



Picnic in the park

staff photo by John Ryan

Lee Billingsley, a graduate student in geology from College Station, enjoys a picnic lunch with his wife, Joanne, a graduate student in Health

Education, and their children, Michael, 1, and Anne, 3, next to Mount Aggie. Picnic weather has arrived.

Device warns parents if baby stops breathing

United Press International
FARMINGTON, Conn. — Doctors are offering a special home warning device to parents who fear their babies will become victims of "crib death."

The electronic device is offered under a new program at the University of Connecticut Health Center and is intended for infants who suffer from a

disorder called apnea. Victims breathe sporadically and in some cases die or suffer brain damage before they start again.

Dr. Jonelle Rowe, head of the new apnea program at U-Conn's John N. Dempsey Hospital, said many parents whose babies suffer from apnea mistakenly think their offspring will suffer "crib death."

The electronic warning device monitors infant heart and breathing rates.

If the baby stops breathing for more than 20 seconds, an alarm sounds warning parents to call for emergency help and begin lifesaving techniques.

Rowe said the high risk period for babies with the disorder is from six to nine months.

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Musical genius altered quartet in search of perfect sounds

United Press International
Ludwig van Beethoven carried his musical egotism and his demand for perfection to such an extreme that sometimes he looked down on his own compositions.

An interesting example of Beethoven's second-guessing of his genius occurred late in 1800 when he recalled a string quartet for a repair job.

Beethoven had composed the quartet in F major in honor of a fine violinist, Karl Amenda, who was also his friend, finishing it late in June 1799. He must have been satisfied with the quartet at that time because he sent it to Amenda.

But several months later Beethoven began having second thoughts about the composition and decided it needed improvement. After revising the work, he asked Amenda to discard the original, which he had titled Opus 18, No. 1.

Amenda obeyed Beethoven's odd request and the original was almost forgotten. After the death of Beethoven, his benefi-

ciaries made the original score available to musical scholars but it was not published until 1904.

There is no evidence Amenda ever played the original quartet publicly or had rehearsed it. Beethoven had not broken it down into separate parts for violin, viola, cello and bass — another indication of his disenchantment with it.

Perhaps the score again would have been forgotten had it not been published again late in the 20th Century in an age when classical music was enjoying new popularity because of improvements in sound reproduction in the recording industry.

Dr. Lewis Lockwood, professor of music at Princeton

and then Harvard and a specialist on Beethoven, sent a copy of the score to the Pro Arte Quartet and asked that it be played at a scheduled concert at Princeton in 1980.

Their performance was a triumph and late in 1981 the Pro Arte Quartet recorded Beethoven's Quartet in F major, the original version of Opus 18, No. 1, on the Laurel Record label.

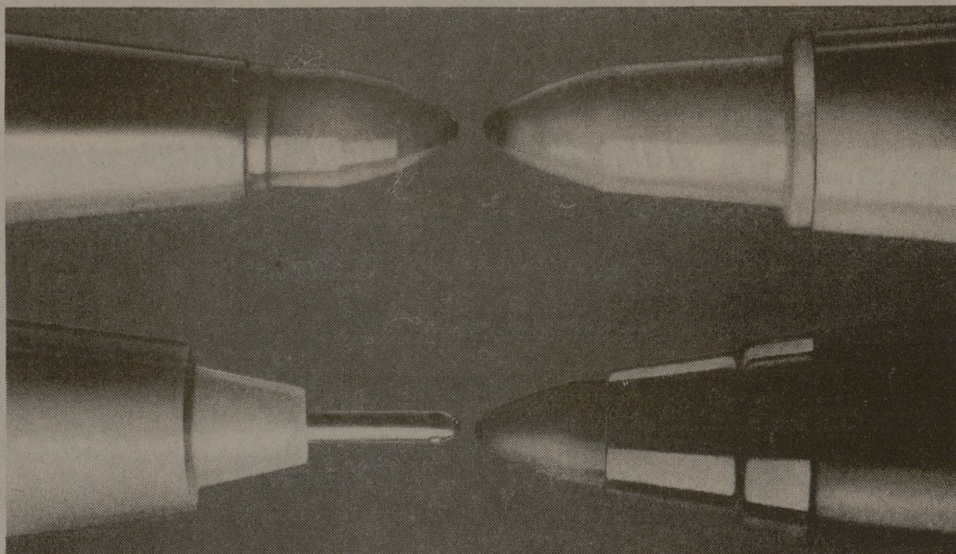
Beethoven made structural changes in the first and fourth movements, especially the tonal transformations in the recapitulation.

Comparisons can be made by listening to one of the several recordings of the revised quartet and checking it against the Laurel disc. There is an excel-

lent one by the Guarneri quartet on the RCA Victor label.

The casual listener might not even be able to tell the difference between the two versions. Some classical music buffs also might wonder why Beethoven went to the trouble to make the changes since the original was an excellent composition.

The answer probably lies in Beethoven's nature. He was sometimes unpredictable, and while he was always racking his brain for new ideas and melodies, he was known to have used one theme in at least three compositions — first in one of his dances, then in the overture to "Creatures of Prometheus," and finally in his third, or Eroica, symphony.



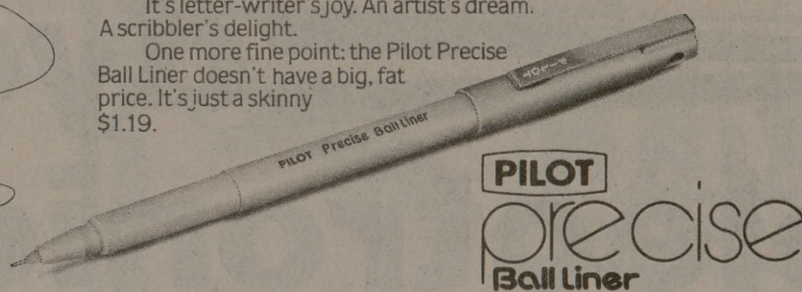
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