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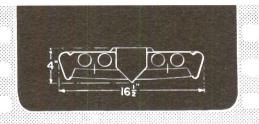
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CONTENTS FOR DECEMBER 1951

ARTICLES

Art Summoned Before the Inquisition by Jules Langsner	18
Arnold Schoenberg by Peter Yates	19
ARCHITECTURE	
House by Floyd Mueller, Architect	22
House by Victor Gruen, Architect	24
House by Maynard Lyndon, Architect	26
Merchandising Center, Welton Beckett and Associates, Architects	29
SPECIAL FEATURES	
Art	10
Cinema	12
Music	13
Notes in Passing	17
Living up to Date—Baltimore Museum of Art	20
Furniture and Lamps, Greta Grossman	32
Silver, Porcelain, Glass	33
Currently Available Product Literature and Information	38

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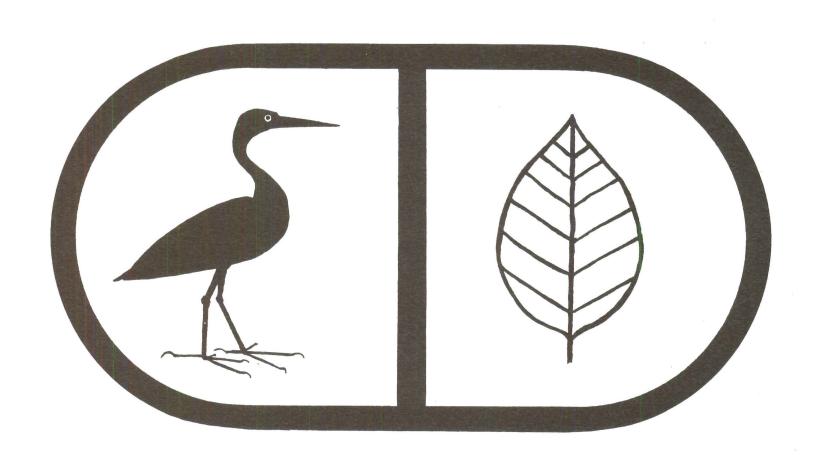
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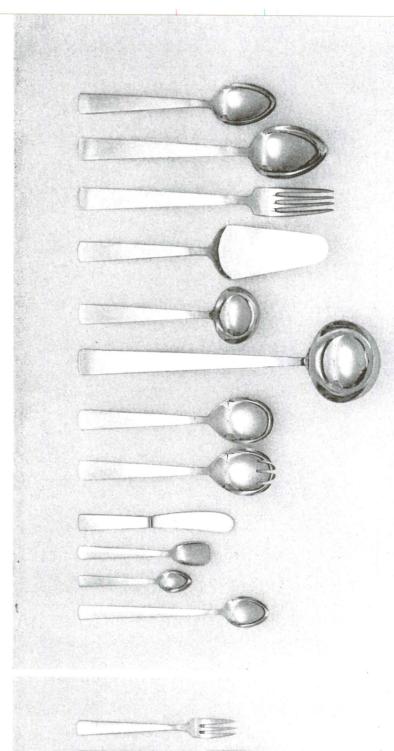
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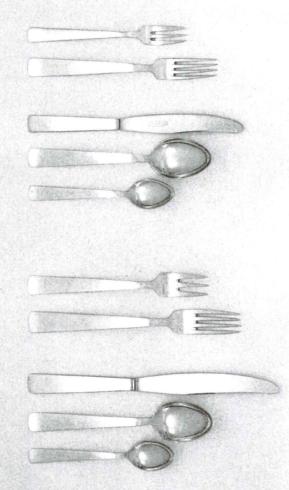
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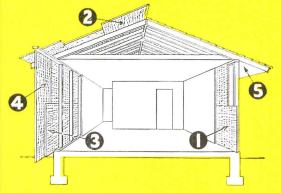
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ART

LOUISE BALLARD

The showing of Japanese art at the De Young Museum during the week of the United Nations Conference for the signing of the Japanese Peace treaty was a concrete exhibition of a demonstrable desire "to restore our former enemy to the community of peaceful nations" in a tolerant and dignified manner. On their part, the Japanese expressed their good will by sending many of their national treasures to the exhibition. Dr. Walter Heil estimates that "nearly half of the works have the distinction of being Registered Important Art Objects, normally not allowed to leave the country for any purpose whatever."

The resulting exhibition, which was assembled on remarkably short notice, is a skeleton survey of Japan's culture as revealed in her art objects. There are not enough examples in any one field to satisfy a connoisseur but one may have a glimpse of the Japanese skills in painting, block printing, lacquer, ceramics, textiles, and metal work. Since the manifest intention is to further the appreciation and understanding of Japanese culture, and since many of the objects are important for their historical, or religious, or social connotations, the exhibition would gain in interest immeasurably if the labels and catalog were more interpretive. In general, however, the exhibition speaks very eloquently for itself and for the taste and craftsmanship of the Japanese artists.

Chronologically the material extends from the huge bronze bells of the 1st century B.C. to the 19th century dolls. The next earliest group is that of the terra cotta grave figures of the 3rd to 5th centuries. These have the naive charm of children's toys, so characteristic of primitive clay figures, yet the magnificent horse, which is over two feet in height, is a "tour-de-force" in use of the medium.

Most exciting to this reviewer are the wonderful scroll paintings of the 13th and 14th centuries. In subtlety, adroitness, humor, and vitality, we have nothing to compare with them. (The only things which occur to me as being similar in Western culture are the writings of Chaucer, some of the best of the medieval illuminators, and the paintings of Pieter Bruegel.) The little people move through enchanting panoramas and the blacks and scarlets and yellows of their robes make exquisitely refined patterns.

Some of the "kakemonos" are of very high quality, expressing to perfection the Oriental sense of space and of the "life-force" which animates rocks and the sea as well as birds and flowers. The screens are somewhat disappointing, lacking the sensitivity of the paintings except in the two **Autumn Grasses**. Far more stunning than any of the screens is the series of twelve huge "Kakemonos" by Okyo, depicting the **Waves**. The white cranes and the tumbling waves give a sense of—not arrested but—flowing movement that the Orientals create so superbly.

In contrast with the free-flowing calligraphic lines of the paintings, the lacquer and metalwork pieces are finely detailed and tightly designed as befits the media. Some of the sword cases are particularly beautiful in use of colors and contrasting textures. And one of the most dramatic parts of the exhibition is the display of armour from the 13th to 16th century, the forms of which seem more ferocious than utilitarian.

The ceramics exemplify certain types of ware, and here particularly, more descriptive labels would be helpful. For instance, the

ordinary American museum visitor might classify some of the tea bowls as somewhat crude in shape and surface but it would not occur to him that the simplification of form to the brink of crudeness had been deliberate on the part of the potter and was an enhancement of the ceremony of tea drinking.

On the whole though, the objects are so expressive that not only can they be enjoyed for themselves, but they as a collection succeed in representing the art styles, skills, and spirit of the Japanese people. Moreover, most of the objects were able to command and retain my attention and momentarily to create a small world of their own.

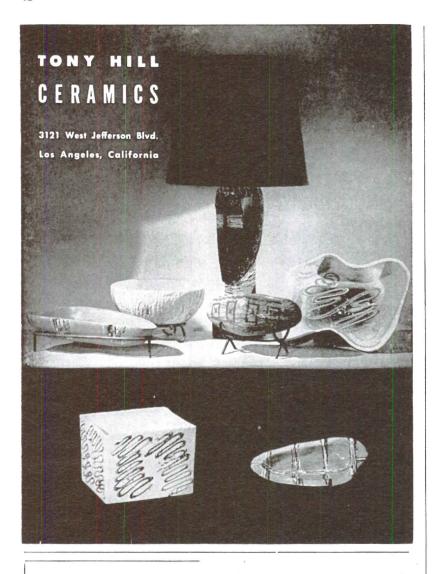
At the Palace of the Legion of Honor the paintings of Miro and Soutine were unable to combat the deadening effects of a dark, overcast day or the competition of their installation backgrounds. It may be entirely a symptom of jaded sensibilities, but it seemed to me that the Miros shown at last merited the hackneyed criticism that "any child of five could do better." His "figures" had none of the springy bounce that makes his good stuff so delightful and carefree. The formula seems to be showing signs of wear. I saw the show in the company of two experienced critics, third generation artists aged six-and-a-half and three, who seemed to understand the pictures perfectly (barring some of the more sophisticated overtones) but who were prevented by shyness or loyalty to a colleague painter from answering certain scoffing persons who accosted them in the gallery and asked what the paintings "meant." After that dignified silence, I myself did not dare ask, but I think we secretly shared the opinion that Jeanne was a better painter in the same tradition. This is not to say that the Miros were not well balanced and intriguing—they were simply stale, flat and uninteresting compared to his earlier work.

In the same way, the distortions and emotional excesses of Soutine seem dated in the light of subsequent development in modern painting. The critic in 1951 is far more demanding of precisely the qualities which are considered Soutine's virtues than were either his contemporary critics or his contemporary enthusiasts. His landscapes still have a highly expressive quality with the pseudoprimitive mystery that is a part of the expressionist movement. Also the sheer paint quality of The Communicant with its uncertain, wispy whites makes it one of the top paintings in the show. But for the most, the portraits, choir boys, sides of beef seemed romantic rather than dynamic, and could not throw off the burden of foggy, grey light and mauve drapings. (Note: I do not hold the Palace of the Legion of Honor staff responsible for the weather, only for supplementary light and reflected color from the "decor.")

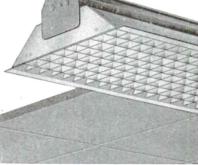
While I am in a snappish mood about installation I might add that the light on the San Francisco Museum exhibition Tradition and Experiment in Modern Sculpture was so nearly extinguished that the only way to see the sculpture was to carry a flashlight, and I, for one, was too indignant to come back a second time properly equipped.

Also at the S.F. Museum is a show of Advancing French Art which may be in the vanguard in France but is not remarkable compared with American abstract painting. Some of the works are very pleasant and interesting but the exhibition suffers from the repetition of effects. Artists never seem to learn that one of the most damaging things that can happen to them is to have a one-man show or a limited group show before they are mature enough to have variety and range.









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CINEMA

ROBERT JOSEPH

"The Desert Fox—the Story of Rommel" is an outstanding motion picture, exciting, colorful and highly dramatic. The film comes to the screen as one of the season's best pieces of entertainment. James Mason's performance as Erwin Rommel, the man who led the Afrika Korps, who tried to hold off the Normandie invasion, and who was "murdered" for alleged complicity in the July, 1944 plot on Hitler's life, is another in a long list of impressive acting assignments by this fine performer. Leo Carroll's portrayal of Von Rundstedt had the chilling austerity of that soldier-like general. Henry Hathaway's direction, particularly the opening scenes which show a British Commando raid on Erwin's African headquarters, was brilliant for its suspense and drama. "The Desert Fox" will grip its audiences and hold them until the last frame of the motion pictured has faded from the screen.

However, I cannot describe the picture as an unqualified success. The fade-out of the film, showing Marshal Rommel in the front seat of an Afrika Korps command car with Churchill's stirring tribute to him as a soldier and a warrior as background narration, did not stir in me anything more generous than the memory of what I had read about Rommel's career. The picture is based on British General Desmond Young's best-selling biography of Rommel. General Young exhibited an adulation for his former foe which to me, at least, borders a little on the maudlin. General Eisenhower it was who stated succinctly and sharply that war was a horrible business, destructive of men, machines, and morality. There was nothing chivalrous to him about the dreadful business of destruction and death, a sentiment which apparently was not shared by General Young and other warriors who see war as a jousting tournament in polished armour. I remember reading a "New York Times" account of a meeting between Admiral Doenitz and other German military leaders at Flensburg during the last gasping minutes of the Thousand Year Reich, when one of the German high ranking officers offered an American general a handshake with the spoken pleasantry that war is just a game. Happily the American officer turned his back and refused to share in this 13th Century view of World War II. "The Desert Fox" very definitely adopts the "who's for tennis?" concept of modern warfare.

Erwin Rommel himself deserves a little closer inspection than we are afforded either in General Young's book, or in this picture about him. Liddell Hart, G. Trevor-Roper and Fletcher Pratt, three eminently qualified military authorities, share the opinion, I believe, that Rommel was tremendously successful when he had superiority, and was tremendously inferior when he had inferiority. At Tobruk he outnumbered the British two to one, and won. At El Alamein he was outnumbered and all the sly tricks and maneuvers were to no avail. He was outfought at Normandie by Eisenhower and Bradley. His genius as a military strategist was carefully nurtured by the Goebbels tempest machine, and "The Desert Fox" is more a direct salute to Goebbels' propaganda than it is to Rommel.

There are certain facts which one cannot forget. It was Rommel who successfully led the "invasion" of German forces into Austria on March 12, 1938; and again into dismembered, Munichized Czechoslovakia on October 1, 1938. The carefully emphasized notion that Rommel was an a-political general, a statement which he makes three times with growing conviction each time in the picture, is not borne out by the facts. The attempt to divorce this Nazi and Hitler darling, puffed up and apotheosized by the Hitler propaganda machine, from the tragedy of Germany and of the

world is the purest contrivance. The equally fallacious view, well demonstrated in the picture, that the Prussian elite corps which was the German General Staff which goes back to Frederick the Great did not want any part of Hitler's war—including concentration camps, forced labor, and the degredation of man—was well controverted at the Nuremberg Trials. After World War I the German General Staff came out with white gloves and unsullied hands. History proves that the Staff was inextricably involved in all the Fates of Nazidom.

General Young, and now the motion picture, also favors the view that Rommel's metamorphosis, his turning against Hitler, came when he realized with growing horror the monstrosity of the Nazi regime, so well epitomized by a man like Goering. Experts on the subject disagree. Rommel turned because he knew the war was lost. General von Witzleben, one of the July 1944 conspirators against Hitler, its leader, in fact, expressed well the sentiments of most men who turned against their Fuehrer at the subsequent People's Court Trials—if trials they can be called. I saw the secret film record of this trial in Berlin myself and I recall vividly Witzleben's reply to Judge Freisler's question, "Why did you get yourself involved in this conspiracy?" Without a flinch or an eyelash bat Witzleben replied, "A man has to get off the train sometime." Rommel got off the train much later than many others. And I am afraid that "The Desert Fox's" excellent filmic persuasiveness, may get a lot of travelers back on the train again.



PETER YATES

JOSEPH HAYDN: VARIATIONS ON A THEME BY TOVEY

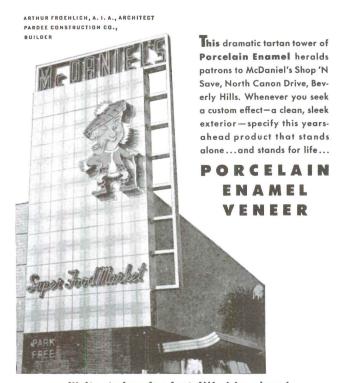
"What, then, is Haydn's real debt to C P E Bach? It is a pity that the word rhetoric' has been degraded to a term of abuse, for it means an art the perfection of which is as noble as the noblest cause in which it can be used. Rhetoric is what Haydn learned from C P E Bach: a singularly beautiful and pure rhetoric, tender, romantic, anything but severe, but never inflated. This great and comprehensive gift is independent of all reform or progress."

"Now there is no disputing that C P E Bach's modulations are wonderful flights of imagination. There is high art in them, as there is in **The Arabian Nights**; conscious art, as there is in **The Shaving of Shagpat**. But to plan a voyage in a seaworthy vessel demands not less but more imagination than to describe a journey by magic carpet. . . . Haydn and Beethoven have the self-discipline which produces an art truthful beyond the dreams of what is commonly called idealism, and unrealistic only in being universal."

With Haydn "an endless variety of new tone-colors becomes possible, simply because the admissible range is no longer restricted to those effects on which the ear would dwell for their own sake. The interplay between the polyphonically interesting and the acoustically euphonious puts an end to monotony and the tendency to develop luxury-scoring at the expense of dramatic vigor."

These three quotations from what, momentarily, I believe to be the greatest work of art in literary musical criticism, Donald Tovey's article on Haydn's chamber music—no words can equal the musical criticism set to music by Sebastian Bach—would be worth quoting, as a lyric poem is quoted, for what they are, art for art's sake, regardless of content. They sing in the ear; they flower in the imagination; they stimulate the mind to higher flight. Every epithet is accurate. As a lyric poem, if it is art for art's sake, must be also art for meaning's sake, at many levels of direct, implicit, and sug-





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gestive purpose, so these quotations lead directly to the heart of XVIII century music. The heart is often spoken of as though it were the feeling organ; it is in fact the regenerative organ of the body, sending an ever-renewing stream of freshened blood to clarify the mind.

Of the three articles by Tovey which I consider his unrivaled masterpieces, two are about Haydn, the third about Schubert. Unlike Bach and Beethoven, these are fellow craftsmen, incompletely appreciated, by the majority of those who most admire them, because of the completeness of their craft. Like the sculpture of Donatello in comparison with that of Michelangelo, their art in comparison with that of Bach, Beethoven, or Mozart is not usually free-standing; though large, it is made to exist within a setting, to be a part of and not apart from its background. Such art is generally felt to be in some way limited, a little less, than that which stands by itself, regardless of background.

Such an absolute of comparison may be ultimately right; Tovey denies our authority to assume it so by imaginative laziness, technical indifference, or anybody's second or third hand opinion. Most of us would agree that Donatello's Baldpate (Zuccone), which though freestanding is intended to be seen only from below and in front, does not achieve the fully liberated emotion or creative absolute of Michelangelo's Moses, which though designed in a setting can be seen all around, or his Dying Captives, which though conceived for a setting exist in themselves with no more need of background than a Bach cello suite has of accompaniment.

Donatello is loved and remembered as the maker of irresistible cherubs, as Haydn is loved and remembered as the composer of irresistible minuets. Subconsciously Donatello is thus reduced to the level of Della Robbia; Haydn is reduced not to the level of his minuets, which would set him very high indeed, but to a sort of unspecified dead-level of the minuet as a dance species. Criticism of this sort avoids as irrelevant or does not see the Dionysiac renaissance of sexual experience in art which Donatello's cherubs convey more directly than any of Titian's or Rubens's fleshily curvaceous nudes. Tovey sees these matters in perspective and accepts them, while asserting the dramatic effectiveness of Haydn's minuets from first to last. "He can hardly have needed to wait for practical experience to tell him how successfully he had imagined the effect of the second minuet in the Quartet, op. 1, no. 1. There is nothing in the scoring which Haydn would have thought necessary to alter at any period of his life. . . . It is an effect as genuinely imagined in op. 1 as in the wonderful canonic Hexen-Menuett in op. 76, no. 2."

Tovey would go further and point out to us in Haydn the same unsurpassed technical mastery that Donatello shows in his marble or bronze reliefs, Christ Giving the Keys to St. Peter or The Healing of the Angry Son. In such workmanship the artist yields nothing to future competition; he is at the level of supreme excellence.

To draw a distinction between genius or inspiration and work-manship is dangerous and may be gratuitous. Tovey himself runs into trouble along these lines. He writes about the composing of his own operas: "There was not the slightest reason for resting content with anything that did not satisfy me as music. On these conditions, it was quite possible to work at the top of one's athletic form; or, as the popular but more boastful expression has it, to work with inspiration." One can only record sadly that, whatever may have been the condition of Tovey's athletic form, his music seems to have been less inspired than his prose. Inspiration works miracles, producing an extraordinary result under the most ordinary circumstances. One might say of Haydn, as of a good physician, that, while he did not heal the sick by laying on of hands, he cured them.

Haydn had mastered rhetoric, the art of saying whatever he wished to say, as thoroughly as Sebastian Bach in his least exercises, more thoroughly than Beethoven, and no less thoroughly than Mozart. But Bach in his least exercises had always something more to say beyond the technical compass of the notes, so that there is a continuous fulfilling purpose that directs his least work towards his greatest; Beethoven so filled his major works with purpose that one feels the pull of it in the superficially comic solemn-violent contrasts of his most casually improvised piano variations; Mozart by the levitation of sheer genius exalts whatever





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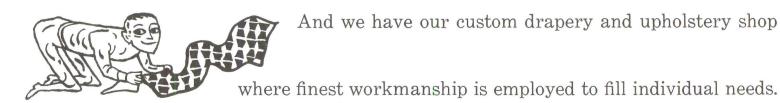


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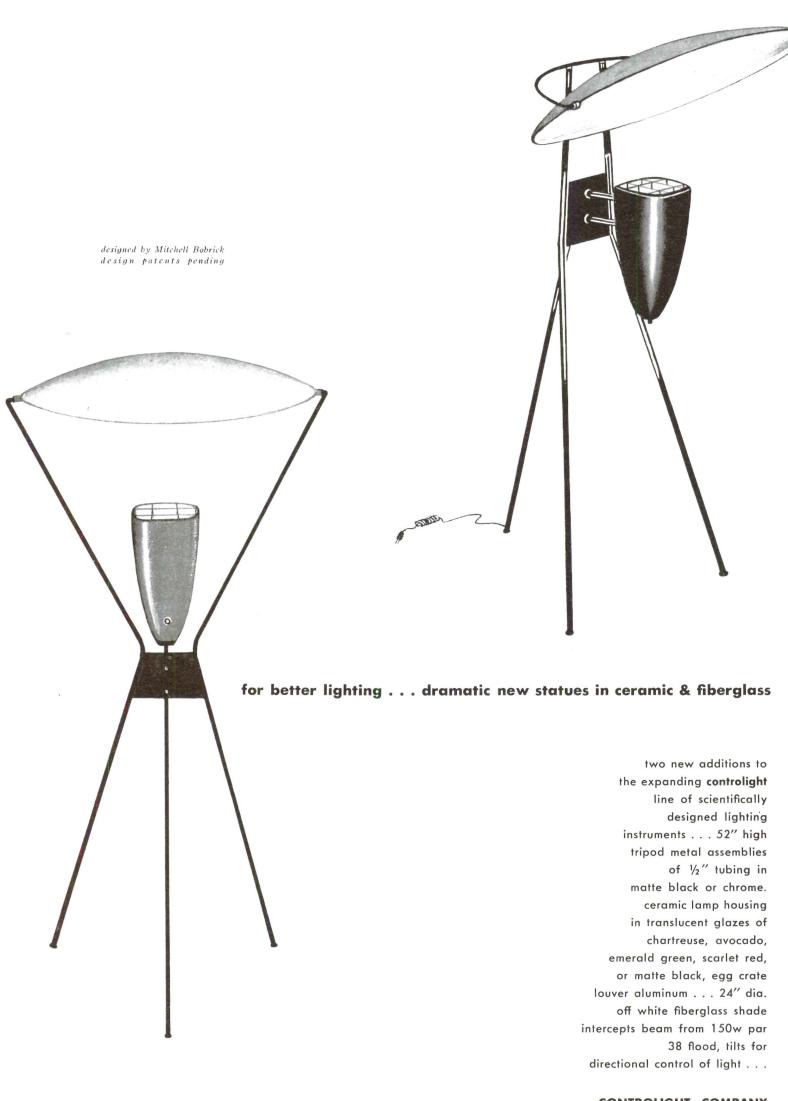
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Jaime Torres Bodet

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The social and economic development of underdeveloped areas is perhaps the most important single aim ever tackled through international action. The United Nations and most of its specialized agencies have joined in this great effort which received powerful encouragement when, in 1949, the Economic and Social Council launched the U.N. Expanded Programme of Technical Assistance for the Economic Development of Under-Developed Countries. This programme is in many ways unique: it is a fully co-operative undertaking in which all the organizations play a part through special budgets. A large number of governments-some of them not members of the United Nations—have contributed a total of over \$20,000,000. While the programme is only meant to contribute the technical aid of experts, it has already shown its capacity to "prime the pump" of economic development and to set in motion activities far exceeding in scope what could be financed out of the relatively small sum just mentioned.

Unesco's main contribution has been in the educational field, since no community can hope to improve its economic standards lastingly unless there is some real understanding by its members of the purpose of the effort required. Greatest emphasis has been placed on fundamental and adult education, that is to say, the emergency type of elementary education which governments are introducing in areas where neither the children nor their parents have had the benefit of an organized school system. In 1947 Unesco organized the first international experiment in fundamental education in a distressed valley in Haiti. Unesco's conception of fundamental education, which was first hammered out there, is not confined to the rudiments of schooling, but also includes education in such matters as modern agriculture, public health, village industries and crafts.

The Haiti experiment has been followed by many others. Unesco either sends experts to advise on the launching of fundamental education projects or conducts the projects wholly or partly itself. This year Unesco has launched a world campaign against ignorance and its evils which will attack this problem at its base—the lack of Fundamental Education specialists. The programme is based on the idea of "training by chain reaction" which foresees a growing army of 5,000 teachers of teachers within 12 years through a network of regional training centres spread around the globe. The need for scientific advice has also emerged sharply, and Unesco is now providing tech-

nical help in the applied sciences and is also devoting attention to the important psychological problems which may arise when a primitive community is abruptly brought face to face with problems of modern industrialization.

2

The gradual realization in practice of the fundamental human rights inscribed in the Universal Declaration of 1948 is another major theme. Unesco has its own contributions to make in the fields of education, science and culture. It has launched, with the support of some fifty nations, a world campaign for free and compulsory primary schooling wherever it is not yet fully in operation, thus aiding in the fulfillment of the right to education which appears in Article 26 of the Universal Declaration. In many different ways it is promoting the enjoyment of the right freely to participate in the cultural life of the community, and to share in scientific advancement and its benefits (Article 27). It is also in a variety of ways, and particularly by proposing means to overcome the existing barriers to the free movement of information across frontiers, endeavoring to give greater reality to every man's right to be fully informed about events all over the world.

The Economic and Social Council not only reviews the progress achieved by the specialized agencies in such matters as health, food, labor and education, but is also framing a Human Rights Covenant, which will ultimately be laid before the world's parliaments, and which will give legal effect to the principles laid down in the Universal Declaration.

3

The third field of major international effort which should be mentioned here is the continuing effort to assure and strengthen peace throughout the world. It is true that the problems here are in large part political and, as such, outside the purview of ECOSOC. The Twenty Years' Programme for Peace launched a year ago by Mr. Trygve Lie, Secretary-General of the United Nations, is not, however, entirely concerned with political and military issues. It also speaks of the minimum conditions of economic and social wellbeing without which peace must remain insecure.

Unesco is working on several aspects of this paramount problem of strengthening the bulwarks of peace. It has studied and reported on methods and techniques by which the doctrines of international (continued on page 37)

1573 - 1951

In the year of Our Lord 1573 Paolo Caliari, called Veronese, was hailed before the Tribunal of The Holy Office and there accused of sacrilegion in his painting of The Last Supper, now called Supper in the House of Levi, one of the great masterpieces of Western art.

The following excerpts, taken from the archives at Venice, possess

an unexpected relevance 378 years later.

Saturday, the 18th of July, 1573

Mr. Paolo Caliari Veronese, living in the parish of San Samuel, was summoned to the Holy Office, before the Sacred Tribunal, and was asked his name and surname.

He answered as above.

He was asked his profession.

A. I paint and make pictures.

Q. Do you know the reason why you have been summoned?

A. No, my lords.

Q. Can you imagine it?

A. I surely can.

Q. Tell us what you imagine.

A. For the reason told me by the Reverend Father, that is, by the Prior of SS. Giovanni e Paolo, whose name I do not know, who told me that he had been here, and that your most illustrious lordships had directed him to make me substitute a figure of the Magdalen in the place of a dog. And I replied that I would willingly do this or anything else for my own credit and the advantage of the picture, but that I did not feel that a figure of the Magdalen would look good there, for many reasons which I am ready to state whenever I have an opportunity.

Q. In this supper that you painted in SS. Giovanni e Paolo, what is the meaning of the figure of the man with the bleeding nose? A. I did him for a servant, whose nose, owing to some accident, may have been bleeding.

Q. What is the meaning of those armed men, dressed in the German fashion, each with a halberd in his hand?

A. Here I need to say a few words.

Q. Say them.

A. We painters take the same liberties as poets and madmen take. And I painted those two halberdiers, the one drinking and the other eating near the staircase, who are placed there that they might perform some duty, because it seemed fitting to me that the master of the house, who was great and rich, according to what I have been told, should have such servants.

Q. Are you not aware that in Germany and other places infected with heresy there is the custom of using strange and scurrilous pictures and similar inventions for mocking, abusing, and ridiculing the things of the Holy Catholic Church, in order to teach the false doctrine to the illiterate and ignorant?

A. Yes, my lords. That is wicked. But I shall repeat what I said before, that I am obliged to follow what my predecessors did.

Q. What did your predecessors do? Did they ever do anything like

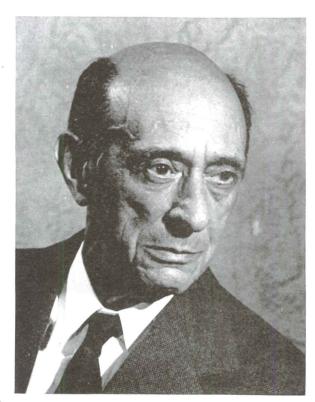
A. Michelangelo, at Rome, in the Pontifical Chapel. He painted our Lord Jesus Christ, His Most Holy Mother, St. John, St. Peter, and the Court of Heaven, all of them naked, from the Virgin Mary down, with little reverence.

In the year of our lord 1951 the Los Angeles City Council, convened as a tribunal, summoned the modern artists of the city, and without due process of law brought certain artworks into the chamber of the Council on suspicion of heresy.

November 6th of this year 1951

The City Council (Edward Roybal dissenting) adopted a resolution, The City Council (Edward Roybal dissenting) adopted a resolution, after hearing testimony from" both sides," which states, in effect, that any kind of painting or sculpture other than illustrative realism is suspect of subversion and sacrilegion. For the first time in the history of the United States an elective body has gone beyond the bounds of constitutional propriety to infringe upon the right of artists, freely and without fear of doctrinal conformity, to express themselves in the idiom of their own time.

Shades of Paolo Caliari, called Veronese.



PHOTOGRAPHY BY ALFRED CARLSON

ARNOLD SCHOENBERG

It was time for him to go; those of us who had known the conditions under which Arnold Schoenberg had been living for the last year could not regret his unexpected death. Day and night he sat in his chair, refusing surrender to the respiratory ailment which prevented him from resting in bed. Dying, he bequeathed himself to us in his music, in the full vigor of its youth.

That was how we had known him, behind the often querulous and eccentric mannerism, as a mind ceaselessly inquiring and maturing, a restless creative spirit that would not age. He was contemptuous of his own physical limitations as of all other impediments, whatever stood in the way of his energy, that blending of emotion and intellect with action which was like a consummation of love.

If he was the last of the Romantics, as many called him by virtue of his earlier expressive music, he was also the founder of a new classicism, a new austerity of self-discipline. Belated eclectics misrepresented this discipline, his twelve-tone method, as if it had been a substitute for creation. He composed directly, almost without hesitation, when his mind had been made up, the classically compact Third Quartet in six weeks, the emotionally burdened A Survivor of Warsaw in six days. All over the world, wherever his music was permitted to be heard by simple people, where it was played as music rather than "new music," it was understood.

Is it in the great concert halls or in the hearts and experience of those who find in music a portion of their most intimate experience that the art of Bach survives? I mean the difficult Bach, the Bach who is so much more than the giant facades and craggy ornament of the public demonstration pieces he wrote to try out organs. Schoenberg wrote for those who have outgrown entertainment, for those who understand the difficulties and the innermost rewards of experience in art.

It was the aborted intelligence of the boxoffice which kept Schoenberg's music from the public, as until after his death it kept Bartok's music from the public. I remember standing for an hour one evening in a lobby packed solid with people unable to get tickets and unwilling to go away, because it had been announced that Schoenberg would say a few words. That afternoon at the University of California, where he had been a member of the faculty, when a full house of students, several times the number who had turned out thirteen years earlier in 1937 to hear the world premiere of his Fourth Quartet, sat for an hour listening with a respect that went beyond the understanding of his words to the little, nervous, gesturing man in baggy pants, while the slides would not come right and things were said that one would not forget.

That body, so inadequate to the energies which continuously charged and shook it, so frail and bending a column under the domed and cavernous head: one could not stop looking at him, while the first amusement altered to respect. Unposed, impatient, unguarded, as demanding in accuracy as his music, he looked within upon a landscape of minutely detailed, transfigured musical experience. Should we be surprised that he was sometimes brusque or peculiar when interrupted by ridicule or perverse nonsensel

Why had he invented the twelve-tone method? It needed to be done, he told us, and he was only surprised that some other of the many composers who might have seen the necessity had not done it before him. I was the utterance of a classical mind against the excesses of chromaticism. He shouted angrily, hoarsely, against anyone who assumed that the twelve-tone method was a formula, a system, a substitute for the creative effort, so often linked in his often ecstatic descriptions of it with the religious experience.

Or another time, one of the last times I saw him, coming up beside me slyly, with his Pierrot grin:

"The twelve-tone method—you know—it was originally six-plus-six." Fact of course, but a joke between us. He was again disavowing the argumentative, self-satisfied disciples, with all their twelve-tone formulas. His method offered nothing infallible or immutable, but he had no patience for those who would not understand the reasonableness and the purpose of it. In the difficult Wind Quintet he tried the rule strictly, then soon went beyond it. His feeling for melody in all its rhythmic, polyphonic implications would not let him rest content with rules, even his own.

A devoted and profound analyst of all classical music, who could devote a summer course of six sessions to one Mozart piano sonata, Schoenberg never understood why the creation of music could generate hate. The morbid melancholy and spiritual isolation of his later years were a reaction to this so often expressed hatred. They affected his later music only so much as leukemia affected the last works by Bartok. His natural wit and the underlying devotional sincerity of his mind remained unchanged.

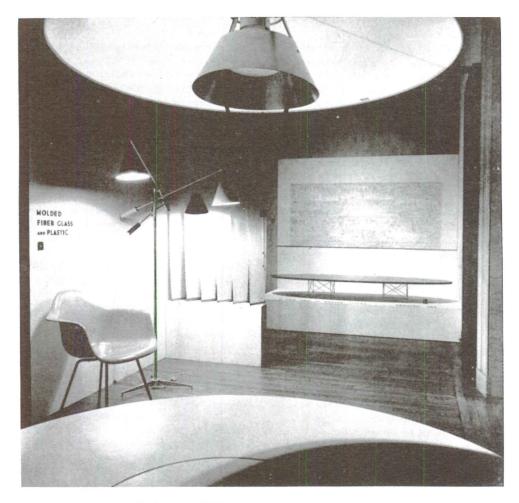
In Los Angeles solid programs of Schoenberg twice set attendance records. An ISCM seventy-fifth anniversary program turned away a hundred people; repeated, free of charge, at the County Museum, it drew more than capacity, and people stood at the door afterwards begging copies of the program book—1000 books were printed. This program was made up entirely of his later music. The String Trio, first heard at a Roof concert, with the Wind Quintet and Verklaerte Nacht, was repeated something like a dozen times on other occasions, including the two ISCM programs and two national broadcasts.

Within a few years everyone will be hearing his music, the multitudinous song and almost too rich harmoniousness of it, the architectural order and dynamic thrust and projection of its design, the subtlety and emotion of its melody and rhythm. Always the rigor of his mind excluding notes labored to control the expanding melodic embellishment. That is the inner art-drama of the variations works, the principle of the continuous variation. His art moved in tidal alternation from luxuriousness towards new dimensions of silence. Berg was his disciple of luxuriance, Webern the disciple of silence.

Discussions of so-called atonality, harmony with an increased component of controlled dissonance, will soon be as dated and academic as the literature about Debussy's whole-tone modes.

What volumes of envious, acidulous, critical nonsense have been written about Schoenberg's music by experts who, unable to grasp more than the superficial layout of it on the page, have never taken the trouble to learn how to hear it. Schoenberg did not destroy harmony; his "emancipation of the dissonance" opened harmony to new dimensions. (George Gershwin, who once allowed newspapers to print his ill-informed diatribes against the dissonant new music, found one of his best-loved melodies in the slow movement of Schoenberg's First Quartet.) Underlying the morbid superficials, a new generation of listeners will come to hear the solid-rock sanity and humor, the unresting wit. In his humor particularly, Schoenberg may be distinguished from the great pupils Berg and Webern, who, gloriously as they may sing, are humorless.

I said to him a little over a year ago, when I went to discuss with him the notes I had written for the Kolisch recordings of the four quartets: "Your music is coming into its own now and you will live to see it." He did live long enough to know that the first returns were coming in. Abroad and in this country his music was being performed and recorded; the great anonymous audience of those who will make the effort when the opportunity is given was beginning to receive it. The love he had given out so lavishly during his creative life was flowing back to him.



LIVING UP-TO-DATE

An exhibition of new designs for the home at the Baltimore Museum of Art.

These rooms done for the exhibition "Living Up-To-Date" were planned to show recent trends in modern designs for the home. Florence Knoll, Jens Risom and Edward Wormley contributed these rooms especially designed for the exhibition and installed under their personal supervision. The directors feel it is specially important to stress the fact that the individual designers of the many objects shown have worked successfully with manufacturer's engineers and merchandising promotion men so that the exhibition is actually an example of the mass production that has made possible the availability of these objects in large numbers. Practically everything shown is procurable through local sources.

Left—Fiberglass chair and oval cocktail table, black Formica top. Charles Eames for the Herman Miller Furniture Company.

ler Furniture Company.

Bross and enamel floor lamp by Arredoluce for Raymor, Inc.

Right-Room designed by Florence Knoll

Settee, molded plastic & foam rubber, linen tweed; Lounge chair, molded plastic & foam rubber, linen tweed; Ottoman, molded plastic & foam rubber, linen tweed; Arm chair, molded plastic & foam rubber, transportation cloth; Dining chair, molded plastic & foam rubber, special dye linen; all by Eero Saarinen for Knoll Associates

Slat bench, walnut, iron legs, by Harry Bertoia
Stacking table by Florence Knoll
Dining table, birch, by Hans Bellman
Sideboard, pandanus doors, by Florence Knoll
Wall hanging "Diamonds" print on cotton by Albert
Herbert All for Knoll Associates

Below—Room designed by Edward Wormley

Dining table, Arm chair, Buffet, Utility Unit, Daybed, Coffee table, Pivot Back Chair. All by Edward Wormley for Dunbar Furniture Corporation

"April" wool carpet by Edward Wormley for Alexander Smith

Oval bowl, black plastic, by Charles McCrea for Plastic Productions

Wooden platter, mahogany, Wooden bowl, mahogany, Wooden plate, ash, by James Prestini for Baldwin-Kingrey

Ceiling light, brass, by Paavo Tynell for Finland House

Ceramic lamp by James Randall for Randall Potteries Firegrate, black iron, Fireset, black iron with brass, by Mel Bogart for Felmore Associates Ceramic bowl on bookcase by James Randall for

Ceramic bowl on bookcase by James Randall for Randall Potteries

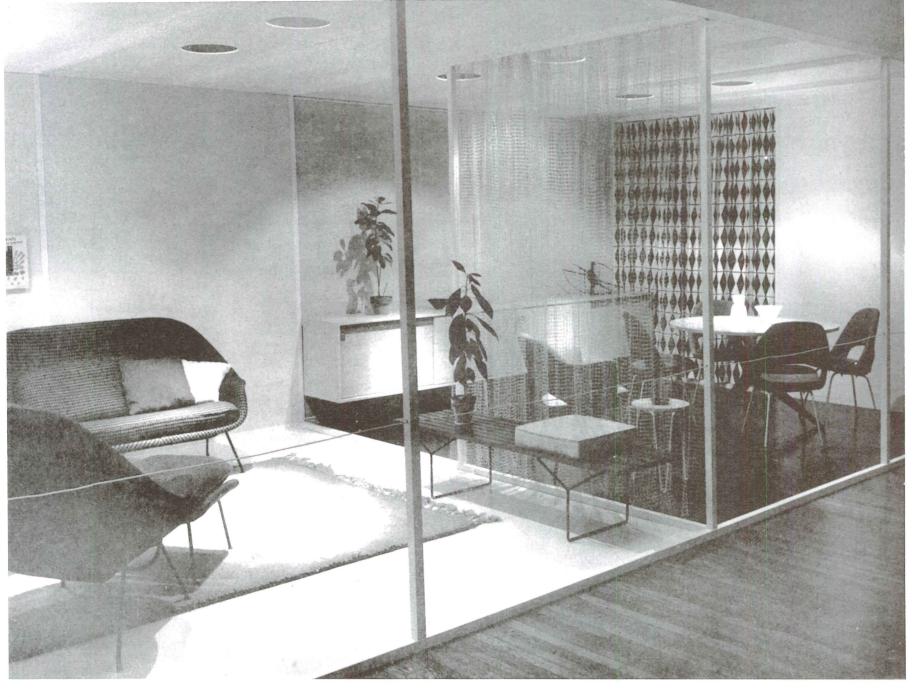
Black stoneware ashtray on mantel by Gunmar Nylund for Rorstrand, Inc.

Grey stoneware bowl on coffee table by Harry Stalhane for Rorstrand, Inc. Ceiling cover, "Biri-Weave" wheat & oats straw cloth

from Norway for Kneedler-Fauchere Glass decanter, handblown by Winslow Anderson for Blenko Glass Company

Crystal wine and champagne glasses from Germany by Hans Gral for Fraser's





Right-Room designed by Jens Risom

Sofa, foam rubber, cotton tweed Sofa, foam rubber, cotton tweed
Armchair, birch, removable foam rubber
Low chair, black iron base, cotton tweed
Low bench, birch, cotton tweed
Stack tables, birch & walnut, metal legs
Dining chair, birch with walnut plywood
Console or dining table, walnut
Triangular table, walnut
All by Jens Risom for Jens Risom Design, Inc.
"Marimba" all rayon carpet, Bigelow-Sanford
Cast iron fire basket and fire tools by George Nelson for Howard Miller Clock Company
Mobile "Fish," lacquered metal by John Atkin
Aluminum floor lamp by Greta von Nessen for Nessen Studios

sen Studios Sen Studios

Ceramic table lamp, linen string shade by Marvin Berrier & Angelo Gnazzo for Berrier-Gnazzo

Vase, blanc de chine, Royal Copenhagen, by Edward Donaldson for Frederik Lunning

Bowl, white, decorated, by Frans Wildenhain

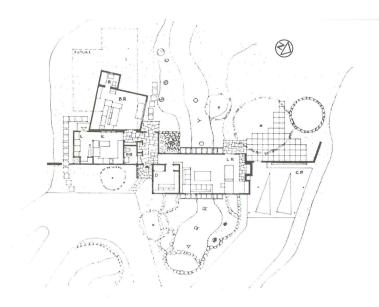
Bowl, orange enamel on copper, by Ernst Lichtblau for Joseph Franken Tor Joseph Franken

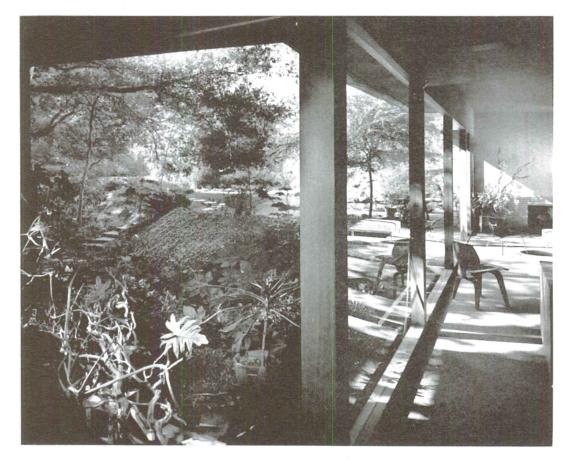
5-piece place setting, pottery, "Highlight" and glassware by Russel Wright for Justin Tharaud & Son

Glass decanter, handblown, by Winslow Anderson
for Blenko Glass Company

Stainless Steel tableware from Denmark by Jensen for Frederik Lunning











HOUSE OVER AN ARROYO

Floyd Mueller, Architect

The site something over three-quarters of an acre is divided by an arroyo; in order to use the land most effectively, it was decided to build the living room wing of the house over it. Two concrete buttresses 18' apart and 10' high are connected by wood framing. The roof load is carried to these buttresses by 4" x 4" posts at each corner. The balance of the house is on a concrete slab paved with slate or asphalt tile.

The project was begun, using an existing one-room and bath structure which served as owner's quarters during the building period; all that now remains of the original building has been integrated into the general plan and serves as the master bedroom. This, too, will eventually change to make way for a combination play room and the addition of two bedrooms and baths. Plywood has been used throughout for exterior and interior walls, ceilings, and as a sub-floor in the living room. 36" exterior Fir "Weldtex" forms the exterior walls and soffits, the latter painted coral and the former grey. The walls and cabinets of the living room and entrance hall are "Korina" plywood in natural finish; cabinets in the den and kitchen are of natural birch plywood. All the furniture, with the exception of occasional chairs, was designed by the architect.

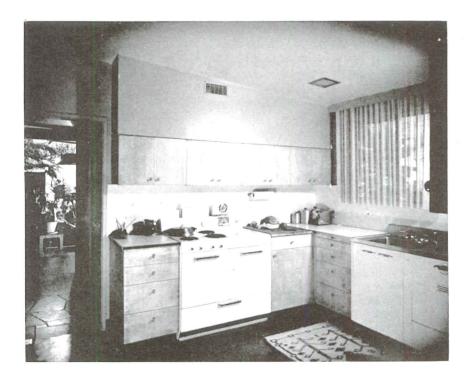
Since complete privacy is insured by the undeveloped and rather wild terrain, draperies were not required in the living room.



The arroyo, which seldom has water in it, is lined with boulders, now overgrown with planting.

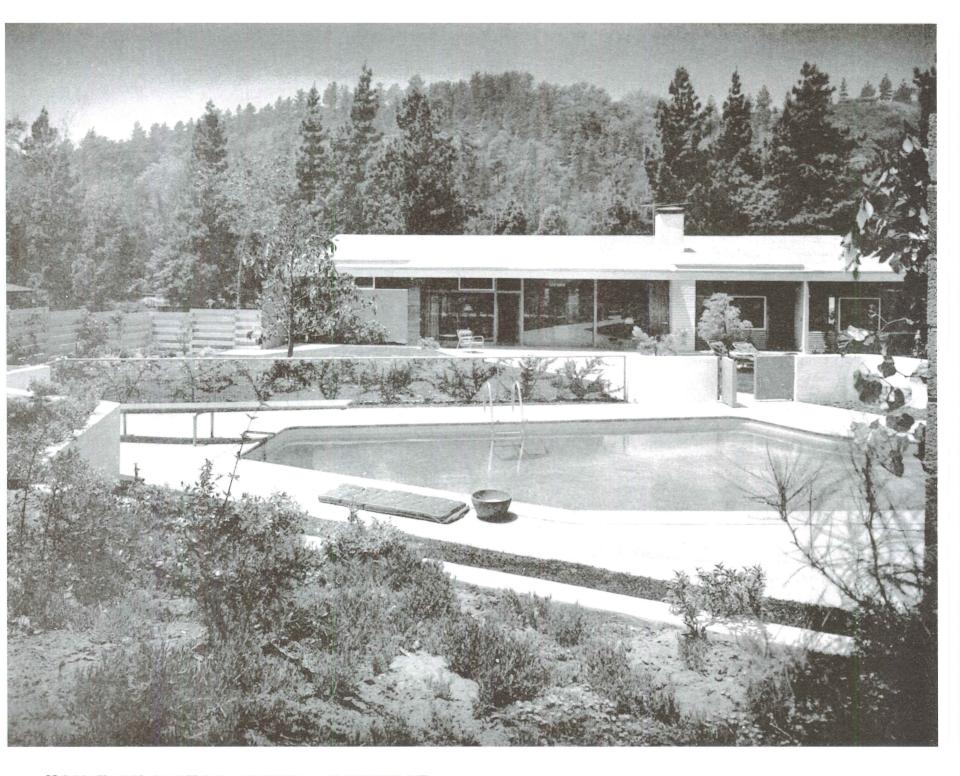


PHOTOGRAPHS BY D. J. HIGGINS



The interior color scheme has been kept neutral so that it will not be in competition with the natural beauty of the garden.





HOUSE BY VICTOR GRUEN, ARCHITECT,

R. L. BAUMFELD, ASSOCIATE

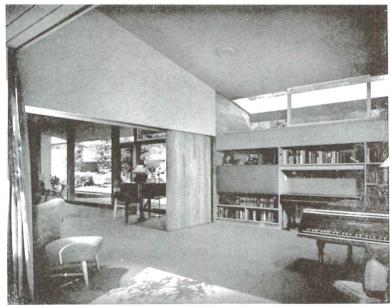


PROGRAM: A home for a young couple with one child with further family additions in mind.

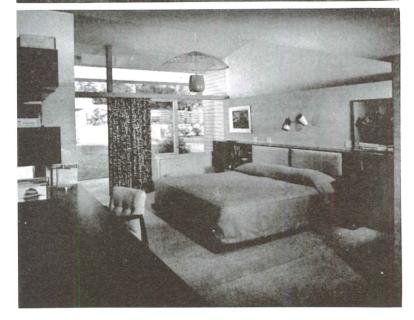
SPECIAL REQUIREMENTS: Minimum slopes on all outdoor areas. A music room suitable for chamber music, as possible extension of the living room and not to open into the general outdoor area. Complete separation of sleeping quarters from the balance of the house.

SITE: A corner lot with gradual slope from east to west with nearest neighbor at the north side.

SOLUTION: Compact floor plan, eliminating, with exception of one, any windows opening towards the streets by introduction of enclosed garden areas, such as the play yard, the patio and the service yard, which are shielded by masonry and framed walls. There is a distinct division into sleeping, living and utility. The bedrooms open into the play yard and the garden, while the living area, partly opening to the garden, receives additional light and air from the patio. The utility portion of this house, which after discussion with the owner, combines kitchen and laundry in one unit for easier operation, is located facing the service yard and, for supervisory reasons, the approach to the house and the play yard. The relatively heavy traffic on the bordering roads made it desirable to provide private parking in the area of the 40' front set-back required by deed. To further insure privacy from neighbors and traffic, the entire rear portion of the lot was enclosed on its north boundary by a frame and stucco wall and, on the east and south boundaries, by a 6' high fence. For safety reasons, walls and a wire fence grown in by tight shrubbery are separating the swimming pool from the lawn area behind the house.









PHOTOGRAPHS BY JULIUS SHULMAN

In contrast to the strict solid enclosure of the building on the street fronts, the garden front, with the exception of the music room which only received a high-sitting window, was kept wide open to stress the inter-relation of outdoor and indoor living. The same applies to the nursery and the guest room which, later will serve as an additional child's room.

CONSTRUCTION: Concrete foundation, concrete slab with integrated radiant heat, including patio. Walls in wood framing with alternating stucco and cypress siding on the exterior and putty coat plaster on the inside. Brick wall incorporating the fireplace between living room and master bedroom. Framed roof construction with crushed rock roof. Douglas fir siding as ceiling treatment in all rooms except in the utility areas and bedroom, where hung plaster ceiling is introduced. Roof and exterior wall insulated with cellular aluminum foil. Wood sash and doors. "4" plate glass in all large openings, crystal glass in smaller openings.





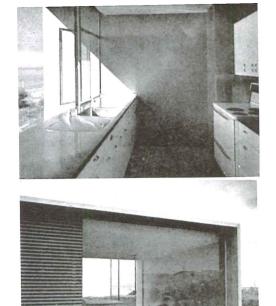
HOUSE ON A COASTAL PLAIN

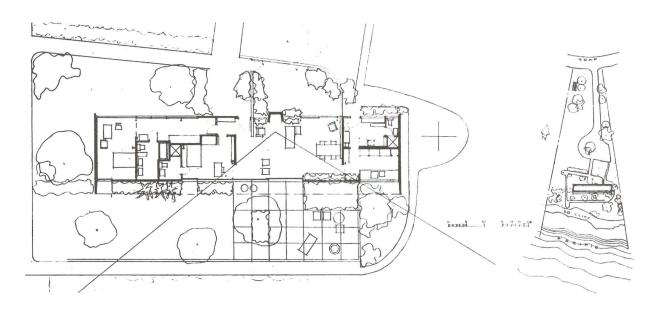
Maynard Lyndon, Architect

SITE:

A sloping one-acre lot at the top of a cliff on Point Dume which directly overlooks the whole of Santa Monica Bay. The east and south horizons are unbroken except, in the far distance, the beach cities and Catalina Island, 40 miles away. A great sweep of uninterrupted mountain terrain forms the background above the shore. The house is terraced toward the sea cliff which drops to a wide beach below.







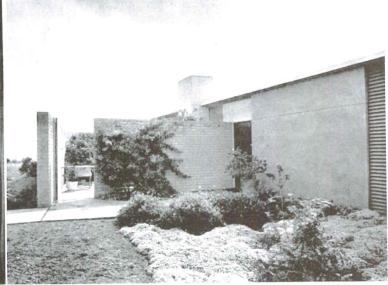
PROBLEM:

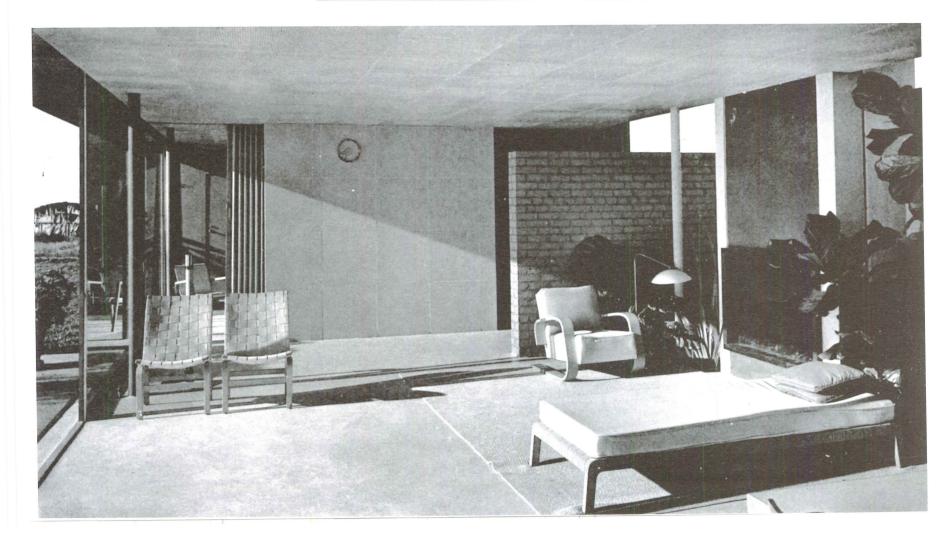
A single family, two-bedroom dwelling designed to take maximum advantage of the view from all rooms and yet achieve privacy from the road and protection from prevailing off shore winds from the west.

CONSTRUCTION:

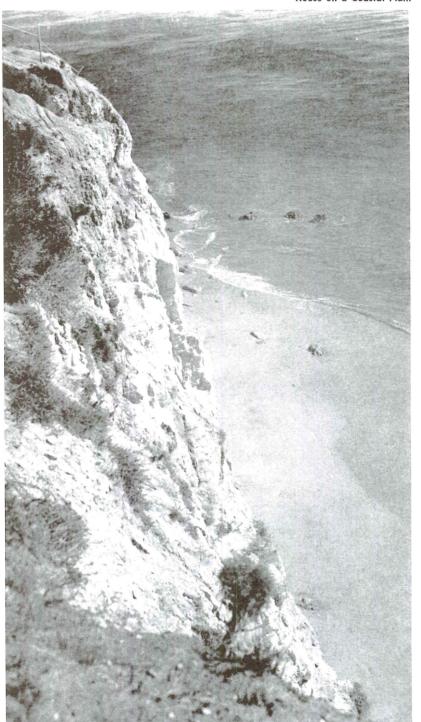
Light weight concrete roof and walls; concrete shear panel between kitchen and laundry for earthquake forces; steel pipe columns; concrete floor; non-bearing walls of wood studs.







House on a Coastal Plain





FINISH:

Exterior

Aluminum sliding doors, windows, and louvers.

Transite wall panels.
Solex glass on ocean side.
Common brick wind screen around an enclosed patio.

Entire ceiling and some walls of perforated Transite over rockwool batts.

Pure white integral coloring over entire floor—waxed. Hardware and finish metal satin chromium. All doors with floor closers.

All wall surfaces painted.

MECHANICAL:

Electric radiant heating in floors with thermostatically controlled

zones.

Outside-Inside temperature control.
Pump driven circulating hot water.
Water softener.
Stainless steel kitchen, counter, sink, diswasher, etc.

Color:
The roof and walls are white, the side facing the road has walls, louvres, and window frames of medium cobalt blue; the ocean side is in green; the canopy soffit in grey; the interiors generally neutral in tone with accents of color.

The house is simply and economically arranged for well-planned living.



Welton Becket and Associates, Architects

Raymond Dexter, Bullock's Planning Director

Murray Erick and Associates, Structural Engineers

Hilburg, Byler and Hengstler, Mechanical Engineers

Robert Herrick Carter, Landscape Designer

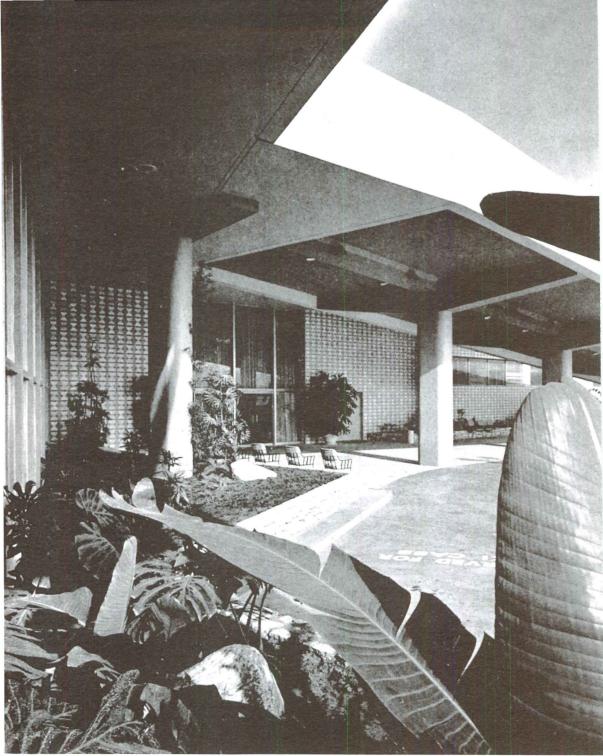
C. L. Peck,
General Contractors

MERCHANDISING CENTER

A NEW STORE FOR

BULLOCK'S





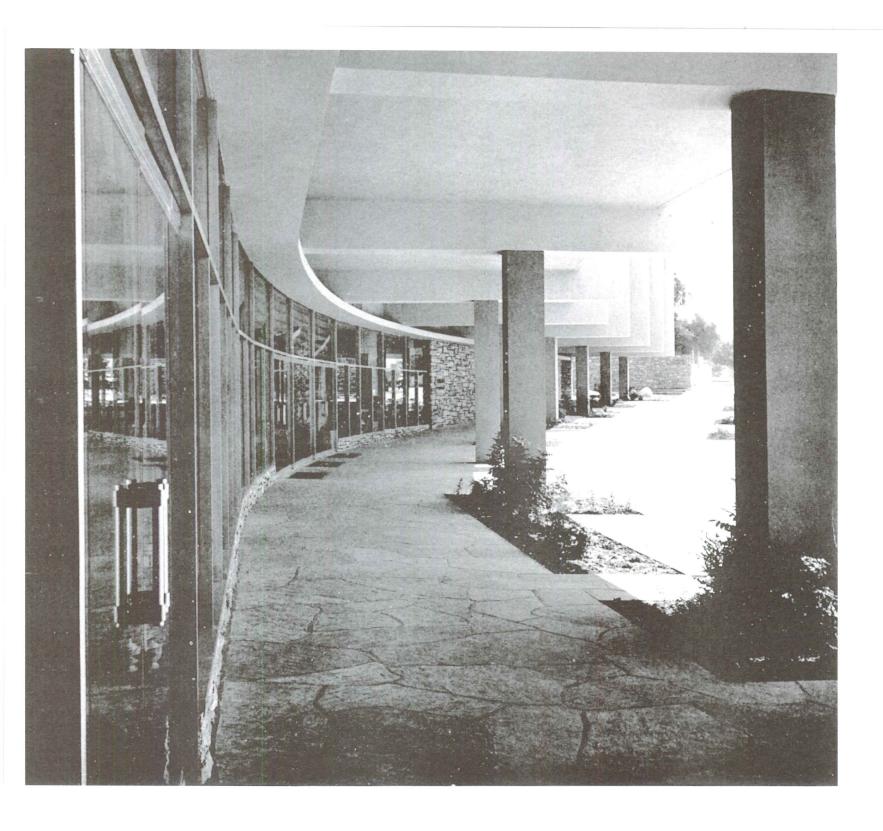
Occuping a sloping 4-acre site between two important shopping streets in Westwood, California, the new Bullock's takes full advantage of the difference in grade to provide two principal merchandising levels, each with its main pedestrian entrance directly off the street, and make possible "floorlevel parking" with access to the parking areas on three sides of the building, including an arterial ramp. In all, there are six public entrances to the store itself so arranged that the shopper arriving by car or by foot can reach his desired destination in the shortest possible time.

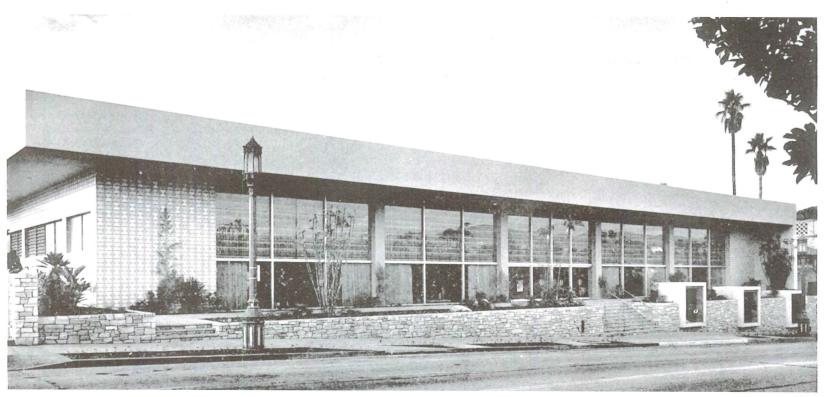
This project has been designed with both the architecture and the interior decoration being carefully coordinated in order to create a perfect merchandising mechanism. The interior of the store was planned as a series of individually styled sections, giving the impression of separate rooms but each opening into the next, in order to provide provocative views from every vantage point on the floor. Partitions, wherever employed, are generally curved or angled to avoid dead corners and to facilitate the floor of traffic. Each department has a characteristic shape as well as its own color scheme and special fixtures designed to meet the particular requirements of the merchandise. Variegated floor coverings, contrasting wall textures, and staggered

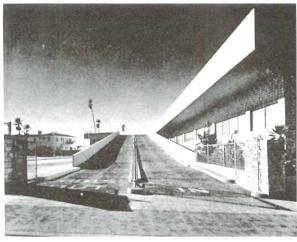
ceilings also serve to differentiate the various sections without interfering with the free flow of customers.

There is a complete absence of conventional cases and display racks; instead there is an unusual arrangement of decorative wall panels in a variety of rare woods, each four feet wide and separated by a slender keyhole strip concealing a locking device built into the wall itself. This makes possible the installation of shelves, racks and hang-rods on a 4-foot module, providing floating fixtures which can be instantly changed or removed as the occasion demands. In a few sections this technique is varied with the use of walls of perforated metal into which appropriate fixtures can be attached.

The lower level facade is formed by a wide colonnade supporting a curved entablature faced with oversized faience tiles used for the first time and manufactured by Gladding McBean and Company from designs of the architects. This tile is repeated as the facing of the east side of the building; the rest of the building, reinforced flatcrete, tinted a pastel green, fieldstone and Arizona slab construction, effectively contrasts molded commint-stone and extensive tropical landscaping.











A NEW STORE FOR BULLOCK'S

The principal entrance is from the middle level with the entire facade of heat-and glare-resistant glass. Another principal entrance to the middle level is from the parking area on the roof of the garage. A tea room, on the upper level, seats approximately 350, having its own parking area reached by a ramp.

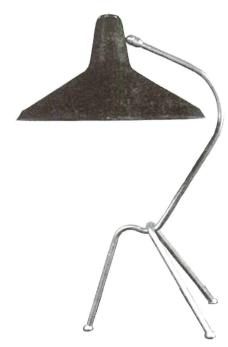
The building is completely air-conditioned; the ceilings are of vermiculite acoustic plaster; incandescent, fluorescent, and neon lighting, occasionally in combination, is used throughout the store; floor surfaces include koroseal, rubber tile, carpet, brick, greenstone, and linoleum; rare woods have been beautifully used in many variations.

Below: One of two metal sculptures by Bernard Rosenthal commissioned for the new store.



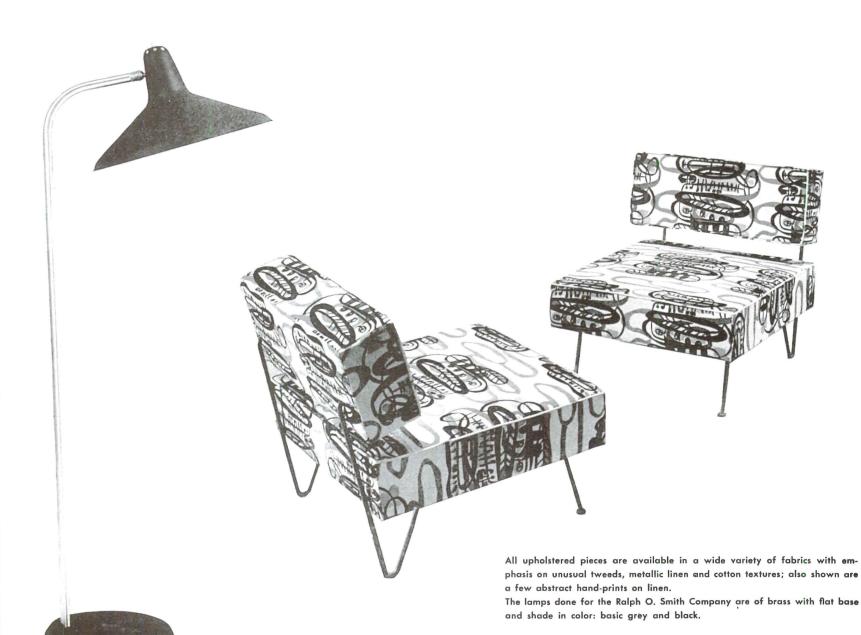






The new upholstered pieces by Greta Grossman done for Modern Line, Inc., are the result of months of research and testing in the development of new inner construction techniques.

Simple in outward appearance, these new designs present a very different story beneath the coverings. All of them are made with full hardwood frames, but from this point on their similarity to conventionally constructed furniture ends. Relying heavily on such unorthodox though highly effective materials as woven elastic and ventilated hardboards, the foam rubber under cushioning is fabricated to the frames in a radically new technique.





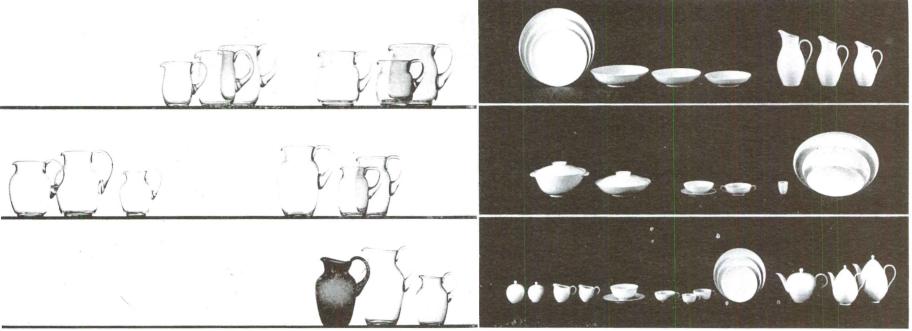
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The pleasing forms shown here represent a few of the fine designs being manufactured in Europe and distributed in this country by Gordon Fraser of Berkeley, California.

Design of the Royal Berlin Porcelain, "Urbino" service, began in 1927 and was completed in 1933. The manufactory, first established in the middle of the 18th century and once owned by Henry the Great, was destroyed during the war, together with all molds and records for the "Urbino" service. After the war, the designer, Trude Petri-Raben (now in this country) redid the designs completely from memory.

The Pott silverplate and stainless steel patterns were designed several years ago by the late Dr. Herman Gretsch, who also designed the Schoenwald and Arzberg porcelain patterns.

The beautiful forms of the Gral pitchers, bowls and tumblers of handblown crystal, were designed by Konrad Habermaier.

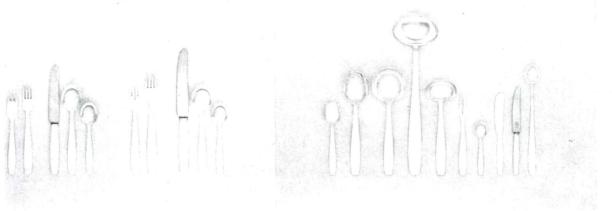


GRAL handblown pitchers, in clear and smoke crystal, designed by Hans Gral.

ROYAL BERLIN "Urbino" service in white porcelain, designed by Trude Petri-Raben.

POTT silverplate—the place settings and a few of the serving pieces—designed by Dr. Herman Gretsch.

GRAL crystal bowls and glasses—designed by Konrad Habermaier. POTT stainless steel utility tongs—designed by Gretsch.





PHOTOGRAPHS BY JAMES REED

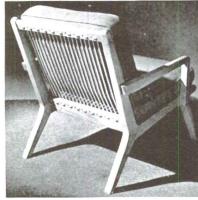
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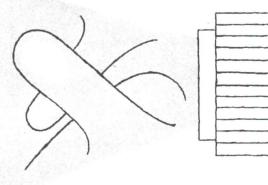
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MUSIC continued from page 14

he borrows, and he borrows often, from an example by Haydn. For Haydn the entire purpose and direction of art, in nomine domini, is to create music.

It is wonderful knowledge of Haydn, his ability to do anything to which he put his hand, that sets him apart from—in this respect one may use the diminishing adverb—the merely inspired composers. He saw the complete possibilities of the most ordinary things, but he did not usually see the extraordinary possibilities of extraordinary things. He did not transcend the St. Anthony chorale or the Emperors' Hymn. He ripened in art more slowly than Mozart, but more thoroughly in wisdom. One may say that Mozart's penetration is the greater wisdom; but Mozart had this power as a child; he was its victim; he did not ripen to govern it, as Sebastian Bach did. Haydn was more stable than Beethoven, at home and welcome in his lifetime, more successful but less convinced in dealing with the world he lived in. His faith, as assured as that of Bach, had not Bach's moral passion or theological vision.

Haydn appreciated Mozart as Tovey appreciated Elgar, and of course he had more to work with. He failed to grasp the significance of Schoenberg. Both were masters of the colloquial, the seeming accident which by apparent coincidence goes right, the improvisation in which not the least figure goes to waste. Their wisdom enlightens with laughter the most serious exposition. Each lacked the gift of tears. Only the external fact can tell us which of Haydn's late, great symphonies laments the death of Mozart.

The good fortune of radio and the recording has revived for us Haydn's symphonies and quartets. Taste alone might not have done this. Two operas, three symphonies, a piano sonata, a handful of concertos and quartets kept green the memory of Mozart. Haydn's reputation had withered. But when it was found, as a practical measure, that the average length of Haydn's symphonies is well adapted to recording and even more to the restricted duration of time-determined broadcasts, a new interest in his music was stimulated, though it has remained supplementary to the renewed interest in Mozart that was awakened by the like circumstance. Our present very wide acquaintance with Mozart's music has not materially altered our recognition of his powers. Figuro and Don Giovanni, the last three symphonies, the G major and C major Quartets, the G minor Quintet, the C minor and A major Concertos, the A major and A minor Sonatas contain the essential Mozart, though by no means the whole or the full reach of him. No comparable series can be set forth for Haydn. His musical strength becomes more evident by sheer bulk; one must have heard fifteen or twenty of his symphonies, a dozen of his quartets, have struggled with the once so convincing rhetorical elegance of The Creation and The Seasons, and be at least aware of his piano sonatas to get the size of him. His operas, which contributed so much to his fashionable reputation, have been until recently as foreign to our dramatic interest as the operas of Handel, though there is hope for the revival of them.

The great C major chord at "Let there be Light" in The Creation does not dazzle us as it did his contemporaries. Our perspective is larger, and we have heard more dazzling chords which were written before or since. One can still be astonished to discover how much of Beethoven's Ninth Symphony has been directly borrowed from The Creation; Haydn's use of the material, though first, is not the more memorable. No one can deny him the invention of it.

In the same way Haydn was the inventor of what, until the last few years, has been thought of as modern music. The styles which he invented have occupied the foreground of musical experience, that must be penetrated before one can arrive at the revolutionary experience of Bach. Havdn recreated the art of formal composition. Mozart, Beethoven, Clementi, Schubert, Liszt, Wagner, Brahms, Mahler, and a century of peripheral European composers, the masters of harmonic form, are the inheritors of his imagination. No other composer began with so few models and gave durable structure to so many. Sonata, rondo, and the singing adagio he learned from Philip Emanuel, but he transformed their lyricism into structure capable of the utmost enlargement and imagination. His wisdom mastered the dramatic possibilities inherent in the style galant, while recapturing for the new medium the intenser concentration of traditional polyphony. His career defies the opinion that

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LOS ANGELES 5

a genuinely original creative mind is not acceptable during its own lifetime. Haydn was the most popular composer who ever lived.

Ideas for music thronged in his mind, unceasing and unsparing even during the last years of his life when he could no longer find strength to write. Today dozens of his compositions, unpublished, undocumented, await discovery in libraries and museums. The cataloguing of his works, which he began several times, is still unfinished.

One longs for the unambitious cellist who will not tire of assisting in the performance of the more than thirty piano trios. The cycle of his quartets has been played, and the majority of them are recorded. No matter how many of his symphonies one may hear, none is dull or unrewarding. His fifty-two piano sonatas delight the private reader, who will take the trouble to know them. At least a dozen of these sonatas—and who has heard a dozen of them in a lifetime of recitals!—will hold their own in company with the best music for the instrument. They are played, when they are played at all, in racehorse fashion, as if their only purpose were to demonstrate the performer's fleetness. Or, you must play and hear Haydn's music like a game, to the exclusion of everything else!

Listeners come to the musical experience groping for emotion and beauty; Haydn put emotion and beauty in their place, subordinating them to the game in all its wonderful discoveries and inventions, its self-contained rules and hypothetical reverences. He is the technician par excellence, even in the Seven Words from the Cross. The feeling representation never oversteps its bounds, is as perfect to its setting as the concert aria Ariane auf Naxos, which because it is so purely of a world we no longer live in, is better heard than translated. Every part, no matter how it may seem to hesitate in improvisation, has been rounded out and delicately polished. Haydn deliberately conveys the experience om improvisation to those who cannot have it of themselves. His work summarizes the art of free embellishment by writing it out, bringing light to the discerning but hiding it forever from the blind because it has been written out.

Like the composers of our own time, Haydn wrote music; he did not sit at the keyboard improvising hours on end or ride in a carriage and compose a symphony in his head. He did not combine creative thinker and executant in one experience; he knew exactly how each thing could be done for its own purpose. If like Camille Saint-Saens, he had been born into an era of scholasticism, he might have made an exemplary editor and composed besides. Having no such distraction, he wrote with equally impeccable taste and distinction for whatever medium could use his services, his master Count Esterhazy's baritone or a musical clock. The large number of pieces for musical clock still exist and can be played; they have been recently transcribed and published; they are in no way less accomplished than the high average of his instrumental movements.

Yet a change came over him after Mozart died. It is as though he felt himself to be the spiritual executor of this genius who had been his spiritual son. The later quartets, the awesome suspensions with which many of the later symhonies begin, the later piano sonatas and especially that in **E flat**, a masterpiece unequalled in its kind, the intimations of a newer and more far-reaching architecture in his choral music, show the unfolding of a mind which had never before realized the full extent of its potential genius—or, as he was a technician rather than one who rose upon inspiration, a becoming aware of new possibilities in the art which he had always played like a game. Nothing in Haydn's music is lovelier than that moment at the end of the **Farewell Symphony**, when the two violins, left alone at the delicious ending of the joke, sing on and on, as if the play will never cease. This is Haydn, humorous, delicate in outline, healthy and robust in strength.

We, who are willing to applaud anything, to pay for athletic entertainment and import diversion for eyes and ears into our houses to the exclusion of the serious technical accomplishment which once furnished homes with hand-made beauty and made the playing more important than the game, must take our Haydn second-hand, as we take the greater part of all art second-hand.



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The significance of play in the art of Bach, Couperin, or Haydn, in the skill of the variation forms of Beethoven and Mozart, is lost to us, unless we will have the patience to rediscover it by becoming ourselves amateur performers, by learning once again to play the game instead of sitting apart and appreciating it. All dilettantism moves towards technical emptiness, interpretation and loss of meaning. Then we try to swim like Kierkegaard in the pools of the mirage. Most of us have lost Greek and can save only the nub of the meaning in a translation. We are in danger of having found music in a vast sweep of dilettantism, made possible by the radio and the phonograph, only to lose it amid a bubbling of empty conversation. The disc cannot hold our attention. The recorded performance, no matter how well played, repeats itself too often; then we must stop listening or begin picking out at the piano the Haydn minuets and sonatinas.

Let me repeat for a coda, because the perennial modernness of all great music is contained in it, Tovey's statement about Haydn. "An endless variety of new tone-colors becomes possible, simply because the admissible range is no longer restricted to those effects on which the ear would dwell for their own sake. The interplay between the polyphonically interesting and the acoustically euphonious puts an end to monotony and the tendency to develop luxuryscoring at the expense of dramatic vigor." This is the fundamental assumption of Western European music, the only one of all the arts of music that has developed harmonic polyphony and counterpoint. It is as true for our own time as for the century of Haydn. The luxury-scoring of Richard Strauss and the Schoenberg of Transfigured Night, though excused by a melodious polyphony, was 'restricted to those effects on which the ear would dwell for their own sake.''

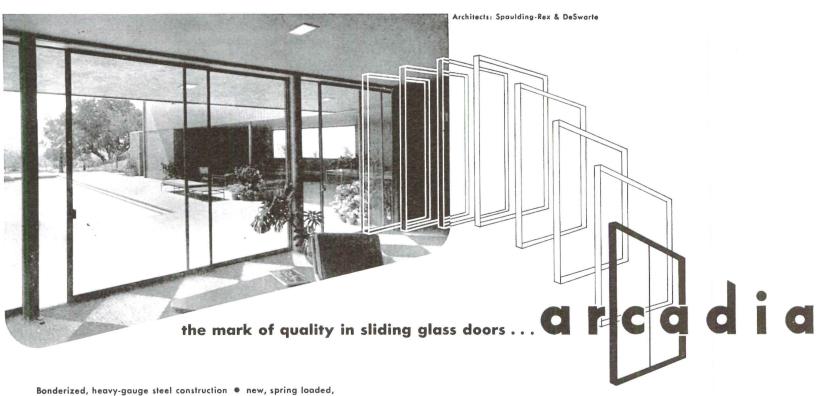
When "the admissible range is no longer restricted to those effects/ an endless variety of new tone-colors becomes possible.' We have observed it.

NOTES IN PASSING continued from page 17

understanding and of the brotherhood of man may become real in the minds of all; it is investigating particular situations which may arise in areas in process of economic change, where dangerous states of tension are latent in different sections of the community; it is seeking to bring about a wider understanding of and support for United Nations action to enforce collective security, notably among the young; and through the mass media it has sought to publish, broadcast and screen information designed to awaken peoples' interest in the lives and achievements of their fellow men. This group of activities received special attention at Unesco's own General Conference this year, and the Organization's support for the United Nations was specifically and enthusiastically pledged by some sixty delegations without dissent.

The annual proceedings of the Economic and Social Council are therefore much more than formal and constitutional. They provide a unique opportunity of integrating the efforts of twelve or more international organizations, and of inspiring them anew with faith in the basic purposes for which they were created. Specialized agencies like Unesco are of course autonomous, and are only bound by the decisions of their own annual conferences. Perhaps the value of the Economic and Social Councils' survey lies precisely in its largely informal character. The members of the Council, the directors-general of the various organizations, the officials and specialists who attend, can all speak freely and comment on each other's work.

There may be some disagreement on points of political doctrine; there are constant problems of administration and of financing, to be tackled and overcome. But it cannot be doubted that the Economic and Social Council provides Unesco and its sister agencies with an invaluable occasion to view their own work in true perspective and to link it with the other work of the United Nations.



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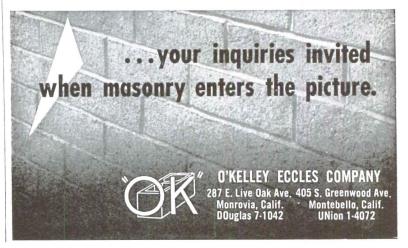
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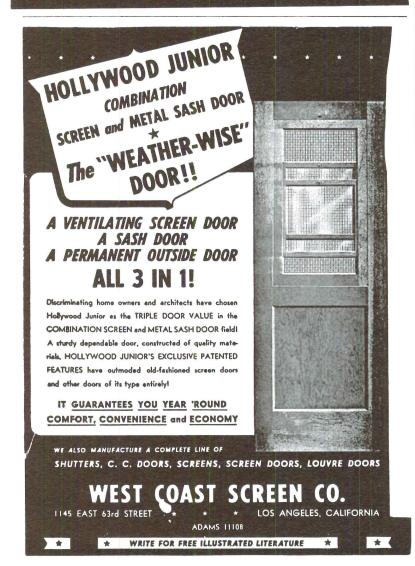
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INSULATION AND ROOFING

(144a) Fiberglas (T.M. Reg. U.S. Pat. Off.) Duct Insulations—Coated, Vapor Seal & Flexible: Write for Design Data A.I.A. File 30-A, "Fiberglas Duct Insulations." Describes properties and advantages—furnishes application data and specifications for these insulations used in construction of heating and air conditioning duct systems. Coated Duct Insulation for lining interior and exterior of ducts. Vapor Seal Duct Insulation for use in ducts where erosion and moisture are problems. Flexible Duct Insulation for use on curved surfaces and in concealed places. All Fiberglas Duct Insulations have high thermal efficiency, excellent sound absorbing and high non-erosive properties. Also light in weight—easy to cut, trim and handle—installed cost is low. Owens-Corning Fiberglas Corp., Dept. 88-J, P.O. Box 89, Santa Clara, Calif.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

LIGHTING EQUIPMENT

• (34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

• (909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlites, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fiftyfifth Street, New York 19, New York.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs,

installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

• (965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very bandy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or relamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft way, Berkeley 2, California.

(36a) Slimline Fluorescent: Illumination data, specifications new Collegiate Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up lightlevels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assemble permits rapid lamp changes; well designed, soundly engineered; overall length 96¼", width 13½"; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PAINTS, SURFACE TREATMENTS

(513) Fuller Paints: 23 pages of specifications for paint products featuring Fuller paints, related products; specifications range from best possible to least expensive jobs; one of best prepared specification books available; Available to Western readers only.—W. P. Fuller & Co., 301 Mission St., San Francisco 19, Calif.

• (924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combied with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

PANELS AND WALL TREATMENTS

• (902) Building Board: Brochures, folders Carrco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 4'' in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

• (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration. — Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

PLUMBING FIXTURES, ACCESSORIES

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

(125a) Lighted Bathroom Cabinets: Complete information Milwaukee fluorescent lighted bathroom cabinet; completely recessed lighting provides highlevel diffused illumination; entire unit, including mirror, flush with wall; four 20-watt fluorescent tubes shielded with Corning Albalite translucent opal glass; simply designed, well engineered, soundly fabricated; merit specified CSHouse 1952.—Northern Light Company, 2051 North Nineteenth Street, Milwaukee, Wis.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design. — Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

• (901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of crossbanded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif.

(38a) Store Fronts: Information Natcor Store Fronts; fully extruded alumilited aluminum mouldings and entrances; narrow stile doors and jambs; sturdy, modern; specification data and engineering aid available. — Natcor Store Fronts, Taunton, Mass.



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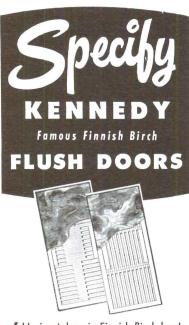
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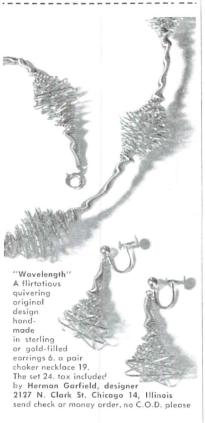
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SPECIALTIES

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding for space-saving closures and division; permit flexibility in doors decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration.—New Castle Products, Post Office Box 823, New Castle, Ind.

(116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue"; functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, light weight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation. —Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or

OVEN UNIT

Recess it in a wall, set it into a cabinet. 18" oven, automatic clock control, signal timer, oven window and light. Separate broiler under oven. In stainless steel, white or pastel blue, green or yellow porcelain enamel.

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—Acorn Adhesives & Supply Company,

678 Clover Street, Los Angeles 31, Calif. CApitol 13185.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known. widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

STRUCTURAL BUILDING MATERIALS

(933) Custom Stock Store Front Metals: Write for information on Kawneer Custom Styled Stock Architectural Metal Products; Less costly than made-to-order specials; Good products Kawneer Company, 289 North Front Street, Niles, Michigan.

(3a) Interlocking Building Block: Information new Hydro-Stone interlocking building block; made entirely from waste materials, eliminates use of mortar; resembles cut stone, granite or marble: made with patented tongueand-groove design within tolerances of 5/1000"; mastic put on with hand spray gun as assembled insures against moisture; contents include sand, oyster shells, iron ore waste, crushed brick, coal mine tailings, stone dust, or whatever material is most available locally; remarkably inexpensive, worth consideration; manufacturing franchises now open.—Hydro-Forged Stone Associates, Inc., 434 Bulkley Building, ciates, Inc.. 43 Cleveland, Ohio.

(712) Sliding Glass Doors: Full information, specification data Arcadia sliding glass metal doors; slide easily, quietly on 2" diameter sealed ball bearing brass sheaves with hard rubber top guide rollers; ample allowance for framing deflection assures continued operation; cleanly designed hardware in bronze or satin chrome finish; accurately fabricated of heavy Bonderized steel; roncealed welding; complete package units; standard or intermediate sizes; excellent product, merits consideration.

—Arcadia Metal Products, Inc., 324
North Second Avenue, Arcadia, Calif.

(107a) Steel Base Construction: Full information Corruform, 100,000 psi steel base for concrete in joist construction; developed to provide extra-tough, secure steel base maintaining structural principles, structural integrity; corrugated pattern makes attractive exposed ceiling; performs adequately without waste; carries concrete without sag, stretch, bend, leakage; standardized .0156 gauge, 2\%"x\%" deep corrugations; weight \% pound per square foot with fasteners; good product, merits investigation.—Granco Steel Products Company, Granite City, Ill.

VISUAL MERCHANDISING

(939) Visual Merchandising Presentations: 80 page brochure of metal display and merchandising fixtures; merchandising ideas and suggestion, lay outs, presentations, all affording maximum display space in minimum floor area; this is, without a doubt, one of the best manuals of its type offered today.—Reflector Hardware Corpora-tion, Western Avenue at Twenty-second Place, Chicago 8, Ill.



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