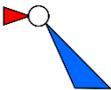


## 1862 AD

<b>bncdoc.id</b>	ED6
<b>bncdoc.year</b>	1992
<b>bncdoc.title</b>	Gramophone.
<b>bncdoc.info</b>	Gramophone. Sample containing about 93532 words from a periodical (domain: arts)
<b>Text availability</b>	Worldwide rights cleared
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<b>David Lee's classification</b>	W_misc

<1862/c>	opposed to fader keys. to fader keys. In spite of the technology being used on
 <p>Key:  <a href="#">Footprint</a>  <a href="#">ConEn1</a>  <a href="#">Footprint</a>  <a href="#">ConEn2</a>  <a href="#">Footprint</a>  <a href="#">ConEn3</a></p>	<p>circuitry which is 30 years old Johnson still swears by the sound quality of the analogue master tape - and it was this sound which Arnold so praised. Indeed, sitting through the replay it was difficult to gauge whether it was live or not. After some brief editing, Reference vinyl master discs are made on the company's own lathe before being sent to one of the few remaining specialist pressing plants in the US. The company likes to oversee as much of the recording to pressing operation as possible - which takes about four months. One might think such recordings would demand competent replay equipment for the listener to appreciate fully these touches of purist engineering - but systems don't have to be 'high-end' and costing thousands of pounds to be able to hear a difference. Turning back to the music, only one of the overtures, Beckus the Dandipratt, Arnold's first composition at the age of 18, has been previously recorded. The others include The Fair Field, The Smoke, written in 1948. A Sussex Overture written for the Brighton Philharmonic in 1951 and the 1957 BBC TV Christmas commission, The Commonwealth Christmas Overture. Dr Arnold's favourite work here is Beckus. 'It's an imaginary portrait of a Cornish urchin whose father was in destroyers,' he told me. 'I used to take this lad for walks and he was forever saying 'Beckus my old grey mare'. And the Dandipratt was an Elizabethan coin worth three halfpence. It was my first piece, and I got it in my head immediately; I had been very depressed and I think he saved my life.' To celebrate the 150th anniversary of the birth of Sir Arthus Sullivan, Royal Mail are issuing, on July 21st, a set of five stamps featuring characters from some of the best-loved Gilbert and Sullivan operettas. Designed by Lynda Gray, the stamps are available singly from all post offices or in a presentation pack (containing all five stamps) for £1.75 from main post offices and selected sub-post offices. A first day cover is also available with an alternative postmark: Birmingham, where the D'Oyly Carte company has its home. GOING SLOW Gilbert Kaplan talks to Barrymore Laurence Scherer Gilbert Kaplan with Gustav Mahler's autograph of the fair copy of the 'Adagietto' in The Pierpont Morgan Library, New York 'Hell is full of musical amateurs,' wrote Bernard Shaw. But he might have differently had he known Gilbert Kaplan. Among other things, Kaplan, the Chairman and Editor-in-Chief of the American financial magazine Institutional Investor, in an authority on</p>
	<p><a href="#">the paintings of René Magritte</a></p>
	<p>(on <a href="#">whom</a> he wrote a monograph in 1982), an active trustee of Carnegie Hall, and a generous patron of the arts in New York. But the international musical community probably knows Kaplan best for his admiration of Gustav Mahler, especially of Mahler's Resurrection Symphony. Much has been written about Kaplan's magnificent obsession with that work, and with the projects born of this love: his purchase of the manuscript, his subsequent publication in 1986 of a facsimile score with comprehensive documentation that stands as a touchstone in the field of book production. Ownership and publication of the music were not enough for Gilbert Kaplan, however. As many audiences and record collectors already know, he took lessons in conducting so that he might perform the work himself, and since his first</p>

concert in New York's Lincoln Center, he has been invited to perform it with 20 orchestras around the world (he will be conducting the Philharmonia Orchestra at the Royal Festival Hall, London in November). Kaplan's 1988 recording with the London Symphony Orchestra for Pickwick IMP Classics (1/89) has met with considerable critical and popular acclaim, sales now having exceeded 125,000 copies. It was the positive response to his first efforts that persuaded him to publish another Mahler facsimile. 'The Adagietto from the Fifth Symphony seemed a logical choice,' he says. 'It is surely Mahler's best known music - especially since its use in Luchino Visconti's 1971 *Death in Venice* - and it is also the only movement from the composer's symphonies often performed independently. Mahler himself conducted it this way on one occasion.' Hence this month The Kaplan Foundation publishes *Gustav Mahler Adagietto: Facsimile, Documentation, Recording*, containing the results of his year-long research into the background of the piece. Sumptuously produced in a limited numbered edition of 1,500 copies, the portfolio includes a facsimile of Mahler's 17-page autograph (in the collection of The Pierpont Morgan Library, New York), a facsimile of Alma Mahler's own manuscript copy of the score, a 112-page volume of essays and supporting material by Kaplan and Professor Edward Reilly, a leading authority on Mahler manuscripts, who traces all the changes made from the autograph to the final revised critical edition. Most important, the portfolio contains a recording of Kaplan conducting the Adagietto with the LSO made in June 1991. Obviously Kaplan's recording will raise eyebrows. As an amateur, he has scrupulously declined invitations to conduct works other than the Second Symphony, thereby preserving the integrity of the performances he does give. 'I haven't changed my view about conducting other works,' he says, 'but on completing my research, I