



MUSIC BROADCASTING SOCIETY OF VICTORIA LTD.
(INCORPORATED IN VICTORIA)
146 COTHAM ROAD, KEW 3101.
PHONE: 816 9355

103.5 MHz.

SERIES/PROGRAM DESCRIPTION

Cultural Years was a seven-part radio series which discussed 'Music, the Arts and Society around the time of seven of the great 19th- and 20th-century International Exhibitions' (see below). In examining the ideas which lay behind all the arts in a given era - in fashion, architecture and landscaping, interior decoration, fine and decorative art, literature, philosophy, social theory and music - I was able to discover the similar aesthetic principles determining the production of works of art and especially music as part of the complete picture of Western Cultural History during the period, following Professor Warren Allen's statement that 'One disappointing, although tacit assumption is that the history of music can be divorced from contemporary events', and the comment of social music historian Henry Raynor: 'With all a reflection's power of candid criticism, music and art mirrors the real face of the society to which it belongs'. Thus I have attempted to promote the appreciation of all the arts of the recent past by illustrating the connection between them, in order to redress the imbalance caused by modern specialization. Part 2 of this series: 'Music, the Arts and Society at the time of the Vienna World Fair of 1873' is enclosed.

CULTURAL YEARS

A seven-part radio series written, presented and produced by Jonathan Little for 3MBS-FM Fine Music Melbourne.

- Part 1: Music, the Arts and Society at the time of the Great Exhibition in London of 1851.
(90 min.)
- Part 2: Music, the Arts and Society at the time of the Weltausstellung Wien of 1873.
(90 min.)
- Part 3: Music, the Arts and Society at the time of the Paris Exposition Universelle of 1889.
(100 min.)
- Part 4: Music, the Arts and Society at the time of the Paris Exposition Universelle of 1900.
(120 min.)
- Part 5: Music, the Arts and Society to the eve of the First World War (Exposition Universelle et Industrielle, Ghent - 1913).
(90 min.)
- Part 6: Music, the Arts and Society at the time of the Exposición Internacional de Barcelona in 1929.
(90 min.)
- Part 7: (Final) Music, the Arts and Society at the time of the Exposition Internationale des Arts et Techniques dans la Vie Moderne in Paris of 1937.
(90 min.)

CULTURAL YEARS

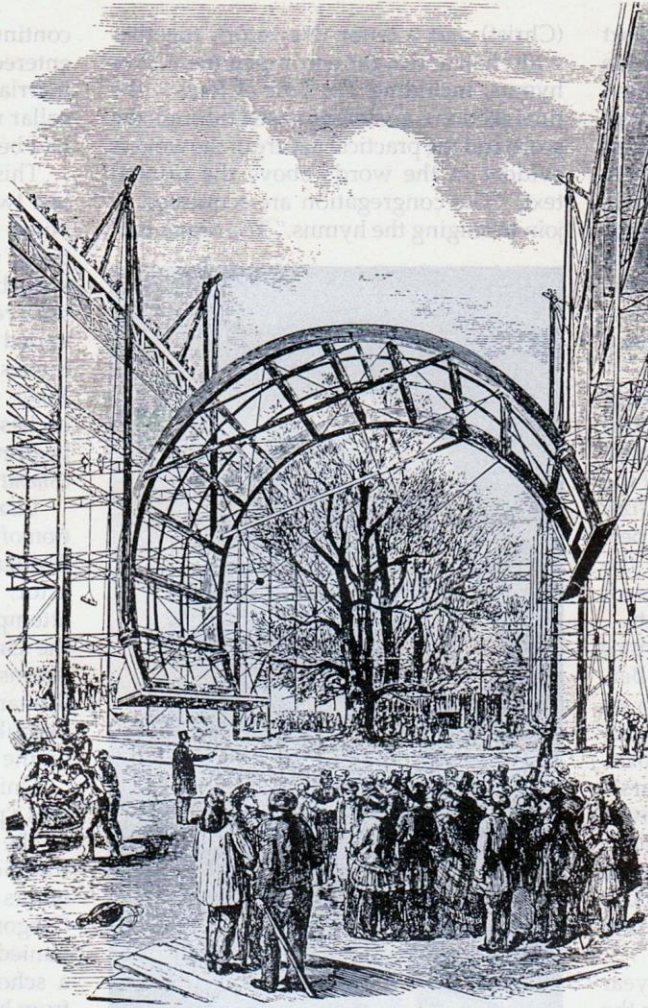
An Artistic Treasure Hunt

by Jonathan Little

Not to know the events which occurred before one was born is always to remain a child. Thus noted Cicero, Roman orator, statesman and man of letters.

Cultural Years, a new fortnightly series starting Sunday, April 1 at 10.30pm on 3MBS-FM, seeks to put this profound statement into perspective. It presents the cultural history of a given set of years, noting contemporary developments and theories in such as fine art, architecture, literature, science, society, and of course, music. Threads are woven in order to draw together the above – by finding the *ideas* which are common to all. In this way we learn to listen to the very heart of music. Art becomes a sum of more than its parts, and for a brief time we re-experience the human emotions or “flavour” of an era as it is recalled encapsulated in its music – music which has the magical quality of being able to suspend real time. Thus we may again communicate as it were with this frozen spirit of the past when we are totally absorbed in its art. More importantly, we recall and are forced to rethink the ideas that gave it life.

The first few programmes of *Cultural Years* focus around the years of the great 19th century industrial exhibitions. The dissemination of ideas which these provoked, together with a powerful interest in the past, gave birth to pastiche, “improved”, and hybrid artistic forms. Diverse influences gave rise to a multitude of “schools” and “isms” affecting all society. From the years around the turn of the century alone musical styles emerged or had emerged which we label nationalism; impressionism/symbolism; expressionism; neoclassicism; serialism; primitivism; ex-



An architectural milestone. Raising the first ribs of the transept roof of London's Crystal Palace, December 4, 1850.

oticism and futurism. As the pace of life quickened, the 20th century took up the call for more immediate pleasures in the never-ending search for novelty and the “original”. The circumstances in which art reflects life, and the opposite – life imitating art – are also examined.

Ironically, the century which set off specialisation also saw Richard Wagner's

Gesamtkunstwerk (“total art work”) – which sought to integrate the arts of set design (art and architecture), drama, and music, so that each art is inseparable from the other. As historian Jacques Barzun rightly points out, the 19th/20th centuries and “Romanticism” are so hard to define because they are the centuries of the “crowding of ideas”. This age attempts the brave task of coming to terms with *all* experience. Nineteenth century explorers were rediscovering ancient civilizations and exotic locations – indeed the whole of the external world with and without the aid of a microscope – as well as the internal world of the mind. Thus it was that

Gustav Mahler echoed his age by claiming “a symphony must express the world”.

Perhaps it is ambitious to hope that we may one day see a society which places importance on the role of the “Neo-Renaissance man” – he/she who is a little versed in, and appreciative of that great uniting thread which lies behind all art and science. Besides enlightening the listener to the other arts through music, we will see that there is no such thing as a new and original idea. Ideas exist always. It is the human being who through perception takes up an idea and by application to the circumstances (priorities) and tech-

nology of his age fashions some work which we deign to call unique. The painter Tom Roberts had it thus: “I believe that by making art the perfect expression of one time and one place, it becomes art for all time and of all places”.

Cultural Years will be broadcast on alternate Sundays at 10.30pm, beginning April 1.

3MBS-FM LIBRETTO

FINE MUSIC MELBOURNE MUSIC BROADCASTING SOCIETY OF VICTORIA LTD

Patron: Richard Divall OBE

Patron's Council:

Sir Rupert Hamer KCMG
(chairman)

Will Bailey AO

Peter Burch

Nancye Cain

Rhonda Galbally

Dame Joan Hammond

DBE CMG

Ken Mackenzie-Forbes AM

Dame Elisabeth Murdoch

AC DBE

Prof. David Penington AC

Anthony Sallmann LVO

Robert Salzer

BOARD OF DIRECTORS

President: Kieran McKenna

Secretary: Stephen Bolton

Assistant Secretary:

Alastair Jackson

Treasurer: Edwin Snell

Other Directors:

Jonathan Little

Henry Jamieson

David Penman

STATION ADMINISTRATOR

Robert Wilson

3MBS-FM

Registered office and studios:

146 Cotham Road,

Kew, 3101.

Telephone: 816 9355

Editor: Jeremy Vincent

Comments, inquiries, suggestions or complaints from listeners about 3MBS-Fine Music Melbourne, be it concerning programming, sponsor announcements or simply something we do which you don't quite agree with should be put in writing and addressed to the Station Administrator.

*Contributions and suggestions (requests) for
LIBRETTO should be directed to
Jeremy Vincent.*

LIBRETTO

Telephone: 816 9355

\$3.95



ORGAN AND HARPSICHORD FESTIVAL

Registered by Australia Post Publication No. VBQ 6325

FINE MUSIC MELBOURNE

3MBS-FM

103.5 MHz

PROGRAMME GUIDE

APRIL 1990