

NATIONAL FILM MUSIC COUNCIL

FILM MUSIC NOTES

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The National Film Music Council is pleased to provide its readers with this special issue of Film Music Notes devoted to Federal Films Productions' musical picture, "CARNEGIE HALL".

The material in this release is the combined opinion of a group of music educators who were students of the 1947 Summer Session, Teachers College, Columbia. We are indebted to their teacher, Mr. William C. Hartshorn, visiting instructor at Columbia and Director of Music, Los Angeles Public Schools, whose cooperation made it possible to bring these people together for a showing and discussion of the film.

This committee agreed that "CARNEGIE HALL" is a film that deserves the attention of all who enjoy the best in music. It presents to the general public the opportunity to see and hear fourteen classics performed in person, by artists whose interpretations of these works are internationally conceded to be of the finest. Realizing that such a film was a daring financial undertaking on the part of its producers, these educators feel that all musicians truly interested in the advancement of musical culture in our country, should help to assure its success.

The teaching possibilities are inexhaustible and cover a long age range. There is appeal to the advanced music student through such performances as Walter's conducting of the Prelude to Die Meistersinger and the young will be charmed by Piatigorsky's rendition of The Swan. The Young Reviewers of the National Board of Review proved that children from eight to fourteen find it very much to their liking. The presentation and the depth of the learning derived will naturally depend upon the musicianship, maturity and present interest of the student. The committee believes that this film is of such musical worth that it warrants support and investigation in planning special showings for students and musical groups.

The committee was unanimous in its opinion that a fuller appreciation of this picture would be possible through preparation, that it would be most valuable for students to have previous information regarding the music, performers, the occurrence of the music in the film, and suggestions for its use educationally. Also, they requested specifically that thematic material and a list of available recordings of the works heard in the film be listed for reference.

The following release, written by Stanlie McConnell, chairman of the Educational Review Committee of the National Film Music Council, is based on these suggestions. We hope that you will find the enclosed material stimulating and useful.

Sincerely,

Grace Widney Mabee

Boris Morros and William LeBaron

present

CARNEGIE HALL

A Federal Films Production
Released through United Artist

Produced and Photographed in
Carnegie Hall, New York City

The Cast

| | |
|--------------------------------------|-------------------|
| Nora Ryan. | Marsha Hunt |
| Tony Salerno, Jr. | William Prince |
| John Denovan. | Frank McHugh |
| Ruth Haines. | Martha O'Driscoll |
| Tony Salerno, Sr. | Hans Yaray |
| Olin Downes. | Himself |
| Tchaikovsky. | Alfonso D'Artega |
| Walter Damrosch (1891-1909). | Harold Dyrenforth |

and

New York Philharmonic Quintette, Bruno Walter, Philharmonic Symphony
Orchestra of New York, Lily Pons, Gregor Piatigorsky, Rise Stevens
Artur Rodzinski, Artur Rubinstein, Walter Damrosch, Jan Peerce, Ezio
Pinza, Jascha Heifetz, Fritz Reiner, Leopold Stokowski, and Harry James

Its Music and Its Teaching Possibilities

by

Stanlie McCormell



The above theme from the Second Movement of Beethoven's Fifth Symphony is the first music heard in a film that overflows with truly great music. It is played during the showing of the titles and is then replaced by the familiar sounds of the tuning up of an orchestra as the camera takes us into the hall, "Carnegie Hall, where for sixty years people have listened to music."

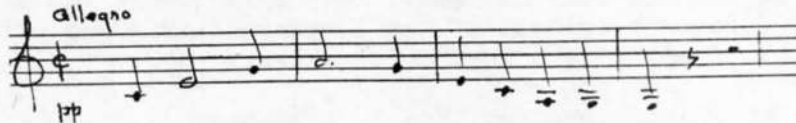
Inside we hear Tony Salerno rehearsing the Last Movement of Tchaikovsky's First Piano Concerto in b flat minor.



The soloist and conductor are having difficulty with the tempo and interpretation. They stop and start again. It is no better. "It is Salerno not Tchaikovsky", insists Walter Damrosch, the conductor. Tony leaves in anger. Nora, who has been listening, as she cleans in the back part of the hall, vainly tries to pacify him.

The rehearsal ends. Nora works on. She likes being there alone. Her friend Donovan, an attendant, cannot understand it, but to Nora the hall is filled with the vibrations of past great performances. She recalls her first visit in 1891, an orphan child just arrived from Ireland.

The time changes. It is 1891. A concert is in progress celebrating the opening of Carnegie Hall. The orchestra is playing the Lenore No. 3 Overture by Beethoven.



The overture finished Mr. Damrosch discovers small Nora and finds a place for her to hear the remainder of the concert. Tchaikovsky is the guest conductor. He raises his baton and we hear a portion of the first Movement of his Piano Concerto in b flat minor.



The opening of Carnegie Hall, indeed an important and picturesque event in the cultural life of our country, is most interestingly described in Ethel Peyser's book "The House that Music Built". Since this book is out of print, I am quoting several paragraphs that bring this historic date to life.

"In the spring of 1891, Carnegie Hall, which had been build by Andrew Carnegie as a home for the higher activities of New York, was inaugurated with a music festival in which the New York Symphony and Oratorio Societies took part. In order to give this festival a special significance, I invited Peter Ilich Tchaikovsky, the great Russian composer, to come to America and to conduct some of his own works."

Walter Damrosch



"Society flocked through the long brick building with its mansard roof - the NEW MUSIC HALL - as yet without its twelve-story tower. Long before the doors were open, the streets were lined with carriages, and the great and the near-great peopled the boxes, parquet, and balconies. From the boxes listened and gazed the Carnegies, the Depews, the Townsends, the Frenches,

the Hoyts, the Schermerhorns, the Posts, the Schieffelins, the Potters, the Otises, the Blaines, and hosts of representatives of first families, second families, weather families, and "no families at all".

"The audience," said the New York Herald, "was most interesting as a study of music lovers not under the pressure of mandates of fashion.... There was no idea of chatter.... There was no coming and going of dandies and mouthpieces.... All was quiet, dignified, soft, slow, and noiseless as became the dedication of a great temple."

Promptly at 8, the young conductor, Walter Damrosch, raised his baton and the strains of Old Hundred filled the house. The singers occupied raised seats on the platform, and the women, who sat five rows deep across the stage, were all dressed in pure white. Their costumes harmonized admirably with the general tone of the hall, and the effect was pleasing. Back of the female singers sat the male members of the chorus, some 200 members. The orchestra took up nearly one half of the large stage, and the members occupied seats in plain view of the spectators." New York Tribune, May 6, 1891

"After this (the singing of Old Hundred) the national anthem was sung. Then a clergyman made a very long and wearisome speech in which he eulogized the founders of the hall, especially Carnegie. The Lenore Overture was then beautifully rendered. Interval. I went downstairs. Great excitement. I appeared, and was greeted with loud applause. The March (his own) went splendidly. Great success. Berlioz' Te Deum is somewhat wearisome; only toward the end I began to enjoy it thoroughly. Reno (president of the Company) carried me off with him. An improvised supper. Slept like a log." Tchaikovsky

The opening program on Tuesday evening, May 5, 1891 was:

| | |
|--|--------------------------|
| Old Hundred | |
| Oration: Dedication of Music Hall | Rt. Rev. Henry C. Potter |
| National Hymn, America | |
| Overture, Lenore No. 3 | Beethoven |
| Marche Solennelle | Tchaikovsky |
| Te Deum, for Tenor Solo, Triple Chorus and Orchestra | Berlioz |

During this Festival Tchaikovsky appeared as conductor of his own works three times. On the opening night, on May 7th, his fifty-first birthday conducting his Suite No. 3 for Orchestra, and on May 8th conducting his Two A Cappella Choruses. Students will note that the b minor Piano Concerto did not appear on the programs that officially opened Carnegie Hall.

The story returns to the film's opening period, 1909. Tony takes Nora to visit his friend, a tympani player of the Symphony. "We are crazy people," he says, "we work at music all week and come home and play it for fun." Sensing their romantic mood his wife and their friends play part of the Second Movement of the Schumann Quintet in E flat Major. They begin with the second theme. While the first theme is also heard as the movement continues, the former remains in the listener's memory as it is used in the background music of the subsequent scene where Tony carries Nora in bridal dress over their threshold.

II Schumann

The image displays two systems of musical notation for a piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The first system begins with the tempo marking 'a tempo' and a key signature of one flat (B-flat major). The music features flowing sixteenth-note passages in the bass and sustained chords and longer note values in the treble. The second system continues the piece with similar rhythmic patterns and melodic lines.

Time passes. Young Tony arrives. His father is killed in a fall. Nora devotes her life to her son's musical education. A Carnegie Hall program tells us it is the Season of 1913-14. We hear the orchestra from within playing a brief excerpt from the Second Movement of Beethoven's Fifth Symphony.

Andante con moto (♩ = 92)

p dolce

At home young Tony is practicing the First Movement of Haydn's Sonata in F Major.

Allargo Moderato

p

The metronome is heard ticking along with Tony's practicing, beginning a series of scenes that show that ultimate success and facility in piano playing are based on such practice. This will be useful to piano teachers and inspiring to their students. While preparing school age children to see this film classroom teachers will undoubtedly find youngsters who can play these pieces making a desirable link between school and studio musical activities. Tony next plays a portion of Mendelssohn's Spinning Song.

Then comes the first big musical treat, The Prelude to Die Meistersinger performed by the New York Philharmonic Orchestra under the baton of Bruno Walter. We are part of the audience for the opening portion and then are annoyed as is Denevan to be taken from the hall as he quiets a woman and remarks, "Nora is making Carnegie Hall a private school for the boy."

Back in the hall we see and hear a fine performance of the last half of this beautiful "Vorspiel". The camera gives us a closeup of the double basses as they make their entrance in the famed contrapuntal, section quoted below. We can congratulate the producers on this photographic synchronization and choice, as such a picturization is a valuable psychological aid in hearing a lower melodic line.

Prelude to Die Meistersinger Wagner

aber sehr ausdrucksvoll

3. Walther's Prize Song
scherzando. Stacc.

2. Mastersingers' March

1. Motive of Mastersingers



What an incentive for further study the singing and description of these themes can be to any group not familiar with the entire opera! The numbers indicating the themes refer to their original entrance in the Prelude. They are quoted above as they appear in the strings at the "aber sehr ausdrucksvoll".

This sequence is a satisfying study of Walter's conducting. Self effacing and dignified, he is somewhat embarrassed before the cameras, but his attitude, beat and gestures are typical and several times we catch that inspiring flash in his eyes so familiar to those who have been privileged to play under his direction.

The film continues to be a musical feast presenting, practically uninterrupted by the story, eight musical masterpieces. Part of the exquisite Rachmaninov Vocalises are heard as we are brought into the hall, after reading a bill-board announcement that Lily Pons is to sing at Carnegie Hall. We are shown a program and learn she will also sing The Bell Song from Lakmé by Delibes.

Andante

au va la jeune In doue Fil le des Pari nas
 ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah - ah!



This aria, that Miss Pons has sung innumerable times with such great success, comes in the second act of the opera. Here we see Lakmé and her father, a fanatical priest who is searching for the man who dared invade his holy shrine. "Sing and be gay," he commands, "perhaps the offender will look on you again with eyes of love and I shall know him." Lakmé sings a ballad of the Pariah's daughter who with her magic ball cast an enchantment over Vishu, the son of the devine Brahma. As she repeats the bell-like refrain she catches sight of Gerald in the gathering crowd.

Voice students will be very interested in the formation of Miss Pons' mouth as she achieves the final high E, and will recall that she electrified the musical world on her debut by singing a half step higher than this note in the "Mad Scene" from Lucia, at the Metropolitan Opera House January 3, 1931.



The Swan from the Carnival of Animals by Saint-Saens is next performed by Gregor Piatigorsky.



This well known melody is glamorized by having an ensemble of harps replace the original piano accompaniment. It is one of the numbers in the picture that will appeal to the younger children. It gives the young 'cellist an excellent opportunity to watch the fingering and bowing of this great artist and all of us a chance to hear and watch Piatigorsky play his famed Stradivari 'cello

There was great interest when he acquired this famous Lord Aylesford 'cello. Stradivari made but fifty 'cellos and of these only four remain in perfect condition. This instrument, now 250 years old, was in possession of Lord Aylesford's family for one hundred and fifty years. During the production of CARNEGIE HALL it was insured for two hundred thousand dollars.

This first screen appearance of this great virtuoso and greater artist whose tone Olin Downes describes as possessing every sonority and shading - an organ fullness and lyrical beauty is sure to be a thrilling experience for movie goers of all ages.



Rise Stevens performs two operatic arias well suited to her vocal and dramatic talents. Like Miss Pons, she is accompanied by a concert orchestra conducted by Charles Previn, Director of Music at Radio City Music Hall. We first hear her as she is completing the introduction and starts the principal melody of Dalila's famed song which finally seduces the powerful Samson in the second act of the opera.

Mon coeur s'ouvre a ta voix - Samson et Dalila - Saint-Saens



The Seguidilla from Act I of Carmen by Bizet follows. It is quite evident that Miss Stevens is an excellent Carmen as she dramatizes this aria that succeeds in enticing the young dragoon to free her.



In presenting Miss Pons and Miss Stevens the film suggests a comparative study of the range and quality of women's voices and introduces three operas that have never failed to fascinate both young and old.

The Fourth Movement of Beethoven's Fifth Symphony is introduced by a broadcast of the New York Philharmonic Symphony Orchestra under the direction of Artur Rodzinski. We are taken into the hall over the radio antennae as the orchestra is playing the last part of the Third Movement which goes directly into the Fourth Movement.

Symphonie No. V
c minor

Beethoven

III

2

1 allegro

IV

2

3

4

5p fp sp

p f

erasc.



The picturization is excellent with many interesting views of the orchestra in action and splendid opportunities for studying Rodzinski's conducting. Students will see that his control is absolute, that he demands a oneness of conception which results in music that Ewen in "Men and Women of Music" describes as being full of "brilliance, electricity and generated energy". It is music that not only brought crowded houses at Carnegie Hall but also the thanks of an appreciative radio public during the seasons he was music director of this famous organization (1943-47).



For many the high point in this picture will be the playing of Artur Schnabel. Here we have no wandering cameras. There is no need for them, for Mr. Schnabel's playing is the essence of action and drama. It is a visualization of piano playing in the grand manner. His prodigious technique is exemplified throughout, particularly in the difficult passages for the left hand in the Chopin Polonaise. The quick flash of his small eyes gives us glimpses of the working of his mind, the mind that makes his masterly musicianship possible. On the other hand his poetic temperament is mirrored in the melodic passages as the camera shifts from the keyboard and allows us to look directly into his face.

Musical idealists say that such a performance places the center of interest on the artist instead of on its rightful place, the interpretation of the composer's message. Perhaps this is true, but the two compositions played by Schnabel in this film demand an artist of the bravura type.

Maestoso

Polonaise
Op. 53.

Chopin

Meas. 17-21
Maestoso

Ritual Fire Dance
from

Allegro ma non troppo

El Amer Brujo

DeFalla

Meas. 59-80

In the meantime Nora has been promoted to an office position and Tony has grown to young manhood. At his piano in their new apartment in Carnegie Hall Tony is heard jazzing Chopin's Waltz in $\text{C}\sharp$ minor op. 64 No. 2. In horror Nora reprimands him and gives him an album which Mr. Rubinstein has sent, with the message, "Tell him to practice hard - Bach and Bach and Bach." To placate her Tony plays:



Lento con gran
espressione

Nocturne
(Posthumous)

Chopin

Meas. 5-8

In her office Dr. Walter Damrosch, in person, congratulates Nora on the fine work she is doing helping young people to get started in their musical careers. He recalls the first time they met, many years ago on the opening night of Carnegie Hall.



Tony, while accompanying Jan Peerce in Carnegie Chamber Hall, meets Ruth who is there for an audition. Mr. Peerce advises her, "Learn to relax. Singing must be fun. I'll show you what I mean." He sings O Selo Mio by diCapua well illustrating his advice, his true tenor quality pouring forth effortless and with great freedom.

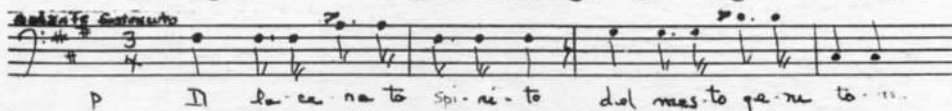
Meas. 26-34

Ma-ria-tu so-le-chieu-bel-lochi-nè, — ó sol-le mi-o — sta-nfron-te a te,
An-oth-er sun-light-for love-lier lies, — Oh my own sun-shine! In your dear eyes!

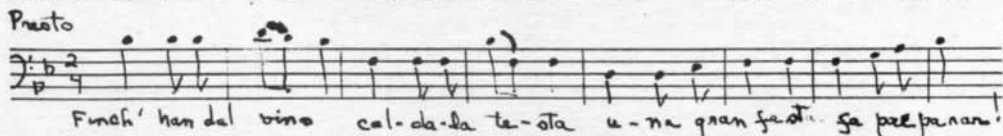


Tony takes Ruth to the studio of Ezio Pinza. The famous basso is having difficulty in completing his costume for Don Giovanni. Surrounded by ladies he entertains them by singing a portion of the lament:

Il Lacerto Spirito - Simon Boccanegra (Prologue) - Verdi



Quickly changing the mood he sings the rollicking song:
Finch'han Dal Vino - Don Giovanni - Act I Scene IV - Mozart



With Pinza's rich vibrant voice still ringing in our ears the story takes us to the night club where Ruth is singing. We hear Vaughn Monroe sing, Beware My Heart in the crooning baritone in vogue for such music today. The contrast between this currently popular

style and traditional serious singing is unmistakable. The Committee feels that the best approach would be to prepare our students for this picture by filling their minds with the glorious music already quoted and the Tchaikovsky that is coming, and then let them draw their own conclusions.

Mr. William Hartshorn pointed out that young adolescents, to whom this popular music is so appealing, can also understand that a melody like the theme from the Schumann Quintette represents a much higher and finer emotion. He also remarked that while he had frequently discussed popular music in his classes he had never found it necessary to play it.

The details of the end of the story we will leave for its viewing. Some teachers may find it beneficial to discuss the various turns the story might take at this point, where the hero has the chance to choose between a career in classical or popular music.



We return to Carnegie Hall to hear a glorious performance of a major portion of the First Movement of Tchaikovsky's Violin Concerto in D Major, performed by Jascha Heifetz, with Fritz Reiner conducting.

A scene in the dressing room prior to the performance finds Heifetz restless. "It's the same old story", says Reiner, to Donovan, "Did you ever hear of stagefright?" "A concert in Carnegie Hall is the ambition of every young violinist all over the world," comments Heifetz.

He was sixteen years old, a refugee of the Russian revolution when he first walked across the stage at Carnegie Hall for his American debut October 27, 1917. Since then he has been constantly improving his art.

We have no musician today of higher artistic integrity. His technical virtuosity, his deep musicianship and his native genius are all apparent in this performance. The memory of his true tones sing in your memory. For Heifetz, the greatest living technician of the violin, also performs with incomparable insight, with beautiful style and above all conveys the message of the composer directly to the listener.

The correct relationship between a soloist and a conductor is finely portrayed, contrasting sharply with that of Tony Sr. in the early part of the film. Heifetz's attitude is one of deep concentration and cooperation from which he relaxes only at the end of the movement.

The orchestra plays a short introductory passage leading into Mr. Heifetz's entrance with the second theme of the Concerto. The first theme is ultimately heard.

Moderato assai. Violin Concerto in D Major Tchaikovsky
I

meas. 28-31

Second Theme
69-74

p con molto assai.



The last conductor, Leopold Stokowski, is no stranger to movie goers. Appearing in films as early as 1936 he was one of the first to bring through this medium good music to millions of people who otherwise would never have had such an opportunity.

Here Stokowski is as usual, a combination of showman and artist. The camera dramatizes his hair and focuses particularly on the expressiveness of his hands. CARNEGIE HALL offers a fascinating study of hands; the dramatic demanding hands of Rodzinski, the sureness and agility of Piatigorsky's left hand, the strong muscular hands of Rubinstein, the facile flexible fingers of Heifetz and the weaving emotional hands of Stokowski. Students will be interested in observing his conducting of the final measures of the Second Movement of Tchaikovsky's Fifth Symphony. There is no definite beat or release; instead, a contour of curves which gradually fade the music beyond our hearing.

In this film Stokowski starts the Movement at the Tempo precedente, measure 100 of the score, and proceeds to the end. The following themes are thus prominent:

Tempo precedente Symphonie No. V II Tchaikovsky

MEASURE 99 (♩ = 100)
555
Tempo I
p8 molto esp. a.
Andante mosso
MEASURE 192
555 con anima animando riten

There is a surprise for Nora and her daughter-in-law at the Stokowski concert. Following his policy of presenting young American composers to the public, the conductor steps before the curtain and announces that Tony Salerno, Jr. will appear as conductor and pianist in his own composition, 57th Street Rhapsody*, featuring Harry James as soloist.

This sequence offers students the chance to compare Tony's attack with that of Walter's, Rodzinski's, Reiner's and Stokowski's; of his pianistic stage presence with that of Rubinstein; Harry James' virtuosity with that of Heifetz and W. and M. Portneff's music with the other composers heard in the film.

The best of our jazz artists have appeared in Carnegie Hall, during recent years, placing works from Gershwin's Rhapsody in Blue, composed for Paul Whiteman, to Stravinsky's recent Ebony Concerto for Woody Herman, before our audiences for consideration, and winning for them a place in our contemporary music. Since a piece of greater musical worth could have been used, teachers may want to refer to such writings of other composers who have used the jazz idiom more effectively.

We leave with a bit of Beethoven ringing in our ears. A portion of Lenore No. 3 Overture is played during a re-showing of the credits. The orchestra begins at the Restatement of the first theme, measure 378, satisfying to those who love and appreciate truly good music.

Fl.
sample 55

* This piece, composed by Misha and Wassily Portneff for CARNEGIE HALL may be obtained in a shortened song version called, All the World is Mine.

Available Recordings of Music Heard in the Film, CARNEGIE HALL

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|-------------|---|--|--|
| Beethoven | Lenore No. 3 Overture Symphony No. 5 | Toscanni: N.B.C. Sym. Toscanni: N.B.C. Sym. Walter: Phil. Orch. | Victor sp 2 Victor M 640 Col. M 498 Col. MM 676 |
| Bizet | Seguidilla - Carmen | Stevens | (A Night Carnegie Hall) Col. CM 626 |
| Chopin | Nocturne (Posthumous) Polonaise in A flat Waltz op. 64 No. 2 | Jonas Rubinstein Iturbi | Victor M 353 Victor 10-1141 |
| DeFalla | Ritual Fire Dance | Rubinstein | Victor 1596 |
| Delibes | Bell Song from Lakme | Pons | Victor 1502 Col. MM 676 Victor Sp 8 |
| DiCapua | O Sole Mio | Peerce | No recording |
| Haydn | Sonata in F Major | Rachmaninov | Victor 1326 |
| Mendelssohn | Spinning Song | Pinza | Col. MM 676 |
| Mozart | Finch' Hal Del Vine Don Giovanni | Stevens | Col. MM 676 |
| Saint-Saens | Mon coeur s'ouvre a ta voix Samsen et Dalila The Swan - Carnival of Animals | Piatigorsky Stokowski Phil. Orch. Sanroma-Primrose Quartet Serkin-Busch Quartet | Col. M 501 Victor M 785 Victor M 736 Col. M 535 |
| Schumann | Quintet in E flat | Rubinstein, London Sym. Horowitz-Toscanni: N.B.C. | Victor M 180 Victor M 800 |
| Tchaikovsky | Piano Concerto b flat minor Violin Concerto D Major Symphony No. 5 | Heifetz - London Phil. Stokowski: Phil. Sym. Pinza | Victor M/DM 356 Victor M 253 Col. MM 676 |
| Verdi | Il Lacerato Spirito Simone Boccanegra | Stock: Chicago Sym. Stokowski: Phil. Sym. | Victor 6651 Victor M 731 |
| Wagner | Prelude to Die Meistersinger | | |

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