

as a "suggestion" issued by the Federal Communications Commission that concert programs be not interrupted by advertising announcements!

What radio needs – and Landry has been crusading for this ever since he began tuning in – is responsible, professional criticism. (Not to be confused with the gossip and trivia that feeds the country's three hundred daily "radio columns.") This is the least and most essential corrective to large-scale business dealing in ART. Of course Landry advocates no "high-brow" approach by way of "symphony standards." But the music public may well ask, why not? What after all does radio deal out that needs serious reviewing more than music? And isn't the symphony, for better or worse, radio's big "culture number," its splurge and splash, its fanciest claim to public service? Today after twenty years of broadcasting, an international premiere of major importance will be consistently ignored by the press if it has the misfortune to be heard first over the air. Which of course

leaves the industry free to rely on what, according to Landry, it calls "the one true, the one best, the one really important radio critic" – meaning public opinion – and to determine policy on the basis of high and low percentages from popularity surveys.

Lest any modest soul hesitate to cast himself in the role of reformer, let him remember that the industry is neither so formidable nor so tyrannical as its great control over mass entertainment would make it appear. Already it has denied itself a great number of folk-ways still cherished by the theatre, and most of the practices which the press holds to be the very breath of life and freedom. On Mr. Landry's last page there is a very significant reminder. Broadcasters, he says, sometimes have the incomplete impression that they can move in this business primarily as business men. The impression needs correction. First and foremost they are as he points out "in custody of the public's domain, and they operate as a privilege, not a right."

Minna Lederman

FURTHER INITIATION RITES

HERE is another of the many books intended to help the uninitiated or the partially initiated to "understand" music. Douglas Moore's *From Madrigal to Modern Music* (W. W. Norton, 1942) is a volume to make the anti-appreciationists rage and the musicologists imagine many vain things.

It is a text issuing from academic halls which in 338 pages proposes to "give the reader a background of musical understanding, so that when he encounters a composition from one period or another he will feel at home in the style, will have an idea of what to expect, will not

be disappointed if he is not blasted out of his seat by a Baroque concerto grosso, nor surprised when a contemporary string quartet begins with a fugue." The vociferous opponents of Appreciation will need to read no farther: they will know that nothing of this sort can be done in thrice three hundred pages and that Professor Moore with all his prestige as composer, lecturer, administrator and university professor is trying to delay the time when only the purest of meticulous musical knowledge will be given out in colleges to the musically élite. The book, moreover, begins with an

admission that it "is neither a history of music nor a comprehensive survey of the literature. It is an attempt to transport the reader into the spirit of each of several great periods — Renaissance, Baroque, Classic, Romantic and Modern — so that he feels its qualities, understands its enthusiasms, its technical resources and limitations, and its habits of thought and style." The musicologist will at this point unquestionably raise an eyebrow.

It is fortunate that everyone who knows Moore understands that he is perfectly capable of meeting the anti-appreciationists and the musicologists on their own ground, that no one in academic circles has done more than he to counteract the Sweetness and Light School and that he is no amateur in scholarship. No rumor has ever been heard of disagreement between Moore and his distinguished musicologist colleague Dr. Paul Láng. The latter, indeed, is acknowledged in the preface as having had a hand in this book. So it is apparent that *From Madrigal to Modern Music* is not to be dismissed as another of "those guileful attempts to make music safe for morons." Nor, certainly, can anyone suspect that Moore intends to set up — as Carl Engel once predicated all appreciationists were bent on doing — summer master classes in Appreciation.

What this book does intend is to bridge the gap between a little elementary knowledge of music ("The writer has assumed that the reader, before embarking upon this study, will have had some previous experience with musical design and nomenclature") and that stage of development where the student has the "ability to recreate a piece of music in the imagination." Until then the study of the history of music is point-

less." Otherwise "with only the scantest experience and practically no training in the apperception of music one is asked to embark upon an historical survey of something he scarcely understands at all . . ." Anyone who has had some experience of beginning with students a study of the history of music will perceive the problem Professor Moore has in mind. The early periods in this history are the most difficult and they are practically barren in musical examples available to or comprehensible by inexperienced students. Indeed, it is probable that only with the fifteenth century do examples of music begin to sound intelligible to most persons. The memorizing of names and dates and the effort to understand theories of scales, rhythms and the like are but little rewarded by increased musical insight unless and until one's ears have become initiated in ways of hearing not commonly demanded by music of familiar concert, church and opera experience. "Proceed from the known to the unknown," is good pedagogy. To plunge without experience into the unknown for a long period requires hardihood and persistence, virtues that tend to defeat their own ends in such a case, and virtues that may be more profitably employed than in straining out Pythagorean and Ptolemaic tone systems before one is aware of the system with which one was brought up.

But the questions do arise: "where does one begin, and how?" These Moore sets out to answer. He gives brief introductions to the periods indicated by the title of his book. To experts these little essays will seem meager. Experts will also complain of omissions and the emphasis given to certain details, and they may contend that this is dangerous

"little knowledge." It is surely to be questioned whether the mere statement of certain facts can be counted on to convey the significance of those facts. At innumerable points the reader wishes Moore had gone a little farther than he has, or illustrated his introductions by the analysis of pertinent musical examples, but his purpose is clear and he would be the first to admit that these introductions best serve their purpose when they provoke the student to further explorations.

"Each period is represented at its height by compositions which mark its culminating achievements and by works which are performed most frequently today." The choosing of examples which fulfilled the requirements of the two statements in that sentence undoubtedly caused Professor Moore some anxious moments. But in a volume of this size his choice had to fall on a limited number and he admits that "no two musicians could possibly agree on the best fugue of Bach, the best Beethoven quartet or symphony or the one indispensable Wagner opera." A unanimity about some of these "bests" would not seem, to many of us, so difficult to obtain as it does to Moore. There can, however, be no doubt that with any choice there would be many who would disagree.

Most of the examples are briefly discussed and the principal themes of the greater part are adduced. It is in this

analysis of examples that the chief purpose of the book is asserted to lie. Unfortunately these analyses are also meager. Not a single work is thoroughly analyzed, nor is any work followed through from beginning to end with provocative comment or indications to show how the continuity is achieved and where the salient and demonstrable interests are to be encountered. This is extremely unfortunate. What such students as are presumably addressed by this book need is not so much a simple statement of thematic material as initiation into harmonic, contrapuntal, formal treatments which make of those themes a sustained work of art. Space considerations doubtless had much to do with determining this brevity, but whatever the reason, this scantiness of comment tends to defeat the main purpose.

The defect, however, is easily overcome where the book is used as a text for lectures and demonstrations. For such purposes the choice of examples, the lists of recordings, the suggestions of ways and means of approaching music should prove invaluable. The book will help teachers and students not only to a method of study but also in their search for music of the best quality on which to spend their efforts; and if rightly used it cannot fail to facilitate as well as to stimulate further explorations in the music of the periods here described and in others.

Roy Welch

NOSTALGIC GUIDE TO JAZZ

THE bibliography of Jazz is still limited in many respects. To date only one book, Winthrop Sargent's *Jazz Hot and Hybrid*, has made an intelligent tech-

nical approach to the subject. The new *Jazz Record Book* by Charles Edward Smith, with Frederick Ramsey, Jr., William Russell and Charles Payne Rogers,