

SOME SUGGESTED WAYS OF PRESENTING MUSIC BY RADIO,
WITH ILLUSTRATIVE SCRIPTS AND OUTLINES

A THESIS
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S P E E C H

BY
MAY ELIZABETH BURTON, B. A., B. S.

DENTON, TEXAS

PREFACE

To the patient professors who have guided the writing of the pages that follow, the author wishes to say . . . Thank you! The writer is indebted to Inez and Clark Weaver for their encouragement at National Music Camp, Josh P. Beach, associate professor, for his untiring counsel as Director of this thesis, and to the thesis committee: Dr. Richard C. von Ende, Kennon H. Shank, and Leonard L. Holloway, Jr. for their helpful criticisms. The writer wishes to acknowledge assistance from Roderick Gordon, associate professor at North Texas State College for his advice on musical information included, and to Mickie Newbill for aid in testing radio scripts.

TABLE OF CONTENTS

PREFACE	111
CHAPTER	PAGE
I. ORIENTATION	1
Introduction.	1
Music and The People	1
Alliance of Music and Radio.	4
Radio's Audience--The People	7
Radio--A Public Servant	10
Radio Programming	13
Music and Talk	16
Conclusion	19
II. SAMPLE SCRIPTS FOR PROGRAMS BROADCAST FROM	
NATIONAL MUSIC CAMP IN THE SUMMER OF 1949	21
III. ILLUSTRATIVE MUSIC SCRIPTS	47
Series on Song Writers	47
Outlined Ideas for this series	64
Series on the Origin and Development	
of Instruments.	70
Division of Instruments for this	
series	88
Series on Opera, "Backstage View"	91
Operas for this series	112

IV. SUMMARY AND CONCLUSION	114
APPENDIX A	118
APPENDIX B	125
BIBLIOGRAPHY	146

CHAPTER I

ORIENTATION

Introduction

"Great Music belongs to all the people, not merely to a handful."¹ This idea of Walter Damrosch can become a reality through the medium of radio.

It is the purpose of this study to show mankind's physical, spiritual, intellectual and emotional needs for expression through music, to show the importance of broadcasting music, and to present some suggested scripts for presenting music to the public through the medium of radio.

Music and The People

The need for expressing emotions through music is as old as mankind. There were centuries when man had no organized written or spoken language for self-expression:

The savage gave vent to his feelings of joy and grief in bodily motions, and accompanied them by rhythmic noises. What he enacted in pantomime or expressed in grunts and shouts, gradually became dance and song. Long before music was subjected to codification, it was man's means of spontaneous emotional expression.²

¹D. K. Antrim, "Music Master to Millions," Reader's Digest, April, 1940, p. 79.

²Marion Bauer and Ethel R. Peyser, Music Through the Ages (New York: G. P. Putnam's Sons, 1946), p. 4.

As man became more civilized, he made musical instruments, and thus he was able to create more sounds. He wrote scales--musical alphabets--so that he could leave a record of the music he created. As civilization became more complex, the language of music became more complex too, and considerable training was required for fine execution of the music composed by scholarly men. But not all music was composed or written down by composers. The masses of people who could not have the training required for great composing or fine performing still needed the emotional expression granted by music, and their musical expressions are known as folk-music. In the discussion of folk-music in the book, Music in History, the authors say:

. . . . human beings have always been fundamentally the same everywhere and have had a common spontaneous desire to express themselves in song and dance. They have composed tunes as they worked and have danced while they played, the men roistering together in taverns and inns and the women crooning their little ones to sleep with lullabies in much the same fashion the world over.¹

In the complex civilization of today, the need for self-expression still exists. As a result, many people either earn their livelihood, or adopt a hobby, involving some form of creative art. Annual music festivals in Europe are examples of efforts to satisfy this need for self-

¹Howard D. McKinney and W. R. Anderson, Music in History (New York: American Book Company, 1940), p. 136.

expression with music. The General Electric Chorus and the Ford Symphony in the United States--both made up of workers who want to create music--are further examples of ways this need is satisfied. In many communities, community sings, or sing-songs are held, where people who have little or no musical training gather to sing for fun.

So far, only the need for producing music has been discussed. There is also satisfaction and enjoyment derived from listening to music produced by others. Sometimes the enjoyment of listening is greater than the joy of producing, for there is no great effort required on the part of the listener. In his book, The Art of Enjoying Music, Sigmund Spaeth says:

The enjoyment of music is an instinct, practically as common as the enjoyment of food, at least in the animal known as man. The "common sense of music" is literally a feeling shared by all human beings. . . .¹

Since the invention of radio, more people are potential listeners. Before the discovery of radio, there were fewer opportunities to hear music. It is true that there was folk music, as well as composed music performed by friends and relatives, but very little besides, for music literature that was performed by trained musicians was heard

¹ New York: Permabooks, 1949 , p. 2.

by only the wealthy. To the middle classes and to working people, great music was labeled "highbrow", because they connected it with wealth and snobbery. Now, through the medium of radio, this same music can be heard in almost any American home. No longer is music, called by Sigmund Spaeth "great" or "permanent",¹ confined within the walls of the concert hall. No longer does this music reach only the ears of the wealthy who can afford the admission price of symphony concert and opera. Now, by means of radio and television, performances by the world's finest musicians can be heard and seen by most people. Many types of music--popular, dance, hill-billy, folk, symphonic, operatic, and sacred--all enter the homes of America through radio.

Alliance of Music and Radio

Since radio's conception and birth, it has been an ally of music. This alliance is a natural one, for radio and music are both dependent upon vibrating air waves--called sound. Radio deals with sound as a scientific phenomenon, while music combines sounds to create an art.

Even as far back as 1877, music was sent to an unseen audience. Marconi² had not yet discovered the method of

¹Sigmund Spaeth, The Art of Enjoying Music (New York: Permabooks, 1949), pp. 16-17.

²Marchese Guglielmo Marconi (1874-1937) was the first to devise a practical means of using electromagnetic waves for sending messages through space. He was issued the first patent for wireless telgraphy in 1896 in England.

sending sound through the air by radio, but Alexander Graham Bell had invented the telephone,¹ and in 1877, he gave demonstrations of telephonically transmitted musical programs with the music originating from five to twenty-five miles from the audience.²

Early radio broadcasters realized the many possibilities of transmitting music since much of the pleasure derived from music is gained by hearing rather than seeing musicians. "Music appeals to the ear alone. Visual cues are not necessary for its enjoyment."³

Commercial radio broadcasting, as a regular service to the public, started in 1920, but broadcasting itself started much earlier. It had its world premiere on Christmas Eve of 1906. This first radiophonic transmission was accomplished by Reginald A. Fessenden, at Brant Rock, on the Massachusetts coast. That Christmas Eve, Mr. Fessenden sent from his experimental station programs of both vocal and instrumental music, as well as spoken words. This first

¹The telephone was invented in 1876 by Alexander Graham Bell in Boston, Massachusetts.

²Ernest La Prade, Broadcasting Music (New York: Rinehart and Company, 1947), p. 8.

³Albert Crews, Radio Production Directing (Boston: Houghton Mifflin Company, 1944), p. 148.

radio program was heard as far south as Norfolk, Virginia.¹ So, the world premiere of radio broadcasting and broadcasting music by radio occurred simultaneously.

Broadcasting was a reality in 1906, but experimentation continued, in an attempt to increase the distance over which sound waves could be sent. In the summer of 1908, Lee de Forest² installed equipment in the Eiffel Tower, in Paris, France, and broadcast a program of recorded music that was heard as far as Marseilles.³ The first attempt to broadcast Grand opera was in 1910. On January 14 of that year, Enrico Caruso sang the role of Canio in the Metropolitan Opera House production of "Pagliacci". Some of the broadcast was heard as far away as Newark, New Jersey.⁴ Before the first decade of this century had passed, music programs that could be heard for three hundred miles were being broadcast.⁵

From the examples just cited, it would seem that music and radio were thought to be a natural combination by early

¹La Prado, op. cit., pp. 3-7.

²"Radio," Encyclopedia Britannica, 14th ed., XVIII, 885: "Dr. Lee de Forest was granted a patent for a vacuum rectifier (audion) in 1906." The audion is the predecessor of the vacuum tubes in use today.

³La Prado, op. cit., p. 6.

⁴Ibid., pp. 4-6.

⁵R. D. Willey and H. A. Young, Radio in Elementary Education (Boston: D. C. Heath and Co., 1948), p. 379.

experimenters in the field of radio. The alliance between the two has remained constant throughout the history of radio broadcasting. Albert Crews, Production Director of the Central Division of the National Broadcasting System, says:

From the smallest local station with its recording library up to the largest network with a staff symphony orchestra, music has a prominent place in day-to-day programming. There are more all-music programs on the air than any other single type. This is probably as it should be, because music is a natural for radio.¹

Radio's Audience--The People

Radio is the only medium that can reach all the people and, therefore, the only medium that brings great music into their homes.

In 1948, there were 60,000,000 radio receiving sets in the United States. These were owned by 35,900,000 families--ninty-three per cent of all the families in the United States. Not all of these sixty million receiving sets are turned on all the time. Probably, there is no one time when they are all on, but in the average radio home where there are 2.2 adults and 1.3 children under eighteen, radio listening amounts to more than four hours of the average day.²

¹Crews, op. cit., p. 148.

²Ned Midgley, The Advertising and Business Side of Radio (New York: Prentice-Hall, Inc., 1948), p. 348.

It is interesting to compare the number of families in the United States owning radios, and those owning other modern facilities. The following figures for 1948 were prepared by the Columbia Broadcasting System research department:

Total U.S. Families . . .	37,500,000
Radio Families . . .	35,900,000
Automobile Families . . .	20,000,000
Bath-tub Families . . .	24,900,000
Telephone Families. . .	17,500,000 ¹

The results of two surveys made in 1945 also show the importance placed on radio by the American public. The first of these surveys was made by the University of Denver, and written up in the book, The People Look at Radio, by Paul F. Lazarfeld and Harry Field.² In this survey, the question was asked: "If you had to give up either going to the movies or listening to the radio, which one would you give up?" The results showed:

Give up movies . . .	84%
Give up radio. . .	11%
Don't know. . .	5%

The second survey was made by the Psychological Corporation for book publishers. The purpose of this survey was to find the relative amounts of time people devoted to reading,

¹Ibid., p. 15.

² Chapel Hill: University of North Carolina Press, 1946, p. 101.

movie-going, and listening to the radio. Here are the results as listed in People and Books by Henry C. Link and Harry A. Hopf:¹

8% of time devoted to reading books
 11% of time devoted to reading magazines
 11% of time devoted to movie-going
 21% of time devoted to reading news-papers
 49% of time devoted to listening to radio programs
 (100% = time devoted to reading, movie-going and listening)²

Both of these surveys seem to show that the radio plays an important role in the day-to-day living of the American people. Much of the information that goes into the American home goes through the loud-speaker of the radio receiving set. The formation of likes and dislikes and prejudices might often be attributed to radio programs. This interest in radio would be important if it reached only a portion of the population, but it extends into all sections. Not only is it true that there are more radio-equipped homes than telephone-equipped homes, but

The audience runs from top to bottom in the social and economic scale and includes everything in between. It may almost be said that the radio audience is the whole American people.³

¹ New York: Book Manufacturers Institute, 1946, p. 113; as noted in Midgley, op. cit., p. 19.

² Midgley, op. cit., p. 19.

³ Judith C. Waller, Radio the Fifth Estate (Boston: Houghton Mifflin Company, 1946), p. 8.

A means of communication that reaches such a vast audience as "the whole American people" is necessarily a vital part of their lives. Americans move at such a rapid pace that there is seldom time, nor is there a place, in the home for quiet evenings around the piano or for group singing. So the public can turn to radio for the emotional outlet it needs and finds in music. Radio is the most inexpensive way the music of symphony and choir, or pianist and singer can become a part of any home.

Radio--A Public Servant

Radio, in it's early days, was thought of as a possible educational tool, but education did not make the best use of it, and so it has become a commercial venture. But it still has the responsibility for informing as well as entertaining the public.

In the early days of radio,¹ there were two hundred and two radio stations owned by universities, colleges, and other schools. In 1945, only twenty-six of these educational stations were still operating.² At one time, more than one hundred of these educational stations were licensed. Most

¹The history of the educational stations has been written by S. E. Frost, Jr. in Educations' Own Stations (Chicago: University of Chicago Press, 1937).

²Waller, op. cit., p. 397.

of them had a short existence, for by 1927 the number had already decreased to ninety-four, and between January and August of 1930, twenty-three educational stations were forced to suspend operations.¹

Several factors contributed to this decline in broadcasting by educational institutions. The first college stations were either "experimental playthings" or laboratories for engineering courses. When the technical side had been developed into more than a novelty, school administrators saw that they could make use of their stations. In order to use them, they needed programs and consequently they appointed program directors. Thus far, they progressed in the right direction. However, most directors had little experience, and the enthusiasm felt by faculty members at the outset soon dwindled. Schools did not have enough money to run a broadcasting station as it should be run, and it was difficult for them to present academic material in a manner as appealing as commercial stations were presenting entertainment.²

Budget troubles were increased when the Government set up strict regulations for broadcasting³ in 1927. That

¹William B. Levenson, Teaching Through Radio (New York: Rinehart and Company, Inc., 1945), pp. 35-36.

²Ibid., p. 36.

³Waller, op. cit., p. 397.

was the year President Coolidge appointed the first Federal Radio Commission to supervise broadcasting activities in the United States. The Federal Communications Act of 1934 created the Federal Communications Commission, to replace the Federal Radio Commission. "The 'air' over the United States," says Midgley, "does not belong to any radio station nor to any network. It belongs to Mr. and Mrs. American Citizen, and their rights are protected by this [Federal Communications] Act."¹ The functions of the FCC are to issue licenses to radio stations, and to see that stations serve the public interest. Commercial Radio has been better able to meet the standards required by FCC and, as commercial stations came to the foreground, educational stations faded into the background and almost into complete oblivion. This does not mean that educational radio has ceased to exist.

In the radio law of the United States, it is stated that a license shall be granted to a radio station "if public convenience, interest or necessity will be served thereby."² The act does not define the terms nor does the FCC define them in judging how well a station carries out the intent of the clause. The FCC does not grant a license until they feel that a station can qualify in serving Mr. and Mrs. America.³

¹Midgley, op. cit., p. 5.

²Waller, op. cit., pp. 172-173.

³Ibid.

Earlier in this study, it has been shown that man has a basic need for music. Since this is true, radio stations are serving public interest and convenience by bringing music into America's homes.

Radio Programming

The same type programming cannot be employed in planning for the radio concert and the concert stage.

Programs planned for the concert stage, are planned with the knowledge that the audience will be made up of people who come to hear the artist or the music, or both, and that they bring with them some knowledge of the music they will hear. They have paid a considerable price to come, and they come because they want to hear the performance. Once there, they usually stay until the end of the concert.

A radio audience is not so selected. Anyone owning a receiving set, in working condition, and within range of the transmitter of a station can, by turning a switch and moving a dial, become a member of the radio audience. And just as simply, he may leave the program when it ceases to be entertaining to him.

This factor is all-important to the Program Director of a radio station or radio network. He must plan programs that appeal to the majority of people who are potential listeners -- the people who may be a part of the radio

audience.¹ This factor is also important to the continuity writer, who strives to write programs that will interest a great many people.

In a sense, the continuity writer is a salesman--not a high-pressure salesman but one whose task is to point out the attractive features of his wares without urging the customer to buy.²

Since programs transmitted by radio can and do reach so many people, program directors in radio stations have a tremendous responsibility to radio's potential audience--the public. Radio does not and cannot cater to wealth or to the tastes of the wealthy. Radio must cater to the people.

At present, much of the music broadcast is music with little lasting value. The vast majority of people in the radio audience are in the middle or lower income bracket.³ From surveys such as those supplied by Hooper and Neilson,⁴ it seems evident that there is a hold-over of the feeling

¹Midgley, op. cit., p. 267.

²La Prade, op. cit., p. 124.

³In 1939, 68.3 percent of the families in the U.S. earned less than \$5,000, according to the Statistical Abstract of the United States for 1944-45, published by the Department of Commerce.

⁴Hooper and Neilson are firms that measure radio audiences for sponsors and radio stations.

that symphonies and operas are only for the wealthy and select, and not for this larger audience.

The data in Table I,¹ taken from the February 15-21, 1950 Hooperatings,² gives an estimate of the general response to programs presenting fine musical literature that are broadcast weekly over the four major networks³ in the United States.

In the Hooperating listings for the "First Fifteen" Evening Programs, and the "Top Ten" Daytime Programs for the spring of 1950, there are no shows devoted entirely to music! Many of the programs are composed largely of music, i.e., Arthur Godfrey's "Talent Scouts" which ranks third in Evening Programs and "Bing Crosby," which ranks seventh, but music shows such as the "Bell Telephone Hour" and the "Voice of Firestone" rank in the eighties as to popularity. Some of the music programs are higher ranking. The "Harvest of Stars" ranks seventh in Sunday Daytime shows, and the "Metropolitan Opera" tenth in Saturday popularity.

For much of the concert music that is broadcast the announcer uses language that is meaningful only to

¹See Appendix A, p. 119.

²Program Hooperating Pocket Piece (New York: C. E. Hooper, Inc.), Vol. XVI, No. 4, p. xii.

³National Broadcasting Company, Columbia Broadcasting System, American Broadcasting Company, Mutual Broadcasting System.

musicians and music lovers who have made some study of music. Since mankind needs to express its emotions through music and since all people do not have an understanding of the technical language and complicated forms of music, radio could better meet musical needs by using the language of the layman rather than the language of the musician.

Such programs as the NBC "International Harvester" Program featuring James Melton, and "Opera Once Over Lightly," a disc jockey show on WFAA in Dallas, Texas, are helping to break down the barrier between people and great music, but more needs to be and can be done through careful planning and writing.

Music and Talk

During the early planning of this thesis, this question arose as to the value of talking about music: Does telling about the style, mood, and circumstance for composing a given musical selection increase the listener's enjoyment of it? This question is one that teachers of music appreciation have long puzzled over, and it is a difficult one to answer. The answer is important to continuity writers of music broadcasts and, if it were known, would enable them to determine more easily the amount of time to devote to discussing or talking about music.

The writer endeavored to get some idea as to the value of the spoken word in relation to the enjoyment of music, by means of a survey made at Texas State College for Women after a concert given there.

The Robert Shaw Chorale, a group of professional singers and a chamber orchestra directed by the eminent young conductor, Robert Shaw, gave a concert in the College auditorium November 1, 1949. The concert included examples of many types of choral music. Some of the styles of choral music that were performed are seldom heard by the average person. Programs handed out at the doors contained the usual program notes. During the concert, Mr. Shaw supplemented these with brief oral comments preceding many of the selections. For example, before the Bach "Cantata, No. 4" he told something of the polyphonic style of the composition, and before the numbers sung in foreign languages, he gave liberal translations of the text, and sometimes told the audience to listen for some special thing. Mr. Shaw's comments were made in an informal manner. He beamed his remarks to a lay audience and not to a group of trained musicians. A large part of the audience was made up of students at the college, though they were not required to attend. At an assembly several days after the concert, where attendance was required, questionnaires were given each girl. The purpose of the survey was to find out

the response of the students to Mr. Shaw's comments at the concert, and thus get an idea as to the value of talking about music.

Students were asked to indicate their major subject, so that a comparison could be made of the reactions of music students with students not studying music.

The survey showed that of the 618 non-music majors who attended, 580 (94%) listened more attentively because of Mr. Shaw's comments, 564 (91%) enjoyed the music more, and 306 (49%) would have liked more explanations of the music performed.

Sixty-eight music majors attended the concert, and 64 (94%) of them said the explanations caused them to listen more attentively, 65 (95%) enjoyed the concert more because of the comments, and 40 (59%) would have liked more explanation.

The results of this survey seem to indicate that the listener's enjoyment of music can be increased by talking about music, if the talking is done in an appealing way. It is interesting to note that ninety-four per cent of each group said they listened more attentively because of Mr. Shaw's comments.

A copy of the program for the Robert Shaw Chorale, the questionnaire distributed to T. S. C. W. students, and

the tabulated results of the survey are given in Tables II, III and IV of the Appendix.¹

Conclusion

In a speech on Music Education, E. B. Gordon, a professor of music at the University of Wisconsin, said:

Many years ago John Ruskin said, "Tell me what you like and I'll tell you what you are". He placed large values upon "taste" as an important factor in the educative process. This gives us a clue to the direction in which our artistic teaching should go--appreciation of fine things--fine music--fine pictures--fine literature plus an opportunity to express oneself through such media at once gives new justification for their inclusion in all curricula on elementary, secondary, and college levels.

Herein lies a challenge to teachers of music and art; to bring to child-life, the innocent victims of a disorganized world, some of the normal and wholesome reactions to beauty, which will contribute to the leading of a normal and wholesome life.²

Professor Gordon's theory might well be applied by program directors of radio stations, in planning programs to really serve the public. If thought of in this light, radio can not only sell soap, but some day ". . . cater to the ignorance, the anxieties, and fears and hopes of ordinary people."³ As Leopold Stokowski once said, "Radio, if well

¹See pp. 120-124.

²Mimeographed copy of speech given at North Texas State College, March 25, 1950.

³C. A. Siepman, "Can Radio Educate?" Journal of Educational Sociology, February, 1941, p. 346.

used, could be one of the greatest methods the world has ever developed for combating ignorance."¹

In this chapter, mankind's natural use of music as an emotional outlet has been shown. Also, the place of radio in the lives of Americans has been discussed. Music and radio are a natural team. There is no reason that serious music cannot play a more important part in the day-to-day living of the average American family if it is presented in an appealing manner through the medium of radio. For too long the barrier of technical spoken language has kept people from receiving the greatest enjoyment from music. Therefore, the writer proposes to prepare some radio scripts designed to present music in an attractive package, so that more people will keep the radio on long enough to hear the music, then it will sell itself.

¹Leopold Stokowski, "New Vistas in Radio," Atlantic Monthly, January, 1935, p. 1.

CHAPTER II

SAMPLE SCRIPTS FOR PROGRAMS BROADCAST FROM NATIONAL MUSIC CAMP IN THE SUMMER OF 1949

In Chapter I of this thesis, the writer showed man's need for expression through music, and also the importance of music in broadcasting. In this Chapter and in Chapter III, she attempted to fulfill the major part of her purpose ". . . to present some suggested scripts for presenting music to the public through the medium of radio."¹

The idea for this study had its beginning in the summer of 1949, when the writer did radio continuity writing for radio programs broadcast from The National Music Camp at Interlochen, Michigan. As part of her work, she was given a twenty-five minute program weekly, on the Paul Bunyan Network of Northern Michigan, using talent displayed at student recitals. The music for these recitals was selected at random by the various teachers of students on them and carried out no particular theme. When these selections were used on broadcasts, they had to be blended into a program that would be attractive to the general radio audience. The radio series of programs was called "The Language of Music". Instead of telling about the person

¹ Supra, p. 1.

performing or the composer of the selection being performed, the announcer gave information about the instruments used-- their development and use in music--or the forms of music displayed in a given program.

An attempt was made to keep the language simple, and to use terms that would be meaningful to the average person, yet not too elemental for listeners with some knowledge of music.

The four scripts on the following pages are included because they are samples of the work already done by this writer toward making music programs more attractive. Careful analyses of them show that there are many instances in which language could have been further simplified. The success of the approach was evidenced by the many favorable comments received on the series. Problems encountered in the writing of the scripts in Chapter II, and the apparent success of the approach used in solving these problems led to further study and experimentation, the results of which constitute Chapter III of this thesis.

Script I

THE LANGUAGE OF MUSIC

THEME: UP AND UNDER

ANNOUNCER: THE LANGUAGE OF MUSIC. . . Broadcast from
National Music Camp. . . Interlochen, Michigan.

THEME: UP FOR 20 SECONDS AND OUT

ANNOUNCER: Of all the living creatures on earth, man alone
has a language with which to express his ideas,
emotions and thoughts.

The language made up of words is often
inadequate for complete expression, but man has
another language understood by all races and
creeds. . . that language is music.

During the 1949 summer season at National
Music Camp, a program featuring many types of
musical expression will be broadcast every
Wednesday night at 8:30.

Tonight for the first program, you will
hear some samples of instruments and styles used
in the language of music.

The first instrument played on the program
is the harp. . . an instrument not often heard in
solo. Its main use now is as a part of a

(MORE)

symphony orchestra. However, it is quite suitable for solo work as the harp numbers tonight will show.

Rachel Ewing, a harp student in the University Division of National Music Camp is from Monroe, Michigan, and is playing first. . . a solo depictive of zephyrs or light breezes. It is entitled "Fraicheur" and was composed by Carlos Salzedo.

MUSIC:	FRAICHEUR	2:00
--------	-----------	------

ANNOUNCER: Even primitive man had some form of music. . . at first it contained only the element of rhythm . . . and later melody was added and eventually harmony. . . completing the trio of elements found in the music of today.

One of the first instruments that the Egyptians had consisted of a crude frame with strings stretched across it. By plucking the strings, they made musical sounds. Soon they discovered that when strings of different sizes were plucked, different sounds were made.

Through experimentation with vibrating strings the harp was developed. There were small hand harps and also large temple harps with as

(MORE)

many as 23 strings.

As far back as 200 B. C. the Egyptians used these instruments for making melody in their religious services.

Today a harp is seldom heard in religious services. The instrument now has 46 strings and seven pedals and is suitable for playing most any classical music.

For her second harp solo, Rachel Ewing plays "Noel Provençal". . . by the French harpist and composer Marcel Grandjany.

MUSIC:	NOEL PROVENÇAL	2:30
--------	----------------	------

ANNOUNCER: For centuries, stringed instruments were played by plucking the strings with the fingers. Later the idea of making sounds by drawing a bow across a group of strings was employed and the violin, cello and other related instruments were invented. Since the middle of the Seventeenth century, the idea of a keyboard instrument with a harp inside has been used, and the modern piano is a combination of strings and percussions. Instead of plucking the strings or using a bow, the person playing the piano strikes an ivory key, which is connected to a hammer. When the hammer

(MORE)

touches the string, a musical sound is produced.

Composers for the piano have used the instrument to express almost every emotion known to man, and also for descriptive purposes.

Many musicians specialize in the art of playing the piano, and a knowledge of the instrument is almost basic information for any musician.

As an example of music expressed on the piano, Donna Brunema, a high school student at National Music Camp. . .from Lafayette, Indiana plays Debussy's "Prelude in A Minor."

MUSIC:	PRELUDE IN A MINOR	4:00
--------	--------------------	------

ANNOUNCER: So far tonight, on the first broadcast of the Language of Music from National Music Camp, Interlochen, Michigan, you have heard samples of musical expression on the harp and the piano . . .two instruments whose musical sounds are made by vibrating strings.

There are many moods and ideas that can be better expressed with instruments having tone quality different from the stringed instruments.

Musical Sounds can be made by blowing air through a hollow tube. Just as changing the size

(MORE)

of string changes the pitch, so changing the length of tube, changes the pitch and quality of tone. In the modern symphony orchestra, there is a family of woodwind instruments, and as the name implies all the instruments in this family operate on the principle of air blowing through a tube. Tonight, three students will illustrate the music written for three of these instruments. . . the clarinet. . .the oboe and the flute.

Originally all the woodwind instruments were made of wood, but now the flute is always made of metal. The tone quality of the three varies considerably because the tubes are shaped differently . . .the oboe is a tone shaped tube and has a nasal quality, while the clarinet and flute are both cylindrical. The tones of the flute are almost pure due to the shape of the mouthpiece. . it is really a hole on the side near one end.

Tonight the first movement of the Beethoven Trio. . .Op. 87, arranged for flute, oboe, and clarinet, is played by Sally Warren, flutist from Columbus, Ohio; Joseph Suchomel, oboist from Cedar Rapids, Iowa; and Robert Neil, clarinetist from Findlay, Ohio.

MUSIC: BEETHOVEN TRIO

ANNOUNCER: Even before man made instruments, he made music with his voice. Since 1600 the musical form of opera has been prevalent. In opera, instrumental and vocal music are combined to tell a story. An aria from "Simon Boccanegra," an opera by Giuseppe Verdi is sung tonight by Dale Snyder, a bass in the University Division. Mr. Snyder is from Lyons, Kansas. The aria he is singing is "Il Lacerato Spirito" and William Browning accompanies him.

MUSIC: IL LACERATO SPIRITO

ANNOUNCER: Tonight on the Language of Music, some samples of instruments used for musical expression have been presented.

You have heard two harp solos played by Rachel Ewing, a piano solo by Donna Brunsma, a woodwind trio by Salley Warren, Joseph Suchomel, and Robert Neil, and a vocal solo by Dale Snyder, all students at National Music Camp, Interlochen, Michigan.

Every Wednesday night at 8:30 a program with discussions and illustrations of musical style and instruments will be broadcast from National Music Camp. . .

THEME: UP AND UNDER

ANNOUNCER: You have heard. . .The Language of Music.

THEME: UP AND OUT

Script II

THE LANGUAGE OF MUSIC

THEME: UP AND UNDER

ANNOUNCER: The Language of Music. . .broadcast from
National Music Camp. . .Interlochen, Michigan.

THEME: UP AND UNDER FOR :30

ANNOUNCER: The language made up of words is often inadequate for complete expression of emotions and ideas, but man has another language understood by all races and creeds. . .that language is Music.

During the 1949 summer season at National Music Camp, a program featuring many types of musical expression is broadcast every Wednesday night at 8:30.

Tonight, for the second program in the series, styles of music for wind instruments are featured.

THEME: OUT

ANNOUNCER: The first wind instrument heard tonight is the French Horn, a member of the brass family in the symphony orchestra. The French Horn is characterized by a tube coiled in circular form and expanding into a wide bell. It is played with

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a funnel shaped mouth-piece. The player varies the pitch by changing his lip position and by opening and closing the three keys, which change the length of tube.

Ronald Meux, an all-state orchestra member from Kalamazoo, Michigan, is playing the first movement. . .Allegro. . . from Concerto in E flat Major written by Richard Strauss for French Horn. William Browning is the accompanist.

MUSIC: CONCERTO IN E FLAT. . .ALLEGRO. 5:00

ANNOUNCER: Continuing the Language of Music, Catherine Dufford plays a solo for another wind instrument, the oboe.

A member of the woodwind family, the oboe is a double reed instrument for which no date of invention can be given. It has been in use since ancient times all over the world. The nasal tone quality of the oboe is due to the cone-shape of the tube which causes the overtones to be more predominate than the fundamental or primary tone.

For her oboe solo, Catherine Dufford, a high school student from Marshall, Missouri, plays two movements of the Handel Sonata No. 1 in C Minor. Annabelle Ratcliff of Lafayette, Indiana,

(MORE)

accompanies her in Adagio and Allegro from Sonata No. 1 by Handel.

MUSIC: SONATA. . .ADAGIO AND ALLEGRO 4:00

ANNOUNCER: In all wind instruments the column of air produced by the player is the real instrument. For it is the length and size of this column of air that determines the quality and pitch of the tone. In playing a modern flute, the player blows or sends a stream of air across a mouth-hole in one wall of the tube, thus setting the column of air in motion; the amount of air that goes into the hole determines the pitch. The flute has eight keys, and its tones are high and clear, almost pure.

Originally designed for flute and orchestra, the Allegro Maestoso Movement of Mozart's Concerto No. 1 in G Major is played tonight by Sally Warren, a high school student, flutist from Columbus, Ohio and Arthur Komar, pianist from Portland, Maine.

MUSIC: CONCERTO NO. 1. . .ALLEGRO MAESTOSO 8:00

ANNOUNCER: Often a slide trombone is thought of in connection with a modern dance band. . .but actually it was in use before the 14th century. The principle on which it operates is quite simple. By means

(MORE)

of a slide, the length of the tube is altered, and the pitch, of course, is altered simultaneously.

The trombone solo tonight is played by Richard Cockrell, a university student from Spokane, Washington. George Exon accompanies him as he plays. . .Vocalise by Rachmaninoff.

MUSIC: VOCALISE 3:15

ANNOUNCER: (Fade Music) Tonight on the Language of Music samples of four wind instruments have been presented by students at the National Music Camp.

The students performing were Ronald Meux, Catherine Dufford, Sally Warren, and Richard Cockrell.

Next week this program will be heard at its regular time, Wednesday night at 8:30.

Your announcer has been Jay Harnick.

THEME: UP AND OUT

Script III
THE LANGUAGE OF MUSIC

THEME: UP AND UNDER

ANNOUNCER: The Language of Music. . .broadcast from National Music Camp. . .Interlochen, Michigan.

THEME: UP AND UNDER

ANNOUNCER: The language made up of words is often inadequate for complete expression of emotions and ideas, but man has another language understood by all races and creeds. . .that language is music.

During the 1949 summer season at National Music Camp, a program featuring many types of musical expression is broadcast every Wednesday night at 8:30.

Tonight, for the third program in the series, styles of vocal music are featured.

THEME: UP AND OUT

ANNOUNCER: Man naturally expresses such emotions as fear, joy, hunger, and surprise with vocal sounds. Like the sounds of many other animals, these have their instinctive meaning. In our civilized world we have become accustomed to using words for expressing ideas--and are prone to

(MORE)

forget the importance of sounds.

In music the sound, quality and combination of tones, plus the rhythmic pattern express the emotion and feeling, the composer desires to convey to his listeners.

It is not absolutely necessary for the listener to hear the words of a language he understands for him to understand the emotion the composer and performer portray.

Tonight several types of vocal solos will be heard and also a vocal ensemble. . . combining three voices.

Jeanne Perkel, a mezzo-soprano in the high school division from Jersey City, New Jersey, sings of the pleasures of love, "Plaisir d'amour" by Martini.

<u>MUSIC:</u>	<u>PLAISIR D'AMOUR</u>	<u>3:20</u>
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ANNOUNCER: You are listening to. . .The Language of Music, a program from National Music Camp, Interlochen, Michigan, featuring styles and types of musical expression.

The vocal apparatus which creates a musical sound is somewhat similar to the reed-pipe in an organ. They each have a wind-chest for compressing

(MORE)

the air, a reed that produces the sound when it vibrates and a resonator to give tonal quality. The wind-chest is located in the chest. . . and the reed. . . is the vocal chords. In the throat and behind the nose, there are cavities that act as resonators. The size and shape of the reed determines the range, the number of pitches that can be produced and whether the voice lies high or low. A high pitched tone is produced by more vibrations than is a low pitched tone. The resonators or cavities determine the tone quality. Philip Mark, a baritone from Tawas City, Michigan, sings "David and Goliath" by Malotte. Dick Post accompanies him.

MUSIC: DAVID AND GOLIATH 5:30

ANNOUNCER: When one single note follows another, it is called a line of melody. Since the human voice can produce only one tone at a time, a melody is usually written for the vocalist, and an accompanying part for orchestra or piano. Several voices may be combined. . . with each voice singing a different melody.

There is an example of this in the opera, "Faust," when three of the characters converse.

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The characters, Faust, Valentine, and Mephistopheles sing the trio "Que Voulez Vous, Messieurs." Tonight three university men, at National Music Camp, Bill Beidler, a tenor from Frankfort, Michigan, Dale Snyder from Lyons, Kansas, and John Drummond, are singing this trio. Bill Browning accompanies them as they sing "Que Voulez Vous, Messieurs" from the opera "Faust" by Charles Gounod.

MUSIC: QUE VOULEZ VOUS, MESSIEURS 3:15

ANNOUNCER: Singing is one of the most natural expressions of man. . .and folk songs have grown out of many simple activities of life.

Sally Cooper, a soprano from Great Falls, Montana, is singing "Velvet Shoes" by Randall Thompson. Her accompanist is Richard Post.

MUSIC: VELVET SHOES 3:30

ANNOUNCER: Through the centuries, many styles of vocal music have existed. In the 16th century, everything followed a rather set pattern, and sopranos always had cadenzas or runs throughout their songs. The trend now is for more pure melody without so many embellishments.

Hely Hutchinson has taken the familiar nursery rhyme, "Old Mother Hubbard" and set it

(MORE)

to music in the style of Handel. . .the style of the 16th century. Bill Beidler sings "Old Mother Hubbard." Bill Browning accompanies him.

MUSIC: OLD MOTHER HUBBARD 2:00

ANNOUNCER: During the 19th century, such composers as Robert Schumann broke away from previous trends and patterns of composing. Songs of the period became more important than at any time before or since. New harmonies were introduced into accompaniments. These composers found new ways of expressing themselves musically, and as a result some of the most beautiful German art songs were written.

Jeanne Perkel sings again, and the song is "Die Soldatenbraut" by Robert Schumann.

MUSIC: DIE SOLDATENBRAUT

ANNOUNCER: You have been listening to The Language of Music, a broadcast from National Music Camp, Interlochen, Michigan. Tonight discussions and examples of vocal music have been presented by students at National Music Camp. The songs heard on this broadcast were "Plaisir d'amour" by Martini, "David and Goliath" by Malotte, "Que Voulez Vous, Messieurs" from the opera "Faust" by Gounod,

(MORE)

"Velvet Shoes" by Thompson, "Old Mother Hubbard" by Hutchinson, and "Die Soldatenbraut" by Schumann.

Sally Cooper, Jeanne Perkel, Bill Baidler, Dale Snyder, John Drummond, and Philip Mark were the singers.

Next week at the same time, another broadcast on this series will be presented.

THEME: UP AND UNDER FOR 1:00

ANNOUNCER: The Language of Music is broadcast every Friday night at 8:30 from National Music Camp, Interlochen, Michigan.

This is your announcer, Bill Stegath.

THEME: UP AND OUT.

Script IV

THE LANGUAGE OF MUSIC

THEME: UP AND UNDER

ANNOUNCER: The Language of Music. . .broadcast from National Music Camp. . .Interlochen, Michigan.

The language of words is often inadequate for complete expression of emotions and ideas, but man has another language understood by all races and creeds. . .that language is music.

During the Summer Season at National Music Camp, a series of programs featuring many types of musical expression is broadcast.

Tonight, for the fourth program in the series, Sonata Allegro form is featured.

THEME: UP AND OUT

ANNOUNCER: Movements from two violin concertos will be heard on this broadcast.

Alcestis Bishop, a high school girl from Chicago, Illinois is playing the first movement of the Mendelssohn "Concerto in E Minor" for violin, and Larry Maves, a high school boy from Eugene, Oregon plays the Allegro Aperto movement of the Mozart "Concerto in A Major."

(MORE)

In musical composition, there are forms, or patterns, which may or may not be followed accurately, depending on the composer's idea.

Sonata Allegro form is used for symphonies, concertos and sonatas. . .but only for the first movement of these works.

In true sonata allegro form there are three main sections: the exposition, the development and the recapitulation.

The exposition begins by introducing a subject or theme in the tonic key. After this introduction, there is a short running passage which modulates from the tonic key to the dominant. . . (five key tones higher). Then, another subject, usually lyrical, is introduced in the new key. A coda, or ending phrase, concludes the exposition.

In the development, the composer may take material from any part of the exposition and add to it or change it in any way he desires. Also, new themes may be added in the development. It is in this section, that the composer's skill for embellishing and expanding is displayed to the best advantage.

(MORE)

The recapitulation follows a definite plan . . . Subject No. I (the principle theme) is repeated in the tonic key. This is followed by a bridge passage and Subject No. II (secondary theme), written this time in the tonic key. The recapitulation and the movement ends with a coda.

Tonight, Alcectis Bishop, plays the first movement of the "Concerto in E Minor" by Felix Mendelssohn. This movement follows sonata allegro form closely. It begins with the principle theme in E minor. . .

(MUSIC: PRINCIPLE THEME. . .E MINOR)

ANNOUNCER: This is followed by a bridge in which the orchestra repeats the principal theme.

The second theme is introduced by the violin in the dominant key. . .

(MUSIC: SECOND THEME. . .DOMINANT KEY)

ANNOUNCER: Another bridge follows and at the end of it, a new motif or theme is introduced.

(MUSIC: THIRD THEME. . .)

ANNOUNCER: Following a short transition, the main theme is repeated in the key of G Major. . .

(MUSIC: THEME. . .IN G MAJOR)

ANNOUNCER: Part of the first theme is used as a motif throughout the transition, and then the second

(MORE)

theme is repeated in A minor, and echoed by the orchestra in B minor. All of this builds up to a cadenza, and the original theme comes in under the cadenza. The violin plays the third motif again. . . and the coda is built on the rhythmic pattern of the first theme, and the melody of the second theme.

Tonight, Arthur Komar, a high school boy from Portland, Maine plays the piano, which takes the place of the orchestra part, as Alcestis Bishop plays. . .the first movement of the Mendelssohn "Concerto in E Minor" for violin.

MUSIC: **CONCERTO IN E MINOR** **12:24**

ANNOUNCER: You are listening to The Language of Music, a broadcast from National Music Camp, Interlochen, Michigan.

Alcestis Bishop has played the first movement of the Mendelssohn "Concerto in E Minor," for violin. Arthur Komar was the accompanist.

It is easy to confuse the terms, "sonata", and "sonata allegro". A sonata is a composition with three or four movements written for the piano, or some other solo instrument. Sonata allegro is a plan or form, upon which a piece of music is constructed.

(MORE)

When a sonata is written for a solo instrument with orchestral accompaniment, it is called a concerto, and when it is written for an orchestra, it becomes a symphony.

Wolfgang Amadeus Mozart wrote twelve concertos for violin and orchestra. Larry Maves, a high school student from Eugene, Oregon is playing the Allegro Aperta from Mozart's concerto in A Major. The orchestral passages are taken by piano. . . and played by Jane Johnson, from Herman, Minnesota.

This concerto is written in classical sonata form and all of the themes used throughout the movement are included in the piano introduction. Before the principal theme is introduced the violin has an adagio passage. The principal theme is in A Major.

(MUSIC: THEME. . . .A MAJOR. . .VIOLIN)

ANNOUNCER: A piano motif serves as a bridge between the principle theme and the second theme. This motif is the most prevelant of the themes used. Following the traditional pattern, the second theme is introduced in the dominant key E Major. . .

(MUSIC: SECOND THEME. . . .E MAJOR. . .VIOLIN)

ANNOUNCER: There is a somber episode in "C" Sharp minor which

(MORE)

serves as a bridge back to the tonic theme in "A" Major. The second theme is also repeated in "A" Major. There is no coda, but the violin plays the motif written on the "A" Major tonic triad that has been played throughout by the piano.

Larry Maves plays Allegro Aperto from Mozart's "Concert in 'A' Major." Jane Johnson is at the piano.

MUSIC: CONCERTO IN A MAJOR 7:30

ANNOUNCER: Larry Maves has played Allegro Aperto from Mozart's "Concerto in 'A' Major."

You have been listening to The Language of Music, broadcast weekly from the National Music Camp, Interlochen, Michigan.

Tonight, samples of compositions using sonata allegro form were featured. The performers are high school students spending the summer at National Music Camp. Alcestis Bishop of Chicago, Illinois and Larry Maves of Eugene, Oregon were the violinists. Piano accompaniments were played by Jane Johnson of Herman Minnesota and Arthur Komar of Portland, Maine.

THEME: UP AND UNDER

ANNOUNCER: Next week at this same time, there will be another

(MORE)

broadcast in the series. . .The Language of Music.

These programs are broadcast from the National
Music Camp, Interlochen, Michigan.

THEME: UP AND OUT

ANNOUNCER: This is your announcer, Bill Stegath.

CHAPTER III

ILLUSTRATIVE MUSIC SCRIPTS

This chapter is composed of scripts and ideas for broadcasting music. Three radio series are suggested in it. For each series, two scripts are written in their entirety, and ideas for other scripts in the series are included.

Recorded, rather than live music is used for all series in this chapter, so that the programs can be produced by small stations not having staff orchestras and choirs.

Series on Song Writers

The first series in this chapter is one on song writers. Its purpose is to introduce to the listener songs of varying periods, styles, and nations and also to inform the listener of some of the facts about the composers of the songs programmed.

The narrator or announcer for the series is the spirit of song, a spirit that has lived in the hearts of nobles and slaves and all human beings throughout time.

Records to be Used for Script I¹

1. "Blues Stay Away From Me" King 803
Denmore Brothers
2. "Komm' Susser Tod" Victor 1939
Marian Anderson
3. "Schubert Serenade". Victor 6827
John McCormack
4. "Evening Star" Columbia 71189-D
Nelson Eddy
5. "A Wandering Minstrel, I" Victor 26252
Kenny Baker
6. "Song Without Words in D Major" Victor 7193
Cello played by Pablo Casals
7. "Faglens Visa". Victor 2025
Augustana Choir
8. "Beautiful Dreamer" Victor 1825
Richard Crooks

¹All music for these scripts is recorded except the theme. For that the person announcing should sing with piano accompaniment, Sigmund Romberg's song, "I'd Write a Song". Sigmund Romberg Song Album, Book I (New York: Harms, Inc.), p. 24.

If this is not sung, then the record: "I Bring a Love Song", Victor 1500, sung by Richard Crooks may be used as a theme.

Script I
SONG WRITERS

THEME: I'D WRITE A SONG 25 sec

ANNOUNCER: Hello, may I introduce myself? (PAUSE) My name is--well--well in one century it was Franz Schubert, and in another, Irving Berlin. Once in Italy, I answered when somebody said Giuseppe Verdi, and I have several aliases in tin pan alley too. That's were I wrote songs like. . .

MUSIC: BLUES, STAY AWAY FROM ME KING 803

ANNOUNCER: You know, no one has ever figured out just what kind of personality I have. Sometimes I'm flippant, sometimes serious. Occasionally I have a few traits of the genius, and often, I am a very normal person, writing sane, mathematical tunes like. . .

MUSIC: KOMM' SUSSEER TOD VICTOR 1939

ANNOUNCER: That was "Komm' Susseer Tod", or as we call it in English, "Come Sweet Death," a song I wrote back in the seventeenth century in Germany. I'm sure you've heard the name I had then. . . 'Bach'. . . Johann Sebastian Bach, and I composed a lot of things besides songs--things like chorales and piano studies and--oh, oh, excuse me, I was telling

(MORE)

you about all of my roles as a 'song writer'. Let's see, I've mentioned tin pan alley, seventeenth century Germany--you know I did right well in Germany. Back around 1800 my songs really reached a peak, or so people say now. There was a serenade that's still pretty popular. . .

MUSIC: SCHUBERT SERENADE VICTOR 6927

ANNOUNCER: "Schubert Serenade" its called. My name was Franz Schubert when I wrote the song. Some books say I was shy and some portray me as a pretty romantic fellow. I suppose I was really inspired then. Melodies flowed through my head. . .almost faster than my pen could write them down. One time, I almost got into trouble writing songs on a tablecloth in a resturant. Those songs weren't painstakingly planned. They just came--from heaven--or somewhere. But enough of my life as Franz Schubert. I've played some other parts too. (CHUCKLE) I was really a character when I wrote those operas: "Lohengrin" and "Tannhauser". I did a lot of shocking things with music then, and at the same time I wrote some very pretty things. My name then was Richard Wagner, the man who really changed opera. Richard Wagner. . .

(MORE)

and rags. I haven't always fit that picture. One time I was just the opposite. I had a happy and prosperous life, and still wrote beautiful music. I started that role in Germany, (that's my lucky country, you know I frequently wrote my songs there) on the third of February, 1809. My parents, the Mendelssohns, called me Felix-- Felix Bartholdy--just call me Felix. Well, as Felix Mendelssohn, I had a very happy life, and became one of the outstanding musicians of all time.

I didn't see much use in cluttering up good music with words all the time, so I wrote a group of songs that had no words. Names were rather bothersome too, so I just labeled my songs. . . something like this. . . "Song Without Words in D Major".

MUSIC: SONG WITHOUT WORDS VICTOR 7193

ANNOUNCER: You know, all my life--uh. . .wait a minute, let me start this sentence again. (PAUSE) All my lives as songwriters would have been rather difficult if I had had to do all the work myself . . .if there hadn't always been people in the world who created and made music, but never wrote

(MORE)

it down. Now, of course when I was Schubert, I didn't have any trouble with ideas and melodies, but I wasn't always that lucky. Many times I got my ideas from tunes I heard people singing in the streets or at festivals, or when they were praising God. Songs aren't just what a few people write down on paper, and everybody else sings. Songs are the melodies you make as you live. . . . as you work and play and pray, and I write them down, so your children can sing them too, along with the song they create. Sometimes I don't add to your songs. . . .they're left just as you and your ancestors have sung them for centuries . . .folk songs like "Faglens Visa".

MUSIC: FAGLENS VISA VICTOR 2052

ANNOUNCER: That Swedish folk-song made me think about the time I lived in the deep south, and wrote songs that are often called folk-songs. There was a lot of music in the south in those days, and I just kept my ears open and wrote down what I heard. You probably already know who I was then . . .yes, Stephen Foster. I think my favorite of the songs I wrote then is:

MUSIC: BEAUTIFUL DREAMER VICTOR 1825

ANNOUNCER: Guess I've stayed about long enough this time. Before I go, I'd better confess. . .of course you may have guessed already that no one man could live long enough or in enough places to be all these song-writers that I said I was and am.

But all these and other song-writers have a certain spirit that's alike. . .a spirit of creating beauty and expressing ideas in song, and I'm the spirit of song. . .so I really was in those places, and I did help write the songs in the same way that I'm always around when you make up a tune or whistle an old half-forgotten . . .half-remembered song on your way to work.

THEME: UP AND UNDER

ANNOUNCER: So long now. I'll be right here in the same place next week, at this time, and if you'll listen you'll hear me again. I'll tell you how I made my entrance into this world on the Fourth of July and wrote songs as American as my birthday.

THEME: UP TO END

Records to be Used for Script II

1. "Old Folks at Home". Victor 1825
Richard Crooks, Tenor
Male Quarter and Banjo solo
Frank La Forge, orchestra
2. "Hard Times, Come Again No More" Victor C-2
Victor Salon Group and Jubilee Singers
3. "Old Black Joe" Victor 1265
Lawrence Tibbett, Baritone
Male Quartet and orchestral accompaniment
Nathaniel Shilkret, conductor of Victor Symphony
Orchestra
4. "Camptown Races". Victor M-354
Richard Crooks, Tenor
Balladeers
Male Quartet, Banjo and Guitar
Frank La Forge and piano
5. "Oh Susanna" Victor 1971
Augustana Choir, Henry Veld Conductor
6. "Jeannie With the Light Brown Hair" Victor 1700
John McCormack, Tenor
Edwin Schneider at piano
7. "The Village Maiden" Victor C-2
Victor Salon Group, etc. as given under
record no. 2.
8. "Ring De Banjo" Victor C-2
9. "Open Thy Lattice, Love" Victor C-2

Script II
SONG WRITERS

THEME: I'D WRITE A SONG 25 sec

ANNOUNCER: Yes, I'd write a song. . .in fact I do write songs. That's my business. . .song writing. I've been at it for centuries. You know, I really don't have a name of my own, but I've acquired quite a few famous names through the years. You see, I'm around most of the time. Every time you feel like singing, or listen to the mocking bird outside your window, I'm there. (PAUSE) I'm the spirit of song.

MUSIC: OLD FOLKS AT HOME (UP AND FADE UNDER) VICTOR 1825

ANNOUNCER: I remember one time I had a job in the south, or that is, sort of in the south. I wrote the songs that were in southern people's hearts, and in the hearts of other Americans too.

Folks sometimes think of me as a southerner living in the elegant days before the Civil War. I did live then, but my home was in Pittsburg, Pennsylvania. My name? . . .I was a fellow called Stephen Foster. You've heard and sung my songs most of your life. They're simple melodies. . .

melodies from the heart of people, like this one.

MUSIC: OLD FOLKS AT HOME (UP TO FINISH)

ANNOUNCER: When I was a little boy, my family worried about me. I wasn't very smart in school, and I dreamed a lot. Boys weren't supposed to do that. . . not in the days when Americans were still pioneering! Boys should study math and learn to be engineers or have a manly trade, such as freighting on a canal.

While my brothers were learning things like that, I went to church on Sundays with Lieve, a colored girl that worked for us. I listened to the songs her people sang. One Sunday, I remember especially. It was winter, and times were hard. The congregation made up a song, made it up as they sang. It was a sad melody, because they were sad, and cold, and hungry. I remember a white haired man who sat near me. He didn't sing at all. . .and yet he helped write the song. He spoke in rhythm as they sang. . .he prayed as he sang. . .I remember his prayer. . ."Hard times, come again no more".

When I grew up, and I knew how to write music, I remembered the song and the prayer of that Sunday, and I wrote it down.

MUSIC: HARD TIMES, COME AGAIN NO MORE VICTOR C-2

ANNOUNCER: When I was seven, Mother took my sister Etty and me on a trip to Kentucky. We went part of the way on a river packet, named Napoleon. The deck hands were huge black men from the deep south.

My nights weren't wasted in sleeping. My bunk was just above the main deck, and down below the Negroes played their banjos and sang! I heard the strange new noises of engines and splashing water, whistles and bells, and above it all. . .the negroes' song. (PAUSE) They seemed to make up songs as they worked. . .songs that moved hand in hand with their jobs. They had serious songs too, songs they sang at night when they mourned for home and loved ones. These songs I heard were a lot like the one I later wrote and called "Old Black Joe".

MUSIC: OLD BLACK JOE VICTOR 1265

ANNOUNCER: It's lucky for me that I was born in America that time. Otherwise my birthday would have been just like other people's. . .but I was born in America. . .on the fiftieth birthday of the United States: July 4, 1826. The day is remembered, not just because it was my birthday,

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but because John Adams and Thomas Jefferson died that same day.

Maybe being born on America's birthday had something to do with my helping to write America's songs. (THOUGHTFUL PAUSE) I don't know. (PAUSE) Anyway, I seemed to hear her singing everywhere I went. . .singing songs like "Camptown Races!"

MUSIC: CAMPTOWN RACES VICTOR M-354

ANNOUNCER: I told you awhile ago that my family worried about me and my dreamy moods. They did humor my love of music, and finally bought me a flute. That was after I had learned to play it in a Pittsburg music store while my mother was talking to the owners. But my family never encouraged my study of instruments, or music theory, so I taught myself.

There is a saying somewhere that musicians are mathematicians. . .that was never true in my case. When I was twenty, my family sent me to Cincinnati to learn to be a bookkeeper, but instead of adding figures in my head, I heard tunes, and I wrote them down, instead of the figures.

Minstrel shows were popular in those days, and I sold two of my songs to the Christy Minstrel

(MORE)

show. My family at last realized that music could be a trade. The songs I sold? Oh, excuse me. . . "Old Uncle Ned" and "Oh Susanna".

MUSIC: OH SUSANNA VICTOR 1971

ANNOUNCER: A hundred years ago, I married Jane MacDowell.
My wife was a lovely young woman. I had become
acquainted with her when she sang soprano with a
quartet that tried out my new songs.

A few years after we were married we moved to New York since it would be a better place for marketing my songs. We had every expectation for a happy life there together. (PAUSE) It's ironical, isn't it? Musicians and artists today flock to New York City, and I ran away from it. Somehow there was more noise than music in the song of the big city. Life there was most unhappy in spite of my loving wife and daughter. New York and I never became friends. . .so I went back to Pittsburgh and songs and memories of Jane. . .of my own "Jeannie with the Light Brown Hair."

MUSIC: JEANNIE WITH THE LIGHT BROWN HAIR VICTOR 1700

ANNOUNCER: I didn't tell you did I, that when I was a little boy, my father lost his money in a bank failure.

(MORE)

Although he had a job in Pittsburgh as Canal Commissioner, we had to move to the country because the country was cheaper than town.

Sometimes at night, Mother told us stories about things that happened when she was a little girl, and about early days in Pittsburgh. One story of a girl who died on the day before her wedding day stuck in my mind. The song that resulted. . .I called simply, "The Village Maiden".

MUSIC: THE VILLAGE MAIDEN VICTOR G-2

ANNOUNCER: The south was always close to my heart. Maybe that was because I used to go down to the pier in Pittsburgh when I was a child. There I saw the tall southern gentlemen and the charming southern belles who had just come up the river. There on the pier I also saw the southern slaves, with their anxieties and their joys.

All of these things I saw, and as I saw them, I heard them. They sang to me. My knowledge of musical theories and forms was not great, so I wrote what they sang in the simple way they sang it. . .that is why songs like this one, written

(MORE)

in the early months of my marriage, are called American Folk Music.

MUSIC: RING DE BANJO VICTOR G-2

ANNOUNCER: Some of my early songs were dignified. One of them I wrote for a little neighbor girl, Susan. When I was sixteen Susan was eleven. She used to come over and listen to me sing. One day I sang a song especially for her. The words weren't mine. They were written by George Morris, an English poet. I found out that someone else had already put this poem to music, an English song writer named Joseph Philip Knight. His song was more mature and sounded more formal than mine, but people still sing the serenade I wrote for Susan: "Open Thy Lattice, Love."

MUSIC: OPEN THY LATTICE, LOVE VICTOR G-2

ANNOUNCER: As you already know, Jane (my wife) and I finally separated, and I went home to work and write. Then my mother died, and home wasn't at all the same. I tried New York again. (SIGH) We weren't friends that time either. (PAUSE) Oh yes, I wrote songs. . .for the minstrel shows . . .and then I spent the rest of my time trying in a sad way to forget my sorrows. I thought I

(MORE)

could drink them away. One day when I had tried that, I fell in my room, and in a few hours only the songs America dictated to me were left.

THEME: UP AND UNDER

ANNOUNCER: That's all the story about my role as Stephen Foster. . .American song writer. But that's only one story. All songs aren't written like Stephen Foster's songs were written because song writers have different personalities. But they have a spirit in common. . .a spirit of creating beauty and expressing ideas in song. . .and I'm the spirit of song. That's why I've played so many roles as a song writer and why I might even be you whenever you hum a new tune or whistle a half-forgotten. . .half-remembered melody on your way to work.

THEME: UP AND UNDER

ANNOUNCER: Join me again next week. I'd like to tell you about the time I wanted to be an actor, and instead I changed the musical world with my genius.

THEME: UP AND OUT

OUTLINES FOR IDEAS TO BE PRESENTED IN OTHER SCRIPTS FOR SERIES I: SONG WRITERS¹

The two scripts presented on preceding pages of this chapter have attempted to carry out the purpose set forth for this series. That purpose is to acquaint the listener with songs of various periods, styles and nations, and with facts about the composers. Some suggested information that might be included in the remaining ten scripts of the series on Song Writers is given here in outline form.²

SCRIPT III

Richard Wagner

1. Concentrate on his melodic songs
2. Tell of his stifled desires to act
3. Show the importance of his love for Cosima Wagner
4. Discuss his theatrical accomplishments
5. Recount his literary works

¹References for information needed in writing these suggested scripts:

Helen I. Kaufmann, The Story of One Hundred Great Composers (New York: Grosset and Dunlap, 1943).

Thomas Tapper, First Studies in Music Biography (Philadelphia: Theodore Presser, 1900).

Deems Taylor and Russell Kerr, Music Lovers' Encyclopedia (Chicago: Music Times Company, 1939).

Sigmund Spaeth, A History of Popular Music in America (New York: Random House, 1948).

²See Appendix B for Record List.

6. Present these personality characteristics:
 - a. conceit
 - b. traits of genius
 - c. loud, blustery manner
7. Indicate his small physical stature

SCRIPT IV

Franz Schubert

1. Portray him as a quiet, sensitive man
2. Indicate the ease with which he composed (he seemed to hear melodies and write them down)
3. Tell his habit of forgetting songs after writing them down.
4. Bring in the incident of composing on the menu in a beer garden
5. Refer to his experience as a school teacher
6. Recount his early death

SCRIPT V

Irving Berlin

1. Portray him as a simple, modest person
2. State that he was a Russian-born American
3. Give his real name: Israel Baline
4. Relate his lack of musical training
5. Discuss his job as a singing waiter early in his career

6. Refer to his ownership of a music publishing company
7. Recount his patriotic work during World War II
8. Mention the fact that the royalties for "God Bless America" belong to the Girl and Boy Scouts of America.

SCRIPT VI

Giacomo Puccini

1. Discuss the popular appeal of his music
2. Indicate that he had no formal music study before he was twenty-two years old
3. Mention his love of hunting
4. Refer to Mussolini's acclaim of his music
5. Tell of his success in the United States
6. Relate his difficulties in finding suitable librettos
7. Tell about the state funeral given him in Italy

SCRIPT VII

Cole Porter

1. Devote considerable time to his ability to write words and music simultaneously
2. Specify that he is the best trained composer of popular music in the United States (with the exception of Victor Herbert)
3. State that he was educated at Yale and Harvard

4. Mention his cynical, satirical nature.
5. Refer to the writing of his first song at ten years of age
6. Recount the selling of the first songs during his teens
7. Indicate that he is the possessor of a versatile style of composition varying from rhumbas to cowboy ballads

SCRIPT VIII

Robert Schumann

1. Show the support and guidance of his father during his early music studies.
2. Show the effect of his mother's stubborn insistence that he study law
3. Emphasize the importance of his marriage to Clara Wieck, the daughter of his piano teacher
4. Give information about the invention that kept him from being a concert pianist
5. Discuss his work as founder and editor of a musical magazine
6. Tell of his nervous breakdown from overwork
7. Mention his death in a private sanitorium

SCRIPT IX

Giuseppe Verdi

1. Give the English translation of his name--Joe Green
2. Discuss the lyrical quality of his music
3. Talk about the political influence of his music
4. Refer to his position as a church organist
5. Tell about his early dreams of writing operas
6. Include this incident:

Verdi took a tenor out on a Gondola to teach him a new aria he had decided to insert in the opera scheduled for a performance that evening. Before curtain time, all of Venice was singing the new song. They had heard the Gondola man whistling it when he came back to town.

7. Show the effect of the death of his first wife
8. Mention his second marriage

SCRIPT X

English Song Writers

Discuss characteristics in common and point up differences between these writers:

1. Henry Purcell
2. George Frederick Handel

3. Sir Arthur Sullivan
4. Noel Coward

SCRIPT XI

French Song Writers

Discuss characteristics in common and point up differences between these writers:

1. Jules Massenet
2. Jean Baptiste Lully
3. Claude Debussy
4. Jacques Offenbach

SCRIPT XII

Victor Herbert

1. State that he was born in Ireland
2. Explain his move to the United States in 1886
3. Tell that his wife sang at the Metropolitan Opera House in New York City
4. Discuss his work in the following positions:
 - a. cellist in the Metropolitan Opera orchestra
 - b. bandmaster of the twenty-second regiment of the National Guard
 - c. conductor of the Pittsburgh, Pennsylvania symphony orchestra
5. Mention his ability to write music for good or bad librettos

Series on the Origin
and Development of Instruments

The second series in this chapter deals with musical instruments. The historical development of most present day instruments is discussed. For each script, available recordings of music featuring the instrument or instruments discussed are listed.

An announcer gives most of the information. There are two other voices, designated as first and second man, in the two sample scripts. A female voice could be used for one of the characters, if station personnel were limited. These voices are used to add variety and contrast and help maintain listener interest. Only two voices besides the announcer's are used, so that production problems are not too great for small stations.

SERIES II

RECORDS FOR SCRIPT I--THE PIANO

Origin of Instruments

1. Chopin's "Prelude in C Minor" Victor 24769
Myrtle C. Eaver, pianist
2. Bach's "Fantasie in C Minor" Victor CM-801
Jose Iturbi, pianist
3. Byrd's "Pavane and Galliard" Columbia 5712
(in Columbia History of Music By Ear
& Eye--Volume I, CM-231)
4. Couperin's "L'Arlequine.Victor 11-9998
Wanda Landowska, harpsichordist
5. Chopin's "Mazurka in F Sharp Minor" . Columbia 67803-D
Oscar Levant, pianist

Script I
ORIGIN OF INSTRUMENTS

ANNOUNCER: Did you ever wonder how things got to be?
(PAUSE) Things like houses and towns, books
and pianos?

MUSIC: (FADE IN) PRELUDE IN C MINOR VICTOR 24796

ANNOUNCER: (MUSIC FADE UNDER) The piano. (PAUSE) Its an
easy instrument to play and a hard one to build.
But when it is built and skilled fingers run
across the keys. . . there's music!

MUSIC: (UP FULL TO END) VICTOR 24796

ANNOUNCER: Once, a long time ago, there were no pianos.
Only a hundred and twenty-five years ago, a
man, in Boston, named Babcock, got a patent for
a one piece cast-iron frame for a square piano.
Now, of course there were pianos before there
was an iron frame for one, but they weren't
like our pianos. . . except they had keys and
strings attached and people played them to make
music. The principle that finally developed
into our modern piano started when someone tried
playing strings without plucking them with the
fingers, or running a bow across them. One day
. . . (FADE OUT)

FIRST MAN: Antonio, I think I have just discovered something.

SECOND MAN: Yes, Mario, what is it?

FIRST MAN: Do you see this brass blade?

SECOND MAN: Yes, Mario, but what about your metal blade?
Surely you don't plan to make music with it.

FIRST MAN: Not with it, alone. But with it and these strings, Antonio. . . I can make music.

SECOND MAN: But we can already make music with the strings by plucking them with our fingers.

FIRST MAN: True, but we can make only one sound that way.
To have full harmonies, we must have many people playing.

SECOND MAN: That is true, my friend.

FIRST MAN: Look Antonio, if I had more pieces of metal
. . . a piece above each string. . . I could play many notes at once! Do you not see?

SECOND MAN: (PAUSE) But how, Mario, are you going to make all strings play the right pitch and how will you handle so many at once?

FIRST MAN: All of your questions I cannot answer now. But I am sure it can be done.

MUSIC: FANTASIE IN G MINOR

VICTOR CM-801

ANNOUNCER: He was right. You've heard Jose Iturbi playing a Bach Fantasia on the piano, an instrument that we have today because of that early idea.

At first, strings were plucked with a small piece of metal. Then an Italian named Spinetti worked on the idea of plucking several strings at once.

Now, musicians already knew that a short string makes a different sound than a long string, and some scientist had figured out how long and how tight a string had to be for each note.

Spinetti measured and cut his strings until he had a string for each note he wanted to play. Then he placed his piece of metal above it in just the right spot. That way he answered the earlier question. . .

SECOND MAN: "How will you make all the strings play the right pitch?"

ANNOUNCER: Musicians who played a violin judged the pitch by the way it sounded to the ear. Now with Spinetti's new instrument, the string was always plucked in the same place and always produced the same sound. But how to play more than one

(MORE)

of these notes at once? Spinetti had an answer for that too. He connected the metal fingers that plucked the strings to keys. Then he placed the keys side by side on a board. When one key was pressed, a string was plucked and made a sound. If two keys were pressed, there were two sounds. The keys could be easily pressed by the tips of the fingers. . . so as many as ten notes could be played at once by one man. So the great-great grandfather of that spinet piano in your living room was born, and it was called a spinet. It is believed that the instrument was named for its inventor, Spinetti. Music played on the early spinet sounded something like this.

MUSIC: PAVANE AND GALLIARD COLUMBIA 5712

ANNOUNCER: In Germany, there was a clavichord which in English means key-string. This clavichord was much like the spinet except that the strings were plucked in a different way, by wedge-shaped pieces of brass. The sounds produced on the clavichord were not like the sounds of other instruments with strings. They had a metallic sound.

(MORE)

There were things wrong with the spinet, and the clavichord. The sounded notes were too short, and there was no way of making loud and soft tones, so people worked to improve their new instrument. (FADE OUT)

FIRST MAN: Johann, why couldn't we use leather or quill as fingers to pluck the strings? Then the tone should sound better.

SECOND MAN: I see no reason for not using that, if it will be strong enough.

FIRST MAN: Let us try it. We can make new fingers and put them in my instrument.

MUSIC: L'ARLEQUINE VICTOR 11-9998

ANNOUNCER: And that is the way the new keyboard instrument sounded. . .the one with leather, quill or wooden fingers. But it still didn't suit. All the notes were the same loudness. One man added another keyboard. . .one keyboard for loud notes and one for soft. . .but the real change came in Italy. . .(FADE OUT)

FIRST MAN: Bartholmeo, Bartholmeo! (PAUSE) Asleep! Here, here. Wake up! (WITH MUCH DISGUST) Not only did you miss the morning mass. . .but here you are sleeping with your head on the Clavier!

SECOND MAN: (YAWN) Oh, I'm sorry father. (YAWN) But I learned something wonderful last night. I have been working on a clavier that plays loud and soft!

FIRST MAN: You cannot be serious my boy. You must have been working too hard to fill your orders for claviers.

SECOND MAN: No, father. It's true! I used wooden hammers to touch the strings when I press a key. The hammer bounces back as soon as it starts the string vibrating. Then I have a felt pad to stop the string.

If I press very hard on the key, the note is loud. If I press very lightly, the note is soft.

MUSIC: MAZURKA IN F# MINOR COLUMBIA 67803-D

ANNOUNCER: Bartholmeo Christofori was the clavier maker who discovered the principle of using hammers in keyboard instruments. He had wanted an instrument that would play both loud and soft notes. So when he made it, he called it pianoforte. . . . piano, meaning soft, and forte, meaning loud. The pianoforte was still a long way from sounding like the grand piano Mr. Levant used in the

(MORE)

to other musical knowledge was one of the last instruments to be invented.

It is because of excellent craftsmanship and patient years of toil that you can sit down to those black and white keys and pick out your favorite tune, and that Frederick Chopin could write his nocturnes and Preludes.

MUSIC: UP AND OUT

ANNOUNCER: At this time next week, we'll have strings. . .

FIRST MAN: Without hammers.

SERIES II

RECORDS FOR SCRIPT II--THE VIOLIN

Origin of Instruments

1. "Liebesfreud". Victor 6608
Fritz Kreisler, violinist
2. "Jazz Pizzicato". Victor 10-1089
Boston "Pops" Orchestra
3. "Sixteenth Century Lute Music". L'Anthologie Sonore-36¹
Herman Leeb, lutist
4. "Pavane and Dance". Decca 20163 B(part 16)
Munchner Viol Quintet
5. "Tstat Een Meskin". L'Anthologie Sonore 27B
La Societe Pro Musica Antiqua of Brussels
(ensemble of mediaeval viols, lute, harp and
flutes)

¹The L'Anthologie Sonore Albums may be purchased
at the Gramophone Shop, Inc., New York.

Script II

ORIGIN AND DEVELOPMENT OF INSTRUMENTS

ANNOUNCER: I sit down to my desk and turn a switch and there is light. I turn another and my room is filled with music.

MUSIC: LIEBESFREUD VICTOR 6608

ANNOUNCER: Your ancestors and mine didn't have music that easily. When they wanted music, they made it themselves.

Some ancestor of yours, and maybe one of mine made the first violin. (PAUSE) Of course it wasn't a violin then. . .and it didn't look much like one either, but it did have strings.

One day long before there were musical instruments that looked like a violin. . . (FADE OUT). . .

FIRST MAN: Gebar, come here.

SECOND MAN: What you want?

FIRST MAN: Did you hear that?

SECOND MAN: Hear what?

FIRST MAN: The string on my bow talks to the arrow when I shoot it.

SECOND MAN: (VERY PUZZLED) How do you know?

FIRST MAN: When I turn loose of the arrow I hear it.
The string says "ZING".

ANNOUNCER: A simple discovery. But how important to our world of music! Soon other men discovered that strings of different lengths made different sounds. In ancient Egypt, several strings were put together to make a lyre.

Later, there were harps. These were larger than the lyre and had more strings. Sounds were made on the lyre and harp by plucking strings with the fingers. The fingers are still used for plucking strings on the modern harp, the guitar and the violin for pizzicato passages, and selections like "Jazz Pizzicato".

MUSIC: JAZZ PIZZICATO VICTOR 10-1089

ANNOUNCER: On the earliest stringed instruments the strings were stretched tight, and held in place by strips of wood at each end. Then one day. . .
(FADE OUT) . . .

FIRST MAN: What are you doing friend?

SECOND MAN: I'm trying out something.

FIRST MAN: What is this "something"?

SECOND MAN: I've been thinking about this lyre of mine.

FIRST MAN: Yes.

SECOND MAN: The tones it makes are so small, and well. . .
well, I'd like to see if we could make tones
with different quality.

FIRST MAN: Maybe you could do it with a different kind
of string?

SECOND MAN: No, I tried that, and it didn't change it
enough. But I think I can change it now.

FIRST MAN: How?

SECOND MAN: See this box made of light maple wood?

FIRST MAN: Yes, I see it. But frankly, it doesn't look
very musical.

SECOND MAN: By itself, it isn't. But when I stretch these
strings across the box and fasten them at each
end of it, I can get a new kind of tone by
plucking the strings! . . . I can get a bigger
tone. Here is an example of some sixteenth
century music played on stringed instruments of
the day. . . the lute.

MUSIC: SIXTEENTH CENTURY LUTE MUSIC L'ANTHOLOGIE SONORE 36

ANNOUNCER: The hollow box that the strings were attached to
vibrated when the strings did, and that changed
the size and length of string, to make the

instruments of high or low pitch, they also changed the size and shape of the box the strings were on.

With this change another ancestor of the violin was invented. But men were still plucking strings with their fingers, to make them vibrate. And they did this until a Hindu musician and his neighbor. . . (FADE OUT). . .

SECOND MAN: This Sycamore wood gives nice tone to our mandolin, Shan-kar.

FIRST MAN: Yes, Uday, it does. But my fingers grow weary with plucking the strings.

SECOND MAN: My fingers too, grow weary. (PAUSE) I wouldn't mind that though, if we could just have a continuous melody. If we could make our mandolin sing!

FIRST MAN: Maybe we can make it sing, Uday.

SECOND MAN: I wish I knew how!

FIRST MAN: (HESITATING AT FIRST) I . . . don't know. . . But it's worth a try!

SECOND MAN: What? Shan-kar?

FIRST MAN: Do you see the piece of bamboo that my boy dropped on the floor?

SECOND MAN: Yes, I see it.

FIRST MAN: I'm going to draw it over the strings and see if it will not make them vibrate.

MUSIC: PAVANE AND DANCE DECCA 20163 B (Part 16)

ANNOUNCER: And so we have music like the "Pavane and Dance" recorded by the Munchner Viol Quintet because the Hindus invented the first bow for playing strings. Of course their bamboo bow made a much different sound than our modern bows and violins, or than the viols that you just heard. But the Hindus had the right idea, and soon people in Europe adopted it. The Europeans took a narrow curved strip of wood, and strung it with hairs from a horse's mane. They used some sticky substance like rosin to make the horsehair slick so that it would slide easily. When this bow was pushed back and forth across a string a sound was made, and the bow could slide on to another string smoothly. . . . Now the strings could sing a melody!

In Europe these early stringed instruments with bows were called viols. Some were large and rested on the floor like our stringed bass. Already these viols had necks attached to the hollow sounding box. The four strings

(MORE)

were stretched across the box and along the neck where there were pegs to which the strings were tied. By turning these pegs, the strings could be tightened or loosened, and kept in tune. The viol was used in ensembles with other instruments as in this recording of "Tsai Een Meskin". In this recording, the other instruments playing with the viols are the lute, harp and flute.

MUSIC: TSAT EEN MESKIN L'ANTHOLOGIE SONORE 27B

ANNOUNCER: All of the viols had very soft tones, and were played indoors. Then, about three hundred years ago, troubadours and minstrels who wandered from town to town, singing and playing, made smaller stringed instruments with louder tones, so they could be heard better. At first these new stringed instruments were looked down upon by players of the viols, but later they began to use them because they needed a bigger tone to suit the music they played. This smaller instrument of strings used by the wandering minstrel. . . we today call a violin.

MUSIC: (THEME) LIEBESFREUD (UP AND UNDER)

ANNOUNCER: And now it's time to turn the switch again,
and turn the music off.

MUSIC: THEME OUT

ANNOUNCER: I'll be back again next week at this same spot
on your dial. If you'll turn the switch, I'll
fill your room with music and the story of the
men who designed the world's most beautiful
violins.

DIVISION OF INSTRUMENTS TO BE DISCUSSED
IN OTHER SCRIPTS IN SERIES II: ORIGIN
AND DEVELOPMENT OF INSTRUMENTS¹

SCRIPT III

In this script, stress the influence of these violin makers on the music and instruments of today. Indicate their excellent craftsmanship and tell of the mass production of violins in some of their shops:

1. Andreas Amati
2. Nicholas Amati
3. Antonio Stradivari
4. Andreas Guarnierius

SCRIPT IV

Parallel the development of these stringed instruments with the development of the violin:

1. Viola
2. Violincello
3. Stringed bass

¹See Appendix B for Record Lists. References for information needed in writing these suggested scripts:

Anne Shaw Faulkner, What We Hear in Music (Camden, N. J.: Educational Department RCA Victor Division Radio Corporation of America, 1943).

Karl Geiringer, Musical Instruments, Their History in Western Culture from the Stone Age to the Present (New York: Oxford University Press, 1945).

Grove's Dictionary of Music and Musicians (New York: The MacMillan Co., 1911).

SCRIPT V

Discuss the development of instruments employing the edge tone principle:

1. Flute
2. Piccolo

SCRIPT VI

Discuss the development of instruments employing a single reed.

1. Clarinet family
2. Saxophone

SCRIPT VII

Discuss the development of instruments employing a double reed:

1. Oboe
2. English horn
3. Bassoon

SCRIPT VIII

Discuss the development of the following brass instruments. Treble parts can be played on all of them:

1. Bugle
2. French horn
3. Cornet
4. Trumpet

SCRIPT IX

The development of the instruments designated for this script closely parallels that of the instruments listed for script number eight. All of these instruments play the lower bass parts:

1. Baritone horn
2. Trombone
 - a. slide
 - b. keys
3. Tuba
4. Sousaphone

SCRIPT X

Discuss the development of the following percussion instruments:

1. Instruments producing definite pitch when sounded:
 - a. Kettledrums
 - b. Bells
 - c. Celesta
 - d. Xylophone
 - e. Piano (discussed in script number one, therefore just mention here)
2. Instruments which do not produce definite pitch when sounded:

- a. Snare drum
- b. Bass drum
- c. Tambourine
- d. Cymbals
- e. Castanets
- f. Gongs

SCRIPT XI

Discuss the uses of instruments mentioned in previous scripts in an orchestra or band, and give the number of each family of instruments used in a standard symphony orchestra.¹

SCRIPT XII

Further discuss the balance and blending of the many instruments used in a symphony, and play a recording of a symphony performed by a well-known orchestra.

Series on Opera, "Backstage View"

"Backstage View" presents recorded music from operas and stories of these operas in the language of the musical illiterate. For this series, there is a narrator who works as a stage hand at the Metropolitan Opera House in New York

¹A chart showing the division of the orchestra into families, and the approximate number of each instrument used in a standard orchestra is given on pages 199-200, of What We Hear in Music, Anne Shaw Faulkner (Camden, N.J.: Radio Corporation of America, 1943).

City. He talks about the operas he has seen, and the way they looked to him. There is no attempt made to analyze the musical value of the recorded selections used for these programs, because the purpose is to present the music attractively, not analytically.

The dramatic element is played up for the benefit of the average radio listener who seems to enjoy mystery drama. The two sample scripts begin as murder mystery programs might begin. This form of opening is used in the hope that the audience will listen to the music without previous mental reservations regarding operatic music.

SERIES III

RECORDS FOR SCRIPT I: OPERA

Backstage View

1. "Prelude" to "Rigoletto"Victor 9525
2. "E il sol dell' anima".Victor 1755
Tenor, Tito Schipa
3. "Caro Nome"Victor 7883
Soprano, Louisa Tetrazzina
4. "Cortigiani, Vil razza dannata". . . .Victor 11-9413
Baritone, Leonard Warren
5. "La donna è mobile".Victor 1099
Tenor, Tito Schipa
6. "Bella Figlia dell' amore"Victor 36235
Soprano, Noel Eadie
Contralto, Edith Coates
Tenor, Webster Booth
Baritone, Arnold Matters

Script I
BACKSTAGE VIEW

NARRATOR: It's murder all right. They planned it that way. (PAUSE) How do I know? I saw the whole thing, from backstage.

MUSIC: PRELUDE TO RIGOLETTO VICTOR 9525-A

ANNOUNCER: Tonight begins a new series of programs with stories as old as your great-grandfather's hat. . . . stories that have been told again and again, and yet send a new shiver down the spine with each telling.

MUSIC: (OUT)

ANNOUNCER: I'd like you to know a fellow I met the other night. It was raining and we were both waiting for a subway. (PAUSE) Maybe it was the cold dampness of the rain up there on the street that made the old fellow want to talk. Anyway I had nothing to do. . . . no new magazines to read, so I listened, and finally asked him where he worked . . . (FADE OUT)

MUSIC: PRELUDE (CREEP IN)

NARRATOR: (FADE IN) I'm a stage hand at the Met. . . . went to work there in 1912. . . . didn't know much about

(MORE)

the place. It was just another job. I didn't know then what kind of people I'd see every night in the week. (PAUSE) There were a lot of things I didn't know about this opera racket then.

Well, as I was sayin', my job as stage hand at New York's Metropolitan Opera House was just a job. It meant I'd eat three times a day . . . that's all it meant until curtain time. The opera was "Rigoletto".

MUSIC: PRELUDE (UP TO CONCLUSION)

NARRATOR: The orchestra finished the overture and Joe pulled the curtain. I'd seen the set before, and the costumes. . . (PAUSE) but all that mixed together with music was a sight I'd never seen anywhere. Can you imagine a stagehand in a sixteenth century palace? But there I was. . . not ten feet from the fancy dressed lords and ladies of the court.

There was a short fellow who seemed to be the leader of things. They called him Duke Mantua. Most everyone was dressed in frilly clothes, except one old man. At first I couldn't figure out just what he was there for. He was an ugly old man with a hump on his back, but he

(MORE)

was dressed like a clown! . . . and he acted like a clown. . . made fun of everybody. . . except the Duke.

My work was over until the end of the act, and I was about to join the boys out back for a game of cards and a smoke when another old man . . . he must have been one of the lords. . . shouted a curse to Rigoletto, the hunchback clown!

Well, that looked like there might be trouble and excitement, so I stuck around to see what would happen. I had a hunch somebody would be killed before the night was over. And I was right. (PAUSE) It was after we put up another set. . . this time a garden. . . that things really began to happen. This hunchback fellow, Rigoletto, had a beautiful daughter--must have been about sixteen. He called her Gilda. Rigoletto and Gilda were over by the fountain talking (or singing) when a man slipped in the half-open gate. I couldn't tell who he was until after Rigoletto left. Then he started singing and although he was dressed like a student and told Gilda his name was Walter, I knew it was

(MORE)

the Duke. When he started that love song to the pretty little Gilda, I didn't care about the rest of the plot or the card game in back. I listened!

MUSIC: E IL SOL DELL' ANIMA (LOVE IS THE SUN) VICTOR 1755

NARRATOR: I guess most any girl would lose her heart to a man who sang to her like that. Gilda fell in love. So I thought everything would be fine. . . and expected a nice romance.

I started out back again to see the card game, but I didn't get there. Gilda started singing about her student lover, Walter, (really the Duke) and I went back to my spot in the wings to hear her song.

MUSIC: CARO NOME VICTOR 7883

NARRATOR: After Gilda finished her song, Joe pulled the curtain together and we got busy moving stage props and scenery while Tetrazzini--that was the name of the woman that played Gilda--went out to bow to the audience. They were really clappin'. In fact, they clapped so long that we nearly had the stage ready for the street scene when they stopped.

(MORE)

The orchestra played some before Joe opened the curtains again to show a street and a high garden wall. Rigoletto met some of these guys in fancy pants that he always made fun of in court, and they tricked him into helping them kidnap Gilda. Then they took her to the Duke's palace. Nobody knew the old hunchback had a daughter. They had seen him visit this house, and thought he was visiting a sweetheart.

Well sir, you can bet he was one unhappy man when he found out what had happened. Rigi-- I call him that for short--got really upset when he found out Gilda was in the Duke's apartment. Boy, he really told those Counts and Earls a thing or two!

MUSIC: CORTIGIANI, VILL RAZZA DANNATA VICTOR 11-9413

NARRATOR: Things were buzzin' on that stage for awhile, and somehow Rigi got Gilda and took her home.

By then I thought my murder hunch was haywire, and that everybody would live happily ever after. . . so I turned to leave. The man standing behind me said: . . . "Ye ever seen the last act of this?" I told him no. "Ye better stick around," he said. . . "ye'll miss somethin'."

(MORE)

So I stayed and the longer I stood there, the more these people reminded me of underworld thugs. . . Rigi hired some guy to kill the Duke, and he was going to throw the body in the river at midnight. (PAUSE) We changed the scenery again. This time, the stage was dark, almost. There was an old inn that looked like a shack and a river bank. The Duke was there dressed like a soldier. . . drinking wine and singin' . . .

MUSIC: LA DONNA E MOBILE VICTOR 1099

NARRATOR: While he was singing, Rigi and Gilda were outside. Rigi was waiting for midnight, so he could throw the Duke in the river. Gilda was weeping because now she knew that the Duke had never really loved her. She was just a name in his little black book. Inside the Duke and Maddelena, the killer's sister were flirtin' with one another.

(THOUGHTFUL PAUSE) Do you know all four of them were singing something different at once and yet it was pretty?

MUSIC: BELLA FIGLIA DELL' AMORE VICTOR 36235

NARRATOR: Rigi sent Gilda away, while he waited for the body. The Duke went up to bed and Maddelena talked her brother into killing the first person that might come in, instead of the Duke.

Gilda didn't leave. She was outside the inn, eavesdropping, and since she was dressed as a man, she rushed into the inn. . . was killed and put in the sack for Rigi to throw in the river. . .

He was about ready to throw her in. . . (I almost yelled to stop him) when he heard the Duke singing and ripped open the sack to see his dying daughter. She asked his forgiveness for loving and saving the Duke. . . as she died, he sank to the floor. . . moaning. . . "The Curse!!"

MUSIC: PRELUDE (UP AND UNDER)

NARRATOR: After that night being stage hand at New York's Metropolitan Opera House wasn't like a job. . . being there was as exciting as any dime-store novel you ever read. I could hardly wait to get to work the next night to see what happened.

MUSIC: (UP FOR FEW SECONDS)

ANNOUNCER: You've heard the first in a new series of opera stories. Tonight recordings from Verdi's

(MORE)

"Rigoletto" have been played.¹

MUSIC: (UP FEW SECONDS AND BACK UNDER)

NARRATOR: Gotta get down to the Met to work now, but I'm comin' back next week. I want to tell you some more of the things I've seen on that stage! (PAUSE)

Murder? Yes, it was well planned too. I know because I had a good backstage view.

MUSIC: UP TO FINISH

¹If the producer so desires, a list of the music played and the performing artists may be inserted here.

SERIES III

RECORDS FOR SCRIPT II: OPERA

Backstage View

1. "Overture" for "Porgy and Bess". . . . Decca A 145
Decca Symphony Orchestra
2. "Summertime and Crap Game" Victor 11879
Helen Jepson and Lawrence Tibbett
3. "A Woman is a Sometime Thing" Victor 11879
Lawrence Tibbett
4. "I Got Plenty o' Nuttin'" Victor 11880
Lawrence Tibbett
5. "Bess, You is My Woman Now" Victor 11879
Lawrence Tibbett, Helen Jepson
6. "Buzzard Song". Victor 11878
Lawrence Tibbett
7. "It Ain't Necessarily So" Victor 11878
Lawrence Tibbett
8. "Lullaby" Victor 11881
Helen Jepson
9. "My Man's Gone, Now". Victor 11881
Helen Jepson
10. "Where is My Bess?" Victor 11880
Lawrence Tibbett

Script II
BACKSTAGE VIEW

NARRATOR: Murder is a funny thing. It can happen anytime, any place. . .down the street, in your own backyard, or on the stage.

MUSIC: OVERTURE (ESTABLISH AND UNDER) DECCA A 145

ANNOUNCER: Tonight, for the second program in the series "Backstage View", the stage hand from the Met is here to spin another yarn about happenings backstage at New York's Metropolitan Opera House.

MUSIC: (OUT)

ANNOUNCER: It's funny how you get to know people who ride the same subway with you every night. Take that old fellow that works down at the Met. . .I still don't know his name, but nearly every night he talks to me. I think it was last night that he was telling me (FADE OUT). . .

MUSIC: OVERTURE (FADE IN)

NARRATOR: (FADE IN) They don't always put on operas with fancy names and costumes, and they've even got a few they do in English. (PAUSE, CONTINUE WITH PRIDE) of course I've been working there since 1912, and I pretty well understand all the French
(MORE)

and other languages they use, but there's one opera they do in English that I sure like.

A fellow called Gershwin wrote it. He lived right here in New York City. There was a lot o' stir and excitement the night we did "Porgy and Bess" the first time.

There were more of those "celebrities" back stage than usual. I'd been working at the Met a long time then, and I never missed a night sittin' in the wings. . . can see everything from there. . . see more than the folks in them box seats out front (I can see the stage and the audience too!)

Well, this night, I was tellin' you about, everybody was really excited. . . even the old timers. There was sure somethin' in the air that night. Let me tell you about that opera . . . "Porgy and Bess". I never have seen one like it before or since!

New sets had been built, and by golly, we were almost late gettin' the stage ready for the first act! In fact, a few things were being put on stage during the Overture.

MUSIC: OVERTURE (UP TO FINISH)

NARRATOR: Joe pulled the curtain that night to show the audience a brand new set, that looked as old as the tenements in South Carolina. . .that's what it was. . .negro tenements on Catfish Row. . . it was nighttime, and some of the people were sittin' out on their porches. . .the younger ones were dancin' and the few kids were playing their version of baseball. Over on one side of the stage, a darkie mother was singin' a lullaby and there was a crap game goin' on the other side.

MUSIC: SUMMERTIME AND CRAP GAME VICTOR 11879

NARRATOR: By the time we put on "Porgy and Bess", I'd sorta got so I expected somebody to get killed or commit suicide in the last act of an opera, and I usually spent my time in the first act figurin' out who was gonna kill who. That was more fun than one of the card games that was goin' on out back of the stage. During the lullaby everything seemed so peaceful, I couldn't decide what kind of story this would be. But first thing I knew, there was a fight. It started with these two dice players. A big black fellow named Crown, got mad at Robbins, the man he was

(MORE)

playing with. . . started a fight, and killed him right there. . . first act. . . scene one!

The murderer, Crown, slipped off stage while everybody was upset over what had happened. (IN CONFIDENTIAL TONE) In fact, he came right by me. I could a tripped him, if I'd been a mind too. (PAUSE) Crown was hardly off the stage, when this lady's man. . . they called Sporting Life. . . sauntered up to the murderer's girl friend, Bess, and tried to get her to go away to New York City with him. But Bess was faithful to her lover, even if he had murdered a man.

I guess Sporting Life was mighty unhappy about not making any headway with Bess, because he sang this song about a woman being a sometime thing.

MUSIC: A WOMAN IS A SOMETIME THING VICTOR 11879

NARRATOR: One thing I liked about this opera, was the scenery. It was the same for the next scene. I was glad we didn't have to wait and move everything before we could see what else happened.

The light man threw a few switches so that it looked like morning on the stage, instead of

(MORE)

night. Most of the people in the opera, made their money by fishin' or sellin' fish, and while the men were workin' at odd jobs, Porgy . . . one of the young men sang this song: "I Got Plenty O' Nuttin'". Porgy was a cripple and had a goat drawn cart to get around in. He and Bess had fallen in love, and he was pretty happy. I guess everyone else was too, 'cause they all sang with him.

MUSIC: I GOT PLENTY O' NUTTIN' VICTOR 11880

NARRATOR: As I said, that was a pretty happy scene. Everyone on Catfish Row was happy that mornin'. Bess came along, and Porgy didn't get much work done . . . 'cause he and Bess started singing about how much they loved each other.

MUSIC: BESS, YOU IS MY WOMAN NOW VICTOR 11879

NARRATOR: I sat there wonderin' how they could be so happy when a murderer was loose. They didn't seem to worry about it, but things didn't stay happy for long. A buzzard flew over, and there's some superstition about buzzards. Everybody thought that meant something bad would happen, or anyway that's what Porgy said in his next song.

MUSIC: BUZZARD SONG VICTOR 11878

NARRATOR: That's most of what happened in that scene. And we had to move sets before the next one. We got the stage ready, Joe pulled his ropes, and folks out front saw a picnic on some island. 'course, being back stage, I saw it first.

Remember that slick young boy, Sporting Life, that flirted with Bess in Act I? Well, he was the life of the picnic. He sang and danced, and made fun of the things he heard at church on Sundays.

MUSIC: IT AIN'T NECESSARILY SO VICTOR 11878

NARRATOR: "By Golly," I said to myself, "this American opera sure is different. Everybody's so glad about things." Of course, I should've known by then not to jump to conclusions about what was happening on that opera stage.

While I was thinkin' and not listening too close, Crown, the murderer showed up on stage. It seems he was hidin' on the island where they had the picnic. He made Bess stay there with him, in his hidin' place. She didn't stay long. In one of the next scenes, Bess left the island, and went back to Porgy's apartment. Now, Bess loved Porgy, but she felt she owed something to

(MORE)

Crown, since she used to be his sweetheart. Poor kid, she was awfully mixed up inside.

While Bess was talkin' to Porgy about what to do, a bell rang. . . as warnin' that a hurricane had come up. All the wives were worried because their husbands were out fishin'. You know, I never thought I'd see a murderer be a hero too, but I did. Crown had come back to town, and since he was about the strongest one . . . not out on a boat already, . . . he went to rescue the fishermen. As he left he sneered at Porgy, and made fun of him because he was a cripple.

Porgy and Bess hoped and almost prayed that Crown would be killed in the rescue. He was gone a long time, and they went to Porgy's apartment hopin' they could be together alone, and Bess sang a lullaby.

MUSIC: LULLABY VICTOR 11881

NARRATOR: While Bess was singing, I was watching a man crawl along the wall up toward Porgy's apartment. He was a big man, and looked something like Crown. Porgy was watchin' him too, and before the man got to the door, Porgy leaned out the window and stabbed him. The police came, but

(MORE)

Porgy wouldn't talk, so finally, they took him to jail. Poor Bess. . . her first sweetheart was dead, and the second, in jail. . . both of them murderers. . .

MUSIC: MY MAN'S GONE, NOW VICTOR 11881

NARRATOR: Poor Bess. (SIGH) That colored gal really did have her troubles. She was do darned upset, that she finally took some dope. I don't think she would of ever taken dope if Sporting Life hadn't encouraged her to. He still hung around and made passes at her.

Well, Porgy only stayed in jail a week, and when he got out, he was in high spirits. . . gave everybody presents. . . and then he looked for Bess.

MUSIC: WHERE IS MY BESS? VICTOR 11880

NARRATOR: Somebody finally broke down and told him that Bess had gone away to New York City with Sporting Life. He asked how far away that was. Somebody said: "a thousand miles". Porgy didn't even blink an eye. He just got his goat and cart, and started out to find his Bess.

MUSIC: OVERTURE

NARRATOR: Well sir, I felt pretty sad, but I really liked that opera. . . "Porgy and Bess". I even went home whistlin' some of the tunes that night.

MUSIC: OVERTURE (UP FOR FEW SECONDS)

ANNOUNCER: You've heard the second in a new series of opera stories. Tonight recordings from George Gershwin's "Porgy and Bess" have been played.¹

MUSIC:

NARRATOR: This is my stop. See you next week. I want to tell you some more of the things I've seen on the stage at the Metropolitan.

MUSIC:

ANNOUNCER: Listen again next week, for another Backstage View!

MUSIC: OUT

¹If the producer so desires, a list of the music played and the performing artists may be inserted here.

OPERAS THAT MIGHT BE INCLUDED IN REMAINING SCRIPTS FOR SERIES III: BACKSTAGE VIEW¹

Recorded highlights from the operas should be played for other programs in the series: Backstage View. For each opera, the narrator should tell the story of the opera in the simple "folksy" language used in the sample scripts on previous pages. Following is a suggested list of operas to be used for this series.²

SCRIPT III

"Girl of the Golden West" by Puccini

SCRIPT IV

"Tosca" by Puccini

SCRIPT V

"La Bohême" by Puccini

SCRIPT VI

"Aida" by Verdi

¹Suggested reference material for operas for Series III:

The Victor Book of the Opera (Camden, N. J.: RCA Manufacturing Company, Inc., 1936).

Ernest Newman, Stories of the Great Operas and Their Composers (Garden City, N. Y.: Garden City Publishing Co., Inc.), 1930.

The Story of a Hundred Operas (New York: Grosset and Dunlap, 1940).

²See Appendix B for Record List.

SCRIPT VII

"The Marriage of Figaro" by Mozart

SCRIPT VIII

"Tannhauser" by Wagner

SCRIPT IX

"Madame Butterfly" by Puccini

SCRIPT X

"The Barber of Seville" by Rossini

SCRIPT XI

"Lohengrin" by Wagner

SCRIPT XII

"Faust" by Guonod

CHAPTER IV

SUMMARY AND CONCLUSION

Two methods of programming have been utilized in the radio scripts presented in Chapters II and III of this thesis. In one method of programming, available music is woven into a theme. The second method involves the selection of a theme for the series of radio scripts and programming music that will develop that idea.

The scripts given in Chapter II were written according to the first plan. This writer was given a list of live music available for a specific broadcast. From that list she selected the music for the broadcast and in writing the continuity tried to tie the music together--to have a theme for the program, and for the series, "The Language of Music".

The second method mentioned above was employed in planning the scripts included in Chapter III. For these scripts, the writer selected the theme to be carried out in each of the several series, and programmed the available recorded music that would fit the theme or idea of the script.

A script writer has a better chance to enlarge a theme or make use of his imaginative powers in the second

type of programming. This is the simplest method for presenting music on small independent radio stations.

There is a third type of programming, which might prove even more successful in presenting music in an attractive way. This third type would be practical in an educational institution where broadcasting is done by music students and faculty. Musicians who are to perform could confer with the script writer on the method of approach and the music to be programmed. Then whatever phase or style of music is decided on could be performed, and the writer is not forced to limit discussion to available recordings or present repertoire. Programs could be planned far enough in advance that the musicians will have ample time for preparing whatever music is to be used.

The most important thing is not, however, the method of programming, but the method of presentation. The author has attempted, in writing the scripts in this thesis, to present music in an attractive manner, and at the same time give some facts about music. In the endeavor to make the manner of presentation attractive, the scripts in Series I, Chapter III, give facts about composers of song in a very informal way, by means of a nonchalant narrator, who calls himself the spirit of song. The scripts in Series II, Chapter III, present historical data about the origin and

development of musical instruments. To keep these programs from being too much like a short history lesson, variety is added to the narration by the insertion of short dramatic skits or sketches of incidents in the development of the instruments discussed.

In Chapter I, there was a discussion on the idea that some people feel that "great" music belongs only to rich or well-educated people. Also, in Chapter I, it was shown that the medium of radio could help greatly in overcoming this mental barrier. Series III of Chapter III was written to appeal to listeners who may consciously or unconsciously have this aforementioned feeling about "high-brow" music, and who therefore have refused to investigate the world of opera. The narrator for this series is an old man, who has worked as a stage hand at the Metropolitan Opera House in New York City since 1912. He gives a "Backstage View" of operas he has seen there, and tells his story as though he really became excited over the things he had seen on the Metropolitan stage.

In all three series of Chapter III, language is simplified--sometimes to the extent of being grammatically incorrect.

Radio can give great music to all the people. But to do so, script writers of music programs must speak the

language of the people. Thus, Walter Damrosch's idea can become a reality--"Great Music belongs to all the people, not merely to a handful."¹

¹D. K. Antrim, "Music Master to Millions," Reader's Digest, April, 1940, p. 79.

APPENDIX A

TABLE I

AVERAGE WEEKLY HOOPER RATINGS AND SPONSORED HOURS
BY PROGRAM TYPES FOR THE
NBC, CBS, ABC AND MBS NETWORKS¹

Evening Programs	1950		1949	
	Rating	Hours	Rating	Hours
Variety	14.9	8½	13.4	12½
Audience Participation	12.0	5½	13.3	6½
Situation Comedy	11.9	9½	11.8	7½
Mystery	11.5	13	12.4	12
Plays	10.9	7	10.1	10
Radio Columnist	10.4	1½	10.2	2½
Popular Music	8.2	8½	9.0	9
Concert Music	7.4	1½	5.1	2½
News and Commentators	5.4	11½	5.3	10½
Miscellaneous	5.4	4	6.1	3
<hr/>				
Daytime Programs (Monday-Friday)				
<hr/>				
Serial Drama	5.5	50½	6.0	49
Audience Participation	4.3	22	5.0	25½
Popular Music	3.9	1½	3.4	2½
News and Commentators	2.7	3	3.0	2½
Miscellaneous	4.6	12½	4.1	16½

¹Program Hooperating Pocket Piece (New York: C. E. Hooper, Inc.), Vol. 16, No. 4, p. 12.

TABLE II

ROBERT SHAW CHORALE PROGRAM

I

Motets for a Time of Penitence Francis Paulenc
(1899-)

A leading figure among present-day French composers, Francis Paulenc brings to choral writing his widely acclaimed skill as a composer of songs plus a seriousness, fibre and religious fervor too infrequently accorded him.

His "Motets for a Time of Penitence" were composed in 1939. They are a sincere and dramatic expression of the emotions surrounding the crucifixion.

II

Cantata No. 4 Johann Sebastian Bach
"Christ Lag in Todesbanden" (1685-1750)

"Christ Lag in Todesbanden" is the consummately expressive story of Christ's victory over death. In power of utterance, in richness of musical imagery, and in mastery of form it ranks with the B Minor Mass and the Passions of St. John and St. Matthew.

Written for performance on Easter Sunday, 1724, in Leipzig, it is a series of variations on one of the most ancient of chorale melodies, "Christ ist erstanden" (Christ is arisen), using as text the seven verses of a hymn by Martin Luther. From a sombre adagio Sinfonia it moves with the keenest dramatic sense through the scales of sadness and contemplation to the persuasions of final triumph. Now sweet, now stern, now knotted in violence, with varied vocal and instrumental resources, "each verse as if chiselled in music."

III

Trois Chansons Claude Debussy
(1862-1918)

Written in 1908 to poems of Charles d'Orleans, the "Trois Chansons" are Debussy's only works for

a cappella chorus. The mastery of delicate color, inherent in his orchestral music and songs, is equally apparent in his choral texture. The words are set with rare sensitivity; and the Trois Chansons, modest and isolated though they be, form some of the most charming and skillful music in the modern choral repertoire.

INTERMISSION

IV

Songs for Male Chorus Franz Schubert
(1797-1828)

1. "Hymne an den Unendlichen"
2. "Standchen" (Serenade)
3. "Widerspruch" (Contradiction)

The choruses of Franz Schubert are almost unknown in America; and that is a not inconsiderable loss, for they share the magic and genius of his finest solo writing. They form indeed, some of his loveliest and most spirited music, admirably proportioned to the colors and sonorities of the choral instrument.

V

Music at the Turn of the Seventeenth Century

Canzonetta Orazio Vecchi
"Fa una canzone senza note nere" (1550-1603)

Rhythmic freedom and simple expressive harmonies characterize the work of Orazio Vecchi. An Italian master noted for sacred as well as secular music, he has here used the word rhythms of his text as the basis for a lilting commentary on love and song.

Verse Anthem: "This is the record of John". Orlando Gibbons
(1583-1603)

One of the greatest figures of English music, Orlando Gibbons is here represented by a tender and unaffected musical narrative: the tenor soloist

accompanied by strings recites very simply the story found in John 1:19-23, with the choir repeating the important phrases.

Echo Song Orlando di Long

VI

Operatic Ensembles

1. Jean - Phillippe Rameau
"Danse du Grand Calument de la Paix" from "Les Indes Galantes"
2. Giuseppe Verdi
Chorus of the Scotch Fugitives from "Macbeth"
3. Giuseppe Verdi
"Rataplan" from "La Forza del Destino"
4. Modeste Moussorgsky
"The Death of Boris" from "Boris Goudounov"

VII

American Folk-Song Sketches

Gail Kubik
(1914-)

American Folk-Song Sketches

1. "Black Jack Davey"
2. "Little Bird, Go Through My Window"
3. "Creep Along, Moses"

The music of Gail Kubik, young American composer, encompasses successful symphonies, concerti, string quartets, sonatas, film scores, songs, and a large library of choral material commissioned by Mr. Shaw for radio performance a year ago.

With Library of Congress in-the-field recordings as authentic source material, Mr. Kubik has achieved a rare blend: a creative and individual musical language without the sacrifice of native folk qualities--rhythmic freedom, harmonic terseness, and above all the warm and healthy humor of word and story.

TABLE III
THESIS QUESTIONNAIRE ¹

PLEASE ANSWER:

1. Please give your major _____
your minor _____
 2. Did you attend the Robert Shaw Chorale? _____(yes).
_____ (no).
 3. If you attended, did the explanations
given by Mr. Shaw preceding the selections
cause you to listen more carefully? _____(yes).
_____ (no).
 4. Did these explanations increase
your enjoyment of the music? _____(yes).
_____ (no).
 5. (a) Would you have liked more
explanation? _____(yes).
_____ (no).
 - (b) Would you have liked less
explanation? _____(yes).
_____ (no).
 - (c) Would you have preferred no
explanation? _____(yes).
_____ (no).
-

¹Copy of the questionnaire given students in assembly at The Texas State College for Women on November 17, 1949, for a survey evaluating the comments made by Mr. Shaw at the Robert Shaw Chorale Concert given in Denton, November 1, 1949.

TABLE IV

TABULATED RESULTS OF ROBERT SHAW CHORALE SURVEY

Questions	Non-Music Majors			Music Majors			Music Minors**			
	Yes	No ^r	No ans.	Yes	No	No ans.	Yes	No	No ans.	
2. Did you attend the Robert Shaw Chorale?	618 100%			68 100%			3 100%			no. %
3. Did the explanations given by Mr. Shaw preceding the selections cause you to listen more carefully?	580 94%	33 5%	6 1%	64 94%	3 4%	1 2%	3 100%			no. %
4. Did these explanations increase your enjoyment of the music?	564 91%	42 7%	12 2%	65 95%	2 3%	1 2%	3 100%			no. %
5. (a) Would you have liked more explanation?	306 49%	237 38%	75 13%	40 59%	24 35%	4 6%	2 66%	0	1 33%	no. %
(b) Would you have liked less explanation?	32 5%	306 49%	280 46%		34 50%	34 50%		1 33%	2 66%	no. %
(c) Would you have preferred no explanation?	19 3%	314 50%	285 47%	3 4%	35 52%	30 44%		1 33%	2 66%	no. %

*For this survey, only the questionnaires of students who answered "yes" to question two, were used.

**Students having some training in music. Since there were so few, these figures were not considered significant.

APPENDIX B

SUGGESTED RECORDS FOR USE IN SCRIPTS THREE
THROUGH TWELVE IN SERIES I, II, AND III OF CHAPTER III

SERIES I

SONG WRITERS

Script Number Three: Richard Wagner

"Bridal Chorus" from Lohengrin. . . Columbia 7271-M
Vienna State Opera Chorus and Symphony

"Elizabeth's Prayer" from Tannhauser. Columbia 71399-D
Astrid Varney, Soprano

"Im Treibhaus" (In the Greenhouse). . Columbia 71469-D
Lotte Lehmann, Soprano

"Schmerzen" (Affliction) Victor M-872
Helen Traubel, Soprano

"Song to the Evening Star" from
Tannhauser . . . Columbia 71189-D
Nelson Eddy, Baritone

"Traume" (Dreams) Columbia 71469-D
Lotte Lehmann, Soprano

Script Number Four: Franz Schubert

"Am Meer" (By the Sea) Victor 7473
Friedrich Schorr, Baritone

"An Sylvia" (Who is Sylvia?) Victor 12725
Jussi Bjorling, Tenor

"Aufenthalt" (My Abode) Victor 14210
Marian Anderson, Contralto

"Der Erlkonig" (The Erl King) Victor 15825
Alexander Kipnis, Baritone

"Der Tod und das Mädchen" (Death and
the Maiden) Victor 1862
Marian Anderson, Contralto

"Die Winterreise" (The Winter's Journey)
a song cycle. . . Victor 6838, 6881, 15247
Gerhardt

"Gretchen Am Spinnrade" (Gretchen at the
Spinning Wheel Victor 15752
Dorothy Maynor, Soprano

"Ständchen" (Serenade) Victor 12725
Jussi Bjorling, Tenor

Script Number Five: Irving Berlin

"Abraham" Victor 27946
Freddie Martin and orchestra

"Alexander's Ragtime Band". Victor 25445
Benny Goodman and orchestra

"All Alone". Columbia 36452
Al Goodman and orchestra

"Always". Columbia 36452
Al Goodman and orchestra

"Be Careful, It's My Heart" Victor 27940
Dinah Shore, Vocalist

"Blue Skies" Victor 27566
Frank Sinatra, Vocalist

"I'm Getting Tired So I Can Sleep" . . . Victor B-11572
Barry Wood, Vocalist

"A Pretty Girl is Like A Melody". Victor 26664
Kenny Baker, Vocalist

"White Christmas". Victor 27946
Freddie Martin and orchestra

Script Number Six: Giacomo Puccini

"Che belida nanena" (Thy Little Hand is
Frozen) from La Boheme Victor 6595
Giovanni Martinelli, Tenor

- "Ch'ella me creda libera" (Let Her Believe)
 from Girl of the Golden West Victor 4408
 Jussi Bjorling, Baritone
- "Un bel di vedremo" (Some Day He'll Come)
 from Madame Butterfly. . . . Victor 6790
 Lucrezia Bori, Soprano
- "Valse Di Musetta" (Musetta's Waltz)
 from La Boheme Victor 1333
 Lucrezia Bori, Soprano
- "Vizzi d'arte" (Love and Art)
 from Tosca Victor 14184
 Helen Jepson, Soprano

Script Number Seven: Cole Porter

- "Begin the Beguine" Columbia 7547-M
 Rise Stevens, Vocalist
- "Easy to Love". . . . Columbia 36542
 Eddie Duchin, Piano and orchestra
- "Ev'rthing I Love" Columbia 5748-M
 Rise Stevens, Vocalist
- "I Get a Kick Out of You" Columbia 55035
 Morton Gould and orchestra
- "In the Still of the Night" Columbia 7549-M
 Rise Stevens, Vocalist
- "I've Got You Under My Skin" Columbia 37260
 Dinah Shore, Vocalist
- "Just One of Those Things" Columbia 36924
 Benny Goodman, Sextet
- "Night and Day" Columbia 36627
 Don Baker, Organist
- "What is This Thing Called Love?" Columbia 7555-M
 Morton Gould and orchestra

- "I've Got You Under My Skin"
 "What is This Thing Called Love?"
 "Begin the Beguine"
 "Night and Day"
 "You Do Something to Me"
 "In the Still of the Night"
 "Rosalie"Victor Album No. P-107
 Margaret Daum, Soprano
 Frank Parker, Tenor
 Walter Preston, Baritone

Script Number Eight: Robert Schumann

- "Allenachtlich im Traume" (Nightly While
 Dreaming)Columbia 17441-D
 Lotte Lemann, Soprano
- "Der Nussbaum" (The Nut Tree)Victor 14610
 Marian Anderson, Contralto
- "Die Beiden Grenadiere" (The Two
 Grenadiers)Victor 6619
 Feodor Chaliapin, Bass
- "Du bist wie eine Blume" (Thou'rt Like
 Unto a Flower)Victor 1859
 Lotte Lehmann, Soprano
- "Frauenliebe and Leben" (The Love and
 Life of a Woman) nine songs . . Victor Album
 Helen Traubel, Soprano No. M-737
- "Hor' ich das Liedchen klingen" (When I
 Hear the Little Song)Columbia 72077-D
 Lotte Lehmann, Soprano
- "Ich gralle Nicht" (I Want to Bury My
 Heart)Columbia 72077-D
 Lotte Lehmann, Soprano
- "Mondnacht" (Moonlight Night)Victor 14076
 Elizabeth Schumman, Soprano
- "Wanderleid" (Wanderer's Song)Victor 7473
 Friedrich Schorr, Baritone

Script Number Nine: Giuseppe Verdi

- "Ave Maria" from Othello Columbia 72110-D
Helen Traubel, Soprano
- "Caro Nome" from Rigoletto. Columbia 17370-D
Lily Pons, Soprano
- "Celeste Aida" from Aida Victor 12039
Jussi Bjorling, Tenor
- "La Donna e Mobile" from Rigoletto Columbia 17191-D
Nino Martini, Tenor
- "Miserere" duet from Il Trovatore Victor 8097
Rosa Ponselle, Soprano and Giovanni Martinelli, Tenor

Script Number Ten: English Song Writers

1. Henry Purcell

- "Ah, How Pleasant 'Tis to Love" Decca M550
Astra Desmond, Soprano
- "From Rosy Bowers". Decca M569
Astra Desmond, Soprano
- "Lament" from Dido and Aeneas Victor 1895
Choral Society, University of Pennsylvania
- "When I am Laid in Earth" from Dido and Aeneas. Victor 17275
Marian Anderson, Contralto

2. George Frederick Handel

- "Care Selve" (Come, Beloved) from
Atalanta Victor 15182
- "Caro Amore" (Dear Love) from
Floridante Victor 14305
John McCormack, Tenor

3. Sir Arthur Sullivan

- "The Lost Chord" Victor 8869
Richard Crooks, Tenor
- "The Moon and I" from The Mikado . . . Victor 26252
Kenny Baker, Tenor
- "Onward Christian Soldiers". Victor 35804
Artists' name not given

4. Noel Coward

- "I'll Follow My Secret Heart" . . . Columbia 71732-D
Lily Pons, Soprano
- "Zigeuner" Columbia 35634
South and Orchestra
- "I'll See You Again" Columbia 4264-M
Nelson Eddy, Baritone
- "Dear Little Cafe". Columbia 4264-M
Nelson Eddy, Baritone

Script Number Eleven: French Song Writers

1. Jules Massenet

- "Elegie" (Song of Mourning). Victor 6599
Rosa Ponselle, Soprano
- "Werther--Why Awake Me?" from Werther . Victor 8422
Tito Schipa, Tenor

2. Jean Baptiste Lully

- "Au Clair-de la lune"Gramophone DB 1625
Yvonne Printemps, Soprano
- "Les Songes Agreables" (Pleasant Dreams)
from Atys Victor 15186
Wanda Landowski, Harpsichordist

3. Claude Debussy

"Beau Soir" (Beautiful Evening) . . . Victor 4398-M
 Claudia Muzio, Soprano

"Voici Que Le Printemps" (Spring is Here) .Victor Album
 Povla Frijs, Soprano No. M-789

4. Jacques Offenbach

"Barcarolle" from Tales of Hoffman . . Victor 1747
 Lucrezia Bori, Soprano and Lawrence Tibbett, Baritone

"Scintille Diamant" (Sparkle, Diamond)
 from Tales of Hoffman . . . Victor 18420
 Leonard Warren, Baritone

Script Number Twelve: Victor Herbert

"Ah, Sweet Mystery of Life" from Naughty
Marietta ,Columbia 7557-M
 Rise Stevens, Mezzo-Soprano

"I'm Falling in Love with Someone". . .Columbia 4433-M
 Rise Stevens, Mezzo-Soprano

"Indian Summer"Columbia 7365-M
 Andre Kostalantez and orchestra

"Italian Street Song"Columbia 4458-M
 Jane Powell, Soprano

"Kiss Me Again"Columbia 36048
 Kate Smith, vocalist

"Neath the Southern Moon". Victor 4281
 Nelson Eddy, Baritone

"Sweethearts". Victor 4447
 Allan Jones, Tenor

"Thine Alone". Victor 4446
 Allan Jones, Tenor

SERIES II

ORIGIN AND DEVELOPMENT OF INSTRUMENTS

Script Number Three: Violin Makers

- "Overture to Euryanthe" by Von Weber. . . Victor 12037
- "Adagio" from Beethoven's Ninth Symphony . Victor 8427
- "Overture to Der Freischutz" by Von Weber . Victor 12040
(example of tremolo effect)
- "
- "Scherzo" from Fourth Symphony by
Tchaikovsky Victor 14188
(example of pizzicato)
- "Scheherazade Suite" by Rimsky-Korsakov. . Victor 8700
(violin obligato)

Script Number Four: Stringed Instruments

1. Viola

- "Sonata No. 6, in A Major" for viola and
piano by Boccherini Victor 17513
Violinist, Primrose
- "Adagio for Flute and Viola" by Newbauer Victor 14292
Moyce and Honegger
- "Andante" Quartet in F Major by
Beethoven. Victor 8851
Busch Quartet

2. Violincello

- "Third Movement" of Symphony in C Minor by
Brahms. Victor 1846 9
Toscanini, NBC Symphony Orchestra
- "Don Quixote" by Strauss (solo cello) . Victor 17533-B
Eugene Ormandy, Philadelphia Orchestra
- "Adagietto" from L'Arlesienne Suite by
Bizet Victor 7125
(cello used as a tenor)

3. Stringed Bass

"Oh Vermeland, Thou Lovely" Victor 19923
Victor String Ensemble

"Carnival of Animals" (the Elephant)
by Saint-Saens Victor 18047
Stokowski, Philadelphia Orchestra and 18048

Script Number Five: Woodwinds Employing Edge-tone Principle

1. Flute

"Lo, Here the Gentle Lark" by Bishop . Victor 8733
Flute obligato with Lily Pons

"Chinese March" Song of the Night-
ingale, by Stravinsky Victor 11160
Coates, London Symphony Orchestra

"Sonata in D Major for Flute and
Harpsichord" by Vinci Victor 18086
LeRoy, Pasquier Trio

"Marionettes" Scene de Ballet by
Glazounov Victor 20914
Victor Concert Orchestra

"Will-o'-the-Wisps Minuet", Damnation
of Faust by Hector Berlioz. . Victor 14231
Koussevitsky-Boston Symphony Orchestra

Script Number Six: Instruments With A Single Reed

1. Clarinet

"The Music Box" by Liadov. Victor 19923
Woodwind Ensemble

"Quintet for Clarinet and Strings" by
Mozart Victor M-452
Budapest String Orchestra and Goodman

"Dance of the Sugar Plum Fairy" from
the Nutcracker Suite by Tchaikovsky
. Victor 11433

Philadelphia Orchestra

- "Rhapsody for Clarinet and Orchestra"
by Debussy Victor 11433
Hamelin Symphony Orchestra
- "Les Preludes" by Liszt Victor M-453
Ormandy, Philadelphia Orchestra

Script Number Seven: Instruments With a Double Reed

1. Oboe

- "Concerto No. I" for Oboe and Orchestra
by Handel Victor 12605
London Philharmonic Orchestra
- "Scherzo" from Symphony in F Major
by Beethoven Victor 14710
and 14711
- "Tone Poem" from Don Juan by Strauss . Victor M-351
- "Overture" to William Tell by Rossini. Victor 2021

2. Bassoon

- "Hungarian Fantasic" by von Weber . . Victor 20525
Cellist, Gruner
- "In the Hall of the Mountain King"
from Peer Gynt Suite by Grieg . Victor 12164
London Philharmonic Orchestra
- "Overture" Midsummer Night's Dream by
Mendelssohn Victor 11920
Fiedler, Boston "Pops" Orchestra

Script Number Eight: Brass Instruments That Play Treble Parts

1. Bugle

- "Triumphal March" from Aida by Verdi . Victor 11897
Fiedler, Boston "Pops" Orchestra

2. French Horn

- "Overture" to Oberon by von Weber. . . Victor 12043
Fiedler, Boston "Pops" Orchestra
- "Siegfried's Rhine Journey" from The
Twilight of the Gods by Wagner . Victor 7192
New York Philharmonic Orchestra
- "Overture" Prince Igor by Borodin . . Victor 9123
Coates, Symphony Orchestra

3. Cornet and Trumpet

- "Muted Trumpets" Don Quixote by
Strauss Victor 17533-A
Ormandy, Philadelphia Orchestra
- "Till Eulenspiegel's Merry Pranks"
by Strauss Victor 11724
Busch, BBC Orchestra and 11725
- "Overture 1812" by Tchaikovsky. . . . Victor M-515
Fiedler, Boston "Pops" Orchestra

Script Number Nine: Brass Instruments That Play Lower Parts

1. Trombone and Tubas

- "Finlandia" by Sibelius Victor 7412
Philadelphia Orchestra
- "Finale" from Symphony No. I in C Minor
by Brahms. Victor 18470
- "Overture" to Tannhauser, Part III, by
Wagner Victor 15311
Philadelphia Orchestra
- "Prelude" Lohengrin by Wagner Victor 6791
Philadelphia Orchestra
- "Siegfried's Funeral March" from Twilight
of the Gods, by Wagner. . . . Victor 18319
Toscanini, NBC Symphony Orchestra and 18320

"Don Quixote" by Strauss (Tubas) . Victor 17529-A,
Philadelphia Orchestra 17529-B
17530-A

Script Number Ten: Percussions

1. Tambourine

"Prelude to Act III" Tannhauser by
Wagner Victor M-530
Philadelphia Orchestra

"Overture" Carnaval Romain by Berlioz. Victor 12135
Boston "Pops" Orchestra

2. Side and Bass Drums and Kettle Drums

"Scherzo" Symphony No. 9 in D Minor
by Beethoven Victor 8426
Philadelphia Orchestra

"Funeral March", Eroica by
Beethoven Victor 8670,
London Philharmonic Orchestra and 8671

"Marche Slave" by Tchaikovsky . . . Victor 12006
Philadelphia Orchestra

3. Chinese drum or Tom-tom:

"In the Village" by Ippolitov-
Ivanov Victor 11883
Boston "Pops" Orchestra

4. Bells

"Carillon", L'Arlesienne, Suite No. I
by Bizet. Victor 7126
Philadelphia Orchestra

5. Xylophone

"Dance Macabre" by Saint Saens. . . Victor 14162
Philadelphia Orchestra

6. Cymbals

"Overture" to Tannhauser by
Wagner Victor 15310
and 15311

7. Castanets

"Spanish Serenade" (Ouvre ton coeur)
by Bizet Victor 20521
Victor Concert Orchestra

Script Number Eleven: Instruments of Orchestra

1. Woodwind

"Berceuse" by Jarnefelt Victor 4320
Barbirolli and Orchestra

"In the Steppes of Central Asia" by
Borodin. Victor 11169
Coates, London Symphony Orchestra

2. Brass instruments

"Von Himmel Hoch" by Luther Victor V-6093
Brass Ensemble

"Cortege" from Queen of Sheba Victor 35763
Victor Symphony Orchestra

3. Percussions

"Dance of the Arabian Doll" from The
Nutcracker Suite by Tchaikovsky. Victor 8663
Philadelphia Orchestra

4. Strings

"Serenade for String Orchestra" by Suk. Victor M-779
Czechoslovakia Philharmonic Orchestra

"Pizzicato Polka" from Sylvia Ballet by
by Delibes Victor 6634
Minneapolis Symphony Orchestra

"Andante Cantabile" String Quartet by
Tchaikovsky Victor 6634
Elman String Quartet

Script Number Twelve: Symphony Orchestra

"Symphony No. 6 in B Minor" (Pathétique)
by Tchaikovsky Victor DM-85
Berlin Philharmonic Orchestra

"Symphony No. 2 (Romantic) by Howard
Hanson. Victor DM-648
Eastman-Rochester Symphony

"Symphony No. 2 in D Major" by
Beethoven. Victor DM-625
Boston Symphony Orchestra

"Symphony No. 3 in E Flat Major" (Eroica)
by Beethoven. Victor DM-263
London Philharmonic Orchestra

SERIES III

BACKSTAGE VIEW

Script Number Three: "Girl of the Golden West"

Act I

"Minnie della mia casa" Gramophone-DA-5430*
Tito Gobbi, Baritone

"Laggiu nel Soledad" Columbia GQ7186
Gina Cigna, Soprano

Act II

"Or son sei mesi" Gramophone HN 764
Alessandre Valente, Tenor

Act III

"Ch'ella me creda libero" Victor 4408
Jussi Bjorling, Tenor

*European Recording.

Script Number Four: "Tosca"

Act I

"Recondita Armonia" (Strange Harmonies). . Victor 4372
Jussi Bjorling, Tenor

"Te Deum". Victor 8124
Lawrence Tibbett and Metropolitan Opera Chorus

Act II

"Vizzi d'arte (Love and Music). . . . Victor 14184
Helen Jepson, Soprano

Act III

"E lucevan le stelle (Stars were Shining) . Victor 4408
Jussi Bjorling, Baritone

Script Number Five: "La Boheme"

Act I

"Che gelida manina" (Your Tiny Hand is
Frozen) Victor 8769
Beniamino Gigli, Tenor

"Mi chiamano Mimi" (My name is Mimi). . . Victor 6790
Lucrezia Bori, Soprano

"O soave fanciulla" (Oh Lovely Maiden) . . Victor 8872
Alessandre Zilliani, Marjalla Favero

Act II

"Valse di Musetta" (Musetta's Waltz). . . Victor 1333
Lucrezia Bori, Soprano

Act III

"Addio!" (Farewell). Victor 6561
Lucrezia Bori, Soprano

Act IV

"Ah, Mimi, tu piu" (Ah, mimi, False One) . Victor 8069
Gigli, de Luca

Death Scene

- Part I "Sono andati" (Have they gone?)
 Part II "Oh Dio Mimi" (Oh God! Mimi!). . Victor 8068
 Inezia Bori, Tito Schipa
- "Fantasia," Parts I and II Victor 35871
 Victor Orchestra

Script Number Six: "Aida"

Act I

- "Celeste Aida" (Heavenly Aida) . . . Victor 6595
 Giovanni Martinelli, Tenor
- "Ritorna vincitore" (Return Victorious!). Victor 8993
 Rosa Ponselle, Soprano

Act I, Scene II

- "Temple Scene" Victor 8111
 Ezio Pinza and Metropolitan Chorus

Act III

- "O patria mia" (My native land) . . . Victor 8994
 Elisabeth Rethberg, Soprano
- "Fuggiam gli ardori" (Ah, Fly with Me). Victor 11898
 Pertile, Giannini, La Scala Orchestra

Act IV

- "L'aborrita rivale" Victor 11898
 Pertile, Finghini-Cattaneo
- "La fatal pietra" (the fatal stone) . . Victor 1744
 Ponselle, Martinelli

Script Number Seven: "The Marriage of Figaro"

- "Overture". Victor 8458
 Minneapolis Orchestra and 12345

Act I

- "Non so piu cons son" (I know not What
 I am doing) Victor 1431
 Elizabeth Schumann, Soprano

Act II

"Voi Che sapete" (What is this Feeling?). .Victor 7076
Elizabeth Schumann, Soprano

"Venite, inginocchiatevi" (Now Pray Bend
Down Upon Your Knees).Victor 1431
Elizabeth Schumann, Soprano

Act III

"Dove Sono" (They are over)Victor 15178
Tiana Lemnitz, Tenor

Act IV

"Giunse al fin il momento--Aria: Deh Vieni, non tarder"
(Oh come, do not delay)Victor 14614
Lucrezia Bori, Soprano

Script Number Eight: "Tannhauser"

"Overture and Venusberg Music".Victor M-530
Philadelphia Orchestra

Act I

"Venusberg Music and Bacchanale"Victor 9027-
Coates, Symphony Orchestra and 9028

Act II

"Dich, teure Halle" (Oh! Hall of Song) . . .Victor 14181
Kirsten Flagstad, Soprano

"Blick' ich umher" (Gazing on the August
Assembly).Victor 7426
Friedrich Schorr, Baritone

Act III

"Prelude to Act III"Victor 9028
Coates-Symphony Orchestra

"Pilgrims' Chorus".Victor 9161
Berlin State Opera Chorus and orchestra

"Elisabeths Gebet" (Elizabeth's Prayer). .Victor 8920
Kirsten Flagstad, Soprano

"Evening Star"Victor 8452
John Charles Thomas, Baritone

"Inbrunst im Herzen" (Yearning for Pardon).
and

"Da sah ich ihn" (Then I Saw Him). . . .Victor 9707
Lauritz Melchoir, Tenor

Script Number Nine: "Madama Butterfly

Act I

"O quant' occhi fisi" (Oh Kindly Heavens) .Victor 8921
Giannini and Wittrisch

Act II

"Un bel di vedremo" (Some Day He'll Come) .Victor 6790
Lucrezia Bori, Soprano

"Flower Duet" and Letter Scene.Victor 24856
Victor Salon Orchestra

Act III

"Fantasie" Parts I and IIVictor 35786
Victor Symphony Orchestra

Script Number Ten: "The Barber of Seville"

"Overture"Victor 7255
Toscanini, Philharmonic Symphony Orchestra
of New York

Act I

"Ecco ridente in cielo" (Dawn with Her Rosy
Mantle).Victor 1190
Tito Schipa, Tenor

"Largo al factotum" (Room for the
Factotum)Victor 7353
Lawrence Tibbett, Baritone

"Se il mio nome" (If My Name You Would
Know) Victor 1180
Tito Schipa, Tenor

Scene II

"Una voce poco fa" (A Little Voice I Hear) Victor 6580
Marion Talley, Soprano

"La calunnia" (Slander's Whisper) . . . Victor 6783
Feodor Chaliapin, Bass

Script Number Eleven: "Lohengrin"

"Prelude" Victor 14006
Toscanini, New York Philharmonic Orchestra

Act I

"Elsas Traum" (Elsa's Dream). Victor 14181
Kirsten Flagstad, Soprano

"Swan Chorus" in English Victor 9017
Coates, Symphony and Orchestra

"Königs Gebet" (King's Prayer) Victor 1274
Marcel Journet, Baritone

Act II

"Procession to the Cathedral" Victor 9017
Coates, Chorus and Symphony Orchestra

Act III

"Prelude" Victor 9005
Coates, Chorus and Symphony Orchestra

"Bridal Chorus" Victor 9005
Coates, Chorus and Symphony Orchestra

Scene II

"In Distant Lands" Victor 7150
Richard Crooks, Tenor

"Lohengrin's Abschied" (Lohengrin's Fare-
well). Victor M-516

Script Number Twelve: "Faust"

Introduction (Prelude) Columbia D16435
 Milan Symphony Orchestra

Act II

"Vin ou biers" (The Fair) Victor 9697
 Metropolitan Opera Chorus

"Ainsi que la brise legere" (Waltz and
 Chorus) Victor 9697
 Metropolitan Opera Chorus

"Dio possente" (Even Bravest Heart) . . . Victor 8452
 Lawrence Tibbett, Baritone

"The Calf of Gold". Victor 1753
 Ezio Pinza and the Metropolitan Chorus

"Le Roi de Thule" (The King of Thule) . . Victor 14725
 Elde Norena, Soprano

"Air des Bijoux" (The Jewel Song). . . . Victor 14725
 Elde Norena, Soprano

Act IV

"Soldier's Chorus". Victor 19783
 Victor Male Chorus

"Vous qui faites l'endormie" Victor 7600
 Feodor Chaliapin, Bass

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