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FAMILY AFFAIR—Music is a family affair for the David Bar-Illan clan. Deciding on the program for the family music event are, Jeremy, Mr. and Mrs. Bar-Illan, and their daughter, Daniela. Mrs. Bar-Illan provides the audience for the family concerts. So far, both children have avoided father's instrument—the piano.

Music Influence In Home Urged

By CARL APONE, Press Music Editor

Two musicians, one an Israeli pianist, the other a professor of music at Indiana U. Southwest, Jeffersonville, Ind., have some interesting and provocative things to say about music education.

The pianist is David Bar-Illan who will make his debut with the Pittsburgh Symphony Orchestra this weekend at Heinz Hall. The professor is Wilbert C. Grecksel, Ph.D.

Bar-Illan, a much-acclaimed performer, would also seem to be a wise and understanding father. He has two children, Daniela, 14, and Jeremy, 10, but he has not pushed them in the direction of the piano bench. Both take music lessons, Daniela flute, Jeremy recorder, but Bar-Illan is not anxious that they play piano.

Comparisons Harmful

"However good they might be on the piano, the difference between my playing and theirs could be discouraging. On the other hand, with hardly any effort at all, they can be far better on their instruments than I . . . and it's good for kids to be better at something than their parents. It gives them a sense of their own capacities."

He also points out that parents who take their children to concerts at too early an age in hopes of making music lovers of them are probably wasting their time.

One child he knew whose parents took him to New York Philharmonic concerts at age 5, said he did nothing but count the lightbulbs in the ceiling at Carnegie Hall. "His attention span was just too short. Now that he is an adult, he continues to go to concerts even though they bore him. When I asked him why he goes he said, maybe seriously, 'I like the intermission. It's an easy way to see my friends.'"

Nor does Bar-Illan believe private lessons are necessarily the best first step in making a child a music lover, either. "They're too confining for the very young, and practice can be a lonely business that takes him away from his friends. That could be enough to create a permanent resistance to music."

Group Classes Favored

For starters he prefers group classes in musical activity—rhythm, dancing, playing instruments or even just listening together. "That makes music sociable for, and it's always easier for children to enjoy an activity with their peers."

Where such classes do not exist, he believes it is the job of the parents to pre-dispose youngsters to the enjoyment of good music. This can be done by consistently and repeatedly playing classical recordings as part of the home atmosphere, even without requiring a child to actually listen.

"Even if they don't listen, they'll soon recognize what they have been hearing in the same way they recognize tunes in commercials." As part of the record strategy, he recommends choosing records with strong rhythms. Human beings have an in-born response to rhythm from the moment the fetus first senses the mother's heartbeat. It has always been easy to get the attention of the young by rhythmic propulsion.

"Primitive music consists almost wholly of rhythm, and a great appeal of rock to the young lies in the rhythmic vitality." This quality also exists in classical music, he suggests, in the works of Bach and in Tchaikovsky's "March Slave."

Music With Story Good

Later on, he suggests program music, melodic music that tells a tale, such as the Prokofieff "Peter and the Wolf" with narrator, and the Saint Saens "Carnival of the Animals." For the teen-age imagination, Aaron Copland's "Lincoln Portrait" is excellent.

Bar-Illan said a woman once brought a three-month-old boy to one of his concerts, because she wanted her child to hear "good music," and he admits that basically she had "the right idea: that children should be exposed to music from an early age. For my part, however, I think it's more effective when done at home. Play these recordings at home, repeatedly, so that they become a part of the environment, and you'll have an interested, concert-goer when the time comes."

He calls rock and pop an "elementary form of musical expression . . . you might say it's to music what comic books are to literature. If parents had only comic books around the home, a child would never be curious about good books. The trick is to insinuate the more complicated, but ultimately more rewarding classical music into a youngster's consciousness early, so that he has the widest area possible to choose from in developing a preference."

Professor Grecksel, writing in Music Journal, believes that our schools ignore the fact that the vast majority of our youngsters go out into life as listeners, not performers, and that listening to music provides most of the enjoyment for people during their lifetime.

Yet, school music departments have a fixation for the performing arts, band, orchestra and chorus. No one seems to think of high school music including a fine record collection and ample facilities for listening.

Facilities Easy To Provide

Professor Grecksel finds this fact all the more painful because "in newly constructed schools . . . the inclusion of music-listening facilities could be so easily incorporated with all the other audio-visual facilities which nowadays are a matter of course."

Many high schools do offer music appreciation courses, but not enough. He suggests such courses as an extra-curricular activity, as junior-Lid courses, as regular electives, in summer sessions or in strong community activities.

The general short-changing of music appreciation and music listening in schools has also contributed to the classical record crisis and the crises faced by professional orchestras and opera companies.

Classical records now represent about 5 per cent of all records sold, and impressarios complain the young simply do not support the arts. As one impresario said: "The generation weaned on TV and pop music is now in the ticket-buying class, and they know nothing of classical music."

Professor Grecksel concludes: ". . . our schools are not giving the vast majority of our youth the opportunity to enjoy great music; our young people are missing the truly life enriching and life-enhancing experiences that the acquaintance with music of the highest type can bring.

"They are, in a sense, being culturally short changed—and this is happening in a period when the arts may be more important than ever to the emotional and spiritual health of the nation."

Both Bar-Illan and Professor Grecksel have given solid theories for us to think about. Every parent who is interested in the cultural development of his children can learn from their guidelines.

Met Auditions Slated

Pittsburgh Opera again will sponsor the local competition of the Metropolitan Opera auditions.

The auditions will be held on Feb. 11 at the Carnegie-Mellon University Fine Arts Building.

Interested persons may obtain application forms by contacting Metropolitan Opera Auditions, 1004 Rebecca Ave., Pittsburgh 15221, or Pittsburgh Opera, Heinz Hall, Pittsburgh 15222.

Mrs. Richard Hillman, Mrs. Rosa Lappe and Mrs. R. C. Topping are co-chairmen.

Winners of local auditions will compete in the regional auditions at Cleveland.

Biography Portrays Rise, Fall Of Red 'Devil'

Beria: He Sinned Against Satan

COMMISSAR, THE LIFE AND DEATH OF LAVRENTY PAVLOVICH BERIA, by Thaddeus Whittlin. Macmillan. $12.95.

By WILLIAM L. HOOP

Satan himself will be hard put to decide where Lavrenty Beria ranks in the all-time list of villains.

Certainly he purged, tortured and slaughtered his way into the same league with Hitler, Himmler, Stalin and other contemporaries. He mounted to No. 2 man in the USSR on an Everest of corpses, only a step behind Stalin, a man he despised.

Like Nero, Beria felt "if mankind had but one head I would cut it off with the greatest joy." And he was still in his teens when he thus expressed himself.

Life Traced

Author Wittlin, himself a survivor of a Beria purge, has written a penetrating psychological study of a murderer-politician who could flourish only in a police state. He takes Beria from two-timing teen-ager to top terrorist in a chilling biography.

Beria toadied to Stalin from the early days when he oversaw history to give his boss all the credit for commandeering Transcaucasia and bringing it into the Bolshevik fold. His blatant lies pleased the dictator who brought the young Georgian to Moscow.

As People's Commissar of Internal Affairs of the Soviet Union and chief of the Security Police of the USSR, Beria was, in Stalin's eyes, a productive executive and highly useful.

In a short time, Beria had liquidated many old Bolsheviks whom Stalin feared. He took each grisly assignment with cruel delight for he was inhuman.

Stays On Top

His peccadillos amused Stalin. Beria had taken his wife by force, marrying her after kidnaping and raping her.

In Moscow, when he felt the urge, he would pick up a young girl walking from school and have his way with her. Told of this, Stalin laughed. The girl and her family suffered in silence.

Beria's rise to the Politburo and his increased power during World War II menaced other Stalin henchmen. They jockeyed for position but Beria was a difficult man to outmaneuver.

He became a marshal of the USSR, then vice chairman of the board of ministers.

In making his moves, Beria allied with Georgi Malenkov, a man whom he hated almost as much as Stalin. He felt that he, Malenkov or Khrushchev would take over when Stalin died and the wily terrorist made plans in 1951 to do an about face on foreign policy if he succeeded Stalin.

Beria Executed

He would thaw the Cold War, end the arms race and stop Russifying non-Russian nations. Strange, but true, Wittlin says.

But the aging Stalin was so fool. He removed Beria's man, Abakumov, as state security chief.

Beria saw this as a reprimand for his poor handling of atomic research, but Stalin's tirade to the Central Committee in October, 1952, convinced Beria he, himself, was to be purged.

The following March Stalin died. The author says Beria was alive with Stalin the night before he died. He implies Beria did him in.

Malenkov, Molotov and Beria succeeded him but not for long. Using the excuse of an East German uprising, the Central Committee had Beria executed as a traitor.

There are three version of Beria's death. Take your choice. They're all good.

LAVRENTY BERIA
A Communist scourge.

Books & Music

The Pittsburgh Press
F-6 Sunday, Dec. 31, 1972

Author Looks At Self

MY LAST TWO THOUSAND YEARS, by Herbert Gold. Random House. $6.95.

By BEE PAUL HIRSCH

To follow Herbert Gold along on his quest of self-realization is an exhausting mission. Rewarding, yes, but draining.

His position today is middle-aged husband, father and master writing craftsman; his latest retrospective work, "My Last Two Thousand Years," describes in almost-minute detail, it seems, each painful and-or enriching step of his evolution toward Herbert Gold, 1972.

Gold

Autobiographies, naturally, are expected to yield such revelations. Yet, Gold's is different, since in this case it is not just the complete man, but the complete human being as a Jew, who is sought.

He Meets Idol

From Lakewood, Ohio, to Manhattan, Detroit and San Francisco — with stops along the way in Paris, Haiti, Israel and Russia — Gold has relentlessly pursued his heritage, why it should mean anything to him, how it has influenced him and, no less passionately, what Judaism's future holds.

We meet the writer as the restless product of a midwestern community, with young adulthood marked by a sort of pathetic rebellion, reluctant to make a change, yet desperate to try.

The opportunity to study at Columbia offers spirited hope, yet experiences in the Morningside Heights of academe prove dismal.

He meets a boyhood idol, only to pity him; he enters a haphazard relationship with a nice Jewish girl, only to fear its complications.

And then it is 1948, and something traumatic shifts Gold's whole purpose of life: Israel's independence.

Milestones Marked

Marriage to his "lady," two daughters and his awareness of their awareness of the marriage's failure, fellowships, a first novel, woman after woman — such were the milestones marking Herbert Gold's next two decades.

But underlying all was his identification with being Jewish, his seeking out of other Jews to hear of their sufferings, their assimilation, their satisfactions, their needs.

Gold's solid bloc of readers, familiar with the thinly-disguised protagonists in his novels and stories, will applaud the deeper, even richer vein of urgency and commitment here.

Literary Figures' Lives Make Interesting Reading

By BARBARA WELLS

Literary figures usually make interesting subjects for books, fictional or biographical. Four interesting literary biographies published recently are of special interest.

THE CLOCKS OF COLUMBUS, The Literary Career of James Thurber, by Charles S. Holmes. Atheneum. $10.

Any book dealing with the literary career of James Thurber should be good and Charles S. Holmes does justice to the life, loves and literature of James Thurber, that bittersweet man from Columbus.

One anecdote goes back to 1927, when Thurber had a one-man show in London.

"One reviewer, more enthusiastic than accurate, assured his readers Matisse had said Thurber was the only person in America whom he would be interested in meeting."

"This was . . . garbled . . . Matisse happened to be in London at the time . . . one of the gallery owners, excited by the possibilities of this encounter . . . called him in the hope of arranging a meeting between the two artists.

"Matisse's secretary informed the gallery man that Matisse had never heard of Thurber or 'The New Yorker.'

"The success of the art show was confirmed for Thurber when two of the drawings were stolen.

"I was pleased mightily that anybody would risk arrest . . . for stealing some of my drawings. After all, if you have your drawings stolen, you're made,' he said to Harold Ross."

His death in 1961 brought on international mourning. "But the phrase which should stand as Thurber's epitaph was written by Henry Brandon, in 1960: Thurber's secret, he said, was a 'warm heart and an angry mind.'"

* * *

THE UNKNOWN ORWELL, by *Peter Stansky and William Abrahams. Alfred A. Knopf. $6.95.*

THE LESSER LIVES, by *Diane Johnson. Alfred A. Knopf. $7.95.*

Two recent biographies are about unknowns. Peter Stansky and William Abrahams have written about the childhood, the education, and the police duty in Burma of Eric Blair, who became George Orwell.

JAMES G. THURBER
Biography enjoyable.

Diane Johnson wrote about an intelligent, beautiful woman, who was a daughter to a great man and a wife to a famous man. Mary Ellen Pinnock Nicolls Meredith could have given lessons in Women's Liberation.

Why did Eric Blair change his name? In "The Unknown Orwell" it says: "At first Blair found in Orwell a name de plume; then, later, virtually a second self, a means of realizing his potentialities as an artist and moralist to become one of the major English authors of this century.

"He never changed his name legally . . . The creation of George Orwell was an act of will by Eric Blair, and it was carried on at almost every level of his existence, affecting not only his prose style but also the style of his daily life.

"Becoming George Orwell was his way of making himself into a writer, at which he brilliantly succeeded, and of unmasking himself as a gentleman, of aping out of the genteel lower-upper-middle class into which he was born, at which he had only an equivocal success . . .

"Blair was the man to whom things happened: Orwell was the man who wrote about them."

The "True History of the First Mrs. Meredith and Other Lesser Lives" is primarily the story of a charming girl who associated with the great and the famous.

"Mrs. Meredith's life can be looked upon, of course, as an episode in the lives of Meredith or Peacock, but it cannot have seemed that way to her."

Mrs. Meredith left her dyspeptic husband for a popular and kind painter, thus condoning herself and the painter to oblivion.

Both of the books are touching and well written.

* * *

DAUGHTER OF EARTH AND WATER, by *Noel B. Gerson. William Morrow & Co., Inc. $6.95.*

Mary Wollstonecraft (Godwin) Shelley made her famous parents pale in comparison. Following her father's philosophy, she eloped with a married, unknown poet and it was years before her father forgave her.

Perhaps Mary thought she was running away from the tragedies that had plagued all of her 17 years, when she left with Shelley, but, although they had each other, tragedies continued to plague them both until Shelley's tragic drowning when he was 29 and she 25. At the time of his death she wrote:

"All that might have been bright in my life is now despoiled. I shall live to improve myself, to take care of my child, and render myself worthy to join him . . ."

She did all that she promised and more. She had been an overnight sensation with the publication of "Frankenstein" at the age of 19 and she went on to become a well-known British writer.

According to Gerson, her ambition, though, was to secure a place for Shelley in the world of letters and she did succeed, for by the time that she died, Percy Bysshe Shelley was recognized as a poetic genius.

Noel Gerson has written over 100 books of fact and fiction. This time he has written about a woman, famous and infamous in her own age, who has practically sunk into oblivion in our age, known only as the wife of Percy Bysshe Shelley.

What People Are Reading

Best sellers nationally, according to Publishers' Weekly:

Fiction

Jonathan Livingston Seagull, Bach.
Odessa File, Forsyth.
August 1914, Solzhenitsyn.
Semi-Tough, Jenkins.
Jonathan Livingston Seagull, Bach.
The Night of the Generals, Hauptmann.
Winds of War, Wouk.
To Serve Them All My Days, Delderfield.
Captains and the Kings, Caldwell.
Cameron, Crichton.
Persian Boy, Renault.

Non-Fiction

I'm O.K., You're O.K., Harris.
Supermoney, Smith.
Peter Prescription, Isaac.
Open Marriage, O'Neill.
Eleanor: The Years Alone, Lash.
Burr and the Brigham, Hackenbacker.
Nation of Strangers, Packard.
O Jerusalem! Collins and Lapierre.
Fire in the Lake, Fitzgerald.
Pens Were Trembling, Fenner.

'Dust On Sea' Sinks As Suspense Tale

DUST ON THE SEA, by *E. L. Beach. Holt, Rinehart, Winston. $7.95.*

By J. KINNER BLITZ

"Dust" is a navy colloquialism for the debris left on the surface after a ship sinks.

Ordinary everyday dust is apt to collect on this book before the reader reaches the last page.

It certainly is not in a class with Capt. Beach's previous productions such as "Run Silent, Run Deep."

The first three chapters (of 12) are a review of a successful patrol executed by the submarine Eel, an account of her making port in Pearl Harbor, and the details of refitting for her another expedition.

The expedition is a "wolf-pack" harassment of Japanese shipping by a fleet of three submarines with Eel the flagship carrying an commodore a captain whose years of experience have been eroded by a developing (but not yet diagnosed) brain tumor.

The Japs sink one sub shortly after the "wolf-pack" starts operations in the Yellow Sea. Some tense dramatic incidents are described, but the greatest amount of space is filled with the technicalities of navigating a submarine.

Larousse Publishes American Edition

LAROUSSE ILLUSTRATED INTERNATIONAL ENCYCLOPEDIA AND DICTIONARY. World Publishers. $14.95.

The first American edition of a family reference book that has been a worldwide best seller for many generations.

Reproductions of paintings, short biographical sketches of famous people, information on plants, animals, science, history are all there for the browsing, and school assignments.

Rock Worlds

Joni Mitchell Tells It With Folk Lyrics

By TONY PALERMO

Never could quite fall in love with Joni Mitchell's folk music.

That stiff, piercing soprano, rarely accompanied by more than a lonely guitar or piano, has a strange way of jumbling a melody into a fair connected confusion of notes.

But lyrics? That's another story. Joni's always had an unbelievable ability to express herself in clever, metaphorical ways, and her latest album, "For the Roses," spotlights lots of beautiful examples.

"See You Sometime," for instance, paints a many-covered portrait of a gal's feeling toward her former beau; the exhilaration of new freedom, irritation at her former partner's shortcomings.

She speaks directly to the fellow and the technique underlines the mood nicely.

Sometimes, Joni is dramatically biting:

"Pin-cushion-prick . . . For this poor bad dreamer" . . . "Money' old shadows reply" . . . from "Cold Blue Steel," a frightening look at drug addiction.

Other times, Joni writes "around" her point as in "Electricity" where she portrays man's inability to communicate in terms of overheated circuits, flying sparks and know wires.

Whatever the vehicle though, J. M.'s lyrics are vivid and picturesque. Joni could have stuffed her lyrics inside a book rather than an inside album cover jacket and put her points across just as effectively.

* * *

Potential Dynamite

Bette Midler isn't pretty either. But here's more similarity than that to make you think of Barbra Streisand when you hear Bette's album, "The Divine Miss M."

Like Barbs, Bette's a funky kind of singer, working hardest when she's got a sad story to tell in deep, breathy tones. A groupie's lament like "Superstar," a sad tale of loneliness like "Hello In There."

But when the mood's happy (as in "Friends"), Bette bounces through with verve, laughing and gabbing off-the-cuff as much as singing.

The album isn't an overwhelming success. Barely-altered oldies like "Chapel of "Love" and "Leader of the Pack," add little to the potential this gal has. But give her time.

* * *

General Jabbering

Amazing what switching labels will do for your popularity. The Four Tops, long a deed

BOB DYLAN
Concert tour is a-rarin'.

issue as far as chart success goes, moved from Motown to Dunhill Records and a sorta-greatest-hits effort that goes with such a change gave them "Keeper of the Castle," their strongest tune in years.

If Steeleye Span's "Gandrie" makes it, it'll be the strangest song to hit the charts in years. No instruments are used on the harsh, harmony vocal (four guys led by soprano Maddy Prior) sings out a Lapp rejoice at the birth of Jesus. Unusual, true. But beautiful.

Bob Dylan may set out on a concert tour this January with some old buddies of his — The Band. That'd make quite a "live" album (and don't think the thought hasn't occurred to at least a couple of enterprising young record executives).

Alice Cooper's healing for Europe, and all 12 shows have been sold out. Wonder how he'll do in Pittsburgh this spring. (Yes, rumors are flying.)

Both previous trips to town were monstrous successes.

This Week In Music

TODAY — Allegheny United Church of Christ Choir, Old Post Office Museum, Allegheny Center, 2:30 p.m.

THURSDAY — Vienna Choir Boys, Heinz Hall, 8 p.m.

FRIDAY—Ike and Tina Turner, Civic Arena, 8 p.m.

—Pittsburgh Symphony Orchestra, William Steinberg conducting, pianist David Bar-Illan and violinist Itzhak Perlman, soloists, Heinz Hall, 8 p.m.

SATURDAY — Pittsburgh Symphony, William Steinberg conducting, pianist David Bar-Illan and violinist Itzhak Perlman, soloists, Heinz Hall, 8 p.m.

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