

Summary

Mr. Luening opened his lecture by explaining the difficulty of drawing a line between the music that pays and that which does not. "All music pays over a period of time."

He gave a brief history of music which <sup>had</sup> ~~payed immediately~~. Before the seventeenth century, music was hardly a paying occupation. Most of the prominent composers up to this time, composed for the church, and thus earned their livelihood. Bach composed in this manner, living on a salary. At the time of Mozart, Haydn and Beethoven, however, there was a demand by individuals for specific compositions. In such cases, a composer often demanded payment before the work had been written.

In our present society, the musician is in a somewhat different situation. Today we have folk-music and "Art" music. Folk-music has always had great influence over Art music, as is shown by 1) The Russian school, including such composers as Tchaikovsky, Rimsky-Korsakov and Glinka, 2) by Brahms, Beethoven, Mozart and Haydn, all of whom used folk-music liberally in their own compositions.

Today America is in the dilemma of having two kinds of music, that which is imported and that which is homespun (such as Indian, negro, Kentucky mountain etc.) The homespun musicians were virtually defeated when P.T. Barnum brought Jenny Lind, with a ~~xxx~~ throat like a nightingale to this country. America accepted her and applauded vigorously. The attached bally-hoo about this imported artist, plus her overwhelming success in this country, had its effect. The result leads to the fact that America now has a "Split musical personality". There are those who regard music, only in its relation to "the distance from its source in space and time", and there are also those who are not concerned one way or the other. We find Americans worrying over which kind of music they 'should' like. Most

of them do not show this worrying to others, but virtually attach themselves to the opinions of their favorite critic. The real music lovers do not have a chance to exert an influence on the kind of music to be heard, or how it should be heard. The reason for this is that most music lovers have not really listened, therefore their opinions are not valid. We now run into ~~xxx~~ different opinions and individual likes and dislikes. One cause of these varying opinions is the physiological fact that all ears are different. But this is not the only organ which is concerned when we are listening to music. Let us begin with the composer. He must first have an "oral image" of his composition. Next, he must hold this in mind while actually notating the piece, which in itself is a form of drawing. The process of actual music becomes very involved when we go on to consider the interpreter, a large part of whose activity is purely muscular technique, - a kind of miniature dancing, if you will. Finally we come to the audience. The audience is hampered by many things. First by bad listening habits such as non-musical associations with either the piece or the interpreter. Members of the audience may have been told when they were young, such things as; 1) that a fast passage played on the higher register is a composer's attempt to imitate bubbling brooks, 2) that the major key denotes happiness, minor sadness, etc. When listening to songs, an audience is likely to interpret them too literally. Finally, since memory plays such a large part in pertinent listening, an audience is severely hampered, if it has not been trained in good memory habits.

Mr. Luening then went back to the broader aspects of musical culture. He explained the effect of a listening public on the style of music. It is probably safe to say, that when a style has been completely absorbed the style changes. In order to have a true



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Musical culture one must be able to recognize all of the musical forms and styles - as valid. There are some people for whom this is quite impossible because they approach music with a formula. Since no two forms are alike, their formula obviously will not fit a great many forms of music. "All suffer, who approach music with a formula."

Besides being sensitive to all forms, one must also consider all music carefully for; a) its vitality; b) its artistic validity. The requisites for this ability are concentration and memory.

To get back to contemporary music which actually pays; First there is a certain type of educational music which pays, such as pieces written for the use of teachers; arranged music also pays. Some comedy music pays. <sup>u</sup> It is difficult to draw any conclusion on the value of music. We can say, however, that it is the actual sound which is of primary importance, and ~~that~~ it is evident that composers are still turning to this abstract medium through which they may express themselves and their ideas.

This was followed by a short program of pieces representing the Art that Pays, including examples of piano-music, songs, cello music etc. given by the music faculty.