

## 5. Leonard Warren Archive to be housed at UCSB.

It's clear that some universities are performing valuable work in maintaining archives of all kinds, perhaps more effectively than huge governmental archives like the Library of Congress. Thus we were pleased to learn from JBS-USA members Barry and Muriel Crawford that they had donated their definitive Leonard Warren Archive of recordings and memorabilia to the Performing Arts Collection at the University of California-Santa Barbara's Davidson Library.

The Leonard Warren Foundation confronted the questions: How to perpetuate an artist's legacy and aid in the career development of young classical singers? They underwrote the publication of a substantial biography of Warren, and the restoration of some of his greatest recordings to the current catalogue via a 2-CD VAI set. Then they distributed these materials to some 450 music schools in eight countries.

For more information on the UCSB Library see: [www.library.ucsb.edu/speccoll/pa/](http://www.library.ucsb.edu/speccoll/pa/) or just visit there!

## 6. News of two young singers of special interest to JBS members.

1. We are very proud that Julia Rolwing, winner of the \$500 Jussi Björling Prize at the 2005 Yrjö Kilpinen Society art song competition in Madison, has gone on to win First Place in the Wagnerian Voice category of the 2007 Liederkrantz Foundation competition. You can see her photo in the June issue of *Opera News*. And just this month, the Wagner Society of New York awarded Julia its highest honor, the Robert Lauch Memorial Award.

2. Alek Shrader was one of three tenor winners of this year's Metropolitan Opera's National Council Auditions, and he has a direct connection to JBS-USA through his mentor and coach Richard Miller: We are honored that famed vocal pedagogue Miller, author of the classic text "Training tenor voices," remains a founding member of JBS. That widely-used text is dedicated "To the memory of Jussi Bjoerling" and contains a feature of special interest to us mathematical harmonic analysts: comparative spectrographic analyses of key portions of recordings by Jussi and three other great tenors: Corelli, Domingo, Pavarotti.

Richard Miller and Jussi were tenor colleagues during San Francisco's 1958 season: there's much more to say of all this, and we plan to return to the subject soon!

For now we must end this Newsletter, with the promised quick taste of Stephen Hastings' brilliant analysis of the December 27, 1947 Met Opera broadcast of *Il Trovatore*. Here are just the first few lines:

### Björling at his best in a rare recording of *Trovatore*

This performance of *Il trovatore*, broadcast from the Metropolitan Opera on December 27 1947, has long been known to exist in recorded sound and has even circulated to a limited extent among collectors, albeit in copies that were too truncated or murky to afford much enjoyment. Here for the first time we can listen to the whole opera (with the standard theatrical cuts, mostly involving the cabalettas) in an expertly restored recording, not at all inferior in quality to other Met airchecks of that era. And it is a cause for some rejoicing, for the performance proves much more cohesive and compelling than has been suggested in the past (see the commentary in Paul Jackson's masterly survey of the surviving broadcasts, *Saturday Afternoons at the Old Met*, published by Amadeus Press). Moreover the starring tenor and baritone, Jussi Björling and Leonard Warren (both of them thirty-six at the time), are immortalized here at their vocal best as Manrico and Di Luna. In particular the tenor protagonist -- whose remarkable accomplishment lends this release its particular appeal -- offers here greater warmth and amplitude of sound in the lower octave than he could muster in his earlier recordings of this opera, without any substantial loss of ease or ring in the upper register (in Stockholm a decade later he would take the cabaletta "Di quella pira" down a whole tone).

Björling was in many ways the finest Verdi tenor of his era. He sang six of the composer's roles in all, plus the *Requiem*, and Manrico was not only the one he performed most (sixty-seven times between 1935 and 1960), but also perhaps the most strikingly congenial of all in vocal and musical terms. Unlike the majority of tenors who took on this role in the first half of the twentieth century -- including Kurt Baum, who sang it in the first three performances of the Met's 1947/48 season before the Swede took over -- Björling never allows listeners to forget that Manrico is a troubadour in love; a romanticized, chivalric figure re-emerging from a bygone age....