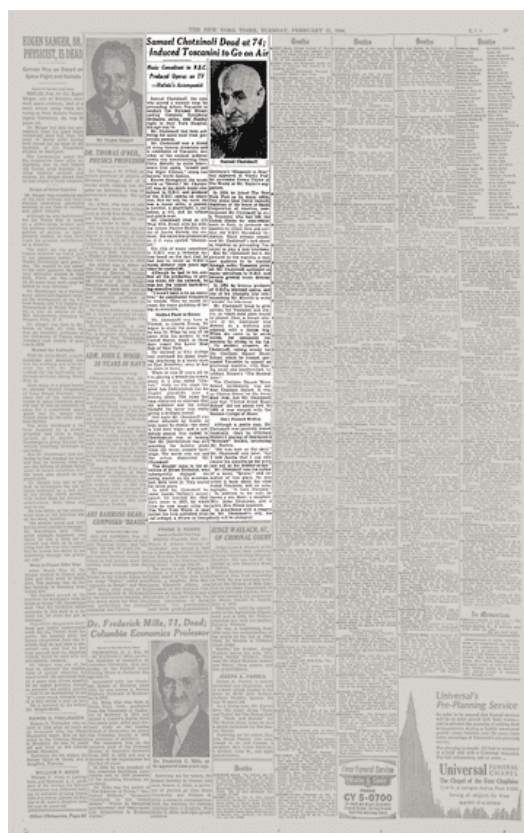


Samuel Chotzinoff Dead at 74; Induced Toscanini to Go on Air; Music Consultant to N.B.C. Produced Operas on TV — Heifetz's Accompanist

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Samuel Chotzinoff, the man who scored a musical coup by persuading Arturo Toscanini to conduct the National Broadcasting Company Symphony Orchestra series, died Sunday night in New York Hospital. His age was 74.

Mr. Chotzinoff had been suffering for some time from pernicious anemia.

Mr. Chotzinoff was a friend of many famous musicians and a confidante of Toscanini. Another of his musical achievements was commissioning Gian Carlo Menotti to write television's first opera, "Amahl and the Night Visitors," which has become world famous.

Known throughout the music world as "Shotzi," Mr. Chotzinoff was at his death music consultant to N.B.C. and producer of the N.B.C. operas on television, But he was far more. He was a music critic, a pianist, a novelist, a playwright, a raconteur, a wit, and an urbane and gentle man.

Mr. Chotzinoff lived at 171 West 57th Street with his wife, the former Pauline Heifetz, sister of Jascha Heifetz, the violinist. His name was pronounced as if it were spelled "Shotzinoff."

His title of music consultant to N.B.C. was a technical fiction based on the fact that he had had to retire as N.B.C.'s music director nine years ago when he reached 65.

Although he had in his control all the production of serious music for the network, he was not the typical hard-driving executive type.

"I wasn't born to be an executive," he complained frequently to friends. Then he would recount the many problems of being an executive.

Mr. Chotzinoff was born in Vitebsk, in Czarist Russia. He began to study the piano when he was 10. When he was 17 he came with his parents to the United States, which in those days meant the Lower East Side of New York.

He enrolled at City College and continued his piano training, practicing in a music store on East Broadway, since he had no piano at home.

When he was 20 years old he was playing a behind-the-scenes piano in a play called "Concert," while on the stage the actor Leo Dietrichstein ran his fingers gracefully over a dummy piano. The scene had been rehearsed so minutely that the audience and the critics

thought the actor was really giving a brilliant recital.

One night Mr. Chotzinoff was either detained by traffic or kept home by illness—the story is told both ways—and a substitute pianist was rushed in. Coordination was so lacking that Mr. Dietrichstein was still pounding the dummy piano when the music stopped backstage. The secret was out and the critics discovered Mr. Chotzinoff.

The disaster came to the attention of Efrem Zimbalist, who subsequently engaged the young pianist as his accompanist. Both were 21. They toured for seven years.

In 1919 Mr. Chotzinoff became Jascha Heifetz's accompanist. He married Mr. Heifetz's sister in 1925, by which time he was music critic for *The New York World*. A year earlier his first published musical critique, a review of George Gershwin's "Rhapsody in Blue," had appeared in *Vanity Fair*. He succeeded Deems Taylor at *The World*, at Mr. Taylor's suggestion.

In 1934 he joined *The New York Post* as its music critic. Two years later David Sarnoff, chairman of the board of Radio Corporation of America, commissioned Mr. Chotzinoff to visit Toscanini, who had left the United States for semi-retirement in Italy, to persuade the maestro to return here and conduct the N.B.C. Symphony Orchestra. Many persons considered Mr. Chotzinoff's task about as hopeless as persuading Toscanini to play a jazz trombone.

But Mr. Chotzinoff did it. He pictured to the maestro a vast new audience to be reached through radio; Toscanini yielded. Mr. Chotzinoff continued as music consultant to N.B.C. and became general music director in 1948.

In 1951 he became producer of N.B.C.'s televised operas, and one of his triumphs was commissioning Mr. Menotti to write "Amahl" for television.

Mr. Chotzinoff loved to give parties, for Toscanini and others, at which mild jokes would be played. Once, a female relative of Mr. Chotzinoff was dressed as a waitress and adorned with a blonde wig. When she came in to serve coffee, she astounded the maestro by sitting in his lap.

On another occasion, Mr. Chotzinoff, raising money for the Chatham Square Music School, which he created, persuaded Toscanini to appear as provincial maestro, with flowing ascot and handkerchief, to conduct Mozart's "The Musical Joke."

The Chatham Square Music School, incidentally, was not near Chatham Square. It was on Clinton Street on the lower Side, but Mr. Chotzinoff said that "Clinton Street Music School" did not sound well. In 1960 it was merged with the Mannes College of Music.

Although a gentle man, Mr. Chotzinoff was painfully honest musically. Once he criticized Heifetz's playing of Beethoven's "Kreutzer" Sonata, infuriating Mr. Heifetz.

"He was sore as the devil," Mr. Chotzinoff said later, "but I told Jascha that I can only review his concerts as his critic and not as his brother-in-law."

Mr. Chotzinoff was the author of a novel, "Eroica," and coauthor of two plays. He also wrote a book about his close friend Toscanini, and an autobiography, "A Lost Paradise."

In addition to his wife, he leaves a son, Blair; a daughter, Mrs. Anne Grossman, and a sister, Mrs. Frank Goodrich.

In accordance with a request in Mr. Chotzinoff's will, his body will be cremated.