

JULY 1950 • 30 CENTS

ETUDE

the music magazine



Johann Sebastian Bach

A SPECIAL ISSUE

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THE WORLD OF

Music

The Toronto Mendelssohn Choir, under the direction of Sir Ernest MacMillan, presented a Bach Festival in April, the highlights of which were the Mass in B Minor and the St. Matthew Passion. Soloists included Herta Blaz, contralto; Brian Sullivan, tenor; Philip MacGregor, bass; and Eric Tredwell and James Crockett, baritones. E. Power Biggs, organist, played two recitals.

The Trapp Family Singers will conduct their seventh consecutive series of "Sing Weeks" at Stowe, Vermont, beginning July 10.

Henry Wellington Stewart of Mt. Vernon, New York, has won the award of \$400 offered by the Friends of Harvey Gaul. His winning composition is "Roxiney Boody," a choral setting of a poem by Robert P. Tristram Coffin.

Ivan Langstroth of New York City has won the American Guild of Organists composition contest, with his "Chorale-Toccata."

Dr. Joseph Barone, director of the Bryn Mawr Conservatory of Music, and founder and director of the New York Little Symphony Orchestra, has been appointed visiting conductor of the Civic-University Symphony Orchestra for the 1950 summer season at Syracuse University.

Walter Piston, American composer, has been commissioned to write a major orchestral work to honor the 100th anniversary of the University of Minnesota.

Central City, Colorado, will have its annual opera festival in July, with "Madame Butterfly" and

"Don Pasquale" scheduled for a number of performances. The festival will open on July 1 with "Butterfly." Brenda Lewis, Thomas Hayward and Francesco Valentino will sing leading roles. Tibor Kozma will be musical director.

René Le Roy, flutist, gave a farewell recital in New York City, prior to leaving for France where he plans to make his home.

Otto A. Harbach, playwright and author, last month was elected president of the American Society of Composers, Authors and Publishers (ASCAP).

David Gibson is the winner of the first prize of \$50 in the Peabody Piano Competition sponsored by the Marks Music Corporation. Second prize went to William Chrystal and the third prize was won by Shirley Barsuk.

Edwin Franko Goldman has been given the Henry Hadley Medal by the National Association for American Composers and Conductors, for his "untiring efforts and distinguished contribution to the cause of American music."

Arturo Toscanini and the NBC Symphony Orchestra last month completed their first tour of the United States, which took them to the Pacific coast. Already plans are going forward for an even more comprehensive trip next year.

Norman Dello Joio's three-act opera, "The Triumph of Joan," was premiered in New York City on May 11, by students of Sarah Lawrence College. The production was made possible by a \$2000 grant of the Whitney Fund.

COMPETITIONS

Capital University's Chapel Choir Conductor's Guild annual anthem competition. Open to all composers. Closing date, August 15. Details from Frances V. Henry, Secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

Chicago Singing Teachers Guild's fourteenth annual Prize Song Competition for the W. W. Kimball Company prize of \$100. Entries to be mailed between October 1 and November 1. Details from John Toms, School of Music, Northwestern University, Evanston, Illinois.

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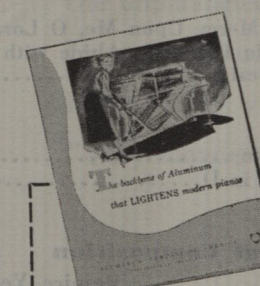
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Next Month . . .

THE story of **FREDERICK DELIUS** as a composer began when, as a young man of 20, he came to Florida to manage his father's orange grove on the St. John's River. A gifted but untrained musician, young Delius first began the systematic study of music under Thomas F. Ward, an organist in Jacksonville. There, and, later, in Virginia, Delius prepared for his musical career.

To assemble the story of Delius in America, Author **LEROY V. BRANT** declares he has traveled 18,000 miles and spent over 20 years following the trail of the composer. He has consulted old records and documents, and has talked to people still living who knew Delius as a young man. Most of Mr. Brant's material has never appeared in print before. Don't miss this important article about a great composer—"DELIUS IN AMERICA"—in August ETUDE.

TEACHERS and parents despair over the hopelessly untalented student who can't or won't learn. At the other end of the scale of learning, an equal problem is posed by the abnormally gifted youngster, who learns in a flash and displays great musical talent as soon as he is able to talk.

Special talents need special training, says **MARVIN MAAZEL**, concert pianist and father of the young violinist Sandra Berkova, who made her debut at five with the Los Angeles Philharmonic. Read Mr. Maazel's common-sense suggestions next month on "WHAT TO DO ABOUT THE CHILD PRODIGY."

ON a 100-acre estate at Frenchman's Bay, overlooking the town of Bar Harbor, Maine, **PIERRE MONTEUX**, 75-year-old conductor of San Francisco's Symphony, each summer assembles a class of young professional musicians and instructs them in techniques and traditions of conducting. For an insight into what it takes to become an orchestra leader, read "SCHOOL FOR CONDUCTORS" in August.

ETUDE the music magazine

Founded 1883 by THEODORE PRESSER

PUBLISHED MONTHLY BY THEODORE PRESSER CO., PHILADELPHIA, PA.

Editorial and Advertising Offices, Bryn Mawr, Pa.

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Vol. 68 No. 7

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Authors in This Issue . . .

GUY MAIER ("The World of J. S. Bach," P. 7) took most of the photographs accompanying his article during a pre-war tour of Germany. "Eisenach and Thuringia," writes Dr. Maier, "are sadly changed. The war's bombs saw to that. Many Bach shrines have been wiped out. Fortunately for us, Johann Sebastian remains. We can return again and again to his music when we need to be lifted up. . . . No one can take him away from us."

KURT STONE ("What Bach Edition Shall I Play?", P. 12) is himself an editor of wide experience, having served in that capacity with Associated Music Publishers, Music Press and Broude Brothers. He also has played harpsichord with chamber orchestras in Denmark, and served on the faculties of schools here and abroad. He is now music librarian of the reference department of the New York Public Library's Music Division.

HAROLD SCHONBERG ("What Sort of a Man Was J. S. Bach?" P. 14), was music critic of the New York Sun until that newspaper was bought out by the World-Telegram. Mr. Schonberg is also well-known as a record reviewer and writer on general music topics. His article, "Musical Metaphysics: Its Cause and Cure," appeared in ETUDE for March, 1950.

WALDEMAR SCHWEISHEIMER, M. D. ("The Search for Bach's Grave," P. 19), was born in Munich and studied medicine there, in Berlin, Vienna and New York. For 15 years he was science editor of Knorr & Hirth Verlag, one of Germany's largest publishing houses, and medical columnist for their periodicals. Since 1936 he has lived in the United States. He is the author of some 40 books, mostly on medicine and hygiene. Dr. Schweisheimer also wrote the first book on Beethoven's illnesses, and has contributed many articles on medicine and music to American and European magazines.

J. CLARENCE COOK ("Styles in Bowing," P. 26) is a teacher in Los Angeles. He obtained all his training in this country, under exponents of both the French and German schools of violin-playing. From his years in the studio he likes best to recall anecdotes of his pupils, such as the youngster who was having difficulty in mastering time-values of notes, and who, on being asked what was half a quarter, promptly replied: "Twelve and a half cents."

This Month's Cover

As a background for his portrait of J. S. Bach, Artist Harry McNaught has chosen a scene intimately associated with the great composer—the interior of St. Thomas' Church in Leipzig, where Bach spent the last 27 years of his life as organist and choirmaster, and where some of his greatest sacred works were composed.



The device (right) appearing throughout this month's ETUDE is the crest of the Bach family, preserved in the Bach museum in Leipzig, and chosen by the editors of ETUDE to illustrate this special issue commemorating the 200th anniversary of Bach's death.

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By **THOMAS FAULKNER**

DEDICATION
The Love Story of Clara and Robert Schumann
By Sigmund Spaeth

DR. SIGMUND SPAETH, writer, lecturer, radio commentator and witty raconteur, has spent a lifetime making music accessible to the non-musician.

His latest volume is designed for the same purpose. In easy, readable style it presents the courtship of Robert and Clara Schumann, beginning with the day when Robert, an 18-year-old law student, first sees Clara as a nine-year-old piano prodigy, and ending with their marriage in 1839.

The material in the book is not new. All of it has been told elsewhere, at greater length and often more ponderously. Chief virtue of Dr. Spaeth's book is readability.

Henry Holt & Co. \$3

HEART SONGS
Edited by Joe Mitchell Chapple

AT THE turn of the century, no musical home in America was complete without a red-bound volume of poems called "Heart Songs," and its companion piece, "Heart Songs."

Now, 41 years after the volume first appeared, the publishers have brought out a new edition of "Heart Songs," its red binding restyled in accordance with modern ideas of bookmaking, and with a new prefatory note, but otherwise unchanged.

For older musicians the red volume will awaken long-buried memories. The 19th century is evoked in the way that is only possible to music and perfumes. The old, forgotten songs emerge like so many faded roses pressed in an album. Topical songs bring back the war with Mexico, the Civil and Spanish-American Wars, bygone election campaigns, and the particular intellectual and emotional climate of a now-vanished era in American life.

It was, among other things, a

lachrymose era. The hard, proud, Byronic pose had given way to Victorian sentiment. Mark Twain and other contemporaries recorded our fathers' delight in melancholy for its own sake. That delight is mirrored in songs like "The Dying Volunteer," "Father, Dear Father, Come Home With Me Now," "The Old Sexton," "'Tis But a Little Faded Flower," "Be Kind to the Loved Ones at Home."

All sorts of oddities, too, crowd the pages of "Heart Songs," including the information that "Drink To Me Only With Thine Eyes" was composed by Mozart. There are songs by John Hullah, who popularized the Tonic-Sol-Fa system in England, and by Jean-Jacques Rousseau. (Few literary historians seem aware that the author of the "Confessions" was also a prolific composer, and for most of his life supported himself as a music copyist.) There are many similar curiosities available perhaps in no other way, since it would hardly be worth any publisher's while to bring them out as single items.

Altogether, the re-appearance of "Heart Songs" is virtually guaranteed to suffuse in a mist of sentiment any musician who is turning gray at the temples.

World Publishing Co. \$2.95

THE OTHER CASANOVA
By Paul Nettl

G IACOMO CASANOVA was, by his own account, a swash-buckling adventurer, a financial wizard and possessed of a personal fascination that few women could resist.

In Dr. Nettl's readable and scholarly volume, Casanova also emerged as a worker in the arts, his whole career intimately connected with the theatre, opera and ballet.

Dr. Nettl traces the link between Mozart's career and Casanova's, including the decisive role played by the latter in securing a first performance for "Don Giovanni."

Also depicted is the even closer bond between Casanova and Lorenzo daPonte, Mozart's librettist, who ended his bizarre career by dying in America, bankrupt after an unsuccessful speculation in New Jersey real estate.

Casanova in his youth was trained to play the violin, and for a season was a second fiddler in the San Samuele Theatre in Venice. This fact is used by Dr. Nettl as a point of departure for general discussion of Venetian art, manners and morals in the early eighteenth century. The result is an enjoyable presentation of much striking and unfamiliar material.

Philosophical Library, \$3.75

**DEVELOPING PRACTICAL
MUSICIANSHIP**
By Henry Melnik

MR. MELNIK, director of the Newark Conservatory of Music, and director of instrumental music at Weequahic High School in Newark, has written a book of practical value to all music students. Indeed, many professionals might find a reading of the volume enlightening.

Mr. Melnik has kept his book simple and readable, a virtue not always found in volumes of this sort. There is something about staff notation and the learned mysteries of sonata form which often affects writers on things musical like a dose of catnip. One has the impression they are writing not so much to enlighten readers as to dazzle them with a display of erudition.

This pitfall is skirted deftly by Mr. Melnik, who adopts a style which anyone who can read without moving his lips will understand. With admirable clarity and simplicity he attacks the problem of notation, key-signatures, sight-singing, intervals, dictation, transposition and all the other elements of music theory. There is a brief but adequate consideration of musical form, a guide to band and orchestra instruments, a survey of the transposing instruments, a section on advanced instrumental transposition, and a final chapter on "How to Write a Song."

Altogether the volume is a useful one for students, and one which might well serve as a handy reference tool for working musicians as well. All the matters treated therein are of course well-known, but one does not often find so many of them in a single volume.

William-Frederick Press, \$5.50

MUSICAL

Miscellany

By **NICOLAS SLONIMSKY**

THE DRUMMER of the Gewandhaus Orchestra in Leipzig, a fellow named Pfund, kept dunning a colleague for a debt of 75 pfennigs. Annoyed by this pettiness, the debtor decided to play a practical joke on Pfund. During the intermission at a rehearsal, he put seventy-five pfennig coppers on the drums. Pfund was near-sighted, and when the conductor gave him his cue, he struck the drums with all his might. Up flew the coins, and down they came in a resonant shower. It took Pfund a long time to collect his money from under the drums.

When **Rimsky-Korsakov** conducted his "Antar" Symphony in Paris in 1889, an effusive lady rushed towards him after the performance, and gushed: "Oh, you must tell me what the clarinet is saying in that wonderful solo!" "Madame," replied Rimsky-Korsakov, "the clarinet says: 'I'm a clarinet!'"

Tales of conductors:

A celebrated orchestra leader was in the habit of conducting pianissimo passages close to his chest. He was startled when he noticed, at a rehearsal, that one of the brass players focused opera glasses at him. "What are you doing there?" he demanded. "I am trying to follow your beat," was the reply.

... A conductor kept the orchestra at a rehearsal long past lunch hour. The players were tired and nervous, but the conductor insisted on putting some finishing touches on an important passage in the score. Finally, the percussion player, at the end of his patience, let go with a noisy crash of the cymbals. The conductor stopped, and for a moment the two men faced each other silently, their eyes flashing with fury. The concertmaster broke the suspense. "Maestro," he said, "we all feel like our colleague, even though we cannot express our feelings as effectively as he did." The conductor put down

his baton without a word, and also went to lunch.

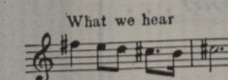
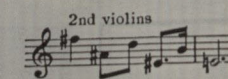
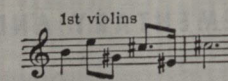
... On April 1, 1935 (or it may have been some other year), the opera house was filled. The conductor struck a vigorous downbeat for the opening chord of the overture. But no sound came from the orchestra. The conductor paused a moment and struck the downbeat once more, even more violently. Again, nothing happened, but the orchestra burst out in a subdued chorus: "April Fool!"

... An advertisement by a phonograph company showed the conductor's silhouette with a caption in large black letters reading: "Rodzinski demands pianissimo!" The silhouette was projected against a page from Tchaikovsky's "Pathétique," the place with the famous dramatic chord marked triple forte!

HEARING IS BELIEVING. When we listen to the strains of the last movement of Tchaikovsky's "Pathétique," we hear the first violins sing out the emotional melody. But it is an aural illusion; what they really play is a strange, almost atonal, phrase. The part of the second violins is similarly disjointed; and so are the violas and cellos. What we hear in the melody are the alternate notes of the second and first violins. The non-

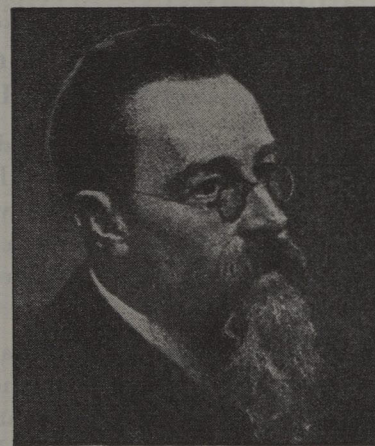
melodic notes go into the harmony.

Why did Tchaikovsky write this passage in such a strange way? The answer lies in Tchaikovsky's deep aversion to parallel harmonies. Although the effect to the



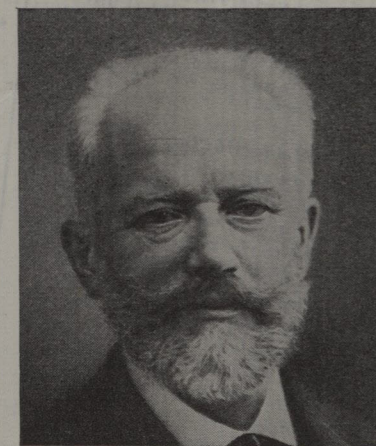
ear is that of downward motion in all four voices, the crossing parts suggest contrary motion in an intricate contrapuntal setting. However, later in the same movement, Tchaikovsky lets the instrumental parts slide down in similar motion, with the luscious melody assigned to the first violins, in toto. Why? The possible explanation is that, having demonstrated to himself and to his potential critics that he knew the academic regulations, he could now afford the luxury of knowingly breaking them.

THE PROBLEM of the weak fourth finger has bothered piano teachers for generations. Schumann nearly wrenched it out of joint trying to (Cont. on Page 49)



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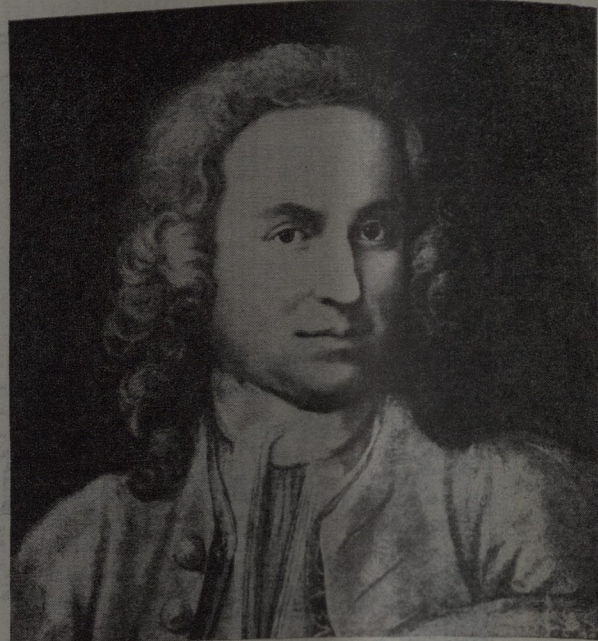
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Bach's boyhood home in Eisenach. The Bach family needed elbow-room; besides young Sebastian, his two sisters and four brothers, the household included three apprentices.



Bach in his early twenties. This picture, by an unknown artist, was painted in Erfurt about 1707.

HIS WORLD continued

When Sebastian was nine, both his parents died within two months of each other. The orphan had to leave Eisenach to live with an older brother, Johann Cristoph, who lived 30 miles away at Ohrdruf. To the instruments young Sebastian played on, Johann Christoph soon added organ and clavichord. Bastel was precocious in school, too, rising to second in his class and reading Latin and Greek fluently. On Sundays he had to go through a severe and detailed examination on the sermon. Woe to him if he could not recite the long Biblical text perfectly, naming the various divisions, subdivisions and conclusions of the hour-and-a-half-long address.

But the orphan did not live on the charity of his brother. At 12 he was earning enough money, by singing in the choir and playing odd jobs here and there, to pay for his room and board even to save a little. When he was 14, he and a friend learned of good singing positions available in the choir of St. Michaels in Lüneburg, 200 miles to the north. They set out at once, traveling

by stage-coach, by bumpy, springless carts, or by foot, over the wild, desolate roads of the northern heath.

At Lüneburg the boys found their singing jobs. Bach stayed three years, studying diligently. In later years he told how he and his friend often walked the 30 miles to Hamburg and back to hear some famous musician, or an important new composition.

Near Lüneburg is the castle of Celle, where the reigning duke and duchess kept open house for players, singers, actors and poets. The duke was evidently an exceptionally civilized person; "At Celle," said a gentleman of that day, "a musician is as welcome as a sportsman or a soldier."

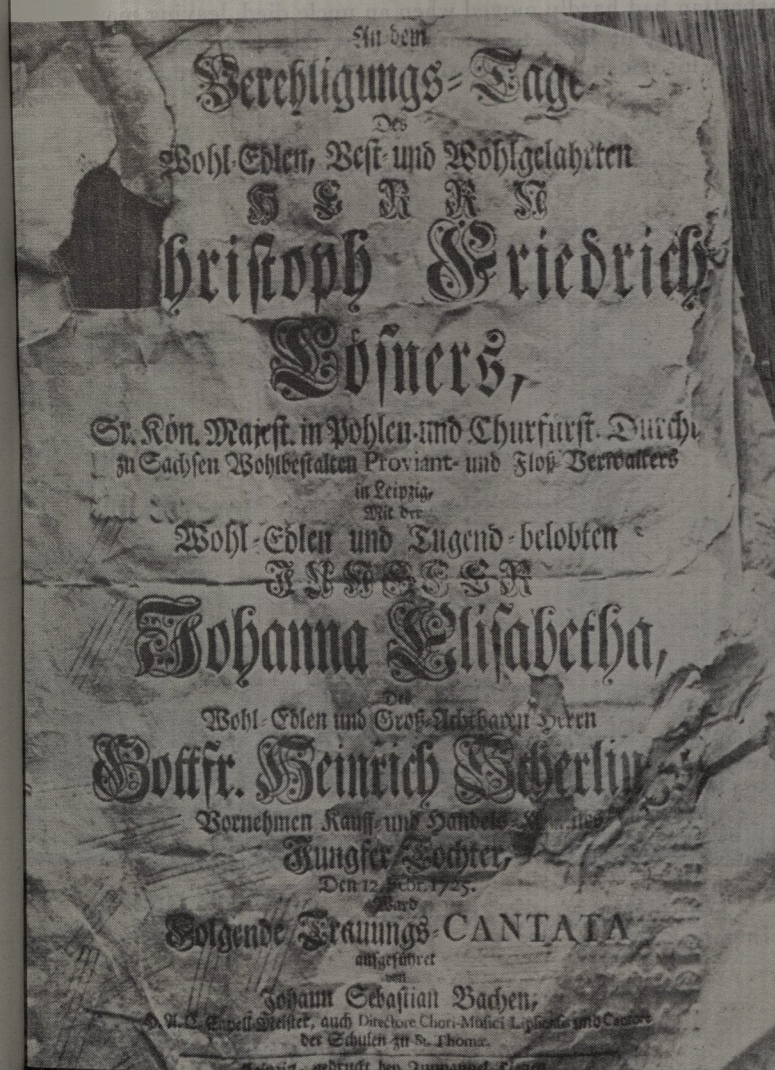
Here in the sympathetic atmosphere of the duke's exquisite chapel and chaste little theatre, Bach, an obscure player in the ducal orchestra, began to turn out suites and partitas. At seventeen he was beginning to feel his musical strength.

In Bach's day, Celle and Lüneburg were far from Thuringia. The young musician became homesick. (Continued on Page 10)



Central Germany in Bach's time. Thuringia (Thüringen) and Saxony (Sachsen) were the scene of important years of composing and performing.

Below: Title page of a wedding cantata by Bach



Thuringian village. Bach spent his early years among scenes like this one.



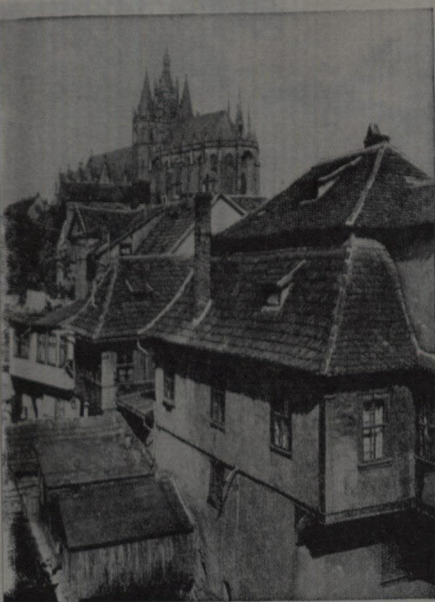
Two early Bachs. At left, Hans Bach, "Der Spielman" ("The Minstrel"). He died in 1615. Johann Ambrosius Bach was Sebastian's father.



Hallway of the house in Eisenach. Bach lived here until he was nine. When both his parents died, he went to live with an older brother.



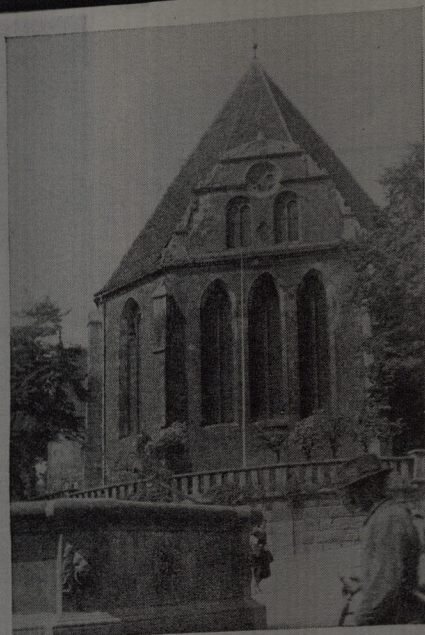
Choir boys in Eisenach still sing in the town square to earn money for school books, exactly as they did in the days when Bach sang there.



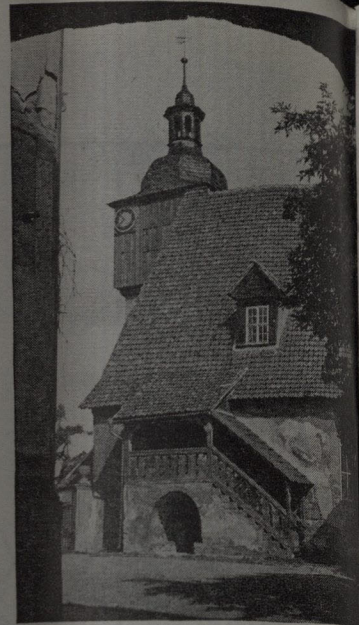
ERFURT:
Bach's father was born here



CELLE:
The music took a secular turn



ARNSTADT:
At 18, discipline was a problem



DORNHEIM:
An uncle's legacy decided Bach

HIS WORLD continued

One day, he made up his mind to return, this time to the old city of Arnstadt, where Caspar Bach had once sounded the hours and alarms.

Shortly Bach became organist of dingy but important St. Bonifacius' Church. He had to sign an agreement to be "God-fearing, temperate, well disposed to all folk and avoiding bad company," besides playing, tuning and repairing the organ and training the choir-boys.

These choir-boys were a trial to Sebastian. Complaints poured in that "they fight in the presence of their masters, behave in a scandalous manner, play ball games in their classrooms, and even in church." It must have been a hard task to discipline these healthy youngsters, for Bach was only 18 himself.

One night several of them met Bach in the street, called him a cowardly rascal (and much worse names, too). Bach surprised them by making a savage counter-attack with his cane,

cracking a few heads and putting the rest to flight. Discipline improved after that.

The church fathers gave Sebastian four weeks' vacation to go hear the great organist Buxtehude play at Lubeck. Instead Sebastian stayed four months. When he returned, church officers were up in arms over his long absence. They also complained that "you now play the hymns with surprising variations and strange ornaments which blot out the melody and confuse the congregation."

Sebastian soon tired of the Arnstadt bickerings. His fame was spreading to other cities. An offer came from Mühlhausen, and he accepted. That city furnished him a wagon to move his household goods from Arnstadt, and a yearly salary of 85 gulden in coin, 12 bushels of grain, 2 cords of wood, 6 of brushwood, and 3 pounds of fish—generous wages for that time.

Sebastian had hardly moved when an uncle died, leaving money to him. He went back to Arnstadt next day, and immediately called on his cousin, Maria Barbara Bach. They were married in

the simple little chapel at Dornheim; then Bach returned to his post at Mühlhausen.

But Mühlhausen, too, shortly became a thorn in Bach's side. After a hectic year there he resigned, complaining that "I have not been allowed to do my work without opposition, and at present there does not seem to be the slightest hope that this will stop." He added defiantly: "In time, the church congregation will be brought to approve my actions." Was it righteous indignation, or only Bach's chronic stubbornness? Probably the latter!

So Sebastian and Maria Barbara started back in their squeaking cart, pulled by one ox and one pony, this time to Weimar. For nine years Bach was to live in this fine old city in the employ of Prince Wilhelm Ernst. During the Weimar years, Bach became known as the greatest organ player of his time. His greatest organ works, and some of his best cantatas and chamber-music works were written there.

But despite his pleasant and musically productive life in Weimar, Bach soon had his usual difficulties. Prince Wilhelm Ernst could be as stubborn as Bach himself. Weimar irritated the composer more and more. When he decided to accept a tempting offer to go to Cöthen in the service of the Duke there, his Weimar prince refused to let him go, and had him arrested and jailed to keep him from resigning. Characteristically, Bach spent his month of imprisonment writing superb music for the organ!

At last, realizing that no power on earth can move a mulish artist, the prince grudgingly released Bach and let him go to Cöthen.

Here Bach and his family settled in rooms in the gardens of Cöthen castle. Bach was more contented than ever before in his life. His services were handsomely paid for by the duke. Bach saw to that, for his business mind was always as orderly as his counterpart. His children played hide-and-seek in the castle gardens, and under the watchful eye of their father began to grow into exceptionally fine musician-Bachs.

The Duke, who had taken a great liking to Bach, often invited his *Kapellmeister* to accompany him on long journeys. Returning from one of these, Bach was stunned to find Maria Barbara dead and already buried. The oldest child, (Continued on Page 50)



View of the castle at Cöthen. Bach and his family lived in an apartment overlooking the gardens. Years here were happy ones.



Leopold, Duke of Anhalt-Cöthen, liked Bach's music; Duchess Frederica Henrietta didn't. Regretfully, Bach applied for Leipzig post.



DORNHEIM:
Here the vows were spoken



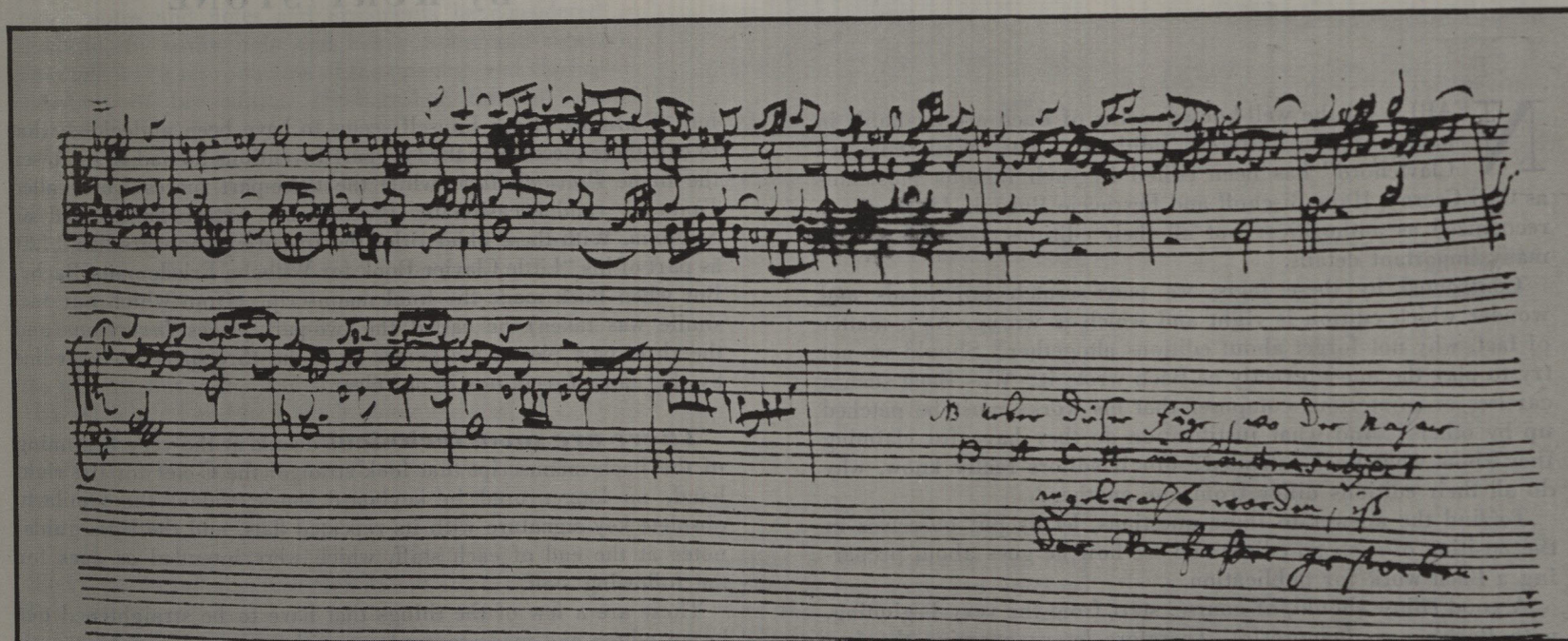
WEIMAR:
A month in prison, writing music



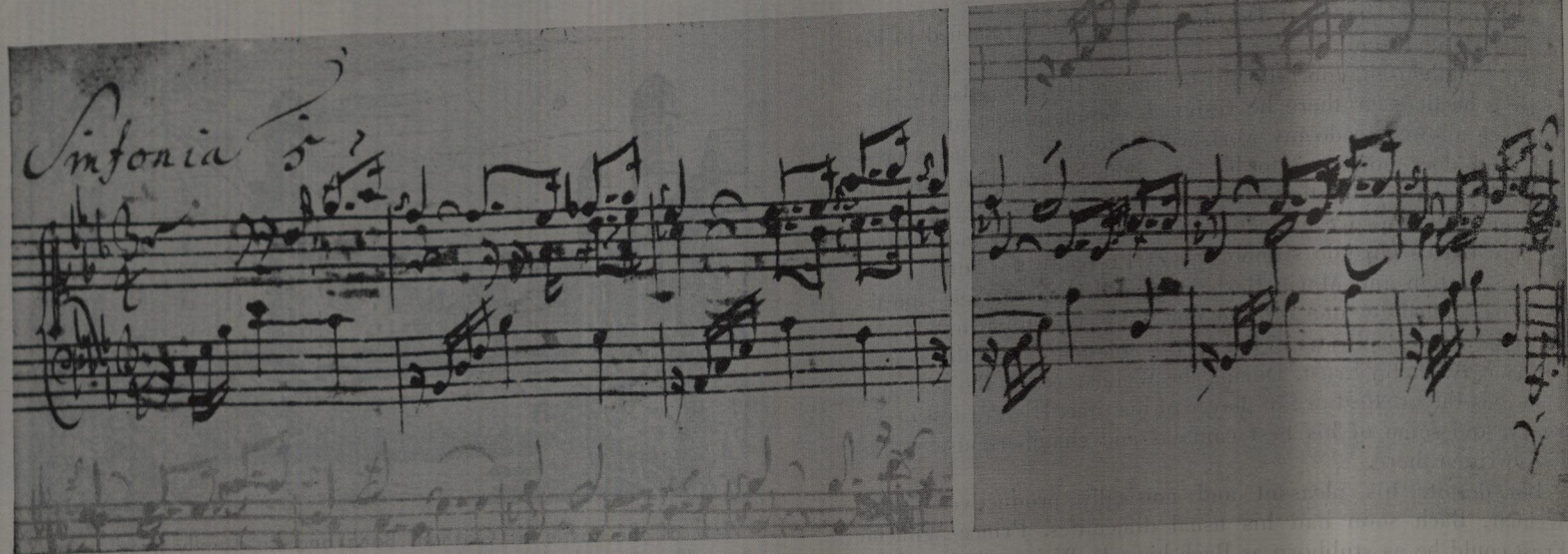
LEIPZIG:
At St. Thomas Church 27 years



LEIPZIG:
Music for St. John's also



Last page of the unfinished "Art of Fugue." On the manuscript is a note in K. P. E. Bach's handwriting: "NB. Ueber dieser Fuge, wo der Name BACH im Contrasubject angebracht worden, ist der Verfasser gestorben." ("At this point in the fugue, as the name BACH appeared in the countersubject, the composer died.") See Measures 8-9-10, inner voice. C on lowest line, top staff.



Ex. 1. Here is what an editor starts with. Facsimile shows first three measures and last four measures of Three-Part Invention in

E-flat as Bach wrote it in 1723. Right hand is written in soprano clef, notes appearing a third higher on staff than in treble clef.

What Bach Edition Should I Play?



Many editions of Bach are available, and most of them contradict each other. Which edition is right, and which is wrong? Read the following helpful and sensible answer

By KURT STONE

NEARLY all the well-known works of Bach are available in half a dozen different editions. "The Well-Tempered Clavichord" has been edited by such famous musicians as Carl Czerny, Hans Bischoff and Ferruccio Busoni. All three are recognized as authorities; but all their editions are different in many important details.

Confronted by these facts, we may scratch our heads and wonder which edition is right and which is wrong. As a matter of fact, why not forget about editions altogether? Should we not try to play the music exactly as Bach wrote it? Was Bach such a careless or mysterious composer that his works must be patched up by others? And what justification do they have for claiming they know what Bach intended? For if editors really know, why do all their editions differ from one another?

To find the answer to these questions, let us put ourselves in the position of such an editor and see how he goes about preparing a Bach work for publication.

A good editor should, of course, start from the very beginning, with Bach's own manuscript. Therefore let us examine the facsimile of the first three measures and last four measures of Bach's Three-Part Invention in E-flat Major, as he himself wrote it in 1723. (Example 1.)

The first thing that strikes us is that it is not called "Invention,"

but "Sinfonia." Bach himself seems to have been undecided what to call these pieces. For the two-part Inventions he had first chosen the name *Praeambulum*, while the three-part pieces were called *Fantasia*, (and occasionally *Praeludium*) before he decided on *Sinfonia*. With these older titles the Inventions appeared in 1720, as part of his "Little Clavier Book for Wilhelm Friedemann Bach." But when Bach made the final manuscript (from which our facsimile was taken) he called the two-part pieces *Inventions* and the three-part pieces *Sinfonias*. How the three-part pieces came by the name *Inventions* is not clear.

There are some technical details at the very beginning of the Bach manuscript that look strange: the C-clef for the right hand, no longer used in keyboard music today, the similarly obsolete key signature with its repeated flats, and the little guide-notes at the end of each staff, which were intended as cues for the following staff.

These are a few of the things that have to be straightened out by an editor and made to conform with present-day usage.

If we do not make any further changes, except to add helpful fingering here and there, and to include a separate, if possible documented, list of solutions for the ornaments, we have what is called an "Urtext Edition"—a reproduction of the original text.

An excellent example of such an edition is the one by Ludwig Landshoff (Peters Edition, 1933), but one look at its opening and closing measures makes it clear that our troubles have only begun. (See Examples 2 and 3.) We find two versions of these passages—not one by Bach and one a "Landshoff Edition," but both by Bach.

If we now return to our earlier question: Why not play Bach unedited?—we will have to answer with still another question: Play which unedited Bach?

A closer examination of the two Urtexts shows, however, that the only real difference lies in the ornaments. The full-size notes are identical. It happens that there exist numerous manuscripts of Bach's works, some by Bach himself, others by his students. They all agree pretty much with respect to the main-notes, but, none of them agree in the ornamentation.

This was not due to carelessness; it was typical of Bach's time, when everybody was more or less expected to play his own embellishments, and preferably different ones at each playing, somewhat in the manner of present-day jam sessions.

Editor Landshoff therefore published one version containing only the notes that appear in all available copies, and another version adding ornaments and embellishments that occur often enough in the various copies to warrant the assumption that Bach must have approved of them—plus a few signs and notes printed in small size or brackets to indicate that their authenticity is not certain (see Measures 4 and 5 of Ex. 3).

Our facsimile of Bach's 1723 manuscript is almost identical with Landshoff's second, ornamented version. An earlier manuscript of the same work, however (from Wilhelm Friedemann's "Clavier Book") although in Bach's own handwriting, has a single trill in measure 12, three scattered phrasing slurs, but nothing else in the way of ornaments or marks of interpretation. An additional difficulty lies in the fact that many ornaments and even notes in the other versions look as if they had been added later, and most likely not always by Bach himself! Hence Landshoff's feeling that two Urtext editions were required.

A slightly different policy was followed by Hans Bischoff. Instead of printing two versions, he printed only one, but he distinguished between undisputed notes and notes and ornaments he considered doubtful, by using light and heavy notes and signs. Example 4 is a reproduction of the opening and closing measures of his edition (Steingraber Edition; reprinted by Kalmus).

If we now examine closely all four versions mentioned so far we will find that there are still differences in detail among them all. To point out a few obvious ones, although they are not very important: our manuscript has no slurs from the grace-notes to the principal notes in the first two and one-half measures, and in measure three, the flat for the first upper grace-note (D-flat) is missing. Bischoff added the slurs and put the missing flat in the staff since it is obviously correct (Ex. 4) while Landshoff put it above the staff (Ex. 3) so as to indicate that it represents an editorial addition not found in the original, even though there is no question about its belonging there, and he left the slur question alone.

Much more important is Bischoff's inclusion of the 32nd notes in full size (see Measures 4 and 5 of Ex. 4). This, of course, leads one to assume that they are indisputably Bach's own. Bischoff explains only in a footnote, easily overlooked, that they are not found at all in the "Clavier Book" version of 1720, but were added later into the 1723 manuscript.

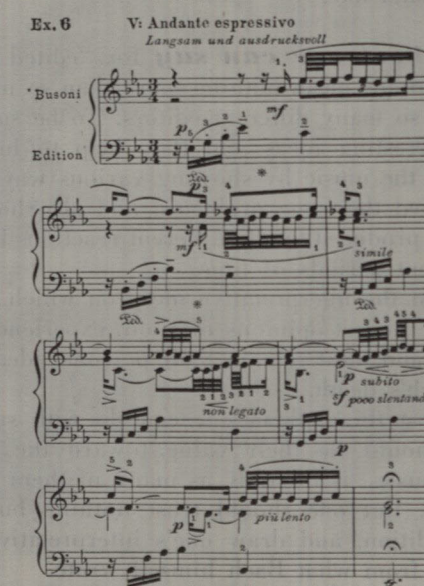
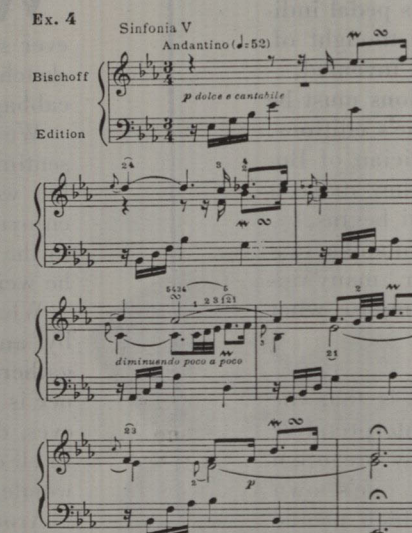
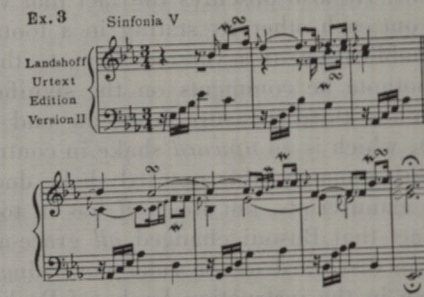
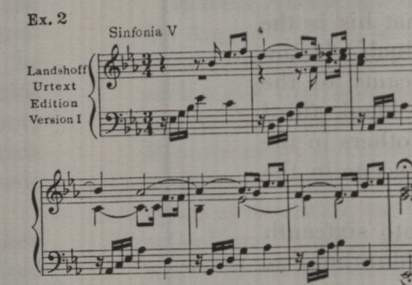
The most striking difference, however, between Bis-

choff and Landshoff is that indications, dynamics, expression marks, phrasing slurs, etc., appear in the Bischoff edition. These are printed in small size, but they are ominous, because here we have an instance of arbitrary additions, and it is these that one must be on guard against.

In the Bischoff edition it is still possible to distinguish between what Bach did and what are Bischoff's additions. Examples 5 and 6, however, represent the two most popular versions of "edited Bach" in which no distinction whatsoever has been made between original text and editorial addition. Ex. 5 is an edition by Czerny, Griepenkerl and Roitzsch; Ex. 6 one by Busoni. Of course, there are many, many more!

Czerny explains in the prefaces to his Bach editions (1830) that he indicated "the proper marks of expression and style, and the exact time of each movement (according to Maelzel's metronome)." He says he bases his "proper" and "exact" knowledge on his "vivid recollection of the manner in which I heard many of the fugues of Bach's 'Well-Tempered Clavichord' played [17 years earlier] by the great Beethoven." Even if we grant Czerny an infallible memory, any comparison of Beethoven's music with that of Bach will make it clear that Beethoven's interpretation of Bach, while doubtless most fascinat-

(Continued on next page)



Here are the opening and closing measures of Bach's Three-Part Invention in E-flat Major, as they appear in four standard editions. Note the widely different manner in which the various editors have prepared the work for performance.

WHAT EDITION? *continued*

ing, cannot have been what Bach intended it to be.

Observe, further (Ex. 5), how Czerny chose to include or reject ornaments, and how he changed the value of the grace-notes from eighths to sixteenths. And compare his metronome mark of $\text{♩} = 100$ with Bischoff's $\text{♩} = 110$, or Czerny's forte at the beginning, with Bischoff's piano, and then remember that Bach himself did not indicate *any* tempo or dynamics (he almost never did). This alone should cure anybody from ever again believing in editions.

And now compare how Busoni, (Ex. 6), more conscientious than Czerny, goes into the finest details of phrasing and dynamics, so detailed that they make it practically impossible for anyone who plays from such an edition to "speak his own mind." As a matter of fact, even Busoni himself felt later that he had gone a bit too far. In the preface to the second edition (1914), 23 years after the first edition had appeared, he remarked that he no longer liked to linger over such minutiae—that the "total expression of a face" now meant more to him than its individual features.

Busoni also gives "exact," written out interpretations of all the ornaments he included, a rigidity not only foreign to Bach's time, but altogether a rather dangerous undertaking, since there are no known foolproof solutions for all ornaments under all conditions. He also obscures the fact that various manuscripts differ from each other by stating in a footnote that his is the "first" publication of a version "true to the original." In another footnote he comments on the significant beauty of the shake in the third measure from the end (right hand, third quarter), which is an *upward* shake in contrast to others in the piece. Unfortunately, this upward shake does not occur in the original manuscripts, but Bischoff has it, too.

The fact that Busoni changed *all* grace-notes into sixteenth notes is in disregard of the rules governing their duration, as laid down in the instruction books of Bach's time.

Busoni is less rigid in his choice of tempo. He does not indicate a metronome mark. On the other hand, he adds pedal indications, something Bach could not very well have thought of, since in his day the damper pedal had not yet been invented.

It seems obvious from all this that Busoni's editions must be approached with as much skepticism as anyone else's editions. They are most interesting examples of how a musician of Busoni's unquestioned stature interpreted Bach, but they make it impossible to find out where Bach ends and Busoni begins.

The editions discussed in this article do not contain any actual changes of the music proper. There are, however, many instances where editors have felt free even to re-compose what they did not like.

The best one can say for "edited Bach" is that the many editions mean nothing more than so many interpretative ideas of so many different editors. To be sure, they are often very interesting ideas and they help to broaden one's own grasp of the music by showing various ways in which people approached the same problems, and also how the same piece of music produced totally different reactions in different people, at different periods of time.

Most of the interpretative ideas on which these editions are based are honest opinions of good, experienced musicians, but they are and must remain their personal ideas, arrived at long after Bach's death.

The best thing, then, one can do with such editions—and herein should lie their value toward the understanding of Bach's music—is to study as many of them as possible, never one only. But one should trust nothing but a conscientious Urtext edition, and draw one's interpretative conclusions exclusively from what Bach himself wrote.



*Some called him grave,
robust, cordially engaging.*

*He could be an explosive man, a
stubborn one and a dangerous one.*

WHAT SORT OF MAN WAS J. S. BACH?

By HAROLD C. SCHONBERG

WE KNOW quite a bit about Johann Sebastian Bach. The literature about him is enormous. Spitta found enough material for three large, well-documented volumes; and ever since Forkel, in 1802, wrote the first extended biographical sketch, commentators have been as industrious as rabbits in a cabbage patch.

We know everything, in fact, except the little things that we sentimental people want to know. The external picture is complete, but what about the internal one? Little things—like what Bach enjoyed eating, what he thought about life in general, what he did in the way of diversion, what his personality was like, how much he weighed, what he looked like—things like that.

What *did* he look like? We have some portraits, but none is by an artist of any particular skill. The general impression gathered from the well-known paintings by Haussmann and Kütner is that he was thickset, with a massive head, large but narrow eyes, determined lips and a stubborn jaw. At least two chins, too. In all of the portraits he is wearing a wig, and at least two scholars wonder if this wig did not cover a bald head.

Around 1840 the pontifical British critic Henry Chorley was calling him a grave, robust, serene man, cordially engaging, nowhere near the composer that Handel was, but a pretty estimable old gentleman, all in all. But if there is one thing we know about Bach's personality, it is that he was *not* serene. Robust, yes; cordially engaging, maybe; serene, definitely not. Bach could be an explosive man, a stubborn one and a dangerous one.

It seems that from the beginning he never got on too well with people. One of the earliest records of his life is an account of a brawl in which he was engaged with one Geyersbach. This was at Arnstadt, and Bach was 20 years old. Bach was crossing the market place with his cousin, Barbara Catharina, when Geyersbach set upon him with a stick because (Geyersbach said) Bach had hurled abusive remarks at him. Bach drew his dagger, Geyersbach

closed in, and in a second the future composer of the "Saint Matthew Passion" was rolling on the ground, trying to commit mayhem. Students separated them. At a hearing, on August 29, 1705, it came out that Bach had previously derisively called Geyersbach a "zippelfagottist," which can be translated as a "nannygoat bassoonist," and the court reprimanded him. The court also pointed out to Bach that he already had the reputation of not getting on with the students, and that he should try to mend his ways.

This was not to be Bach's last brush with the authorities. The same year, 1705, he was boldly telling the Consistory at Arnstadt that he could not again perform a cantata unless he had a good choir director to help. Then, the following year, he was summoned before the Consistory to explain why he had stayed away four months instead of the four weeks he had asked for. A few months later he was re-summoned to answer the same complaints, which he had blandly ignored. Bach was also reprovved for his organ improvisations, which were thought too long and complicated, and was ordered to "behave in the future quite differently and better than he had hitherto."

Apparently Bach was stubborn. He continued to look with scorn on his colleagues—perhaps with good musical reason but certainly with a distressing lack of tact—and went his own sweet way. The Consistory did not like that at all, and mildly (under the circumstances) reprimanded the young man, reminding him that he should make up his mind "whether he is willing to make music with the scholars as he already has been instructed to do, or not; for if he considers it no disgrace to be connected with the Church and to accept his salary, he must not be ashamed to make music with the students assigned to do so."

It is immediately apparent that the young Bach was outspoken and sure of himself. Yet he must have been good, and recognized as such, or stronger action would have been taken by the Consistory. It is also apparent that he had a temper (witness the Geyersbach incident), a mind of his own, that he was headstrong and not too worried about authority, or else he would not have been AWOL from Arnstadt for three months.

Anyway, Bach left Arnstadt to go to Mühlhausen. He stayed there from 1707-1708, and then asked to be relieved. Bach made no bones about saying that one of the reasons for leaving was that he could make "more adequate living" at Weimar. He also pointed out, in his petition, that whereas he *could* have given Mühlhausen a well-regulated Church music, he had not been able to accomplish it without hindrance, "and there are, at present, hardly any signs in the future that a change may take place . . ." What this "hindrance" was, we do not know, but it is reasonable to assume, in the light of what happened at Arnstadt and what was to happen later, that Bach and the authorities did not see eye to eye on how the music was to be managed. In short, Bach wanted and demanded his own way.

Bach, we can gather indirectly from his correspondence, always was furious when he did not have things running the way he wanted. He was accustomed to giving orders—to his large family, to his students, to his administrators. There is no case on record where any of his orders were unjust or cruel, however. He was stern but exact; he wanted things done a certain way and they had to be done that way. His, from all evidence, was not a warm personality, but it was a ruggedly honest and uncompromising one. He took himself seriously, very

seriously. Did he ever break into hearty laughter or thoroughly relax? One wonders. All his life he was a busy man; how busy we today simply cannot conceive. He was a pedagogue, an executive, a composer, a conductor, an organist and harpsichordist, and had in addition an extraordinarily large family to rear. Other writers have fully explored the extent of Bach labors and responsibilities, and anybody interested in finding out what Bach accomplished can read Spitta, or Schweitzer, or the David-Mendel "The Bach Reader." Nowhere, though, is there any evidence of Bach really loosening up; and as for the pretty stories about music evenings in the Bach parlor, with Anna Magdalena and the children holding forth in sweet harmony, it is this writer's guess that Papa Bach would have raised the roof if any of the children made serious errors in musicianship, or if they let their attention wander. There was discipline in the Bach family; of that we can be sure.

And, of course, there was the same discipline in the music. Ineffably great it is; ineffably searching, passionate and complete in itself; but was there ever a composer with less humor? There is virtually no humor in Bach, none at all; and even in things like the "Coffee" Cantata, with a text supposed to be humorous, only the faintest trace of a stiff smile crosses the composer's face. Bach never unbent.

When Bach went to Weimar, he remained from 1708-1717. On August 5, 1717, he took the position of kapellmeister at Cöthen, but was not permitted to leave Weimar immediately. Bach raised such a riot that he was put in confinement for his loud insistence that he be allowed to quit. The entry from the Court Secretary's Reports reads as follows. "On November 6, the quondam concertmaster and organist Bach was confined to the County Judge's place of detention for too stubbornly forcing the issue of his dismissal and finally on December 2 was freed from arrest with notice of his unfavorable discharge." How Bach must have raged during that month in jail!

(Continued on Page 57)



... the future composer of the "St. Matthew Passion" was rolling on the ground ...

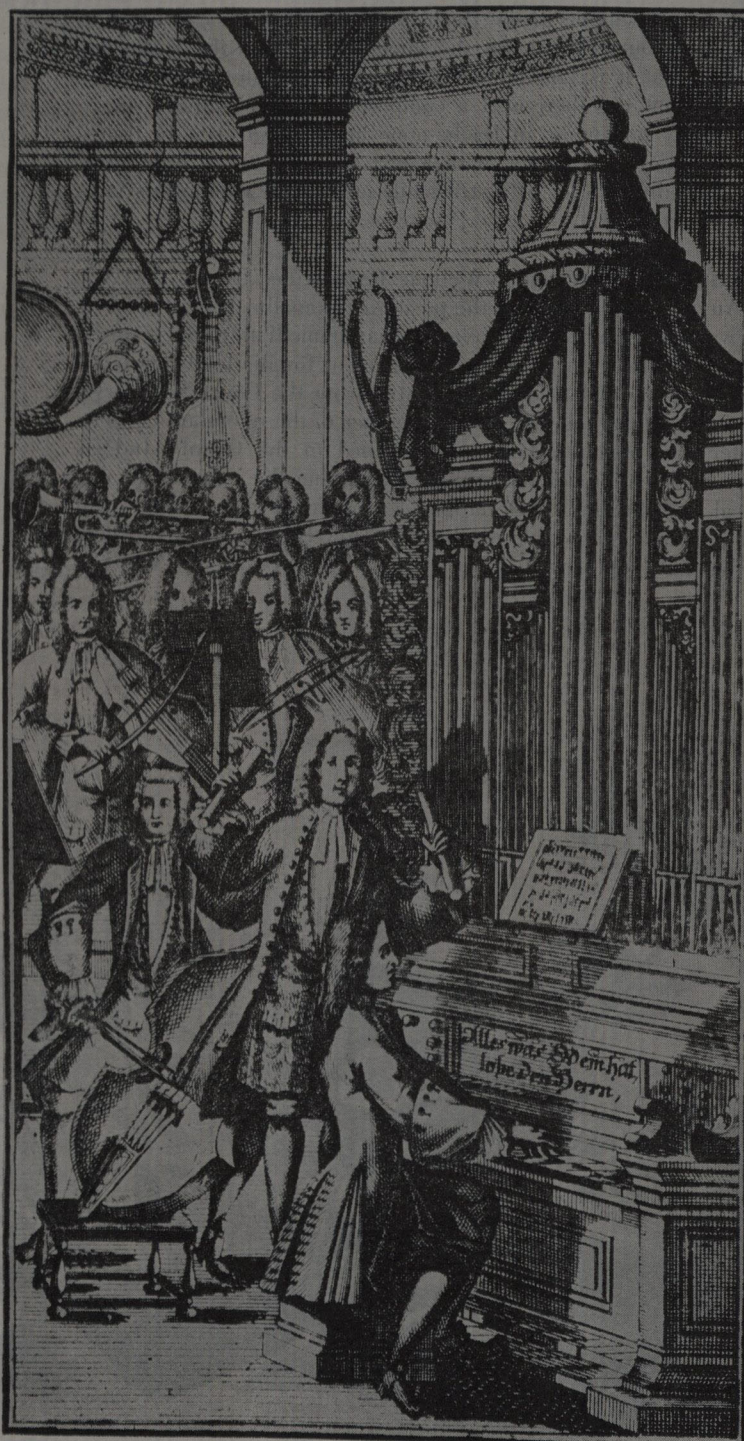


Joh. Seb. Bach.

THE TEACHER

By JOHANN NICOLAUS FORKEL

J. N. Forkel, the son of a shoemaker, became one of the leading musicians and theorists of his time. His biography of Bach (1802), first ever written, was particularly valuable since it contained information gathered from Karl Philipp Emanuel and Wilhelm Friedemann Bach. This article is a chapter of the biography.



A church-music performance in Bach's day

HERE are many good composers and skillful virtuosos, for all instruments, who are not capable of teaching others what they themselves know or can perform. Either they have not combined sufficient attention with the practice by which their natural capacity was developed, or they have been led by good instructions to a certain point on the shortest way, and have left to their teachers the task of considering why anything must be done so or so, and not otherwise. When such performers are well informed, their practice may be very instructive to beginners, but they cannot give instruction in the proper sense of the term.

The fatiguing path of self-instruction, on which the learner goes astray a thousand times before he discovers or reaches the goal, is perhaps, the only one that can produce a perfectly good teacher. The frequent fruitless attempts and errors make him gradually acquainted with the whole domain of art; he discovers every obstacle to his progress, and learns to avoid it.

This way is, indeed, the longest; but he who has energy in himself will still accomplish it, and, as a reward for his exertions, learn to find his goal by a way which will be the more agreeable. All those who have founded a school of music of their own have attained to it by such fatiguing ways. The new, more pleasing road discovered by them was what distinguished their school from others.

This is the case with the school of Bach. Its founder long wandered about; he had to attain the age of above thirty years, and gradually to increase his powers by constant exertion before he learned how to conquer all difficulties and obstacles. But, on the other hand, he discovered, at the end, perhaps the most beautiful and delightful road that is to be found in the whole domain of the art.

Only he who knows much can teach much. Only he who has become acquainted with dangers, who has himself encountered and overcome them, can properly point them out and successfully teach his followers how to avoid them. Both were united in Bach. His teaching was, therefore, the most instructive, the most proper, and the most secure that ever was known; and all his scholars trod, at least in some one branch of the art, in the footsteps of their great master, though none of them equaled, much less surpassed him.

I will first speak of his instructions in playing. The first thing he did was to teach his scholars his particular mode of touching the instrument. For this purpose, he made them practice, for months together, nothing but isolated exercises for all the fingers of both hands, with constant regard to this clear and clean touch.

Under some months, none could get excused from these exercises; and, according to his firm opinion, they ought to be con-

tinued, at least, for from six to twelve months. But if he found that anyone, after some months of practice, began to lose patience, he was so obliging as to write little connected pieces, in which those exercises were combined together. Of this kind are the six little Preludes for Beginners, and still more the fifteen two-part Inventions.

He wrote both down during the hours of teaching and, in doing so, attended only to the momentary want of the scholar. But he afterwards transformed them into beautiful, expressive little works of art. With this exercise of the fingers, either in single passages or in little pieces composed on purpose, was combined the practice of all the ornaments in both hands.

Hereupon he immediately set his scholars to his own greater compositions, which, as he well knew, would give them the best means of exercising their strength. In order to lessen the difficulties, he made use of an excellent method; this was, first to play to them the whole piece, which they were to study, saying, "so it must sound."

It can scarcely be imagined how many advantages this method has. If, by the pleasure of hearing such a piece played through at once in its true character, only the zeal and inclination of the scholar were excited, the advantage would be, even then, very great. But, by giving to the scholar, likewise, an idea how the piece ought to sound, and what degree of perfection he has to aim at, the advantage of this method is far greater still. For, without such a means to facilitate the acquisition, the scholar cannot learn either the one or the other, except gradually, as he conquers the mechanical difficulties, and, even then, perhaps, but very imperfectly.

Besides, the understanding has now come into play, and, under its direction, the fingers will obey much better than they could without it. In a word, the pupil has an ideal in his mind, which renders the difficulties in the given piece easier to the fingers; and many a young performer on the keyboard who scarcely knows how to make sense of such a piece after years' practice would, perhaps, have learnt it very well in a month if he had only heard it played to him once in its proper connection and with a due degree of perfection.

Bach's method of teaching composition was as sure and excellent as his method of teaching how to play. He did not begin with dry counterpoints that led nowhere, as was done by other teachers of music in his time; still less did he detain his scholars with calculations of the proportions of tones, which, in his opinion, were not for the composer, but for the mere theorist and the instrument-maker. He proceeded at once to the pure thorough-bass in four parts, and insisted particularly on the writing out of these parts because thereby the idea of the pure progression of the harmony is rendered the most evident. He then proceeded to chorales. In the exercises, he at first set the basses himself and made the pupils invent only the alto and tenor to them. By degrees, he let them also make the basses. He everywhere insisted not only on the highest degree of purity in the harmony itself, but also on natural connection and flowing melody in all the parts. Every connoisseur knows what models he has himself produced in this kind; his middle parts are often so singable that they might be used as upper parts. He also made his pupils aim at such excellencies in their exercises; and, till they had attained a high degree of perfection in them, he did not think it advisable to let them attempt inventions of their own. Their sense of purity, order, and connection in the parts must first have been sharpened on the inventions of others, and have become in a manner habitual to them, before he thought them capable of giving these qualities to their own inventions.

Besides this, he took it for granted that all his pupils in composition had the ability to think musically. Whoever had not this, received from him the sincere advice not to apply himself to composition. He, therefore, refrained from beginning, as well

with his sons as his other pupils, the study of composition till he had seen attempts of theirs in which he thought he could discern this ability, or what is called musical genius. Then, when the above-mentioned preparations in harmony were ended, he took up the doctrine of fugues, and made a beginning with those in two parts, etc. In all these, and other exercises in composition, he rigorously kept his pupils:

(1) To compose entirely from the mind, without an instrument. Those who wished to do otherwise, he called, in ridicule, "knights of the keyboard" (*Clavier-Ritter*);

(2) To pay constant attention to the consistency of each single part, in and for itself, as well as to its relation to the parts connected and concurrent with it. No part, not even a middle part, was allowed to break off before it had entirely said what it had to say. Every note was required to have a connection with the preceding: did any one appear of which it was not apparent whence it came, nor whither it tended, it was instantly banished as suspicious.

This high degree of exactness in the management of every single part is precisely what makes Bach's harmony a manifold melody. The confused mixture of the parts, so that a note which belongs to the tenor is thrown into the alto, or the reverse; further, the untimely falling in of several notes in certain harmonies—notes which, as if fallen from the sky, suddenly increase the established number of the parts in a single passage, to vanish in the next following, and in no manner belong to the whole; in short, what Bach is said to have called *mantschen* (to daub, to mix notes and parts among each other in a disorderly manner)—is not to be found either in himself or in any of his scholars.

He considered his parts as if they were persons who conversed



An 18th-century chamber music concert

together like a select company. If there were three, each could sometimes be silent and listen to the others till it again had something to the purpose to say. But, if in the midst of the most interesting part of the discourse, some uncalled and importunate strange notes suddenly rushed in and attempted to say a word, or even a syllable only, without sense or vocation, Bach looked on this as a great irregularity, and made his pupils comprehend that it was never to be allowed.

With all his strictness in this point, he allowed his pupils, in other respects, great liberties. In the use of the intervals, in the turns of the melody and harmony, he let them dare whatever they would and could, only taking care to admit nothing which could be detrimental to the euphony (*Continued on Page 64*)

A DRAFT FOR A Well-Appointed Church Music

By

Joh. Seb. Bach.

Every choirmaster and choral director who has struggled with a limited budget and a shortage of trained performers will read with interest and sympathy Bach's memorandum of August 23, 1730, addressed to the Town Council of Leipzig. Bach, greatest composer and most celebrated organist of his time, fared no better than any other choirmaster. At times he was forced to all sorts of expedients to provide music for the four Leipzig churches in his charge. This material is reprinted from "The Bach Reader," by Hans David and Arthur Mendel, by permission of W. W. Norton & Company, Inc. Copyright 1945 by W. W. Norton & Company, Inc.

A WELL-APPOINTED church music requires vocalists and instrumentalists. The vocalists are in this place made up of the pupils of the Thomas-Schule, being of four kinds, namely, sopranos, altos, tenors, and basses.

In order that the choruses of church pieces may be performed as is fitting, the vocalists must in turn be divided into 2 sorts, namely, concertists and ripienists. [Solo voices and chorists.]

The concertists are ordinarily 4 in number; sometimes also 5, 6, 7, even 8; that is, if one wishes to perform music for two choirs (*per choras*).

The ripienists, too, must be at least 8, namely, two for each part.

The instrumentalists are also divided into various kinds, namely, violinists, oboists, flutists, trumpeters, and drummers. The violinists include also, in addition to the players of the violin, those who play the violas, the violoncellos, and the bass viols (*Violone*).

The number of the *Alumni Thomanae Scholae* (resident students of the Thomas-Schule) is 55. These 55 are divided into 4 choirs, for the four churches in which they must perform partly concerted music with instruments, partly motets, and partly chorales. In the three Churches, St. Thomas's, St. Nicholas's, and the New Church, the pupils must all be musical. St. Peter's Church receives the remainder, those who do not understand music and can only just barely sing a chorale.

Every musical choir should contain at least 3 sopranos, 3 altos, 3 tenors, and as many

basses, so that even if one happens to fall ill (as very often happens, particularly at this time of year, as the prescriptions written by the school physician for the apothecary must show) at least a double-chorus motet may be sung. (Though it would be still better if the classes were such that one could have 4 singers on each part and thus could perform every chorus with 16 persons.) This makes in all 36 persons who must understand music.

The *instrumental music* consists of the following parts, namely:

2 or even 3 for the	Violino 1
2 or 3 for the	Violino 2
2 for the	Viola 1
2 for the	Viola 2
2 for the	Violoncello
1 for the	Violon(e)
2, or if the piece requires, 3,	for the Hautbois
1, or even 2, for the	Basson
3 for the	Trumpets
1 for the	Kettledrums
summa 18 persons at least, for the instrumental music	

N.B. If it happens that the church piece is composed with flutes also, whether they are *à bec* [recorders] or *Traversieri* [transverse flutes], as very often happens for variety's sake, at least 2 more persons are needed. Making altogether 20 instrumentalists.

The number of persons now engaged for the church music is 8, namely, 4 Town Pipers (*Stadt Pfeifer*), 3 professional fiddlers (*Kunst Geiger*), and one apprentice. Modesty forbids

me to speak at all truthfully of their qualities and musical knowledge. Nevertheless it must be remembered that they are not all in such *exercito* (practice) as they should be.

Thus there are lacking the following most necessary players, partly to reinforce certain voices, and partly to supply indispensable ones, namely:

- 2 Violinists for the 1st Violin
- 2 Violinists for the 2nd Violin
- 2 that play the Viola
- 2 Violoncellists
- 1 Violonist
- 2 for the Flutes

The lack that shows itself here has had to be supplied hitherto partly by the *studiosi* (of the University) but mostly by the *alumni* (of the Thomas-Schule). Now, the *studiosi* have shown themselves willing to do this in the hope that one or the other would in time receive some kind of reward and perhaps be favored with a *stipendium* or *honorarium* (as was indeed formerly the custom).

But since this has not occurred, but on the contrary, the few slight *beneficia* formerly devoted to the *chorus musicus* have been successively withdrawn, the willingness of the *studiosi*, too, has disappeared; for who will do work or perform services for nothing?

Be it furthermore remembered that, since the 2nd Violin usually, and the Viola, Violoncello, and Violone always have had to be played by students, it is easy to estimate how much the chorus has been touched upon.

But if I should mention the music of the Holy Days (on which days I must supply both the principal Churches with music), the deficiency of indispensable players will show even more clearly, particularly since I must give up to the other choir all those pupils who play one instrument or another and must get along altogether without their help.

Moreover, it cannot remain unmentioned that the fact that so many poorly equipped boys, and boys not at all talented for music, have been accepted into the school to date has necessarily caused the music to decline and deteriorate. (Continued on Page 63)



The Search for Bach's Grave

*The composer's remains have
survived two centuries and the
bombs of World War II*

By W. SCHWEISHEIMER, M. D.

LATE in World War II, when wire services flashed the news that the Johanniskirche (Church of St. John) in Leipzig had been destroyed by Allied bombs, musicians everywhere wondered if the raid also had destroyed the grave of Johann Sebastian Bach.

The immortal Cantor had been buried beneath the altar of the Johanniskirche since August, 1900. His remains had been brought there from the unmarked grave in which they had reposed for 150 years.

Last year, however, it was revealed that German church authorities had recovered Bach's remains from the ruins of the Johanniskirche. The tin coffin containing all that was mortal of the great musician was transferred to the undestroyed Thomaskirche—by coincidence, on July 28, 1949, the 199th anniversary of Bach's death.

For two weeks the remains in the metal coffin were set up temporarily in the north chapel of the Thomaskirche, solemnly covered by a black pall.

Meanwhile, architects and stonemasons combed the ruins of the battered Johanniskirche until they found the separate parts of Bach's sarcophagus.

On August 13, 1949, the sarcophagus was again set up after its separate parts had been transported to the Thomaskirche. This was a moving task of great proportions. The sarcophagus was made of French limestone, its top alone weighing 2,200 pounds.

When the reconstruction was completed, Bach's body was restored to its former resting-place in an impressive ceremony. As the top was lowered down to close the sarcophagus, Bach's D Minor Toccata and Fugue was played by the present Cantor of the Thomaskirche, Karl Richter.

Meanwhile, a committee of architects met to decide on the most dignified arrangement and most suitable place for a permanent Bach memorial. The choir room of the Thomaskirche was finally selected. This month, the memorial will be dedicated as a highlight of the observance of the Bach Bicentennial.

Present-day reverence for the Bach shrine is in sharp contrast

Bach's sarcophagus in its former location under the altar of the Johanniskirche, Leipzig, bombed in World War II. Tomb was unhit.

to the indifference which earlier prevailed in the music world. For more than a century after his death, no one knew for sure where Johann Sebastian Bach was buried.

For more than 200 years, Leipzig had buried its dead around the Johanniskirche, beyond the east wall of the town. Here Bach was laid to rest Friday, July 31, 1750.

No memorial was erected to the memory of St. Thomas' Cantor. More than a century passed before a tablet was placed on the outer wall to mark the approximate site of his grave.

Around 1850 the old cemetery was leveled and made into a public park, further obliterating all trace of the Cantor's resting-place. Bach's biographer, Philip Spitta, wrote in 1880 of Bach's grave: "Its place cannot be determined any more."

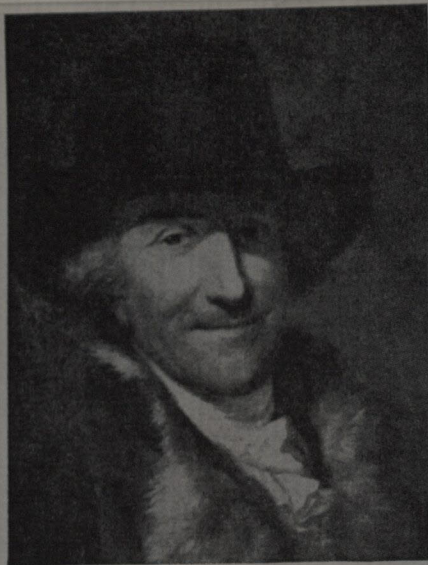
But in 1885, when the second centenary of Bach's birth approached, the Bach-Gesellschaft in Leipzig decided to repair a former generation's neglect by honoring the master's grave. They placed a tablet in the south wall of the church, bearing the inscription:

Near this spot
in the old cemetery of St. John's Church
JOHANN SEBASTIAN BACH
was buried July 31, 1750

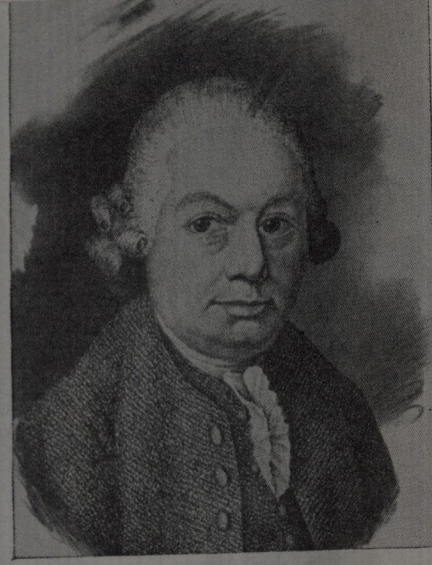
Nine years later the Johanniskirche was enlarged and remodeled. Excavations for the new foundations gave an opportunity to search for Bach's grave itself.

Searchers had established that: (1) Bach had been buried in an oak coffin. In the bills of the (Continued on Page 62)





Wilhelm Friedemann Bach



Karl Philipp Emanuel Bach



Johann Christian Bach



Heirs to Bach's Genius

Of Johann Sebastian's musician sons, the one thought at first to be least talented became best known and preserved for the world his father's treasured manuscripts.

By HILARY P. YOUNGMAN

ALL BACH'S sons were musicians. Four of them, two by his first marriage and two by his second, continued with some success the tradition of their famous father.

The four best-known sons were Wilhelm Friedemann, Karl Philipp Emanuel, Johann Christoph Friedrich and Johann Christian.

Wilhelm Friedemann was Bach's favorite son, and the one from whom Bach expected most. As a boy he showed amazing precocity. He was lacking, however, in his father's self-discipline and capacity for sustained hard work. Despite his extraordinary gifts, he failed to make the most of his talent and in his later years lived the life of a dissolute vagabond.

His earliest studies were at the Thomasschule in Leipzig, and later he attended the University there. His first church post was as organist of the Sophienkirche in Dresden. He remained there 14 years, increasingly in disfavor with church authorities because of his irregular living habits.

Leaving Dresden, he went to the Liebfrauenkirche at Halle. There the story repeated itself. Church authorities were scandalized by Wilhelm Friedemann's conduct, and he was finally forced to resign.

From then until his death, Wilhelm Friedemann was without regular employment, although he was accounted one of the most brilliant organists of his day. He was helped by friends in Brunswick, Göttingen and Berlin. In the latter city his father's biographer, Forkel, lent him money and endeavored to find work for him. But Wilhelm Friedemann seemed unable to last long in any job. He played occasional organ and clavichord recitals, and finally joined a troupe of wandering musicians. He died in extreme poverty in 1784.

Bach thought so little of the talent of his second son, Karl

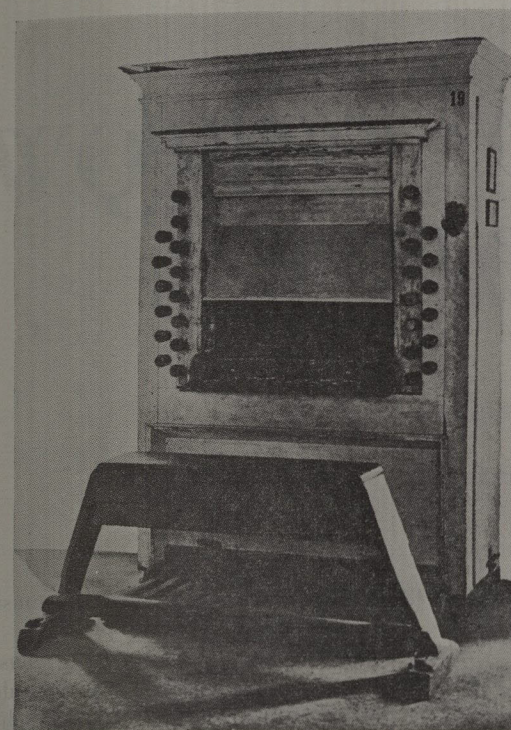
Philipp Emanuel, that he educated him with the idea that the boy would become a lawyer or philosopher. With this aim in view, he attended the Thomasschule, the University of Leipzig and, later, the University of Frankfurt. He soon turned to music, however, establishing a singing society in Frankfurt while he was still a student there.

Karl Philipp Emanuel went to Berlin in 1738, and became cembalist at the court of Frederick the Great. He served in this capacity until 1767, when the Seven Years' War broke out and put an end to the court music which Frederick pursued as a hobby.

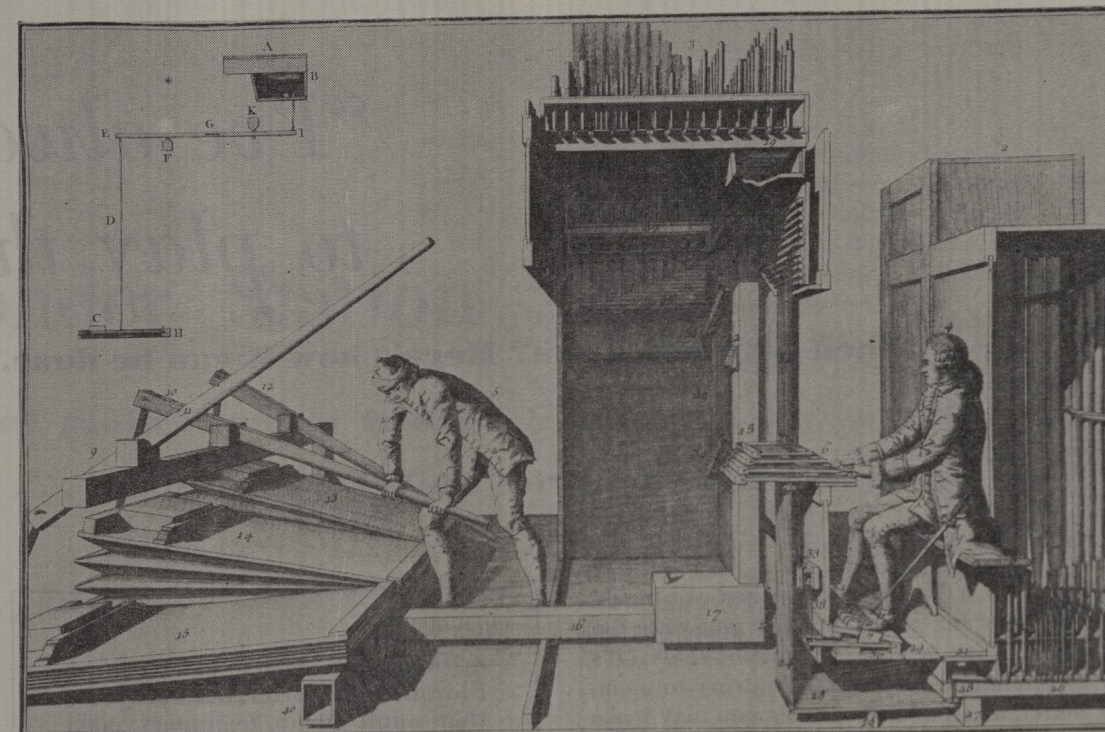
Young Bach thereupon asked permission to go to Hamburg, where he had been offered a post as successor to his father's colleague, George Philipp Telemann, directing church music in Hamburg.

When Johann Sebastian died, Karl Philipp Emanuel competed for his post as Cantor of the Thomasschule in Leipzig. Another organist, however, won the appointment. Karl Philipp Emanuel remained in Hamburg, where he died in 1788 of a chest ailment.

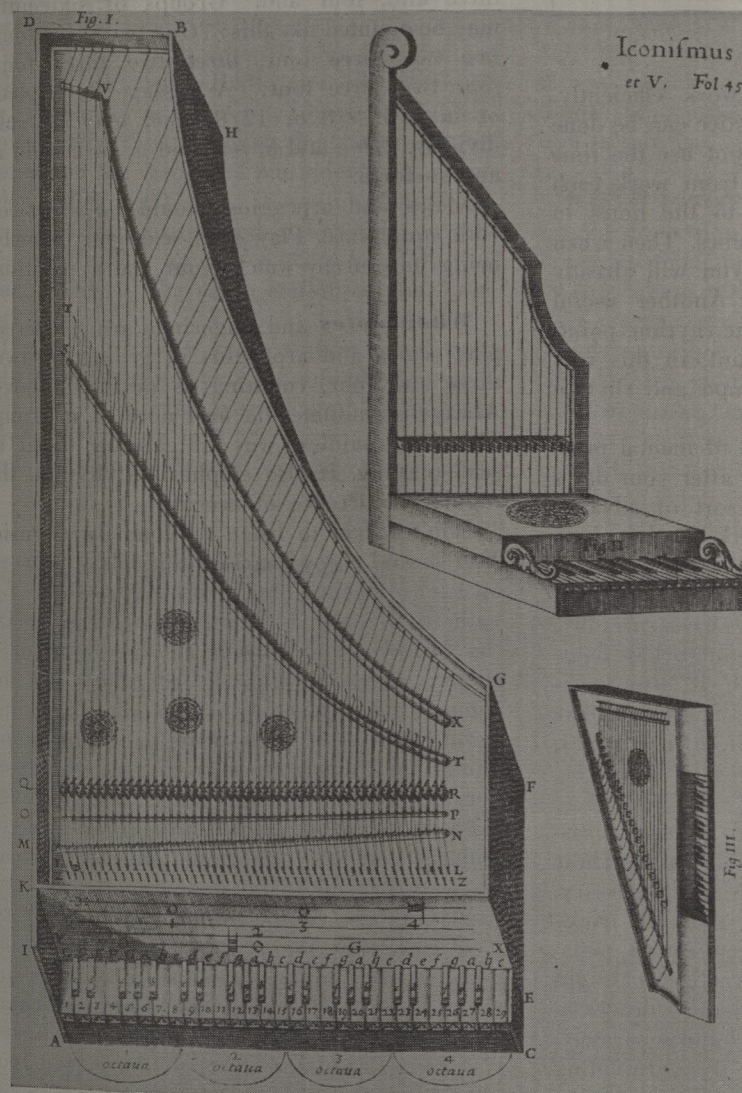
Throughout his lifetime, Karl Philipp Emanuel showed great reverence for the work of his father, both as composer, performer and teacher. Shortly before his death, Bach divided a quantity of his manuscripts between his two eldest sons. Those left to Wilhelm Friedemann have been lost. Karl Philipp Emanuel, however, treasured his father's manuscripts, and himself prepared them for publication. He also roundly denounced a publisher who had brought out an unauthorized edition of Bach's works, which were, his son charged, "swarming with errors." In his two monumental instruction works, "The Art of Thoroughbass" and "The True Art of Clavier Playing," which are still authoritative today, Karl Philipp Emanuel cites his father's (Continued on Page 51)



Bach's organ at Arnstadt. Draw-knobs of this type are still used on present-day instruments.

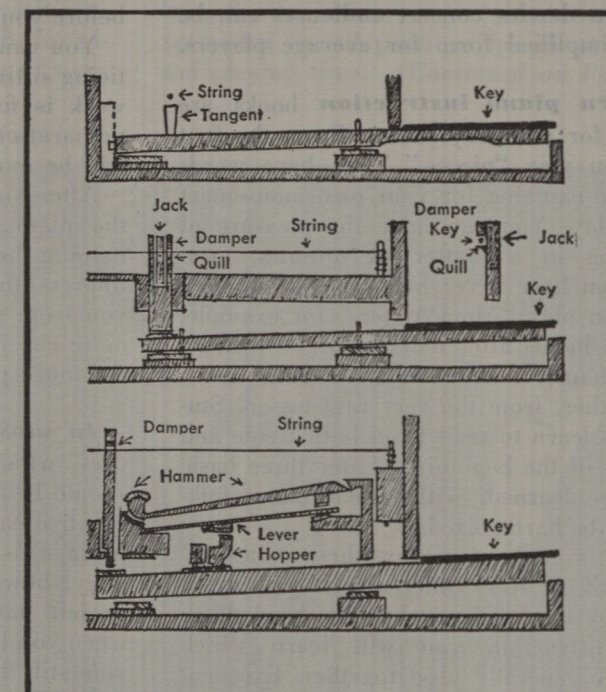


This early diagram shows why brute strength was needed for "tracker" organs of Bach's day. Each pipe was operated by wire-and-fulcrum device (Diagram, top left).



Cristofori's pianoforte (left) was known in Germany during Bach's lifetime, but Bach preferred harpsichord (top) and clavichord (lower right). Harpsichords were built flat as well as upright.

INSTRUMENTS of Bach's Day



Mechanism of clavichord (top), harpsichord (side view and cross-section) and pianoforte. Harpsichord strings were plucked; others were struck.

"I've always wanted to play the piano—"

Then why don't you? Here's how it can be done.

By Florence M. Porter

HAVE YOU OFTEN wished you could play the piano, but felt you were too old to begin? In piano study, it's never too late to learn. And, contrary to popular belief, as an adult beginner you may make more rapid progress than younger students.

The reasons are simple. First of all, you're taking lessons because you want to, not because someone else thinks you should. In addition, you have better concentration than most youngsters. Your judgment is mature. You know the value of time. Naturally, then, you will make every minute count during practice periods. And since you are looking for pleasure and relaxation in music-making, your mind is receptive to learning.

Now is the time to start. In an evening of music you can forget the worries of the day. You will find a vast repertoire within your technical grasp—folksongs, operatic arias, piano arrangements of symphonies, overtures and chamber music. All these are available in easy arrangements for beginners. Even brilliant piano works with which a Horowitz or Rubinstein dazzles concert audiences can be had in simplified form for average players.

Modern piano instruction books are designed for your enjoyment. From the first lesson you play "pieces." They have words which you can sing for your own amusement as you play. You can have the pleasure of performing in a matter of minutes, even though you have never had a lesson.

You can play "Alma Mater," for example, with both hands after half an hour's instruction. (Schaum, Adult Book I). Both hands play together, from the very first lesson. Students also learn to read from both treble and bass clefs in the beginning. Later three basic chords are learned, with which many folk-songs can be harmonized.

Chords are simple. Play three notes together, striking every other white key or every other black key, and you have a chord. With further instruction you will learn which chords are generally used together. Excellent books on this subject for the beginner can be found at any music store. One of the best is "Modern Technic," by Kenneth Aiken.

You haven't much time when you are working all day? You will make rapid progress in

• After 25 years of teaching, Florence M. Porter has concluded that adult piano beginners make faster progress than younger students. Read this article, then see if you can find a reason *not* to learn the instrument.

15 minutes a day if you work efficiently.

Besides, much of your practice can be done away from the piano. Why not use the time you spend traveling to and from work each day? With a pencil, point to the notes in your book and read their names. Then when you sit down at the piano, you will already be familiar with the notes. Another useful practice method is to count the rhythm, pointing to each note as you count, in this way working out problems of tempo and rhythm before you go to the piano.

You can do the same kind of mental practicing sitting in an easy chair after your day's work is finished. With this sort of advance preparation, your actual work at the piano will be more efficient.

After you have studied a piece away from the piano, go through the piece carefully, naming the notes as you play them. This helps impress them on your mind. It also keeps you from playing rapidly and carelessly. The more carefully you study a piece in advance, the more polished your playing of it will be.

In most pieces there are several measures which are especially difficult. These should be given special attention. If necessary, practice each hand separately until the tricky passage is mastered. (Modern music pedagogy, however, frowns on practice for right or left hand alone as a general rule. Even when you have mastered each hand separately, you still have the problem of coordinating them.)

Practice new material slowly and carefully. A good rule in studying a new piece is, "Make haste slowly." Another is to play everything, including scales and arpeggios, in rhythm,

counting as you play. Rhythm keeps the music going. Don't let it lapse, even in practice.

Always count! And, though many musicians frown on the practice as a general rule, don't hesitate to subdivide the beat if it helps you to work out a perplexing passage. As a rule, a measure in 4/4 time should be counted "One, two, three, four." If the measure is largely composed of eighth notes, subdivide and count every note: "One and, two and, three and, four and." Groups of sixteenth notes may be counted like this: "One two three four, two two three four, three two three four, four two three four." A passage in triplets, or in 6/8, 9/8 or 12/8 time, may be subdivided: "One and a, two and a, three and a, and so forth.

Scales and arpeggios should be practiced with equal care. Play each scale very slowly, being careful to watch your hand position.

When notes and fingerings are mastered, play scales and arpeggios in groups of two, three and four, counting as outlined above. Always accentuate the first note of a group. This is a painless way of gaining speed in scale-playing. It also emphasizes rhythm, the regular recurrence of accents.

Don't forget to listen to your own music. You should enjoy hearing it, so play for your own enjoyment. Play with expression, for without it music is merely noise. Emphasize the melody. Think of it as the voice of a singer, which must be heard above the accompaniment. Make your melodic line sing.

In the stress of modern life, more and more adults are finding pleasure and release from nervous tension through music. Many physicians recommend piano playing for patients with nervous and emotional upsets. All can learn to play the piano.

Playing also can be fun as a group activity. You can play for group singing, for solo vocalists, for violinists, cellists and other instrumentalists, and with other pianists. There is available a wealth of ensemble piano material, from four-hand duets to music for four pianists at two pianos.

All this enjoyment can be yours—for as little as 15 minutes a day. And it's never too late to begin.

THE END

ETUDE—JULY 1950

WQXR...

Radio's Wonder Station

Two men believed radio listeners really want fine concert music . . . and they were right

By ROSE HEYLBUT

IS THERE A STATION WQXR in your city? There could be, say officials of the music-minded New York station that surprised radio experts by becoming a commercial success. All it takes is a stack of phonograph records, and faith in the lasting audience-appeal of great musical masterpieces.

WQXR had both when it was founded in 1936, but little else. Radio men shrugged off the experiment as hopelessly idealistic. WQXR proved them bad prophets by earning both profits and the respect of music-lovers in short order. After eight years it was purchased by the city's most dignified newspaper, which now is proud to announce every hour on the hour: "This is the radio station of the New York Times."

The notion that a radio station could specialize in superior programming originated with John V. L. Hogan and Elliott M. Sanger. The former, back in 1929, began the experiments in sound-television which grew into the

Interstate Broadcasting Company, owner of WQXR. Back of all the plans and experiments was the conviction that a larger than estimated proportion of average radio listeners really want fine concert music.

In 1934 the FCC granted Mr. Hogan a license to broadcast as Experimental Station W2XR. Two years later, "2" was changed to "Q," and commercial business began. In 1944, it was purchased by The Times, which continues its original policy of broadcasting the best in music.

WQXR features hourly news reports and special discussion programs; but 85% of its broadcast schedule is made up of good music. Of this, about 60% is solidly classical, while 25% comes from semi-classical, light-concert, popular, and folk music. No hot jazz is broadcast. WQXR continually beams out performances of works rarely heard on other stations.

As a result of this policy, WQXR broadcasts 18 hours a day to an audience of over

500,000 families in metropolitan New York with untabulated listeners in fourteen other states. The station publishes a monthly Program Guide, with a circulation of 65,000 subscribers. Many fans set their dials at WQXR and leave them there.

When Toscanini first went on the air over NBC, a hostess gave a party at which the much-heralded event was to climax the entertainment. The hour arrived, the music poured forth, and the company sat hushed and attentive. Suddenly the butler appeared. In audible tones, he said, "Madam, what you are hearing is WQXR, where your dial is set, as always. We have Toscanini in the kitchen!"

The station maintains its own string quartet and two-piano team, and often invites "live" artists to broadcast from its Fifth Avenue studios. Most of its programs, however, are played from discs.

The station's library contains over 18,000 classical and semi-classical recordings, ranging from the newest release to harder-to-get collectors' items. Station officials tell you there is hardly a known recording which WQXR does not possess.

Discs are filed simply under their manufacturer's number, regardless of type or performer. WQXR's cataloging is the result of ingenious experiments in getting what you want when you want it.

A visitor is asked to select an item he'd like looked up. Your guide flips open the master index file to the name of the composer, and shows you everything that could come under the head of title—name, key, opus number, performer, manufacturer, serial number. Also listed is the date when WQXR acquired the item, the date of its most recent broadcasting (preceded by all previous broadcast dates), and playing time. (Continued on Page 59)



WQXR's Allan Edwards (right) quizzes Luboshutz and Nemenoff, piano duo, and Marilyn Cotlow, soprano. Staff pianist is Leonid Hambro.



Ann Cornish, WQXR's director of recorded classical programs, puts together a broadcast by means of the station's elaborate crossfile.

ETUDE—JULY 1950

The "President's Own"... The U. S. Marine Band

By Lt. Commdr. Alfred E. Zealley
and Tech. Sergeant Eddie E. Evans

THIS MONTH the United States Marine Band, oldest military band in this country, celebrates its 152nd birthday. It was on July 11, 1793, that President John Adams approved a bill creating the Marine Corps Band, its personnel including a drum major, a fife major and 32 drummers and fifers.

On the Fourth of July, 1801, after Drum Major William Farr had added two French horns, two clarinets, one bassoon, and one bass drum, the Band gave a concert in Washington. The National Intelligencer published a glowing account: "About twelve o'clock the President (Jefferson) was waited upon by the heads of Departments, and other officials, civil and military, foreign diplomatic characters, strangers of distinction, the Cherokee Chiefs at present on a mission to the seat of Government, and most of the respectable citizens of Washington and Georgetown.

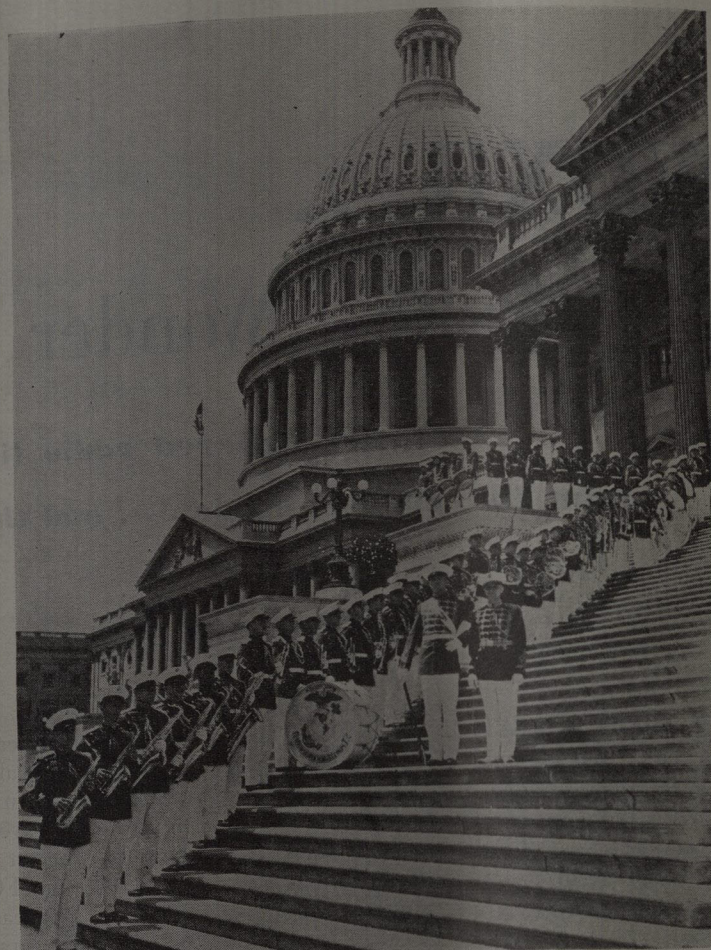
"Sometime after the company had assembled," the National Intelligencer continues, "Lieutenant Colonel Burrows, at the head of the Marine Corps, saluted the President." While the Marine Band played "with great precision and with inspiring animation the President's March," the Marines "went through the usual evolutions in a masterly manner, fired 16 rounds in platoons, and concluded with a general feu de joie. The Band at intervals during the morning played martial and patriotic airs."

During the Civil War, the Band is reported to have been quite a morale builder not only for the troops but for the citizenry as a whole. President Lincoln insisted that it give public concerts on the White House grounds. And the Marine Corps Band was on the program when President Lincoln spoke at Gettysburg.

In 1880 John Philip Sousa took over the leadership of the Marine Band, modernizing it according to the standards of his day. During the 12 year period of Sousa's guidance the Band won its wide reputation for musical excellence. When Sousa took the Band on its first tour his own stirring marches and the Marine Corps Band became synonymous for fine military music.

Until 1899 Congress had made no provision for special military recognition of the leader of the Marine Band, the drum major and leader being one and the same. In that year, however, President William McKinley signed a bill authorizing the rank and pay of commissioned officers for the band leader and his assistant leader, and increasing the membership of the Band.

Leader at that time was William H. Santelmann, father of the Band's present leader. Directing the Band for 30 years, he ultimately received the rank of Captain. It was under his leadership that the Marine Band undertook the dual capacity of band and symphony orchestra. This made it necessary for members to be versatile as both wind and string instrumentalists. But in a short time the changeover became effective with excellent results. Captain Santelmann was himself an accomplished violinist and readily trained his men to handle the most difficult symphonic works.



The Marine Band, now under Major W. F. Santelmann (right), has given summer concert series yearly since the Civil War.

In 1927 the elder Santelmann placed the baton in the hands of Captain Taylor Branson, a member of the band from 1898, and it was through Captain Branson's foresight that the Marine Band became a radio feature from radio's earliest days.

The band's present leader, Major William F. Santelmann, enlisted in the band in 1923, after a thorough schooling in music. He had begun study of the violin at six under his father's tutelage. He made such progress that it was decided he should go to the Washington College of Music, where he (Continued on Page 56)

Instrumentation of the United States Marine Corps Band today

BAND

- 1 leader with rank of Major
- 1 Assistant Leader
- 2 Flutes
- 2 Piccolos
- 2 Oboes
- 1 English Horn
- 3 Bassoons
- 1 Alto Clarinet
- 1 Bass Clarinet
- 1 E-flat Clarinet
- 21 B-flat Clarinets
- 6 Saxophones
- 8 Cornets
- 4 Trumpets
- 8 French Horns
- 8 Trombones
- 3 Euphoniums
- 7 Bases
- 4 String Bases
- 1 Harp
- 7 Percussion

SYMPHONY ORCHESTRA

- 6 First Violins
- 5 Second Violins
- 4 Violas
- 3 Cellos
- 3 Bases
- 3 Flutes
- 2 Oboes
- 1 English Horn
- 2 Clarinets
- 1 Bass Clarinet
- 2 Bassoons
- 2 Trumpets
- 5 Horns
- 3 Trombones
- 1 Tuba
- 5 Percussion
- 1 Harp

Included in the Band membership are Librarians (2), Arrangers (3), Copyists (3), Administrative Aids (4), and an Instrument Repairman.

E. POWER BIGGS

On Performing Bach's Music

A Conference with ALEXANDER McCURDY

ONE OF THE busiest men in our profession is E. Power Biggs, who plays organ recitals each week over CBS, who formerly recorded for RCA-Victor and now records for Columbia, and who also teaches and plays recitals all over our continent.

Besides being an outstanding organist, he is a well-known music scholar, and currently is editing Brahms' organ works, the Mozart Sonatas for Organ and Strings, and other important musical works.

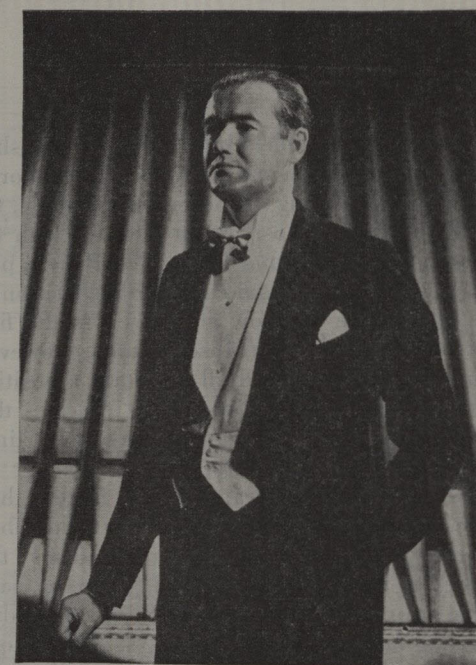
I wish ETUDE readers could have been present the other day when I sat down to talk with Mr. Biggs about the organ works of Bach. He is a recognized authority on this subject: he has played Bach's organ works, complete, no less than three times. At present he is going through the cycle again during his series of broadcasts from the Harvard Germanic Museum.

This is a tremendous undertaking. Beethoven once pointed out that Bach "should have been called an ocean, not a brook!" (Bach is the German word for "brook.") The mighty torrent of music which Bach gave to humanity has flowed all over the world. Music lovers everywhere honor the composer this month on the 200th anniversary of his death.

The key to an interpretation of Bach, Mr. Biggs points out, is the sturdy religious faith which colored his whole life. The great Reformation chorales which he sang as a youngster, in company with other boys from the Arnstadt choir school, were later to be woven by him into some of the mightiest music ever created. As source of his inspiration at the beginning of his career, he used chorale melodies known and loved by all his hearers. On his deathbed half a century later, he still drew inspiration from this same source.

As a youngster of 18, Bach walked 200 miles to hear the playing of the great Danish organist, Dietrich Buxtehude. He might have succeeded to Buxtehude's job at Lübeck, had he consented to marry Buxtehude's eldest daughter. She was 15 years his senior, and plain in the bargain. The youthful Handel had received the same offer, and refused, a short while before.

So Bach returned to Arnstadt to marry his cousin Maria Barbara, and, later, Anna Mag-



E. POWER BIGGS

dalena Bach. For Anna Magdalena, whom he married in 1721, Bach wrote the exquisite love-song, "Bist du bei mir" ("Be thou but near.") which appears in this month's music section of ETUDE.

Bach loved the song of birds, and once gave Anna Magdalena a linnet, which "made itself heard in particularly agreeable singing."

When we consider Bach's vast output, it is remarkable that a man who set down so much music on paper, and took part in so many musical performances, should have had time left for social and civic duties. But Bach took it all in stride. Any lover of the arts was always sure of a welcome in his home, and the Bach household was seldom without visitors and pupils. Bach was fond of practical jokes; but the tables were once turned on him by his friend Johann Gottfried Walther. Bach prided himself on his ability to play anything at sight. Walther concocted a piece with chords for each hand at the extreme ends of the keyboard, and an additional melodic line in the middle. When Bach stumbled and protested that the passage was unplayable, Walther blandly explained that the middle voice was to be played with the nose.

Bach's principle was to carry out any resolve of his, as he proudly states in the dedication of the Musical Offering, "as well as possible." According to his pupil, Kirnberger, Bach used to say that "everything must be possible," and would never admit that anything was "not feasible." Bach's favorite saying was that "genius is nothing but a great aptitude for patience." His working method was, "to learn by doing." His dictum was that "music must sing."

Bach's life revealed a certain dry humor. With tongue in cheek, he would observe that a healthy year had robbed him of "normal" funeral fees. Though he was for the greater part self-taught, he was eager to learn from other musicians. He guided and refined the playing of others in his own music.

Religion permeated his life; even the little keyboard exercises for his pupils and children are dedicated "in the Name of Jesus."

Bach played many organ concerts in different cities of Germany. In fact, Robert Schumann later christened the organ "Bach's royal instrument." When trying out a new organ, Bach would always begin playing fortissimo, with all stops drawn, to see if the instrument had "good lungs." Bach's fame as an organist was acknowledged throughout Europe. No one, except perhaps Handel, was considered his equal.

Bach once entered a musical contest with the French organist and composer, Louis Marchand, in Dresden, by invitation of the King of Saxony. A large company assembled to witness the competition of playing and improvisation, only to find that Marchand, having secretly witnessed Bach's skill, had fled town.

Like every true genius, Bach was completely devoted to his art. With Schiller, he thought: "If you cannot please all by your work or your art, satisfy the few—to please many is bad." Yet, miraculously, Bach's music is universal, and its beauty and eloquence appeals to listeners everywhere.

Mr. Biggs told me the story of a group of tourists visiting an English cathedral. Even-song was in progress, sung to ancient plain-chant modes. The cathedral verger pointed out to the visitors the beauty of the plain-chant, emphasizing its long history in church music. "Even David," (Continued on Page 61)

STYLES IN BOWING

This aspect of violin study has undergone a revolution since Leopold Mozart wrote his Violin Method.

By J. CLARENCE COOK

STYLES IN CLOTHING change from year to year, from decade to decade, and from century to century. The styles of only ten years ago look a little strange to us; the styles of the "Gay Nineties" awaken a smile—perhaps a bit nostalgic; but what would we say if a man walked down the street today garbed as Mozart, in silk stockings, knee pants, white powdered wig, etc.! He would be an object of curiosity and ridicule.

Styles in violin technique, especially in bowing, have changed quite as much as styles in clothing. The art of bowing has undergone a revolution since 1756, when Leopold Mozart, father of the great composer, wrote the first German violin method. Perhaps it was Leopold Mozart who invented the old rule about practicing with a book under the right arm. This position of the right arm seems incongruous today; but in Mozart's time the chin was placed on the right side of the tailpiece. This threw the violin much further to the left and made the extremely low elbow almost unavoidable.

Louis Spohr (1784-1859) fashioned a chinrest that bridged the tailpiece, thereby moving the chin halfway to its present position. But some teachers of Spohr's time and later—even up to the beginning of this century—still tried to adhere to the "book under the arm" position.

The question of low or high elbow position is perhaps the most important factor in the changing styles of bowing. The arrangement of the fingers on the bow, as well as the position of the chin, influences the degree of elevation of the elbow.

The manner of placing the fingers on the stick has gone through three transitions. At first, the German school advocated that the bow should cross the first finger at the first joint. Later the Belgian school moved the bow to a position halfway between the first and second joints. Finally, the Russian school boldly advanced the first finger to the second joint, thus ensuring a firmer and more commanding grip, in keeping with the demands of modern violin playing.

In the remarkable Violin Method published by Joseph Joachim and Andreas Moser, shortly after the beginning of the present century, the pupil is directed to pick up the bow with the thumb and the second finger, "as if by a pair of pincers." There is no specific instruction as to just where the bow should cross the first finger. The writer (Moser) adds, however, that the fingers should all maintain a position "rectangular" to the bow. This indicates that Moser, like other German masters of his time, recommended the "first joint" manner of holding the bow. Arranging the fingers thus, one will find that this tends to draw the elbow slightly inward, and Moser confirms this later in the same paragraph when he says, "the arm shall be lightly touching the body." In the next paragraph he says, "The movement of the hand remains in a direct line with the forearm; the wrist, therefore, must be bent neither up nor down." This last statement hardly conforms to present-day technique. If one will observe the artists of today, he will find that most of them use a slight upward bend of the wrist.

Moser strongly decried the low elbow when playing on the lower strings. He was undoubtedly referring to violinists of that period who, figuratively, tried to keep a book under the arm even when crossing to the G string. But he also condemns the extremely high elbow of the French and Belgian schools, which, he declares, is simply a reaction from the low German elbow.

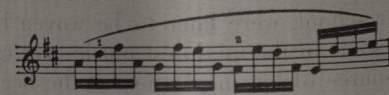
The answer to the question of just how high or low the elbow should be held may be found by anyone who will observe the following fundamental law of bowing, which really should hold good in any school: The relative position of the arm, wrist, and hand, should remain unchanged when passing from string to string; that is, the entire arm will be raised or lowered as one passes from the E string to the G string, and vice versa. If Moser were alive today, it might be found that his ideas would coincide with those of the best masters of today, except insofar as the position of the fingers on the bow governs the elevation of

the elbow, held higher by violinists today.

This can be demonstrated by the following experiment. First, hold the bow as Moser directs; that is, with the bow at the first joint of the index finger, and with the stick at right angles with the hand. Place the bow on the E string, with the arm lightly touching the body. Now move the bow across the strings—E, A, D, G,—taking pains not to change the relative position of arm, wrist, and hand. We will find, on arriving at the G string, that the upper arm will be a little lower than horizontal. Now move the first finger to the Russian position; that is, to the second joint. It will be found that if one still retains a natural, normal relationship of arm, wrist, and hand, his elbow will be somewhat higher than before. Thus modern teachers who raise the elbow from the old low position are doing so only out of the necessity to keep all things in a correct relationship.

During the time when the German style of low elbow was still in vogue, certain teachers of that school developed an elaborate system of "wrist" bowing. In changing from up to down bow at the frog, a loose, floppy motion of the hand resulted. The theory was that this would give a smoother connection of the changing bows. This exaggerated wrist motion when changing bows has disappeared almost entirely from the technique of the modern violinist. Most eminent teachers of today discourage superfluous wrist motion. Some great contemporary artists do use the connecting wrist, but in a very much modified form.

There are, of course, natural and legitimate uses for wrist motion. In long, legato passages that cross the strings frequently, like the following,



the change of string should be executed from the wrist, but in such a smooth, unobtrusive manner as to be unnoticeable to a listener. Use just enough wrist to clear the strings—no more! If done beautifully, this stroking is a good example of "Art concealing Art."

When playing extremely rapid and protracted passages, like the "Perpetual Motion" of Novacek, the notes should be executed with a swift, restricted motion of the wrist, while the changing from string to string, as always, is done by elevating or lowering the entire arm.

The gradual (Continued on Page 63)

Prelude and Fugue No. 21

(FROM "THE WELL-TEMPERED CLAVICHORD," BOOK I)

This Prelude, rather suggesting the style of a Capriccio, should be played with a crisp, clean touch. It is valued as a study in the equalization of tone in both right and left hands. Arpeggiated passages should be done with careful contrast to chord passages. The Fugue is in three voices. Before playing it, analyze the composition, noting the entrance of each voice. In performance, be careful to bring out each voice clearly. Stylistically the Fugue is similar to the Prelude. Grade 6.

JOHANN SEBASTIAN BACH

Vivace (♩ = 84)

This image shows a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is arranged in three systems, each consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The first system begins with a forte (ff) dynamic and features complex chordal textures and rapid sixteenth-note passages. The second system introduces a piano (p) dynamic and includes various fingerings and articulation marks such as accents and slurs. The third system continues with dynamics like fortissimo (ff), piano (p), and pianissimo (pp), along with tempo markings like 'a tempo' and 'rall.' (rallentando). The notation is dense and detailed, with many fingerings and articulation marks provided for the performer.

Allegro vivace (♩=116)

p scherzando

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and solo voice. It is in 3/4 time and the key of B-flat major. The score is divided into two systems. The first system consists of two staves: a piano part in the left hand and a solo voice part in the right hand. The piano part features a melodic line with various ornaments and fingerings, while the solo voice part has a more melodic line with some ornaments. The second system also consists of two staves: a piano part in the left hand and a solo voice part in the right hand. The piano part continues with a melodic line, and the solo voice part has a more melodic line with some ornaments. The score includes various musical notations such as notes, rests, and fingerings. The tempo is marked 'Andante' and the mood is 'Allegretto'. The score is in French and includes the title 'Le Cygne'.

[illegible]

Fantasia in C Minor

This is one of the finest examples of Bach's writing in free fantasia style. Strict tempo must be maintained throughout, but by achieving variety in shading and dynamics, it is possible to achieve a free, improvisational quality even though the underlying rhythm is constant. Watch trills and mordents for clean execution. Grade 5.

JOHANN SEBASTIAN BACH

Andante con moto (♩ = 69)

Allegro

(FROM TOCCATA IN G MAJOR)

This work should be played clearly and cleanly, with detached chords. The effect should be almost of staccato playing. Observe phrase markings carefully. The composition is one of Bach's most brilliant pieces of writing for keyboard instruments. Grade 5. JOHANN SEBASTIAN BACH

Allegro (♩ = 112)

Gigue

(FROM FIRST PARTITA, IN B-FLAT MAJOR)

The Gigue, Sarabande, Gavotte and Bourrée are old dance forms which Bach utilized in his suites. The Gigue was the ancestor of the more modern "jig," and is pronounced approximately the same way. In this work, when played up to tempo, it is possible to obtain a large variety of sonorities. Grade 4. JOHANN SEBASTIAN BACH

Allegretto espressivo e con moto
l.h. sempre legato

The musical score for the Gigue consists of six systems of piano and bass staves. The tempo is marked 'Allegretto espressivo e con moto' and the left hand is 'sempre legato'. The score includes various dynamics such as *p*, *f*, *ff*, and *dolce*, along with articulation marks like accents and slurs. Fingerings are indicated by numbers 1-5 above or below notes. The key signature is B-flat major and the time signature is 2/4.

The musical score for the Sarabande consists of five systems of piano and bass staves. The tempo is marked 'Andante'. The score includes various dynamics such as *p*, *pp*, and *f*, along with articulation marks like accents, slurs, and 'smorz.'. Fingerings are indicated by numbers 1-5 above or below notes. The key signature is B-flat major and the time signature is 3/4.

Sarabande

(FROM THE FIFTH "ENGLISH" SUITE)

Bach often used the Sarabande form as the slow movement of his suites. This one should be played with singing tone, and with careful attention to the counter-subject in the bass. Watch the rhythm carefully; students sometimes are perplexed by the rhythmic pattern of the Sarabande. Grade 4. JOHANN SEBASTIAN BACH

Andante

The musical score for the Sarabande consists of two systems of piano and bass staves. The tempo is marked 'Andante'. The score includes various dynamics such as *p*, *mf*, and *f*, along with articulation marks like accents, slurs, and 'non legato'. Fingerings are indicated by numbers 1-5 above or below notes. The key signature is B-flat major and the time signature is 3/4.

Gavotte

(FROM THE FIFTH "FRENCH" SUITE)

This work is marked by gay, infectious rhythm and offers an interesting contrast between staccato in the left hand and legato in the right. It should be played in smooth, even tempo. Grade 4.

Allegro vivace

JOHANN SEBASTIAN BACH

ETUDE-JULY 1950

Invention No. 14 in B-flat Major

One of the brightest of the fifteen Two-Part Inventions, this work emphasizes the playing of ornaments. The thirty-second notes must be clearly executed. Grade 4. JOHANN SEBASTIAN BACH

Andante Moderato (♩ = 72)

ETUDE-JULY 1950

Have Mercy Upon Me, O Lord

(ERBARM' DICH MEIN, O HERRE GOTT)

Solo: English Horn 8'
Swell: Vox Humana and Vox Celeste
Great: Soft Flute 8'
Choir: Soft Flute 8'
Pedal: Soft 16', Coup. to Ch.

JOHANN SEBASTIAN BACH
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MANUALS

Poco adagio (♩ = 50)

Solo Stop 8' (A#)

sempre legato

p Ch. [B] simile

Pedal 52

p simile

Repeat on the swell.

Bist du bei mir

(ABIDE WITH ME)

JOHANN SEBASTIAN BACH

Andante

Bist du bei mir, geh' ich mit Freu - den zum Ster - ben und zu mei - ner Ruh', zum
A - bide with me Then will I fear not The jour - ney to that far - off land Where

p *p* *cresc.*

Ster - ben und zu mei - ner Ruh'! Bist du bei mir, geh' ich mit Freu - den zum Ster - ben
sor - rows cease and all is peace. A - bide with me Then will I not fear The jour - ney

mf *p* *p*

und zu mei-ner Ruh', zum Ster-ben und zu mei-ner Ruh!
to that far-off land Where sor-rows cease and all is peace.

Ach, wie ver-gnügt wär' so mein
What sweet con-tent To have thee

En-de, es drück-ten dei-ne lie-ben Hän-de mir die ge-treu-en Au-gen zu!
near me Where I may clasp thine hand so gen-tle And gaze in-to thy faith-ful eyes.

Ach wie ver-gnügt wär so mein En-de, es drück-ten dei-ne lie-ben
What sweet con-tent To have thee near me Where I may clasp thine hand so-

Hän-de mir die ge-treu-en Au-gen zu! Bist du bei mir, geh' ich mit
gen-tle And gaze in-to thy faith-ful eyes. A-bide with me Then will I

Freu-den zum Ster-ben und zu mei-ner Ruh', zum Ster-ben und zu mei-ner Ruh'!
fear not The jour-ney to that far-off land Where sor-rows cease and all is peace.

Air for the G String

This famous work, popularized in the arrangement for solo violin by August Wilhelmj, originally appeared in the Suite No. 3, in D Major, for String Orchestra. In modern performances of the Suite, it is sometimes transposed to the key of G, with first and second violins playing the melody in unison.

JOHANN SEBASTIAN BACH

[illegible]

Bourrée and Double

(FROM THE SECOND VIOLIN SONATA, IN B MINOR)

JOHANN SEBASTIAN BACH

Bourrée

Tempo di Bourrée (♩=69)

Double.

(♩=92)

Musette

JOHANN SEBASTIAN BACH

Grade 2½.

Allegro con brio (♩=112)

March

JOHANN SEBASTIAN BACH

Grade 2½.

Marcato (♩=100)

ETUDE-JULY 1950

Minuet in G

JOHANN SEBASTIAN BACH

Grade 2.

Allegretto (♩=66)

Minuet

JOHANN SEBASTIAN BACH

Grade 2½.

Animato (♩=69)

ETUDE-JULY 1950

JOHANN SEBASTIAN BACH

Moderato (♩ = 100)

Moderato (♩=100)

JOHANN SEBASTIAN BACH

p

mf

f

mp

dim.

p

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✦ No. 332-40025

CRÜGER-BACH

Arr. by G. William Henninger

[illegible]

(SOPRANO SOLO) *mf*

Re - joice,	re - joice,
Re - joice,	re - joice,

all, — strong,

sostenuto

dim.

dw

1

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ye—Christians all!
ye—pure and strong!

In Christ shall no one fall.
De-clare your joy in— song.

Can aught but God pre-vail?
Let al-le-lu-ias—ring!

God pre-vail?
ias ring!

His mer-cy nev-er fail-eth;
Re-new the earth with sing-ing.

Can aught but God, Al-might-y
O let your joy-ful al-le-

ETUDE—JULY 1950

MUSICAL MISCELLANY

(Continued from Page 5)

improve his piano technique and early in his youth, abandoned his career as a pianist.

But none was more audacious and radical in the solution of the ring-finger problem than a certain Professor E. S. Bonelli of San Francisco. On June 21, 1890, he published this announcement:

Having several engagements in New York to operate on the accessory slips of tendons of the ring finger, thereby giving perfect freedom, higher lift, increased strength and greater stretch of hand, I shall leave San Francisco about June 1st. Price of operation on both hands \$25.00. I have most successfully operated on 312; in no case has there been even the slightest dissatisfaction.

Should you desire to have the operation performed during my visit East, please communicate with me, as my time will be limited to two weeks.

Respectfully,
E. S. Bonelli
1358 Market Street
San Francisco, California

Bonelli submitted testimonials "from the late Dr. Louis Maas, Madame Camilla Urso, Signor Martinez, pianist to Camilla Urso, and Miss M. Schoots of the New England Conservatory, Boston," as to the effectiveness and value of his operation. Apparently no one, either in the musical or medical profession, raised a voice of protest against the "professor" and his methods. Editorial comments were laudatory and deferential. A Boston periodical published an article paying fulsome tribute to Professor Bonelli as an artist and teacher:

Professor Bonelli of San Francisco . . . has a reputation on the Pacific coast second to none as an artist, musician and teacher. He is at present in Boston. He has a two-fold purpose: First, to demonstrate the utility of his system in severing the tendon of the ring-finger, to give greater expansion and freedom to the hand, and, second, to interest men of wealth and musical culture in the Conservatory of which he is director. The Conservatory is the greatest on the Pacific coast, but, as great as it is, the Professor wishes to

add to its value by securing the most intelligent and profound of Eastern musicians as members of the faculty.

For years back the Professor has been assisting nature in the development of art by severing the tendon of the ring-finger to give greater expansion to the player's hand. . . . To prove beyond doubt the benefit of his system he selected as his first subject Miss Carrie Bowes, a maid of eight years, whose hands were partially deformed. . . . She had neither strength nor stretch, but no sooner were the tendons cut than she attained both, and is today a remarkable player for her years. . . . The operation is perfectly painless, as was fully attested by a demonstration at Steck Hall. . . . The subject was a youth of nineteen, who sat smilingly through the performance and used his hand with perfect freedom within a half an hour after the operation. . . . Mr. Virgil, of the Practice Clavier Co., who measured the youth's hand prior and subsequent to the operation, announced the difference in measurement. It was somewhat astonishing, the operation having extended the stretch one and a half inches.

Professor Bonelli himself was hospitably offered space in the music journals of the day and wrote in crisp medicine-man prose:

That this operation cannot be a dangerous one you will readily see when I tell you that in San Francisco I have operated upon 335 persons, and in no single instance has injury followed. . . . It is needless to say that I am as careful in the operation as I would be in a vital one, for to me it is vital. . . . No, there is nothing to risk and everything to gain by the operation, so why not place this poor finger on a level with its companions? Why take years to accomplish imperfectly what the knife will accomplish perfectly in less than ten seconds?

Nothing was heard of Professor Bonelli after his triumphant exhibition in the East. Perhaps some reader of this column can shed additional light on the concluding chapter of Professor Bonelli's dubious career.



Big day in the life of any little girl

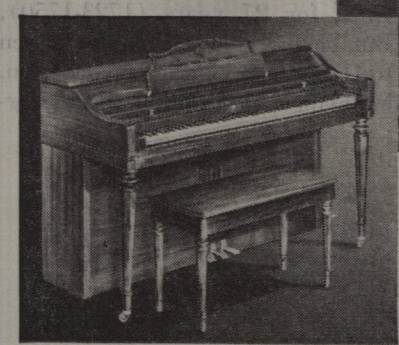
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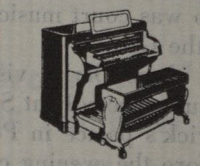
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J. S. BACH: HIS WORLD

(Continued from Page 11)

Katharina Dorothea, was only 12, Wilhelm Friedemann and Karl Philipp Emanuel were ten and six. A mother's care was needed.

So, a year later, Sebastian, now 36, married a second wife, Anna Magdalena. She was 20, a Thuringian like Bach, musical and a good singer. For her Bach wrote the songs, dances and finger exercises of the "Anna Magdalena Bach Notebook."

During the years at Cöthen, there is no record of dissatisfaction or quarreling. But as his children grew older, Bach felt their young minds needed more training in worldly and religious matters than could be obtained in Cöthen.

Then too, the duke, up to now a bachelor, had married. The new duchess, though pleasant enough, had little enthusiasm for music. The evening concerts in the candle-lighted ducal hall, at which so much of Bach's chamber music had been first performed, grew fewer and less stimulating.

Regretfully, Bach applied for the important post of Cantor or director of the St. Thomas School in Leipzig. Presently he was appointed. His duties were to instruct the boys of the several choirs in music and singing, and to provide music for all occasions in the churches of St. Thomas and St. Nicholas.

The duke put no obstacle in the way of Bach's leaving. The two men, in fact, remained warm friends all their lives.

In Leipzig, Bach was to live and work for 27 years (1723-1750). But he traveled extensively, often to Dresden to visit his favorite son, Wilhelm Friedemann, to test or-

- *Playing is simple. One need only touch the proper key at the proper time; then the instrument will perform of itself.*

—J. S. Bach

gans in Hamburg, Naumburg and other places, and several times to Berlin to see his son Karl Philipp Emanuel, who was court musician to Frederick the Great.

On one of these Berlin visits, Bach arrived unexpectedly at Sans Souci, Frederick's palace in Potsdam, just before the evening concert. He was brought directly to

Frederick, who announced, "Gentlemen, old Bach is here!" The scheduled concert was called off, and in its place Bach gave a magnificent recital on the king's new harpsichord.

Next day Bach inspected the opera house in Berlin, astonishing everyone with his scientific knowledge of acoustics. His industry, knowledge and grasp of all branches of music were colossal. He did his own engraving on copper plates, often manufactured his own instruments, even built himself a clavichord. All this in addition to the incredible amount of music which he composed and arranged. Just to put down on paper the countless notes of his compositions would make a full lifetime of work for any ordinary person. Yet when asked the secret of his skill, he shrugged his shoulders and said, "I worked hard. If you are as industrious as I have been, you will be just as successful."

In spite of endless obstacles and controversies, the Leipzig years were years of glorious accomplishment for Sebastian Bach. About 275 magnificent church cantatas (a new one for every Sunday and holiday for more than five years), the colossal B Minor Mass, the music of the Passions, the second part of the Well-Tempered Clavichord, the "Goldberg" Variations, and finally the crowning "Art of Fugue"—all these and many other masterpieces were composed in Leipzig.

To complete the "Art of Fugue," Bach intended to create a final fugue, longer and nobler than any yet written. He was already seriously ill and nearly blind. Writing feverishly, he reached a part of it which strangely enough, was made up of the letters of his name: B (B-flat in German notation), A, C, H (B natural in German notation). Here, as the fugue soars higher and higher, the pen falters and the notes abruptly break off...

Bach died July 28, 1750. For a century his resting place was neglected and forgotten. Few musicians knew of him or his music. But, after 250 years, his music is younger and more alive than ever, loved by all who know it. Its miraculous vitality pours out inexhaustibly.

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HEIRS TO BACH'S GENIUS

(Continued from Page 20)

precedent on all disputed points. Throughout both volumes there is frequent mention that "it was my late father's custom" to handle this or that musical problem in a certain way.

Karl Philipp Emanuel's reverence is all the more remarkable since in his own time and immediately afterward, his fame completely eclipsed that of his father. When Haydn, Mozart or Beethoven spoke of Bach, it was Karl Philipp Emanuel they meant, not the elder Bach. Both as composer and performer, the younger Bach was thought of greater stature than his father. Music of the baroque was evolving into the romanticism which was to reach a culminating point in the 19th century. Bach's elaborate musical design was thought rather ponderous and behind the times.

Younger men, with Karl Philipp Emanuel at their head, were writing music that anticipated the romanticism of the 19th century. The younger Bach's great contribution was in the development of the sonata form, which, until he devoted his attention to it, was in rather a confused state.

Like Scarlatti, Karl Philipp Emanuel adopted the plan of a sonata in three movements. He originated the device of a pair of contrasting themes, the first in the tonic, the second in the dominant, which is the basic principle of all later developments and elaborations of first-movement sonata form. Until then the custom had been merely to spin out melodies, linking one with another in succession. Following the example of his father, Karl Philipp Emanuel brought design and order into his music. The result was that the sonata gained in unity and clarity.

Karl Philipp Emanuel was a prolific composer. In addition to instrumental works, including 210 pieces for solo clavichord, 52 concertos with orchestral accompaniment, sonatas for violin and piano, and trios, he wrote 22 Passions, a great number of cantatas (no one is sure just how many), and two oratorios.

Johann Christoph Friedrich Bach, ninth son of J. S. Bach, was, like his elder brother Karl Philipp Emanuel, intended for the law. He studied at the University of Leipzig, but, being a true Bach, found

the call of music was stronger. Soon after leaving the University, he was appointed Kapellmeister at Bückeburg.

His compositions, most of which survive only in museums, and none of which were published, include church cantatas with instrumental accompaniments, an oratorio, "The Resurrection of Lazarus," symphonies, concertos, quartets, trios, sonatas, a cantata, "Pygmalion," and an opera, "Die Amerikanerin" ("The American Girl").

Johann Christian Bach, eleventh child and youngest son of J. S. Bach and his second wife, Anna Magdalena, was born in 1735 and was fifteen when his father died. His father left him three pedaled claviers.

Johann Christian was trained for four years by his half-brother, Karl Philipp Emanuel Bach, then considered the foremost cembalist in Germany. Strangely enough, he developed a love for Italian opera and went to Italy to study under Padre Martini, and after producing many services for the Catholic Church, was appointed organist of the great Milan Cathedral.

His inclination, however, was toward opera, and in 1761 he wrote his first work in that form, "Artaserse."

In 1763 Bach moved to London, where he met his father's pupil, Karl Friederich Abel, and there he also met the boy, Mozart, who had a lifelong fondness for the English Bach.

Bach married the Italian singer, Cecilia Grassi, in England and that country became his home. Even his name on his burial register was spelled Back, not Bach. He wrote many operas, symphonies and concertos which in their day were very popular.

Bach was the first to perform as soloist in public on a pianoforte in London. He was also the first man to use a clarinet in an opera score. Haydn and Beethoven had a high regard for his works, now rarely heard.

Christian Bach was extravagant. When he died, he left debts amounting to \$20,000 (probably about \$100,000 at today's value). The Queen of England paid many of his debts and aided his widow. He died in 1782.

THE END

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How hymn tunes can help your sight playing . . .

and other answers to queries from readers, by Karl W. Gehrken,
Mus. Doc., Music Editor, Webster's New International Dictionary,
and Prof. Robert A. Melcher, Oberlin College

ON PLAYING AT SIGHT

● I have taken piano lessons for about three years and would like to make music my career. My present teacher has taught me several new things such as phrasing, arm position, and the beginnings of harmonizing. Today she suggested that I buy a hymn-book and learn a few in my spare time as an aid to sight-playing. Will you suggest the names of some hymn books?

Two more questions: Do you think it wise to go to college first and then study at a music school? And do you think I ought to study here in the U. S.? Or abroad?

—B. W., Arizona

YOUR TEACHER is wise in urging you to learn to play at sight, and I entirely approve of the idea of using hymn tunes for this purpose. As a matter of fact, I myself became something of an expert sight-player when I was a boy—and I did it largely because my family had a half dozen hymn books around the house, and I played through them all because there was very little other music available.

I cannot of course recommend any particular hymn book, but in general I suggest the use of the more dignified hymns rather than those of the "revival type." If you have no such book at home, go to any minister in your community, show him this letter if you like, and ask him to allow you to borrow a hymn book during the week when there are no services in the church. Begin with the first one in the book and play it through twice. Now go on to the next one, and the next—until you have played every hymn in the book. Get another hymn book and still another, and do the same thing; and if you are as bright and musical as you seem to be, you will, in the course of a year or two, become a fluent sight-reader.

Of course, any easy material will serve the same purpose, and if you have some old issues of THE ETUDE, I suggest that you play them

all through, picking out at first the very easiest pieces, playing each one only once or twice; and then going through all the issues again and taking the harder ones in the same way. The only path to becoming a fluent music reader is to read through a great quantity of simple music. Of course, it would be of considerable help if you could persuade your teacher to give you some lessons in harmony and musical form; but the main thing is to play through a great quantity of technically-easy music.

As for your other questions, I will reply only that it is not necessary to go abroad to study music, and that I suggest attending some fine music school that is a member of the National Association of Schools of Music. (For a list of these schools, write to Professor Burnet Tuthill, Memphis College of Music, 1822 Overton Park Avenue, Memphis 12, Tennessee.)

—K. G.

NOT IN THE MOOD TO PRACTICE

● 1. Should one practice piano at times when one does not feel like it? 2. I am sixteen years old and have been studying piano for seven years. I am keenly interested in music, and I shall begin some work in ear training and harmony very soon. I also play the bassoon. But I enjoy tennis too and am already a fairly good player. Does playing tennis affect piano practice in any way, such as tightening the arm, I mean?—G. S., Hawaii

MY ANSWER is a loud and unqualified YES. No matter how deeply one loves music—or any other kind of activity—there are always times when one hates to start. But if you will use your will power to compel yourself to begin practicing even if you don't feel like it just then, you will probably find that after a short "warming-up period," you will be completely immersed in what you are doing—and liking it! If this does not happen at least most of the time, then you are probably not sufficiently interested in music to

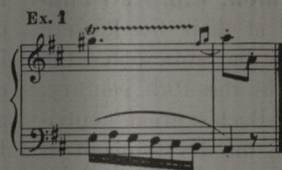
become a really good pianist.

2. As for tennis playing, I have no scientific information concerning its effect on piano practice. However, I used to play tennis myself, and I have known many excellent pianists and violinists who were also expert tennis players, and I have never heard of any case where the tennis playing had a bad effect. So I am guessing that tennis is one of the best sports that a musician can choose, and I wish you good luck in both of your interests.

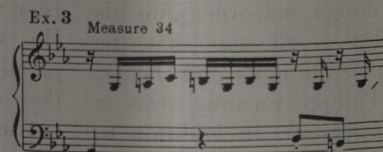
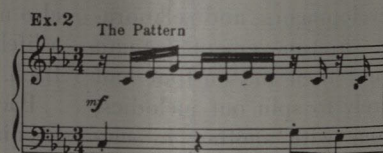
—K. G.

HOW TO PLAY A TRILL

● 1. Will you tell me exactly how to play the trill in measure 23 of Beethoven's Bagatelle, Op. 119, No. 3 (see Ex. 1). Does the right hand play four notes to each bass note, or may a child use only two? I use four with the bass notes E, F-sharp, E, D, three with the C-sharp, and the two grace notes with the B. The child is not advanced.



2. In Prelude No. 1 in C Minor from Bach's "Twelve Little Preludes" (Presser Edition), the pitches of all the notes used in the right hand on beat two of each measure (see Ex. 2) are contained in beat one except for measure 34 (see Ex. 3). Is this measure correct or is it a misprint? —A. B., New Jersey



IT IS QUITE POSSIBLE to play this trill exactly as you are doing. I am not sure, however, that I like the slowing down at the end that your method produces. To avoid this effect, use four trill notes in the right hand for each of the first five notes in the left hand, and five trill notes (that is, three plus the two grace notes) for the last bass note B. It is often necessary and always permissible to simplify trills for students who are not advanced.

2. Your edition is correct.

—R. M.

Why Ravel Used a Metronome . . .

Using both pedals . . .

What sonatas are hardest?

By MAURICE DUMESNIL, Mus. Doc.

SPEED, SPEED

I wonder if you could set me right concerning a matter which has been troubling me. I am now studying "Le Tombeau de Couperin" by Ravel. I follow the metronome marks, but I just heard a recording of the orchestral version played by one of the major symphonies, and it goes much faster than the markings. Should I try to go faster, or continue as I have been doing? —(Miss) B. L. W., Illinois

You will be wise to continue observing the metronome markings as indicated by the composer. I know the recording to which you refer. The conductor is one of those spectacular showmen who leap all over the podium, make grimaces, crouch, and think that these gesticulations have an effect on their musicians when in reality they only impress those in the audience who "don't know better."

The first edition of "Le Tombeau de Couperin"—I have a copy—did not have metronome markings. But Ravel was shocked by the excessive speed of many interpreters, so they were added in the second printing. They should be carefully heeded, for Ravel was very particular in matters of tempo. The story of his remark to Toscanini about the "Bolero": "C'était trop vite" (It was too fast) has often been told. And when I was with Ravel in England for a tour of the music clubs during which he accompanied his songs, he invariably came to me before I played the "Sonatine," raised a warning finger, and said: "Pas trop vite" (Not too fast).

Many students—and concert pianists—would do well to abide by his advice.

THE TWO PEDALS

In teaching piano, I find pedaling the most difficult to teach since it was entirely overlooked in my own education. My question: 1. When "una corda" is indicated, is the soft pedal held down continuously until "tre corde" is reached? 2. Can the damper pedal be used simultaneously with the "una corda"?

I am using Dorothy Gaynor Blake's "Pedal Studies" with my young beginners. If you

have any more advanced pedal study for my fifth grade pupils, will you please name it? Thank you.—(Mrs.) R. G. H., Connecticut

The damper pedal can be used simultaneously with the "una corda," and this combination produces lovely effects of distant, "drowned" tone. The use of the two pedals—"les deux pedales" as you see it indicated in French modern music—is of great help for adequate tone production in such works as Chopin's, or Debussy's; much less in Beethoven, and practically not at all in Mozart.

Dorothy Gaynor Blake's book is a valuable opus and it leads youngsters toward a sensible understanding of pedaling fundamentals. See also page 24 of "School for the Pianoforte," by Theodore Presser, volume III. For more advanced study, I recommend Dr. William Mason's "Touch and Technic for Artistic Piano Playing," volume IV.

Thereafter the repertoire itself will bring you countless opportunities for guiding your pupils deeper into the fascinating realm of tone production in which the damper pedal—often referred to as "the soul of the piano"—plays the leading part.

BACH FOREVER

I have a special problem that I'd like to present to you. One of my pupils, a girl of fourteen, has been taking piano for five years. But she doesn't like Clementi, Czerny, and especially Bach. I hold to a well-rounded technique and believe it cannot be attained without finger exercises, etudes, and of course, Bach. What do you think?

—(Mrs.) H. H. S., Pennsylvania

You are right and I entirely agree with you. In addition to the Etudes of Clementi and Czerny, I would recommend those by Cramer, the third of the so-called "Three C's." Make a selection of half a dozen or more from each one. Thus you will have variety and your pupil will not feel "over-crowded." Later on you can add one more "C," the greatest of them all, Chopin.

Why not bring to the attention of your student my paragraph, "No Bach Fan, He," in

the June 1949 ETUDE? She might receive some enlightenment from it, for being fourteen she certainly should have some judgment and reasoning.

In my opinion Bach is indispensable at all periods of a pianist's career. Liszt used to play six Preludes and Fugues every day in order to "keep himself on the alert." Along with scales, arpeggios, double notes, wrist and finger exercises practiced in different keys and with different rhythms—which is the progressive, modern way—Bach affords material for lifetime study and opens the gate to the highest pianistic achievements.

GRIFFES' SONATA FOR CONTEST?

My piano instructor and I have wondered if it would be permissible to play the last movement of Griffes' Sonata for a high school contest. What do you think of Griffes' music? What do you consider the five most difficult sonatas? Also the five most difficult piano concertos?

—G. M., Kansas

It is permissible to use any piece you feel like playing, and there are no regulations that I know of regarding the high school contest repertoire. However, will the jurors understand Griffes and appreciate his music? Contestants usually present loud and showy pieces like the "Malagueña" or the "Fire Dance" because they and their teachers realize that spectacular numbers have a better chance not only before the public, but before adjudicators whose musical inclinations may not always be of the loftiest order.

I have a high regard for Griffes' music. I met him once in New York and was much impressed by the sincerity of his artistic convictions. His untimely death was a severe loss to American music.

Most difficult sonatas: Beethoven op. 106, Liszt in B minor, d'Indy in E major, Prokofieff No. 7.

Most difficult concertos: Liszt E flat, Brahms No. 2, Rachmaninoff No. 3, Saint-Saëns No. 4.

"But," you will say, "that makes only four of each." Yes, because at the top of each list I place . . . Mozart! How right the great violinist, Eugène Ysaye, was when he said, upon being asked why he so rarely played a Mozart concerto, "Oh, it is so difficult."

Indeed, to slambang the opening chords of "Concerto in B-flat" is nothing at all. But to do justice to Mozart one must possess a perfect, crystalline technique; supreme artistry in phrasing; elegance; delicacy; and last but not least, the soul of an artist.

Junior Etude

Edited by ELIZABETH A. GEST

Ben's Essay

By LEONORA SILL ASHTON

Miss Arnold had assigned, for the music club-meeting, the topics of Accuracy, Reading, Ear Training, Relaxation and Independence. Ben selected Independence and this was his essay:

Independence

The word *independence* means depending upon what is within you. Each one of us must gain independence in our fingers, hands and arms if we hope to play the piano well. How are we to do this?

Take our Country, for example. The United States is independent because the Thirteen Colonies declared themselves free to make their own laws and be independent States. Our Country then was in its beginnings, ready to do all that is expected of a nation, just as our ten fingers are ready to play what is expected of them on the piano.

At first the Thirteen States were weak because they had not learned how to be a nation. When we first begin piano lessons our fingers are weak because they have not learned how to become strong.

There were men in the States who thought a great deal about government for the new country, and they wrote the Constitution and drew up laws for the people to follow. When we follow those laws all goes well. Our teachers have studied the best way to learn to play the piano and we must follow certain laws if we wish to be good players.

First, we must sit comfortably at the piano. If we stiffen ourselves it is as though some one were holding us back from doing what we want to do. The people in the Col-

onies had to work hard to overcome their difficulties. We music students must work hard to overcome the difficulties of piano practice; reading and listening, so we can easily know the tones by their sounds, read the notes and readily connect them with the keys as we hear them. While relaxed, we must at the same time make our touch strong and deep, for our playing must be accurate, both in reading the correct notes and playing the correct keys. All this means drill on the keyboard.

Most of the soldiers in Washington's army had never been in an army before, and they drilled long and weary hours to put themselves in condition. We must practice until every muscle can be depended upon to do its part in playing correctly. So, to gain independence in piano playing we first declare that we are going to learn to play. Then, after our declaration, we follow the plans and rules our teachers lay down for us. Like Washington's men, our fingers will be well drilled and we will be able to play anything we wish, in the way we wish to play it."

When Ben had finished reading his essay Jean said, "That's a splendid essay, Ben, but you included all our other subjects, too."

"Of course I did," replied Ben, "because they are all included in independence at the piano, just as the different Colonies were all included in the United States."

GUATEMALA, Home of the Marimba

By ELIZABETH SEARLE LAMB

The marimba originated, so far as is known, in the highlands of Guatemala. There various Indian tribes who are descendants of a very ancient civilization, that of the Mayans, still live in very much the same fashion as they did centuries ago. In all the little Indian villages crude marimbas may be heard. And there is even a mountain named Chinal Jul, meaning in the Indian dialect "the marimba of the ravine." Indeed, the marimba is the national instrument of the country of Guatemala, and no fiesta or party is complete without its music.

The marimba is a percussion instrument with a series of wooden

bars of varying lengths laid over hollowed out gourds which also vary in size, and cause the tone of the wooden bar, when struck with mallets, to resound or vibrate. The usual range is from three to five octaves, but marimbas may be seen in Guatemala varying in size from a one-man instrument to granddaddy size which requires seven players! Two small mallets are usually held in each hand of the player.

In America, marimbas are usually made with rosewood bars over tube-shaped metal resonators, and stand on four legs like a table. However, the Guatemalan marimbas have a softer, sweeter tone.



Guatemalan peasants playing native marimba, flute and drum.

Familiar Tunes . . .

By LILLIAN J. VANDEVERE

After I've finished practicing, and done my scales, just so, often I keep right on and play some other tunes I know. Baby can choose a song she likes, (I know it very well), and so I play it while she sings. The Farmer in the Dell. Daddy is fond of sailing songs that tell about the sea, and so I've learned his favorite, the one called Nancy Lee. Grandmother likes a hymn, I'm sure; it's hard to get it right, but I kept on,

and now for her I play Lead, Kindly Light. Often at school I'm asked to play. I don't dare rush or drag, and all the children sing the song I play about the flag. Mother prefers old-fashioned tunes; they're sweet and not too long; I chose the one she likes the best, and learned Love's Old Sweet Song. Playing alone is fun, but then it's quite a thrilling thing to play those old, familiar tunes for other folks to sing!

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—15 to 18; Class B—12 to 15; Class C—under 12.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received by JUNIOR ETUDE, BRYN MAWR, PENNSYLVANIA, on or before the first of August. Puzzle appears below.

Patriotic Song Puzzle

The titles of six patriotic songs of America can be found in the square. You may move in any direction, one square at a time. Do not use any square more than

E	N	I	R	A	M	H	G
S	H	Y	M	N	W	E	I
L	I	A	H	A	S	R	O
C	O	L	U	A	N	C	H
A	I	B	M	D	N	A	L
Y	K	E	D	O	O	D	E
A	N	E	I	C	E	L	I
A	M	E	R	A	D	I	X

once. The path from one title to the next is continuous. (Hint—Start in a corner, but which corner and in which direction to make your first move is for you to find out.)



Results of February Hidden Composers Puzzle

Answers

1, Bell-in-i; 2, Han-del; 3, S-chum-ann; 4, Ver-di; 5, Cho-pin; 6, Bal-fe; 7, Ba-ch; 8, S-in-ding.

Prize Winners for February Puzzle:

Class A, Edna K. Ogata (Age 18), Hawaii
Class B, Bill Bolcom (Age 12), Washington
Class C, Carolyn Wrightstone (Age 9), Pennsylvania

Honorable Mention for February Puzzle:

Ardys Houston, Charles A. Gray, Horace Mochizuki, Blanche Lasseigne, Mary Eckenroth, Judy Estey, Aileen Czerniki, Carol Wilson, Stephen Smith, Martin Tumick, Thomas Cooley, Arthur Axelrod, Sherrell Ruhl, Roland Jay Barricklow, Dolores Cloepfil, George Goehring, Charles Witsberger, Barbara Williams, Virginia Sprang, Althea Spear, Betty Lucent, Lovina Tibbits, Carolyn Kenyon, Roberta Barsky, Anita Gold, Gerald Mason, Patsy Owen, Judy Botensten, Anny Luther Bagby, Judith Mills, Edith Carney, Lucille Kubiak, Marion Facius.

Letter Box

Send replies to Letters on this page in care of Junior Etude, and they will be forwarded to the writers.

Dear Junior Etude:

Last summer I began to receive ETUDE and so I decided to enter the monthly contests. I hope to become a fine pianist. I would appreciate it if some one would write to me.

Elaine Coddair (Age 15), Massachusetts

Dear Junior Etude:

About a year ago our mothers helped us to organize the "Little Miss Music Club" to keep us interested in our music and to help in playing before others. Our mothers come to the meetings to be in the audience. The member who is hostess acts as chairman. We sing our club motto, have solos (announced by the player), have short



reports, rhythm band, or games, then refreshments. We enjoy our special guest days and celebrations, making recordings, and receiving our club pins. Some of us play violin. We think it would be nice for other young musicians and their mothers to have clubs like ours. We are enclosing our picture.

From your friends,

Little Miss Music Club (Ages 6 and 7), Kansas

Dear Junior Etude:

I have studied piano for eight years and am organist in our Junior Choir in church. I would like to hear from other music lovers.

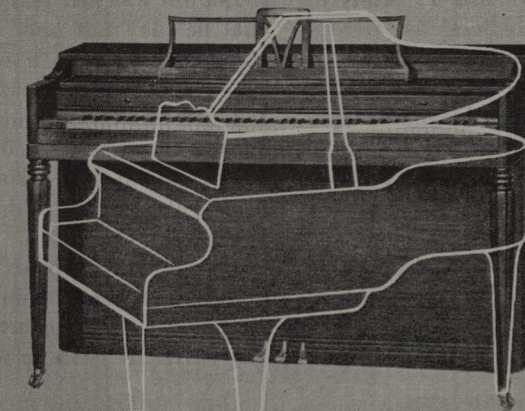
Jean Parcels (Age 16), Canada

LETTER BOX LIST

Letters, which limited space will not permit printing, have been received from Shirley Ann Meyer, Joseph Morton Iseman, Betsy Ann Cramer, Nancy Stewart, Yvonne LaRouche, Suzanne Hertel, Patricia Hanel, Arthur E. Janney, Emilie Bart, Virginia Enriques, Janet Shivers, Stella Lois Ward, Evelyn Ortung, Judith Ellen Miller.

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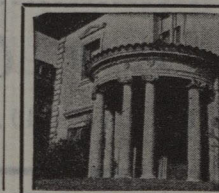
Pleasantville, N. J.



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THE PRESIDENT'S OWN

(Continued from Page 24)

remained for seven years. After his graduation in 1920, young Santelmann entered The New England Conservatory of Music, studying under such teachers as George Chadwick, Wallace Goodrich, Frederick Shepherd Converse, and Harrison Kellar, the latter now Director of the Conservatory.

Although the violin was young Santelmann's major instrument, he studied all secondary subjects, including orchestral and ensemble training. When he left the Conservatory in 1923, enlisting in the Marine Band, he served under his

father for three and a half years, until the latter's retirement in 1927. In order to qualify for membership it was necessary, of course, that he play not only a string instrument, but also a wind instrument, and for this reason he studied the Euphonium under Robert E. Clark, then a member of the Marine Band, now principal trombone player with the National Symphony Orchestra.

Santelmann appeared as violin soloist with the Marine Orchestra, and served as concert-master for ten years. In 1935 he was appoint-

ed assistant leader, and in 1940, when Captain Branson retired, took over the leadership of the Band. Since then, Major Santelmann has toured with the Marine Band in every state in the Union, and as its conductor has added

• *Between knowing how to compose and actually composing, there is a vast gulf, which is bridged over only by hard, patient effort.*

—Robert Schumann

fresh laurels to its great reputation. These tours have extended from coast to coast and from the Gulf of Mexico to the Canadian

Border. He has conducted the Band for official functions incident to visits of royalty and diplomats from all parts of the world, and has taken part in musical activities inside the White House.

The band's 152 years have been brilliant, and its future is equally promising. It is a mark of distinction to serve in the United States Marine Band, and as vacancies occur there is no lack of applicants. A far cry from the traditional fife and drum units which first inspired American minutemen, the members of the band today are a group of career bandmen, dedicated to the furtherance of American martial tradition through musical performance.

THE END

WHAT SORT OF MAN WAS J. S. BACH?

(Continued from Page 15)

Pocketing the dishonorable discharge, he went to Cöthen (1717-1723) and from there to Leipzig, where he remained the rest of his life. There he did much of his greatest work, and there he also got himself embroiled in some typical arguments. Things got to a point where one member of the Council publicly declared that the Cantor was incorrigible. But Bach also thought that they were, which evened matters a little. Bach, indeed, was so irritated by the way things were going that he looked around for another job, and in a letter to an important person in Danzig he cites, as one of four reasons for wanting to leave Leipzig, the attitude of the authorities there: "odd and little interested in music, so that I live amid almost continual vexation, envy and persecution." And then came the great Ernesti incident.

In 1726 the head prefect, a boy named Krause, got into trouble. Johann August Ernesti, the rector of St. Thomas, wanted him flogged before the entire school. Bach, who had appointed Krause, refused to allow this. Bad feeling followed, and there was a grand dispute between Bach and Ernesti about who should be the new prefect. Ernesti selected one; Bach called the appointee a "disreputable dog" and fired him when he proved inadequate. The whole matter finally settled down to one question: who was to run the Thomas School—Bach or Ernesti? There were appeals to the council, then counter-appeals. Then Bach

went straight to the King himself—His Most Serene Highness, the Mighty Prince and Lord, Frederick Augustus, King in Poland, Grand Duke in Lithuania, Reuss, Prussia, Mazovia, Samogitia, Kyovia, Vollandia, Podolia, Padlachia, Lieffland, Smolensk, Severia, and Czer-nienhovia, Duke of Saxony, Jülich, Cleve, Berg, Engern, and Westphalia, Archmarshal and Elector of the Holy Roman Empire, Landgrave of Thuringia, Margrave of Meissen, also of Upper and Lower Lansiz, Burgrave of Magdeburg, Prince and Count of Henneburg, Count of the Mark, Ravensberg, and Barby, Lord of Ravenstein.

His Majesty, some time the following year, decided in favor of Bach, closing the issue.

Bach had many enemies. A strong personality always does. He also had many friends. In his relations with the authorities he was paying the price of being a genius. Incompetence bothered him; yet, compared to him, who could possibly be competent? But there is no record in the Bach canon of any snide remark toward composers of reputation. Bach seems to have been immune from jealousy. Whether or not he knew his real musical worth is conjectural, though of course he was fully aware of his powers in relation to the smaller people around him. It is equally definite that those smaller people had not the faintest idea of Bach's magnificence. As is well known, Bach in his own day was tolerantly regarded as a brilliant organist, a thorough musician and something of an old fuddy-duddy, creatively speaking.

Bach probably regarded himself primarily as a family man and an executive church musician-teacher. Speak to him about immortality and he would have been astonished. He knew that his musical successor at Leipzig would no more unearth his cantatas and play them than the preacher at the Cathedral would have unearthed his predecessor's sermons and preached those. Not that Bach wasn't ambitious. He was, and his life is the record of a musician bettering himself. He drew the line at certain things, though. For instance, he could have been Matteson's successor at Lübeck. All he had to do was one slight thing—merely marry the old man's oldest daughter. We don't know whether the

lady in question looked like Gilbert and Sullivan's elderly daughter, who could very well pass for 43 in the dusk with a light behind her, but we do know that Bach went home wifeless.

There was nothing fawning, nothing of the lackey in Bach. He was a man all the way through, thoroughly masculine and virile. He spoke his mind, was accustomed to being obeyed, was quite literate (judging from his letters) though not particularly graceful in expressing himself, and was extraordinarily strong-minded. His home life was happy, and his love for Anna Magdalena, his second wife, remained constant. He never lacked money, nor did he hesitate to spend it when necessary, but he had the thriftiness of a peasant. He fought fiercely for what he considered his monetary rights and carefully calculated each penny. Once he turned down a gift of wine from a cousin, Johann Elias, because "the carriage charges cost 16 groschen, the delivery man 2 groschen, the customs inspector 2 groschen, the inland duty 5 groschen, 3 pfennig, and the general duty 3 groschen. My honored Cousin can judge for himself that each quart costs me almost 5 groschen, which is really too expensive for a present."

Among the great mass of Bach memorabilia there are two tiny human touches that hint of a warmer Bach than the severe, testy kapellmeister that other personal documentation suggests. First is a letter from Johann Elias, thanking his cousin Johann Sebastian for the loan of a coat and fur boots. One likes to think of old Bach—he was 57 then—bundling his younger cousin up, putting him on the stagecoach, and warning him about getting his feet wet. The second is part of a letter from Johann Sebastian to the same Johann Elias, thanking the cousin for a gift of wine. Unfortunately, Bach pointed out, the cask arrived two-thirds empty; and Bach mourned that "it is a pity that even the least drop of this noble gift of God should have been spilled." This makes Bach come alive, more than the dusty records of his fight with Ernesti, more than all his technical reports on organ teaching; and one can visualize old Bach gratefully pouring a dram of sack at the end of an exhausting day, sighing, leaning back in comfort and sipping in content the noble gift of God.

THE END

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NEW



By **GEORGE GASCOYNE**

AS IN THE CASE of many other composers, recognition appears to be coming to Bela Bartok only after his death. His name crops up with considerable frequency in newly-recorded music. One of the most interesting of the current releases is an album of Bartok's piano works played by the composer. It is released by Continental Records on a 12-inch long-playing disc. The works performed by Bartok are based on Hungarian folk-music, and reveal him not only as an imaginative composer but an imaginative interpreter at the keyboard as well.

Yehudi Menuhin, an ardent champion of Bartok's violin music, has just completed for RCA-Victor, on three 45 RPM discs, the Bartok Sonata for Solo Violin. The work was first performed in Carnegie Hall in 1944 by Mr. Menuhin, who in a program note pointed out the extraordinary difficulties of the work and also the extraordinary novelties which the composer had invented.

Listeners unacquainted with the Bartok idiom are not likely to find the work plain sailing at first. Bartok's idiom is subtle and elusive, the music of an inordinately sensitive, frail man, ill-equipped for the rough and tumble of daily existence. Repeated hearings, however, afford a clearer insight into the essence of the work.

Bartok's earlier Sonata No. 2, dating from the nineteen-twenties, is newly released by the Concert Hall Society as performed by Tossy Spivakovsky, violinist, and Artur Balsam, pianist. The sonata is an interesting transitional work, occurring at the time when Bartok first began to break away from traditional musical techniques. This performance reveals Mr. Spivakovsky's considerable gifts as an interpreter, and is altogether provocative listening.

An early work, having little in common with the mature Bartok

who is generally thought of as a modernist of moderns, is the Suite No. 2 for Orchestra, written in 1907. This brilliant, energetic work is heard to advantage as played by the **Concert Hall Orchestra**, **Henry Swoboda** conducting, and released in a Concert Hall Society album.

And the Divertimento for Strings (1939) is given an authoritative and sympathetic reading by an ensemble under the direction of Bartok's friend and colleague, **Tibor Serly**.

George Szell and the Cleveland Orchestra give an excellent account of themselves in a new performance of "Till Eulenspiegel's Merry Pranks." The recording is available in an RCA-Victor album.

Lyre-Bird Editions, a French record-making firm, has just released twelve sonatas for two violins, 'cello and harpsichord of **Henry Purcell**. Performers are **Henri Merckel**, **Georges Ales**, **Andre Navarra** and **Isabelle Nef**. This rarely-heard music should be a welcome addition to any collector's library. Written when Purcell was 23, the sonatas are filled with beautiful music which does not deserve oblivion.

A new trio, the **Alma**, has made a promising debut on Allegro Records, playing two early Beethoven trios, in E-flat, Op. 1, No. 1, and B-flat, Op. 11. The performance by the ensemble is vigorous and expressive.

Bruno Walter and the New York Philharmonic-Symphony have recorded the Beethoven "Eroica" for Columbia Records. The new long-playing version replaces an earlier recording of the same work by the same conductor made for Columbia a decade ago. The new reading has rather greater breadth and nobility than the old; and its appearance on a single LP disc makes for ease of handling and storage.

WQXR—RADIO'S WONDER STATION

(Continued from Page 23)

In the case of several-sided records, the playing time of each movement is given, together with the over-all playing time of the full work. Thus, the program department knows at a glance how old the disc is, who composed it, performed it, when it was last heard, and how long it takes to play. Separate smaller files list titles, artists, composers, and playing times, so that it requires only another glance to work up a waltz program, a Schumann program, or a Caruso program.

The station requires some 90 employees (including sales, engineering, and accounting departments) to keep it going—a fact which surprises people who think that playing records simply means two hands on the platters.

When WQXR began to broadcast, the unusual nature of its programs caused newspapers to shy away from printing its daily program-logs. Eager listeners began telephoning the station, clogging

the wires with inquiries about what would be heard when, and requests for special selections. One day, a woman rang in to ask what would be played on the Symphonic Hour the next Wednesday night. She had asked guests to dinner and wanted to entertain them with WQXR-type music—but if the program that night were not to her liking, she would postpone her party until the station broadcast some of her favorite works.

Such inquiries led to the publication of the Program Guide, which has the largest circulation of its kind in the country.

Once a month, the Program Committee meets to decide on programs for future broadcasting, basing all plans on the principle that each program emanating from the music-station must be artistically valid, representative of the best of its type, and presented in good taste.

At first glance it would seem that a station dedicated to such a

policy should find sponsors scarcer than hens' teeth. Such is not the case. Instead of hunting for sponsors, WQXR has so many it can afford to set up requirements which advertisers must meet before their names and wares can be beamed out.

WQXR's advertising policy is as novel, in radio, as its program policy. Three basic principles are: (1) The station accepts no advertising which it believes to represent bad value to purchasers. (2) No product (regardless of quality or value) is accepted if its character is obnoxious, or likely to offend WQXR listeners. (3) Commercials must be factual and informative rather than blatant.

Because of unfavorable listener reaction, WQXR has banned singing commercials. Earlier, a group of WQXR listeners had banded together and hired a public relations firm to campaign against singing commercials on their pet station. A shoe firm tried a commercial in the form of a madrigal, composed and produced by Elie Siegmeister; it, too, failed to please. Singing commercials are not in keeping with WQXR's mus-

ical standards, and they have been out since 1944.

What WQXR has done can be duplicated by any community sufficiently enthusiastic about good music to make the try. Compete with the resources of The New York Times? you ask. But when WQXR began, it was privately owned, moderately backed, and innocent of any notion that the Times would one day take over.

Station officials tell you that the music sent out must be consistently good. Also, it should be varied. WQXR's regular "hours" include big-name recitals, opera excerpts, recording oddities, dinner concerts, programs by one composer, folk airs, and full symphonies, standard and modern.

They tell you, further, that even a few good-music hours a day, fitted into existing broadcasting schedules, can help to plumb community music taste, bringing to light the things people want to hear. The only basic "musts" behind an attempt to revitalize the broadcasting of good music, in any community, is faith—and a library of records.

THE END

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—F. O., Georgia

The cost of electrifying the present organ would run about \$4,000 to \$5,000, or about 2/3 the cost of a new set-up. The specifications we are sending in reply to Question 3 will assist you in adding to your present stop list. (2) There would be little or no saving in using the present pipes in a new instrument, partly because some of the stops do not run full compass, and matching them for remaining range would be expensive, and partly because the pipes would have to be sent to the factory, entailing quite heavy packing and transportation costs. (3) We are sending specifications of a recently installed organ by a well known and highly reputable manufacturer. The figure is a trifle

higher than yours but a few things could be eliminated without injury, and it will serve as a guide. (4) Yes. (5) We suggest that you write direct to the Austin Organ Co., Hartford, Conn. We assume you refer to the description given in the April 1948 ETUDE.

● In old issues of ETUDE I find references to firms and individuals having two manual pedal reed organs for sale. I would appreciate such addresses. If I understood correctly separate pedal klaviers can be had which may be attached to ordinary reed organs. Can you give me more information about this? (2) Is it possible to attach a vacuum cleaner motor to an ordinary reed organ to supply the suction to make the reeds sound? I have heard of its being done, but it seems that the usual vacuum cleaner motor would produce too great suction, and give the organ an unpleasant tone quality. Have you any comment? (3) I should also appreciate the names of organ builders or dealers from whom second hand pipe organs and pipe organ stops could be obtained. (4) Do you know of any books or other sources of information on amateur pipe organ building?

—E. B., West Virginia

We are sending a list of such firms. (2) An article on this subject appeared in ETUDE some years ago, but it is now out of print. However, in the very near future there will be another article giving details of such an installation which we are sure will answer your question. (3) See list which we are sending. (4) There were two excellent books but we believe they are out of print, and could only be obtained through second hand book dealers. They are "Organ Building for Amateurs" by Wicks, and "How to Build a Small Two Manual Chamber Pipe Organ" by Milne. There is also much valuable information in Barnes' "Contemporary American Organ," though this is not actually a book on building an organ.

E. POWER BIGGS

(Continued from Page 25)

he declared, "sang the Psalms to plain-chant." Whereupon one of the visitors remarked that he now understood why Saul threw the javelin at David!

Appreciation of very old music (and some very modern music), like a taste for olives, sometimes has to be cultivated. But Bach's music, founded on the strong cadences of the Reformation chorales, and on the very fundamentals of music itself, makes an immediate and direct appeal.

Yet it may not always yield its complete message readily to a listener. This is a measure of its content and part of its beauty. Zelter, in a letter to Goethe, exclaimed: "Could I let you hear, some happy day, one of Sebastian Bach's motets, you would feel yourself at the center of the world. I hear these works for the hundredth time, and am not finished with them yet and never will be."

Palestrina's genius was for vocal music. Beethoven excelled with the orchestra. Chopin expressed himself freely only through the piano; Wagner was at home only in opera. Bach alone is the universal musician, comparable to Shakespeare.

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In Bach's work, the melodies, the counterpoint, the musical fabric itself, are all significant. They are, by themselves, of an incredible beauty and inventiveness. But is not the eternal secret of Bach's music the dedication which he penned at the close of each laborious manuscript? "Soli Deo Gloria"—"To God alone be glory."

THE END

Painting mirrors life; poetry fires the imagination; but the soul speaks only through music.

—Schiller

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THE SEARCH FOR BACH'S GRAVE

(Continued from Page 19)

Johannis-Hospital for 1750 appeared the item: "Four thalers paid by Gravedigger Müller for Herr Joh. Sebast. Bach's oak coffin." (2) Bach's grave was not a deep, but a so-called "flat" grave. (3) Tradition placed it six paces from the south door of the Johanniskirche. (4) The grave had never had a commemorative stone.

At the expected place and depth, workmen uncovered three oak coffins. One contained the almost perfect skeleton of an elderly male, well-proportioned, not large of stature, with massive skull, receding forehead, shallow eye-sockets and heavy jaws—all conforming to authentic Bach portraits.

Wilhelm His, at that time professor of anatomy in Leipzig University, had been for two decades a leading specialist in identification of famous skulls. He was appointed head of a committee to make, if possible, a positive identification.

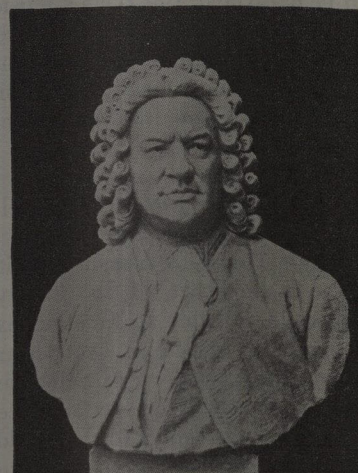
Dr. F. Hesse, a dental specialist, confirmed that bone sutures and teeth indicated advanced age. He stated cautiously: "If in this case the middle sixties should be called the probable age at the death of the individual" (Bach died at 65) "this would not be contradicted by the state of the jaws."

All probabilities now pointed to the skull's being that of J. S. Bach. Dr. His next consulted the Leipzig sculptor C. Seffner, who was later to create the Bach monument in Leipzig.

Dr. His had found that for every region of the human face there are certain characteristic thicknesses of flesh and muscles. Thus, given a skull of certain dimensions, the shape of the fleshy portions of the face will automatically be deter-

mined by the size and shape of the skull.

Dr. His constructed such measurements for the newly-found skull. He gave them to Sculptor Seffner with instructions to follow them to



Seffner's bust of Bach

the thousandth of an inch in modeling a bust of the composer.

The result (see cut) was a Bach statue which conforms with astonishing fidelity to portraits of Bach made in his own lifetime.

As a double-check, Seffner attempted to create a bust of Handel, using the dimensions of the Bach skull. The result bore little resemblance to Handel as shown in portraits.

The Commission eventually reached the conclusion that the re-discovered skull and bones were "with high probability" those of Johann Sebastian Bach. In August, 1900, the official ceremony of re-interment took place at the Johanniskirche.

THE END

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STYLES IN BOWING

(Continued from Page 26)

changes which have come about in the manner of holding the bow, and in the attitude of the arm, resulting in a more powerful style of bowing, are not the result of any one man's thinking, but are irrevocably tied up with the evolution of music itself. Compare the concertos of Mozart with that of Brahms or Tchaikovsky; or with those of Sibelius and Bartok. That irresistible broadening of musical ideas exemplified in these more recent works demands a correlative broadening of the technical interpretation of the instrument itself.

New ideas are developed by some, and combated by others. In music, as in other things, we have our progressives and our reactionaries. When the Brahms concerto first appeared, the critic Hanslick called it "a concerto for

orchestra, and against the violin." However, today we recognize it as one of the most sublime and stupendous works ever penned for the violin.

Let us recommend moderation and common sense in the adoption of new ideas in bowing. Those who cling stubbornly to out-moded methods might be likened to one who persists in wearing clothes that are hopelessly out of date.

When a violinist allows such exaggerations to creep into his work, his playing is in danger of departing from the realm of the artistic into the ostentatious and fantastic. That artist is most pleasing and finished who wisely adapts himself to the changing order, assimilating into his work the freshness and vigor of new ideas.

THE END

WELL-APPOINTED CHURCH MUSIC

(Continued from Page 18)

For it is easy to see that a boy who knows nothing of music, and who cannot indeed even form a second in his throat, can have no natural musical talent; and consequently can never be used for the musical service. And that those who do bring a few precepts with them when they come to school are not ready to be used immediately, as is required.

For there is no time to instruct such pupils first for years, until they are ready to be used, but on the contrary: as soon as they are accepted they are assigned to the various choirs, and they must at least be sure of measure and pitch in order to be of use in divine service.

Now if each year some of those who have accomplished something in music leave the school and their places are taken by others who either are not yet ready to be used or have no ability whatsoever, it is easy to understand that the *chorus musicus* must decline.

For it is notorious that my honored *praeantecessores*, Messrs. Schell and Kuhnau, already had to rely on the help of the *studiosi* when they wished to produce a complete and well-sounding music; which, indeed, they were enabled to this extent to do, that not only some vocalists, namely, a bass, a tenor, and even an alto, but

also instrumentalists, especially two violinists, were favored with separate *stipendia*.

Now, however, that the state of music is quite different from what it was, since our artistry has increased very much, and the *gusto* has changed astonishingly, and accordingly the former style of music no longer seems to please our ears, and considerable help is therefore all the more needed, in order to choose and appoint such musicians as will satisfy the present musical taste, master the new kinds of music, and thus be in a position to do justice to the composer and his work—now the few *beneficia*, which should have been rather increased than diminished, have been withdrawn entirely from the *chorus musicus*.

To illustrate this statement with an example one need only go to Dresden and see how the musicians are relieved of all concern for their living, free from *chagrin*, and obliged each to master but a single instrument: it must be something choice and excellent to hear. The conclusion is accordingly easy to draw, that with the stopping of the *beneficia* the powers are taken from me to bring the music into a better state.

JOH. SEB. BACH
Director Musices

Leipzig, August 23, 1730

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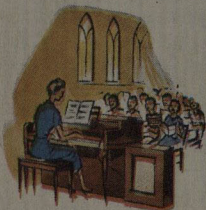
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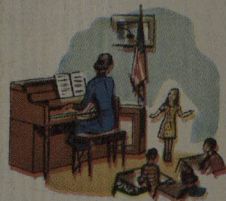
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