

priest and his enemy Pepone, the newly-elected Communist mayor. There would be nothing wrong with this if they were treated in the same way, but while the village episodes are realistic and sincere the war between priest and Communist strongly suggests farce. Even when the story is meant to be genuinely moving—as in the funeral scene or when Don Camillo goes out alone with the Cross because everyone else is afraid to follow him—I expected farce to break in. However, the Don Camillo-Pepone affair at least suggests that priest and Communist are brothers under their ideological skins, which is something worth saying today. One must add also that Fernandel's Don Camillo is a first-class job of acting, and so for that matter is Gino Cervi's Pepone—as you'd expect if you remembered him from *Four Steps in the Clouds*.

## Hindemith's Experiment

"MUSIC enjoyment must be brought back to simple form," Paul Hindemith has said. "In this way only can we offset the growing degeneration caused by those who attempt to turn music into an obscure and complicated art to be understood and enjoyed only by the specialist." And Hindemith suggests that the alarmingly wide gulf between composer and audience might be bridged by letting the audience participate in a musical work of art.

Last year Paul Hindemith had the chance to try out his theory when his new work, *The Canticle to Hope*, written in collaboration with the French poet Paul Claudel, was performed for the first time. *The Canticle to Hope* is an orchestral and choral work written specially for UN and the International Music Council, and the collaboration in writing it took place entirely by correspondence between America and France. The music was written in three months and was designed for audience participation.

The work was first performed at a gala concert in Brussels in honour of the Unesco International Conference on Music Education. Visitors and delegates from 40 nations were present, and 10 nations were represented in the amateur orchestra. Hindemith himself conducted the huge ensemble of 100 instrumentalists, a choir of 250, a fanfare of 36 brass and a grand organ. When the time came for the audience to take up the responses he turned his back on the orchestra and conducted the whole theatre.

A recording of this first performance of *The Canticle to Hope* is to be heard from all YC stations at 8.30 p.m. on Wednesday, May 12.

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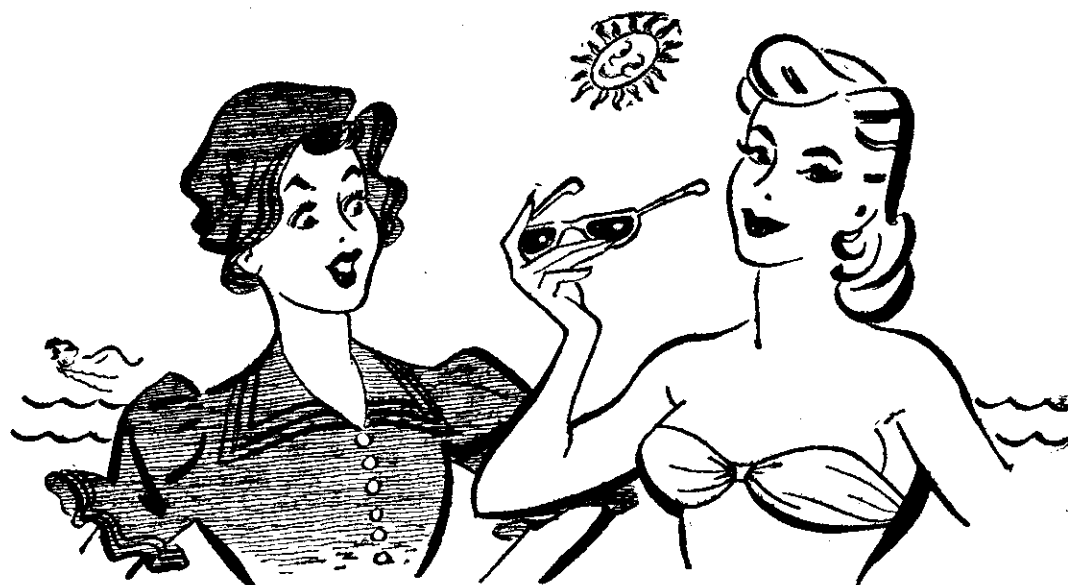
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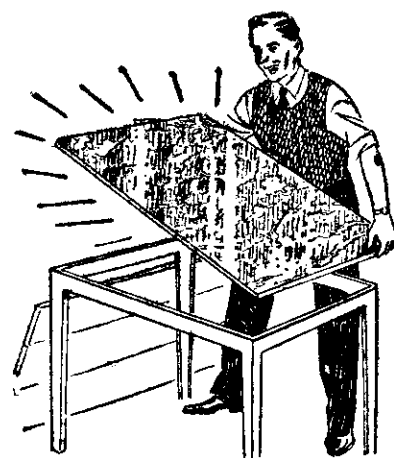
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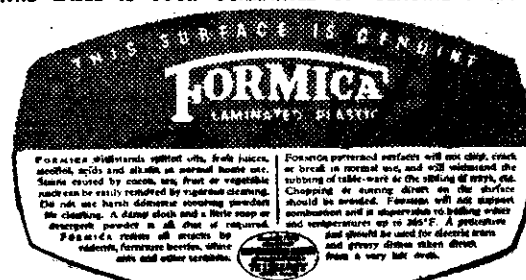
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