

ANDY WARHOL

THE COMPLETE
COMMISSIONED
RECORD COVERS
1949–1987

CATALOGUE
RAISONNÉ

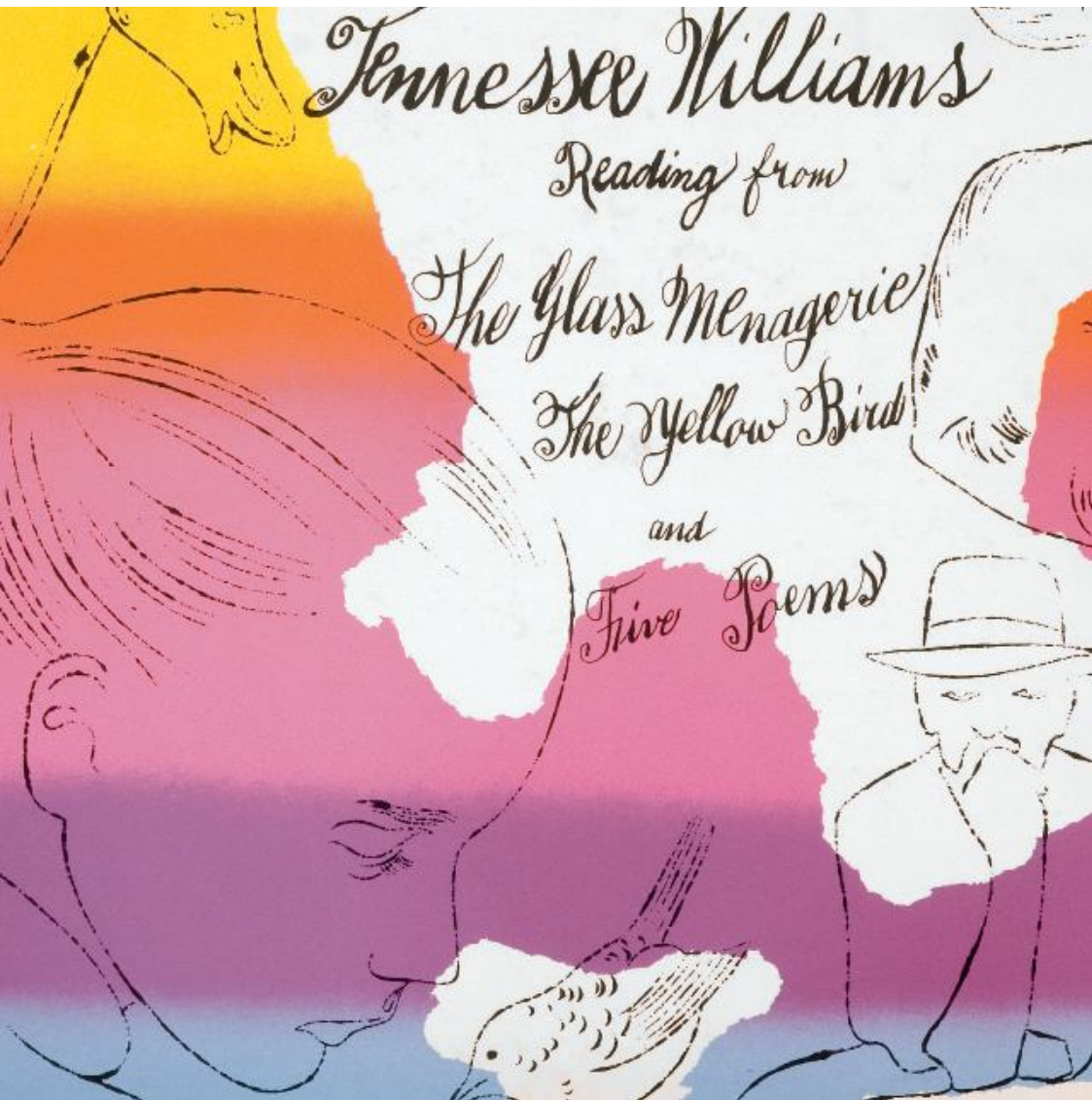
PAUL MARÉCHAL

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"I'M ANDY WARHOL, I'D LIKE TO DO A RECORD JACKET FOR YOU."

Nathalie Bondil
Director
The Montreal Museum
of Fine Arts

At the outset of his career in New York, the young Andy Warhol, then unknown, offered his services to record companies by phoning them up. He designed his first record cover in 1949. Fifty others were to follow until 1987, tracing a little-known groove in his work as illustrator and artist . . . but also in the muted history of the cardboard cover.

Before the record existed, when music was played at home or appreciated in the concert hall, only the posters, cabaret or concert programs, and scores for sale at instrument stores made use of illustrations. By the end of the nineteenth century, artists such as the Nabis in France were already exploiting the modest lithographed surfaces then readily accessible—an extremely Warholian idea well before his time.

With the invention of the flat record, major distribution companies were born, forming a full-fledged music industry. In 1938, Alec Steinweiss, Columbia Records' young graphic designer, packaged the fragile seventy-eights, not in a plain paper envelope printed with the title and some credits, but in an attractively illustrated cover. With the advent of the consumer society, concurrent with advertising packaging, as well as the public's infatuation with jazz and then with rock 'n' roll, these sad relics disappeared. When Warhol created his first cover in 1949, the music industry was in full swing and the LP had just been launched to much fanfare . . . once again by Columbia Records.

In both a major and minor key, this is where two art histories start and a dialogue becomes a duet. This is the history of the record cover, considered extinct but for the nostalgia of collectors who would resuscitate it a few decades after its alleged demise, a commercial product signed by illustrators often forgotten, as Warhol would have been in the 1950s. It is also the history of an artist who would become a pop culture and underground icon who nevertheless received commissions for works that would sell records. With a portfolio of over fifty covers, Warhol is the most prolific of these creators. His juke box of images captures in fine detail his beginnings, his musical tastes, his meetings, and, above all, his desire to connect with people, to make art that

was literally popular. These commissioned illustrations also demonstrate how Warhol "saw" music. He produced these works until the end of his life, which just happened to coincide with the end of vinyl.

"It was in August 1996. In a record store, I came across a record by Paul Anka with a cover designed by Warhol. I already knew of his two most famous album covers, the 'peelable' banana sleeve for the Velvet Underground and the zippered sleeve for the Stones' *Sticky Fingers*. From then on, the challenge of discovering how many covers Warhol had created became the great challenge of acquiring them all, together with the records," revealed Paul Maréchal, a great friend of the Museum, to Stéphane Aquin, Curator of Contemporary Art, and to me at a verisage one evening. He went on to say: "The album covers alone enable one to follow the whole course of Warhol's career as an artist, almost step by step, and this is almost unique among great artists. Although they did not appear in museums or art galleries, the album covers benefited from the parallel distribution network represented by the record dealers. Warhol fully understood this remarkable channel for disseminating his art. Most of the covers he created were designed for that purpose and not, as is too often the case, existing works recycled as record jackets."

Like the needle of a record player, the idea of a major exhibition, *Warhol Live: Music and Dance in Andy Warhol's Work*, to address this long-ignored subject by presenting all of Warhol's record covers finally found its groove at the Museum!

For instigating this project, as well as for his contagious enthusiasm, immediate confidence in us, long-sustained research, and, finally, for trusting us with his incredibly original collection—"few works by great artists are available at such reasonable prices"—my *fortissimo* thanks to Paul Maréchal on behalf of the Museum, Stéphane Aquin and myself. The Montreal Museum of Fine Arts is proud to publish this first-ever catalogue raisonné of Warhol's record covers in conjunction with the exhibition catalogue of *Warhol Live*.



The writing of this book, spanning twelve years, would have been impossible without the invaluable help of a number of people.

First of all, I wish to thank André Desmarais, Paul Desmarais, Jr., and John A. Rae of Power Corporation of Canada, who were the first to support this project from 1996 onwards, allowing me to consult the people in charge of the archives at the Andy Warhol Museum in Pittsburgh. I would also like to thank Senator the Honourable Serge Joyal, P.C., O.C., LL.M., for his sound advice and constant support during my years of research.

I would like to express my gratitude to Nathalie Bondil, Director, Paul Lavallée, Administrator, and Stéphane Aquin, Curator of Contemporary Art at the Montreal Museum of Fine Arts, for their enthusiasm for this project and for supporting the *Warhol Live* exhibition associated with the publication of the first edition of this book in 2008. Special thanks go to the members of the Montreal Museum of Fine Arts publishing team, particularly Sébastien Hart, for their invaluable assistance.

My early research was facilitated by the Andy Warhol Foundation for the Visual Arts, which was under the direction of Vincent Fremont when I began my research. The archivist of the Warhol Museum, Matt Wrbican, made an important contribution. His unflinching dedication resulted in the completion of this catalogue raisonné. My thanks are also due to Marc Mayer, Director of the Musée d'art contemporain in Montreal, as well as to Daniel Lamarre, President and CEO of Cirque du Soleil, and Charles Robert.

I would like to thank Antoine Ohannessian, Florent Fressier and Anne Maréchal, collectors of Warhol works related to music, who generously shared their knowledge and helped find the records that allowed this research to move forward. Very special thanks are due to the artists who discussed their experiences working with Andy Warhol with me, in particular Billy Name, Kenny Burrell, Christopher Makos and the late Roger Prigent, Ultra Violet and John Wallowitch.

I extend my gratitude to the music lab at McGill University in Montreal, in particular to Ichiro Fujinaga and Darryl Cameron, who digitised the vinyl records in my collection using the facilities at the Schulich School of Music. I would also like to thank Diane Lamarre, Martin Gladu, Pierre Bourque, Michel Labrecque, curator of the Montreal Botanical Garden, as well as Guy Minnebach and Pierre-Henri Aho for their valuable assistance.

This type of compendium would not have been possible without the advent of the Internet, which unlocked the marketplace for rare records. Without this virtual network, it would have been practically impossible to identify all the albums illustrated by Warhol and to locate all the information related to them. I acknowledge all those who, individually or on behalf of institutions or companies, generously shared their knowledge and passion with the world's Internet users. I would like to express my deepest gratitude to them all.

These acknowledgements would be incomplete without including Carole Schinck. Her excellent revisions of the French version demonstrate her exceptional mastery of the language. I particularly appreciated her enlightened counsel and her incredible perseverance.

PAUL MARÉCHAL October 2014

DRAWING THE MUSIC

Over the course of a career spanning thirty-eight years, Andy Warhol, born Andrew Warhola in Pittsburgh in 1928, designed over fifty record covers for a vast number of artists and musical styles, ranging from classical, jazz, pop, rock, soul and New Wave to spoken word—as befits the polymorphous talent of the leader of the Pop art movement.

Some of these record covers, of which thousands and even hundreds of thousands of copies were printed, received a wide distribution. Five of the covers even went so far as to be certified Gold by the Recording Industry Association of America (RIAA). The illustrations also represent a major component of Warhol's printed works. Evidence of this may be found in the 2003 version of Frayda Feldman's catalogue raisonné of Warhol prints, under the heading "Commissioned Projects."

These record covers also provide the quintessential proof of Warhol's deep-rooted ambition to see his works distributed to, as well as appreciated and recognized by the largest possible audience. These covers also embody the notion of serial imagery so characteristic of Warhol's work. Very early in his career, the visionary Warhol realized that record covers, distributed by the thousands, could serve as a very effective vehicle for his work, and, above all, establish his name as an artist.

In addition, record covers constituted the only creative field that Warhol worked in consistently throughout his career, from the first months following his move to New York in 1949 until the weeks leading up to his death in February 1987. The very first record cover he made in 1949, *A Program of Mexican Music*, was one of his earliest professional works. The cover he designed for the recording of the benefit concert for breast cancer research organized by MTV and High Priority was one of his last works. Among international artists, Warhol illustrated the most record covers, compared to artists such as Beuys, Dalí, Albers, Miró and Basquiat, who produced only four or five covers during their whole careers.

Though Warhol's mastery of cover art is uncontested, the work in its entirety remains a well-kept secret. Absent from the traditional modes of artistic distribution, these works escaped the notice of art historians. After all, record covers targeted music lovers first and foremost, rather than gallery visitors and museum-goers.

With few exceptions, Warhol designed these record covers expressly for a musician or band with whom he had agreed to collaborate. They were not recycled adaptations of previous Warhol works, which is frequently the case in the music industry even today.

THE WIND OF CHANGE

The high-quality printing of these record covers was a benefit of the technological advances in offset printing that appeared in the mid-1950s. Preserving the fragile grooves of the records for a long period of time required a relatively thick cardboard cover that could only be printed with top-quality ink. The creation of these covers would reflect the quality of the packaging material, thus contributing to the evolution of this new creative outlet. These record covers are also of more interest than any other widely circulated vehicle for which Warhol produced illustrations, such as newspapers and magazines, whose inferior paper quality was just sufficient for immediate consumption.

The illustration of record covers was first introduced by Alex Steinweiss, a twenty-three-year-old graphic designer for Columbia Records, who illustrated the first cover in 1938 for *Smash Songs* by Rodgers & Hart. This innovation replaced the simple kraft-paper record cover slipped into cardboard or a box from the era of seventy-eights. The rise of record sales alone following this first attempt convinced Columbia Records to illustrate all their record covers from that point on.

In 2003, at the age of eighty-eight, Steinweiss, whose collection includes four hundred sketches and some eight hundred record covers spanning his career, recalled the qualities of offset printing during an interview. "In those days, we did a comprehensive full-size sketch for the camera in black and white. We could use maybe two or three colours. The printer would do a solid lay of ink that didn't fade. Nowadays there are small dots of colours that fade in sunlight. My covers are as fresh as if they just came from the printer."

FERTILE GROUND

Wealthy postwar America saw the invention of a more subtle marketing approach and of packaging designed for the smallest item. The art of packaging was born. Packaging had two functions: to give a preview of the contents, but above all, to increase sales. In the music world, talented artists—commercial illustrators—were commissioned to create drawings that would encourage the public to buy the records by suggesting the style of music they contained.

The twentieth century was characterized by the ubiquity of music and its many different styles and trends supported by the unprecedented development of listening

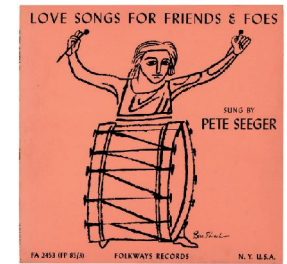
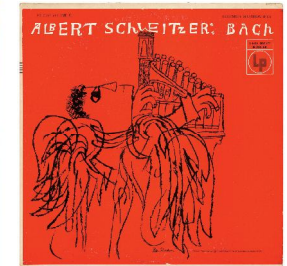


FIG. 1 — Philip Pearlstein, *Andy Warhola in New York*, about 1948–1949, black and white photograph n.d., Collection Paul Warhola. FIG. 2 — Record cover of the album *Albert Schweitzer: Bach* illustrated by Ben Shahn, Albert Schweitzer, Columbia Records—Masterworks, n.d., Collection Paul Warhola. FIG. 3 — Record cover of the album *Chicago Style Jazz* illustrated by Ben Shahn, Columbia Records, 1955, Collection Paul Warhola. FIG. 4 — Record cover of the album *Love Songs for Friends & Foes* illustrated by Ben Shahn, Pete Seeger, Folkways Records, 1956, Collection Paul Warhola.

and distribution technologies. Similar to film and television, the multibillion-dollar music industry reached practically everyone on earth. This explosion is reflected in the eclectic mix of albums presented in this catalogue. From the end of the 1940s to the mid-1980s, Warhol witnessed the use of several types of music-playing formats, from seventy-eights to vinyl LPs to compact discs. The evolution and popularity of these technologies coincided perfectly with Warhol's career.

The patent registered by Columbia Records in 1946 for the LP (long-playing) vinyl record was a turning point in the development of music distribution technology. Unlike the standard seventy-eight record made of hard plastic that was easily broken when dropped, the vinyl LP was unbreakable, as was indicated on the packaging. The vinyl was not only cheap to produce, but also offered excellent sound transmission properties that provided an unprecedented twenty-five minutes of music per side compared to the four minutes per side of the standard seventy-eight. In 1948, Columbia Records introduced the LP at New York's Waldorf-Astoria Hotel. The next year, the forty-five appeared in the United States. Just a few months after the launch of the LP, Warhol illustrated his first album for Columbia.

MUSICAL EDUCATION

Warhol revealed little of his musical tastes during his lifetime. During the artist's childhood in Pittsburgh in the 1930s and 1940s, Warhol showed a weakness for the Hollywood musicals screened in the city's movie theatres and auditorium.

During his studies at Carnegie Tech in Pittsburgh in the late 1940s, Philip Pearlstein, Warhol's friend and classmate and renowned painter to be, introduced Warhol to classical music: Bartók, Stravinsky and Mahler (whom Warhol hated).² In 1949, both artists in the making moved together to New York (fig. 1), where they continued to develop their musical tastes by attending the many concerts taking place near their modest apartment on St. Mark's Place.

Jack Wilson, one of Warhol's Carnegie Tech classmates who made a career as an art director in Chicago, recalls a particular creative exercise involving music: "We did a project in school in which we did record covers. Now, another approach that we had in our training was to listen to music and draw it. . . . We actually listened to classical music and we listened to music of our choice. And then we drew the music. . . . one would draw as the rest listened. We would listen to the music first and draw afterwards. And, at one time, we designed a record cover."³

THE 1950S: THE FIRST SKETCHES

Upon his arrival in New York, Warhol met with fellow schoolmates who had also moved to the Big Apple in the hope of making something of themselves. One of these friends was George Krauber, then working for a creative agency run by Will Burton. Krauber introduced Warhol to Burton, who was working with Robert M. Jones, art director at Columbia Records between 1945 and 1953, who then moved to RCA Victor.

Jones recalls the circumstances surrounding the first illustration assignment he gave Warhol: "Andy came up that afternoon. . . . unbelievable compared to his [later] popular image. And I gave him three little spots to do for the corners of the standard albums. He needed money. I never kept any records but I know that these little spots must have been amongst the first things he did, certainly in the first three to six months he was here. I gave him three different ones to do, at \$50 apiece. And two days later he came back with a stack of drawings like that to satisfy the three drawings we needed."⁴ The former art director is doubtless referring to the first two covers presented in this catalogue, while the third remains unknown to this day.

In the 1950s, Ben Shahn, a major illustrator at the time, had a significant influence on the next generation of illustrators. Shahn also illustrated a few record covers (figs. 2-4). His designs featuring musicians had a personal touch that would jumpstart the young Warhol.

Imilda Tuttle, a friend of Warhol in those days, recalls a visit they made together to the Doubleday bookstore on Fifth Avenue, a good example of the determination of the budding artist: "He just stood there and went through every record album, looking for record jackets he liked and jotting down the names of the companies that produced them. When he went home, called up the companies, and said, 'I'm Andy Warhol, I'd like to do a record jacket for you.'"⁵

In 1950, Warhol moved to West 103rd Street, sharing a place with a dozen actors, musicians and two ballet dancers, Leita Davies and Elaine Baumann. He started attending performances at the Metropolitan Opera and those presented by several ballet companies. Warhol became friends with many dancers, including Merce Cunningham and the great ballerina Alexandra Danilova, whose portrait he drew. Some of Warhol's drawings about dance were reproduced in *Dance Magazine* (fig. 5).

As of 1954, Warhol began illustrating record covers, including two ballets, *Daphnis and Chloe* and *Swan Lake*, and jazz albums, a style then gaining popularity. At the same time, he was working on commercial illustrations that included magazine covers (fig. 6), programs and children's books (fig. 7).

In a 1984 interview with Martina Schmitz, Robert M. Jones stated that the music industry in those years was very different: "The thing of it was, the good guys of that time were not that visible; their image wasn't that important. When you thought of the Benny Goodman Band, you did not think of Benny Goodman visually, you thought of the band, you thought of Harry James, Gene Krupa, of all the musicians in the band, not one individual. You had a much different way of looking. The vocalists, they would sing with a band but you couldn't get them on the television screen. . . . When you say Rolling Stones today, everybody thinks Mick Jagger, and of the show and the fireworks and the costumes and the showbiz-nonsense that goes into a performance. . . . Television was a tremendous influence, and certainly in the four-colour album, the technology, the printing techniques and colour television came together about the same time that Eastman Kodak developed colour film for the photographer. . . . And the result on the jacket was an outgrowth of all the visual impact you suddenly were getting, and a good deal of it in colour."⁶

These observations might also explain why jazz record covers from the 1950s tended to feature the musical instruments in the foreground while the musician's face—occasionally truncated—is relegated to the background. However, artists like Elvis Presley would change all that. From then on, the development of a distinct image became an integral part of the marketing of an artist's music. Only around the late 1950s did colour photographs, most often under the RCA label, make an appearance.

THE 1960S: ARTIST IN THE ASCENDANT

The early 1960s represented a productive and creative period for Warhol. In 1962, Warhol showed the first Campbell's Soup Can series at the Forum Gallery in Los Angeles, followed by a second exhibition the next year dedicated to Elvis (fig. 8). The success of these exhibitions meant that Warhol had to hire assistants to manage his busy schedule. The essence of Warhol's artistic practice now consisted of reinterpreting existing photographs to create his works, the best example being the Marilyn Monroe portraits. Due to this period of exploration and the management of the shockwave this work created in the art world, the artist soon known as the King of Pop art would not design another record cover for four years.

About 1963, Warhol started to integrate his own photo-booth photographs into his works. The first such example can be found in his illustration of an art title called *New Faces, New Forces, New Names in the Arts* in the June 1963 issue of *Harper's Bazaar*. Virtually unknown to this day, the illustration of the record *This is John Malowitch!!!* is another typical example of the genre. From then on, Warhol no longer used the blotted line technique, cherished up to that point. The change was as radical for his artistic approach as for his technique, and the following record covers would contrast greatly with his earlier works.

POP MUSIC AND POP ART

Warhol's works also reflected the evolution of pop music. In 1963, Warhol himself tried to form a band. His friend Gerard Malanga remembers, "At one point, Warhol was planning to start his own rock band along with Young, Zazeela, De Maria and Patty Oldenburg, the wife of Claes Oldenburg. The idea of Warhol fronting a rock band was irresistible but it never came to anything. However, it does show that rock was on his mind."⁷ Around the same time, Warhol briefly managed a dance club called The Gymnasium, where workout machines were set out on the dance floor.⁸

These aborted projects say a lot about the artist's exceptional intuition. In the 1950s, jazz music was mostly enjoyed by adults. Elvis Presley made record companies aware of the existence of the youth market. To appeal to the largest audience, compositions were simplified—hence the name "pop music," perfectly embodied by the Beatles. Warhol tapped into the new phenomenon as early as 1956, with the creation of a painting called *Rock & Roll*, which has since disappeared. Always in the avant-garde, Warhol understood that pop would open up a huge new market for singers and musicians, writing: "Both *Hair* and *Rolling Stone* hit the right mixture of counterculture and slick commercialism to cash in big on the new youth market."⁹ Pop music spoke to the new generation about their daily lives. With its accessible themes and the sublimation of everyday objects, Warhol's Pop art would soon follow the music.

Supported by fevered concerts, pop stars disrupted traditional archetypes and surpassed the celebrity previously attributed to Hollywood stars: "A big rock star might sell millions and millions of records, but if he makes a bad movie, and when the word gets around that it's bad, forget it."¹⁰ Warhol once said. This statement makes even more sense when considering what Warhol himself must have experienced when he returned to painting after nine years working as a filmmaker.

In 1966, Warhol wanted to take an active role in the music industry, becoming the producer of the Velvet Underground. The venture came to an end due to interpersonal, organizational and financial difficulties. These problems terminated Warhol's involvement with music for a long time. He would return to managing only once more, at the beginning of the 1980s, for Walter Steding and his group.

MUSIC AND CREATION

Warhol's visitors remember the deafening rock music Warhol would listen to when painting. Warhol could listen to the same piece of music one hundred times a day without tiring of it, in order to "understand what it meant," as he put it.¹¹

In his book *POPism* published in 1980, Warhol recalls the link between music and his creative impulse: "I had this routine of painting with rock and roll blasting the same song, a 45 rpm, over and over all day long—songs like the one that was playing the day Ivan [Karp] came by for the first time: 'I Saw Linda Yesterday' by Dickey Lee. The music blasting cleared my head out and left me working on instinct alone. In fact, it wasn't only rock and roll that I used that way—I'd also have the radio blasting opera, and the TV picture on (but not the sound)."¹²

The strong presence of sound purged Warhol of emotion, eliminating it altogether from his paintings. It resembled the mechanical process of blotted line drawings and screen printing, which also acted as an intermediary between the creative impulse and the final result. Surprisingly, the song lyrics and the melodies of the songs were not an impediment to the emptiness Warhol sought, because, as he wrote, "I never listened much to the words of songs—but I got the tenor of what people were saying."¹³ This is a key concept in understanding Warhol's character, which was more that of a receiver than a transmitter. The artist allowed the power of the music to fill him completely, to bewitch him and to guide his senses.

Later on, the musical atmosphere at the Factory would be similar to the one created by Warhol when working at home: "One day Billy [Name] brought in a phonograph



5, 6, 7



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FIG. 5—Cover of *Dance Magazine*, January 1958. Illustration by Andy Warhol. Collection Paul Maréchal. FIG. 6—Cover of the magazine *Opera News*, December 1, 1958. Illustration by Andy Warhol. Collection Paul Maréchal. FIG. 7—Title page of *Homonade Orchestra* illustrated by Andy Warhol, published on page 109 of *Best in Children's Books*, Garden City, New York, Nelson Doubleday, 1958. Collection Paul Maréchal. FIG. 8—Andy Warhol, *Double Elvis Type*, [Dune-140] 1962, silkscreen ink and silver paint on linen. The Andy Warhol Museum, Pittsburgh.



from somewhere. He had a big collection of opera records—I think it was Ondine who started him on that. . . . The opera records at the Factory were all mixed in with the 45's I did my painting to, and most times I'd have the radio on while the opera was going, and so songs like 'Sugar Shack' or 'Blue Velvet' or 'Louie, Louie'—whatever was around then—were blended in with the arias.¹⁴

One gallery of the exhibition *Warhol Live*, held at the Montreal Museum of Fine Arts from September 25, 2008, to January 18, 2009, recreates the unique atmosphere of the Silver Factory, with its walls covered in tin foil and mirrors, and pounding music.

GRAPHIC CONSIDERATIONS

Having already expressed his wish to see all works of art adopt the same format in order to avoid comparisons, Warhol undoubtedly found some artistic satisfaction in the standard square format of the record covers. He clearly states his preference for this format in his book *The Philosophy of Andy Warhol: From A to B and Back Again*: "I like painting on a square because you don't have to decide whether it should be longer-longer or shorter-shorter or longer-shorter: it's just a square. . . . You see, I think every painting should be the same size and the same color so they're all interchangeable and nobody thinks they have a better painting or a worse painting. And if the one 'master painting' is good, they're all good."¹⁵

Warhol's preference for square formats is complemented by a predilection for discreet lettering. From 1963 onwards, Warhol had more control over the design of the covers he created. While working under Reid Miles, art director of Prestige Records and then Blue Note, Warhol had already minimized the lettering on the front cover, which he found cumbersome. This preference would remain constant in his work. In fact, most of Warhol's record covers designed between 1964 and 1983, from the John Wallowitch to the Rats & Star, possess this feature.

Four albums feature a complete absence of lettering: *This Is John Wallowitch!!!*, *The Velvet Underground & Nico*, *The Academy in Paris* and Diana Ross's *Silk Electric*. For the last two, the record companies, afraid of losing sales, had to add a sticker displaying the title and name of the artist. Pushing the concept even further, the inner sleeve of *Silk Electric* shows a photograph of the back of a painting signed by Warhol, positioning the record cover as a full-fledged work of art. Moreover, the four portraits on the gatefold cover echo the serial imagery concept so dear to Warhol. Such a complete absence of lettering and their visual innovations bring Warhol's record covers closer to works of art than products of graphic design.

Three exceptions to the rule can be explained by the interference of others in the final touches: the Stones' *Love You Live* featured writing by Mick Jagger, whom Warhol accused of having "ruined the . . . cover";¹⁶ Debbie Harry's solo album *Rockbird* whose large lettering (surprisingly endorsed by Warhol this time) was the work of fashion designer and artist Stephen Sprouse, and finally *MTV High Priority*, the last album Warhol was working on when he died and on which the title and MTV logo appear quite noticeably.

BEHIND THE IMAGE

The banana sticker on the cover of *The Velvet Underground & Nico* was the first of a series of three "discovery" albums made by Warhol starting in 1967. Together with the Stones' *Sticky Fingers* and *The Academy in Paris*, these records require the record buyer's active participation by inviting him or her to discover what is hidden behind the initial image: the fruit's pink insides for the Velvet Underground, the underwear underneath the jeans for *Sticky Fingers* and the pictures of John Cale inside their slide frames.

The buyer has to peel off the sticker, as requested by the instructions "Peel slowly and see," unzip the fly and flip open the cover with its twenty-five windows. Those who comply will discover nothing out of the ordinary. However, unlike painting, record covers are made to be handled, wherein Warhol's genius lies: more than anyone, he knew how to exploit the medium's possibilities to the fullest.

These works belong to a time when Warhol was mostly involved in filmmaking, the quintessential "moving" art. A connection can be made between these daring projects and Warhol's famous statement made in 1968 about the meaning of his paintings: "I am a deeply superficial person. If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it."¹⁷ A blatant contradiction with the discovery albums, this proclamation reveals another paradox of Warhol's complex personality: his propensity to play with people's perceptions of him.

THE 1970S AND 1980S: FROM PORTRAIT TO VIDEO

For Warhol, the 1970s were the years he spent many nights at the disco. He went to Chez Régine as soon as it opened in May 1976 and, as of the spring of 1977, he literally took up residence at the famous Studio 54, which became a sort of annex to his office. There he met the famous pop icons whom he solicited for portrait commissions. Some of these works would eventually end up on record covers. Already enjoying international success, Warhol asked \$25,000 for a single portrait.

Warhol also enjoyed going to concerts. In his diary, which he kept between November 1976 and February 1987, Warhol regularly mentions the concerts he attended, including those of Elton John, Billy Squier and Duran Duran. As previously mentioned, Warhol's interest in music can be partly explained by pop culture's fascination with musicians. This phenomenon was enhanced by the record industry's efforts, and, in the 1980s, by the advent of the music video.

Between 1981 and 1986, Warhol produced music videos for six different artists. Vincent Fremont, former director of the Warhol Foundation for the Visual Arts, recalls on the website warholstars.org that "Andy wanted us to be producing not only the TV show, but camera-for-hire projects, like fashion-promo videos and music videos. Our first big music video job was with the band The Cars (fig. 9). Andy co-directed the video with Don Munroe and me as the producer. Don directed Ric Ocasek's solo song, called 'True to You.' We did other music videos for Miguel Bosé, Loredana Berté, Walter Steding and Curiosity Killed the Cat."¹⁸

A REMARKABLE REACH

Five of the covers Warhol illustrated sold more than half a million copies and were certified Gold by the Recording Industry Association of America (RIAA): *Sticky Fingers* and *Love You Live* by the Rolling Stones, *Silk Electric* by Diana Ross, *Emotions in Motion* by Billy Squier and *Aretha* by Aretha Franklin. *Sticky Fingers* and *Emotions in Motion* were even certified Platinum, for selling a million copies; the former in 2000, due to subsequent reissues that did not include the rereleased zipper, and the latter only a few months after its release in 1982.

These numbers contrast markedly with the records with covers illustrated by Warhol in the 1950s and 1960s, of which no more than five thousand copies were printed. These records of jazz (*Count Basie*, *Kenny Burrell*, *The Congregation*) or ballet music (*Daphnis and Chloe* and *Swan Lake*) possessed little that would attract a mass audience. Almost or totally unknown, classical music performers, or singers like John Wallowitch, did not attract great numbers. Warhol's record cover for the LP by the popular Boston Pops Orchestra was actually designed well after the original cover, and the record was already well established in the group's impressive discography.

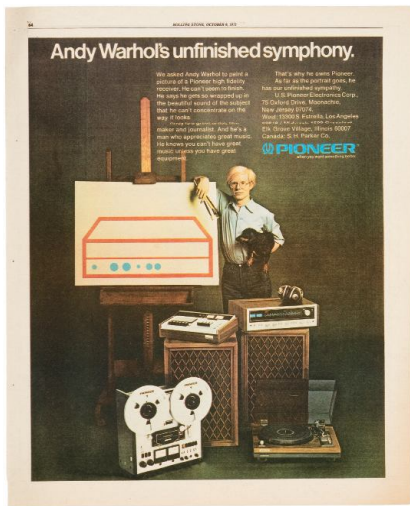


FIG. 9—Clip from The Cars' music video for "Hello Again" with Andy Warhol as a barman, Andy Warhol TV Productions, 1984, still. The Andy Warhol Museum, Pittsburgh
FIG. 11—"Andy Warhol's Unfinished Symphony," advertisement for Pioneer published in *Rolling Stone* October 9, 1975. Collection Paul Warshaw

FIG. 10—Michael Jackson on the cover of *Interview*, October 1982. The Andy Warhol Museum, Pittsburgh

METHODOLOGY

The present catalogue raisonné assembles the entire collection of record covers attributed to or associated with Andy Warhol. To this are added the introductory booklets of some records and two publications that include flexi discs, the *Aspen Magazine* issue from December 1966 and *Andy Warhol's Index (Book)* from 1967. This work deliberately focuses on the record covers designed by Warhol between 1949 and 1987 still available on the market. It includes the original record covers produced by the artist, as well as some works reprinted without his permission for the sale of bootleg records.

In general, we have featured the original record covers, without reference to subsequent versions, even if, for the benefit of collectors, we have occasionally mentioned those that followed soon after and indicated the record company's reference number. The works appear chronologically, according to their release date. Lastly, it is necessary to emphasize that the record covers designed by Warhol throughout his life were the result, to varying degrees, of collaboration. When he was fulfilling specific commissions, in the early part of his career most notably, his work was part of an overall process overseen by the art director of the record company in question. Then, after becoming a project manager himself, he invited artists from all walks of life to participate in projects he had underway at the Factory. We have deliberately decided not to include the exhaustive list of Warhol's collaborators, in order to avoid overloading the text.

RECENT DISCOVERIES

The following six record covers by Andy Warhol have been added by the author to the new edition.

NO 52

MELODIC MAGIC VOLUME I

1953

Lew White (organ) and His Orchestra
Forty-five EP, 7" (18 cm), Camden (RCA subsidiary), CAE 193
Halftone offset lithograph, 17.8 X 17.8 cm
Collection Paul Maréchal
JAZZ



MORE WORLD FAMOUS MUSIC TREASURES



on 7 inch 45 RPM Camden Extended Play Records



CLASSICAL

- CAE 101—FINLANDIA (Sibelius); MAGIC FIRE MUSIC from Die Walküre (Wagner). Warwick Symphony Orchestra
- CAE 102—LA BELLE HÉLÈNE OVERTURE (Offenbach); THE BEAUTIFUL GALATEA OVERTURE (von Suppé). Festival Concert Orchestra
- CAE 129—HUNGARIAN DANCES NOS. 17, 6, 5, 7 (Brahms). Erica Morini, Violinist
- CAE 130—LA VALSE (Ravel). World Wide Symphony Orchestra
- CAE 151—AIDA BALLETSUITE—COPPELIA BALLETSUITE. Festival Concert Orchestra
- CAE 156—DANCES FROM THE THREE-CORNERED HAT (Manuel de Falla.) Festival Concert Orchestra
- CAE 157—Liadoff: THE ENCHANTED LAKE and Moussorgsky: INTRODUCTION to KHOVANTCHINA. Centennial Symphony Orchestra
- CAE 161—CONCERT CLASSICS: TCHAIKOVSKY—Andante Cantabile—Waltz from Serenade for Strings. GRIEG—The Last Spring. Marlborough and Centennial Symphony Orchestra.
- CAE 187—TCHAIKOVSKY: Dances from the Nutcracker Suite. Warwick Symphony Orchestra

LIGHT CONCERT

- CAE 107—MINIATURE CONCERT: Festival Concert Orchestra
- CAE 111—PETER AND THE WOLF—WALTZ OF THE FLOWERS—DANCE OF THE HOURS. Lew White at the Organ with His Orchestra

- CAE 112—THE SONGS OF STEPHEN FOSTER: Richard Crooks with the Balladeers and Orchestra
- CAE 133—DONALD DAME SINGS: Lonesome That's All—A Little Love, A Little Kiss—Eileen Mavourneen—I'll Take You Home Again, Kathleen
- CAE 134—FOUR STARS: Perpetuum Mobile—Prelude—Hora Staccato—Chanson Triste. Festival Concert Orchestra
- CAE 135—WORLD WIDE FAVORITES: Cradle Song—Waltz in D-Flat—At Dawning—Eugen Onegin Waltz. Festival Concert Orchestra
- CAE 138—JOHANN STRAUSS FAVORITES. Festival Concert Orchestra
- CAE 160—LAWRENCE TIBBETT SINGS SONGS YOU LOVE: Cuban Love Song—The Rogue Song—On the Road to Mandalay—Lover, Come Back to Me.
- CAE 190—MARJORIE LAWRENCE SINGS: Danny Boy—Annie Laurie—Down the Burn—My Ain Folk.

SPECIALTY

- CAE 110—SOUSA MARCHES. The Goldman Band, Edwin Franko Goldman, Conductor
- CAE 114—'ROUND THE CAMPFIRE. Texas Jim Robertson
- CAE 118—LET'S HARMONIZE Barber Shop Ballads. Capitol City Four
- CAE 119—BACK TO ERIN: Macushla—Come Back to Erin—Killarney—The Wearing of the Green—Where the River Shannon Flows. Goodfellows Male Chorus
- CAE 139—"POLKA PARTY": Andre Musette
- CAE 144—IN THE CHAPEL: Holy, Holy, Holy—Now the Day Is Over—Lead, Kindly Light—Rock of Ages. Faith Chapel Choir

POPULAR STANDARDS

- CAE 109—SONG HITS BY IRVING BERLIN, JEROME KERN, VICTOR HERBERT: A Pretty Girl Is Like a Melody—Remember—All the Things You Are—A Kiss in the Dark. Kenny Baker
- CAE 113—BLUE HAWAII: Sweet Lailani—Little Brown Girl—Aloha Oe—Blue Hawaii. Ray Kinney and His Coral Islanders
- CAE 115—MAKE BELIEVE: Tea for Two—Stormy Weather—A Pretty Girl Is Like a Melody—Make Believe. Piano Moods by Joe Reichman
- CAE 117—OLD TIME WALTZ NIGHT: The Cosmopolitan Orchestra directed by Harlan Ramsey
- CAE 122—FOUR TOP POP HITS: I Love Paris—Off Shore—Under Paris Skies—Eighteenth Variation—The Story of Three Loves. Mitchell Ayres and His Orchestra
- CAE 131—WALTZES YOU LOVE: Missouri Waltz—Let Me Call You Sweetheart—Three O'Clock in the Morning—Beautiful Ohio. Harold Coates and His Orchestra
- CAE 132—"YANKEE DOODLE BOY" George M. Cohan Songs: Yankee Doodle Boy—Forty-Five Minutes from Broadway—Mary's a Grand Old Name—So Long, Mary! George M. Cohan, Jr., with Harold Coates Orchestra
- CAE 148—MELODIES OF LOVE: Rainbow's End—Lost Love—Under the Bridges of Paris—When Love Is Gone. Cosmopolitan Orchestra; H. Ramsey, Conductor
- CAE 178—HITS from IRVING BERLIN'S "MISS LIBERTY": Let's Take an Old-Fashioned Walk—Homework—Little Fish in a Big Pond—Only for Americans. H. Coates Orchestra, Soloists and Chorus
- CAE 183—GEMS from GEORGE GERSHWIN'S Porgy and Bess—Of Thee I Sing—Girl Crazy. N. Shilkret Orchestra, Soloists and Chorus



1

Melodic Magic Volume I remains one of the rarest albums among those illustrated by Warhol for the Camden label, a subsidiary of RCA. It sits beside two other covers that were commissioned from Warhol by Camden in the 1950s: *Waltzes by Johann Strauss, Jr.* (cat. 19) and the Boston Pops' *Latin Rhythms* (cat. 5). In 1953 RCA had launched its first 45 rpm on the Camden label, named after the New Jersey city where the Victor Talking Machine Company was founded in 1901 (it would be incorporated by the Radio Corporation of America, RCA, in 1929). Releasing classical music on 45 rpm was another attempt by RCA to adapt its broad catalogue of classical music from 78 rpm to a more economical format, which at the time had rapidly become increasingly popular on the market,²⁸ despite the fact that 45 rpm had never been a popular format for classical music.

The festive stars and fireworks drawn by Warhol on the cover are similar to those he had drawn earlier that year to illustrate an article published in the October 1953 issue of *Seventeen Magazine* (fig. 1). The artwork appeared in a fashion article titled "The Seventeen Look: Fashion Fortune in Your Future," and together with photography by Robert Monroe conjured a theme combining fashion and divinatorial arts.

Warhol also executed the lettering on the cover of *Melodic Magic*—the album title and four song titles that appear to emit from the composition's central starburst. Warhol's mother, Julia, who had left Pittsburgh the previous year and moved in with her son, was likely an influence on his lettering. She would later do calligraphy on several of his commissioned works, including magazine ads and other record covers.

Lew White (1902–1955), the bandleader on *Melodic Magic*, was an organ virtuoso who was active in many areas of the American entertainment industry, including live stage shows and radio.

A native of Philadelphia, White studied violin with his father, Herman White, who was a music teacher. After graduating from the Philadelphia Conservatory of Music, White became the accompanist of cellist Hans Kindler in New York City and went on to study organ at the University of Pennsylvania with Alexander Matthews.

White made his professional debut on the organ touring the United States on the Stanley Theatre circuit. In 1927, at the height of the silent film era, he was recruited by Samuel Rothafel at Rockefeller Center's newly inaugurated Roxy Theatre at Rockefeller Center in New York (nicknamed "the cathedral of motion pictures"), where he played the soundtrack of silent films on a Kimball pipe organ—the classic sound of early live film soundtracks.

When the advent of soundtrack on film in the late 1920s relegated the organ as an instrument of another age, White started to perform mostly for radio and television. In addition to playing background music for popular radio broadcasts, he also performed Sunday morning concerts aired live on NBC and on Sunday nights on CBS. His commercial work extended to composing musical scores for short films for Columbia, and he also recorded a few records for MGM and RCA, including *Melodic Magic*.

The lively cover of *Melodic Magic* (1953) was designed with one main objective: to make unfashionable organ music appear fresh and appealing (the instrument is referenced in small print on the sleeve). It features the titles of three popular 1930s jazz standards composed by Arthur Schwartz with lyricist Howard Dietz (although neither is credited on the cover): "Dancing in the Dark" (1931), "The Song Is You" (1932), and "Alone Together" (1932). The fourth featured song, titled "Say It With Music," was composed by Irving Berlin in 1921.

Melodic Magic Volume I belongs to the rarest of the three categories of Warhol record covers surveyed in this catalogue: a conceptual representation which indirectly evokes the theme or tone of the music, such as the reclining woman on Kenny Burrell's *Blue Lights* (cat. 23 and 24); the Velvet Underground & Nico banana cover (cat. 29); or the Rolling Stones' *Sticky Fingers* (cat. 32). The second category represents the covers displaying a portrait of the featured performer(s) (for example: John Lennon, Aretha Franklin, Diana Ross, Paul Anka), and the third category encompasses covers depicting a musical instrument or performers playing that instrument (for example: Artie Shaw, *Both Feet in the Groove*; Carlos Chavez, *A Program of Mexican Music*; Joe Newman *I'm Still Swinging*; and Johnny Griffin *The Congregation*).

№53

PIANO MUSIC OF MENDELSSOHN AND LISZT

ABOUT 1954

Vladimir Horowitz, pianist
LP, 12" (30 cm), RCA Victor Red Seal Records, LM 9021
A European release also indexed: RCA Red Seal LM-9021-B
Relief print and letterpress, 31.1 X 31.1 cm
Collection Paul Waréchal
CLASSICAL



LM
9021
PIANO

PIANO MUSIC OF MENDELSSOHN AND LISZT

PIANO MUSIC OF MENDELSSOHN AND LISZT

Side 1

PIANO MUSIC OF MENDELSSOHN

When Felix Mendelssohn died suddenly on November 4, 1847, in his 39th year, he had, like his short-lived predecessors, Mozart and Schubert, literally hurled himself out working for the betterment of the art of music. During his lifetime Mendelssohn received honor and adulation almost to extravagance, particularly in England. And until the romantic outlook on life became abruptly old-fashioned after the First World War, the popularity of his music continued undiminished among the musical audiences of Europe, England and America. For a time his name was held up to scorn among some of the more "advanced" artistic and intellectual circles. But now that a full hundred years have passed since his untimely end, it has become possible to evaluate Mendelssohn's place in music without resorting to undue praise on the one hand or disdain on the other.

In addition to being a brilliant young composer and pianist, Mendelssohn early began to fight for better taste in music among his contemporaries. At a time when the name of Bach had practically been forgotten, except among a few musicians, Mendelssohn with the help of the young baritone and actor, Devrient, took on at 20 the formidable task of bringing to performance for the first time since the composer's death Bach's *Passion According to St. Matthew*. This was to be only the first of many crusades on Mendelssohn's part to bring significant works of the masters to the listening public of his day.

Looking back over Mendelssohn's career, we wonder that he did so much so well. In truth, he seems to have lived actively enough for a dozen ordinary mortals. His work as pianist, conductor, organist, administrator, organizer and propagandist for the cause of more and better music would by itself have been enough to make Mendelssohn a vast force in the musical culture of his day. As a composer there is no need to justify his true stature. The music of *A Midsummer Night's Dream*, *Fingal's Cave*, the *Scottish and Italian* symphonies, the best pages of *St. Paul and Elijah*, the *String Octet*, the *E-Flat String Quartet*, the best of the *Songs without Words* and the *Variations Sérieuses* . . . these speak for themselves more eloquently than any amount of literary verbiage.

Like his orchestral music, written with impeccable craftsmanship and economy of instrumental means, Mendelssohn's piano music requires the utmost perfection of execution. Speaking of the *Songs without Words*, Hans von Bülow once wrote to a friend, "If your son, on his way through here, wants to show me that he has learned a good deal as a pianist, I would ask him for a Mendelssohn Song without Words, No. 3, 24, or 30 (all in A),

Vladimir Horowitz

Pianist

namely, in perfectly correct and, if possible, fine and tasteful execution."

If the *Songs without Words*, such as the B Major ("The Shepherd's Complaint") and G Major ("May Breezes") recorded here (the titles, by the way, are not Mendelssohn's), represent the composer in his best lyric vein, then the fine *Variations Sérieuses* in D Minor provide the finest example of what he could write for the piano on a really significant scale. There is a basic simplicity and straightforwardness underlying the plaintive theme and its seventeen variations, despite all the elaboration and brilliant passage work of numbers like the 12th and 15th. No. 13, a quasi-choral number, is the only variation in the major key, and is a most effective bit of contrast. The final variation is agitated and passionate, and the music closes with a brief and solemn coda.

Notes by DAVID HALL

BAND 1—Variations Sérieuses, Op. 54 (Mendelssohn)
BAND 2—Mendelssohn's Wedding March and Variations After Liszt (Vladimir Horowitz)

Side 2

PIANO MUSIC OF LISZT

A portrait of Franz Liszt is one of Vladimir Horowitz' most prized possessions. On a concert tour, it goes with him; it rests on a table in his dressing room while he is on stage.

This seeming affinity of Horowitz for Liszt may be shown also to extend into musical matters. However, it should be kept in mind that the present-day virtuoso (born 1904) and the Hungarian pianist-composer (1811-1886) are a century apart in time. Yet, Horowitz and Liszt have certain qualities in common—a supreme mastery of their instrument, an ability to perform dazzling technical feats, to exploit the dynamic gamut of the piano and a power of personal magnetism which holds audiences.

This last may be noticed at any Horowitz concert. His personal drive and intensity at the keyboard are communicated to the members of his audience, creating in them an almost equal condition of tension and excitement.

Much has been written which leads one to believe that

Liszt had a similar effect on his audiences. Robert Schumann, on hearing Liszt play in Dresden in 1840, wrote: "And now the daemon began to stir in him; first he played with the public as if to try it out, then gave it something more profound, until he had enmeshed every member of the audience with his art and did with them as he willed."

Of Horowitz' affinity for the music that Liszt composed there is no question. No pianist of the present time is better equipped, as regards technique, temperament and understanding, to recreate these pianistic masterpieces of the 19th century. In the present series of recordings, we hear notable performances of some of Liszt's most characteristic music, ranging from the elegiac poetry of *Fantaisies* to the blaring pyrotechnics of the *Rákóczy March*.

Liszt's *Fantaisies* (Band 1), the seventh of his *Harmonies poétiques et religieuses*, is one of the most persuasive funeral pieces ever composed. Since it was originally dated October, 1840, popular belief has singled out *Fantaisies* as written in memory of Chopin, whose death occurred during that month. However, several of Liszt's biographers prefer to believe it commemorated other friends who lost their lives in that year of political revolution in Europe.

The *False Quilidie* (Band 2) is the first of the three *Forgotten Waltzes* composed by Liszt. A charming trifle, light and buoyant, it is quickly gone, but not soon forgotten in Horowitz' brilliant performance.

To Liszt, one of the chief functions of instrumental music was to convey a poetic impression or experience. Among his lyrically descriptive piano pieces, a fine example is the *Sonnetto del Petrarca No. 104* (Band 3), one of three *Sonnetto After Petrarca* composed in the late 1830's, during Liszt's and the Countess d'Agoult's sojourn in Italy. Petrarca's words are in each case prefaced to the piano versions.

Horowitz' arrangement of the *Rákóczy March* (Band 4) is based on Liszt's version (Hungarian Rhapsody No. 15) of the famous Hungarian national air. Olin Downes points out in his program note for Horowitz' performance in 1949, the pianist goes farther in the Hungarian direction than either Liszt or Berlioz, "employing consistently the old Hungarian scale which has not one but two augmented seconds in it." Opening with a suggestion of Berlioz' trumpet calls, Horowitz' *Rákóczy March* elaborates on the Lisztian model and closes with a stirring coda built up to a tempestuous final passage combining the old scale and the original theme of the march.

Notes by ROBERT A. HAGUE

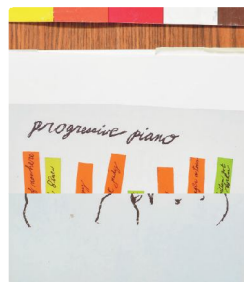
Mr. Horowitz has also recorded *Piano Music of Chopin* (LM-1707).

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PIANO

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\$ 2.50

PIANO MUSIC OF MENDELSSOHN AND LISZT

Printed in U. S. A.



The cover of this 1946 recording by Vladimir Horowitz (1903-1989) features one of the alternate versions of a drawing by Andy Warhol that was originally intended for the cover of *Progressive Piano* (cat. 9). This drawing is in the collection of the Andy Warhol Museum in Pittsburgh (fig. 1).

In the version of Warhol's drawing featured on the Horowitz album, the colourful keyboard, with its lettered song titles and abstracted keys, was replaced by a less fanciful keyboard. And although the position of the hands may appear identical to *Progressive Piano*, certain differences between the two drawings are noticeable in the manner in which the hands are traced: whereas the drawn lines of the Horowitz cover are irregular and blotted, on *Progressive Piano* the drawing appears to have been traced over with a pen. As indicated previously (cat. 9), Warhol's artwork for *Progressive Piano* remains a printer's maquette, and the record was never released. Considered one of the most technically demanding works in the Romantic piano repertoire, as hinted by its title, Mendelssohn's *Variations sérieuses* (1841) requires the pianist to master playing each hand at a different speed, while sometimes a figurative "third hand" sustains the melodic line as a middle voice. Warhol was commissioned to create a drawing that conveyed something of the pianist's required virtuosity. His work successfully implies the movement of the performance, which is juxtaposed with a photograph of a dagger and composed Horowitz, hand outreached and holding a cigarette.

FIG. 1—Andy Warhol, *Progressive Piano*, 1950s. India ink and collage on paper, 34 X 29.2 cm. The Andy Warhol Museum, Pittsburgh

NO 54

RHAPSODY IN BLUE – GRAND CANYON SUITE

ABOUT 1957

George Gershwin, composer, and Ferde Grofé, composer
Byron Janis, pianist, with Hugo Winterhalter and His Orchestra
LP, 12" (30 cm), RCA Victor Bluebird Classics, LBC-1045
Also indexed: a box set of three 45 RPM, RCA Bluebird Classics, WBC 1045
Relief print and letterpress, 31.1 X 31.1 cm
Collection Paul Maréchal
CLASSICAL



BUILDING A BASIC RECORD LIBRARY

INSTRUMENTAL

By Irving Kolodin
Music Editor, *The Saturday Review*

The important facts about a basic record library, it seems to me, are two: that it should be what it says it is—both *basic* and a *library*. By that I mean that it should provide the basis on which an individual musical taste can build, and it should have the variety to satisfy diverse moods and inclinations.

The central body of music is vast, the approaches to it many. No individual guide, regardless of experience, is qualified to tell the ever-expanding public which comes to music with enthusiasm, no preconceptions, but perhaps some misgivings, which path will lead all, with equal directness, to the high point where guidance is no longer needed. Individual perceptions vary so greatly that what will serve as a springboard for one may be a hurdle for another. All one can do is indicate some paths of approach, and encourage the listener to follow them, and his own inclinations, in equal degree. What may seem a digression may be in fact a short cut to an area of greater interest: all paths interest, eventually. The best service a guide can render, it seems to me, is to confirm the listener's instinctive belief that, to paraphrase an old expression, all roads lead to home.

Tchaikovsky's *Nutcracker Suite* stands, for me, as a perfect instance of a work which conforms to the requirements above in being both *basic* and part of a *library*. My own first contact with it was on a dim-sounding ten-inch shellac of the early '20s in which a major American orchestra was captured with "startling fidelity" (in the descriptive literature, anyway). Today it would sound like a string quartet with woodwind interpolations. But it stimulated an interest in the orchestra which led to Tchaikovsky's other ballets, the ballets of others (Debussy's *Sylvia* at one extreme,

Stravinsky's *Petrushka* and *Sore de Printemps* at another). It also led to the confident belief that the name Tchaikovsky was no more formidable when attached to a movement of a symphony than to a ballet suite. In time came the capacity to absorb a whole symphony as readily as a movement.

The underlying principle for a useful, enjoyable "basic library" is confidence in one's tastes and inclinations. There is much to be said for the theory that if you have a feeling for a piece of a master, you can acquire a taste for his masterpieces. Romberg's *Lover, Come Back to Me* and Saint-Saëns' *Cavalleria*, *Clair de Lune* (from *Sourire et Douceur*) though equally concerned with the same emotion are rather farther apart, say, than the *Sibelius of Finlandia* and the *Sibelius of the First Symphony*. A taste for the *Hungarian Dances* of Brahms can lead one to an appreciation of his *Violin Concerto*, and there is a considerable affinity between the lively *Scherzo Dances* of Dvořák and his symphony *From the New World*.

The basic library should stimulate as well as satisfy. In other words, along with works which give immediate pleasure and untroubled satisfaction—such as Tchaikovsky's *Nutcracker* or *Opus 35's* *Waldes*, the lighter works of Brahms, Dvořák or Sibelius—it should contain a few to which listening is a challenge as well as a comfort. By general agreement, the foundation work of the whole structure of the symphony-as-drama is the *C Minor* (No. 3) of Beethoven. It is a musical experience of such power and intensity as to make a library without it as incomplete as a collection of books without a dictionary. Like the *Gettysburg Address* or the Declaration of Independence, it sets up certain standards in the employment of the vocabulary (here the language of sound) by which everything that follows may be measured for greatness, directness, and in a single compelling word, efficiency. Like the great

documents mentioned above, it can be studied and appraised as an exercise in rhetoric almost without regard for meaning—but it pierces as much to the central meaning of things aesthetic as such expressions as "life, liberty and the pursuit of happiness" or "of the people, by the people, and for the people" do to the core of matters political.

I have concentrated here on orchestral works for the simple reason that the orchestra is music's most powerful instrument, the writing for it a synthesis of countless composers' experience and experimentation. It accommodates the massive impulse of Beethoven in his symphonies and the great dramatic overtures *Carolfanus*, *Egmont* or *Leonore No. 3*, and the lyric one of Schubert in his *Unfinished*; it encompasses the drama of Tchaikovsky's *Romeo and Juliet* or the gaiety of Strauss waltzes.* Combined with a solo instrument it gives zest to the Mendelssohn *Violin Concerto*, nobility to the expressions with piano of Grieg or Schumann. From it the listener can derive an appreciation of precedents—statement, counterstatement, contrast, variety—underlying a considerable portion of the music for solo instruments, chamber music, etc.

The listener of today is fortunate in being able to begin his "Nutcracking" of the symphonic literature with a *full-length* version of the suite, costing him little more (taking the second side into consideration) than a single section cost me in the '20s. Moreover, he has the closest kind of approximation to the original sound that the ingenuity of man has found a way of preserving. If one reflects on the purchasing power of money otherwise these days, as compared with the '20s, is there any wonder that more and more people are realizing that an investment in a basic record library is a sign of wise economic judgment as well as a source of durable pleasure?

*Many of these basic works are now available on RCA Victor Bluebird releases.

The drawing on this album cover, depicting a pianist at his keyboard with an orchestra in the background, is rather unusual among Andy Warhol's record cover illustrations given its multiple elements. Although the blotched-line technique used for this drawing is typical of Warhol's illustration work from the time, its crowded composition is at odds with the bold, pared-down style of his better-known record cover work.

Through a clever play of only two colours, the cover's graphic design manages to clearly signal the musical content of the record: the ochre background on which appears the title *Rhapsody in Blue*, a famous "jazz concerto" composed by the celebrated George Gershwin (1898-1937), matches the colour of the piano drawn by Warhol, effectively conveying the central role of pianist Byron Janis (b. 1928 Byron Yankis) in the recording. The blue background of the *Grand Canyon Suite*, composed by Ferde Grofé (1892-1972), matches the orchestra, underscoring the orchestra's starring role in that piece. Although these two colours were not chosen by Warhol, they reinforce the notion that the album's graphic designer, who incorporated Warhol's drawings on this cover, was familiar with the musical content of the record. Hugo Winterhalter, a musical arranger for RCA who conducted the studio orchestra for the entire recording of this album, was likely responsible for conveying the instrumentation to the graphic designer.

Born in 1928 and raised in Pittsburgh (like Warhol), Byron Janis became a student of Vladimir Horowitz at the age of sixteen after the older pianist heard him perform Rachmaninoff's Second Piano Concerto with the Pittsburgh Symphony Orchestra.⁴⁹ In 1948, at the age of twenty, Byron was the youngest pianist to sign a record contract with RCA. He would go on to become one of the most acclaimed and best-known American concert pianists of his time. In 1960, he was selected by the American State Department to tour the Soviet Union for the first of a series of concerts intended as an important cultural exchange between the two nations at the height of the Cold War. He returned to the Soviet Union in 1962 to play *Rhapsody in Blue* with the Benny Goodman Orchestra.

Probably recorded in 1953 at Manhattan Center, Janis' interpretation of *Rhapsody in Blue* for RCA is rhythmic, joyful and very much in the style of Benny Goodman's popular big band. The work itself was completed by Gershwin in 1924 and, by the time of RCA's release in 1957, had been established as one of the most popular works of the American classical repertoire. Ferde Grofé, whose *Grand Canyon Suite* is excerpted on side two of the record, was responsible for scoring *Rhapsody in Blue*—both the orchestral arrangement featured on this album as well as the piece's original orchestration for jazz band—and it was Grofé's arrangements to which Gershwin attributed the work's immediate success.⁵⁰ The record, which was released in the wake of a string of performances by Janis at Carnegie Hall in 1957 that helped secure his fame, led to numerous performances on popular television programs, such as *The Tonight Show Starring Johnny Carson*, *Good Morning America* and *The Today Show*.

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	45 rpm WBC 1006	33 1/2 rpm LBC 1006		45 rpm WBC 1016	33 1/2 rpm LBC 1016
Music of Johann and Josef Strauss Vienna Philharmonic Orchestra, Böhm and Seidl, conductor.			The Swan Lake Tchaikovsky Royal Opera House Orchestra, Covent Garden, Liverpool, conductor.		
The Nutcracker Suite Tchaikovsky Peter and the Wolf Prokofiev Wilfrid Pickles, narrator The Philharmonic Orchestra, Markstitch, conductor.	WBC 1015	LBC 1015	Faust Ballet Music Gounod National Theatre Orchestra of the Paris Opera, Fautoulet, conductor.		
Peer Gynt Suite No. 1 Grieg Der Rosenkavalier Suite R. Strauss Sir John Barbirolli conducting The Hallé Orchestra	WBC 1017	LBC 1017	Symphony No. 5 Beethoven Sir John Barbirolli conducting The Hallé Orchestra	WBC 1018	LBC 1018
Four Great Suites No. 2 Grieg London Symphony Orchestra, Irving, conductor			"Jupiter" Symphony No. 41 Mozart Vienna Philharmonic Orchestra, Böhm, conductor		
Honus and Juliet Overture Tchaikovsky Symphony Orchestra, Lantieri, conductor	WBC 1007	LBC 1007	"From the New World" Symphony Dvořák Danish National Orchestra, Malm, conductor.	WBC 1003	LBC 1003
Sleeping Beauty Ballet Suite Tchaikovsky The Philharmonic Orchestra, Malm, conductor			Symphony in D Minor Franck The Robert Hood Bell Orchestra of Philadelphia, Leinhardt, conductor.	WBC 1001	LBC 1001
Scherzerade Rimsky-Korsakov London Philharmonic Orchestra, Darzi, conductor	WBC 1006	LBC 1006	"Pathétique" Symphony No. 6 Tchaikovsky The Philharmonic Orchestra, Malm, conductor	WBC 1002	LBC 1002

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Music Enterprises

Printed in U. S. A.

NO 55

TCHAIKOVSKY VIOLIN CONCERTO

ABOUT 1957

Erica Morini, violinist, and the Chicago Symphony Orchestra, Désiré Defauw, conductor
LP, 12" (30 cm), RCA Victor Bluebird Classics, LBC-1061
Also indexed: a box set of three 45 RPM, RCA Bluebird Classics, WBC 1061
Relief print and letterpress, 31.1 X 31.1 cm
Collection Paul Maréchal
CLASSICAL



The Disc Shop
1623 Co.

BUILDING A BASIC RECORD LIBRARY

INSTRUMENTAL

by Irving Kolodin

Music Editor, The Saturday Review

The important facts about a basic record library, it seems to me, are two: that it should be what I say it is—both basic and a library. By that I mean that it should provide the basis on which an individual musical taste can build, and it should have the variety to satisfy diverse moods and inclinations.

The central body of music is vast, the approaches to it many. No individual guide, regardless of experience, is qualified to tell the ever-expanding public which comes to music with enthusiasm, no preconceptions, but perhaps some misgivings, which path will lead all, with equal directness, to the high point where guidance is no longer needed. Individual perceptions vary so greatly that what will serve as a springboard for one may be a hurdle for another. All one can do is indicate some paths of approach, and encourage the listener to follow them, and his own inclinations, in equal degree. What may seem a digression may be in fact a short cut to an area of greater interest; all paths intersect, eventually. The best service a guide can render, it seems to me, is to confirm the listener's instinctive belief that, to paraphrase an old expression, all roads lead to home.

Tchaikovsky's *Nutcracker Suite* stands, for me, as a perfect instance of a work which conforms to the requirements above in being both basic and part of a library. My own first contact with it was on a dim-sounding 78-inch shellac of the early '20s in which a major American orchestra was captured with "startling fidelity" (in the descriptive literature, anyway). Today it would sound like a string quartet with woodwind interpolations. But it stimulated an interest in the orchestra which led to Tchaikovsky's other ballets, the ballets of others (Delibes' *Sylvia* at one extreme,

Stravinsky's *Petrushka* and *Sacre du Printemps* at another). It also led to the confident belief that the name Tchaikovsky was no more formidable when attached to a movement of a symphony than to a ballet suite. In time came the capacity to absorb a whole symphony as readily as a movement.

The underlying principle for a useful, enjoyable "basic library" is confidence in one's tastes and inclinations. There is much to be said for the theory that if you have a feeling for a piece of a master, you can acquire a taste for his masterpieces. Rumburg's *Lovey, Come Back to Me* and Saint-Saëns' *Amour, stens* (from *Samsou et Delilah*) though equally concerned with the same emotion are rather further apart, say, than the *Sibelius of Finlandia* and the *Sibelius of the First Symphony*. A taste for the *Hungarian Dances* of Brahms can lead one to an appreciation of his *Viola Concerto*, and there is a considerable affinity between the lively *Symonic Dances* of Dvořák and his symphony *From the New World*.

The basic library should stimulate as well as satisfy. In other words, along with works which give immediate pleasure and untroubled satisfaction—such as Tchaikovsky's *Nutcracker* or *Aurora's Wedding*, the lighter works of Brahms, Dvořák or Sibelius—it should contain a few to which listening is a challenge as well as a comfort. By general agreement, the foundation work of the whole structure of the symphony-as-drama is the *C Minor* (No. 5) of Beethoven. It is a musical experience of such power and intensity as to make a library without it as incomplete as a collection of books without a dictionary. Like the Gettysburg Address or the Declaration of Independence, it sets up certain standards in the employment of the vocabulary (here the language of sound) by which everything that follows may be measured for tenacity, directness, and in a single compelling word, efficiency. Like the great

documents mentioned above, it can be studied and appraised as an exercise in rhetoric almost without regard for meaning—but it pieces as much to the central meaning of things aesthetic as each expression as "life, liberty and the pursuit of happiness" or "of the people, by the people, and for the people" do to the core of matters political.

I have concentrated here on orchestral works for the simple reason that the orchestra is music's most powerful instrument, the writing for it a synthesis of countless composers' experience and experimentation. It accommodates the massive impulse of Beethoven in his symphonies and the great dramatic overtures *Carolsmas, Egmont* or *Leonore No. 3*, and the lyric one of Schubert in his *Unfinished*; it encompasses the drama of Tchaikovsky's *Romeo and Juliet* or the gaiety of Strauss waltzes.* Combined with a solo instrument it gives zest to the Mendelssohn *Viola Concerto*, nobility to the expressions with piano of Grieg or Schumann. From it the listener can derive an appreciation of procedures—statement, counterstatement, contrast, variety—underlying a considerable portion of the music for solo instruments, chamber music, etc.

The listener of today is fortunate in being able to begin his "Nutcracking" of the symphonic literature with a full-length version of the suite, costing him little more (taking the second side into consideration) than a single section cost me in the '20s. Moreover, he has the closest kind of approximation to the original sound that the ingenuity of man has found a way of preserving. If one reflects on the purchasing power of money otherwise these days, as compared with the '20s, is there any wonder that more and more people are realizing that an investment in a basic record library is a sign of wise economic judgment as well as a source of durable pleasure?

*Many of these basic works are now available on RCA Victor Bluebird releases.



1

The violin drawn by Warhol on this cover was intended to represent the famous Morini violin made by Antonio Stradivari in Cremona in 1727. It was nicknamed the "Davidov Stradivarius" after its previous owner, Russian cellist Karl Davidoff, from whom Erica Morini's father had acquired it for her in Paris in 1924, at a cost of \$10,000. It is the violin Morini played on all her recordings (fig. 1). Considered to be one of the best Stradivarius violins in the world for the richness of its tone, the instrument was stolen from Morini's New York City apartment, on Fifth Avenue, in 1995, days before she died. Valued today at over \$3 million, the instrument remains on the F.B.I.'s top ten list of unsolved art crimes.⁹²

Born and raised in Vienna, Erica Morini (1904–1995, née Erika), today a nearly forgotten virtuoso, was a pioneer of women violin soloists. Once described by the *New York Times* chief music critic Harold C. Schonberg as "probably the greatest woman violinist who ever lived," Morini disliked the designation herself, and replied, "A violinist is a violinist . . . and I am to be judged as one—not as a female musician."⁹³

After a meteoric rise as a young prodigy in the concert halls of Europe, Morini embarked on her first concert tour of the United States in 1920 at age sixteen, which culminated in a four-day recital performance at Carnegie Hall in January 1921. It was around the same time that she began recording with RCA. Shortly before the outbreak of World War II, she settled in New York City and changed her name from Erika to Erica. By the time of her last concert performance in 1976, she had performed with every major international orchestra.

This Tchaikovsky concerto was recorded by Morini in Berlin during the American occupation, on October 15, 1952, the day after giving a recital at RIAS Studios (Rundfunk im Amerikanischen Sektor). Morini is said to have dragged herself half-asleep to the 8:00 a.m. recording session and played the piece through in a single take.⁹⁴ Morini recorded this particular Tchaikovsky violin concerto at least three other times during her career, in 1945, 1956 and 1957.

Although Warhol's blotted-line drawing of a violin on the cover depicts a light-colored chinrest, period photographs of Morini playing suggest that her instrument had a darker wood chinrest, such as those carved in ebony. Probably intending to avoid the distraction which a large black spot on the lower left of the drawing would have created, Warhol chose to represent a chinrest made of a much lighter wood colour, just as he did for the traditionally dark tailpiece of the violin, which holds the strings at the base of the instrument. Morini's Davidov Stradivarius was "an instrument, which according to experts, sounds magnificent but looks like a perfectly ordinary violin."⁹⁵ The fact that Warhol did not draw the Morini violin was inconsequential since it did not have any particular visual characteristics that would have distinguished it from other violins.

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	45 rpm	33 1/3 rpm		45 rpm	33 1/3 rpm
Music of Johann and Josef Strauss Vienna Philharmonic Orchestra, Böhm and Seidl, conductors	WBC-1008	LBC-1008	The Swan Lake Tchaikovsky Royal Opera House Orchestra, Covent Garden, Ripstein, conductor	WBC-1016	LBC-1016
The Nutcracker Suite Tchaikovsky Peter and the Wolf Prokofiev, Wilfred Pickles, narrator The Philharmonic Orchestra, Minkovitch, conductor	WBC-1013	LBC-1015	Fant Ballet Music Gounod National Theatre Orchestra of the Paris Opera, Forestier, conductor	WBC-1018	LBC-1018
Four Gypsy Suite No. 1 Grieg Der Rosenkavalier Suite R. Strauss Sir John Barbirolli conducting The Hallé Orchestra	WBC-1017	LBC-1017	Symphony No. 5 Beethoven Sir John Barbirolli conducting The Hallé Orchestra	WBC-1005	LBC-1005
Four Gypsy Suite No. 2 Grieg London Symphony Orchestra, Irving, conductor	WBC-1007	LBC-1007	"Jupiter" Symphony No. 41 Mozart Vienna Philharmonic Orchestra, Böhm, conductor	WBC-1001	LBC-1001
Romeo and Juliet Overture Tchaikovsky Symphony Orchestra, Lambert, conductor	WBC-1006	LBC-1006	"From the New World" Symphony Dvořák Danish National Orchestra, Mello, conductor	WBC-1002	LBC-1002
Sleeping Beauty Ballet Suite Tchaikovsky The Philharmonic Orchestra, Minkovitch, conductor			Symphony in D Minor Franck The Robin Hood Dell Orchestra of Philadelphia, Lessner, conductor		
Scheherazade Rimsky-Korsakov London Philharmonic Orchestra, Dzanai, conductor			"Patriotic" Symphony No. 6 Tchaikovsky The Philharmonic Orchestra, Malko, conductor		

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FIG. 1—Erica Morini with her Stradivarius, 1950

N₀56

SECRET SPY/MY ROOM

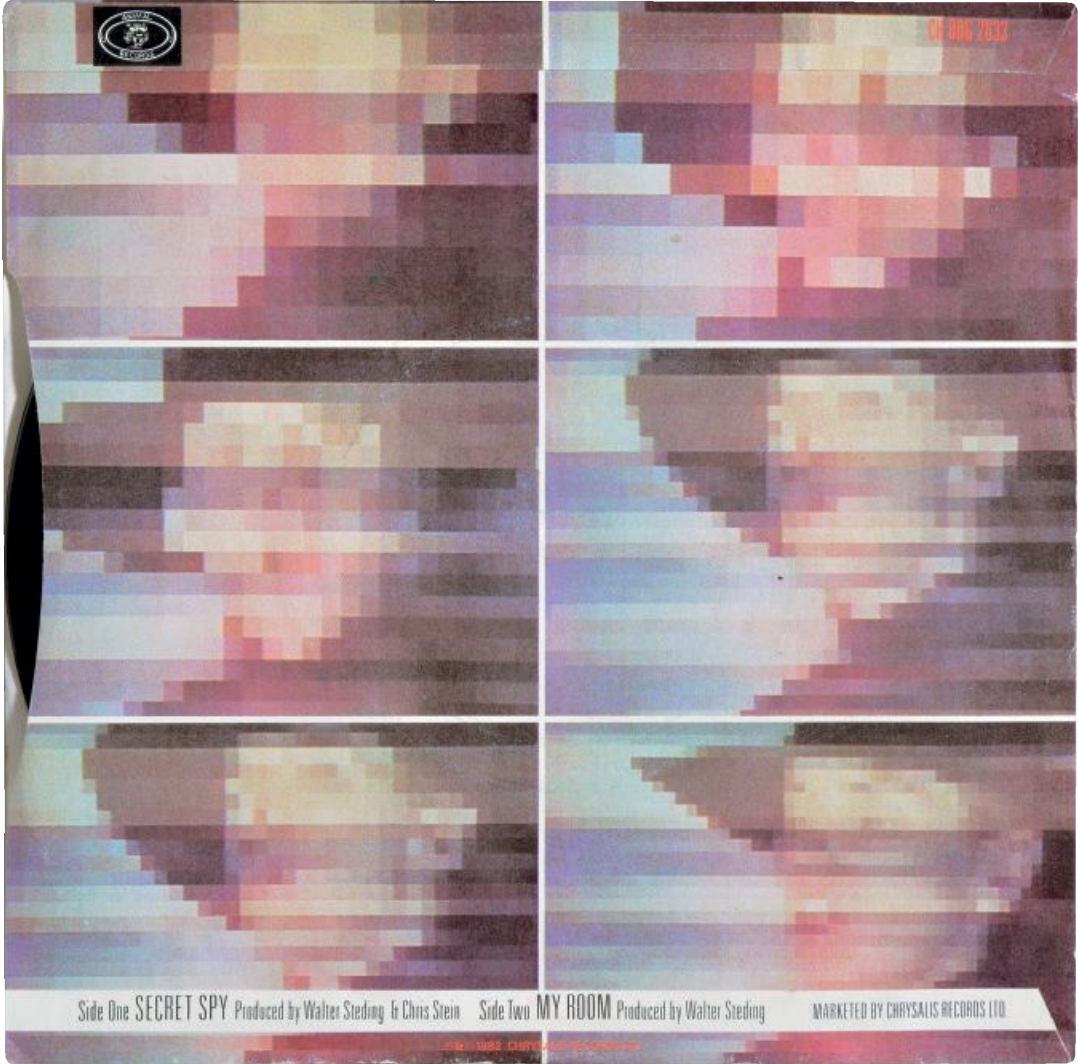
1982

Rats & Star (Fyoichi Izu/Walter Steding
Forty-five EP, 7" (18 cm), Animal Records CH DOG-2633 (distributed by Chrysalis Records Ltd.)
Offset lithograph, 17.8 x 17.8 cm
Collection Paul Maréchal
ALTERNATIVE ROCK

Walter Steding



Secret Spy/My Room



Secret Spy/My Room (1982) was the second album that Warhol designed for his young musical protégé, Walter Steding, after 1980's *The Joke*, with Walter Steding and the Dragon People (cat. 37). The record, a 45 rpm single tied to Steding's full-length solo album *Dancing in Heaven*, was also produced by Warhol, on the Earhole Productions label that he created to manage Steding's career. The imagery featured on the cover derives from the music video for "Secret Spy," which Warhol also had a hand in; it was co-produced by Warhol and Vincent Fremont, under Andy Warhol TV Productions, and directed by Don Munroe, a Factory employee for camera-to-hire projects, who also served as the videographer.

While on the front cover Steding's portrait appears as a straightforward video still, at normal resolution, the back cover shows Steding's image dissolve into radical pixelation, with nine portrait video stills arranged in progressive levels of distortion. The effect renders Steding's face totally illegible, much in the way that pixelization is used to this day to conceal a person's identity or other sensitive visual information. Warhol's artistic use of pixelization, along with his simultaneous use of colorization, demonstrates his constant concern for modernity, as at the time both special effects were examples of cutting-edge video technology.

In addition to the back cover's novel use of extreme pixelation, the album cover offers a remarkable update on the serial approach to imagery that Warhol had been employing in his screenprint paintings since the early 1960s. According to Warhol, our daily lives are an endless repetition of actions and thoughts in a more or less changing context.⁹⁵ The serialised grid approach to Steding's pixelated image presents a kind of technological endpoint to Warhol's interest in the impersonal aesthetics of mechanical reproduction.

In Warhol's diary entries from the first years of his partnership with Steding, his enthusiasm for the young musician is clear. From March 12, 1981: "Cabbed at 11:30 to the Ritz (\$5.50). They gave us free drinks tickets, and Walter Steding went on right at 11:30 and was really good. It's so strange to see somebody who works for you as a janitor have that performing ability."⁹⁶ Warhol believed that Steding represented the upcoming punk movement. However, according to Warhol's biographer, Victor Bockris, the relationship between Warhol and Steding was not always harmonious. Warhol nagged at Steding: "How many songs had he written? What was he doing? Why wasn't he working? When Steding did begin playing at the New York punk club CBGB's, Andy would typically comment that his music was good, but not good enough. . . . As usual, however, Andy had picked a talented misfit: Steding's career went nowhere."⁹⁷

The management contract between Warhol and Steding ended in early 1984, at which point Warhol asked Steding to leave the New York City loft at 57 Great Jones Street that he had been allowing him to stay at rent-free. Warhol went on to rent the space to Jean Michel Basquiat, who was still living there at the time of his death on August 12, 1988.

NO 57

RATFAB

1984

Ratfab (Roland Ebert, Carl Håggqvist, Tomas Alfredsson and Björn Kusoffsky)
Forty-five EP, 7" (18 cm), Red House Records RH-2 (distributed by Universal Records)
Offset lithograph, 18.1 X 18.1 cm
Collection Paul Maréchal

POP



RATFAB

DET BRINNER EN ELD MÖRKA ÖGON

ROLAND EBERT, GITARR SÅNG
CARL HÄGGQVIST, BAS
TOMAS ALFREDSON, TRUMMOR
BJÖRN KUSOFFSKY, KEYBOARDS

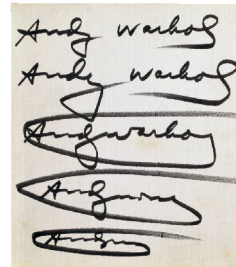
INSPELAD DEN 19 & 21 JUNI 1984 I PARK STUDIO
MIXAD 1 AUGUSTI 1984 I PARK STUDIO
TEKNIKER: LEIF PAULSÉN
DMM GRAVERING: BJÖRN ALMSTEDT
PRODUCERAD AV RATFAB & LEIF PAULSÉN
MUSIKFÖRLAG: SONET MUSIC AB
RATFAB LOGO DESIGN: ANDY WARHOL
TACK TILL PÄLLE DAG PONTUS ANDY META & FARAN

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RH-2

SEB-TRYCK AB NORRSBORG



1



2

Founded in 1977 by guitarist and vocalist Roland Ebert, Ratfab devised its name as an acronym for Roland and the Flying Albatros Band.

Warhol's involvement with the band came out of his friendship with Arne Häggqvist, a Swedish collector, gallery owner, author, professor and also the grandfather of Ratfab's teenage bassist, Carl Häggqvist. Arne first met Warhol at the Factory in the 1960s. Years later, in the summer of 1984, Arne and Carl visited the Factory on one of their annual trips and asked Warhol if he would design the cover of the band's new single. Warhol replied with a simple "Sure, I can" and listened to the record without much enthusiasm.⁹⁸

Warhol executed at least two preparatory sketches in black felt pen on white paper (fig. 1) writing the band's name in both script lettering and the all-capital style that would be used on the final cover design, with his signature attached. Impressed by Warhol's generosity, Tomas Alfredsson (b. 1965), Ratfab's drummer who was then only fifteen years old, later declared that the band was "totally wild" about Warhol's contribution, which they thought "would compensate for our musical shortcomings, which, however, it did not."⁹⁹ The prominent placement of Warhol's signature brings to mind his commissioned posters from the same period, where his signature also appears as a kind of product endorsement. Warhol otherwise mostly signed his works discreetly on the reverse. According to Alfredsson, who later became a film director, Warhol's cover design was also featured on a band t-shirt.

The simplicity of Warhol's creation for this cover is reminiscent of his work on John Cale's album *Honk! Soit...* (1981) (cat. 39), for which Warhol wrote the title in black felt pen and encouraged Cale to choose the background colours. The repetition of "Ratfab" recalls the cover of Warhol's first catalogue raisonné of prints, which was published in 1981 with much involvement from the artist. The catalogue's front and back covers feature five variations of his distinctive signature as it transformed over the years (fig. 2).

Ratfab's 45 rpm was released exclusively to the Swedish market in 1984 by Red House Records, a label founded the previous year in Ohio by Bob Feldman and distributed by Universal Records. Although a commercial release, the Ratfab single was limited to fewer than five hundred copies—a fact evidenced by its extreme rarity today.

FIG. 1 – Front cover of Andy Warhol *Das Graphische Werk 1962–1980*, by Hermann Worsche, published by Banner Universitäts-Buchdruckerei, Bonn, 1981. Collection Paul Warhol
FIG. 2 – Andy Warhol, preparatory sketches for the Ratfab cover, c. 1984

