

'Erwartung'

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## Composer and Critic

I am struck by Mr. Robert Simpson's self-condemnation as a composer-critic. Why should a composer be expected to teach but not to criticize? After all, the art of composition, far from being simply Mr. Simpson's 'art of writing down what you imagine', is really an intermingling of three processes: (1) creation; (2) criticism; (3) acceptance, alteration or rejection. Since criticism is an indispensable part of composition, why should there be any prejudice against a composer who applies his critical capacities to fields outside his own creations or those of his pupils? Abroad a composer is just as often a critic as not.

I have had experience of two great composers as teachers. One could certainly teach but tried to exert 'influence', with the result that I rebelled. With the second, an incapacity for mutual understanding led to frustratingly negative results. I believe that a composer can continue to teach for years without his deficiencies being found out; but to be a critic, he has to pull his socks up—or else!

REGINALD SMITH BRINDLE

## Beethoven's Early Fugal Style

I was much interested in Mr. A. E. F. Dickinson's comments on my letter in your June issue, concerning the Beethoven Fugue in C, and very glad to know he accepts my five corrections. He is quite right in assuming that I am in agreement with his ruling in the other points which he enumerated in his February article.

While I am flattered by the pretty compliment which he pays me as 'an established prowler in the outskirts of the classical composers' (a picturesque as well as pardonable phrase), coming as it does from an established authority on Beethoven, I think Mr. Dickinson will be interested to learn that he is not quite correct in the first part of his claim that 'unlike the other pieces in the collection of sketches, the fugue is all but complete and is, in short, an integral addition to Beethoven's early works'. The same sketch-book, in actual fact, contains the first movement (followed by a sketch of the opening bars of the second) of an early Beethoven Trio in E flat for piano, violin and cello, which, like the fugue, is 'all but complete', lacking only a few obvious notes of harmonization together with one or two notes, similarly more or less obvious, which have disappeared from a torn corner of the MS. Like the fugue, this highly interesting and charming trio movement is thus another 'integral addition to Beethoven's early works'.

Described, incidentally, in the British Museum Catalogue of MS. Music (1909) as 'a movement for two pianos', the work is very characteristic of early Beethoven. It is quite unknown and unpublished, but Messrs. Elkin are now on the point of publishing it under my editorship.

JACK WERNER

St. John's Wood, N.W.8.

## 'Foreign' Dodecaphony?

The argument of Mr. Kenneth Leighton's letter is as convincing as the information it contains is enlightening, and I look forward to hearing the work of the composers he mentions.

Mr. Hans Keller, however, has brought his guns to bear on a target of his own erecting. No one in this correspondence has identified 'foreign' with 'bad'. What I have been asking is why, to your reviewer, 'foreign' should mean 'better than native'—why the influence of Dallapiccola should be considered better for an English composer than that of Vaughan Williams.

So far no one seems to have offered an answer to that question.

GERALD COCKSHOTT

Brighton.

## 'Erwartung'

Since I made a stupid blunder myself in implying, in my notice last month of Shostakovich's tenth symphony, that the finale of Mozart's E flat symphony (K. 543) is a rondo, which, of course, it isn't, it is with true humility that I offer a correction of Mr. Rollo H. Myers's note on Schoenberg's 'Erwartung' in 'Notes from Abroad'. He writes that both it and Dallapiccola's 'Vol de Nuit' 'are written ostensibly according to twelve-note technique'. This may be true of 'Vol de Nuit' (which I don't know) but it certainly is not true of 'Erwartung', which was composed in 1909 and long before the first emergence of the twelve-note method in 1923-24. 'Erwartung' is written in Schoenberg's earlier, free non-tonal style, and it is mystifying on Mr. Myers's part to record his response that 'in the Dallapiccola one is far less conscious of any "system"' since it is a 'system' that 'Erwartung', in fact, lacks. This is not to say the music is disorganized. But what its principle of organization is has never, to the best of my knowledge, been analytically revealed. When the revelation comes, however, it will not prove to be a dodecaphonic one. Mr. Myers may have recognized the work's essential unity but he seems to have mistaken the means by which that unity is achieved.

DONALD MITCHELL

## Manuel Garcia

Mr. D. C. Parker raises two points concerning the note on Manuel Garcia which I contributed to your March issue. The information concerning Garcia's birthplace at Zafra, Catalonia, is given by Sterling Mackinlay, a personal friend of Garcia, in his memoir, 'Garcia the Centenarian', published in 1908. He expressly contradicts the impression that Garcia was born at Madrid, presumably on the strength of personal assurance, and states that Garcia's parents took him to live in the capital soon after his birth. Documentary evidence is unfortunately lacking, since the parish records at Zafra are incomplete, and those for Madrid prior to 1840 do not exist.

The elder Garcia's 'marvellous feat' in reproducing the entire scores of three operas from memory was perhaps the outstanding achievement of this remarkable man. When the operas were performed in Mexico City it is recounted that nobody present could tell that they were not the original scores. Moreover, he promptly filled the other gaps in the company's repertory caused by the loss of its music by composing eight new operas and then, finding that the audiences were not disposed to accept them in Italian, translated all the librettos into Spanish. For good measure, he painted most of the scenery too.

NOËL GOODWIN

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## Purcell Society

The Committee of the Purcell Society is at present engaged on the task of completing the collected edition of the works of the composer. For this purpose those undertaking the editorial work urgently require access to two manuscripts whose present owners are not known.

One of the manuscripts is the collection of anthems by various Restoration composers, including seventeen by Purcell, which originally belonged to the Rev. William Gostling and bears his bookplate. The other is the manuscript of the Violin Sonata.

Any information regarding the whereabouts of these two important manuscripts would be welcomed by the undersigned.

ANTHONY LEWIS

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