

RECORD OF COMPOSERS' FORUM

MAY 20, 1936

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1. Question: Really Miss Beyer, is there any beauty in your pathological sounds and noises? or does it appeal to some other sense?

Answer : Apparently it's nothing but noise.

2. Question: Miss Hier, were you influenced by the Delius or Frank Bridge school of composition?

Answer : I don't believe I was influenced by either one of those schools but I would like to think I had been influenced by both of them because I admire both very much.

3. Question: Miss Hier, your music was beautiful and a genuine depiction of our countrified life.

(NO ANSWER CALLED FOR)

4. Question: Miss Beyer, what are those weird sounds? Perhaps your wild genius or what have you is far above we mortals.

Answer : Probably.

5. Question: Miss Beyer, on your piano music, have you been influenced by Charles Ives?

Answer : I don't think so but I admire Charles Ives very much.

6. Question: Miss Beyer, the Excerpts from Piano Suites are some of the most interesting compositions heard in the Composers' Forum Series. Are they published? What procedure would you suggest for a writer to obtain similar technique?

Answer : Thank you very much. No, nothing is published: none of these piano pieces. Come to me and take lessons.

7. Question: Miss Beyer's music is in line with modern tendencies--very beautiful. Was the last suite excerpt an earlier work than the others?

Answer : No. The Waltz was written in 1930. That was the first one of the Excerpts.

8. Question: Using this particular technique and style, is it not difficult to attain an authoritatively individual style?



Answer : Well, I think it is highly individual. Just a matter of taste, or understanding, rather.

9. Question: String players have had so little experience with modern music, their instruments being primarily melodic, that I should imagine it would be difficult for them psychologically to play Miss Beyer's work. Has this been so?

Answer : I think it is very difficult, and I pitied them very much.

10. Question: Miss Hier, please tell us something about your use of sounds of nature, such as bird calls, as a basis for composition. Do you favor search outside oneself for means of inspiration?

Answer : Bird calls can be used. I have used them a great deal but of course it has to be done very carefully. Birds do not sing in any key, that is, not any so-called well-tempered keys. They are off key a great deal of the time. It could be done on the piano but with other instruments it could be done to better advantage.

For the second part of that question, good hard work is the best way to bring about inspiration. Hard work to begin with and then if you have anything to say and the technique to say it with, inspiration should come.

11. Question: <sup>to Miss Beyer</sup> Are you influenced by Cowell--or is he influenced by you? Please enlighten a Cowell admirer.

Answer : Well I really don't know and probably Mr. Cowell doesn't know.

12. Question: Do you play any string instrument? Your Quartet sounds diabolical--weird and "spooky".

Answer : I have played the guitar once. And I play once in a while a scale on a violin. That's all.

13. Question: Could it be possible for one of this evenings composers to improvise on a theme of their own choosing in any of the larger forms? Preferably one who made a study of it?

Answer : (Mr. Pettis) I think it is very possible if somebody wishes to do it. It is not a requisite for participation.

14. Question: Miss Beyer, I feel your best music to be Mr. Cowell's. Why not write more that way? Also isn't it more a

14. Question: tour de force to write on three note and intermediate tones than musicianship?

Answer : I shall write some more.

15. Question: Miss Beyer, who is your favorite modern composer?

Answer : I don't think there is any favorite modern composer. I like Bach. I am influenced by Bach. Bach is my morning prayer and Bach is my evening prayer.

16. Question: Is it a conscious move on your part to imitate Henry Cowell in all piano suites played except the one written in 1935?

Answer : I think that is entirely wrong. I am not influenced by or imitating Henry Cowell at all.

17. Question: Miss Beyer, if your work is indicative of contemporary trends in music, where, oh where do we go from here?

Answer : Thanks for the compliment.

18. Question: Miss Beyer, in listening, are you conscious of the fact that the tone-clusters in your two piano work present such a conglomerate mass of tone, that the effect is merely one of disorganized sound, i.e. chaos? Have you heard this played?

Answer : Yes, I heard it played tonight and I believe if you would hear it again or more often you would be able to find something else in it besides noise and so on.

19. Question: Miss Beyer, you seem to have gone your male preceptors one better in search for strange and ineffective tonal combinations. Have you consciously adopted Rudyard Kipling's statement, "The female of the species is deadlier than the male" as a guiding principle in your composition?

Miss Beyer bowed graciously and the audience laughed.

Johanna M. Beyer - Wednesday Evening - May 20

Movement for two pianos - 1936

Excerpts from piano suites - 1930 - 1935 - Composer at the piano

Suite for piano and clarinet - 1934

1-Total Eclipse

2-Universal - Local

3-To Be

String quartet - 1934

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A-Apparently it is nothing but noise.

Q-What are these wierd sounds? Perhaps your wild genius or what have you is far above the immortals,

A-(Probably)

Q-The excerpts from piano suites are some of the most interesting compositions heard in the forum series. What procedure would you suggest for a writer to ~~obtain~~<sup>attain</sup> similar technics.

A-Come to me and take lessons.

Q-Using this particul<sup>ar</sup> tecnic and style is it not difficult to attain an authoritatively individual style?

A-Well I think it is highly individual. Just a matter of taste or understanding, rather.

Q-String players have had so little experience with modern

music, there instruments being primarily melodic, that I should imagine it would be very difficult for them <sup>psychologically</sup> ~~personally~~ to play Miss. Beyer's work. A-I think it is difficult. I have pitied

Ethel Glenn Hier - May 20

Theme and variations for two pianos  
Carolina Christmas for string quartet

1-"Cousin Callie's Garden" - ~~ma~~ a la capriccio.

2-"A tramp to a Holly Hedge" - andantino

3-"Mocking Birds at Johnson's Pond" - Allegro scherzando

4-"Twilight on the Planation" - Andante ma capriccioso  
(Played by Modern Art Quartet)

5-"Four songs for voice, flute, viola, cello and harp, after poems by Francis Frost and Leonore Speyer.

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A-Bird calls can be used. I have used them a great deal. But of course it has to be done very carefully. Birds do not sing in any key, that is, not any so called well-tempered key. They are off key a great deal of the time. For the second part of that question, good hard work is the best way to bring about inspiration. Hard work to begin with and then if you have anything to say and the tecnic to say it with inspirations will come.

Add Beyer:

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