

# THE STRAD

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A Monthly Journal for Professionals and Amateurs  
of all Stringed Instruments Played with the Bow

VOL. LXI. No. 723

JULY, 1950

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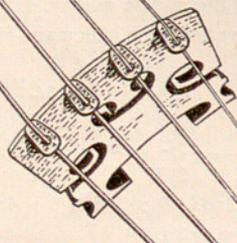
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JULY

# The Strad

1950

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## Editorial Notes

**K**OUSSEVITZKY, though he has reached the ripe age of seventy-six, has shed none of his showmanship nor lost any of his vigour: in fact in his recent concerts at the Albert Hall with the London Philharmonic he flogged the orchestra unmercifully. The response was not always entirely satisfactory. On June 1, Prokofieff's Classical Symphony revealed some lack of unanimity in the string section, especially on high notes. We hasten to add that this little work is not as easy as it sounds and that we have never heard a really satisfactory performance by an English orchestra. Debussy's "La Mer" is also difficult, but we should expect an orchestra of first rank to avoid the numerous blemishes which disfigured this performance, finely thought out as it was from the conductor's point of view. The string tone sounded thin but perhaps in a different part of the hall the effect would have been better. On June 11, Beethoven's First Symphony was rushed through at tremendous speed, but the details did not suffer. Koussevitzky was evidently in a hurry to get to grips with the Ninth, of which he gave a dramatic performance, effective if somewhat over-emphasized. The London Philharmonic Choir sang remarkably well in the Finale which has seldom gone through with such verve and brilliance.

\* \* \*

DARIUS MILHAUD has not visited this country since pre-war days. Meanwhile

many things have occurred and after being exiled for years he is now again domiciled in his native land, and musically he has increased in stature so much that he is beginning to appear one of the major figures of our time. The reputation of leader of "Les Six" obstinately clings to him however and he seems to encourage this by continuing the "leg pulling" at which he is so adept. We must include in this category his latest effort, a pair of quartets, his fourteenth and fifteenth, which may be played simultaneously as an octet. The composer introduced these at the Royal College of Music on May 26, and conducted the combined performance. While as quartets these works are not remarkable, as an octet the result is very satisfactory. Milhaud also conducted a programme of his newer works with the BBC Orchestra on the Third Programme on May 27, which left us with the impression that through writing too quickly and too much the composer fails to do full justice to his enormous talents. Too much of his energy is wasted on merely occasional music, so that a work like his Violin Concerto, admirably played by Brosa, cannot be worked out fully enough, and leaves us with a feeling of dissatisfaction in spite of its attractive slow movement. When he does give himself time to think, however, as in the Third Symphony, the results are magnificent. This work began as a Te Deum for chorus and orchestra to celebrate the composer's return to France

and afterwards grew into a full-length choral symphony. The writing for chorus is original and effective and very beautiful. The four movements are well contrasted and full of interest and the Symphony must count as one of the finest of recent years. The composer must also be congratulated on his efficient and vigorous conducting, remarkable in one who is so obviously suffering from the effects of ill-health.

\* \* \*

EUGENIA UMINSKA, a Polish violinist gave a recital at Wigmore Hall on June 12. Born in Warsaw, Miss Uminska studied with Sevcik and Enesco and has become known for her interpretations of modern Polish music. Her programme was almost entirely unfamiliar and it was rather difficult, even for a critic, to assimilate so much complex new stuff at one hearing. For that reason Szymanowski's "Three Myths" including the well-known "Fountain of Arethusa" made most appeal. Miss Uminska's tone is very full but of a rather shrill quality; her technique is very adequate, but her rhythm is rather weak, and there was a certain lack of unanimity in this respect with her pianist, Ivor Newton. The memorizing of such a programme must be considered something of a feat and Polish music has in Miss Uminska a doughty champion.

\* \* \*

TIBOR DE MACHULA, a Hungarian 'cellist, made a strong impression at his first London recital at the Wigmore Hall, on June 1, in all works requiring technical brilliance. For that reason, perhaps, he was most to be admired in the Loccatelli Sonata, which offered most scope for the display of technical accomplishment. His musicality was also demonstrated in the Bach C major solo Suite and the Beethoven D major Sonata (in which he was partnered by the incomparable Gerald Moore) and the De Falla Suite. His tone could sometimes have been more vital, but, nevertheless, his playing gives much pleasure, and he was forced to give two encores at the close of the evening.

\* \* \*

IN THE SPRING, Frederick Ashton composed a ballet to the music of Britten's "Les Illuminations". Now, from St. Gallen, Switzerland, comes news that Mara Ivanovits, ballet mistress of the Stadttheater there, has been similarly employed with the music of his Sinfonietta for Chamber Orchestra, Op. 1. It is called "Die versunken Stadt" (The Sunken City).

WILLIAM PRIMROSE, who has arrived from America, will give a very considerable number of performances of the Bartok Viola Concerto following the European première at Edinburgh on September 2. His schedule is not yet complete but already it includes London, Bournemouth, Liverpool, Venice, Rome, Geneva, Lausanne, Zurich, Paris, Stockholm, Copenhagen, Vienna, Baden-Baden and Munich.

\* \* \*

DAVID SISSERMAN recently gave two 'cello recitals at the Abbey Community Centre. At the first of these the programme included his arrangement of Beethoven's Sonata, Op. 30, No. 2 in C minor.

\* \* \*

IN CONNECTION with the Dolmetsch Festival an exhibition of early instruments will be held at the Haslemere Educational Museum from July 17 to 22. Demonstrations will be given at 10 a.m. to 12 noon.

\* \* \*

ALAN RAWSTHORNE's Concerto for String Orchestra was performed at the recent Brussels Festival; the orchestra was conducted by the composer. At the chamber music concert P. Racine Fricker's String Quartet was performed, the players being the Amadeus.

\* \* \*

THE name of Alfred Moffat who died on June 5, aged eighty-six, must have been familiar to everyone who has tried to learn a stringed instrument in the last fifty years, but as a person he was little known. He was the pioneer in the revival and editing of string music of the seventeenth and eighteenth centuries, especially that of the British Isles. It seems incredible that in the nineties he found it impossible to persuade English publishers that an English violin school existed and had to go to Germany to get his arrangements published. Though in the end he was completely successful in his efforts and the music he championed has now become as familiar as that of the Viennese period, Alfred Moffat personally gained little kudos from it. His reputation has been over shadowed by his better-advertised successors who, while benefitting from his researches, have disagreed with his editorial methods particularly in the matter of figured basses. This is however largely a matter of fashion and we may be sure that his name will survive as long as string music is cultivated.

## The Lesser Known Guadagnini

WHEN a violinist mentions Guadagnini it is assumed that he is referring to Giovanni Baptista. Although in nine cases out of ten he is the maker that the speaker will have in mind it must not be overlooked that some notable violins were made by other members of this family. For example, Lorenzo Guadagnini, the father of Giovanni Baptista was an excellent maker, but unfortunately very few of his violins survive. Lorenzo's work is of such merit that it has been seriously suggested that he was a pupil of Antonio Stradivari—a claim incidentally which Lorenzo made on his labels, but there is no real evidence—apart from his label—to support this. It is probable that the wording on his ticket was intended to convey that he was a "follower" of the great Cremonese. It is obvious that he and his son, Giovanni Baptista, did their best to copy the Stradivari model, for the reason that they recognized it to be the best and not because they had been his pupils.

Giovanni Baptista's son, Giuseppe (Joseph) known in Italy as *il soldato*, was born at Turin in 1736 and died in 1806. He worked in Rome, Pavia and Turin, and occasionally made a violin which was worthy of the family reputation. There were also a number of later Guadagnini who now and again made a violin, but the family were principally engaged in the repair of instruments (including, of course, violins) and in the manufacture of guitars for which they had a considerable reputation. There are (or were) Guadagnini still working in Turin but unfortunately they know very little of the history of their ancestors.

This month we are illustrating a very interesting violin made by two brothers of the Guadagnini family, who worked in Turin in the middle of the last century. This violin is certified by Messrs. William E. Hill & Sons as having been made by the Fratelli (brothers) Guadagnini around 1840—50. It is difficult to say with certainty which of the three sons of Carlo Guadagnini were its makers, but Messrs. Hill are of the opinion that they were Gaetano II and Felice II, eldest and youngest sons of Carlo Guadagnini of Turin (1780-1839). Carlo's other son, also a maker, was Giuseppe II. The relationship of the lesser members of this family is somewhat confused owing to the duplication of Christian names. It is hoped that the accompanying genealogical table which has

kindly been supplied by Mr. A. Phillip Hill, will simplify this. (See next page).

This table was originally obtained from an Italian source. Dates have been purposely omitted as these are not known for certain. There are so many discrepancies in reference books that it would be unwise to add to the confusion.

This Brothers Guadagnini violin is at present in the collection of Mr. Cyril Woodcock of 220 Westbourne Grove, London, W.1. Messrs. W. E. Hill & Sons mention on







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## String Quartets

### THE AMATEUR

By B. P. MANN

**I**N these days the performance of string quartets has reached such heights of perfection that the amateur must needs stand at the bottom, looking up, and wondering—will his capabilities take him even half-way up towards that dazzling pinnacle!

If a great love can compass all things, then for the "amateur" (in the literal translation of the word) there would be no difficulties. But in the case of string playing, tho' love is an absolute essential, it cannot produce the finished player. It cannot lend him wings to lift him effortlessly up to that peak of perfection.

Up there live the giants, their names so familiar to us all. Griller, Amadeus, Busch, Hurwitz, Martin, Hungarian, and so on, *ad infinitum*. Superbly gifted, no doubt, each one of them, but superbly gifted too with the capacity for intensive, gruelling work.

These makers of heavenly music in heavenly fashion, work ten times harder than you or I can begin to imagine, to attain the summit where they stand. And to remain on that summit the stern recapitulation must continue; the repetition of a phrase, even of a single bar, many hundreds of times, is no exaggeration of the musician's working hours.

I have heard tell of the Griller Quartet living in obscurity in their early days, on a South Coast beach, in an old railway carriage. There to the sound of the waves, they spent twelve hour days, working that silky sweetness for which they are specially famous from their beloved instruments, thundering their fortissimos, elaborating their decrescendos to the finest thread of sound, till they reached the high standard they had set themselves. No five-day week for them, no eight-hour day, no downing of tools. Twenty-five years ago, four lads in student attire of open-necked shirts and flannel trousers, came on to the platform of one of the old South Place Chamber Music Concerts. This occasion was the opening bud of the perfect bloom. Those who listened, recognized how much there was yet to come. That bud has now flowered. The four companions known now all over the world as the "Griller," were those four lads on the threshold of their fame. The flowering of their art has

brought to countless listeners both seen and unseen, unspeakable delight, comfort, and encouragement. And so with many others. Each one no doubt, endowed with that inexplicable "something" which I believe the musician receives in his cradle, and added to it that "genius which is the capacity for taking pains."

\* \* \*

So there we stand, lovers all, gazing up humbly, yet not altogether unhopefully. Travelling for all we are worth, even if we never arrive. And surely this is far better than never travelling at all. We must all agree with Robert Louis there. We can in fact not help ourselves. Love must needs find expression. So much beauty is locked in those pages of Beethoven, Schubert, Mozart, Brahms, Bach—we can but try and turn the key and do our best with what we find.

The trouble we amateurs have, is that music through force of circumstances, cannot be our vocation, only recreation. The time we can spend in practising is often so pathetically limited. Yet one does not willingly fall below the high standard of these days. Gone are the old Victorian times, when "a little music after dinner," meant a sentimental song by Lord Henry Somerset with a simple accompaniment, a Moszkowski pianoforte duet, a Handel Air on the violin, followed by indiscriminate applause. These were the more simple uncritical days which lasted in England far longer than on the Continent.

In Austria with "Papa Haydn" came the string quartet, and a new world of music was created. It is true our English church music had from far earlier times consisted of bass viols, fiddles, trumpets and so forth. But with Haydn, Mozart, Schubert, and Beethoven, the quartet was reduced to the four string voices. In this complete blending of parts, the great masters found their perfect medium, and all the glories of melody and harmony were poured into it.

The amateur then, can but do his best, practising in those odd half-hours, which most of us can find if the urge is great enough. Should the performer be a housewife, even she (tho' less easily than the male) can leave her fiddle where it can easily be picked up, the music all ready on the stand

and while the stew is simmering, with a mind fairly free, put in some useful work.

The amateur pianist who hardly comes into this article, has of course far the easiest time for regular practice. He has but to sit and open the keyboard, and then—away. The violinist comes next. He has to tune, over which he should take immense pains. Such a phrase as, "that's near enough," should never be heard from a string player! The greatest difficulties present themselves to the violoncellist. That large and noble king of instruments can, it is true, rest against the corner of a wall from which it can be fairly easily lifted. But now a chair has to be fetched. And tuning is a more arduous task than that of a fiddle, even requiring physical strength. Unless in very good order, pegs may slip or stick. Still, it can all be done. And the reward, the next time the quartet meets, is great.

\* \* \*

In our small country home we have one large room. The Blüthner Grand, greatest of companions for a low-ceiled cottage, stands unobtrusively along one wall. A long wide sofa fits into a recess where listeners may lounge at ease. In the remaining space a quartet fits comfortably. A quintet with no undue crowding, a sextet including a double bass is perfectly manageable. The brick hearth holds wood strips, a yard or more in length—in gipsy fashion, these are pushed in as they burn through. The duty of doing this belongs to the listeners.

In the winter there are pale Iris Stylosa opening their pencil-like buds on the mantle-piece, and the exotic scent of Daphne floods the room. On a fine night the curtains are not drawn, and you can look out upon the fair sky sprinkled with stars. Across a small paved garden the orchard rises to a copse, bounded by oaks, accacia and silver birch. In this setting, not long ago, we explored, discovered and perfected to the utmost of our ability, the Mozart string quartet in D minor. On the "Listener's Bench" sat the double bass, a spare violin, and a pianist. All sensitive critical musicians, we were keyed up to give of our best—to present that particular white radiance, which is Mozart.

\* \* \*

ALLEGRO MODERATO. Mysteriously in *sotto voce*, all the instruments enter. "Under the voice," the literal translation, is a good description of this peculiar covered sound—like the veiled light of a "Pearl" electric

bulb. The falling minims in the 'cello are particularly effective, tempering the gay tune given out by the first violin, with a sombre tinge. Clear cut, embellished with trills, the first violin proceeds on its way, now soft, now loud, in a higher register, the second violin and viola following suit in slightly different form. In a lesser degree but with a telling *sforzando* the 'cello works its way in, giving stability to the whole. Some florrid passages for the first violin bring the first part of the Allegro to a close. The second half opens with a repetition of the first subject, played *forte* by all instruments, with heavily weighted descending minims in the 'cello. Like some giant foot upon the stairs it sinks to a whisper on the lowest step, there performing in most effectively muttered *pp* the first theme figure with trill. Meanwhile the first fiddle is starting to tell the story afresh, elaborating with many quips and pranks till the *sotto voce* is reached again. Then a shadow falls across the music, that shadow which is never far off the composer's sweet gaiety. Again and again the first theme is reiterated, the whole worked out towards the end of the movement with lightly flung semi-quavers, sextlets and triplets from the first fiddle's nimble bow, scattering spray from a fairy watering-can. Under the high song of the first violin, the second violin and viola with heavier semi-quaver passages, form the tapestried background. The 'cello plays with *sforzandos* and murmured trills an undercurrent of thoughtful soliloquy. With a final burst of song, frothy and lighthearted with ascending sextlets and trills from the first violin, the movement ends in joyous style.

\* \* \*

ANDANTE, IN F MAJOR. Here we enter gently into a perfect example of Mozart's childlike simplicity, sweetness without being sugary, and the tenderness which he knew so well how to impart.

The whole movement is like some pleasant hour of conversation amongst dear and well-tried friends. The statement by the first violin is the essence of sweet reasonableness. A suggestion, reminiscent and gentle to which all agree, each instrument adding its quota of elaboration to the main theme. The repeated broken chord, rising upwards, shorn of its first semi-quaver, is a touch of genius and originality, which could only have come from a master-mind. If one wished to saddle such music with words, how inevitably one hears in this little phrase—

"Yes indeed my dear fellow, I am in entire agreement with you, entire agreement, we will continue to discuss the matter." And this they proceed to do, questioning, answering, pondering. Heated argument does not enter into it, only in the second section, a slightly more emphatic statement in E flat with some bars of running semi-quavers in the first violin, assisted by viola and second violin. After some wide-spread *forte* chords from all three, it falls naturally, and almost with a gesture of relief, back to the old well-loved theme. No more amicable situation between four friends could be imagined. Was it perhaps the expression of a memory that Mozart was re-living when he wrote this exquisite Andante. The sweet nature of the little boy who had once said to an Archduchess—"I love you—I will marry you when I grow up," expanded in the young man, but never embittered by the world's hard knocks. He must have passed many happy hours with friends, and in sublime harmonies he crystalized the joys which life had held for him.

To the very end the arpeggio persists. At times heavily insistent by the 'cello, rising in a beautiful *crescendo* in the first violin, subsiding suddenly in all the parts, to the final whispered quaver. The happy hour is over.

\* \* \*

ALLEGRETTO—MENUETTO. The Menuet is made of sterner stuff, with a clarion call, most marked in the first violin and 'cello, it calls for action. The dotted quaver followed by semi-quaver speaks sternly to the slow, the sleepy, the slothful, carrying with it an infectious *joie de vivre* which will not be gainsaid by listener or player. In the second section a fairly long modulation, some of it in subdued undertones enriched by the harmonies of all four instruments, leads back to a recapitulation of that wonderfully exhilarating call.

\* \* \*

THE TRIO—IN D MAJOR, is marked *sempre piano*. A whimsical figure, executed almost entirely by the first violin, every beat a semi-quaver dropping upon a dotted quaver. What had Mozart in mind? An elfin dance, a glancing of light and shade in a woodland glade? It certainly suggests tiny pointed feet with almost squirrel-like leaps in the second part, to a high pinnacle of sound, while the under instruments, in lightest *pizzicato*, punctuate the movements of the dancer with the beat of fairy drums. It is an

exquisite little piece of fancy free composition, a delight both to performer and listener, passing like a froth of foam upon a crested summer wave. The return to the virile Menuetto brings us back to earth—a wholesome, joyous, eminently sane earth, preparing us for more good to come, the delicacy and infinite variety of the last movement.

\* \* \*

ALLEGRETTO MA NON TROPPO. Here the first violin enters, introducing the lightly stepping theme in 6/8 time, decorated with the trills in faultless taste, which we learn to expect from Wolfgang Amadeus. What we did not expect, was the piping call of the little groups of semi-quavers, two at a time linked to a quaver, lightened by a rest, in the higher registers of the violin. We are reminded of the early cries of a tiny woodland bird, high upon some leafless bough in the first days of spring. Lightheartedly the figure moves, now this way, now that, standing out against the rather sober background of the other voices. After some repetition the bird ceases its piping, and with a smooth sweeping bow the first violin embarks upon a long passage of semi-quavers rising now in arpeggios, now in chromatic order, reminiscent still, in some subtle fashion of the bird-song, but resonantly *forte* and virile. The second violin adds weight with semi-quaver triplets, the viola aiding with a steady six quavers, *forte*, *piano*, *forte*, *piano*, giving an undercurrent of excitement to the rising emotions of this development section.

At intervals, above the drumming of the bass, the piping is heard faintly on the air. Mozart cannot live in the shadows for long. A short section in D major follows, shorn of trills, following in melody and sweetness the first part played in unison by the two violins, giving it a majesty which denies any flavour of sugariness, bringing the whole movement back to the spring-like song and the woodland atmosphere in the original key. Very marked are the high semi-quavers given to each instrument in turn, subtly altered to semi-quaver triplets, at times played *piano* with the merest shiver of the bow, ending finally with a triumphant *forte* by the first violin, the other voices producing a rich undergrowth of harmony in measured time.

\* \* \*

And so we lean back in our chairs, and for some moments there is silence, each thinking his own thoughts. In the listeners' corner

there is silence too, which, as everyone knows, is the sincerest mark of appreciation any audience can give. Then a log slips, the sparks fly upwards—the spell is broken. The pianist gives a long sigh, returning from some

world of his own. The double-bass does not move, Mozart has spun a web from which he cannot easily emerge. The spare violin murmurs a "thank you." The door from the next room opens. It is "coffee-time."

## The Double Bass

### ACCESSORIES, ADJUSTMENTS Etc.

By F. A. ECHLIN

**T**HE double bass and bow having so many accessories and requiring so many adjustments, I thought it better to devote a separate article to this subject, because to intersperse descriptions of accessories and adjustments in the other articles would make the text rather unwieldy, and thus a concentration is more informative and convenient for reference.

Although certain parts of the instrument may be regarded as integral, I should like to say something about them as they have to be considered from the viewpoint of adjustments. The bridge (which is usually made of beech-wood) should have feet which are exactly shaped to the curve of the belly; the notches for the strings must not be deep, and it is advisable to rub a little graphite powder in them so as to prevent the strings from pulling over the bridge unduly.

The curve of the bridge should follow the curve of the fingerboard, but in any case, it should be so adjusted that all strings may be bowed separately with easy clearance. The fingerboard (almost always made of ebony) should conform to a straight edge in its length, and be well curved in its width, with the side under the lowest or fourth string, flattened to avoid "buzzing" of the string (a "Romberged" fingerboard).

Strings can hardly be regarded as accessories, but a good deal of care and judgment is needed for their selection. The gauge is a matter for individual suitability, some players preferring thin strings, others thick ones, but apart from personal choice, the thickness of the instrument's plates, or belly and back, must be a guide to the gauge of strings used. Nowadays, the third or A string is invariably made of wire covered gut—gut A strings are no longer used, as their tone is fluffy or tubby, but here and there one comes across them as some players consider that their durability is a great advantage! For the preservation of the gut strings, it is well to rub them occasionally with a little almond oil, care being taken to wipe the strings thoroughly

afterwards and to prevent the oil from coming in contact with the bow.

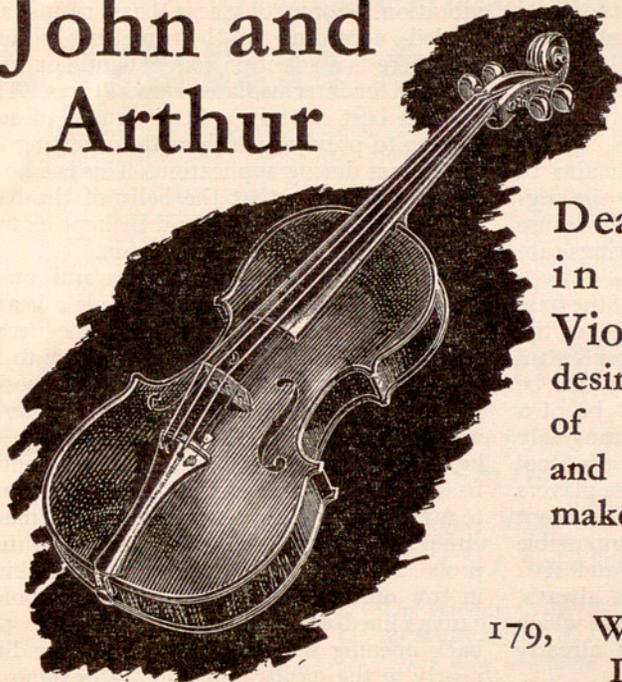
A string gauge is a useful accessory, the size of the most suitable strings should be marked on such a gauge, and the strings always selected accordingly. The mute, (usually made of ebony) is not often required but can be used with great effect sometimes for the peculiarly sombre tone it produces. The tailpiece, mostly made of ebony, but often of stained hardwood, may be modelled like a 'cello tailpiece, with holes and slots and a little supporting fret, but many tailpieces have plain holes through which the strings are passed. To attach a tailpiece to the end pin various materials are used, but the most satisfactory of these is cotton cored twisted steel cable about 3/16 in. thick. This cable is very strong and pliable, and gives the tailpiece freedom of movement which is not possible with solid wires of iron or brass.

The endpin of the bass was formerly made of boxwood provided with a steel point to set the instrument firmly on the floor. This arrangement was found to have disadvantages and most basses are now fitted with adjustable sliding endpins similar to those used on 'cellos. The great advantage of such an endpin is that the instrument can be readily adjusted to the height of the player. Sharp steel points are not desirable for endpins, as they damage floors and floor coverings and do not grip the stone or tiled floors of churches and other buildings. I have found that it is best to have a rubber cap on the endpin point, this gives a firm grip on all surfaces without damaging them.

Double bass strings are controlled by a machine head, a system which was first introduced by Bachmann in the year 1778. Before this time we must assume that large wooden pegs like violin or 'cello pegs, were fitted to basses, a survival of part of which is still seen in cheap German factory bass machine heads: the solid simple wooden pegs must indeed have needed a great expenditure of strength for tuning!

# John and Arthur

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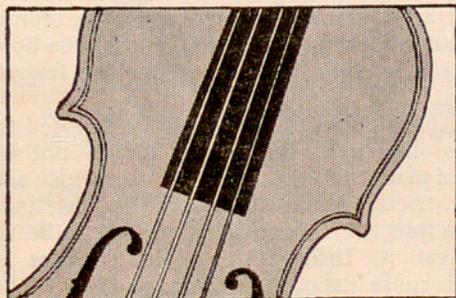
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The best machine heads are made of brass, and for choice the toothed wheels of the metal pegs should be of fairly large diameter, as accurate tuning is facilitated thereby. The cogs, threads of screws and bearings should be kept oiled, and the various screws should be kept tight, as looseness gives rise to rattling when playing—this applies also to brass plates which may be fitted to the peg-box, as loose screws in these may also cause buzzing or rattling when the strings are bowed.

Although much better command of the bass is achieved by the standing position of the player, this is tiring during long orchestral performances, and it is necessary to be provided with a stool which must be of a suitable height for the player, the only advice that can be given here is that the stool should not be too low. Stools for bass players have been designed, some with special foot and back rests, but it is obviously impossible to expect these to be provided, and if a player wishes to have one of these always, he will have to take it about with him, which is an additional difficulty with an already unwieldy instrument.

To protect the clothes from becoming shiny by contact with the upper part of the bass when playing, a cloth of some kind is often laid over the ribs near the shoulder of the instrument, and may be kept in position by tapes tied under the fingerboard.

**THE DOUBLE BASS BOW.** The hair may be either black or white. Black horsehair is coarser and more durable and many players prefer it, but unbleached white horsehair produces a better tone—other things being equal—it does not, however last as long as black hair, and for certain classes of orchestral playing and for long periods, black hair may be advantageous. Anyhow, I advise the beginner to have his bow mounted with the best white unbleached horsehair and to use such a bow during the early stages of his playing, so as to fulfil one of the conditions for good tone production.

It is usual to have leather lapping on that part of the stick held by the fingers; this gives a better grip of the bow, and protects the stick from wear.

The double bass rosin differs from violin or 'cello rosin in that it is not a pure hard powdery material which produces a fine white powder on the bow hair, but is compounded of resins and waxes, the combination of which gives the hair a certain degree of tackiness, enabling the player to attack or

"bite" the thick strings so as to ensure full vibration. Some of these bass rosins are graded, according to their melting points, and there is a selection for cold and hot weather and for intermediate temperatures. The rosin is best kept in a little square of soft leather to prevent particles from getting on the fingers during application. This is a good place to mention that the belly of the bass and stick of the bow should be kept as free as possible from particles of rosin.

There are various kinds of cases and covers for double basses. A wooden case is a heavy and cumbersome affair but it may be necessary to have one if the instrument has to be moved about much by rail or left in exposed places in halls, etc. Cases are also made of wicker-work which has the advantage of lightness. As the size and shape of double basses vary so much, it is of course necessary to make sure of a correct fit. Covers are made either of heavy serge cloth or of waterproofed canvas; the most serviceable kind in my opinion is a cover of waterproofed canvas lined with cloth and provided at the back opening with glove buttons extending nearly to the scroll; this facilitates removal and replacement of the cover with the instrument standing upright in a limited space. Some bass covers have stitched on pockets for the bow, but it is unwise to use these as a cover may be hurriedly removed, forgetting that a bow is enclosed, and in putting the cover aside, the bow may be badly damaged. The bow is best kept in a cloth or canvas case, to the opening end of which there can be attached some straps or tapes for fastening round the instrument's neck, so that the bow in its case shall lie safely under the fingerboard.

Although this article was to be devoted to accessories and adjustments, it may not be out of place to discuss some matters which are not strictly included under this heading. Therefore the following subjects will be of interest (i) Insurance: A double bass is much more exposed to damage than other musical instruments and it is essential to insure it accordingly. (ii) Transport: the only really satisfactory solution is when the player is a motorist. Carrying the bass personally or by a porter, or carriage by any form of public transport are all difficult and risky methods. (iii) Care of the instrument: When left at a church or concert hall, etc., one should make sure that the bass is put in a safe corner away from stoves or radiators; and to prevent interference it is

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## Following Through

By M. B. STANFIELD

**D**URING the summer months the call of the open air often causes music students to relax from their studies and enjoy a well-deserved respite after their work of the winter. Cellists seem to be especially attracted to the great international tennis matches at the Stade Roland Garros in Paris, at Wimbledon and the Queens Club in London, and other world-famous clubs, where they can be found watching the play with absorbed interest. This year, the President of the International Federation, Dr. Russell Kingman, is a famous amateur 'cellist, and, as a leading Parisian 'cello professor recently remarked at the Finals of the French Championships, there is certainly a great affinity between the racket and the bow.

The fact is that the so-called purists who consider that music and sport belong to two entirely different categories, are very much mistaken. Watching fine tennis from the side-line can and should be far more than a stimulating form of "escapism" to all musicians. Instrumentalists can learn innumerable lessons from what they see, if they observe well and afterwards weigh up the match-play and translate it, in their own minds, into terms of technique and psychology, that apply equally in musical performance.

The general qualities of a fine athlete are much the same as those of a great concert artist. Both require quickness of thought and movement: judgment and timing in striking, whether this refers to a ball or a note on an instrument: the ability to vary speed and placing at will, to suit each individual occasion, and the power of visualizing a situation as a whole and adapting the technical approach to meet its demands. Furthermore, proficiency in tennis demands a self-knowledge on the part of the player, and a sense of "climax", in order to judge the game, measure the staying power of the adversary and decide where to husband strength and where to go "all out".

This brings us to another side of the question. When looking on at a tennis match it is also possible to receive object lessons in what *not* to do at concert performance. For instance, during the past few years some talented athletes who to a certain extent lack the physical stamina of their opponents, have made a practice of saving themselves by throwing away whole sets

in order to relax before the vital match set. This may be permissible in the laws of the game, but its effect on the onlookers is much the same as the impression made on a concert audience, should a 'cellist play the Sarabande of a Bach Suite entirely tonelessly, in order to execute the more lively movements with renewed vigour. By *seeing* this device exploited visually on the courts, instrumentalists are reminded that although it is always necessary in music, as in sport, to breathe and rest at certain points, so that there is a reserve of strength left for the final culmination, relaxation, if applied in excess, can be most inartistic. It is essential in both cases, to learn how to conserve the intensity by avoiding unnecessary, wasteful effort, so that it can be used with heightened purpose on every occasion when it is most needed.

There are probably almost as many strokes and varieties of "shots" in tennis as there are different types of touch and bowings in instrumental playing. It can be necessary to swing the racket with strength, delicacy, swiftness or deliberation: tennis experts have to be prepared to vary the flight of the ball so that sometimes it is hard, sometimes soft, they must be able to control it, so that it can travel quickly or slowly, and fall from a height or skim the net, as they desire. All strokes, however, hold one factor in common, they require perfect co-ordination of the arm and shoulder muscles. Just as in bowing, this has to be present all the time, whether the movement is a large one, as in a "serve" or a small one as in a "drop shot".

It is here that tennis can teach the alert 'cellist its most valuable lesson. It reveals so perfectly the tremendous importance of "Following through" with the whole unit of the arm and shoulder, while using each section in an individual way. In bowing, many students are apt to become so engrossed in the problems of the fingers, the wrist and the lower arm, that after a time those of the upper arm and shoulder are neglected. The hand has to move so much farther than the top of the arm when the bow is pulled in and out on whole bows, that it seems to do nearly all the work, whereas on short bows the upper arm often has the appearance of being completely immobile. This, actually, is entirely fallacious, as the performances of our greatest master 'cellists show, and as we are constantly reminded when watching those

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stimulating tennis duals by top ranking players. The smooth stroking of the bows should come from the swing of the whole arm unit, focused by the wrist movement and controlled by the action of the fingers on the frog. On short detached notes, there should also be a slight subconscious use of the muscles of the upper arm whenever the tempo permits the bow to be lifted infinitesimally off the string, so that the change of bow can be made in the air between the two notes. Without it, the bowing becomes stilted and unnatural, just as at tennis, shots would be missed if the arm movement were to lose its suppleness and control.

It is one of the most usual defects on the 'cello for the tone to be choked through over-bowing and giving too much pressure on the string. Many readers know that this is often a question of general posture. Even should the position of the instrumentalist

be good, however, the sonority can be spoilt if the bow is not allowed to "follow through" along its entire length. Especially must this be consciously remembered on up bows. Less proficient players frequently make the mistake of ignoring the inward push of the upper arm when coming back at the nut. It is as essential to think of this as it is to remember to come in with the wrist high and to straighten the fourth finger on the frog.

After watching a fine and exciting tennis match, it is inevitable that one should reflect upon the games, critically and analytically. String players should learn to apply this mental "post-mortem" to their own problems. Above all, it is advisable to recall how the swing of the racket guides the flight of the ball, because in so doing, they will almost automatically find that they are giving renewed concentration, in thought and action, to a vital but frequently forgotten point in technique.

## Music Reviews

BACH. Choral Prelude, "In our Hour of Deepest Need" arranged for horns, trumpet, violas, 'cellos and basses, by Sir John Barbirolli. (*Oxford University Press*, Score 3s., parts 6d. each). Said to be the last piece of music Bach wrote, this has been arranged in a manner which though unusual should be deeply impressive. One to four horns, a trumpet, two violas, three 'cellos and a bass are required.

BACH. Suite for Strings, arranged Jacques. (*O.U.P.* Score 6s., parts 1s. 8d. each). The movements have been taken from various sources and combined in an effective suite suitable for string orchestra, large or small and only moderately difficult.

ALEC ROWLEY arrangements: Hummell "Minuet," Tchaikovsky "Polka". (*J. Williams*, Scores 2s. 6d., parts 5d. each). These are the latest additions to the Williams' Orchestra Series arranged by Alec Rowley for strings with optional wind and piano, and should be useful to school orchestras.

JOHN STANLEY. Concerto No. 3 arranged by Gerald Finzi. (*Boosey and Hawkes*, Full

score 7s.). John Stanley (1713-86), the blind composer, left this work in several different arrangements. Mr. Finzi has edited it so that it may be played as a solo keyboard concerto or as a concerto grosso with continuo. The music is animated and not difficult, and should make an attractive concert item.

ALAN BUSH. "English Suite" for strings, Op. 28. (*J. Williams*, Full score 15s.). Mr. Bush has simplified his idiom and does not disdain the use of folk tunes. His harmony is still modern, but not unpleasant and he writes well for strings. Combinations of a fair size and good technique should enjoy this music.

STRAVINSKY. "Danse Russe," from Petrouchka arranged for violin and piano by S. Dushkin. (*Boosey and Hawkes*, 3s.). While this makes an effective virtuoso piece it seems rather a travesty of the original and those who already know the latter will hardly approve.

D. SCARLATTI. Sonata No. 6 for violin and clavier. (*Augener*, 3s.). This continues the set of eight Sonatas which Mr. Lionel Salter

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is editing from a manuscript found in Venice. This Sonata is very characteristic and pleasing and is a substantial addition to the repertoire.

CHOPIN. Etudes, Op. 10, Nos. 2 and 6, and Op. 27, No. 3. Arranged for violin and piano by Spivakovsky. (*Schirmer*, 5s. 4d., 4s. 4d., and 4s. 4d.). Some music is so characteristically written for one instrument that it resists attempts to transcribe it for another. These pieces are in that category.

CHOPIN. Nocturne Op. posth. Transcribed for 'cello, and piano by F. L. York. (*Schirmer* 3s. 4d.). This is a more successful arrangement, largely because the arranger has not scrupled to scrap ineffective bits and substitute something of his own. Why not attempt an original composition?

C. ARMSTRONG GIBBS. Three Pieces, Op. 121 for 'cello and piano (1) She Loves Me Not. (2) Nocturne. (3) A Laughing Tune. (*Augener*, 2s. 6d. each). These are very pleasant tuneful pieces in a simple but individual style with a fair range for the 'cello but not particularly difficult.

EMANUEL VARDI. Suite on American Folk Songs for violin, or viola and piano. (*Schirmer*, 9s.). The unsophisticated rustic atmosphere of these tunes is very attractive and the composer has managed to retain it in his setting which is well written for both instruments and though entirely diatonic, is not lacking in harmonic originality.

M. DUPARLOIR. "Rêve d'enfant" for violin and piano. (*Bosworth*, 2s. 6d.). Sugary and sentimental.

ALAN RICHARDSON. "Autumn Sketches" for viola and piano. (*O.U.P.*, 4s. 6d.). It is unusual these days to come across a work which has melodic and harmonic interest and sufficient technical difficulty to be worth working at without being impossible for ordinary mortals. Mr. Richardson's little suite does however fall in this category and we hope there will be plenty more from the same pen.

WIENIAWSKI. "Le Sautillé" freely arranged for violin and piano by Max Rostal. (*Novello*, 2s. 6d.). This makes a real virtuoso piece which should be very useful for recital purposes.

ANTONY HOPKINS. Partita for solo violin. (*Chester*, 3s. 6d.). The difficulty of combining musical with technical interest in such a restricted medium has been overcome quite ingeniously and there is considerable harmonic variety without excess of chordal work. The five movements are short and to the point. The last chord of the third line from the end needs a D natural to make it possible.

SYDNEY TWINN. "Twelve Old English Songs," arranged for two violins. (*Augener*, 3s.). These are intended as studies for elementary students in time, bowing, and intonation and are confined to the first position. They should be very useful.

FRANCIS CHAGRIN. Prelude and Fugue for two violins. (*Augener*, 5s.). The continual semitonal clashes are rather tiresome. Mr. Chagrín has a consistent sort of style but it is not very easy on the ear, nor very grateful for the players.

BENJAMIN FRANKEL. String Quartet No. 1. (*Augener*, Min. Score 3s.). Though modern enough in harmony, this Quartet is not too complex and technically not beyond the capabilities of a good amateur team.

THOMAS TOMKINS. Fantasia for three viols No. 11. (*Viola da Gamba Society*, Publication No. 2). Scored by Arnold Dolmetsch, this is for treble, tenor and bass viols, but it could of course be played by the normal string trio. Reproduction is photographic from manuscript and is very legible. A single run through, however, revealed misprints in the tenor (bar 36) and treble (last bar) which should have been eradicated.

THOMAS B. PITFIELD. Sonatina for flute and piano. (*Oxford University Press*, 5s.). Tuneful and simple both harmonically and technically for both instruments.

BACH, arranged G. Barrère. Siciliano for flute (or violin) and piano. (*Chappell*), 2s. 6d.). Makes a useful study in breathing and phrasing.

ALAN RICHARDSON. French Suite for oboe and piano. (*Oxford University Press*, 7s. 6d.). A set of five very pleasant pieces in a style which recalls the 18th century while using modern idioms. Oboe players will find that the part keeps them busy though technical difficulties are not extreme.

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## Gramophone Notes

BY ARTHUR DENNINGTON

### Decca

Barber. Adagio for Strings. Boyd Neel Orchestra X305. This little work seems to have won as much popularity as the rest of the modern American repertoire put together. While I would hesitate to rate it as highly as this, it certainly deserves its success. This performance is a good one and is recorded with a surprising range of volume. There is an intrusive hum in the first few grooves.

Puccini. "They call me Mimi" and "Your Tiny Hand is Frozen" (La Boheme). Judith Hellwig (soprano) and Libero de Luca (tenor), with the Studio Orchestra Beromünster (Scherchen) K2297. Both singers have the authentic Italian quality and are reproduced very realistically. I have not heard any previous recordings from Beromünster, but if this is their standard then there is little doubt they will be heard again.

Fauré. "La Bonne Chanson". Sophie Wyss (soprano) and Kathleen Long (piano) AF9414/8. Written in the nineties to poems of Verlaine, this is one of the finest of Fauré's song cycles and includes some of his most characteristic writing for both voice and piano. Sophie Wyss seems rather unhappy in attacking her top notes, which are ill-defined in pitch, but the general effect is pleasing enough and the piano parts are played in a masterly fashion.

Puccini. "Un bel di vedremo" (Madam Butterfly) "In quelle trine morbide" (Manon Lescaut). Renata Tebaldi (soprano) with L'Orchestre de la Suisse Romande (Erede) X327. An outstanding voice with a wide range of dramatic expression and of pleasing quality.

Roussel. Suite in F. London Philharmonic Orchestra (Münch) AX317/8. The recording companies have not been too kind to Roussel and he is a composer whose works need repeated hearings before their meaning becomes clear. The "Suite en Fa" is one of his more approachable works and I can recommend it to anyone who is not yet broken in to the composer's style. The playing is adequate

if not brilliant but the recording is a little veiled, possibly through excess of reverberation in the Kingsway Hall where the records were made.

Wildman. Vienna Concerto. Jacqueline Blancard (piano) with L'Orchestre de la Suisses Romande (conducted by the composer). K2331. The success of the Warsaw Concerto makes inevitable a whole crop of similar perpetrations. I find this barefaced robbery of Rachmaninoff a little nauseating.

Massenet. "Le rêve de des Grioux" (Manon) with Bizet "Romance de Nadir" (Les Pêcheurs de Perles). Richard Lewis (tenor) with the London Symphony Orchestra (Joseph Kripps) K2291. Mr. Lewis has a voice of delightful quality which he manages well. He does not seem yet to have much range of emotional expression but he handles passages of dramatic intensity in good style.

Schumann. Dichterliebe Op. 48. Suzanne Danco (soprano), with Guido Agosti (piano). AK2311/3. Which is the senior partner in these songs, voice or piano? The artists are so fine and so sympathetic that it does not matter. The songs were presumably intended for a man, but they could hardly have been made more effective than they are in this recording, which allows each word, each syllable even, to be clearly heard, and reproduces the piano tone admirably.

### Columbia

Bach. Bourées 1 and 2 and Sarabande from Suite No. 3 for 'cello solo. Gaspar Cassado. LX 1295. Mr. Cassado has a tone of fine quality and plays well, but to make a solo 'cello acceptable and to compete with previous recordings, something more is required.

### H.M.V.

Smetana. Aus der Heimat. Mischa Elman (violin) with Wolfgang Rosé (piano) DA1942. This is played with brilliance and spirit which atone for occasional clumsiness and dubious intonation of less important notes.

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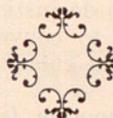
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## Music in France

### BACH FESTIVAL IN PRADES

BY CHRISTINA THORESBY

**L**OOKING back on the Bach Festival at Prades, it is as if for a brief spell we were privileged to visit a world of peace and enchantment, where human and artistic values were true, and where the everyday world of strife and pettiness had no existence.

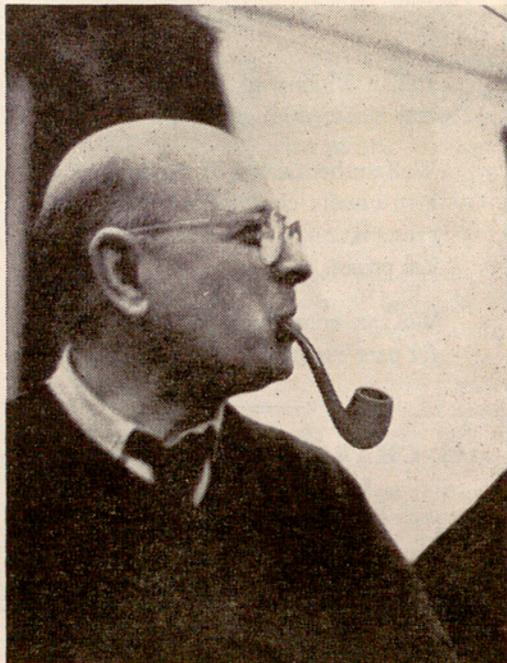
It was unlike any other festival in most respects. How to do justice to it in so few words, and how to convey to those who were not fortunate enough to be there its special quality?

Imagine the emotion felt by all in the ancient and crowded church with its exuberant Spanish baroque reredos, when Casals, entered on the opening night carrying his 'cello. The audience rose spontaneously, a mode of applause which continued throughout the festival. For five years we had hoped that this moment might materialize, respecting Casals' feelings and integrity, regretting our loss.

As the sensitive bow moved smoothly backward and forward, the small agile hand scanning the intervals with no trace of portamento, the unforgotten tones filled the air. The first of Bach's unaccompanied 'cello suites unfolded in long flowing phrases, the rhythms dancing, strong, ethereal, gruff, elusive, the depths and integrity of conception overshadowing the ease and perfection of execution, as the Sarabande rose pure and detached like a prayer suspended in eternity.

Every activity of the festival was inspired by the spirit of Casals the artist and man, and by the love and respect shown him alike by musicians and visitors from many parts of the world and the citizens of the little French Catalan town, which, lying at the foot of the mighty Canigou, has harboured him for thirteen years. For himself he will accept no credit, either as instrumentalist or conductor, acknowledging only the greatness and wonder of Bach's music, in which he was able to reveal to us fresh vigour, greater riches, deeper joy and faith.

The morning rehearsals conducted by Casals in the school hall were as great a musical experience as were the evening concerts, for he lifted them to the level of great interpretations. The splendid chamber orchestra, led by Alexander Schneider, who was responsible for the idea and realization



PABLO CASALS

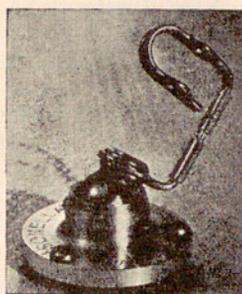
[Photo: Isaac Stern]

of the festival, consisted largely of soloists from the United States, France and Switzerland, and included such fine string players as the French 'cellist Paul Tortelier, and an exceptional young American violinist, Ralph Hollander, who has already had a marked success in Italy this year.

There is no space to write in detail of the many remarkable soloists. Memorable performances were given by Isaac Stern, Szigeti and Alexander Schneider on the violin, by Rudolf Serkin and Clara Haskil at the piano, by Doda Conrad and Helene Fahrni in the Cantatas and by John Wummer on the flute. With the orchestra they all contributed to make this a festival of music-making in the finest sense of the term, and all will have returned to their work enriched by the contact with Pau Casals and his vital interpretations of Bach.

The festival has proved an unqualified success, in part due to the fine organization of the American committee and to the warm response of musicians and public, in part to the recordings undertaken by Columbia and a film which is being prepared.

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## Music in America

BY SAMUEL APPLEBAUM, AMERICAN EDITOR

Address all Editorial communications to 45, INGRAHAM PLACE, NEWARK, 8, NEW JERSEY, U.S.A.

### About Soloists and Chamber Music Players

The Vivaldi Festival's concluding concert at Town Hall of which Thomas Scherman was director (Little Orchestra Society) drew capacity audience. Violin soloist Louis Kaufman performed two concertos, "La Caccia" and No. 11 of Op. 8. With Phyllis Krauter, 'cellist, he also played the violin and 'cello concerto. Bruno Labate performed the solo oboe concerto Op. 8, No. 9, as well as playing in the concerto for two oboes and two clarinets. The ensemble collaboration was that of the Little Orchestra Society under Thomas Scherman.

Miriam Solovieff performed the Mendelssohn Violin Concerto with the New York Philharmonic Symphony Orchestra in Carnegie Hall, conducted by Victor de Sabata.

The Juilliard and the New Music String Quartets performed Milhaud's Quartets Nos. 14 and 15; first separately, then simultaneously. The event was the third concert of the American Section of the International Society for Contemporary Music, and took place at Columbia University's McMillin Theatre. Other works presented were: Webern's Quartet for violin, clarinet, tenor saxophone and piano, Op. 22, and four songs by Luigi Dallapiccola.

Louis Kaufman broadcast (American radio premiere) the Kabalevsky Violin Concerto with the Standard Symphony Orchestra conducted by John Barnett over the NBC Pacific Coast Network, during May.

### Interesting Contributions in the Field of Music, Books, Recordings

Schirmer's Library of Musical Classics put out Rode's Twenty-Four Caprices transcribed for the viola and edited by Walter Blumenau; also Boccherini's Concerto No. 3 in G major ('cello and orchestra) transcribed for viola and piano, edited and provided with cadenzas by Gilbert Ross; also Kreutzer's Studies for violin.

Samuel Gardner's two compositions for violin and piano, "Beside the Deep Pool" and "Ballerina," first position, are published by Theodore Presser Company.

Theodore Presser Company also publish "Petite Romance" for violin and piano—first position, by Joseph W. Grant, based on

"Kleine Studie" Op. 68, No. 14 by Robert Schumann.

Cole Rossetter's "In Absence" Op. 41 for violin and piano (also for 'cello) is in the first position—Oliver Ditson Company.

Samuel Gardner's "Two Birds" for violin and piano—moderately difficult is published by G. Schirmer, Inc.

Tocatta for violin (unaccompanied) by Sidney Tretick—very difficult, published by Carl Fischer, Inc.

"Cradle Song" for string quartet by Martin G. Dumler is put out by The Composer Press, Inc., and William Bergsma's String Quartet No. 2, by the Hargail Music Press.

"The Racial Thinking of Richard Wagner" written by Leon Stein is published by the Philosophical Library and adds a sobering and scholarly note to the study of both Wagner and his music.

"The Simplicity of Violin Playing" by Robert Juzek is put out by Metropolitan Music Company, and logically and clearly discusses the causes for much of the failure in development of right and left hand technic. He does not mince words. His ideas warrant investigation. Volume II will be reviewed in a later issue.

Columbia puts out Beethoven's Sonata No. 7 in C minor for violin and piano, Op. 30, No. 2. Performers are Joseph Szigeti and Mieczyslaw Horszowski—(ML-2097). Masterfully done.

Period Records is a new firm, climbing into front-rank prominence with its excellent and full output on non-breakable and long-playing records. Their latest is: Bach Concerto No. 1 in D minor for cembalo and strings with Frank Pelleg, harpsichordist and string orchestra of members of the Israel Philharmonic Orchestra conducted by David Grunschlag. Bach four duets—Clavierübung Part III, No. 2, F major—Frank Pelleg, harpsichordist (SPLP-509).

Period Records also releases Highlights from Tchaikovsky's opera "Queen of Spades" on the libretto on well-known story by Pushkin. The State Theatre Orchestra of Moscow performs conducted by N. Samosud (SPLP-511).

New music of interest: "Moment Musical" for violin and piano; "Happy-go-Lucky" for violin and piano; "Polka" for

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An important work which will enter into the standard literature is String Quartet No. 2 by William Bergsma (1944), dedicated to the memory of Natalie Koussevitzky. (Hargail Music Press.)

Antonia Brico, conductor of the Denver Philharmonic, reports that Albert Schweitzer is working on the problem of the right violin bow for playing Bach; has devised an arched bow, with a device near the nut for manipulating the hairs as the violinist plays.

### Of General Interest

The Eastman School of Music held its twentieth annual Series of music programmes featuring American works in Rochester, New York. Doctor Howard Hanson is Director of the School, and conducted the Rochester Symphony Orchestra in first hearings of symphonic works.

Darius Milhaud's second violin concerto received its first American performance a little while ago with soloist Roman Totenberg playing.

More recently, his fourth piano concerto was introduced by Zadel Skolovsky accompanied by the Boston Symphony Orchestra under Charles Munch.

Paul Hindemith's Sinfonietta in E was recently heard (first performance) by the Louisville Philharmonic, conducted by the composer.

Gian-Carlo Menotti's music-drama "The Consul" has won superlative praise from critics as well as audiences.

The League of Composers gave its fourth and last regular concert of the season in the Metropolitan Museum of Modern Art and presented new chamber music of great interest.

### About Conductors and Orchestras

Arturo Toscanini and the NBC Symphony Orchestra have completed their Pacific coast tour and are back east for the second half of the tour. In Portland, Oregon, Mr.

Toscanini received Ernest Bloch. "Music, music, music, that is all!" warmly declared the seventy-year old composer to Toscanini.

The New York Philharmonic-Symphony Orchestra completed its 108th season recently with performance of its 4,844th and 4,845th concerts. Dimitri Mitropoulos was conductor.

Three Carnegie Hall concerts of the Royal Philharmonic Orchestra are scheduled for next season, Sir Thomas Beecham has announced. The Orchestra arrives in America October 12 for a tour. Betty Beecham will be piano soloist.

Bruno Walter has been named honorary chairman of the advisory council of the Music Research Foundation, founded in 1944, to investigate the aid of music to patients recovering from illness.

The Cleveland Little Symphony gave a second Mozart Festival May 14-15. Theodore Bloomfield, organizer of the group, conducted and also introduced the new Civic Opera Group.

The Berkshire Music Festival will run from July 8 to August 13. Soloists for the pairs of Bach-Mozart concerts are Gregor Piatigorsky, Ruth Posselt, Lukas Foss, and duo-pianists Luboschutz and Nemenoff.

KENNETH WARREN, the well-known American violin dealer has just returned home to Chicago after spending a month in Britain and Europe. Among the violins which he purchased on this trip was the Vincenzo Carcassi illustrated in the last issue. On a previous visit Mr. Warren acquired the fine Lorenzo Carcassi illustrated in the November 1947 issue.

\* \* \*

LOUIS KAUFMAN is broadcasting the first European performance of Vivaldi's Concertos Nos. 9, 10, 11 and 12, Op. VIII from NIR Brussels on July 17 at 8 p.m. The orchestra will be directed by Léonce Gras. On June 14 Mr. Kaufman gave the first performance in France of Martinu's Concerto da Camera, the conductor being Harsanyi. This was broadcast by Radiodiffusion Francaise, Paris.

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(Continued from page ii of cover)

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as well to fasten a chain and small padlock round that part of the cover about the middle of the neck. (iv) Instruments provided for the player: It often happens that a double bass is available for the player at an orchestral performance, and in such cases it is advisable to arrive rather early so as to have time to examine the instrument and to note any differences between it and the player's own bass. The sort of things that one may find are (a) a very large instrument (I remember once having to play on one of these, over full-size, and it could only be conveniently managed by inclining it backwards at an angle of nearly 45°). (b) The strings may be either very close to or too high over the fingerboard; in each case the fingering and selection of positions will have to be modified accordingly. (v) The strings

may be connected with other than the usual pegs, in which case differences should be noted and the player must remember which screws to turn when tuning. (vi) There may be cracks or loose parts which give rise to troublesome rattling or buzzing when playing—sometimes this may be corrected temporarily by locating the fault and then inserting improvised wedges of wood or paper in the crack or loose part—or tightening the screws of the machine head.

In another article I hope to assist the student by some suggestions on "How to practise". Without claiming to have any new ideas to put forward on this subject, I shall endeavour to clarify some very important principles, and I believe that I can do so owing to my long experience of playing and teaching.

## Book Reviews

WHO'S WHO IN MUSIC. (*Shaw Publishing Co. Ltd.*, 30s.). The music trade and profession in this country have been without a reliable and comprehensive directory for a large number of years, so the first post-war edition of "Who's Who" is assured of a welcome reception. This is not merely a list of names and addresses for, apart from 10,000 brief but informative biographies of leading musicians, there are a large number of helpful articles on general musical subjects contributed by recognized authorities. A section is devoted to legal information directly concerned with the music trade, and the law of copyright. Finally there are the names and addresses of music publishers, printers, dealers, concert giving societies and the usual information one expects to find in a carefully compiled trade directory. We have made numerous checks at random, and have found the facts, with very few exceptions, accurate and up-to-date. There is little doubt that this directory will prove an indispensable desk companion of the professional musician, and those engaged in all branches of the music trade.

TWO CENTURIES OF BACH by Friedrich Blume, translated by Stanley Godman. (*Oxford University Press*, 6s.). In this essay the author, Professor of Musicology at Kiel, traces the changes in the "picture" which has been formed of Bach during the past two centuries. New light is thrown on the attitude of the composer's contemporaries and on the way the cult of his music was

continued, almost in secret, during the generation which followed his death, so that his influence appeared in the later music of Haydn and Mozart and in Beethoven. The revival in the next decades and the part played by Mendelssohn are, of course, better known, but Professor Blume puts them in perspective. In conclusion he disposes, rather summarily, with Schweitzer and introduces us to the later German work on Bach. A stimulating and thought-provoking little book.

KEYS TO THE KEYBOARD by Andor Foldes. (*O.U.P.*, 5s.) We string players look with envy at the vast thought and labour which is devoted to piano technique and its teaching. At the same time we are a little disconcerted by the way it is taken for granted that the piano is the be-all and end-all of music. One of Mr. Foldes' anecdotes illustrates this: a boy wished to take up the piano but was frightened of being thought a "cissie" so he took lessons on the clarinet instead. Mr. Foldes apparently does not even suspect that he may be on the road to become a more useful member of musical society than the piano would ever have made him. But still, it cannot be denied that he has some very sound ideas which though primarily intended for pianists will be of the greatest use to all students. The chapters on reading and listening and on the art of practising in particular make the book worth buying. The introduction is in the form of a letter from Sir Malcolm Sargent.



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