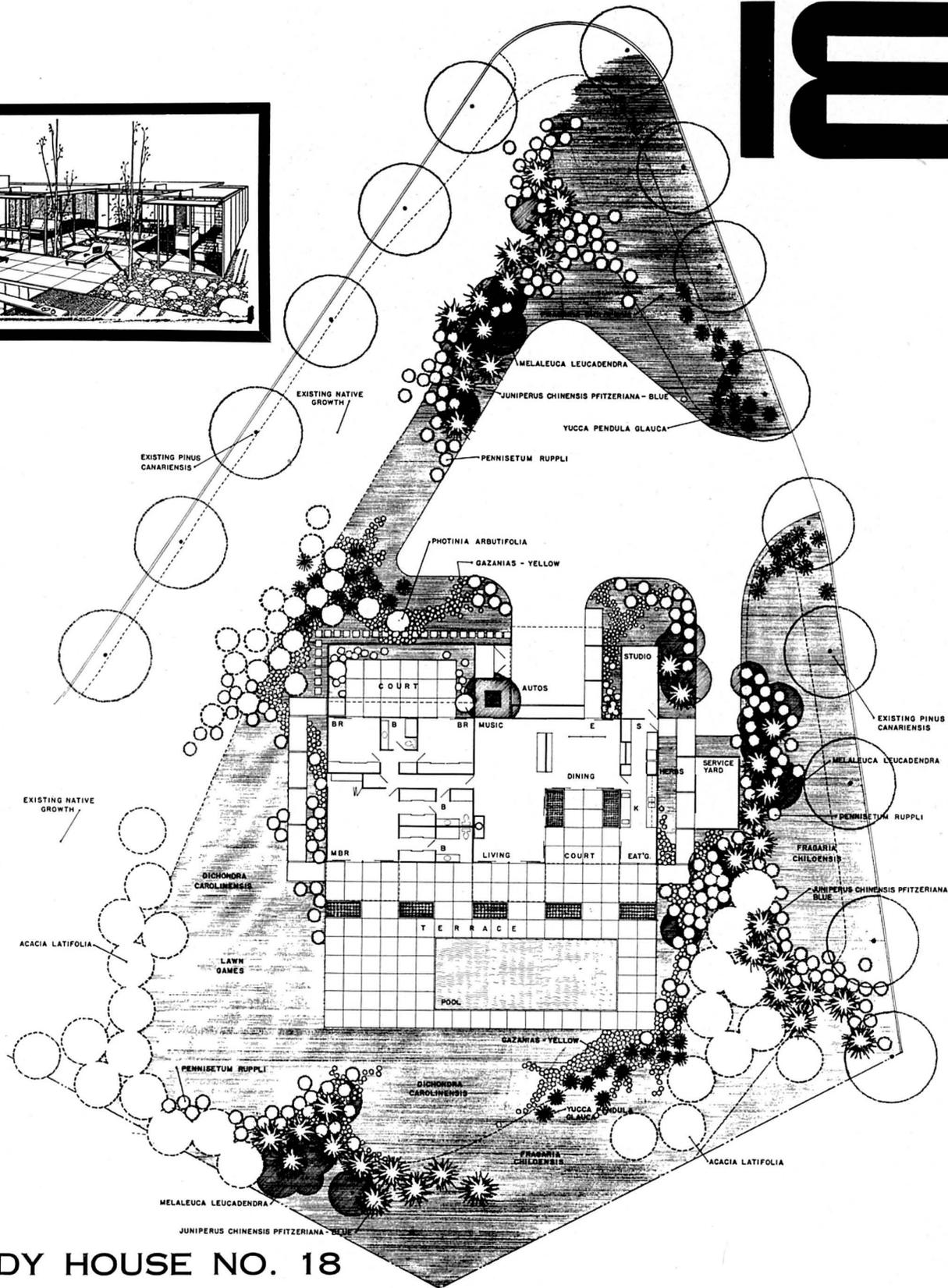
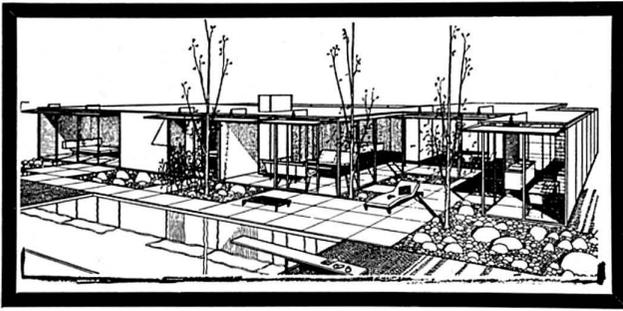


FLORIDA HOUSE

BY RUFUS NIMS AND ROBERT B. BROWNE,
ASSOCIATED ARCHITECTS

This house for a bachelor was developed around the native village concept with the main house as a pavilion between the Biscayne Bay on one side and a garden compound containing the pool on the other. The satellite buildings reflect the main structure and roof form, giving a unified quality to the project. In this way the main house stays in scale with the normal requirements of every day living, and the additional buildings around the pool permit the flexibility and expansion of spaces for entertaining. The client desired informality in the overall environment.

The fabrication system uses five truss frames spaced 12' apart and spanned between with 3" and 4" decking for roof and floor. Lateral rigidity is obtained by moment transfer in the connections and by means of stiffening partitions on the pool side. Many of the house parts will be precut and, in some cases, pre-assembled at the mill. All finishes on the red cypress, mahogany, fir and teak woods will be natural with bleaching oil applied to assist the normal weathering process.



CASE STUDY HOUSE NO. 18

THE LANDSCAPE PLAN

BY CRAIG ELLWOOD ASSOCIATES

WARREN WALTZ, LANDSCAPE ARCHITECT

MACKINTOSH & MACKINTOSH, STRUCTURAL ENGINEERS

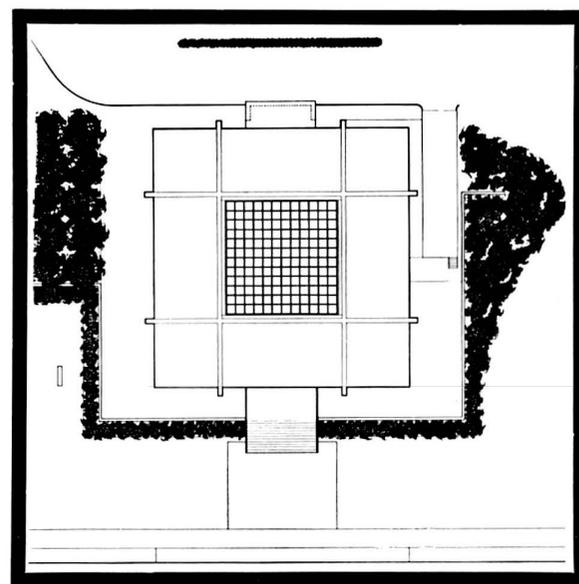
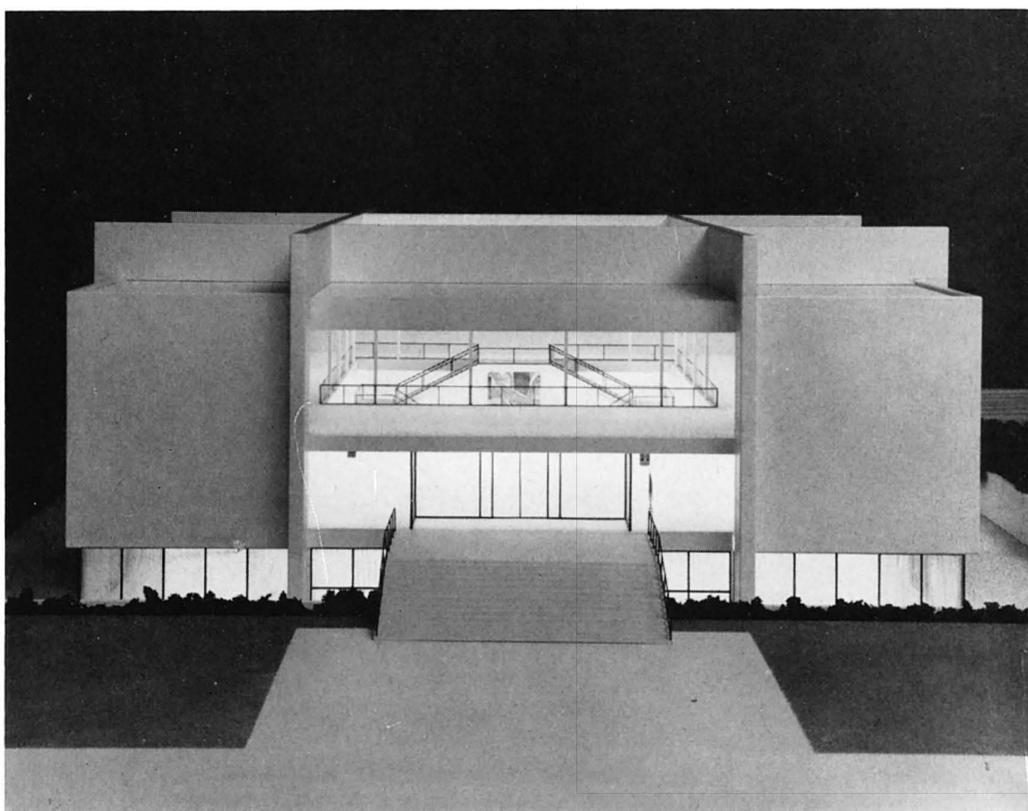
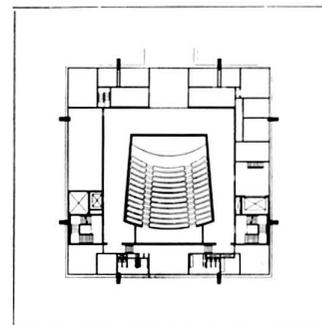
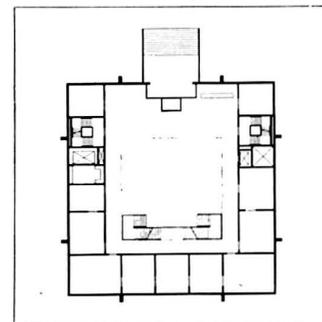
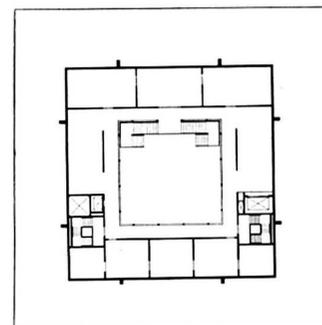
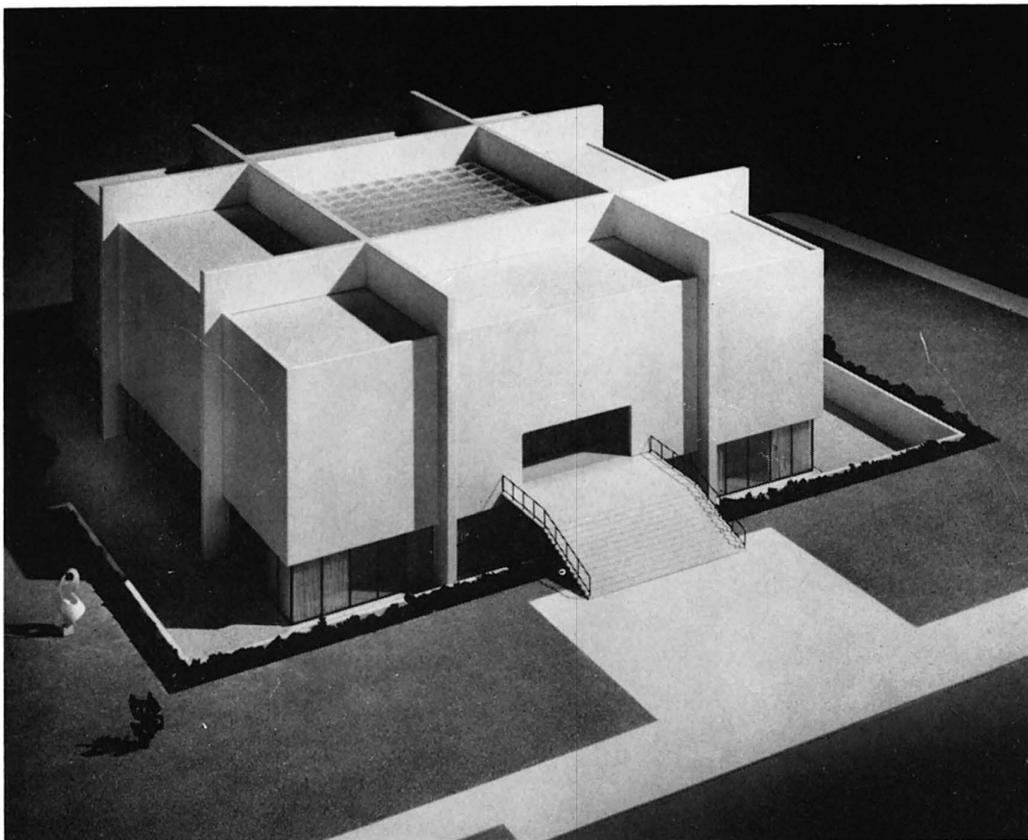
P. E. PHILBRICK COMPANY, GENERAL CONTRACTORS

A prominent portion of the property is a steep slope covered with native growth. The problem of relating new planting to this natural area helped to determine the choice of the major planting for the entire property. The hills of California are filled with plants that are constantly changing—delighting the eye in the spring with bursts of flowers, and then gradually turning to the soft brown-grays of fall. Most of the plants chosen for this project, therefore, are those that find themselves at home near this undisturbed native growth.

Plants grown without cultivation tend to seed themselves in groups, and so the plant forms here are meant to reflect, but not to imitate, natural groupings. Since no accidental, abandoned effect is desired, the hand of nature is guided. The plants are placed only in selected areas and are put into winding forms in contrast to the precise and static qualities of the structure.

In order to emphasize the intended control over the irregular landscape patterns, the list of plant materials has been restricted to a minimum number. These plants are repeated in moving, twisting forms, throughout the property. The planting beds that are found in the dining court and terrace are so nearly a part of the architecture, that they will be given a different treatment from the other landscaping. These beds will be filled with low, bright flowering annuals to give a freshness and light spirit to an expanse of paving that is otherwise too heavy for the elegance of the structure.

To develop a landscaping that captures the essence of the California coast—the small-leaved, tough, yet delicate, plants, the dry grasses that blow in the wind—this has been the objective in this landscape project. The seasonal change will be subtle and continuing.



A NEW MUSEUM

FOR THE MUNSON-WILLIAMS-PROCTOR INSTITUTE
BY PHILIP JOHNSON, ARCHITECT

The new museum building replaces the Institute's old and inadequate music facilities. It will have an auditorium seating approximately 300 and a main floor capable of being expanded, by means of flexible walls, to accommodate the performance of a full symphony orchestra. The new museum will have two exhibition floors for paintings and sculpture, as well as office space and fireproof storage for the Museum's extensive collections. Plans call for large off-street parking facilities and landscaped grounds with a sculpture court.

This four-story museum will be rectangular in form. Using pier-and-beam construction, the walls of the building will actually be sus-

pended from eight giant concrete piers. These, together with the four cross-beams from which an unusual shell-like ceiling depends, furnish the chief ornamental feature of the building. The cantilever construction will do away entirely with the need for obtrusive columns within the museum and permits a diffusion of natural light, not only in the all-glass, first-floor offices, but throughout the galleries and the central indoor court, which will be covered by hundreds of plastic bubbles, massed in a rectangle.

The architects associated with Philip Johnson in the construction of the new building are Bice and Baird.

LE CORBUSIER—JACOBUS*(Continued from Page 15)*

"ineffable" to use the word of its creator.

Perhaps it is best to let the architect describe his own intentions: "The Chapel of Ronchamp will demonstrate . . . that architecture is not a matter of columns but of *événements plastiques*. These last are not based upon scholarly or academic formulas; they are free and innumerable . . . (The Chapel) dominates the plain of the Saone towards the west, the mountains of the Vosges towards the east, and two small valleys at the north and the south. These landscapes extending in all directions are imminent . . . It is toward the four horizons that the Chapel speaks through 'an acoustical phenomenon introduced into the realm of forms.' It is an intimacy which ought to penetrate every object, capable of provoking the radiation of ineffable space." (*Modulor II*, pp. 265-66) In other words, Le Corbusier envisions his Chapel as more than an object. To him it is a sort of animate creature placed on a raised and open stage, capable of conversing with the surrounding landscape. It might be said that this a kind of penetration of inner and outer space (one of the original ideals of the International Style) here raised from the inert material level to one that is philosophic and contemplative. In the profoundest sense, Le Corbusier has created at Ronchamp the culmination of his earlier spatial conceptions, not, as one might be led to believe at first glance, their rejection.

Where can such a study in form lead? An answer of sorts is to be found in his most recent ecclesiastical project.

The Dominican convent of La Tourette, near Lyon, has a chapel which turns its back upon the free curves of Ronchamp and instead provides an unrelieved and almost unpierced rectilinear near-cube. As a foil for this austerity, a low, curving sacristy with funnel-like sky-lights in the spirit of Ronchamp is provided.

In the designs for the large governmental buildings at Chandigarh a mixture of fantasy and the rational is to be found, together with references both to the historical past and to the machine age. In the High Court the stair manages to evoke the spatial complexities of renaissance Chambord and, equally, the structural forms of an ocean liner. Nonetheless, there is throughout this design, just as there is at Ronchamp, a suggestion of the fundamental and the primordial; the feeling that these forms spring from the depths of the unconscious, from some compulsive and automatic provocation. It is on this level that Le Corbusier, practically alone among contemporary architects, seems to be tapping the same vein of inspiration as have some of the newer abstract painters. In fact, his recent work appears to have more in common with the New York painters of the last few years than with our local architects of glass, steel, aluminum and brass.

In this sense his architecture since 1946 might be more aptly described under the heading of "New Brutalism." This last is a predominantly English movement in architecture which congealed a few years ago, and subsequently reacted sharply against certain neo-academic and formalizing tendencies to be found in the works of such men as Philip Johnson, Mies van der Rohe, and the skyscraper architects of post-war New York. In fact, the concept of brutalism seems to have drawn inspiration from Le Corbusier's use of rough, unfinished concrete (*le béton brut*) in all of his work beginning with the Marseille *Unité*. As the aims of the New Brutalism in architecture are analogous to those of a Parisian painter like Dubuffet or an American one such as Pollock, so also are the intentions of Le Corbusier in his recent work. While there is a continuity in the evolution of his conception of space (*l'espace indicible*), there is then something of a contradiction or reaction in his feeling for form. What began as a groping for the impalpable, weightless, abstract body has now metamorphosed into a grasp of something solid, dense, molded. Recent works like the Chapel of Ronchamp suggest a physical encounter with the material, a modeling force that is contrary to the Swiss Pavilion's fragile delicacy.

Yet the *design* of Ronchamp, together with the spaces that it encloses or dominates remains elusive, resisting any sort of reduction to describable or definable terms. The rational, material substance of this Chapel contrasts with its form: a series of free, illogical curves. As in the Swiss Pavilion there is a mixture of the plausible with the implausible. And, remarkably, there is an even closer affiliation: Ronchamp is forecast in the auxiliary stair wing of the Swiss Pavilion where the wall facing away from the "box" is curved, almost in anticipation of things to come. Such parallels and relationships show that Le Corbusier's career is not broken in two; that his recent manner does not betray the International Style. Instead, that career is made up of a series of ventures in form and space, each of which depends upon its predecessors for support as well as contrast.

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ART*(Continued from Page 4)*

What are his characteristics? They vary of course, but in general, he has ambitions: He likes his name to appear on the little brass plate beneath a painting in a museum, or, in the press, or, in a gallery exhibition. He doesn't mind extending his social horizons. He expects, when he buys a contemporary painting or sculpture, to be rewarded with the admiration of the artists and the inclusion in their society. And he expects, after a decent interval, to be regarded as an authority in art. Just as the new oil millionaire expects to be consulted about his opinions on God, morals and international politics.

No one can deny that times are good in the art world. The fine points of esthetic conscience interest artists mostly. But, if they are restive and disquieted by their superstructure of supporters, the artists keep their complaints to themselves. They know it is time for some epileptic prophet, some esthetic Savonarola to come exhorting. The high prosperity of the art market has certainly overtones of what one shrewd American eccentric called conspicuous consumption. He, Thorstein Veblen, trumpeted his warnings in his chapter on dress as an expression of culture in "The Theory of the Leisure Class." He said:

"The process of developing an esthetic nausea takes more or less time; the length of time required in any given case being inversely as the degree of intrinsic odiousness of the style in question. This time relation between odiousness and instability in fashions affords ground for the inference that the more rapidly styles succeed and displace one another, the more offensive they are to sound taste. The presumption, therefore, is that the farther the community, especially the wealthy classes of the community, develop in wealth and mobility and in the range of their human contact, the more imperatively will the law of conspicuous waste assert itself in matters of dress, the more will the sense of beauty tend to fall into abeyance or be overborne by the canon of pecuniary reputability, the more rapidly will fashions shift and change and the more grotesque and intolerable will be the varying styles that successively come into vogue."

Veblen's esthetic nausea occurs with frequency in the art world.

One of the reasons the machine has been able to turn out something for everyone in the way of style—in this case painting style—and still be regarded as necessary to the artist can be attributed to the passive cultural role of critical forces. Art-world spokesmen are slow to protest the concept of mass satisfaction, or "pecuniary respectability" in the art field. They are understandably reluctant to equate economic prosperity to lower standards, for fear they will be misunderstood. Their long battle to win recognition for the contemporary artist, and to protect him in the survival area has been too arduous to risk confusing the issue. Consequently, many authorities have unwittingly oiled the machine in their eager search for wider audiences. Quantitative art appreciation is an established goal for many museum officials and educators as well.

The result of the application of egalitarian principle to esthetics can be weighed when we study the language of art criticism which has been bullied into democratic form. Language is always a gauge to the way an institution is organized and put over. As Gerth and Mills remark* "Symbols mediate entire institutional arrangements as well as conduct and roles of persons."

The symbols, or vocabulary, of art-world publications tend to sanction the utilitarian ends of the machine. By utilitarian I mean not only that "art" is supposed to be accessible to all and therefore in some unspecified way useful, but that it can be a specific means to an extra-esthetic end. (In the case of *The Collector*, for example, it can mean tax deductions, social status, ego satisfaction, a move from one stance in the community to the other and so on—all useful ends in their way.) Thus, a museum director is happy to find an artist who can "fit in" to the "needs of industrial society," and "meet the challenge of society."

The capitulation of the art world to the materialistic bias of our culture, reflected in the symbols, can be found in the academies. I have spoken to one head of a large university art department who

boasted that 85% of his students found jobs in industry, and seemed to think that was the best service his department could render students. The Los Angeles County Institute stated in its 1955-56 catalog of a four-year program that "The great artists are always the applied artists of the time" and that they believed in "a concept of beauty that is inclusive of utility holding that the ultimate test of art is whether it be fitted to its purpose." The art schools, in aiming for such utility (i.e. success at a mass level), lean on a language which in its shrewd fuzziness supports their ends.

It has been a slow and perhaps inevitable merging of the two concepts: utility and art. At the highest level, it is less blatant, but present nevertheless. For example, in 1956 the "Report of the Committee on the Visual Arts at Harvard University" was published—an important pilot document. In the report it was repeatedly stressed that "the distinction between the fine arts, applied arts and functional arts should be avoided in favor of their common denominator, contemporary design." The report then proposes a course in "design fundamentals" in which a student would become familiar with the characteristics of materials employed in design: metals, glass, paper, synthetics" etc. Throughout art school catalogs, and even in art criticism, I find references to such symbols as "design problems", "art production", "practical exploration" and, "two-and-three dimensional design." These scientific-sounding key words cover for a lack of esthetic ground, and a guised wish to comply with the exacting demands of the great middle highway traversed by the millions.

In a loose way, I am suggesting that the whole psychology of the "art world" has been conditioned by the world of commerce and industry; that the reason for the increasing volume of mediocrity in the professional galleries can be broken down into the component machine parts thumping away at the idea of broad, middle-level acceptance of what is "modern". This is bringing an intolerable pressure on the artist whose needs go beyond the economic level. It is time for a stern professionalism to prevail, carding out the alien values that have been appended, collage-like, to the rather simple but lofty values art is supposed to sustain.

MUSIC*(Continued from Page 9)*

melodic command revealed an instrument compared with which the flute, whether made of gold or platinum, is external and glassy. Besides this tiny soprano or descant recorder, he played also on the soprano (usually called alto), the tenor, and the bass recorders. The hall was filled with recorder players, and their enthusiasm was deserved.

Afterwards, two of us discussed the various wind instruments trying to decide whether any of them, alone or as a family, can compete with the recorder as a solo instrument. Not one would satisfy us. The flute family consists of three instruments, including piccolo and alto. Only one of the three has a solo literature, and it is for all its eloquence a heartless instrument. Like the flute, the clarinet is best heard in concert with other instruments; its solo literature is small. The oboe and the bassoon are almost without a solo repertoire. The recorder alone has a solo literature that embraces all members of the family, and the vocal literature of a long period is open to its use. The recorder is the prima donna of the winds; it blends only with the human voice and with other members of its own family. Heard in consort with other instruments it insists on being soloist.

To appreciate the true nature and character of the recorder one should hear it in its proper relationship with the singing human voice. Like the viol and unlike the lute it is not an accompanying instrument; in early madrigals and consorts the recorders and viols played parts that could be sung. During the era of which we are speaking the human voice was pitched high and a little through the nose. As the recorder sounded more vocally, so the voice sounded more like a recorder. For a long time such voices have not been treasured, and music written to be sung in this manner had no currency. The recent revival of old music, besides reinstating the older instruments, has aroused in us renewed enjoyment of this lately unfashionable quality of voice. We are learning again that the alto of the older music should be a high male voice rather than the low female voice, of entirely different character, to which more modern music has accustomed us. And we have rediscovered the recorder-like beauty of the high male voice, commonly somewhat

*"Character and Social Structure" by Hans Gerth and C. Wright Mills; Harcourt, Brace & Co.

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lower in range than that of the boy alto, that is called the counter-tenor.*

The peculiar beauty of the counter-tenor voice, simply and expressively displayed on a record of songs by John Dowland, accompanied by guitar, at once elevated the English counter-tenor Alfred Deller among that small group of serious musicians who have made their reputation through the phonograph rather than in person. Demand for the Deller voice brought forth more Deller records, inspiring Mr. Deller to exhibit the treasures of the older English vocal repertoire, for which his voice is so well suited. The guitar was replaced by lute and harpsichord; consorts of viols performed interludes. A group of singers under his direction began producing folksong, art and tavern song, odes, cantatas, and madrigals in four volumes. While I have not listened through the entire lot, the listening I have done soon caused me to doubt whether Mr. Deller's musicianship had matured so early—he was a boy chorister until 16—as his voice. His choice of selections could not but be honored, yet I caught my mind, in the middle of a selection, drifting to other affairs. I would not quarrel with what his brochure calls Deller's "innate ability," but I became aware that I was quarreling furiously with his eccentric manner of putting this innate ability at the service of the music. Then, turning on the radio one evening, I heard a fat voice singing an aria from Purcell's *Ode for St. Cecilia's Day*. This voice turned out to be Deller. What with one thing and another I began to wonder if Mr. Deller, like several other specialists in what is becoming an old music recording racket, were not showing more productivity than competence.

So I was both eager and curious when, on the heels of Carl Dolmetsch and Joseph Saxby, the Deller Consort arrived at the University of California, Westwood. Besides Alfred Deller, there was Desmond Dupre, who plays the lute and viol da gamba, and Robert Conant at the harpsichord. Mr. Deller sang to lute accompaniment a group of songs from Shakespearean plays. The lute accompaniment was excellent, clear, plainly rhythmed, and unmannered. And so, it at first seemed, was the Deller voice, once

one had accustomed oneself to hearing it issue, in high, plaintive register, from his large black-bearded person. So long as he sang simply he sang very well. Through the first stanza, if one accepted the initial tempo, he was usually beyond reproach. Subsequent stanzas introduced rhythmic variations which might or might not be authentic. Phrases drooped, languished, spread out in dying falls and generally contorted themselves in a way not approved, as I remember, by Shakespeare, who like Shaw and myself could tell a good thing in music from a worse one.

A few evenings earlier Marni Nixon had ravished my ear, at a private gathering I shall tell about later, singing in her high, very pure and pointed soprano Purcell's *Music For Awhile*, with vocal graces which I recognize as appropriate to the era. The variation from one stanza to the next was as slight as it was telling. Mr. Deller, singing the same song, scarce any more beautiful in the literature, began well, lost his rhythm in the second stanza and drew out the third in a way to indicate he expected the audience to enjoy the fainting prolongation of his voice as much as he did. Thus the song was lost. I am not going to argue the point or psychologize on the significance of the choir-master gestures by which Mr. Deller occasionally conducted himself. Anyone who has done choir singing will recognize the rotation of the flat hand at the end of the arm held stiffly downwards with which Mr. Deller, having directed himself to sustain a final tone longer than it should be sustained, at length cut himself off.

Valente admirers may admire the harpsichord-recording productivity of Valente; Vivaldi fanciers can continue admiring Vivaldi's music in whatever style it is offered, usually a wrong style; and lovers of the Deller voice may go on admiring Deller. For me the subject is closed. Ability to produce a vast quantity of recordings only emphasizes the deterioration of a Rubinstein. A lover of automobiles does not estimate their inherent worth by their increasing visibility. Mr. Deller may put the entire Renaissance vocal repertoire on records without ever learning that an alteration in rhythm does not necessarily or usually involve an alteration in the time. There are other counter-tenors of perhaps less distinctive voice but more dependable musicianship; from them I shall derive my querulous satisfaction.

I might add that Mr. Deller's Italian arias by Alessandro Scarlatti were more careful than his English, and that the movements from the Schuetz cantata, *In te, Domine, speravi*, for voice, viol da gamba, and harpsichord, were done with as much zest, which Schuetz's odd reverences in this example may be thought to justify, as if they had been by Rossini.

I have praised Mr. Dupre's lute playing, praise which can only be enlarged in speaking of his solos. When he took up the viol da gamba to perform Bach's Sonata in D with harpsichord, he became wooden, in sad contrast to Carl Dolmetsch's delicious, songlike performance on the tenor gamba. It was Robert Conant's harpsichord playing that justified my long trip down to Westwood. From the first broken measures of the *Lamento* by Froberger I was aware that I was hearing the harpsichord played by an artist who understands the innumerable distinctions between a piano and a plucked instrument. The first distinction is rhythmic, the vertical harmonies being broken and spread in intricate interlaced pattern, so that the beat does not so much fall as lie in, the accent displaced and by its displacement providing the rhythmic motivation of the embellishment. Mr. Conant told me he believes the *Lamento* should be played like a lute fantasy, a just comment well realized. The *Lamento* is not by manager's standards a good concert piece, being withdrawn and melancholy. But with my experienced antennae I could feel the audience was listening.

The second piece was to have been *La Capricciosa* by Buxtehude, a large and historically interesting set of variations on a melody which enters in part into the *Quodlibet* of Bach's *Goldberg Variations*. When the volume of Buxtehude in which this work appears was first issued, I gave a copy to Wesley Kuhnle, who rewarded me one evening by playing *La Capricciosa* elaborately and properly embellished. Yet we agreed that the music, however embellished, could not hold the attention of an audience through the 25 minutes that it takes in performance. Later I sat painfully holding the score while I followed a recorded performance by some European, who beat it out unembellished on a harpsichord that might as well have been a piano. Instead of *La Capricciosa*, Mr. Conant changed the program to perform two sonatas by Domenico Scarlatti, the mated nos. 238 and 239, according to the Kirkpatrick numbering. When I asked Mr. Conant afterwards why he had not played the Buxtehude, he explained that performing it at alternate concerts for six weeks had decided him that it was not sufficiently varied as music to please

*Please do not believe that I depreciate that darkly mantled voice, the female alto, when it is singing its proper music. Hear for an example Nan Merriman in the superlatively fine new Van Beinum recording, Mahler's *Song of Earth*.

an audience or to hold his own interest in continuing to perform it. I am sure he must have used a cut version. His Scarlatti justified the enthusiasm I had felt with the Froberger; it was played with sufficient restraint so that every tone and each fluctuation of rhythm could be appreciated. A very different style from the pedantic exactitude, supplanting flexibility by speed, of Gustav Leonhardt, harpsichordist on a number of the Deller records.

To hear the harpsichord properly played as a plucked instrument is uncommon enough; even rarer is the chance to hear it properly used as an accompanying instrument. While Mr. Conant, as a temporary member of the Deller Consort, recruited in this country, was plainly limited to reproducing the accompaniments in a style not obviously unlike that to which the visiting pair is accustomed, a practised ear could detect many niceties in the disposition of chords, a thinning out of harmonies, and a placement of individual notes in obbligato passages which indicated a skill capable of still further release from the usual rustle and thump of the usual harpsichord accompanist. On the debit side might be listed his habitual, though discreet, reliance on the 16-foot coupler as a sort of damper pedal to supplement the volume. He did not couple the deep bass and leave it there, as others do in imitation of Landowska, and as a whole his choice of simple registrations and use of the two keyboards made more play of delicacy and distinction than of volume. He was playing on a borrowed instrument and that may in some degree have influenced his method. The work of his hands was at all times subordinate to fine taste and excellent musical judgement.

Joseph Saxby, touring with Carl Dolmetsch, is a quite different sort of harpsichord player. Like Mr. Conant he may have been limited in his accompaniments by the wishes of the soloist. In the opening Larghetto of the Handel C major Sonata for treble recorder, where the harpsichord should display itself with amplitude, he clumped along in single notes and chords fixed on the beat. Later accompaniments opened out more freely, with a noticeable variety of quiet effects in the left hand. The two solo movements by J. G. Kreising, which were all he was allowed at the public recital, permitted no better estimate of his skill. At the private recital he was almost entirely at the piano. On both occasions, when the recital formalities had been completed, he returned to the keyboard and let himself go, showing off at the little harpsichord with a startling variety of attacks, in degrees of sonority and lightness. His enthusiastic but superficial improvising testified to no esthetic discrimination. But when we put before him difficult pieces from the *Lady Nevel's Book*, with which to my surprise he did not appear to be acquainted, he read them at sight with an ease, an accuracy, and such an extraordinary fluency of improvised, yet stylistically erudite embellishment as I have observed in no other keyboard player. It was as if sight of the music went directly to his hands, and these responded with the flexible grace of a good stenographer writing to dictation; as he read, the true conventions of the early music, its rhythmic devices, embellishments, the disposition of chords and florid passages, came alive in his hands, as if these rather than his head had learned the art and knew how to manage it.

Between the Dolmetsch and the Deller concerts, our friend Suzanne Bloch, a pupil of Arnold Dolmetsch, who accompanied Carl Dolmetsch on his first appearance in this country some twenty years ago, stopped off in mid-tour for a three-day visit. For her enjoyment and our delight we called together a small group of like-minded players of old instruments. Wesley Kuhnle brought his newly completed virginals; Sol Babitz his violin rebuilt by the Dolmetsch workshops in XVIII century shape and an authentic pre-Tourte bow. Marni Nixon came to sing Purcell. Sol Babitz also brought a kit, the tiny fiddle of the dancing-master, which may be carried in a large pocket. Sol has six of them, bought as a lot from a private English collection, one shaped like a miniature viol, another of tortoise shell, a third a small soprano violin. They arrived cuddled together like real kittens in their case. I contributed my spinet, and Suzanne her lute, the spinettino which she calls, with historical authority, a virginal, and two recorders, sopranino and alto.

Individually and in company we made a great deal of music, trying the lute, comparing the distinctive voices of the keyboard instruments, mingling the clear recorder with the bagpipe shrilling of the kit in improvised variations. Suzanne played for us, first on the spinettino and then on the true virginals, that composition by Tomkins so appropriate to our own years, *A Sad Pavan for These Disordered Times*. Marni Nixon sang Purcell, *Music For Awhile* and the heart-piercing dramatic cantata, *The Blessed Virgin's Expostulation*, set to words by the laureate Nahum Tate. Wesley Kuhnle's accompaniments revealed the direction one may believe Robert Conant wishes

to go. Sol Babitz played Bach solo movements for us, using the eloquent freedom possible with the old-style violin and bow, in the old convention.

At the end of the evening the four musicians gathered around Wesley Kuhnle at the virginals to read together from the *Fitzwilliam Virginal Book*, the recorder playing the first part, Marni Nixon's voice, the most beautiful and accurate of instruments, singing at sight the second part, with Sol Babitz on the violin, and myself scratching out an appropriate discordance on the kit. And so, reading together that most fitting of final pieces, *Loth to Depart* by Farnaby, we brought to an end a joyous and memorable evening.

Readers who have shared my pleasure in the extraordinary record of Gesualdo madrigals prepared under the direction of Robert Craft some time ago (*Sunset Records*) will be happy to learn that another record by the same singers, combining Monteverdi and Gesualdo, will soon be issued by *Columbia*. As an earnest of their quality Robert Craft directed for Monday Evening Concerts in December Gesualdo's *Responsoria for Holy Saturday*, exquisite in sound and thrillingly gloomy. Current devotees of the morbid should dote on it. I must confess it stirred me to broad smiles of appreciation, since gloom and comedy, as one learns from the dramatic personalities of the *Clown or Fool*, are not far separate.

With the *Responsoria* he included the Motet: *Laudate Dominum* by Orlando di Lasso, a most joyous and difficult music in 12 independent canonic parts, and the 5-part Chanson: *Deploration de Jehan Okenheim*, the lament of Josquin des Pres over the death of that master of polyphony whose name we commonly spell, being quite unable to pronounce it, Ockeghem. Here Josquin calls by name his fellow composers, Brumel, Pierchon, and Compere, to "shed great tears" with him in mourning. The French text is sung in expressive canon above the liturgical text of the Requiem, given out by the tenor. Though we have developed an elaborate vocabulary for the description of music written in more recent times, we have no words to describe music of this high polyphonic period. I am perplexed that this is so and wonder whether long hearing of such music will enable us to describe it. The inability renders suspect any belief we may have that we do actually hear music of this period when it is performed. I have observed that competent listeners are seldom capable of distinguishing secular from sacred music of the polyphonic era or locating themselves easily among the several centuries of its styles. I am speaking not of textual scholarship but of ears. If this is indeed so, what we are able to hear confirms our need to hear a great deal more of it, for this is indeed, as scholars have long asserted, among the most beautiful music ever set for the tongues of men. Most of us, having had forced on us much experience of a small part of the world's music, presume to take the part for the whole. A wider experience may restore humility.

After these, each performed with Craft's qualification of the vocal sound which produces the utmost clarity and contrast of delicate voice-leading, the performance of Bach's *Trauer-Ode* came as a heavy-weighted disappointment. Having reached a median of good style in his readings of the Bach cantatas, Mr. Craft seems incapable of the next step forward.

Finally I must salute the pianist John Crown, who, coming after the vocal polyphony, a devilish place to make any audience appreciate the tone of a piano, displayed Schubert's melancholy-compact Sonata in A minor, opus 143, with the measured tone and melodious restraint most appropriate to its song.

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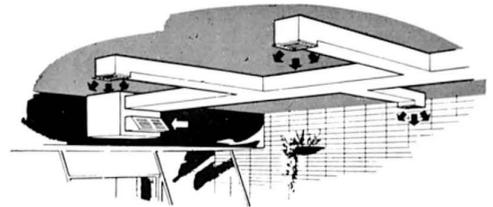
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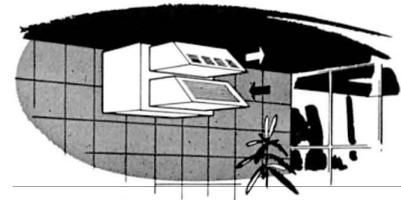
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