

## Philharmonic Experiment Poses Questions in Downtown Concert

By ALLEN HUGHES

The New York Philharmonic's second "Prospective Encounter," had in Martinson Hall of the Public Theater in Greenwich Village on Friday night, may not have answered any questions, but it certainly posed some.

Why, for instance, are these concerts sold out when others like them have been playing to sparse audiences for years? Where have all these fans for new music been up to now?

And since dialogues with composers of new music were promised in these "Encounters," what is one to do when Steve Reich, composer of some of the most perplexing music of our time, refuses to answer any questions at all in public about his work?

And when a piece performed here as recently as last April on an instrument for which it was then said to have been composed is repeated in an "Encounter," why is it not performed on that instrument?

### Played by Composer

This piece, Michael Riesman's "Phases for Electronically Modulated Piano," was played stunningly by Peter Serkin on a Baldwin electronic piano at the Metropolitan Museum in the spring. This time, it was played by the composer on a little non-electronic baby grand and did not make anywhere near the impression it did six months ago. Nothing, however, was said by anybody about the change in instruments. Mr. Reisman did say, though, that he was through with electronic music, at least for a while, and

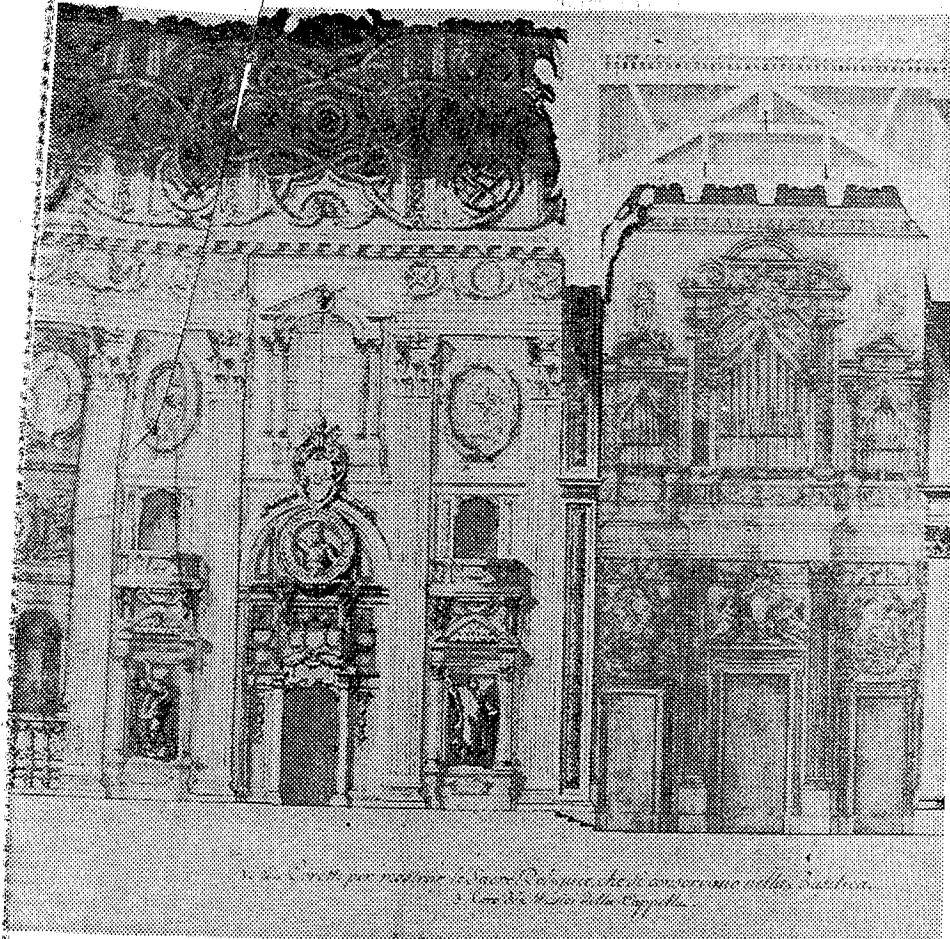
that offered food for thought. Mr. Reich presented two works for four electronic organs, and they were fascinating in a way, in their almost maddening concentrations on minimal musical materials. In each case, a brief motive was repeated over and over and over again ("Four Organs" ran for about 25 minutes, "Phase Patterns" for about 15) with a change of key and relative little change of anything else.

### Unchanging Pitches

The fascination came from the impact the barely perceptible variants finally made on one's sensibility. Nevertheless, this reviewer would not willingly listen again to either work for fear of suffering hearing impairment resulting from unchanging pitches repeated at a high-decibel count.

The other two works were Robert Moevs's "Musica da Camera" for chamber orchestra, a relatively conservative work in the Webern tradition and a movement of Frederic Rzewski's "Requiem" for narrator, small male chorus, piano, Jew's harp and percussion instruments.

The Latin narration (of a story about King David) was simplified, and the spare score reduced to handmaid status. It did not seem to this listener to add up to very much. Michael Gielen, the conductor and host of the "Encounter," seemed impressed by it, however, and repeated the performance. The question as to why the work demanded so much attention was another that remained unanswered.



REMODELING PLAN by Giambattista Piranesi for Basilica of St. John Lateran in Rome

## Columbia Gets 24 Piranesi Drawings; Works Had Been Lost for 200 Years

By DAVID L. SHIREY

A rare set of 24 architectural drawings, which were lost for more than 200 years, have recently been discovered in Europe and donated to the Avery Library of Columbia University, the university announced yesterday. The drawings were executed by the 18th-century engraver and architect Giambattista Piranesi, one of the foremost Italian artists of the post-Renaissance period. Rudolph Wittkower, the distinguished art historian who died this month, had called the find "one of the greatest Piranesi discoveries in many, many years." Prof. Adolf Placzek, head of the Avery Library, said the drawings help establish the New York Metropolitan area as one of the world's leading centers for the art of Piranesi.

The ink-and-wash drawings, realized on elephant-size paper, two feet by three feet, were donated by Dr. Arthur Sackler, a well-known New York collector who has given Columbia several hundred Piranesi prints. Piranesi affirmed his reputation on his renowned engravings of Roman scenes and studies of antiquities. The prints are much more common

than the drawings, Professor Placzek said.

Created in 1764, the drawings are plans for remodeling the choir of the basilica of St. John in Lateran in Rome. They show interior elevations of the church and sculpture for the niches as well as a new canopy and altar and ornamental details. Mr. Placzek noted that the drawings were unusual insofar as they demonstrate the Piranesi's more classical side. Piranesi's visionary spirit, he said, is caught in the detail. The plans were never executed.

Piranesi presented the drawings in 1767 to Cardinal Rezzonico for consideration by the Cardinal's uncle, Pope Clement XIII, Professor Placzek said. But the Pope died, and Piranesi never received the remodeling commission. Somehow, Dr. Placzek related, the drawings got lost in the late 18th century. No one knew of their existence until a German scholar made a passing reference to them in a German art periodical in 1967.

### Some Unidentified Parties

The German scholar, Professor Placzek said, had heard only rumors of their existence. A European dealer, whom Professor Placzek did not want to identify, later found the drawings in the possession of an

unidentified European family. He said that the dealer bought the drawings in Europe and that Dr. Sackler purchased them from the dealer in New York.

The price of the purchase was not disclosed. But art dealers estimate that the drawings would be worth from \$100,000 to \$200,000 on the art market.

Professor Placzek explained that the drawings will aid in understanding Piranesi's multifaceted architectural genius. Pointing out that Piranesi is primarily known for his visionary renderings, he said that the drawings take on an added significance as one of the two working architectural projects Piranesi ever developed. The other project was the Church of Santa Maria Priorato in Rome, which was built.

According to Professor Placzek, there are only four other drawings for the remodeling plans of St. John. They are in the Morgan Library here. Professor Placzek explained that those drawings were preliminary sketches for the project; the Avery drawings are the finished presentations that Piranesi himself would have shown to Cardinal Rezzonico.

The public will be able to see the drawings in a major Piranesi exhibition next March at Columbia University.

## Late Listings for Today's TV

The following information about today's television programs was not available in time to appear in Section 2:

Channel 4: "Open Circuit," guest is Constantine Sidamon-Eristoff, administrator, New York City Transportation Administration, 10 A.M.

Channel 7: "Issues and Answers," George Bush, United States Representative to the United Nations, 1:30 P.M.

Channel 4: "Scrimmage Line," 3 P.M.

Channel 2: "Knapp Commission: Shadow on the Shield," Xaviera Hollander, madam of an East Side brothel; Ted Ratnoff, Knapp Commission undercover investigator, 10:30 P.M.

### DISCUSSION GUESTS

Councilman Edward L. Sadowsky, chairman of the Committee on Charter and Government Operations, "New York Report," Channel 9, 9:30 A.M.

Dr. David Bernstein, acting executive director of the Citizens Budget Commission,

and minister of the Inter-Church Center, "Point of View," Channel 9, 10:30 A.M.

Richard Ottinger, chairman of the Committee on New Transportation Priorities, "Newslight," Channel 4, 11 A.M.

Senator J. W. Fulbright of Arkansas, chairman of the Senate Foreign Relations Committee, "Face the Nation," Channel 2, 11:30 A.M.

Theodore Kheel, labor mediator; Stat Senator John Marchi of Staten Island, "Eyewitness News Conference," Channel 7, 3:30 P.M.

Edward J. Kiernan, president, Patrolmen's Benevolent Association, "Newsmakers," Channel 2, 4 P.M.

Edward K. Hamilton, budget director for New York City; Abraham Lindenbaum, representing the Citizens Tax Council "Public Hearing," Channel 2, 4:30 P.M.