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Abb. 5.  
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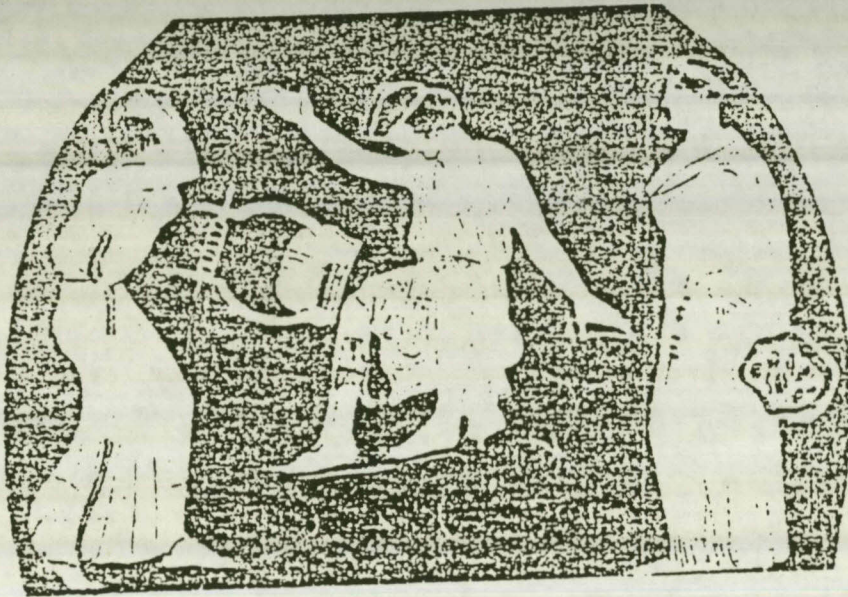


Abb. 6. Thamyris

(Esser, 1961)

THE SIGNIFICANCE OF THE CONTRIBUTION OF BLIND MUSICIANS TO THE GROWTH  
OF CLASSICAL MUSIC IN WESTERN CIVILIZATION WITH A CRITICAL ASSESSMENT  
OF THEIR PRESENT POSITION IN THE USA, UK AND RSA

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The thesis is submitted to satisfy the requirements for the degree  
of Doctor Musicae in the Faculty of Arts (Music Department) of the  
University of the Orange Free State.

30 November 1988

Promoter: Prof dr J L K Human

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## I N T R O D U C T I O N

This thesis concerns the part played by blind musicians in the development of serious (classical) music in Western civilization. Initially this research project was motivated by the complete absence of a thorough and representative biographical catalogue and directory of blind musicians of the past and present generations. Although several names of blind musicians are included in music lexicons and books dealing with music, no attempt has as yet been made either to assess their contribution in the evolution of music or to compile a representative biographical dictionary, with the result that the names of many of them, however internationally famous they were during their own lifetime, were more or less relegated to oblivion. Consequently a large number of these musicians did not receive due credit for their role in the music-making process in Western civilization. Although the directory does not claim to be a complete list in every respect, it is as accurate as possible. Moreover, the catalogue aims at a scientific assessment of the significance of the contribution of blind musicians to the growth of Western music. It is meant to initiate further investigation and to be a nucleus for research on blind musicians. The directory is based on more than two hundred biographies, about one hundred and sixty from abroad and more than fifty from the Republic of South Africa.

Both the composers J S Bach and G F Händel were not included in the text of this thesis for an obvious reason: they completed the bulk of their compositions before turning blind relatively late in their lives. Despite the interesting theory of the

Australian researcher, Barbara Williams, who suggested the possibility of visual impairment in the case of the Danish composer, Dietrich Buxtehude (his compositions not being in his own handwriting), no further proof could be found to substantiate her theory. Consequently Buxtehude with his work was not considered in this thesis. Existing doubts concerning the visual capability of Paul Hofhaimer, the famous Austrian composer and organist, rendered a consideration of his musical contributions unnecessary. However, Arnold Schlick, Frederick Delius and some other composers who contributed considerably to music after they had become blind, were accounted for in this research.

The thesis is divided into two sections. Part One is devoted to biographical sketches arranged in various chapters, starting with Antiquity to 400 AD, followed by a discussion of the significant musical contribution of the blind bards from Antiquity to the nineteenth century. All subsequent chapters correspond with the various stylistic periods in the history of music. It may be anticipated that the relevant data will supply ample proof of the significance of the achievements of blind composers, performers and teachers.

Part Two clarifies the meaning of music in the lives of the blind. Thereupon follows a survey of the development of printing used for blind readers and scholars, education for the blind, the establishment of the first schools for the blind and a historical overview of the era of the institutions. Finally a critical

assessment of the current situation in the lives of blind musicians furnishes an indication of the future of blind musicians in the United States, United Kingdom and Republic of South Africa. Part Two ventures some suggestions to policy makers, educationists and the blind themselves. Guidelines gleaned from the research made possible the identification of problem areas and possible measures that may be adopted towards the improvement of the present position of blind musicians in these countries. Above all Part Two is a plea for the sympathetic understanding of the autogenous problems of the blind, endeavouring to evoke from society and its leaders a more realistic approach to the blind musician's capabilities documented and described in Part One.

The blind want the world to realize that they do not ask sympathy which will place them in an inferior position and that they do not expect any lowering of standards on their behalf which will degrade their dignity. They received their affliction from the hand of God and by the grace of God they intend serving his purpose. Their educators should heed their request:

*"Il faut cultiver notre jardin."* (Voltaire, *Candide*)

It is a plea that blind musicians be allowed and encouraged to partake in the development of music in the future. From policy makers and employers they expect a more realistic approach to their merits - let the abilities and qualifications of each individual be the criteria.

The data for this thesis were compiled from books, magazines, brochures, widespread correspondence and, as a consequence of the very nature of the subject, a large number of personal interviews including, as a matter of geographical necessity, numerous telephone calls. The research project was conducted over several years, 1986-1988. This comprised personal visits abroad during the year 1986, to facilitate an on the spot investigation of the present situations in the United States and United Kingdom. Similar personal investigations were conducted in the Republic of South Africa, during 1987-1988. Furthermore, research necessitated fifty-nine questionnaires posed to blind musicians. The feedback of the latter amounted to a reliable 79,7%. Discussions with the personnel of various organizations representing the blind produced invaluable information and revealed genuine interest in the cause of the blind.

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## PART 1

### CHAPTER 1

#### FROM ANTIQUITY TO 400 AD

##### 1. Antiquity

Among the primitive and ancient peoples the blind were either eliminated or venerated. By applying the law of the survival of the fittest, the blind were in many instances eliminated together with the crippled and the monstrous. (French, 1932, p 33). When venerated, the blind were held in high esteem on account of the alleged compensation in exchange for their loss of sight. (Booyens, 1981, p 6)

Neither education nor social welfare was provided for the blind, with the result that those who survived were either doomed to beggary or had to seek their own instruction. (DSE, 1981, p 11)

The blind were always better at music at their own peculiar level, whether good, bad or indifferent, than they would have been had they been sighted, because of the emphasis placed on sound. (Eldridge, 1986) The two arts, music and poetry, most directly dependent for its appreciation on the sense of hearing, had always been of special interest to the blind. The talented blind with skill in music or recitation, expressed themselves from the earliest days in song and drama, enjoying their own art as well as that of others.

Numerous ancient Greek poets and singers were blind. (Booyens, 1981, p 6) Xenocritos, who was born blind, reformed with others the early Greek music and created the poetic musical accompaniment for the gymnastic festivals. (Lowenfeld, 1975, p 19) The ancient Greeks, in whose civilization superstition fulfilled a major function, believed that Tiresias and Phineus owed their gift of prophecy, and Demodocus his gift of song to some divine compensation from the gods in exchange for their loss of sight. (French, 1932, p 38) The supreme gift of the Greek poet, Homer, who lived in the ninth or eighth century BC, was also attributed by his countryman to his blindness. Thamyris was a blind singer of note who accompanied himself on the kithara or harp. (Esser, 1961, p 97) In ancient Greece the blind as rhapsodist travelled widely with his guide, reciting the cycles of heroic poems to the accompaniment of his lyre. Homer pictured him in the person of the singer Demodocus, in his famous *Odyssey* VIII, verses 38-40 :

"Now came the herald along, leading the much revered singer,

The Muse's beloved to whom both evil and good had been granted,

For she took the sight from his eyes but gave him the gift of sweet music." (French, 1932, p 64)

The following was written with regard to blind musicians in Greece and Egypt:

"Bei der starken Verbindung, welche von früh her zwischen Griechenland und Ägypten bestand, nimmt es nicht wunder, dass auch in Ägypten der Stand des blinden Harfners blühte, ..."

Due to the strong link which existed since early times between Greece and Egypt, it [is] not surprising that also in Egypt the position of the blind harpist flourished, ... (Esser, 1961, p 97)

As far back as the second millenium BC blind singers and court minstrels were active in China and Egypt. (French, 1932, p 63)  
In the ancient Egyptian tomb of Amenophis IV at Tell-Amarna, an example of a blind harpist accompanying some blind singers, had been found. (Esser, 1961, p 96)

In ancient Israel the educated blind were employed as private tutors. They were expected to possess a comprehensive and reliable memory, displaying a rich mass of learned material to their scholars; thus they became living libraries, members of that learned class known under the names *Shone-halachoth*, *Sadran* or *Thana* and were nicknamed *baskets of books*. (French, 1932, p 37)

Most of the oriental kingdoms were far ahead of the Romans in their treatment of the blind. (French, 1932, p 39)

## 2. The Christian era

During the first centuries Christianity spread very rapidly across the countries surrounding the Mediterranean sea. Congregations were established at various places, grouping people together as in large families. Elimination was forbidden by the Christian faith, with the result that the deacons took over the care of the poor and many of the blind assembled under the auspices of the church. (French, 1932, p 41)

### 2.1 Didymus of Alexandria (308-98)

Didymus was an eminent teacher of his time, a contemporary of St Ambrose of Milan (340-97). He lost his sight at the age of five and was dependent on his initiative for his own instruction. He carved an alphabet out of wood and learned to form words and sentences. (Lowenfeld, 1975, p 30)

Didymus travelled extensively, visiting renowned schools and teachers of his time, employing people to read their leading articles to him. Didymus succeeded in accumulating a vast repertoire of knowledge and eventually succeeded Origen as the head of the Catechetical School (university) of Alexandria. (French, 1932, p 66)

Didymus was widely recognized as an intellectual with a prodigious memory, a profound knowledge of theology, pagan philosophy, mathematics, music and astronomy. One of the great doctors of the early Christian church, St Jerome, was a pupil of Didymus.

St Jerome, a great theologian, who translated the Greek and Hebrew Scriptures into Latin (called the Vulgate), and author of many ecclesiastical works, marvelled at the inspiration of a blind man to so many scholars of the church. (Farrell, 1956, p 6)

Apart from Diodorus, a well-known teacher of geometry, who lived in the first century BC (Zahl ed, 1962, p 391), Didymus represented an excellent example of the ability of the educated blind intellectual. About fourteen centuries elapsed before the next blind intellectuals could equal his feats. Didymus proved that the blind, when educated, could equal and even surpass some of their sighted colleagues.

## CHAPTER 2

## THE BLIND BARDS - FROM ANTIQUITY TO THE EARLY NINETEENTH CENTURY

## 1. The identity of the bards

Bards were active from antiquity to the early nineteenth century. They were itinerant singers, accompanying themselves on stringed instruments. They contributed considerably to the dissemination and popularization of folk music. Some were attached to royal courts, houses of the nobility or inns:

"The harpists formerly took an important place in social life. In the court of a prince there would be a *Court Bard* who, to his harp, sang genealogies, battles, and heroes; and a *Domestic Bard*, attached to the princess, who sang of love, of nature, and of minor events, and was not bound by the strict rules of composition of his colleague, but used a quasi-ballad style. There were also vagrant, free-lance bards, of quite another class and subject to the hardships that come to those whose profession is not always kindly looked upon by authority. In more recent (say post-Tudor) times harpists were less exactly classified, but they were still important in the life of the country, and well into the nineteenth century most great houses and most inns had a harpist." (Scholes, 1956, p 1109)

Among the ancient Celts the Druidic cult was in the hands of the bards who, in their songs celebrated the gods, extolled the deeds of their heroes fallen in battle, and helped to stir up hatred against the foreign oppressors. Since the Druidic religion forbade the use of any kind of writing, the blind could hold their own amongst the bards. (French, 1932, p 64) The activity of the bards, and in particular that of the blind bards, was not confined to one country only. The essential unity of the continental Celts and those in Britain, and of their Druidic customs, with which the activity of their bards was bound up, was alluded to in Caesar's *Gallic War* (55-54 BC). (Scholes, 1956, p 1108)

The important role of the blind bards during this entire period should not be underestimated.

#### 1.1 **Ossian (c 300 AD)**

The most famous of the early blind bards was Ossian who flourished around 300 AD, about the time of the birth of Didymus of Alexandria in 308 AD. Ossian was the son of the Caledonian king, Fingal. Not blind since birth, he went blind after having fought in many battles as a sighted hero. Ossian was a true bard, singing his own poetry while accompanying himself. (Lowenfeld, 1975, p 38)

#### 1.2 **Hervaeus (d 565 AD)**

Another blind bard was St Hervaeus, also known as St Hervé, who was born in Bretagne and buried in the Cathedral of Nantes, some twenty-five years after the birth of Pope Gregory. He was con-

verted to the Christian faith and became the patron saint of all blind bards. At a monastery founded by him in Bretagne shortly before his death, the Feast of St Hervé is still celebrated every year on the second day in June. To this day, blind musicians bring their instruments there for a blessing by their patron saint. (Farrell, 1956, p 7)

The activity of the blind bards was not confined to one country. They travelled throughout the United Kingdom, Europe and Asia. It was reported from China that blind men were wide disseminators of folklore during the seventh century. In neighbouring Japan the blind were recorders of history, capable of reciting upon request chapter and verse of annals of the past. (Farrell, 1956, p 5)

### 1.3 Hitoyasu (843-?)

Prince Hitoyasu, son of the Emperor Ninmyo, lost his sight at the age of twenty-eight. Well versed in the Chinese and Japanese literature, and with a keen interest in music, he was as a young man appointed the governor of two provinces. Upon the loss of his sight, which was attributed to grief following the death of his beautiful wife, Prince Hitoyasu turned his attention to the blind and gathered them in his court. At parties held at his palace in Kyoto, then the capital of Japan, the young Prince took delight in sharing the music of his new friends and in reciting poetry. (Farrell, 1956, p 7)

#### 1.4 Berulef (fl 800 AD)

At the beginning of the ninth century there lived in Friesland a notable blind singer, Berulef. (Lowenfeld, 1975, p 38) Although he is historically recorded as a musician, no further information regarding Berulef could be traced.

#### 2. Blind bards active during the Middle Ages (800-1400)

During the Middle Ages blind bards were active in many countries across Europe, frequently accompanying themselves on special instruments. These bards included the Bandurists in Russia who played the bandura, a mandolin-like instrument with many strings, and the Guslars in the Balkans who played the guslar, a variation of the violin. In France itinerant singers accompanied themselves on special violins; in Rumania, shepherds' pipes were used, and in the Ukraine, the blind bards sang in public houses at the crossroads of the steppes. In Spain they gathered at church ceremonies and were famed for their religious songs, while in Armenia, Georgia, and Czechoslovakia, sightless minstrels were in demand for weddings on account of their knack for improvisation. (Lowenfeld, 1975, p 38; Farrell, 1956, p 5; French, 1932, p 62) Thus the blind bards toured Europe and Central Asia, enriching considerably the folklore and folk music of almost every country.

"In nearly all countries, Christian, Moslem, and Buddhist, the blind bards, often led by a dog with a bell at its neck to herald their arrival, found favor as they sang the praises of the countries' heroes and of the ruling kings." (Farrell, 1956, p 5)

### 2.1 Henry the Minstrel (fl after 1300)

Many of the nobility indulged in music-making and received itinerant musicians at their courts. A well-known blind Scottish bard was Henry the Minstrel. (Zahl ed, 1962, p 400)

### 2.2 Blind Harry (fl after 1480)

Blind Harry, a contemporary of Josquin Desprès (c 1440-1521), was a poet and harpist who visited the court of James IV of Scotland in 1490 and again in 1491. (Scholes, 1956, p 942)

### 3. A decline in the widespread activity of the bards

Gutenberg's invention of the printing press in 1454, the subsequent publication of books, and more travel, curtailed the activity of the blind bards, for people lost interest in their entertainment and their lore. (Farrell, 1956, p 5) Henceforth their activity was confined to certain areas such as Ireland, Wales and the Balkans. Their diminishing role on the international scene in Europe coincided with the last of the *Meistersinger*, Hans Sachs (1494-1576).

### 4. The last of the famous blind bards

The last of the historically recorded famous blind bards were Carolan and Hempson. Although their travels were mainly restricted to their own countries, they contributed greatly to the popularization of folk music. The Irish song *Eileen Aroon* was popularized as *Robin Adair* in Scotland about 1715 by the blind Irish harper, Hempson, then touring there. (Scholes, 1956, p 889)

#### 4.1 Carolan (1670-1738)

Turlough, also known as Turlogh O'Carolan, the son of Erin, was born at Newtown in the county of Meath, Ireland. He was born some fifteen years before the birth of Händel in Germany. Carolan was blinded by smallpox very early in life. He showed great musical talent and learned to play the harp. He became an itinerant musician, one of the last of the celebrated Irish bards. He travelled on horse-back, accompanied by his servant on another horse, carrying his harp. (Lowenfeld, 1975, p 50) His visits to the various courts and great houses brought him into contact with Italian and German music which had a marked influence on his own compositions. (Blom, 1954, vol 4, p 238)

Carolan wrote more than two hundred compositions, sacred and secular, and greatly enriched Irish folk music. The Irish poet, Thomas Moore (1779-1852) adapted ten of his poems. (Farrell, 1956, pp 5, 6)

In 1985, with the tricentennial commemoration of the birth of Bach, Händel and Scarlatti, several countries issued series of music stamps. On one of these stamps from Eire, Carolan was depicted in recognition of his contribution to Irish folk music.

#### 4.2 Hempson, Denis (1695-1807)

Hempson (Hampson) was born at Craigmore, Londonderry, Ireland. J S Bach and Joseph Haydn lived during his lifetime. At the

age of three he lost his sight as a result of smallpox. When twelve years old he began to learn the harp. Among others, he studied under Garragher (a blind travelling harper). Hempson became an Irish bard and travelled extensively through Ireland and Scotland. During his second visit to Scotland in 1745, he played before Prince Charles in Edinburgh. He settled at Magilligan where he died at the age of 112. (Scholes, 1956, p 469)

In his book, *Ancient Music of Ireland*, published in Dublin in 1840, Bunting recorded the following observations on the performances and style of Denis Hempson:

"He was the only one of the harpers at Belfast in 1792 who literally played the harp with long crooked nails, as described by the old writers. In playing he caught the string between the flesh and the nail; not like the other harpers of his day, who pulled it by the fleshy part of the finger alone. He had an admirable method of playing *Staccato* and *Legato*, in which he could run through rapid divisions in an astonishing style. His fingers lay over the strings in such a manner, that when he struck them with one finger, the other was instantly ready to stop the vibration, so that the *Staccato* passages were heard in full perfection. In fact, Hempson's *Staccato* and *Legato* passages, double slurs, shakes, turns, graces etc., comprised as great a range of execution as has ever been devised by the most modern improvers." (Blom, 1954, vol 4, p 238)

#### 4.3 Philipp der Blinde (fl 1800)

Philipp der Blinde, who died during the first half of the nineteenth century at Semlin, Serbia, in the Balkans, knew all the Serbian poetry by heart. Until recently the blind in Serbia were active as singers. (Esser, 1961, p 97) Although no more is historically recorded about Philipp der Blinde, these facts suffice to indicate an artist and intellect of superior quality.

#### 5. The significance of the contribution of the blind bards to the development of music

A tradition of more than two milleniums of blind bards was brought to a close during the nineteenth century. Despite possible differences in motivation and social background, the similarity in procedure and the ultimate achievements acquired in enriching the folklore and music of European countries led to the thesis that the contribution of the blind bards to the growth of Western music was no less significant than that of the *troubadours*, *trouvères*, *Minnesänger* and *Meistersinger*.

Apart from their prowess as performing artists, they also excelled as poets and as composers. These attributes were almost necessitated by their lack of vision, since they were active before the accessibility of printed versions of these art forms.

The most remarkable feat and also a factor which adds to their usefulness and indeed stature, is the fact that they functioned as living sources of historical data. It would, indeed, be plausible to surmise that they also carried with them the historical data concerning the art of music itself.

## CHAPTER 3

## ARS NOVA AND THE RENAISSANCE (1300-1600)

During this period the blind were involved in developing the new instrumental style. Landini was the most celebrated musical personality of the *trecento* (the 14th century in Italian art). His works represent about a quarter of all the Italian *trecento* music known to have survived. (Roche and Roche, 1981, pp 108, 109) Paumann was one of the first instrumental virtuosi of European fame and the author of the oldest book on organ playing. (Moser, 1956, p 17) One of Schlick's publications heralded the beginning of the voluminous literature for the lute which continued throughout the sixteenth century. (Moser, 1956, p 19) Fuenllana's music for the vihuela ranked with that of Luis Milán. (Apel, 1973, p 801) The grandeur and inventiveness of Cabezón's music led to its comparison with the great works of J S Bach himself. (Hindley ed, 1983, p 139) Furthermore Schott and Chatelain were two of several accomplished blind musical instrument builders. (Moser, 1956, p 21; Lowenfeld, 1975, p 50) The substantial contribution of blind musicians to the development of Western music during this period will become apparent in this chapter.

1. **Ars Nova**

"The 14th century in music is referred to as the *Ars Nova* (the New Art). While it represents the end of the Middle Ages in music, it also foreshadows some renaissance trends." (Miller, 1973, p 34)

In Italy the Ars Nova flourished from 1330-1410, in the *trecento*. The music was essentially secular, based on contemporary Italian poems, vocally conceived but performed on instruments. It was an exclusively social art, which featured at the Florentine courts. The music was somewhat lighter in texture than the French modal style and reflected a love of melody and clear chord progressions. The *brevis* was subdivided into smaller units, providing new rhythmic patterns beyond those of French mensural notation. In *trecento* music the notes were written on six instead of five lines. (Wörner, 1973, pp 138, 141)

#### 1.2 Landini, Francesco (c 1325/35-97)

The Italian, Landini (Landino), was born about one hundred years before Hans Sachs (1494-1576), the last of the *Meistersinger*.

Landini was blind since early childhood. He was the principal composer of the Italian Ars Nova (Miller, p 37), which flourished in his home town, Florence. Landini was the most celebrated musical personality of the *trecento*. He was a brilliant player of several instruments, including the lute, and especially the portative organ, and at the same time a distinguished poet, writing some of the texts he set and being awarded poetic honours in Venice. (Roche and Roche, 1981, pp 108, 109)

Landini is traditionally believed to have been awarded the laurel wreath for his organ playing by the King of Cyprus. (Wörner, 1973, p 140) He gained such renown that he was invited with the great Italian poet Petrarch, to grace a festivity. (Hertz, 1932, p 40)

Landini was buried at the church of San Lorenzo in Florence where he had been organist from 1369-96.

After adopting the typical French discant song (cantilena, or French ballade form), he created a mixed form when he assigned these parts to two singing voices and the contratenor to an instrument. (Wörner, 1973, p 139) The *Landini cadence* (the insertion of the sixth degree of the scale between the leading note and the tonic at the cadence) was peculiar to many of his works. (Miller, 1973, pp 34, 35)

Landini left behind a total of 154 compositions (mostly ballate), his extant works including: nine two-voiced and two three-voiced madrigals, two cacce, ninety-one two-voiced and forty-two three-voiced ballate and eight ballate in versions for two or three voices. (Wörner, 1973, p 140) Landini's technical prowess was demonstrated in the canonic madrigal *De! dimmi tu*. (Roche and Roche, 1981, p 109)

"Some of his beautiful madrigals were later found and used as proof that three-part harmonies were already known in the 14th century." (Lowenfeld, 1975, p 53)

It could be concluded that Landini, although a poet like so many blind bards before him, was also a theoretician and composer of great achievement.

## 2. Renaissance instrumental music

Although instrumental music in the Renaissance never matched the quantity or quality of vocal music, it is important because it reveals the rise of interest in instrumental media and the first realization of an independent instrumental idiom. (Miller, 1973, p 61)

### 2.1 Paumann, Conrad (1410-73)

Conrad Paumann, the blind organist from Nürnberg, was the leading figure of the ever-growing instrumental music in Germany during the fifteenth century. (Lang, 1983, p 206) He was a contemporary of the Franco-Flemish composer, Dufay (b before 1400; d 1474). Paumann owed his early musical training to a rich patron in his home town where he started his musical career as organist of the Sebalduskirche. In 1451 he became court organist at München. (Hindley, 1983, p 114)

Paumann was an eminent musician who played the lute, flute, harp and viola, but above all he was a virtuoso on the portative organ, then in use in Europe. He gave many concerts at various courts in Bavaria, Spain and also in Italy where he was knighted by the pope. (Lowenfeld, 1975, p 55)

His greatest achievement was his book *Fundamentum Organisandi* (published in 1452), the oldest textbook on organ playing, containing some compositions, partly didactical and partly improvisatory in character. The collection contained three *Präambeln*

as original compositions, the first written in the style of a toccata. The indications were written on the upper staff in mensural notation and on the lower staff in letters. (Wörner, 1973, p 541) These pieces represented the earliest type of idiomatic keyboard music, containing from ten to twenty measures each. They were remarkable for their free keyboard style, made up of passages and chords, in marked contrast to the strict contrapuntal style of contemporary vocal music. (Apel, 1973, p 692) In this treatise Paumann showed how to write counterpoint to a tenor and also gave instruction in the art of decoration by diminution. (Hindley, 1983, p 114)

The French texts of the popular Burgundian chansons were unintelligible to the Germans, who then resorted to instrumental arrangements and paraphrases, eventually leading to an independent keyboard style. (Lang, 1983, p 206) To this effect Conrad Paumann was a leading figure of his time and a monument was erected over his grave in honour of his memory. (Hertz, 1932, p 40)

## 2.2 Schlick, Arnold (1455-1527)

Arnold Schlick was a contemporary of Josquin Desprès (c 1440-1521). He lost his sight at the age of fifty-six, but his best known works appeared after he had turned blind. Apart from being a well-known organist at Heidelberg, a lute player, a composer and a staunch advocate for the mean-tone system, he also took a keen interest in the mechanical functioning of the organ, and

his advice was sought by the church authorities in the construction and maintenance of their instruments.

In 1511, the same year in which he turned blind, his famous book *Spiegel der Orgelmacher und Organisten*, appeared. This work consisted of ten chapters on organ building. In 1512 *Tabulaturen etlicher Lobgesänge und Liedlein auf die Orgel und Lauten* appeared. This book contained a *Salve Regina*, church music, a keyboard arrangement of a secular Dutch song, twelve tricinia for voice and lute and three compositions for the lute. This work heralded the beginning of the voluminous literature for the lute which continued throughout the sixteenth century. In 1520 some other compositions appeared, including a magnificent piece for the organ consisting of ten voices, six on the manuals and four on the pedals. (Moser, 1956, pp 17-21) With regard to his contribution to the development of music in the sixteenth century, the following was written about his compositions:

"Many of his compositions, which stand second only to those of the great Hofhaimer, are contained in his *Tablatures of songs of praise and little songs for the organ and the lute*, published in 1512. In these the old manner of composing to a slow moving tenor drawn from a plainsong melody still lingers, but the style is unmistakably an instrumental one." (Hindley, 1983, pp 114, 115)

### 2.3 Fuenllana, Miguel de (c 1500-?)

Fuenllana, the ingenious virtuoso on the guitarlike Spanish lute (vihuela), was born blind near Madrid. (Moser, 1956, p 29) He was born some ten years before the English composer, Tallis (c 1505-85).

Fuenllana participated in developing a new independent instrumental style in Spain. The few songs with lute accompaniment by the great lutenist song composers of the first half of the sixteenth century - among others Don Luis Milan and Miguel de Fuenllana - that are now available in modern editions disclose a musical art of such grace and finish as elevates Spain among the leading musical nations of the Renaissance. (Lang, 1983, p 262)

In 1554, when Fuenllana's masterpiece, the tablature book *Orphenica Lyra* for guitar and lute appeared, he was a court musician in Spain. This book was dedicated to King Philipp II of Spain. (Moser, 1956, p 29) *Orphenica Lyra* indicated not only the remarkable technical progress made since the appearance of *El Maestro* (1535), the first printed tablature book in Spain by Don Luis Milan, but a grasp of a truly instrumental style that was unique in his time. (Lang, 1983, p 263)

Fuenllana used red ciphers to indicate a singing line in his tablatures for the vihuela, a six-course Spanish guitar, tuned like the lute. (Apel, 1973, p 902)

His music was considered to be very important, even by modern writers:

"Fuenllana's fantasies are the utterances of a virtuoso instrumentalist who not only knows every technical secret of his vihuela but invents his expressive and bold music in a style that is the perfect medium for his instrument." (Lang, 1983, p 263)

#### 2.4 Tänz1 (c 1506-?)

The blind German musician, Tänz1, was a contemporary of the Spaniard, Fuenllana. He was such a bright musician, that he was introduced at the age of eleven to the Emperor Maximilian. In 1540 he became organist at Schwaz. (Moser, 1956, p 30)

#### 2.5 Cabezón, Antonio de (1510-66)

Cabezón was born blind at Castrojeriz near Burgos and died in Madrid. He was a Spanish composer and organist, a contemporary of Fuenllana and the English composer, Tallis (c 1505-85). He served Empress Isabella from 1526, and from 1539 was royal court and chapel musician to Charles V and later also to Philipp II. He travelled through Europe as a member of the royal Spanish household and this brought him into contact with the best musicians of his day. He accompanied Philipp II on a visit to London (1554-56) and his music and playing might have had a significant effect upon the English virginalists.

Cabezón's music was published posthumously in 1578 by his son Hernando (Apel, 1973, p 801) as a pedagogical collection, *Obras de música para tecla, arpa y vihuela*. Of these the most significant were the four-voiced *tientos*, or fantasies, a form related to the Italian *ricercar*. In the art of the variation Cabezón excelled the English virginalists, being responsible for the first extant keyboard variations, called *diferencias*, on dance-like and folksong-like themes in highly developed variation technique. (Wörner, 1973, p 543) He was indeed the first to develop the keyboard variation, each variation being linked without a break to the next, and he infused the plainest secular material with a lofty seriousness of manner.

His affliction did not deter him from composing keyboard music of such stunning originality as was entirely unknown before or immediately after his time:

"His admirable variations, bold chromatic *fugues*, and clever transcriptions display a nobility of melody and polyphony which we shall not meet again until the advent of the great organists, many years his juniors, who appeared at the close of the century." (Lang, 1983, p 264)

His style, which was better adapted to the organ than that of most of his contemporaries, made use of all the technical possibilities of counterpoint, while remaining essentially instru-

mental in character. Its grandeur and inventiveness led to its comparison with the work of J S Bach himself. (Hindley, 1983, p 139)

#### 2.6 Salinas, Francisco (1513-90)

Salinas, a contemporary of Fuenllana and Cabezón, was a distinguished Spanish keyboard performer, teacher and theoretician. He went blind at the age of ten, and after completing his training as musician, he served under the archbishop of Campostella. In 1538 Salinas accompanied his employer on a visit to Italy where he remained for about twenty-three years. After becoming a monk, he was employed as organist by Duke Alba. During his stay in Italy he became an authority on ancient music and on his return to Spain in 1561, he was appointed as professor of musicology at Salamanca. In 1577 his seven books on music appeared. Salinas was a staunch supporter of the musical theories of Zarlino (1517-1590) (Moser, 1956, pp 28, 29), who not only recognized the importance of the major and minor harmonies with reference to the modes, but put far greater emphasis on their place in music than any former theoretician. (Hindley, 1983, p 132)

#### 2.7 Ferdinandes, Johannes (d 1596)

Johannes Ferdinandes, also known as Carolus Fernandus, was a blind poet, philosopher and musician of Spanish descent. He settled in a monastery at Bourges where he composed some psalms and also wrote two books. Michael Praetorius (1571-1621) was

very impressed with his four-part writing and mentioned Ferdinandes's works in his Vol I, p 178. (Moser, 1956, pp 7, 30)

### 2.8 Valente, Antonio (c 1520-?)

Valente was an Italian composer and organist, blind from early childhood. He was a contemporary of Palestrina (c 1525-94). Valente served as organist of St Angelo a Nido (or Nilo) from 1565-80. In 1601 he was listed by Scipione Cerreto as one of the deceased organists of Naples, indicating that he was Neapolitan by residence rather than by birth. He was one of a few Italian composers who, during the sixteenth century, tried to establish an independent keyboard style. Valente's *Intavolatura de cimbalo* had almost the same notation as the compositions of Cabezón - the numbers one to 23 represented white keys (with a short octave); an X above a number meant the note was to be raised a semitone.

His compositions were assembled in two books. The first book *Intavolatura de cimbalo* (1576) was among the earliest collections in the form of opera omnia, containing most of the keyboard forms of the time - one fantasia, six ricercares, Salve regina, three intabulations, six sets of variations, three dances. The second book *Versi spirituali per organo* (Naples, 1580) contained church music. (Sadie ed, 1980, vol 19, pp 492, 493)

### 2.9 Krumbhorn, Kaspar (1542-1621)

Krumbhorn was born in Liegnitz, Germany. He was a contemporary of the English composer, William Byrd (1543-1623). He went blind at the age of three. When he became older, he learned to play the flute, violin and clavichord. Krumbhorn also composed and made such good progress as a musician, that he was summoned to Dresden by Augustus of Saxony. He denied the invitation to stay in Dresden and returned to Liegnitz where he became organist of the Peter-Paul-Kirche in 1565 and was also active as composer and conductor. (Moser, 1956, pp 30, 31)

### 2.10 Chatelain, Martin (fl after 1550)

Chatelain was also known as Castelein or Castellanus. He was a contemporary of Krumbhorn. Although blind from infancy, his father who was a turner, taught him his craft. Eventually he became such a dexterous craftsman, that he produced several musical instruments, especially organs with wooden pipes. He settled in Antwerp, Belgium where he became famous and enjoyed the friendship of many outstanding contemporaries. (Lowenfeld, 1975, p 50)

### 2.11 Thomas (fl 1556-59)

Thomas was a blind singer who lived at the same time as Krumbhorn and Chatelain. He was attached to the Marienkirche in Danzig from 1556-59. (Moser, 1956, p 10)

### 2.12 Schott, Konrad (1562-1630)

Schott was a blind musical instrument builder of great renown. He was a contemporary of the Dutch organist, Sweelinck (1562-1621). Schott lived at Stuttgart, where he built an organ with 1079 pipes and 16 registers. He also built organs at Ulm and Freudenstadt, as well as one for Archduke Maximilian. (Moser, 1956, pp 21-23)

### 3. The significance of the contribution of blind instrumentalists to the Ars Nova and to music in the Renaissance

The majority of blind musicians dealt with in this chapter were essentially instrumentalists. Apart from Landini who gained international fame on account of his vocal compositions, the other blind musicians were all participating in developing a new keyboard style. During this period, the golden age of polyphonic choral music, while composers such as Josquin Desprès (c 1440-1521), Palestrina (c 1525-94) and Roland de Lassus (1532-94) devoted themselves entirely to choral music, blind musicians were already searching for and establishing a new keyboard style. Contributions by Paumann (1410-73), Schlick (1455-1527) and Cabezón (1510-66) culminated in the music of great instrumentalists such as Corelli (1653-1713), Couperin (1668-1733) and Vivaldi (1678-1741) during the Baroque.

## CHAPTER 4

### THE BAROQUE AND THE CLASSICAL PERIOD (1600-1820)

The aesthetic ideal of the Baroque (1600-1750) permeated virtually all aspects of European culture, although the Baroque, as did the Renaissance, began in Italy. Drama, painting, architecture, and music were characterized by grandiose concepts, magnificent effects, contrasts, ornate design, and overall theatrical quality. The years from 1750 to 1820, representing the rise and culmination of classicism in music were also marked by momentous events in general history. (Miller, 1973, pp 81, 115) The classical period in art coincided with the period of intellectual awakening when philosophers such as Voltaire, Rousseau, Montesquieu and Diderot pleaded in their writings for the rights of man, including the less privileged. These philosophies led among others to the establishment of the first school for the blind in Paris in 1784. (DSE, 1980, p 11)

#### 1. Famous blind musicians of the Baroque and the classical period

During the Baroque and the classical period instrumental music flourished in the works of some of the greatest masters - J S Bach (1685-1750), Händel (1685-1759), D Scarlatti (1685-1757), Haydn (1732-1809) and Mozart (1756-91). Apart from some blind musicians who experimented with sound (Van Eyck with the overtones

of bells and Pesenti with the violin and enharmonic instruments), there were amongst the blind musicians some brilliant performers on a variety of instruments - Parry on the harp, Stanley on the organ, Friexer on the violin, Paradis on the piano, Kirchgässner on the glass harmonica and Dülöng on the flute.

### 1.1 Van Eyck, Jacob (c 1589-?)

Jacob van Eyck, the famous blind Dutch musician, who died at Utrecht, was a contemporary of the German composer, Heinrich Schütz (1585-1672). Van Eyck was one of the first musicians to discover the relationship between bells of various shapes and sizes and the overtones produced by them. He assisted François and Pieter Hemony in their research in this field. Van Eyck recognized that a pure tone with the correct overtones was determined by the right choice of the shape of the bell. Besides being a famous carillonist, he also played the recorder. Van Eyck wrote three books containing his compositions. The first book was *Euterpe*; the other, *Der Fluyten lust-hof* comprised two volumes containing 144 pieces based on Dutch folk tunes for the treble recorder. (Sadie ed, 1980, vol 6, pp 337, 338)

### 1.2 Pesenti, Martino (1600-47)

Pesenti was born in Venice the same year in which Peri's first opera, *Euridice* was produced. He studied music with Giovanni Battista Grillo. Pesenti, a blind musician, was not regularly

employed and he devoted much of his time to composition. He was so proud of overcoming his handicap that he signed his compositions *cicco* (the blind).

In 1621 his op 1, a set of madrigals, written for from two to four voices, appeared. His madrigals were joyful and artistic. Pesenti's later works also included some chamber music. In 1645 he experimented with the violin in his diatonic-chromatic-enharmonic dances, following the enharmonic keyboard instruments of Vido Transentino (Vitus de Transuntinis) and Zarlino (whose instrument was built by Domenico de Pesaro in 1548). By these acoustical experiments Pesenti paved the way for later blind musicians who were interested in tuning and acoustical research. (Moser, 1956, pp 32, 33)

### 1.3 Schönberger, Huldericus (1601-49)

Huldericus (Ulrich, Henricus) Schönberger was a very famous blind intellectual. He was a contemporary of Heinrich Schütz. Schönberger was born at Weiden, Germany and blinded by smallpox at the age of three. After attending an ordinary (public) school from the age of eleven, he enrolled at the university of Leipzig where he obtained a Master's degree in philosophy and languages in 1625. Apart from German he gave tuition in Latin, Greek, Hebrew, Chaldee, Arabic and French. Schönberger stayed for a while in Copenhagen and eventually settled in Königsberg, Prussia. He took a keen interest in music and not only built organs and other musical instruments, but also played on them. (Moser, 1956, pp 23-25)

#### 1.4 Schmidt, Jakob (fl after 1600)

Jakob Schmidt was born blind. He was a contemporary of Heinrich Schütz. Schmidt was organist in Danzig, Germany, from 1602-1610. He studied music by means of wax tablatures. (Moser, 1956, pp 10-11)

#### 1.5 Bruna, Pablo (c 1611-79)

Pablo Bruna was born at Daroca near Saragossa in Spain. He was blinded by smallpox early in childhood. Bruna was a contemporary of Schütz. He was a Spanish composer and organist known as El ciego de Daroca (the blind from Daroca). He became organist of the collegiate church of Daroca in 1631 and was named its choirmaster in 1674. Bruna was honoured as one of the foremost organists and organ teachers in Spain. He was the leading Spanish keyboard composer between Correa de Arauxo and Cabanilles. His pupils included Pablo Nassarre (blind) and a nephew Diego Xaraba y Bruna who succeeded him at Daroca and eventually became the principal organist of the royal chapel at Madrid. Bruna's music was sonorous and well suited to the keyboard. Due to the imaginative figuration and dense, close imitation his works were peculiarly Spanish in character.

His compositions included thirty-two known organ works, such as seven *Pange lingua* settings, psalmodia, gaytilla, batalla, clausulas, tientos for divided keyboard, tientos for undivided keyboard and sacred vocal compositions. (Sadie ed, 1980, vol 3, p 381)

#### 1.6 Linnemann, Hans (fl after 1650)

Linnemann was a blind German musician who not only performed on, but also built various musical instruments. He was a contemporary of Heinrich Schütz. He was active at Halberstadt in 1682. Linnemann could sew as well as any person with sight. (Moser, 1956, p 25)

#### 1.7 Nassarre, Pablo (c 1654-1730)

Nassarre, the Spanish musician, was born at Aragon and died at Saragossa. As already stated, he was a pupil of Pablo Bruna and a contemporary of the Italian, Alessandro Scarlatti (1660-1725). Although Nassarre was blind from infancy, he became a famous theorist, composer and organist. He entered the Franciscan order at the age of twenty-two and served throughout his career as organist of the monastery of St Francis at Saragossa. Nassarre remained faithful to the conservative Spanish tradition, defending it against Italian innovations; his work maintained unquestioned authority among later Spanish theorists until the attacks of Eximeno, who referred to him as *an organist by birth and a blind man by profession*. His works included two theoretical publications *Fragmentos músicos* (Saragossa, 1683), dealing with plainsong, mensuration, counterpoint and dissonance treatment, and *Escuela música* (1723-4) - two volumes comprising more than 1 000 pages dealing with definitions, effects of music, plainsong, the metres and modes of polyphonic music, an exhaustive description of instruments, harmonic combinations, strict counterpoint and free composition, performing practices such as embellishments and the activities of the church musician.

Nassarre's compositions included a villancico, three toccatas for organ, a tiento and Sanctus versets for organ. Of his few remaining compositions one is a toccata surprisingly in the style of an Italian concerto. (Sadie ed, 1980, vol 13, pp 43-44)

#### 1.8 Waldkirch, Esther Elisabeth von (1660-?)

Elisabeth von Waldkirch (Jungfrau Valkierin) was the first blind woman recorded in history as a musician by Kaspar Printz in 1690. (Moser, 1956, p 43) She was a contemporary of the English composer, Henry Purcell (1659-95). Elisabeth was born in Geneva, Switzerland. She was a blind girl of exceptional intelligence and her father and his Swiss friend, Bernouilli, took a delight in teaching her. Because of his pupil's achievements, Bernouilli gained international fame as a teacher of the blind. He incised the alphabet on a thin wooden board; Elisabeth traced out the form of the letters with her fingers, then with a pencil, and by this means learned to write correctly on paper with a pencil, and even with ink. She was taught Latin, French and German and kept up a voluminous correspondence with her family and friends in all three languages.

Besides being a very fine singer, she played the organ, flute and violin. (Wagg, 1932, p 4)

#### 1.9 Grave, Johann Jakob (c 1670-?)

Grave was born in Amsterdam, Holland. He was blind and a contemporary of Elisabeth von Waldkirch. He became a famous

organist at Amsterdam and he could play the most recent Italian concertos and sonatas on his organ. (Moser, 1956, p 35)

#### 1.10 Leopold, Achilles Daniel (1691-1753)

Leopold was born in Lübeck, Germany, six years after his famous contemporary, J S Bach. He received an excellent education since he and his bother, who was also born blind, were sons of a wealthy family. He learned Latin, Greek and Hebrew, and studied law and theology. His contemporaries considered him the miracle of the century because of his thorough and wide knowledge. He published some scholarly works, among them a treatise on those born blind. Besides being a good singer, he was also a skilful musician, playing the flute, violin and viola. (Lowenfeld, 1975, pp 53-54)

#### 1.11 Jacobi, Christian Gotthilf (1696-?)

Jacobi was blinded by smallpox early in childhood. He was a contemporary of J S Bach. Jacobi became a famous organist of the St Katharinenkirche in Magdeburg, Germany, where he was still active in 1732. He was highly acclaimed as a performer and composer and visited several royal courts in Saxony as well as the universities of Leipzig and Jena.

Among his compositions his *Inventiones* were of special interest. (Moser, 1956, pp 35-36)

## 1.12 Erlach, Friedrich von (1708-57)

Erlach was born in Berlin about the time of the invention of the pianoforte by Cristofori in Florence. He was a blind German musician who composed trios for recorder, violin and piano. The instrumentation of these trios was said to have been excellent with each individual instrument handled in a masterly way. It was reported that Erlach could play on two recorders of different lengths simultaneously. (Moser, 1956, pp 39-40)

## 1.13 Parry, John (c 1710-1782)

Parry was born at Bryn Cynan in Wales and died at Ruabon. He was a famous blind Welsh harper, a contemporary of Händel. Parry was considered to be the greatest master of the triple harp (telyn) in Britain. In his youth Parry received the patronage of the ancient family of Griffith, before he became domestic harper to the family of Wynnstay, Ruabon. The Prince of Wales became his patron. Parry, a master of the triple harp was according to one source, *head harpist of Britain*. Händel composed a concerto for triple harp and a London daily newspaper of 1741 advertised a performance which included a *concerto of mr Handel's on the harp by mr Parry*. (Braille Musical Magazine, January 1983, p 53) Parry composed four volumes of instrumental music, including one volume of twelve *airs* for one or two guitars, as well as four sonatas for the harp. He was also editor-collector of early Welsh folk-songs. The Welsh air *Brenhines Dido*, an adaptation of an English song *Queen Dido*, appeared as such and with its Welsh title in a publication by Parry in 1781. (Scholes, 1956, p 127)

## 1.14 Stanley, John (1713-86)

John Stanley, a contemporary of Händel, was a well-known English musician. He was scarred and blinded at the age of two in an accident with a broken vase. When he was seven he began with organ lessons and he received his first appointment at ten. He became organist in London - at fourteen of St Andrew's and in 1734 of the Middle Temple Church, where he worked for nearly fifty years. In 1729, at the age of sixteen, he was the first blind student and the youngest ever to receive a Bachelor's degree in music from the University of Oxford. Stanley afterwards regularly directed concerts at two London taverns. When his close friend Georg Friedrich Händel died in 1759, Stanley gave up teaching and carried on directing Händel's *Lantern Oratorio Concerts*. After the death of William Boyce in 1779, Stanley became *Master of the King's Band of Musicians*, the greatest honour bestowed on him.

John Stanley was a brilliant organist and at the Temple Church where he played for almost fifty years, it was no strange sight to see about fifty organists, including Händel, gathered around him, admiring his playing.

His compositions included many organ works, string concertos, oratoria, cantatas, songs and solos for flute, violin and harpsichord. (Jackson, 1974, pp 15-28)

1.15 **Metcalf, John (1717-1810)**

John Metcalf, a blind English intellectual, was a contemporary of Joseph Haydn (1732-1809). Metcalf was blinded by smallpox at the age of six. After attending a public primary school, he pursued many activities. He became well known as an engineer and a bridge builder. He was one of the first to use crushed stone for making road beds. (French, 1932, p 68) Metcalf also indulged in playing the violin and the horses. (Lowenfeld, 1975, p 54)

1.16 **Potholt, Jakob (1726-c 1800)**

Potholt (Pothofft) was born in Amsterdam. He was a Dutch musician, a contemporary of the great Austrian, Joseph Haydn. Although blind from his seventh year, he became a famous organist and carillonist in Amsterdam. He also was a renowned composer of his time. Potholt's works included the 150 psalms which appeared in 1777, some compositions for carillons and a hand-written manual, still preserved in the library at Amsterdam. (Moser, 1956, pp 37-39)

1.17 **Salignac, Mélanie de (1741-63)**

Mélanie de Salignac, born to a wealthy family in Saintogne, France, was blind since her second year. She was a contemporary of Joseph Haydn. Diderot wrote about her in the addition to his *Lettre sur les aveugles* (1780). She was initially taught by her mother and later by some private tutors. They used remarkable aids in her education and besides regular writing which she did with a pencil and a ruler as guide, she also learned

staff notation in relief. She used an embossed type of writing by pricking the letter shapes into heavier paper than was ordinarily used. Mélanie was reported to have been an excellent singer, a graceful dancer, and a performer on the zither. (Moser, 1956, pp 43-44)

#### 1.18 Frixer, Alexander (1741-1825)

Frixer (Fridzeri, Fritzeri) was born of German descent in Verona, Italy. He was a contemporary of Joseph Haydn. Frixer went blind at the age of one. He had no formal education in harmony and counterpoint, but his natural talent enabled him to grasp all the complexities of composition. He was a virtuoso on the flute, violin, viola d'amore, French horn and mandolin. At the age of twenty he was an architect, a poet and an accomplished musician. When he was twenty-four he began touring as a performing artist with a repertoire of some violin works by Tartini, Ferrari and Pugnani. He travelled extensively and his violin performance at Frankfurt-am-Main was reported as a great success. On returning to Italy, he became organist in Venice for three years, before settling in Paris in 1771. He stayed in Paris until 1801 when, in a bomb attack on the city, all his possessions were destroyed. He once again went on tour as a performer, accompanied by his two daughters who performed as singers. They finally settled in Antwerp, where he pursued a career as music teacher.

While living in the French capital, he devoted much of his time

to composition. He tried his hand at comic operas and Singspielen - *Die beiden Milizer* (1771) and *Die seidenen Schuhe* (1776) which brought him fame especially in Germany. Other operas were *Lucetta* and *Die Thermopylen*. His compositions further included duets for violin, twelve string quartets, two violin concertos, one symphony concertante, some books containing arias with harp accompaniment, a mass and a miserere. (Moser, 1956, pp 40-42)

#### 1.19 Paradis, Maria Theresia (1759-1824)

Maria Theresia Paradis was born in Vienna. She was the godchild of the Austrian empress Maria Theresia. Maria Theresia Paradis was a contemporary of Mozart (1756-1791). She went blind when she was about five years old. Maria Theresia Paradis was an excellent performer on the piano and organ as well as an accomplished singer and composer. On hearing her performance on the organ in Vienna, the empress was so impressed, that she provided her with an annual allowance. Maria Theresia had a reliable memory and learned her music mainly by imitation. She studied among others with Salieri and Koželuh. Her repertoire included some sixty sonatas by C P E Bach, Haydn, Wagenseil and others. She used a system which she devised, consisting of notes cut from cardboard, as well as a cardboard staff in teaching her pupils. In 1784 she was accompanied by her mother on a tour to Germany and Switzerland. During her visit to Paris in 1785, she played before the French queen, Marie Antoinette. She also visited England and Brussels where she sang in a cantata based on her life and composed by her teacher, Koželuh. In 1786 she

returned to Vienna and in 1810 an article on her appeared in a Berlin newspaper, reporting that she was teaching piano, singing and general bass. Mozart was so impressed with her performance as a pianist, that he composed one of his piano concertos, K 456 in B flat major for her to perform during her visit to Paris.

Her compositions included four piano sonatas, variations for piano, a trio, many songs, a melodrama *Ariadne und Bacchus*, a Singspiel *Der Schulkandidat*, an opera *Rinaldo und Alcina* and an ode on the death of Louis XVI. (Moser, 1956, pp 44-47)

#### 1.20 Dülön(g), Friedrich Ludwig (1769-1826)

Dülong was born in Oranienburg near Berlin, Germany and died in Würzburg. He was blind from infancy. He became a flute virtuoso who toured throughout Europe and Russia giving recitals. Dülong was a contemporary of Beethoven (1770-1827) and his influential musician associates included Emperor Friedrich Wilhelm II of Prussia, Reichardt, Rolle, C P E Bach, Franz and Karl Benda. Dülong stated that his interest in the flute was awakened when at the age of eight, he attended a concert in Lübeck, given by a group of musicians from Prague. Among them was a blind flautist, Jos Winter. Dülong gave his first performance in Hamburg at the age of fourteen. C P E Bach who followed the recital from a score, was very impressed with the accuracy of the performance. Dülong held several posts as a musician - among others he spent four years at the royal court in St Petersburg.

The author, Rochlitz, reported that Dülong's repertoire consisted of about four hundred concert pieces and that he was constantly expanding it.

Dülong's compositions included a flute concerto, nine duets and variations for flute and violin, as well as many duets and capriccios for flute. (Moser, 1956, pp 50-54)

#### 1.21 Linley, Francis (1770-1800)

Francis Linley was blind since birth. He was a contemporary of Beethoven. Linley was an English composer, organ tutor, and organist of St James' Chapel, Pentonville. He also was a music dealer. In 1796 he went to America where his playing and compositions were much admired. In 1799 he returned to England. His compositions included songs, pianoforte and organ pieces, as well as solos and duets for flute. (Colles ed, 1934, vol III, p 204).

#### 1.22 Kirchgässner, Marianne (1773-1808)

Marianne Kirchgässner was born at Bruchsal, Germany. She went blind at the age of four. She was a contemporary of Beethoven. For about twenty years she reigned throughout Europe as the undisputed *queen* of the glass harmonica.

The American, Benjamin Franklin, invented the glass harmonica in 1761. The German Alois Schmittbauer, who not only built these instruments, but also composed for and gave tuition in playing on them, presented the young blind girl with one of his instruments and taught her to play on it. Mozart composed two

works especially for her performances - *Adagio and Rondo* for glass harmonica, flute, oboe, viola and violoncello, as well as *Adagio* for glass harmonica.

Accompanied by Heinrich Ph Karl Bossler she started at the age of eighteen on her first concert tour to Vienna, with a repertoire of pieces especially composed for her by the violinist Johann Eichhorn. She later also visited Copenhagen, London (where a glass harmonica with bells to be played with a bow, was presented to her) and Russia. In 1808 she went to Switzerland where she died of pneumonia soon after her last concert.

Marianne was reputed to have been able to perform on the glass harmonica as if on a piano. She could execute trills and other embellishments with the greatest of ease on her instrument. Thomaschek, a musician from Prague, wrote an elegy on her life. (Piotrowski, 1986, pp 52-53)

### 1.23 **Wendt, Franz (fl 1798)**

Franz Wendt was born in Berlin and was blind since infancy. He was a contemporary of Beethoven. Wendt was an accomplished performer on the piano, organ, flute, clarinet, harp, mandolin and harmonica. He also built instruments. In 1798 he built an instrument for Janizary (Turkish military) music and a Glockenspiel with which he toured through several cities. Wendt also devised a musical notation called *Hakennoten*, for the blind. (Moser, 1956, pp 25-26)

1.24 Fischer, Sophie Elisabeth (1788-?)

Sophie Fischer was born in Halle, Germany. She was a contemporary of Schubert (1797-1828). She went blind at the age of three. Sophie learned to play the harp. She was regarded as such a virtuoso on the harp, that she was invited to perform at several courts in Saxony, even at the court of Emperor Friedrich Wilhelm III at Potsdam. (Moser, 1956, pp 49-50)

2. **The contribution of blind musicians to the development of music during the Baroque and the classical period**

All the blind musicians dealt with in this chapter were either performers or composers of instrumental music. While much of their success could be ascribed to their natural gift for improvisation, the virtuosity of some of them had to be undisputed. How else could John Stanley have impressed Händel, Dülong C P E Bach, Paradis and Kirchgässner Mozart?

Despite their blindness they had to acquire some education and a proficiency in performance enabling them to participate in the music making process, thus enriching the cultural life of most European countries.

## CHAPTER 5

## THE ROMANTIC PERIOD AND CONTEMPORARY MUSICIANS (1820-1988)

The 19th century is generally known as the Romantic era, but aspects of romanticism appeared before 1800 and continued well into the 20th century. (Miller, 1973, p 133)

## 1. General considerations

In this, the last chapter of Part 1 of the thesis, describing the lives and works of blind musicians, the twentieth century is dealt with together with the Romantic era (19th century) to establish some uniformity. Apart from Vierne, Langlais and Litaize who brought with their highly individual styles chromaticism within the context of organ music, very few blind composers of the twentieth century experimented with avant-garde music such as the twelve-tone system, serialism or electronic music. In some compositions of Langlais the influence of Messiaen was evident. (Labunsky, 1987) Rodrigo, representing the most prominent of the blind composers of the twentieth century, evolved a Neo-classical style (Hindley, 1983, p 471), while the works of some of the other blind composers showed a marked resemblance to the late-romantic style in use at the turn of the century. (Braille Musical Magazine, May 1980, p 35)

This period can be described as the era of blind organ virtuosi represented by Hollins, Vierne, Marchal, Langlais, Walcha and Liddle. Several other instrumental performers also gained inter-

national fame such as the harpist Francis, the violinist Wanamy, and the pianists Themeli, Mozzati, Colombo and D'Ascoli. There were amongst the blind also several very distinguished music teachers such as Proksch, Hertz, Beetz, Goette, Winterfeldt and Eldridge. In composition, works of significance were produced by Delius, Vierne, Langlais and Rodrigo. Once again the blind were responsible for a very substantial contribution to the development of Western music.

## 2. Blind musicians and their contributions to the development of Western music during the 19th and 20th centuries

### 2.1 Proksch, Josef (1794-1864)

Josef Proksch, a contemporary of Schumann (1810-56), was born in Bohemia. He was blind since his youth and attended the school for the blind in Prague. After studying with Koželuh, the teacher of Maria Theresia Paradis, he also studied piano pedagogy in Prague. In 1830 he founded a Musikbildungsanstalt (Klavierschule) in Prague. (Riemann, 1961, L-Z, p 443) He was a teacher of Smetana, and both Liszt and Berlioz, who met him on their visits to Prague, regarded him as a very fine musician. (Braille Musical Magazine, April 1969, p 36)

Proksch published the following pedagogical works on music: *Versuch einer rationellen Lehrmethode im Pianofortespiel*, a *Musikalisches Vademecum*, a *Allgemeine Musiklehre* (Prague, 1857) and *Aphorismen über katholische Kirchenmusik* (Prague, 1858).

Proksch's compositions included masses, cantatas, church songs, sonatas and a concerto for three pianos. He also arranged some orchestral scores as teaching material for from four to eight pianos. (Riemann, 1961, L-Z, p 443) In 1932 it was reported that his manual for piano teaching was still in use in Vienna. (Hertz, 1932, p 55)

## 2.2 Montal, Charles (1800-65)

Montal was a contemporary and fellow student of Louis Braille at L'Institution Nationale des Jeunes Aveugles in Paris. Some of his experiments led to his book on piano tuning and reparations (published in 1834), opening a new vocation to the blind. (Vaughan, 1987)

## 2.3 Braille, Louis (1809-52)

Louis Braille was a contemporary of Schumann. He was born at Coupvray near Paris. When three years of age, he lost his sight in an accident with an awl in his father's workshop. From 1819 he attended L'Institution Nationale des Jeunes Aveugles in Paris, where he studied piano, organ and violoncello. In 1828 he became a teacher at this institute as well as organist of the Chapelle des Lazaristes. His greatest accomplishment was his invention of the Braille system in 1829. (Wagg, 1932, p 27) Braille abandoned the idea of embossing staff notation and adapted his raised six dot system to the writing of music. He divided the keyboard of the piano into seven octaves, with a special symbol denoting each octave. (Henri, 1952, p 83) Pitch, duration,

phrasing, dynamics and all other musical symbols were accounted for, supplying the blind with a unique code, representing an exact copy of the inkprint. (Holmberg, 1954, p 9) This very practical solution of diverting the blind from regular writing was not appreciated during Braille's life. Two years after his death the braille system was implemented at the institution where he had worked and in 1888 it was internationally accepted at the conference in Cologne.

"The man who, during thirty years of patient research, had done more for the blind than eight centuries of charity and alms, died ignored by his contemporaries, without ostentation or glory, but simply as he lived. No one had had a presentiment of the world-wide significance of his work. No one, apart from his very restricted circle of friends, had noticed that at forty-three had died the deliverer of millions of beings formerly doomed to ignorance, but able today, because of him, to attain the highest pinnacle of culture."  
(Roblin, 1952, p 141)

#### 2.4 Crosby, Fanny J (1820-1915)

Fanny Crosby (Frances Jane Alstyne) was a blind American woman, a contemporary of the Italian opera composer, Verdi. She attended the institution for the blind in New York. Fanny was involved in missionary and evangelical work in the United States. She

wrote some secular songs until she met W B Bradbury in 1864. Under his influence she wrote her first hymn. She afterwards collaborated with American composers such as William Doane and Lowell Mason and became the world's most prolific hymn writer. Only a very few hymns were entirely her own work; in the majority of cases she provided the texts for the hymns. She did not use braille, but relied on her memory. In 1906 a company in New York estimated that the firm alone had published more than five thousand of her hymns. (Musical Review, December 1930, p 35 et seq)

#### 2.5 Campbell, Francis Joseph (1832-1914)

Francis Joseph Campbell was born in Tennessee, USA. He was a contemporary of the Italian musician, Verdi and the American hymn writer, Fanny Crosby. After losing his sight owing to an accident when he was a young child, he attended the school for the blind in Nashville, Tennessee, where he eventually became a music teacher. In 1858 he went to the Perkins Institute for the Blind, Boston, Massachusetts. In 1869 he left the United States, touring Europe and visiting various music schools. In 1872 he became the first principal of the Royal Normal College for the Blind, Upper Norwood, London. He was knighted in 1909, three years before his retirement. It was largely due to his initiative and convictions that specialized music training became such an integral part of the education for the blind during the era of the institutions. (Wagg, 1932, p 122)

## 2.6 Wood, David Duffle (1838-1910)

David Duffle Wood was born in Pittsburgh and died in Philadelphia, USA. He was a contemporary of the German musician, Brahms (1833-97). Duffle Wood was blinded in an accident when three years of age. He received his education at the Pennsylvania Institute for the Blind. Wood became music instructor at this institute from 1858 until his death. He was an excellent organist and composer.

His compositions included anthems and songs. He also wrote *A Dictionary of Musical Terms for the use of the Blind* (1869). (Slonimsky ed, 1978, p 1912)

## 2.7 Labor, Joseph (1842-1924)

Joseph Labor was born in Bohemia and was blind since his youth. He was educated at an institute for the blind in Vienna. Since 1863 Labor became a well-known concert pianist in most European countries. Besides Anton Bruckner he was considered the most famous organist in Europe. As pianist and composer his work was admired by some of his illustrious contemporaries such as Brahms, Clara Schumann, Rubinstein and Joachim. (Hertz, 1932, p 55) King Georg V appointed him as royal chamber pianist and royal organist at the court in Hannover. Later he was named the official organist of the German State. In 1866 he settled in Vienna, devoting much of his time to composition. Among his pupils who became composers were Rudolf Braun, Bela Uj, as well as Luda and Atilla Howath. (Hertz, 1932, p 55)

His compositions included a piano quartet, a piano quintet, a quintet for wind instruments, a violin concerto, many solos for piano and for organ, songs, one mass and church music. (Moser, 1956, p 56)

#### 2.8 Blind Tom (1849-1908)

Tom was a blind American Negro, born as a slave in Georgia. He had a remarkable memory and although he could not read and write, and was said to have been an idiot, he played from memory any piece of music which he heard. Tom was taken by his owner on tour throughout the United States, displaying his musical talent. (Scholes, 1956, pp 111, 633)

#### 2.9 Dawber, James (1851-1932)

James Dawber, MusBac Cantab, lived in Wickham where he was born. He was a blind musician, a contemporary of Sir Edward Elgar (1857-1934). For more than fifty years he worked with success among his sighted colleagues. After participating in the foundation of the Society for Professional Musicians in the north-west of England, he was elected as honorary secretary at their second meeting in Manchester, November 2, 1882. (Braille Musical Magazine, December 1969, pp 29-38)

### 2.10 Smareglia, Antonio (1854-1929)

Antonio Smareglia, a contemporary of the Italian composer Puccini (1858-1924), was born at Pola and died at Grado. Smareglia was a Slavonic-Italian opera composer whose style became more dramatic since 1879. In 1895 he was still able to write his opera *Nozze Istriane* (Triest), but soon afterwards in Vienna, the same score had to be enlarged for him. In 1900, following eye surgery, he went totally blind. His blindness did not affect his skill as an opera composer. He continued to compose without any script, dictating all his music from memory. After he had turned blind, Smareglia was ably assisted and accompanied by his two sons. He was a great admirer of the works of Bach. His operas ranged in style somewhere between those of Wagner and Puccini.

Smareglia's operas *Falene*, *Oceana* and *Abisso* were composed after he had turned blind. Some of them were produced by Toscanini. His operas composed before he went blind were *Vasall von Sigeth*, produced by Hans Richter in Vienna (1889) and *Cornelius Schuyt (Vlämische Maler)*, produced by Schuch in Dresden (1893). (Moser, 1956, pp 57-58)

### 2.11 Geibel, Adam (1855-1933)

Geibel was born near Frankfurt-am-Main, Germany and died in Philadelphia, USA. He was a blind musician and a contemporary of the English composer, Sir Edward Elgar. He went to the United States in 1862 where he studied with David (Duffie) Wood at the Pennsylvania Institute for the Blind, Philadelphia. He received an honorary MusD from the Temple University (piano, violin, harmony and composition). He was also an organist.

Geibel's compositions included many songs and hymns such as *Evening Bells; Kentucky Babe; Light Out of Darkness; The Nativity; The Incarnation; Stand Up, Stand Up for Jesus; Some Day He'll Make It Plain; Let the Gospel Light Shine Out and Sleep*. (ASCAP, 1980, p 179)

#### 2.12 Platt H E (1856-1944)

Platt was born at Worcester, England. He was a contemporary of Sir Edward Elgar. Platt was educated at the Birmingham Institute for the Blind and was appointed as chief instructor of music at this institution in 1913. His greatest claim to fame was that he was one of the co-editors of the *Braille Musical Magazine* when it was first published in 1909. The other two editors were W Wolstenholme and H C Warrilow. In 1922 the National Institute for the Blind printed and published a manual *Tonic Sol-fa applied to Braille, for the use of blind Musicians*, prepared by Platt. (Wagg, 1932, p 109)

#### 2.13 Macan, Karl Emanuel (1858-?)

Macan was born at Pardubitz, Bohemia about seventeen years after his famous countryman Dvořák. He was trained at the conservatoire of Prague as an organist and he also studied composition with Zdenko Fibich. Macan lost his sight at the age of twenty-two. In 1891, he was appointed as music teacher and head of the printing press at the institution for the blind in Prague. His compositions included a string quartet, a piano trio, a dumka for piano and violin, piano pieces, a melodrama *Amarus*, children's songs, some Czech songs, several choral works for male voices and two masses. His Dorian mass was performed in Vienna at the request of Brahms. (Moser, 1956, pp 58-59)

#### 2.14 Pfannstiehl, Bernhard (1861-1940)

Pfannstiehl was born at Schmalkalden, Germany and died at Freiberg. He was blind since his first year and attended an institution for the blind in Leipzig from the age of six. At the age of thirteen he played the piano part in the Mozart g minor quartet, and at fourteen he performed at the famous Gewandhaus. In 1877 he began to study the organ and two years later he excelled as an organ virtuoso. Franz Liszt advised him to concentrate on church music. He travelled extensively throughout Germany, performing works by Liszt, Rheinberger, Forchhammer, Lemmens and Max Reger. Pfannstiehl was also an exponent of the works of the great composers of the sixteenth century. Liszt, Hans von Bülow and Tchaikovsky were impressed with his musical talent. Apart from his musical achievements, he also succeeded in mastering Greek, Latin, Spanish, Italian, French, Portuguese, English, Swedish, Norwegian and Russian. (Moser, 1956, pp 59-60)

#### 1.15 Hessen, Alexander Friedrich von (1861-1945)

The German nobleman, Alexander Friedrich von Hessen, was born in Copenhagen. His mother, a princess of Prussia, was a pupil of Schumann and a friend of Brahms. Although Hessen was blind since his childhood, he received a very thorough musical education. Among others he had some lectures from Hans von Bülow and eventually studied with Gabriel Fauré in Paris. In 1927, he was awarded an honorary doctorate of the University of Marburg.

His compositions included one piano concerto; one mass for choir

and organ; one symphony; orchestral variations with boys' choir; songs; choral works; a cantata as well as some chamber music which included a string trio; two string quartets; a trio for piano, horn and clarinet; a piano quintet for strings and French horn, and canons for two sopranos, two horns and piano. (Moser, 1956, pp 60-61)

#### 2.16 Delius, Frederick (1862-1934)

Delius was born of German descent at Bradford, England. He was one of the English composers with a truly individual style, easily recognizable, artistically successful within a narrow range of emotional expression. After a short stay in Florida, USA, he settled in France, where he died. He was buried in Surrey, England. His health and sight deteriorated and in 1928 Eric Fenby became his amanuensis. With the necessary assistance he was still able to compose his *Song of Summer* (1929-30) for orchestra, the third violin sonata (1930), and *The Song of Farewell* (Whitman) for chorus and orchestra (1930). (Arnold ed, 1984, vol I, p 546)

Evolving a somewhat impressionist idiom (related to both Grieg and Debussy), Delius also wrote *Koanga*, *A Village Romeo and Juliet* and three other operas; choral-orchestral works including *A Mass of Life*, *Requiem*, and *Sea Drift*; orchestral works including *On hearing the first Cuckoo in Spring*, *Brigg Fair*, *Paris* and two pieces called *Dance Rhapsody*; three violin sonatas; a violin concerto; a piano concerto and many songs. (Jacobs, 1982, p 106)

### 2.17 Francis, David (1865-1929)

David Francis was a very famous Welsh harpist. He lived at Llechwedd near Blendau in Wales. He attended Edward Rushton's School for the Indigent Blind at Liverpool from 1875-81. Francis became a legend during his life and was known as *Tylnor dall o Feirion* (the blind harpist from Meirionnydd). He accompanied many choirs on his harp, including one that sang at the World Exhibition at Wembley in 1924. In recognition of his work the community where he lived, presented him in 1928 with a new harp. After his death special postage stamps, commemorating his contribution to Welsh music, were issued and his home at Llechwedd was opened as a public museum. (Braille Music Magazine, July 1985, pp 31-36)

### 2.18 Wolstenholme, William (1865-1931)

William Wolstenholme was born at Blackburn, England and educated at the Worcester College for the Blind. His musical talent attracted the attention of Sir Henry Smart. Wolstenholme was a close friend of Sir Edward Elgar, who taught him to play the violin. When he obtained his MusBac at the University of Oxford in 1887, he became the second successful blind student after John Stanley, who accomplished this feat in 1729. Following an initial stay at his home town, he settled in 1902 in London, where he became organist of All Saints', Norfolk Square. In 1909, he was one of the co-editors of the *Braille Musical Magazine* which was published for the first time. In 1925, he was elected

as president of the London Society of Organists. He was a brilliant pianist and a virtuoso on the organ, especially in the art of improvisation. His music was considered to be *showy, but attractive*, belonging to the Romantic period of the late nineteenth century. He gave many organ recitals, touring the United States in 1908 and Germany a few years later.

His compositions included seven orchestral pieces, mainly short and light in character, the longest being a suite for strings in F major; a piece for a military band; twenty songs; a cantata, *Lord Ullin's Daughter*; a ballad for female voices; several part-songs including one madrigal; thirty short piano pieces; anthems; a sonata in e flat minor for piano; a sonata in F major for violin and piano; a wind quintet and about one hundred pieces for the organ. His organ works were mostly in the style of voluntaries, but included three sonatas and two concert overtures, as well as his two very famous little gems *The Question* and *The Answer*. Wolstenholme also wrote a piece called *Bohemesque* in fifteen-eight time, dedicated to his friend Hollins for the inauguration of the organ in the Johannesburg City Hall. (Braille Musical Magazine, May 1980, pp 27-36)

#### 2.19 Hollins, Alfred (1865-1942)

Alfred Hollins was born in Hull, England and educated at the institution for the blind in York. He received his musical train-

ing at the Royal Normal College for the Blind, London. Later he received further tuition from the concert pianist Hans von Bülow, during which period he had the opportunity to meet prominent figures such as Guilmant, Dvořák and Widor. (Ralston, 1987, p 64) Hollins was an excellent pianist and in 1885, when only nineteen years of age, he gave a piano recital at the Singakademie in Berlin - performing in one programme Beethoven's *Emperor* concerto, the Schumann, and the Liszt E flat concerto. A German newspaper (*Deutsches Tageblatt* vom 22. April 1885) reported on the occasion - *The performance of this young artist, though deprived of sight, is only equalled by some of our greatest pianists.* (Hollins, 1936, p 145 et seq) In 1888 Hollins was appointed as professor of piano and organ at the Royal Normal College for the Blind, London.

His abilities as an organist were first appreciated on account of the recital which he gave at the Inventions Exhibition in London in 1885. Thereafter many of his concert programmes included both piano and organ items. He held church appointments at St John's, Redhill (1884-88) and St Andrew's Presbyterian Church, Upper Norwood (1888-97) while also serving as the first organist of the Crystal Palace during 1888-89. When St George's Free Church, Edinburgh installed an organ in 1897, Hollins accepted the invitation to be organist, a post which he retained until his death in 1942. In addition, he made numerous tours abroad, covering some 600 000 miles in the course of visits to Australia and New Zealand (1904), South Africa (1907, 1909, 1916), Canada and the United States (1925 and 1926). The latter tour was particularly successful; it was twice extended by popular demand and Hollins played in a total of sixty-five cities.

(Ralston, 1987, pp 64-65) As organist he worked in close collaboration with the organ building firm of Norman and Beard. He officially opened their new organ in the Johannesburg City Hall, 4 March 1916. His programme for the inauguration included works by Mendelssohn, Wagner, Bach, Gounod, Wattling, Rossini and himself. (Hollins, 1936, p 346)

His compositions included songs, church music, many pieces for the organ, among them some concert overtures in grand style. His music was considered *happy, without being trivial*. (Braille Musical Magazine, February 1983, pp 49-51)

#### 2.20 Haindl, Josef (1869-1931)

Josef Haindl was a blind musician from Austria. He performed on several instruments with great success. Haindl also composed chamber music and some orchestral works. (Hertz, 1932, p 56)

#### 2.21 Hertz, Josef (1869-?)

Josef Hertz was born blind in Bohemia and educated at the Israel Blinden Institut in Vienna. After he had passed the public examinations as a teacher of piano, organ, violin and singing, he was appointed as music educator at this institute. Hertz subsequently started his own music school, teaching sighted pupils with great success. Apart from being a leading pedagogue, he also was a virtuoso on the organ and organist of the greatest synagogue in Vienna. His compositions included several choral works and songs for children.

Following World War I, Vienna became the cradle of scientific methods in education. Austrian schools for the blind established certain principles, attracting educators from all over the world. It was in this era and under these circumstances that professor Josef Hertz gained fame and international recognition as a highly successful blind music pedagogue. (Musical Review, February 1932, pp 39-40)

#### 2.22 Braun, Rudolf (1869-1925)

Braun, a blind musician, was born in Vienna. He was a student of Josef Labor and obtained a professorship shortly before his death in Vienna. His compositions included *Marionettentreue* (which had ten performances under Mahler in the Vienna State Opera House), a one-act Singspiel *Galante Zeit*, a three-act opera *Ovid bei Hofe*, a series of piano books, a string quartet, a string quintet, a wind quintet, a sonate for horn, a sonata for piano, a divertimento for two pianos, pieces for children, pieces for the viola and a choral work for female voices with organ accompaniment. (Moser, 1956, p 56)

#### 2.23 Vierne, Louis (1870-1937)

Louis Vierne was a blind French organist and composer. He studied at L'Institution Nationale des Jeunes Aveugles in Paris for nine years from 1881. On leaving school, he studied organ with César Franck, Charles Marie Widor and Alexandre Guilmant. In 1900 Louis Vierne was appointed as organist of the famous Notre Dame in Paris. Vierne was only the forty-seventh organist of this cathedral since 1180. His predecessors included Mouton, Regnault,

Recqet, Daquin, Armand and Louis Couperin and Sejen. Despite the disappointment in 1911 of not succeeding Widor as professor in organ at the Paris conservatoire, he steadily gained international recognition as a performer and composer. Some twenty-two of his pupils, including Marcel Dupré, were prize winners at the Paris conservatoire. Vierne toured Germany, Holland, Scotland, Austria and Spain during 1921-22, Britain in 1925 and the United States in 1927. (Braille Musical Magazine, July 1970, pp 3-13)

In his compositions for the organ Vierne maintained the quasi-orchestral colour as indicated by Franck, Widor and others. The orchestral works of Wagner, Richard Strauss and Debussy served as models for this very peculiar French organ style, mainly based on the programmatic idiom. (Moser, 1956, pp 62-63)

Vierne wrote six organ symphonies in the style of Widor (Debussy praised his first organ symphony in an article in a French newspaper); about sixty smaller pieces, mostly in suites, for the organ (among them six dedicated to deceased blind friends); a piano quintet; a sonata for violoncello; a grand mass for choir, orchestra and two organs and some songs. His fifth organ symphony, composed in 1923, was regarded by his biographer Bernard Gavoto as his best, if not his masterpiece. Louis Vierne was one of the greatest blind musicians, a close friend and contemporary of André Marchal. (Braille Musical Magazine, July 1970, pp 3-13)

2.24      **Oke, Hubert George (1873-?)**

Hubert George Oke, LRAM, ARAM, was born in London and trained at the Worcester College for the Blind. He graduated from the Royal Academy of Music, London.

Among his compositions were three sketches for piano, published in 1921 by the National Institute for the Blind. (Braille Musical Magazine, November 1921, p 1)

2.25      **Williams, Llewellyn (1878-?)**

Llewellyn Williams was born at Roughton near Wrexham in Britain and was a student at the Liverpool Institute for the Blind.

His compositions included *Zingaresca* for piano, published in 1921 by the National Institute for the Blind. (Braille Musical Magazine, September 1921, p 7)

2.26      **Watling, Horace F (1880-?)**

Horace Watling, FRCO, LRAM, was a well-known English pianist, organist and composer. He became a professor of music at the Royal Normal College for the Blind at Upper Norwood, London. (Key to the Braille Music Notation, 1922, p 26)

2.27      **Roberts, C Nevison (c 1880-c 1937)**

C Nevison Roberts was a blind American music teacher, spending most of his career as piano teacher at Lansing, Michigan, USA. He was also organist of St Mary's Cathedral, Lansing. He studied at the college in Lincoln, Nebraska, USA under Seventh Day

Adventists. Although blind, he was a remarkable teacher with a phenomenal memory. He was also an authority on braille music. (Eldridge, 1987)

2.28 **Osborn, Thomas Gardiner (1882-?)**

Osborn, FRCO, was a blind English musician. He was trained at the Worcester College for the Blind and became director of music at the Swiss Cottage for the Blind, London.

His compositions included *Toccata in d minor* for organ, published in 1921 by the National Institute for the Blind. (Braille Musical Magazine, July 1921, p 5)

2.29 **Priest, Frederick J (1882-?)**

Priest was a blind English musician, born in Coventry, England. He became assistant music master at the Birmingham Royal Institute for the Blind, where he had been educated. He was a younger compatriot of and worked in close connection with H E Platt.

Among his compositions was *Rondo Scherzando* for piano, published in 1921 by the National Institute for the Blind. (Braille Musical Magazine, March 1921, p 1)

2.30 **Mayhew, Persival Thomas (1882-1962)**

Mayhew was a student at the Royal Normal College for the Blind, Upper Norwood, London. Although he showed great musical talent,

he did not enter the open labour market, but devoted his entire career to the service of his fellow blind musicians. He was appointed on the staff of the British and Foreign Association in 1903 and started with the transcription of braille music books. It was largely due to his devotion to this tremendous task that the National Institute for the Blind, as it was then called, could publish in 1939 the first catalogue of braille music books in its library.

The Mayhew Indicator, a device to help blind music teachers in teaching staff notation to sighted children, was designed by him. In 1929, he and Edward Watson represented Britain at the Paris conference on braille music. He succeeded H C Platt in 1944 as editor of *The Braille Musical Magazine*, a position which he held until his retirement in 1950. (Wagg, 1932, p 173; *Braille Musical Magazine*, February 1962, p 5)

### 2.31 Schmidt, Ferdinand (1883-1952)

Schmidt was a blind German musician, for many years organist and cantor at Düren. He played a very important part in musical activities and attended many congresses in connection with music. (Moser, 1956, p 71)

### 2.32 Zapater, Baldomero (1883-?)

Zapater was born at Caudiel, Valencia, Spain. He was blind since the age of five and attended the institute for the blind in Barcelona.

After studying with the guitar virtuoso Noguès, he taught guitar, music theory and literature at the institute for the blind in Catalonia from 1908-10. He became famous as a guitar exponent of the lute music by J S Bach. After visiting Germany and London, where he gave lessons, recitals and radio programmes, he settled at Rodenkirchen-am-Rhein, Germany. He gained international recognition as a teacher of guitar in the Spanish tradition and many of his pupils became well-known guitarists. (Moser, 1956, pp 63-64)

### 2.33 Grasse, Edwin (1884-1954)

Grasse was a blind American violinist and composer. He was born in New York, where he also died. Although blind from infancy, he was an accomplished violinist. Grasse won first prize at the Belgian Conservatory, Brussels in 1900 and made his debut in Berlin in 1902 and in the United States in 1903.

His compositions included one symphony, a suite for orchestra, some violin concertos, an *American Fantasie* for violin and orchestra, and some chamber music. (Thompson ed, s a, p 856)

Grasse was said to have been a *heaven-born melodist* and the internationally famous violinist Fritz Kreisler (1875-1962) not only recommended his compositions, but also performed them on several occasions. (Eldridge, 1986)

### 2.34 Maitland, Rollo (1884-1953)

Rollo Maitland was a blind organist, composer and writer, born at Williamsport, Philadelphia, USA. He was taught the first rudiments of music by his father. He attended the Pennsylvania School for the Blind and settled in Philadelphia, where he was church organist for many years. Maitland taught theory and other subjects at the Zeckwer-Hahn Music Academy in Philadelphia. (Baker ed, s a, p 1431)

Maitland was a member of the Board of Examiners of American Organists and contributed several articles to *Diapason* and other publications. He published a number of compositions including a sonata for the organ, a sonata for the piano, incidental music to *Raven* by Edgar Allan Poe and some orchestral works. (Eldridge, 1986)

### 2.35 Kögler, Hermann (1885-1966)

Hermann Kögler was born at Lodz, Germany. He was blind since his youth and attended from 1894-1902 an institution for the blind in Vienna, where he studied piano, organ, violin and theory. From 1903-08 he studied at the conservatoire in Leipzig. Kögler performed some of his own works in 1905 at the famous Gewandhaus, Leipzig. In 1908 he won both the Mozart and the Nikisch prizes at the conservatoire. Kögler started working as an acoustical engineer for the German radio at Leipzig in 1930. He learned music through imitation and only used braille music when nobody was available to play to him. Of his seventy-two instrumental and vocal compositions, thirty-three were published. (Moser, 1956, pp 64-65)

## 2.37 Beetz, Charles J (1886-?)

Charles Beetz was born of German descent in Brooklyn, New York. After losing his sight at the age of eight, he attended an institution for the blind and later the National Conservatory of Music in New York. He gave his first public concert in 1905, and in 1912 he moved to another part of the city, steadily building up a reputation as one of the leading private music teachers in New York. His colleagues did not consider him as a person without sight, but as a competent music teacher. To Beetz blindness was not a handicap, but a challenging nuisance. Beetz regarded a braille copy just as essential to the blind as the inkprint to the seeing. He could not memorize all the work done by his pupils but followed and controlled all of it by means of his braille copies. An article which appeared in the *Brooklyn Courier* concluded: *So marvellous had been the achievements of Charles J Beetz, that we must look on him as being one of the foremost teachers of music in the greater New York.*

Beetz soon discovered the immense value of sight-reading and devised a notator to facilitate the teaching of sight-reading and staff notation to the blind. (Rodenberg, 1932, pp 50-63)

## 2.37 Wrigley, Alfred (1886-?)

Alfred Wrigley was born in Manchester, England. He was trained at Henshaw's Institute for the Blind, Manchester and later at the Royal Manchester College of Music.

His compositions included *Rondo alla Tarantella* for piano, published in 1921 by the National Institute for the Blind. (Braille Musical Magazine, August 1921, p 7)

## 2.38 Heinermann, Otto (1887-?)

Otto Heinermann was born at Soest, Westfalen, Germany. He studied piano, organ and choir conducting at the conservatoire in Dortmund. Heinermann was eventually appointed as director of church music at the Pauluskirche in Dortmund.

Although blind, Heinermann had great success as a choir conductor, proving that visual contact was not essential to choir conducting. He gave several piano recitals in German cities, and among other works, his choir also performed *St Luke Passion* by Schütz. Max Reger (1873-1916) was very impressed with his quadruple fugue.

Heinermann's compositions included three grand pieces for organ op 17: a fugue on the Advent song *Mach hoch die Tür*, an Epiphany ciaccona on *Werde Licht, du Stadt der Heiden* and an improvisation with a fugue on the passion chorale *Der am Kreuz ist meine Liebe*; some organ preludes and the motet *Nachdem vor Zeiten Gott* in the style of Heinrich Schütz. (Moser, 1956, pp 65-67)

**2.39 Effert, Richard (1887-?)**

Richard Effert was born in Germany. He was a blind pianist, organist, violinist and singer who also conducted choirs and orchestras. He became organist and cantor of the Himmelfahrtskirche in München. In 1909 he was the soloist in Beethoven's third piano concerto in c minor, conducting the orchestra from the piano. Under his direction his choir gave more than eighty performances including Händel's *Messiah* in 1930.

His compositions included a grand cantata *Aus der Tiefe rufe ich, Herr, zu Dir*, some orchestral works, songs, a string quartet and pieces for the organ, the piano and the violin. (Moser, 1956, pp 65-67)

**2.40 Rijp, Antonius Wilhelmus de (1887-1931)**

Rijp was born at 's Gravenhage and died in Amsterdam. He was a blind Dutch composer and organist of the Nieuwekerk, Amsterdam. He composed music for the organ. (Robijns and Zijlstra eds, 1983, vol 8, p 315).

**2.41 Tompson, Alfred (1889-?)**

Tompson was a blind English musician who attended the school for the blind in Bristol, England. He graduated from the Royal Normal College for the Blind, Upper Norwood, London.

Tompson's compositions included *Five Lyric Pieces for the Piano*, published by the National Institute for the Blind in 1921. (Braille Musical Magazine, February 1921, p 7)

#### 2.42 Spanner, Harry Victor (1890-1977)

Spanner, MusBac Dunelm, LRAM, FRCO was well known throughout the English speaking world due to his long attachment to the National Institute for the Blind. He was actively involved in the revision of braille music during 1922 and again in 1956. Despite his musical talent, he devoted his services to the development of a uniform braille music system. The method known as *bar-by-bar* (in which one measure of music for the left hand is followed horizontally by the corresponding measure for the right hand) was introduced through his instigation. He was a student of the Royal Normal College for the Blind, Upper Norwood, London.

Spanner wrote some theoretical works on music - *Lessons in Braille Music* (musical literature), *The Little Organ Book of Bach* (a description of some of J S Bach's preludes with a verse of the hymn and suggested registrations), *The Orchestra from Bach to Britten* (a personal view). (Warrilow, 1922, p 25; Braille Musical Magazine, November 1977, pp 7-14; RNIB Music Catalogue)

## 2.44 Pfeiffer, Hubert (1891-1932)

Pfeiffer was born at Barmen, Germany. He was blind since infancy. Pfeiffer started his education at the institution for the blind in Düren and graduated from the Elberfeld conservatoire, where he studied piano, organ, violoncello and theory of music. From 1922-1926 he was organist of the Herz Jesu Kirche at Barmen. He devoted much of his time to composition. Pfeiffer accompanied the Elberfeld choir on several occasions as organist on their tours through Europe. He had a remarkable memory, often compared to that of Mozart. It was reported that he was able to play a Bach fugue after hearing it once. The famous German composer, Max Reger (1873-1916) held him in high esteem and a blind author, Emil Freund, obtained a doctorate with a book on Hubert Pfeiffer. Though he often tried, he could not obtain a post as lecturer in composition.

His style in composition could be divided into three phases

- 1909-19 under the influence of Bruckner and Pfitzner
- 1919-28 influenced by Max Reger up to his sonata in e minor for piano
- 1929-32 influenced to an extent by Kaminski, Grabner and Erpff.

Pfeiffer's compositions included two sonatas for piano op 4 in C major and op 33 in e minor; piano variations; a fugue on *Willst du dein Herz mir schenken* op 11; four masses op 19, 24, 32 and 35 (the latter being the most important); motets op 37

and op 42 which earned him the Staatspreis der Preussischen Akademie der Künste; many songs; duets; a suite for solo clarinet and a grand cantata op 45 for alto, baritone and mixed choir (his last work). Only ten of his forty-five compositions were published. The others remained the property of his widow.

During his lifetime he was regarded as a very important composer. As a student he used braille music in composition, but in later years he relied exclusively on his phenomenal memory when dictating a score. (Moser, 1956, pp 67-71)

#### 2.44 Farley, Roland (1892-1932)

Roland Farley was a blind American musician who studied at the Royal Conservatory in Leipzig, Germany. He became a composer, giving various radio interpretations of his own works. Many leading American operatic and concert artists made use of his compositions.

He published 106 musical settings of verse, mostly in the late romantic style. (Eldridge, 1986)

#### 2.45 McCollin, Frances (1892-?)

Frances McCollin was a blind American girl who became a music teacher and lecturer. She worked for many years in Philadelphia where she was born.

Her compositions included several part songs; choral works for female voices and some instrumental works such as a piano quintet,

quartets; *Adagio* for string orchestra and *Trio* for organ or piano, violin and cello. Her scherzo for strings, *Heavenly Children at Play*, was performed by the Philadelphia orchestra in 1940. (Howard, 1931, pp 494-495)

#### 2.46 Miyagi, Michio (1894-1956)

Miyagi, a blind Japanese koto player, was the first composer to combine Western music and koto music. He tried to introduce the diatonic scale, triple rhythm and orchestral style, which Japanese music had never previously used, and modified the thirteen string koto to seventeen strings. Miyagi's attempts have been further developed by many Japanese musicians, while others critical of it, have attempted to produce different styles. Miyagi and his associates attempted to create new music called the *new Japanese movement*, which gave great impetus to Japanese music. (Braille Music Magazine, January, 1988, p 32)

#### 2.47 Stöckel, Alfred (1894-?)

Stöckel was born at Rothenbach, Germany. He was blind since his youth and attended the school for the blind in Breslau. He became a vocal teacher. He was also a performing artist who sang in more than a thousand concerts as baritone or tenor. Stöckel gave more than one hundred radio recitals. His repertoire included more than thirty oratorio, including *Messiah* by Händel; the *Choral Symphony* and *Missa Solemnis* by Beethoven. He was a very active member of musical societies and in 1926 he assisted with the foundation of a music service centre for the blind. (Moser 1956, p 72)

**2.48 Marchal, André (1894-1980)**

André Marchal was a blind French musician who became a famous organist. He was a student of L'Institution des Jeunes Aveugles in Paris. Marchal was organist of St Germain-des-Prés, Paris from 1915-45, then of St Eustache. He began his long career as organ recitalist in 1923. (Kennedy, 1985, p 397) In 1953 Marchal declared that he had visited five continents, playing on four. He toured the United States nineteen times, the last time after his eightieth birthday. He recorded César Franck's entire organ works in 1959. In 1961 the three blind organists from Paris, Marchal, Langlais and Litaize participated in the inaugural concert of the enlarged organ at L'Institution des Jeunes Aveugles. Marchal made his first appearance on television in 1968 in a programme devoted to Couperin. After his death the *André Marchal* academy was founded at Biarritz. Marchal will be remembered as an organ recitalist, teacher and consultant on organ matters. (Musical Mainstream, November/December 1985, pp 7-59)

**2.49 Logan, Sinclair (1897-?)**

Sinclair Logan was a blind musician in Britain. He attended the Worcester College for the Blind and subsequently received his musical training at the Royal Normal College for the Blind, Upper Norwood, London. He was an accomplished musician, active as a singing teacher at several British public schools for sighted children in the period following World War I. (Hoare, 1987)

2.50 **Duffy, John J (1898-?)**

John Duffy was a blind American concert pianist for more than fifty years. He attended the Perkins Institute for the Blind in Boston, Massachusetts and also received instruction in violin from a blind violin teacher, Anthony Martone. Duffy gave his first piano recital at Hartford in 1920. Besides concert pianist, he was also a composer and poet. (Parker, 1970, pp 30-34)

2.51 **Newell, Henry George (1899-1980)**

Newell was a blind English organist, music teacher and baritone. He was a student at the Royal Normal College for the Blind, Upper Norwood, London. He had a phenomenal memory and was reported to have learnt any one of J S Bach's forty-eight fugues before breakfast as a matter of routine. He became music teacher at Linden Lodge School for the Blind, London, until 1974 when he retired. He was also a composer, and organist of St Andrew's, Waterloo, London. (Braille Musical Magazine, June 1980, pp 45-47)

2.52 **Rodrigo, Joaquin (b 1901/2)**

Joaquin Rodrigo, Spain's greatest living composer, was honoured in a two-week festival of his music held at the Royal Festival Hall, London, in 1986. Blind since the age of three, Rodrigo is believed to be the only composer who writes all his scores in braille, not only for single instruments, but also for the whole orchestra. Most widely known for his *Concierto de Aranjuez*, which is played by all leading guitarists and is reputed to be

one of the world's best-selling records, Rodrigo composed music for the flautist James Galway, cellist Julian Lloyd Webber, guitarists John Williams and Julian Bream, violinist Ara (his son-in-law), harpist Jones and others. He also wrote some sixty songs. The London festival, the first of its kind in Britain, was performed by the Bournemouth Sinfonietta and several of the distinguished soloists for whom he had composed music. It included the world première of the chorale *Canticle of St Francis of Assisi*.

Rodrigo, the youngest of ten children, was born in Sagunto, Valencia, on St Cecilia's Day (November 22, 1901/2). In 1905, during an epidemic, he lost most of his sight. At the age of seven he was sent to a school for blind children where he studied piano and music along with the usual subjects, including braille. By the age of sixteen he had made a firm decision to earn a living as a musician or a composer. He came into contact with composers and music critics and began writing orchestral compositions. In 1924 his first major work, *Juglares*, was performed by the Valencia Symphony Orchestra. In 1927 he went to Paris to study under Paul Dukas at the *École Normale de Musique* where he met the Turkish-born pianist, Victoria Kamhi, who later became his wife. An influence on his work, which was becoming characteristically full of the rhythms of Mediterranean life, was Manuel de Falla, a friend and advisor. After returning briefly to Valencia, he spent the years of the Civil War in Paris, where in 1938, he began work on the *Concierto de Aranjuez*, which

was first performed in 1940. Back in Spain, Rodrigo took up residence in Madrid, where over the following years he produced many of his best-known compositions, including some of his eleven concertos. In 1944 he was appointed as artistic director of Spain's National Radio, where he created the Radio Chamber Orchestra. He also became music critic for the *Pueblo* newspaper. In 1948 he accepted the newly created Manuel de Falla Chair of Music at the University of Madrid. In 1954 he renewed acquaintance with the guitarist Andrés Segovia, to whom he dedicated the *Fantasia para un gentilhombre*. These years also saw the beginning of his international reputation, and Rodrigo festivals were since held in places as far apart as Japan and Mexico.

Rodrigo's intensely melodic work, especially his guitar music, evokes for listeners all the colour and vivacity of Spanish life (with specifically Valencian and Andalusian flavours). Technically difficult to play, his work for flute and violoncello demands virtuoso performance, while he is said to have revolutionized guitar technique. He has, however, remained faithful in spirit to the Spanish tradition, rather than experimenting with the various changes in compositional style attempted throughout Europe during his long career. His method of working is to complete the whole composition in braille, including the entire orchestration, and dictate it to a copyist. Strangely enough, although he has been a concert pianist and a composer of guitar music, he cannot play the guitar. In his

eighty-fifth year Rodrigo has recently begun work on a new orchestral composition. Throughout his life he has collaborated with his wife Victoria, who among other contributions, has written the words for some of his songs and the scenario for his ballet *Pavane real*. (Imfama, December 1986, pp 75-78)

Rodrigo's works include some eleven concertos such as *Concierto Aranjuez* for guitar and orchestra, 1939; *Concierto heroico* for piano and orchestra, 1943; *Concierto de estio* for violin and orchestra, 1944; *Concierto en modo galante* for violoncello and orchestra, 1949; *Concierto serenata* for harp and orchestra, 1954; *Fantasia para un gentilhomme* for guitar and orchestra, 1955 - a mature work in which he paid homage to the past (seventeenth century Spain) - dedicated to Segovia; *Concierto Andaluz* for four solo guitars and orchestra, 1967 - based on folk music from Andalusia; *Concierto-madrigale* for two guitars and orchestra, 1968; *Concierto pastoral* for flute and orchestra, 1978

Compositions for piano: a suite, 1923; four pizas, 1936; five sonatas, 1951; four estampas andaluzas, 1954

Chamber music: *Siciliana* for violoncello and piano, 1929; *Sonata pimpante* for violin and piano, 1966; *Sonata a la española* for guitar, 1969

Stage and vocal music: a ballet *Pavane real*, 1955; a zarzuela (a type of traditional Spanish stage entertainment with spoken dialogue) - *El hijo findigo*, 1964; an opera *La azuzena de Quito*

1965; the chorale canticle of St Francis of Assisi and some sixty songs. (Sadie, 1980, vol 16, pp 92-93; Kennedy, 1985, p 538)

**2.53 Winterfeldt, Margarete von (b 1902)**

Margarete von Winterfeldt was a blind German girl born to a wealthy family. She became a concert singer (alto) and a vocal teacher. She studied singing with Maria Spiess and Josephine Strackosch and piano and composition with Kahn. From 1946-1965 she was professor of singing at the Musikhochschule in Freiburg, and gave many recitals throughout Germany and abroad with the chamber music ensemble Scheck-Wensinger. She gave private singing lessons in Berlin since 1965 and her pupils included Fritz Wunderlich, Hildegard Hillebrecht and L Driscoll (Riemann, s a, L-Z, p 916)

**2.54 Fennor, Beatrice (b c 1903)**

Beatrice Fennor was a blind American girl who composed some songs. In 1924, after having sung some of her songs, Amelita Galli-Curci wrote a letter in which she praised Fennor as a very promising composer. (Eldridge, 1986)

**2.55 Aldridge, Richard (1905-74)**

Aldridge was a blind English teacher, organist and composer. He taught music privately and did a fair amount of choir conducting. In 1944 he moved to his main post as organist and choir master of Poley Congregational Church. He composed some church music. (Braille Musical Magazine, March 1974, pp 2-5)

## 2.56 Walcha, Helmut (b 1907)

Helmut Walcha was born in Leipzig, Germany and went blind at the age of seventeen. In 1929 he won a competition over thirty other competitors for the directorship of the Fibichskirche in Frankfurt-am-Main. After World War II he became professor at the Staatliche Hochschule für Musik as well as organist of the Dreikönigskirche in Frankfurt. He gave his last performance in 1981.

Walcha did not use braille music, because he did not attend a school for the blind. Instead, he was assisted by his wife, Ursula, who learned music notation to help him with his memorization. She played the scores voice-by-voice to him and he afterwards put the strands together. He succeeded in building up a repertoire of more than six hundred works, including J S Bach's entire organ works, his complete output for harpsichord and *The art of Fugue*.

Walcha embarked on an international career as performer with repeated broadcasts on the German radio and his first recordings for the Deutsche Grammophon on authentic instruments during the late nineteen-forties and early nineteen-fifties. He visited Denmark and Sweden in 1953 on his first international tour. He subsequently also visited England and France, but his sensitivity to heat and noise prevented him from visiting the Mediterranean countries and the United States.

Helmut Walcha composed four volumes of Lutheran chorales for the organ and wrote many articles on organ playing. He became the teacher of some two hundred students from all over the world. Walcha believed the fundamental impulse of organ music to be vocally conceived. He used his registration as colouring to illuminate the different contrapuntal lines, instead of being the factor for dynamics. Walcha's greatest achievement, however, was his recorded legacy as a Bach exponent, which brought him international fame. (Jordan, 1984, pp 83-118)

The importance of Helmut Walcha as a performer and his tremendous contribution to organ playing was clearly defined by the following testimony given at the fortieth anniversary of *Archiv Produktion*:

"Since baroque music and that of Bach, in particular, supplied something for which people in Germany expressed a particular need in the post-war years it was determined that a label should be established which focused on music of this period. Bach and the organ were to be of prime importance and so, appropriately, the first Archiv recordings, which were made in Lübeck's Jacobikirche in 1947; were of Bach's organ music. The artist was the blind organist, Helmut Walcha, then 40 years old. Walcha, one of the most loyal and long-serving of Archiv's artists, went on to record a virtually complete edition of Bach's organ works not once, but twice; however, he brought his active

association with the company to a close in 1977, not with Bach but with music of Bach's predecessors - Böhm, Buxtehude, Lübeck, Pachelbel and others." (Anderson, 1987, p 538)

#### 2.57 Langlais, Jean (b 1907)

Jean Langlais is a blind French organist, performer and teacher. He studied orchestration with Messiaen and composition with Dukas. In 1931 he became a teacher and in 1971 a professor of organ, composition and choral singing at L'Institution des Jeunes Aveugles in Paris. Since 1961 he taught many students at the Schola Cantorum. In 1945 he became organist of St Clothilde, where the famous César Franck had been. Langlais undertook several tours as performer. In 1962 Langlais finished recording the complete Franck organ works the second time for the French label Arion. One of his former students from the United States made the following statement with regard to Langlais's performing abilities:

"He has the rubati, flexibility and poetry in his playing that nobody else has." (Labunski, 1987)

His compositions include more than three hundred published works: *3 Poèmes évangéliques*, 1932; *Suite française*, 1948; *Triptych - Melody, Trio and Finale*, 1958 dedicated to Maurice Duruflé, his friend and fellow student at the Paris conservatoire during the nineteen-twenties; *American Suite*, 1959; *Suite baroque*, 1974;

*Suite Progression* - five movements, each being more complex texturally than the one before, starting with a monody, just a single line, ending with a fugue and continuo - something different which had not been done before (a three-voice fugue, accompanied by a continuo part, chords which go underneath the melody, the melody being the fugue.

"Surprising is the variety for which he continues to write, inventing new ways to explore sound; different, even when using old French classical forms, casting them into a new style. (Labunski, 1987)

Miss Labunski, an authority on the art of this great composer, is at present recording for the Musical Heritage Society what will ultimately be a complete survey of the entire organ works by Langlais. (Labunski, 1987)

#### 2.58 Litaize, Gaston (Gilbert) (b 1909)

Litaize was born at Ménil-sur-Belvitte, Vosges, France. Blind since birth, he studied at L'Institution des Jeunes Aveugles, Paris from 1926-31. He graduated from the Paris Conservatoire where he studied with Marcel Dupré (organ) and Henri Büsser (composition). As a young musician he won many awards such as the *premiers prix* for organ and improvisation in 1931, for fugue in 1933 and for composition in 1937. He also won the Rossini Prize for his cantata *Fra Angelico* in 1936, as well as the second Prix de Rome in 1938. After appointments at St Léon, Nancy and

St Cloud, he became organist of St François-Xavier, Paris in 1946. He also became a teacher of harmony and musical pedagogics at L'Institution des Jeunes Aveugles and director of religious music for ORTF.

As recitalist he toured France, England, the United States and Canada. In 1955 he received the Grand Prix du Disque for his recording of Couperin's *Messe pour les paroisses*.

Litaize's compositions include:

Organ works: 12 pieces, 1939; *Messe Basse pour tous les temps*, 1948; 5 liturgical pieces, 1948; 24 liturgical preludes, 1954; *Grand' messe pour tous les temps*, 1956

Pianoforte: Sonata, 1935; 2 suites, 1940, 1941, both unpublished

Instrumental works: Concertino for piano and chamber orchestra, 1937; 3 pieces for oboe and clarinet, 1937, unpublished; Symphony for organ and orchestra, 1943; Passacaille for organ and orchestra, 1947, unpublished; Cortège for 2 trumpets, 3 trombones and organ, 1950

Vocal: *Fra Angelico*, cantata for soloists, chorus, organ and orchestra, 1936, unpublished; *Tobie et Sara*, incidental music (Claudel) for chorus, organ and orchestra, 1947, unpublished; *Missa solemnior* for 4 solo voices and organ, 1954; *Missa Virgo gloriosa* for soprano, tenor, bass and organ, 1959; *Messe solennelle en français*, for schola, congregation and organ, 1966.

The following observation was made with regard to his style:

"Litaize's compositions are characterized by a secure contrapuntal technique and elements of modality. The 24 liturgical preludes are useful service music, of average difficulty, with optional pedals." (Sadie ed, 1980, vol 11, p 74)

2.59 **Ungard, Imre (b c 1909)**

Ungard, a blind Hungarian pianist, won at the age of twenty-three, first prize at the second international Chopin Competition organized by the Warsaw Academy in 1932. Pianists from ten countries competed on this occasion. (Eldridge, 1986)

2.60 **Warrilow, H C (fl since 1909)**

H C Warrilow, FRCO, was a blind English musician. He was one of the co-editors who started the *Braille Musical Magazine* in 1909. He was appointed as supervisor of the music department at the National Institute for the Blind, London in 1916. Warrilow was organist at Dartford and then held the important post as organist of St Barnabas' Church, Oxford, England. (Wagg, 1932, p 128) In 1922 he was chairman of the committee on braille music at the National Institute for the Blind. (Key to the Braille Music Notation, 1922, p 25)

2.61 **Tylnak, Ivan (1910-1969)**

Tylnak was a blind Czech composer and teacher at the Deyl Music School for the Blind, Prague. His compositions included two

string quartets, two wind quintets, a divertimento for wind instruments, a duet for violin and viola, a sonata for flute and piano, a sonata for unaccompanied violoncello, a concerto for accordion and piano, songs and some smaller works for piano. (Braille Musical Magazine, April 1969, pp 61-62)

### 2.62 Templeton, Alec (1910-1963)

Alec Templeton, the blind composer and pianist, was born in Wales and died at Greenwich, Connecticut, USA. He was educated at the Worcester College for the Blind, England. He also attended the Royal College of Music and the Royal Academy of Music, London. Templeton went to the United States in 1935 and obtained citizenship in 1941. He made many radio appearances and recordings. He also made several tours of the United States and Canada. Templeton's compositions included:

String Quartet No 1; Trio for Flute, Oboe and Piano; Pocket Size Sonata for Clarinet and Piano; Violin Sonata; Concerto Grosso for Symphony Orchestra and Piano; *Hast Thou Not Known* (a cappella anthem); *Hymn for Easter* (chorus and organ); 2 piano sonatas; piano pieces - *Bach goes to Town* and *Mendelssohn Mows 'Em Down*. (ASCAP, s a, p 501)

### 2.63 Thiberge (fl after 1910)

Thiberge was a blind French musician. The world-famous Swiss-born pianist and conductor Alfred Cortot (1877-1962), resident in France, appointed Thiberge as piano teacher at the École Normale de Musique in Paris. (Logan, 1945, vol 3, p 91)

2.64 **Martone, Anthony (fl after 1910)**

Anthony Martone was a blind violin teacher in the United States. The blind American musician, John Duffy, was one of his pupils. (Parker, 1970, p 30)

2.65 **Eldridge, Carlton B (b 1911)**

Carlton Eldridge is a blind American pedagogue. He lost his sight at the age of five and attended the school for the blind in Michigan, USA. In 1929, he obtained a Bachelor's degree in music and a Master's degree in 1949 from the Michigan State University. He was a concert, oratorio and radio tenor who toured for many years extensively through the United States as soloist. Eldridge was a member of the Lansingers Quartet and director of the Paul Robeson Chorus and the Lansing Choralettes. In 1949 he settled in Springfield, Illinois, being for many years attached to the Ursuline Academy. He eventually became Adjunct Associate Professor in music at the Sangamon State University, Illinois.

In his career as choir director, which extended for more than fifty years, Eldridge developed a unique style as a blind conductor. He transcribed all the music he used into braille scores with the music on top and the text below, following the music with the left hand and conducting with the right hand. He wrote the following in one of his articles on choral direction:

"Choral music, (unlike that for band and orchestra),

comprises a close scoring of only a few lines for voice and word-text. Because of this close scoring it can be readily reproduced in braille and easily read. The score *parallel* is spanned by the left hand leaving the right hand free for conducting." (Eldridge, 1987, p 2)

Eldridge wrote many articles on sacred music and on braille. He probably possesses the largest private library of braille music books and braille music magazines. (Eldridge, 1986)

#### 2.66 Chard, Jack (c 1915-c 1977)

Chard was a blind American musician. He was for many years head of the music department at the Michigan School for the Blind, USA. He formed a marching band of about twenty-four to thirty blind pupils and they became very popular throughout the United States. They even performed on the steps of the White House, Washington DC. (Eldridge, 1986)

#### 2.67 Themeli, Georges (b c 1916)

Themeli was born blind in Cairo, Egypt. He started playing the piano at the age of three and began to learn braille music when he was seven years old. At the age of ten he gave his first recital with an orchestra, amazing his audience with his outstanding talent. In 1936 he won first prize among thirty sighted competitors at the Paris Conservatoire. This achievement brought him immediate fame and international recognition. During World War II he gave many concerts to the Allied troops in the

Middle East. Following the war he performed in most European cities. He visited the Republic of South Africa twice - in 1945/6, giving fifty-three concerts in one season, and again in 1957. (Worcester Standard and Advertiser, 3 May 1957, p 5)

#### 2.68 Jones, Gilbert (1922-82)

Gilbert Jones was one of the leading blind musicians of his generation in Britain. He entered the Royal Normal College for the Blind, Upper Norwood, London in 1938. He was connected with the Birmingham Institute for the Blind for more than fifty years.

Jones was a concert pianist and organist. He toured England and Europe on several occasions. Jones also gave some recitals on the BBC's Midland Region. (Gilbert, 1983, p 46)

#### 2.69 Ortiga, José (b 1923)

José Ortiga was born in 1923 in Madrid, and left blind by an unfortunate accident when he was five years old. Since the age of seven, he began to study solfeggio (Music Theory) and soon thereafter, piano, receiving the highest possible grades. Ortiga believes that the blind pianist must study the score in depth by braille, before going to the piano and interpreting it with the idea that has been obtained from this careful study and memorization. After rigorous tests, he was awarded a scholarship. Ortiga studied among others, under the distinguished maestro, the late Rafael Rodriguez Albert, the blind composer, whose chamber work is outstanding among those of other composers of his generation. Ortiga performed in Italy, Germany and Poland.

Ortiga has also been a teacher, but he prefers piano performance, to which he has contributed, in the words of the New York Times' critic Tom Page, "clarity and authenticity".

Recently Ortiga has made a record album of Spanish music on one side, and on the other side he pays tribute to Chopin, for whose music he has always shown predilection in his programmes. This record album is "every bit a recital of the highest standards and of such a variety that it allows for the full appreciation of the qualities which have taken this Madrid pianist to New York's Carnegie Hall." (Tarazona, 1988)

#### 2.70 **Varga, Ruben (1928-84)**

Varga was born in Israel and went totally blind at the age of ten. He studied music at the Franz Liszt Academy in Hungary and became a violin teacher and concert artist. He immigrated to the United States and was attached for about twenty-five years to the Lighthouse Music School for the blind, New York.

The bow guide (a device to aid young blind beginners to keep the bow straight) was invented by him. As a concert artist he made some recordings and gave many performances in various cities in the United States. (Bennette, 1986)

#### 2.71 **Bennette, George (b 1929)**

George Bennette is an American musician. He is totally blind since his fourth year. He graduated from the Oberlin Conservatory

and the Juilliard School of Music, New York. Bennette eventually became the director of the Lighthouse Music School, New York. He was an active concert pianist who gave recitals in London, where he studied, and in several cities in the United States. He also made some recordings. (Bennette, 1986)

2.72 **James, Michael R (b 1930)**

Michael James is a well-known pianist, organist and composer in England and Wales. (Busbridge, 1975, p 13)

2.73 **Sinfield, John (1931-73)**

Sinfield was a student at the Worcester College for the Blind, England. He completed his studies in 1955 by obtaining the GRSM diploma, which enabled him to teach sighted children in the class situation, a prospect which was hardly envisaged for blind teachers in Britain at that time. He embarked on a teaching career at Spadefield Secondary School and since 1965 he was head of the music department at Coleshill Grammar School, Warwickshire, England. Sinfield was a blind singer, teacher, pianist and organist who gave some piano and song recitals in Britain and also in France. (Busbridge, 1975, p 20; Eldridge, 1987)

2.74 **Hoare, Robert (Bob) (b 1932)**

Robert Hoare, GRSM, ARCO, ARAM, attended the Worcester College for the Blind in England and began a teaching career at the Elizabeth Ellen School in 1956. He became head of the music

department at Manor Hill Comprehensive School, Finchley from 1973. In 1982 he succeeded John Busbridge as editor of the *Braille Musical Magazine* and was also appointed as music adviser to the Royal National Institute for the Blind. It was during his teaching career that Hoare devised the *Hoare Magnetic Music Notator* (a board to aid blind music teachers in teaching staff notation to sighted children). (Busbridge, 1975, p 7; Hoare, 1986)

2.75 **James, John (b 1933)**

John James was born in Cornwall, England. He first attended a school for the blind in Exeter and afterwards went to the Royal Normal College for the Blind, Upper Norwood and subsequently to the Royal College of Music in London. He became director of the music department at the Royal Normal College for the Blind in 1962. He is a teacher, performer and composer with some publications to his credit. James regularly gives recitals as soloist and in consort. (James, 1987)

2.76 **Babekov, Stojan (b c 1936)**

Although totally blind, the Bulgarian musician Stojan Babekov, graduated at the Bulgarian State Conservatoire in Sofia. He is the director of the Bulgarian professional blind choir in Sofia since 1962 and also has some compositions to his credit. (Salt, 1987, p 10)

## 2.77 Hunt, J Eric (fl c 1940)

J Eric Hunt, FRCO, CHM, ADCM, was a blind organist in Britain. He became director of the Royal Normal College for the Blind after World War II. In 1945 he contributed to *A Handbook for Blind Teachers of Music*. In 1950 he wrote the *RNC Staff Notation Teacher*, published by the National Institute for the Blind in 1951. This is a booklet with flash cards, devised to help blind music teachers in teaching staff notation to sighted children. (Hunt, 1950)

## 2.78 Isaacs, Edward (fl c 1940)

Edward Isaacs was a British concert pianist who turned blind later on in life. In 1945 he contributed to *A Handbook for Blind Teachers of Music*. (Isaacs, 1945)

## 2.79 Mozzati, Alberto (fl since 1945)

Alberto Mozzati, who flourished in the period following World War II, was a celebrated concert pianist, recording artist and teacher. In spite of total blindness, he became one of Italy's most respected musicians. After completing his studies in piano, organ and composition at the conservatoire in Milan, he commenced his brilliant concert career including performances throughout Italy, France, Switzerland, Austria, Britain and Holland. He became a member of juries for several important international piano competitions (Genève, München, Barcelona, Vercelli and Seregno). Mozzati is recognized as a famous piano teacher, receiving pupils from all over the world, one of them being the

blind Alberto Colombo. Mozzati visited South Africa during 1974, when he gave seven recitals in the Cape Province, as well as playing with the CAPAB orchestra in Cape Town. (Worcester Standard and Advertiser, 23 August 1974, p 6)

**2.80 Colombo, Alberto (fl since 1945)**

Alberto Colombo was born near Milan in Italy. He studied under the famous Italian teacher Alberto Mozzati and graduated with honours from the Milan Conservatoire. Although blind from birth, he played in concerts from an early age and went on to win a number of prizes, including the Beethoven Prize. He played in London, Paris, Genève, Amsterdam, München, Zürich and Barcelona and throughout Italy and extensively toured South America. He visited South Africa in 1971 and in 1981. His repertoire included among others, works by J S Bach, Beethoven, Mendelssohn, Schumann and Liszt. (Worcester Standard and Advertiser, 22 May 1981, p 4).

**2.81 Wanami, Takayoshi (b 1945)**

Wanami was born in Tokyo, Japan. He was blind from infancy. His mother brought him into contact with music by singing songs to him while he was still very young. At the age of two he was able to reproduce some of the songs. At three he received his first music lessons in rhythm, singing and intonation. In accordance with Japanese customs, his mother accompanied him to his music lessons. She learned braille in order to transcribe his music for him. Wanami himself began learning braille at the age of four. In 1981, after numerous competitions and tours

to the United States and Europe, he declared:

"I am fortunately blessed with a good memory, but this is not enough; I have to read and re-read the music continually in braille. I am also lucky in that my mother transcribes all my music into braille for me."

He attended as many violin concerts as possible while studying the instrument, and his teacher introduced him to great violinists such as Kogan and David Oistrakh. At the age of seventeen he won his first major competition which was open to all adults in Japan. The following year he gave his first concert, playing Glasunov's violin concerto. He was accepted as the first blind student at the famous music school in Japan. At nineteen he performed in New York and San Francisco in the United States. At a competition in Paris, he was invited by Szigeti to visit him in Switzerland. He subsequently studied with Szigeti until 1972, and also with David Oistrakh in Moscow. In 1975 he appeared for the first time on the BBC, and his many international tours took him to London, Berlin, Amsterdam, Vienna, the Gewandhaus in Leipzig, Italy and the United States. He is at present spending most of his time between Switzerland and Japan. Since 1977 his wife has accompanied him. She is a pianist and they have performed many sonatas together at public concerts.

Wanami's repertoire includes about nineteen violin concertos

(among them the Stravinsky), some forty-four violin sonatas and about forty other pieces for the violin. Wanami, the world's blind violin virtuoso, has a great admiration for the playing of Isaac Stern. (Campbell, 1981, pp 18-36)

2.82      **Henry, John (b c 1945/6)**

John Henry was born blind in Rochester, New York, USA. In 1967 he went to Britain. He attended master classes with Alfred Brendel in Austria and with Nadia Boulanger in France. He subsequently taught at the Morley College and the Royal College of Music, London. Henry is a celebrated harpsichordist. For him there are only two ways of learning music - to read it in braille or to memorize it through a sight-reader. (Low, 1985, p 4)

2.83      **D'Ascoli, Bernard (b c 1959)**

D'Ascoli is a blind pianist from France. He is from Aubagne near Marseilles. Bernard has been blind since the age of three. His serious music training began at the age of eleven. Afterwards he entered the conservatoire in Marseilles and at seventeen was launched on the contest circuit. Many prizes followed and with the aim of becoming the world's greatest blind classical pianist, he began a professional career, first in France and then internationally. Within days of his London debut in 1982, his agent had eighty-five offered engagements and a recording contract. Edward Greenfield of the *London Guardian* wrote the following:

"This brilliantly successful London debut was a musical event in its own right, not simply a phenomenon,"

and another critic said:

"The touch of a master."

D'Ascoli learns by musical braille. Asked whether being blind made him a better artist he replied:

"No, I don't agree with that romantic idea. If my hearing is more developed, it only helps to hear the ring of the telephone, not to play Chopin. What really matters is motivation. I've always had to do more than the others because I have a handicap to overcome."

(Bradley, 1982)

#### 2.84 Liddle, John (b 1960)

David Liddle was born in London. He went blind at the age of nine. He attended an institution for the blind where he learned braille and studied piano and organ. Liddle graduated with a BA degree in music from the University of Cambridge. Recently David won many awards and top prizes in organ competitions. He became organist of St Barnabas' Church, Pimlico, London in 1985. David is an organ recitalist who has been giving many performances in British cities. In 1982 he visited West Germany and in 1986 the United States and Canada (Liddle, 1987).

### 3. Conclusion

Music, which originated among primitive people in ancient times as an aural art mainly taught by rote, gradually developed into a highly specialized form of entertainment requiring many skills, and reached its peak in the complexity of twentieth century *Augenmusik*.

While music was improvisatory in character, aurally conceived and taught, blind musicians were on equal terms with their sighted colleagues. Gutenberg's invention of the printing press c 1450, the development of staff notation and the subsequent possibility of reproducing music books for general use, posed a serious problem to blind musicians. Several blind musicians had to avail themselves with some form of regular writing; some were assisted by sighted copyists, while others, among whom Walcha, relied exclusively on their aural perception, even deep into the twentieth century.

The invention of braille in 1829 opened a new world to the blind by providing them with books as references and with a means of reading and writing music independently. The availability of this unique system yielded in the nineteenth and twentieth centuries some of the finest blind musicians - teachers, performers and composers. Blind pedagogues such as Proksch, Hertz, Vierne, Beetz and Walcha not only gained the respect of their sighted students, but became world famous on account of their profound musicianship. The international feats and recorded

legacy of performers such as Hollins, Marchal, Langlais and Walcha are still to be surpassed. Rodrigo is claimed to be the greatest living Spanish composer of music growing in artistic demand.

Besides these prominent artists on the peak of international success, there were numerous other musicians of modest reputation who served music admirably in their profession.

As became evident in this chapter, it was essentially the activity of the performers on the organ and of the music teachers that established the contribution of blind musicians to the growth of classical Western music during the nineteenth and twentieth centuries.

## ABBREVIATIONS

### COUNTRIES

A America  
 Aul Australia  
 Aus Austria  
 Bel Belgium  
 Boh Bohemia  
 Bul Bulgaria  
 Ca Canada  
 Ch China  
 Cz Czechoslovakia

E England

Eg Egypt

F France

Ger Germany

Gr Greece

Hol Holland

Hun Hungary

Ir Ireland

Isr Israel

It Italy

J Japan

M Mexico

R Russia

Sc Scotland

Ser Serbia

Sp Spain

Sw Switzerland

W Wales

### EDITIONS

BMM Braille Music Magazine

NIB National Institute for the Blind

RNIB Royal National Institute for  
 the Blind

Monumentos de la Musica Española

CE Collected edition(s)

CEKM Corpus of Early Keyboard Music

IMM Institute of Medieval Music

## A DIRECTORY OF BLIND MUSICIANS FROM ABROAD

Name	Date	Country	Occupation	Extant Works
Albert, Rafael R	fl c 1940	Sp	Teacher, composer of chamber music	
Aldridge, Richard	1905-1974	E	Organist, composer	RNIB catalogue 1981
Austin, Edward	1892-?	E/Ca	Teacher	
Babekov, Stojan	1936-	Bul	Choir director, composer	
Balfour, H		E	Musician	
Beaizley, Andrew	fl 1986	E	Musician	
Beetz, Charles J	1886-?	A	Teacher	
Bennette, George	1929-	A	Director Light- house Music School	
Benson, William	fl 1983	A	Musician	
Berry, Cindy	fl 1983	A	Teacher	
Berulef	fl c 800	Hol	Singer	
Birkenhead, John L	fl 1795	E/A	Organist	
Blind Harry	fl 1490	Sc	Bard	
Blind Tom	1849-1908	A	Negro slave, musician	
Boehler, Richard	fl 1920	A	Organist	
Bradley, Imogene	fl 1983	A	Teacher	
Braille, Louis	1809-1852	F	Organist	
Braun, Rudolf	1869-1925	Aus	Professor of music, composer	Universal, Steingraber (Moser, 1956, p 56)
Bray, D	fl 1988	E	Musician	

Brisbar, Franz	fl 19th century	Aus	Violinist	
Bruna, Pablo	1611-1679	Sp	Organist, teacher, composer	Edn: <i>Antologia de organistas españoles del siglo XVII</i> , ed H Anglés [Barcelona, 1965-8] (Sadie ed, 1980, vol 3, p 381)
Buchan, David	fl since 1950	E	Musician	RNIB catalogue 1981
Burford, Leonard	fl since 1934	A.	Pedagogue	
Burnham, John N		A	Organist	
Burrows, dr Anne	fl 1987	A	Educator, pianist	
Busbridge, John	fl since	E	Organist, former editor BMM	
Butner, Austin S	1908-	A	Baritone	
Cabezón, Antonio de	1510-1566	Sp	Organist, composer	CE: <i>MME</i> xxvii-xxix, ed H Anglés, <i>IMM</i> Collected works ser iv ed C Jacobs [Brooklyn, 1967-] (Roche & Roche 1981, p 39)
Campbell, sir Francis J	1832-1914	A/E	Educator, first principal RNCB	
Campbell, Michael	fl 1986	E	Flautist, pianist, organist	
Carolan, Turlough	1670-1738	Ir	Bard	A definitive edition of his music [220 tunes] has been prepared and awaits publication (Blom ed, 1954, vol 2, p 89).
Chard, Jack	1915-?	A	Teacher	
Chatelain, Martin	fl after 1550	Bel	Instrument builder	
Clary, Janet	fl 1983	A	Teacher	

Cohn, Hans	fl 1986	E	Amateur musician, accompanist	
Colarusso, Rose	fl 1983	A	Teacher	
Colombo, Alberto	fl after 1945	It	Concert pianist, recording artist	
Cooper, Ian	fl 1986	Aul	Teacher	
Crosby, Fanny	1820-1915	A	Hymn writer	<i>The Methodist Hymn- Book</i> , Novello (London, 1962)
Crunden-White, Paul	fl 1986	E	Musician	
Cusson, Gabriel	fl after 1920	Ca	Musician	
Daigle, Vernon	fl 1983	A	Teacher	
D'Ascoli, Bernard	b c 1959	F	Concert pianist, recording artist	Classics for Pleasure CFP 40380
Dawber, James	1851-1932	E	Teacher	
Delius, Frederick	1862-1934	E/F	Composer	Oxford University Press (UNISA Singing Examination Syl- labuses, 1987) RNIB catalogue 1981
Demodocus	fl BC	Gr	Singer	
Didymus	308- 98	Eg	Musician	
Di Francesco, John	fl 1986	A	Teacher, singer	
Ditzler, Harry J	fl 1930	A	Organist, teacher	
Drtna, dr Jan	fl since 1948	Cz	First director Deyl Music School	
Duffy, John	1898-?	A	Concert pianist	
Dülön(g), Friedrich L	1769-1826	Ger	Flautist, composer	

Dumas		F	Musician	
Dykema, Dorothy	fl 1987	A	Teacher	
Eberly, David A	fl 1983	A	Teacher	
Effert, Richard	1887-?	Ger	Pianist, organist, conductor, singer, composer	Tischer & Jagenberg (Moser, 1956, p 66)
Eldridge, Carlton B	1911-	A	Teacher, choir director, singer	
Emerich, Paul	fl after 1927	Aus	Concert pianist	
Erlach, Friedrich von	1708-1757	Ger	Composer	
Eyck, Jacob van	1589-?	Hol	Carillonist, composer	Ed G Vellekoop [Amster- dam, 1957-8] (Sadie ed, 1980, vol 6, p 338)
Farley, Roland	1892-1932	A	Composer	
Fennor, Beatrice	b c 1905	A	Composer	
Ferdinandes, Johannes	d 1596	Bel	Composer	
Firman, Roger	fl 1986	E	Organist	
Fischer, Sophie	1788-?	Ger	Harpist	
Fordham, Roger	fl 1986	E	Teacher	
Fordham, Sue	fl 1986	E	Teacher	
Francis, David	1865-1929	W	Harpist	
Friexer, Alexander	1741-1825	It/F Bel	Violin virtuoso, composer	Printed works publish- ed in Paris (Sadie ed, 1980, vol 6, p 847)
Fuenllana, Miguel de	b c 1500	Sp	Vihuela virtuoso, composer	CE: <i>Orphénica lyra</i> , ed C Jacobs [London, 1978] (Roche & Roche, 1981, p 78).
Garragher	fl c 1700	Ir	Harpist	

Geibel, dr Adam	1855-1933	Ger/A	Conductor, organist; composer	<i>Great Hymns of Faith, Singspiration (Grand Rapids Mi, 1976)</i>
Gerrard, Christine	fl 1986	E	Teacher	
Goette, Ivo	fl after 1900	Ger	Vocal professor	
Grasse, Edward	1884-1954	A	Violinist, composer	
Grave, Johann J	1670-?	Hol	Organist	
Greenhill, Harold	d 1978	E	Organist, composer	RNIB catalogue 1981
Grimwood, Robert	fl 1987	A	Musician	
Grissom, Marguerite	fl 1983	A	Teacher	
Haindl, Joseph	1869-1931	Aus	Musician, composer	
Hamilton, Dorothy	fl 1986	Aul	Teacher	
Heinermann, Otto	1887-?	Ger	Organist, choir director, composer	
Hempson, Denis	1695-1807	Ir	Bard	
Hendricks, Calvin	fl 1929	A	Singer	
Henry, John	b c 1946	A/E	Lecturer, harpsichordist	
Henry the Minstrel	fl after 1300	Sc.	Bard	
Hentzschel, J F	fl 19th century	Ger	Clarinet virtuoso	
Hernstrom, Debra	fl 1983	A	Teacher	
Hertz, prof Josef	1869-?	Aus	Pedagogue, organist, composer	
Hervius St	d 565	F	Bard	
Hessen, Alexander F von	1861-1945	Ger	composer	

Heyn, Leila H M	fl c 1911	A	Musician	
Hitoyasu prince	843-?	J	Musician	
Hoare, Robert	1932-	E	Music adviser RNIB, editor BMM	
Hollins, Alfred	1865-1942	E	Organ virtuoso, composer	Novello, Steiner & Bell, RNIB catalogue 1981, Recorded: Meridian E45 77054 (Gramophone, March 1983)
Hudson, Roland L	fl 1983	A	Teacher	
Hunt, J Eric	fl since 1940	E	Organist, former director RNIB	
Isaacs, Edward	fl c 1945	E	Concert pianist	
Jackson, Geoffrey	fl 1986	E	Lecturer	
Jacob, Claire	fl 1986	E	Musician	
Jacobi, Christian G	1696-?	Ger	Organist, composer	
James, John	1933-	E	Pianist, composer, director RNC	
James, Michael	1930-	W	Organist, pianist, composer	
Jeffrey, Hugh	fl 1986	Aul	Teacher	
Jenkins, Edward	d 1983	A	Teacher, organist, composer	
Johnston, Ruth		A	Teacher	
Jones, Gilbert	1922-1982	E	Concert pianist, organist, teacher	
Kinghorn, J R		E	Musician	RNIB catalogue 1981
Kirchgässner, Marianne	1773-1808	Ger	Glass harmonica virtuoso	

Kögler, Hermann	1885-1966	Ger	Composer, acoustical engineer	Breitkopf & Härtel, Leipzig; Karl Simon, Berlin; Rheinischer Musikverlag, Essen (Moser, 1956, p 65)
Kogler, Marcia M	fl 1986	A	Teacher	
Krauer, George	fl c 1920	A	Organist	
Krumbhorn, Kaspar	1542-1621	Ger	Organist	
Labor, Joseph	1842-1924	Boh/ Ger/ Aus	Concert pianist, composer	<i>Mit grossem Kontra- punktkönnen hat er ein umfangliches Schaf- fen hinterlassen.</i> (Moser, 1956, p 56)
Landini, Francesco	b 1325/35 d 1397	It	Organist, composer	<i>The Works of Francesco Landini</i> , ed L Ellinwood [1939] (Apel, 1973, p 60)
Langlais, Jean	1907-	F	Organist, teacher, composer, recording artist	Principal publishers: Bornemann, Costallat, Durand, Elkan-Vogel, Philippo (Sadie ed 1980, vol 10, p 452) RNIB catalogue 1981 Complete organ works recorded by Musical Heritage Society (Labunski, 1987)
Leopold, Achilles D	1691-1753	Ger	Singer, flautist, violinist	
Liddle, David	1960-	E	Organist	
Linley, Francis	1770-1800	E	Organist, composer	
Linnemann, Hans	fl 1682	Ger	Instrument builder	
Litaize, Gaston	1909-	F	Organist, teacher, composer, recording artist	Principal publishers: Leduc, Schola Cantorum (Sadie ed, 1980, vol 11, p 74) PolyGram/Classics DG 2530 619
Lloyd, Michael	fl after 1950	E	Teacher-	

Logan, Sinclair	1897-?	E	Teacher, composer	RNIB catalogue 1981
Longbotham, Eva		E	Musician	
Lucas, Emily		E	Organist	
Macan, Karl E	1858-?	Cz	Teacher, composer	<i>Seine dorische Messe wurde auf Empfehlung von Brahms in der Wiener Votivkirche aufgeführt.</i> (Moser, 1956, p 59)
Maitland, Rollo	1884-1954	A	Organist, teacher, composer	
Marchal, André	1894-1980	F	Organ virtuoso, recording artist	
Marshall, dr Henry		Sc	Organist, choirmaster	
Marshall, Thomas	d 1980	E	Pianist, teacher	
Martin, William T	fl 1974	E	Teacher	
Martone, Anthony	fl c 1900	A	Violin teacher	
Matheson, George	1842-1906	E	Hymn writer	
Mathis, Carl			Pianist	
Mayer-Uhma, Ulrich	fl 1988	Ger	Organist	
Mayhew, Persival T	1882-1962	E	NIB	
McCollin, Frances	1892-?	A	Teacher, composer	
Mee, James		E	Musician	
Meldrum, John	1894-?	A	Organist	
Metcalf, John	1717-1810	E	Musician, civil engineer	
Meza, Alejanro	fl 1930	M	Pianist, composer	

Miller, Harvey	fl 1986	A	Teacher	
Milton, John	1608-1674	E	Amateur musician, poet	
Miyagi, Michio	1894-1956	J	Koto player, composer	
Miyake, Masaru	fl 1983	J	Teacher	
Montal, Charles	1800-1865	F	First blind piano tuner	
Morris, Angelo	fl 1983	A	Teacher	
Mozzati, Alberto	fl after 1945	It	Pedagogue, concert pianist, recording artist	
Nassarre, Pablo	1654-1732	Sp	Theorist, teacher, organist, composer	<i>Collección de obras de órgano de organistas españoles del siglo XVII: manuscrito en- contrado en la cathedral de Astorga, ed J Álvarez [Madrid, 1970], J M Llorens [Barcelona, 1974] (Sadie ed, 1980, vol 13, p 44)</i>
Ned, Michael	fl 1986	E	Musician	
Neich, Joan	fl 1986	Aul	Teacher	
Newell, Henry G	1899-1980	E	Teacher	
Oke, Herbert G	1873-?	E	Teacher	
Oldring, Geoff	fl 1986	E	Musician	
Ortiga, José	b 1923	Sp	Pianist, recording artist	A & B MASTER RECORD M-30288-1988
Osborn, Thomas G	1882-?	E	Teacher	
Ossian	fl 300	Sc	Bard	
Paradis, Maria T	1759-1824	Aus	Pianist, teacher, composer	
Pardini, Jean	fl 1986	E	Musician	
Pardini, Joe	fl 1986	E	Musician	

Parry, John	1710-1782	W	Harpist, composer	Ancient British Music [London, 1742]; A collection of Welsh, English & Scotch Airs [London, 1761]; Twelve Airs [London, c 1765]; Cambrian Harmony [Ruabon & London c 1809] (Sadie ed, 1980, vol 14, p 245)
Paumann, Conrad	1410-1473	Ger	Organist, composer	<i>Fundamentum organisandi</i> in CEKM 1, ed W Apel (Roche & Roche, 1981, p 145)
Pesenti, Martino	1600-1647	It	Violinist, composer	Alessandro Vincenti [1628-1648] (Moser, 1956, p 32) <i>In der Tat sind Pesentis Madrigale, soweit in Deutschland die wenigen vollständigen Exemplare einen Einblick gestatten, lebensvoll und kunstreich;</i> (Moser, 1956, p 33)
Petersen, Janiece	fl 1986	A	Teacher	
Pfannstiehl, Bernhard	1861-1940	Ger	Organist, piano virtuoso	
Pfeiffer, Hubert	1891-1932	Ger	Organist, composer	<i>Sein Schaffen umfasst 45 z. T. umfangreiche Werke, von denen jedoch nur zehn bisher gedruckt wurden,</i> (Moser, 1956, p 68)
Philip der Blinde	fl c 1800	Ser	Singer	
Phineus	fl BC	Ger	Singer, prophet	
Platt, H E	1856-1944	E	Teacher, co- editor first BMM	RNIB catalogue 1981
Potholt, Jakob	1726- c 1800	Hol	Organist, composer, carillonist,	Amsterdam Library (Moser 1956, p 37)
Press, Maurice	fl 1986	E	Musician	
Priest, Frederick W	1882-?	E	Teacher	
Proksch, Josef	1794-1864	Cz	Pedagogue, author	

Rallo, Joseph P	fl 1986	A	Teacher	
Reeves, Harold		A	Lecturer (voice)	
Ridgeway, Thomas H	fl 1986	A	Teacher	
Rijp, Antonius W	1887-1931	Hol	Organist, composer	
Roberts, C Nevison	c 1880- 1937	A	Teacher, organist	
Robins, Tony	fl 1986	E	Musician	
Rockwell, Lemuel	1817-?	A	Teacher, choir director	
Rodrigo, Joaquin	b 1901/2	Sp	Composer	Chester, Eschig, Sala- bert, Schott, Unión Musical Espanola (Sadie, 1980, vol 16, p 93) Recorded: CD Philips 420 714-2
Rogers, Brian	fl 1986	E	Musician	
Sabeston, May	fl after 1927	E	Singer, teacher, composer	RNIB catalogue 1981
Salignac, Mélanie de	1741-1763	F	Musician	
Salinas, Francisco	1513-1590	Sp	Organist, theorist, pedagogue	<i>De música libri septem</i> , 1577, fac ed by Kastner [1958] (Apel, 1973, p 801)
Salt, J Peter	1903-	E	Lecturer	
Sanfilipo, John	fl 1986	A	Teacher	
Schlick, Arnold	1455-1527	Ger	Organist, composer	CE: <i>Orgelkompositionen</i> , ed R Walter [Mainz, 1970] (Roche & Roche, 1981, p 172)
Schmidt, Ferdinand	1883-1952	Ger	Organist	
Schmidt, Jakob	fl 1602- 1610	Ger	Organist	
Schönberger, Huldericus	1601-1649	Ger	Instrument builder, musician	

Schott, Konrad	1562-1630	Ger	Instrument builder	
Shaw, Oliver	1779-1848	A	Organist, hymn writer	
Shelly, Allan H	fl 1983	A	Teacher	
Shepherd, Gillian	fl 1986	E	Teacher	
Siemers, Charles D	fl 1983	A	Teacher	
Simpson, Dan	fl 1987	A	Musician	
Sinfield, John	1931-1973	E	Teacher, pianist, organist	
Smareglia, Antonio	1858-1929	Sl/It	Opera composer	Verlag Gialiana, Triest (Moser, 1956, p 57)
Spanner, Harry V	1890-1977	E	Musician	RNIB catalogue 1981
Stainov		Bul	Composer	
Stanley, John	1713-1786	E	Organist, composer	Bosworth, London; RNIB catalogue 1981
Steinheimer, Otto	fl c 1900	Aus	Violinist	
Stöckel, Alfred	1894-?	Ger	Singer, vocal teacher	
Ströhl, Joh Adam	1703-?	Ger	Musician	
Takano Kichó	fl c 1980	J	Instrumentalist	
Tänzl	1506-?	Ger	Organist	
Templeton, Alec	1910-1963	W/A	Pianist, composer	RNIB catalogue 1981
Thamyris	fl BC	Gr	Singer, harpist, kithara player	
Themeli, Georges	b c 1916	Eg	Concert pianist	
Thiberge,	fl since 1910	F	Teacher	
Thomas	fl 1556- 1559	Ger	Singer	

Tiresias	fl BC	Gr	Singer, prophet	
Tompson, Alfred	1889-?	E	Teacher	
Tompson, Cave	fl after 1900	A	Concert pianist	
Townshend, Margaret	fl 1986	E	Soprano	
Tsulung, Loo	fl 1986	Ch	Teacher	
Turnbull, Margaret	fl 1986	E	Teacher	
Tylnak, Ivan	1910-1969	Cz	Teacher, composer	
Ungar, Imre	1909-	Hun	Pianist	
Uzinzky, Alexander		R/F	Pianist	
Valente, Antonio	b c 1520	It	Organist, composer	<i>Intavolatura de cimballo</i> , ed C Jacobs [Oxford, 1973] (Roche & Roche, 1981, p 193)
Vandertuin, John	fl 1987	Ca	Musician	
Varga, Ruben	1928-1984	Is/A	Violinist, teacher	
Vidrich, Arthur	fl 1972	A	Organist	
Vierne, Louis	1870-1937	F	Organist, teacher, composer, recording artist	Principal publishers: Durand, Hamelle, Lemoine Salabert, Schirmer (Sadie ed 1980, vol 19, p 743) RNIB catalogue 1981 CD Schwann 315000, 315001, 315002
Vionville		F	Musician	
Walcha, Helmut	1907-	Ger	Organist, teacher, composer, recording artist	Peters (UNISA Organ Examination Syllabuses 1987-1991, p 24) RNIB catalogue 1981 PolyGram/Classics Archiv Privilege 2547 011

Waldkirch, Esther E	b 1660	Sw	Musician	
Wanami, Takayoshi	1945-	J	Violin virtuoso, recording artist	RCA Red Seal RL 25153
Wardrop, Margaret	fl since 1950	Sc	Teacher	
Warrilow, H C	fl since 1909	E	Organist, former music adviser NIB, co-editor first BMM	
Watling, Horace	1880-?	E	Teacher, composer	RNIB catalogue 1981
Wells, J A	fl 1986	E	Teacher	
Wendt, Franz	fl after 1798	Ger	Musician, instrument builder	
Whitfield, Ernest	fl since 1922	E	Violin teacher	
Williams, Barbara	fl 1986	Aul	Musician, musicologist	
Williams, Llewellyn	1878-?	E	Teacher	
Winter, Jos	fl 1777	Cz	Flautist	
Winterfeldt, Margarete	b 1902	Ger	Singer, vocal professor	
Wolstenholme, William	1865-1931	E	Organist, composer, co-editor first BMM	Lengnick & Co, London; Novello, London; Recorded: Waldon record disc WS 165 (BMM, May, 1980, p 36) RNIB catalogue 1981
Wood, Duffie	1838-1910	A	Teacher, organist, composer	
Wood, Thomas		A	Musician	
Wrigley, Alfred	1886-	E	Teacher	
Xenocritos	fl BC	Gr	Singer	
Zapater, Baldomero	1883-?	Sp/ Ger	Guitarist, teacher	

C H A P T E R 1

THE BLIND AND MUSIC

1. The blind

1.1 Blindness defined

A person deprived of the optimum use of eyesight is classified as visually handicapped. The following definitions of blindness are applied in the three countries dealt with in this thesis:

"The American Foundation for the Blind prefers that the term *blindness* be reserved for a complete loss of sight with all other degrees of visual loss considered as visual impairment, which can accurately be determined by ophthalmic measurements." (Grayson, 1985, p 1)

In the United Kingdom there are two statutory definitions of blindness:

"(1) applicable to children under the age of 16, is contained in s. 69 of the Education act, 1921, defining the word *blind* as meaning *too blind to be able to read the ordinary school books used by children;*

(2) applicable to adult blind persons, is contained in the National Assistance act, 1948, defining *blind* as *so blind as to be unable to perform any work for which eyesight is essential.*" (Encyclopaedia Britannica, p 719)

"The South African National Council for the Blind includes the following definition of blindness in its constitution. *The term blindness means totally, partially, or intermittently deprived of sight.*" (Hadley ed, 1985, p 14)

For practical purposes with regard to the use of braille, inkprint and mobility, the following general classification is applied in this thesis.

- The totally blind who have no visual perception. They are dependent on braille as their only medium of contact with the written word. Persons in this group rely, to a greater or lesser extent, on some physical assistance from sighted people.
- The visually impaired who have a minimum sight. The amount of visual impairment varies with each individual, from the faintest distinction between darkness and light to an acuity point where large print can be used by means of electronic or optical devices. Persons in this category often use braille and rely on their visual perception for mobility only.
- The partially sighted who possess sufficient vision. They are fully independent and usually use inkprint.

## 1.2 The prevalence rate of blindness

A prevalence rate of 200+ per 100 000 (0,2%) is applicable in developed countries in the West - Western Europe, the United

Kingdom and the United States. In the Republic of South Africa, conforming to Third World conditions, it is expected that the prevalence rate will be much higher. (Hadley, 1982, p 5)

According to the 1985 census figures the total population of South Africa is estimated at 27,7 million people. (Central Statistical Service, 1987) It is surmised that there are some 66 000 blind and at least an equal number of visually impaired persons in South Africa, totalling 132 000 (0,48%). (Hattingh, 1986, p 37)

## 2. Music

### 2.1 The essence of music

Music consists of melody, harmony and rhythm and is created by the orderly interpolation of sound and silence. (MacPherson, 1920, p X) Gesticulated movements are subsidiary and of no consequence to the art as such, except in dance, ballet and opera.

Whether played on an instrument or sung by the human voice, the origin of music is the soul; it comes straight from man's heart. (Hertz, 1932, p 40) It cannot be seen, it cannot be touched; it is an abstract art, appealing to the emotions of the human being. It is dependent on the sense of hearing for its perception and appreciation and can be enjoyed by the professional and the layman, by the sighted and the blind.

"Music seems to be able to interpret and thus clarify our feelings primarily because in some ways the structures of music parallel or are congruent with the structures of feelings. (Martin and Jacobus, 1978, p 316)

## 2.2 The aesthetic value of music

"Musical aesthetics is the study of the relationship of music to the human senses and intellect."

Musicologists' various theories on musical aesthetics can be divided into two groups, according to whether they consider music (1) as a heteronomous art, i e, as the expression of extramusical elements or (2) as an autonomous art, i e, as the realization of intrinsic principles and ideas. In the former class are the *Affektenlehre*, according to which music is the expression of human temperaments, passions and moods; the latter theory explains music as a purely musical phenomenon that can be understood only in its own terms. (Apel, 1973, pp 14-15)

History shows that the blind beggar as well as the blind professional performed music. For the blind beggar it was a means of survival, mostly under the most appalling conditions; the well-trained blind musician, however, whether composing, performing or teaching, regarded music as a vehicle for emotional, intellectual and social aspirations. Music thus has diverse aesthetic values for different people under varying conditions:

"The nature of the experience changes with the attitude of the individual, for example, in a church service, as long as a person's attention is directed toward the religious values of the experience, his experience is predominantly religious; but perhaps in the course of the service his attention may turn to the aesthetic value of the music, religious values may become secondary to aesthetic values and the experience may become aesthetic rather than religious. Conversely, at a concert, the attention may shift from the purely musical values to the religious values and the experience may become religious rather than aesthetic. The aesthetic values of the experience are not entirely lost, they merely become secondary, indirect or derived." (Haydon, 1941, p 148)

For the blind beggar and entertainer in show-business, the aesthetic value will be secondary, while the composer, performer and teacher of serious music, with a knowledge of its history, theory, harmony and technical intricacies, will contemplate the profession according to the intrinsic aesthetic value.

Blind musicians like Landini, Paumann, Cabezón and many others became famous due to their exceptional achievements. They taught and performed with great success in royal courts and in the most illustrious company. (Lang, 1983, pp 157, 206, 264)

### 2.3 Music as a medium of communication

"Alas for those who never sing, but die with all their music in them." (Bachelder ed, 1975, p 62)

This quotation is taken from Oliver Wendell Holmes and reflects the importance of music as a means of communication. Music is a language without boundaries, an art that knows no discrimination. It gives expression to each and every inmost emotion:

"After silence that which comes nearest to expressing the inexpressible is music." (Bachelder ed, 1975, p 47)

This statement, made by Aldous Huxley, can be applied to the blind with their natural inclination to concentrate and withdraw on account of the absence of visual contact and who can enjoy music whole-heartedly. In the making of, and listening to music, the blind and the sighted are on equal terms. No wonder that the blind have sought refuge and security, as well as social contact in music - their noblest way of communication with the *outside world*.

In composing, performing and teaching, both in the serious and popular fields, music has provided blind musicians with a means of communication and with the opportunity for involvement in the social and cultural development of their communities:

*"Man sieht also, dass heute der Aktionsradius des blinden Künstlers - die Schwierigkeiten des Lernens und die Notwendigkeit einer hie und da den reisenden Künstler begleitenden Person abgerechnet, - fast die gleiche geworden ist wie bei seinem sehenden Fachgenossen,..."*

One thus sees, that today the share of the blind artist - despite the difficulties of learning and the necessity in some cases of an escort to the touring artist, - has become almost the same as that of his sighted colleague. (Moser, 1956, p 74)

#### 2.4 The versatility of music

The versatility of music gives rise to its immense popularity. Apart from its value to concert artists, audiences, teachers and students of serious music, it is also employed by scientists and psychologists for its therapeutical qualities. The exponents of popular music and the media use it as entertainment and for commercial purposes. Music is no longer the privilege of the connoisseur only; it belongs to the bourgeoisie:

*"Strange how potent cheap music is." (Coward, The Concise Oxford Dictionary of Quotations, 1975, p 69)*

Apart from being a means of livelihood to composers, teachers, performers and entertainers, the practice of music entails a

demand on the intellectual abilities of musicians:

"In the Middle Ages, music was quite properly grouped with arithmetic, geometry and astronomy in the *quadrivium*."  
(Apel, 1973, p 552)

The profound effect of sacred music on the spiritual development of mankind cannot be over-estimated:

"The aim and final reason of all music should be nothing else but the Glory of God and the refreshment of the spirit." (Bachelder ed, 1975, p 56)

This was J S Bach's opinion of the significance of music.

## 2.5 The power of music

The hypnotic power of music lies in its adaptability and in its diversity. Patriotic music, played by a military band, can stir a mob to greater unity. Conversely, soft music, played by candle-light, can soothe an audience into a sentimental frame of mind. Performers, blind and sighted, who play in night-clubs or on television, rely on their charisma and the hypnotic power of music for success:

"We are all capable of being manipulated by music, even

the highly-trained musician. However deep one's knowledge of the laws and science of music, the emotional effect it has on us is in no way deadened for we are essentially, sensuous beings, living very much by our feelings." (Sheppard, 1986, p 66)

The tremendous impact of commercialism as transmitted on the radio and television has degraded music to a large extent to a social commodity; in some cases it has become a means of social communication and advertising; it is often used as background noise instead of being enjoyed for its aesthetic quality:

"Let us not forget that one of the reasons why people like music is their need to break silence. We need to make noise - but preferably below 90 decibels."  
(Wallin, 1986, p 17)

Unfortunately, as with any other art, the power of music and its effect can be used and abused, and it is doubtful whether the general public is aware of, and in the least concerned about the many ways in which music is employed, deliberately to affect our everyday life:

"Music affects our blood pressure, our pulse rate, increases the adrenalin level, and causes us to breathe more rapidly. As the thrill of music takes over, some people report extraordinary responses. Their hair feels

as if it is standing on end, a prickly sensation runs down their backbone, they shudder involuntarily and feel that their heart is pounding. Watching the effect of a successful pop group on a young audience: note the half-open lips, the half-closed eyes, the gyrating bodies; see the effect as the music increases in volume and tempo, and cheeks redden with increased blood pressure and faster heartbeats." (Sheppard, 1986, pp 65-66)

#### 2.6 The meaning of music to the blind

Blindness as such does not pose an insurmountable problem, provided that ways and means can be found to overcome the *isolation*. Music, due to its abstract quality, has been the most suitable medium as yet. For centuries music has been a convenient and rewarding profession for the blind, enabling them to make a contribution to the growth of this art:

"The blind had occupied themselves with music even since musical instruments had existed. The art of music is the one art which, more than any other, represents itself to the blind as granting both complete enjoyment of its beauty and the possibility of something to perform. The highest mental training is not demanded before one may devote himself to this art. ... So we must not be surprised if centuries long gone by, give us authentic record of feats of genius performed by the blind in the realm of music in an age when as yet, no one imagined

the possibility of educating the blind." (Hertz, 1932, p 40)

There was a time when music was considered as the only viable occupation for the blind. Although this opinion may have changed, music still remains one of the most important outlets for the emotions and imagination of the blind.

Although blindness does not turn a person into a musical genius, it cannot be denied that the blind are more susceptible to sound than the sighted. Owing to the loss of vision, the blind rely intensely on sound. If a blind person happens to be musically gifted, it is only natural that music will play a very important part in his life. The practice of music by a blind person is not a matter of compensation, but of utilizing the remaining faculties at his disposal.

Music constitutes a very important part in the general education of the blind as will be seen in the next chapter dealing with the education of the blind. D J R Cox wrote the following on education for the blind in *High Fidelity/Musical America*, January 1977, pp 47-49:

"It is a commonly held belief that people who are blind are talented in music and that one sense, in this case hearing, compensates for the loss of another." (MacLeod, 1988, p 44)

## 2.7 Music as entertainment

The art of improvisation forms an important part in the armour of any musician playing by rote. Numerous blind musicians are gifted with the talent to improvise. (Williams, 1986) The gift of improvisation is particularly useful in the field of popular music. Scores of blind teachers and persons from other walks of life, with some musical background, are reverting to popular music as entertainment. (Questionnaires USA, 1986)

In this thesis the term *popular music* is applied to that sphere of music described by the world-famous pianist of Argentina, Miguel Angel Estrella, as follows:

"One of the most common prejudices governing the division of labour in music, as well as its marketing and consumption, gives rise to the splitting of music, musicians and their public into two warring and apparently irreconcilable factions: *popular* as opposed to *classical*. By *popular music* I mean the forms of music created, sung or danced to by the people of a country or a region. The word *popular* refers to something that *originates from the people*, not something imposed on it. Thus I exclude from the category of popular music the soulless consumer product generally associated with the variety show. The reality underlying this sterile conflict cannot be reduced to a mere question of form.

Few people are prepared to admit that this prejudice springs from an urge to segregate human beings into social categories in defiance of that most universal of all phenomena - art." (Unesco Braille Courier, September 1986, p 18)

The materialistic approach of the twentieth century is very much apparent, especially among the younger generation in the United States. Many blind musicians are playing in night-clubs or are attached to pop groups. (Kogler, 1986) Financially, popular music is a very luring profession for the blind. The head of the Music Section of the National Library Service (NLS), Washington DC, declared emphatically that some of the richest people in the entertainment business in the United States are blind. The most notable blind exponents of popular music include Art Tatum, the whistler Fred Lowery, Tom Sullivan, Ronnie Milsap, Stevie Wonder, Ray Charles and the English born George Shearing. (Emanuel, 1986) Young blind American musicians with no, or an inferior knowledge of braille music, prefer popular music, relying on their memories aided by tape recorders. (Kelly, 1986) The few really successful ones ascribe their achievements to hard work:

"But there are certain things I did to prepare myself for life in the sighted world. One is that I realized that I had to be slightly better than anybody else. I think anybody in a minority group, and certainly blind persons are a minority, would need to enter the compe-

tition in a most thorough way. To that end, between the ages of 12 and 16, I studied very intensively and I practised four hours a day." (Shearing, 1985, p 4)

The money business exerts much pressure on all the entertainers and only a very small number of them are really accomplishing what they have set out to do. The following warning was voiced by one of them:

"Here are some statistics, readers. Whether you're blind or sighted, only one out of every ten thousand performers makes more than \$5 000 a year. In Hollywood, right now, there are less than 300 actors making a living as actors. That means that, statistically, the chances of your success are not real good. If you consider that there are about 5 or 6 blind people in the world who are now being paid to entertain, the statistics aren't in anybody's favor." (Sullivan, 1985, p 24)

Ronnie Milsap has done so well for himself, that a trust has been established to help blind and visually impaired students in the United States. Talented candidates in all fields will be considered:

"Requests from students should be made by letter to The Board of Trustees, The Ronnie Milsap Foundation,

12 Music Circle South, Nashville, Tennessee, 37203. These requests will be received and reviewed semi-annually. The recipient will be referred to as a Ronnie Milsap Fellow." (Lifeprint, September/October 1985, p 46)

The Lighthouse Music School for the blind in New York devotes much time to the instruction of popular music as cultural enrichment. (Tomson, 1986)

In the Republic of South Africa, blind musicians like Jan Swanepoel (1886-1979), Erasmus (b 1897) and Halbig (b 1894) and some others toured the country since the nineteen-thirties. (Mostert, 1987) More recently several blind musicians have appeared on television, while some others have exploited the recording market. The well-known Black singer, Steve Kekana gained international recognition. (Pretorius, 1987)

Popular music provides an additional income to some of the blind. This thesis, however, concerns the contribution and some of the problems of professional blind musicians in the field of serious (classical) music.

## 2.8 Serious music as an occupation

Performing, composing or writing does not supply a sufficient income to either blind or sighted musicians. The result is that, with a few exceptions, the majority of musicians has taken to teaching as a career. (Francesco, 1986)

In the United States public (ordinary, regular, day) schools do not normally supply individual instrumental instruction to the pupils. The scholars are expected to arrange for their own music instruction, either at music schools or with private music teachers. (Questionnaires USA, 1986) School music programmes were introduced by Lowell Mason (1792-1872) in the Boston, Massachusetts schools as far back as 1838. (Sadie ed, 1980, p 748) At college and university level individual instrumental instruction is being given and some notable blind musicians are actively engaged in this field. (Eldridge, 1986)

In the United Kingdom school music programmes are presented once a week for two years by one of the fulltime teachers. These programmes are done in groups and the General Certificate of Secondary Education (GCSE) will affect all subjects from 1988; each child must be accepted as to the quality, as good or bad; more composition in any culture, and performance on an instrument or by voice. Children may start private music lessons with teachers paid by the county. (Gerrard, 1986) Apart from music schools, individual instrumental instruction is given at university, college and polytechnic level. Several blind musicians are employed as lecturers at these institutions. (Hoare, 1986)

In the Republic of South Africa, apart from school music programmes done in the class situation, individual instrumental instruction is supplied to students at primary, secondary and

tertiary level; some blind musicians are involved. Currently blind musicians teach at Departmental schools in the Orange Free State and Cape Province, as well as in the Department of Education and Culture. (Questionnaires RSA, 1987) This has been the procedure since the nineteen-thirties. (Olivier ed, 1929, p 119) These blind music teachers have played an important role in the cultural development of the rural communities at Boshof, Senekal, Lindley, Ladybrand, Viljoenskroon and Bultfontein in the Orange Free State. (Dutch Reformed Church Archive, 1987); Worcester, Burgersdorp, Beaufort West and Richmond in the Cape Province. (Basson, 1987)

Through the ages the blind were involved in the art of organ playing and numerous great masters featured since the fourteenth century. Landini, Paumann and Schlick were some of the first; they were followed by Stanley, Hollins, Vierne, Walcha and others throughout Europe, the United Kingdom and the Republic of South Africa.

Careers with Music for Graduates was a research project launched by Martin Vaughan, University of Leeds; Robert Dunsmore, University of Oxford and Christopher Newton, University of Leeds. This research culminated in the *AGCAS Careers Information Booklet*.

Although undertaken in Britain, the finding of the project is equally applicable to every country where the blind are involved in the music-making process. The researchers' observations are valid for the present situation in most countries and should

serve as a guide to future employment:

"As well as offering potential for considerable personal satisfaction, a career as a professional musician does usually entail gambles and sacrifices and a low and insecure income, at least in the early years; and requires determination, stamina, personal contacts and luck. For many it also involves not one job but an amalgum of part-time jobs, for example, some private teaching, some editorial work and reviewing, some performing, a couple of evening classes and playing the local church organ." (Vaughan et al, 1983, p 31)

In spite of ignorance, prejudice and discrimination, the blind in the past were capable of holding their own in the music-making process. They are still making a significant contribution. (Wells, 1986, pp 293-296) It is expected that this tradition will be continued in the future. (Liddle, 1987)

## CHAPTER 2

## EDUCATION OF THE BLIND WITH SPECIAL REFERENCE TO MUSIC TRAINING

## 1. The pre-braille era (from Antiquity to 1829)

During this period no organized attempts at educating the blind were made, not even during the enlightened period of the Renaissance. The first attempts occurred during the period of intellectual awakening in the eighteenth century, when philosophers like Montesquieu (1689-1755), Voltaire (1694-1778), Rousseau (1712-1778) and Diderot (1713-1784) pleaded in their writings for human rights, including those of the less privileged. Their involvement and concern resulted in the establishment of the first school for the blind in Paris in 1784. (DSE, 1980, p 11)

Blind people, however, engaged in a wide range of activities on their own, frequently without the benefit of any formal education. If they had educational opportunities, they or their teachers guided by them, had to improvise the means of instruction, such as those involved in reading, writing, mathematics and music. (Lowenfeld, 1975, p 49) Education during the pre-braille era was confined to some privileged blind intellectuals, assisted by relatives, sympathetic friends or some kind-hearted patrons. These individuals had to secure their own instruction; most of them employed private tutors. The

private teachers had to be highly original and exceedingly inventive in their instruction of the blind. In coping with the problems with which they were confronted, private teachers such as Bernouilli and Niessen gained international fame on account of the ultimate success achieved by their blind scholars, Elisabeth Waldkirch and Weissenburg. (Wagg, 1932, pp 4, 5)

Tangible descriptions had to be employed to impart certain impressions to their blind pupils, therefore the alphabet, and later on also staff notation were either cut out, incised or used in relief. These tactile models were studied by the blind with their fingers, initially to familiarize themselves with the letter formations, which afterwards enabled them to write with pencil and even with ink. Some of the blind kept up a voluminous correspondence with their families and friends. (Wagg, 1932, p 4) Textbooks, however, were not available to them and in the actual process of education, the blind had to rely on their mental capacity and their ability to memorize:

"The success of the renowned blind was in a seeing world. Its measurement was in terms of sighted achievement. Naturally then, the entire thinking of these blind people was directed towards the seeing." (Zahl ed, 1962, p 389)

Charles G Ritter mentioned Diodorus, who lived in the first century before Christ, and who became a famous teacher of geometry. (Zahl ed, 1962, p 391) Didymus (308-398 AD) travelled

extensively and visited the most renowned schools and teachers of his time and had their works read to him. He had a phenomenal memory and eventually became highly respected and recognized as a philosopher, theologian, astronomer and musician. He became a professor at the famous university of Alexandria, Egypt. (Lowenfeld, 1975, p 50)

The Spanish humanist, Juan Luis Vives (1492-1540) wrote in his book *De subventione pauperum*, published in 1526:

"... there are a large number of things in which they [the blind] may be active; some are suited to the sciences, let them study, in some of these we see a progress of erudition not to be belittled; others [are suited] for the art of music, let them sing, let them play upon the strings, let them breathe into the flutes;" (Lowenfeld, 1975, p 45)

The blind themselves set the scene for their formal education. The achievements of individuals such as Landini (1325-1397), Paumann (1410-1473), Cabezón (1510-1566), Salinas (1513-1590), Elisabeth Waldkirch (1660-?), John Parry (1710-1782), John Stanley (1713-1786), Maria Theresia Paradis (1759-1824) and numerous others could no longer be ignored. Their accomplishments, made possible by their private tutors, proved the ability of the blind to be educated:

"Beginning with the 17th century, the blind had regained a status in society which gave them not only the right to live but also to be protected and assisted. From that time on there appeared throughout the Western world blind individuals who by their own efforts acquired not only an education but also showed outstanding achievements in various fields of endeavor. The 17th and 18th centuries may, as far as the blind are concerned, be called the era of self-emancipation."  
(Lowenfeld, 1975, p 44)

The French encyclopaedist, Denis Diderot (1713-1784), wrote several articles on the blind. The first, *Lettre sur les aveugles*, appeared in 1749. In this publication on the blind, Diderot made important observations:

"In the letter Diderot discussed many aspects of the education of the blind, including the exercising and training of the other senses to compensate for the loss of sight. First he affirmed that often the loss of any one sense and the corresponding increase in sensitivity of the others was a matter of practice, not nature. He went on to state another very important principle: that the education of the blind should be based on what they have and not on what they lack."  
(DSE, 1980, p 19)

Greatly influenced by Diderot's writings about the blind, Valentin Haüy (1745-1822) established the first school for the blind, *L'Institution Nationale des Jeunes Aveugles*, in Paris in 1784, the same year in which Diderot died. (Barnhart ed, 1954, p 1941)

## 2. Formal education for the blind

The first schools for the blind, established towards the end of the eighteenth century, were faced with the same difficulties as the private tutors. Their initial efforts were focussed on developing the necessary facilities required for reading and writing. Valentin Haüy was the first teacher of the blind to provide his pupils at *L'Institution Nationale des Jeunes Aveugles* with books, using an embossed type of ordinary letters and staff notation. (Zahl ed, 1962, p 401)

The invention of braille in 1829, its implementation in France during the eighteen-fifties, its adoption in 1868 by the British and Foreign Association for the Blind and its international acceptance in 1888 at the conference in Cologne, paved the way for this unique system to be employed in the education of the blind. (Krolick, 1979, pp 13, 14) The Missouri School for the Blind, St Louis, was the first American school to adopt braille in or about 1869. The final adoption and decodification of the system did not, however, occur in the United States until 1932, when an agreement was signed between the British and the Americans to adopt standard English braille as the uniform type. (Lowenfeld, 1975, p 10)

The institutions for the blind could now turn their attention to the more subtle social and psychological problems derived from the visual defect of their pupils:

"In this trend toward a recognition of the child and his problems, education of the blind paralleled the development in general education which led from the subject matter as the determining factor to the child as the center of the instruction. Thus *progressive* ideas and practices seemed to be particularly applicable to the education of blind children, and teachers in this area were among the most enthusiastic approvers and ardent advocates of many ideas promoted by the great educators of the past two centuries. Comenius (1592-1670), for instance, insisted that the teaching of words and things must be closely connected; Rousseau (1712-1778) stressed immediate experience instead of verbal instruction and insisted that the nature of the child determine the means of teaching; Pestalozzi (1746-1827) [whose influence was widely felt during the time when the institutions flourished] recognized that teaching must follow and support the child's development, and that self-activity, including manual training, is a necessary part of education; and Froebel (1782-1852) emphasized sense training, play, and social participation. Some of these ideas stood at the cradle

of education of the blind and others strongly influenced its development. Later on, when new viewpoints superseded the *traditional school* and psychological theories and findings exerted their influence on teaching methods, the ideas of activity-pedagogy, of project teaching, of the unit of work plan, and of the Dalton plan were all discussed and practiced in some of the schools for the blind here [USA] and abroad." (Zahl ed, 1962, p 99)

As was evident in chapter 2 of this thesis, within about one century institutions where the blind could be educated, were established throughout the world. *L'Institution Nationale des Jeunes Aveugles*, started in 1784 by Valentin Haüy in France, was the first. It was followed by institutions in the United Kingdom since 1791, in the United States since 1833 and in the Republic of South Africa since 1881.

In the United States Congress passed an Act to Promote the Education of the Blind in 1879. (Scholl, 1986, p 11) The first public school class was established in Chicago, USA, under John B Curtis in 1900. Until the close of the nineteenth century the residential school was the only means through which blind children could receive instruction. The day school plan was the first departure from the generally accepted method of bringing all the blind children of the state together in a centrally located institution. (Zahl ed, 1962, p 109)

The education of blind children from five to sixteen years was made compulsory in Scotland in 1890, followed by England and Wales in 1893. Formal education for the blind was also made compulsory in Northern Ireland. (Encyclopaedia Britannica, vol 3, p 720) In 1879, day classes for blind children were started by the London School Board and for sixteen years they had government support. In 1936, a survey was made and it was decided that there were not enough children to make the classes practical in any but urban areas. The report also stated: *We are of the opinion ... that the education of blind children, especially young children, is of too specialized a character to permit its being treated as an appendage to the scheme of education in the ordinary elementary schools.* The Education Act of 1944 required all schools for blind children in the United Kingdom to be residential. (Farrell, 1956, p 56)

In the Republic of South Africa the education of all handicapped children was made compulsory by the Special Schools Amendment Act no 43 of 1937. (Vaughan, 1979, p 66)

### 3. **Music education for the blind**

Haüy, in founding the first school for the blind in Paris in 1784, allotted a very important part of his education to music. (DSE, 1980, p 23, 24) The predominance of music in the education of the blind became particularly apparent in the period in which the institutions flourished. The possibilities of music as an occupation were exploited. (Zahl ed, 1962, p 242; Illingworth, 1910, p 126)

According to Charles G Ritter, dr Guillié, a successor of Haüy, wrote in 1819, shortly before the invention of braille, while embossed books were already in use, the following on music education at the Paris school for the blind:

"The following is the way in which the lessons are now given: A boy, whom the blind themselves have taught to read music, being placed in the middle of the orchestra, solfas some measures of a division which is before his eyes, announcing beforehand for what instrument the piece is which he sings. The memory of the blind is so faithful that it is seldom necessary to repeat the same phrase to them more than twice."  
(Zahl ed, 1962, p 400)

In 1832, the music reputation of Lowell Mason (1792-1872) was well established in Boston, Massachusetts. Dr Howe contacted him, and Mason agreed to teach at the Perkins School. Lowell Mason thus became the first American music educator of the visually handicapped. He taught vocal music, piano and organ from 1832 until 1836. According to Mason music is addressed to the ear. The knowledge of those characters which are addressed to the eye, and which constitute the visible symbols or signs by which musical relations are represented to the sense of sight, forms in reality but a small part of the science of music.  
(Darrow and Heller, 1988, pp 112, 122)

The blind can apply one of four distinct patterns or a combination of some of them:

- Repeating note-by-note as it is played to him.
- Memorizing in short passages, usually in four-bar phrases
- Repeating the entire movement after it has been heard.

This method was employed successfully by some individuals with a prodigious memory like the Welsh harpist, John Parry and the German, Hubert Pfeiffer. (Moser, 1956, pp 67-71)

- The analytical method as employed by Helmut Walcha; the separate parts are memorized voice-by-voice, as played by his wife, and then the strands are put together. (Jordan, 1984, p 83 et seq)

Even since the invention of braille in 1829, and its subsequent international acceptance in 1888, some blind musicians are still relying on their memories, not because of the inadequacy of braille, but on account of the cumbersome study of an entirely new music code, especially for the beginner and the inexperienced. This practice does not lead to independence and is not recommended.

At the institutions braille and the braille music code were studied extensively by the majority of candidates preparing themselves for a career in music. A very high percentage of the music teachers at the institutions were blind, and those who were not, were expected to have at least a working knowledge of braille music to enable them to assist the young blind music students. Nearly all the music was memorized from braille copies

and the blind also used braille in theory, harmony and composition. (Hertz, 1932, p 42) The institutions not only supplied sheet music in braille, but also the necessary textbooks on the theory and history of music. During the latter half of the nineteenth century numerous blind musicians were trained at various institutions, and they eventually excelled as organists, teachers, performers and composers, among others Wolstenholme, Hollins and Greenwood from Britain; Vierne, Marchal and Langlais from France; Rodrigo from Spain; Hertz and Braun from Austria; Maitland, Beetz and Farley from the United States and Van Velden, De Lange and Matthews from the Republic of South Africa.

### 3.1 A general increase in musical activity

In the United States the second and third decades of the century witnessed a notable expansion of high-school music education, particularly in instrumental music. Class instruction was originally given for the violin and later for other instruments. Many school administrators were won over to support instrumental music by the performances of the first National High School Orchestra (1926). The contest-festival movement helped to establish performance standards for choirs, bands, orchestras, small ensembles and soloists. (Apel, 1973, p 555)

Since the nineteen-twenties a general widening of musical activity became apparent in schools in the United Kingdom. The result

was percussion bands for the young, class teaching for piano and a variety of other instruments, school orchestras, opera workshops and oratorio performance, melody composition by children, the addition of instrumental and theoretical music as an optional subject to syllabuses for the various School Leaving Certificates, the introduction and general use of the gramophone, followed by the tape recorder in schools, the broadcasting of lessons initially on the radio [and later on television], special concerts with demonstrations of orchestral instruments for children and holiday courses for teachers. The colleges and universities also added to their curricula schemes of study in musical educational method as part of the professional training, as well as instituting diplomas in various branches of school music. (Scholes, 1956, p 317)

In the Republic of South Africa the four provincial performing arts councils were established in 1963 to promote theatre, opera, ballet, and music nation-wide to both adult and youth audiences. The four organizations have contributed considerably toward creating a broadly theatre conscious public in the Republic of South Africa. (South African Digest, 4 March 1988, p 1) In the wake of these councils followed the forming of several youth orchestras and youth choirs.

The general increase in musical activity also affected the education of the blind.

### 3.2 Modern approaches to music education

In the latter half of the twentieth century music education in all branches has been strongly influenced by the theories of the following five music pedagogues.

- The Swiss, Emile Jacques-Dalcroze (1865-1950), who developed a system called eurhythmics, the training of physical responses to music. (Scholes, 1956, p 534)
- The Hungarian, Zoltán Kodály (1882-1967), friend of Bartók, who employed sight-singing and dictation from a very early age. This system is mainly based on the use of pentatonic folksongs, the tonic sol-fa with its hand signs in sight-reading, a rhythmic system of pneumonic syllables and unaccompanied songs. (Shehan, 1986, pp 59-60)
- The German, Carl Orff (1895-1982), with his variety of percussion instruments, the use of the pentatonic scale and his *Schulwerk* for group work (Shehan, 1986, p 58)
- The Japanese, Shinichi Suzuki (1898), with his method of teaching individual, talented pupils with the concept of *rote-before-note*; this system is largely based on the child being exposed to repeated hearings of the music before being played, with parental participation both in the preparation and the lesson situation. (Sadie ed, 1980, p 386)

- The American, Edwin Gordon (fl 1971) responsible for many surveys and research projects in the field of psychology as applied to music education; his method is mainly based on distinguishing tonal and rhythmical patterns in forms of tonality before notation is introduced.

"The ability to distinguish music patterns in terms of tonality and metre prepares the way for music hearing." (Shehan, 1986, p 61)

Music education does not rely on only one of these methods; a combination or a variety is much more likely to be present in the process of music teaching in school music programmes and in individual instrumental instruction:

"There are no universally acceptable methods in music, but rather a variety of adaptations as diversified as the skills and interests of the multitude of music specialists. The *infallible method* may be a conglomerate of various practices, based in learning theory and classroom-tested for its effectiveness. The method ultimately practiced by the teacher matters not, so long as it is compatible with the students and draws forth from children the sensitivity to respond intelligently to music." (Shehan, 1986, p 73)

Music education for the blind is based along the same lines as music teaching in public schools. (Ridgeway, 1986)

With regard to memorization, it is important to note the difference in approach - the seeing play to be able to memorize, while the blind must memorize to be able to play. Beetz declared:

"The blind are analytical in the nature of their musical conceptions. They become so through methods employed in teaching them; every note, every duration and every character is a unit of thought - the seeing's conception is already synthetical - observing the whole, the ultimate." (Rodenberg, 1932, p 50)

School music programmes at institutions for the blind generally consist of a variety of the theories of Dalcroze, Kodály and Orff (Botha, 1987), while instrumental instruction, particularly at residential schools in the United States is based on group work. (Ridgeway, 1986) The Suzuki method proves to be very appropriate to individual instrumental instruction, not only for the violin, for which it has originally been intended, but also for the piano and other instruments. (Petersen, 1986)

In music education the ultimate aim is for the pupil to acquire a substantial degree of musical literacy and to develop musicality. The maximum development of each pupil on the way to true musicianship should be the criterium for every music teacher in school music programmes and in individual instrumental instruction. (Lovelock, 1937, p 66)

4.           Integration and its effects on the education and music training of the blind in the USA, UK and RSA

In this thesis the term *integration* denotes the integration of blind children into public (ordinary, day) schools.

Certain psychological and social problems encountered by the blind in society and ascribed to the institutions, gave rise to the idea of integrating blind children into public schools:

"The problem that is facing the educators of the blind, whether they realize it or not, is the task of reshaping their training so that it will enable the blind to live in harmony with themselves and in mental and social comfort in the seeing society in which they must ultimately dwell." (Cutsforth, 1972, p 202)

Leading psychiatrists, sociologists and some pedagogues are at present stressing the need of supplying blind children with privileges such as parental care, home environment and equality in the community, in order to enhance social integration. George F Meyer wrote the following:

"Since the establishment of the first public school class for blind children in Chicago under the direction of John B Curtis in 1900, the movement has not grown rapidly, but it has grown steadily. ... the real significance of the movement lies in the evidence of

the changing philosophy in the education of the blind and its impact upon accepted procedures in the education of blind children in residential schools." (Zahl ed, 1962, p 109)

At present integration is common practice in the United States and in experimental stages in various countries, among others the United Kingdom and Western Europe. (Pauw, 1987) The arguments in favour of integration are clearly defined by Maynard C Reynolds:

"Deep structural changes are occurring in school programs for handicapped children. The move is away from simple categorization and labeling, institutionalization, assumed dependence, isolation, and infantilization, and toward more consideration of what is unique about each individual, mainstreaming, independent living, broad community understanding, acceptance of the handicapped as persons, and training for adulthood. This is more than a minor pendulum swing or a temporary enthusiasm. It is a basic and long-standing change." (Mitzel ed, 1982, pp 762-763)

The blind child who has no other disability, is expected to enrol and receive his education at the public school nearest to his home. (Freedman, 1986)

Since the first day school classes for the blind were started in London in 1879 and in Chicago in 1900, experiments with various types of integration were carried out in the United Kingdom and the United States. At least six models have been applied at various stages in different countries.

- The blind child is enrolled at the public (ordinary, regular, day) school for sighted pupils nearest to his home; this can result in only one or two blind children in a public school.
- A special class is established at certain schools; the special class accommodates blind children of different ages and at different stages of development. A special teacher is appointed to manage the class. It is highly improbable that all the blind children, under these circumstances, will be able to attend the special class while staying at home.
- If a resource room could be provided, with a qualified teacher to take special care of the blind pupils, they might be able to attend ordinary classes in a public school.
- For his secondary education a blind child enrolls at the public school nearest to his home, provided that his elementary education has been supplied by a special school for the blind.

- It can be arranged for pupils of normal intelligence at a special school for the blind, to take some or all the subjects at a nearby public school. Under these circumstances, the blind children will be residing in the hostel and will be assisted by a special teacher with their preparation work after school hours.
- The blind child may attend a public school if provision can be made for a special teacher to visit him periodically. (Pauw, 1987)

The financial aspect will probably be the decisive factor in determining which model of integration is to be implemented. However, the interest of the blind child must always be considered as the primary objective. Ultimately the blind child must be provided with all the necessary facilities and aided by knowledgeable teachers.

While it is clear that the image of the blind will be improved and the negative effects of the blind community with all the ensuing problems avoided by integration, it is equally true that the blind musician will be adversely affected, because no provision is made for the instruction of braille music, and individual instrumental instruction will be the responsibility of music teachers without special training. The result of integration, as it affects the blind musician, is already evident in the United States. (Questionnaires USA, 1986)

In the United Kingdom integration is still in an experimental stage with an increasing number of blind children attending public schools. (Questionnaires UK, 1986)

In the Republic of South Africa the integration of blind children into public schools is not yet officially implemented. Schools where visually handicapped children are to be educated, require trained personnel for the instruction of braille and braille music, special equipment such as braille machines and facilities for training in mobility and sport. These requirements will entail considerable expense. Decentralization, by which is meant the distribution of schools for the visually handicapped within reach of their homes, will be impractical. The number of blind White children will not render decentralization financially justifiable and the available schools for the visually handicapped are not open to all races.

The partially sighted who do not use braille, will encounter few problems in integration. Their image will be improved when separated from the totally blind. If provision could be made for their special needs, such as electronic and optical devices, they would only benefit by integration.

##### 5. Education at residential schools

In the United States residential schools are now solely responsible for the education of the multiple handicapped and mentally retarded. Music education at these institutions is

mainly confined to group work and under prevailing circumstances it seems to be adequate. For the blind pupils though, music as a profession is largely excluded, apart from a very small number who find a part-time existence in popular music. (Ridgeway, 1986)

In the United Kingdom some prestigious institutions are still holding their own, but they will probably find it increasingly difficult to cope with the modern trend of integration. The obvious answer would be to reconstitute the institutions as specialized centres in time to come. (Questionnaires UK, 1986)

In the Republic of South Africa integration has not been introduced officially, and all the institutions are functioning as residential schools with the necessary facilities for the various population groups. (Van der Poel, 1987)

#### 6. Future education

The solution of the education for the blind, and particularly the training of blind musicians, is to be found in some form of compromise; integration supplemented by specialized training. This can be achieved in either of the following two ways

- Specialist schools for the blind, functioning as day schools, not as blind communities;
- Integration into public schools, relying on the aids, facilities and personnel of institutions for specialized training when required.

In both these instances parental care, home environment, group activity, social integration with the seeing, a well-trained personnel with the necessary experience and dedication, access to all the special facilities and equipment, vocational guidance from knowledgeable persons, a sound knowledge of braille and the use of the braille music code will be available.

In spite of the initial expenditure, the eventual gain will be very rewarding; an appreciation of these possibilities will retain and secure not only one of the oldest, but the noblest profession for the blind.

## CHAPTER 3

### SYSTEMS OF READING AND WRITING

#### 1. The pre-braille era

##### 1.1 A historical survey

Since the time of Didymus of Alexandria (308-398 AD) until 1784, when Valentin Haüy established the first school, all education for the blind was directed at the individual and undertaken by private tutors. During those fourteen hundred years the blind, who eventually succeeded in attaining some form of education, were compelled to acquire a knowledge of letter formation used by the sighted. It was not only highly fashionable, but also imperative for them, since the knowledge yielded a means of communication with the *outside* world. They were expected to be able to read and write ordinary letters, as well as staff notation. The signs were either cut out, incised or used in relief. (Lowenfeld, 1975, p 46)

By employing the alphabet and staff notation of the seeing in a tangible way, it was feasible to instruct some blind individuals. The production of books, however, was not yet undertaken; it was left to Haüy to be the first teacher to present his pupils with books, using an embossed type of ordinary letters, following his first student, François le Sueur's accidental discovery of the value of embossed writing. (Wagg, 1932, p 8)

Didymus used letters cut out of wood and he arranged them to form words. (Lowenfeld, 1975, p 46) Francisco Lucas of Saragossa, Spain contrived in 1517 a set of letters carved on thin wooden tablets; ca. 1550 Girolomo Cardano, a physician from Pavia, Italy, conceived the idea that the blind could be taught through the sense of touch. (Wagg, 1932, p 3) Rampazetto of Rome taught blind people about 1575 to read by means of letters incised on thin wooden tablets. They traced the letters with their fingers. (Wagg, 1932, p 3) In 1640 Pierre Moreau, a notary from Paris, devised a system of movable raised letters cast in lead; about the same time Schönberger from Königsberg in Prussia employed letters made of tin. Georg P Harsdörffer from Nürnberg recommended in 1651 the use of tablets covered with a coat of wax, on to which letters could be formed by means of a stylus. (Wagg, 1932, p 4) According to Charles G Ritter, a wax pencil was used by Mirza Rezi of Persia in the seventeenth century to procure a tangible line. (Zahl ed, 1962, p 391)

In 1670 Francesco Lana-Terzi published his book *Prodromo*. In this book he suggested the use of symbols representing the letters of the alphabet; he became the first person to advocate the use of symbols instead of letters for the blind. He also suggested the use of a frame, the size of a paper sheet, across which wires or lute strings were fastened, enabling the blind to write in a straight line. The idea made him the father of all subsequent machines for writing by the blind. This highly

original padre also advocated the use of knots in strings, in which the distances between the knots could signify the symbolic value of each letter. (Lowenfeld, 1975, pp 46-48)

The system of knots tied in strings, were already used by the Peruvians before they were conquered by the Spaniards in the first half of the sixteenth century. Some blind people used the method for correspondence, as for instance the blind musician Vionville, mentioned by Kretschmer. (Lowenfeld, 1975, p 48) Villey reported that a blind musician, Dumas, wrote his music by means of pieces of cork, leather and metal threaded on a string. (Farrell, 1956, p 95)

In teaching music to the blind, staff notation was always used in a tangible form. Hermann Rauschnig wrote in his *Musikgeschichte der Stadt Danzig*:

*"... jedenfalls stellt die Danziger wächserne Tabulatur von 1602 ein bedeutsames Denkmal in dem Kampf des blinden Musikers um das Lesen von Musiknoten dar, das ja erst im 19. Jahrhundert wieder allgemein durch Braille in Angriff genommen worden ist."*

... the Danzig wax tablature of 1602 represents a significant monument in the struggle of the blind musician in the reading of music notation, which has only been replaced by Braille in the 19th century. (Moser, 1956, p 11)

These engraved tablatures were probably used by the blind singer, Thomas (1556-1559), attached to the Marienkirche, as well as by the blind organist, Jakob Schmidt, who worked there from 1602-1610. (Moser, 1956, pp 10-11)

Blind people engaged in a wide range of activities on their own, frequently without the benefit of any formal education. If they had educational opportunities, they and their teachers guided by them, had to improvise the means of instruction used in reading, mathematics and music. (Lowenfeld, 1975, p 49) Nicholas Saunderson (1682-1739), blind from infancy, became a professor of mathematics at the university of Cambridge. About 1707 he invented a board to be used by the blind for working problems in arithmetic and algebra. (Wagg, 1932, p 5)

## 1.2 Methods applied in teaching the blind to read and write

During the seventeenth and eighteenth centuries various methods were applied in some European countries to educate the blind. The tutors of the blind incised the alphabet on pieces of wood. The blind traced this initially with their fingers and eventually with a pencil. The method enabled the blind to write correctly, even with ink. They sometimes used a ruler or some other device, such as two parallel movable strips, often made of tin plates, to guide them in writing straight. Some of them used an embossed script, by pinpricking the shapes of the letters through heavier paper than that which was normally used for print. When their correspondents wrote to them, they also had to use the method of pinpricking in order to enable the blind to read the letters.

The blind were taught music by means of notes in relief placed on raised lines on a wooden board. This was the way in which Elisabeth Waldkirch (1660), Mélanie de Salignac (1741-1773), Maria Theresia Paradis (1759-1824) and others were taught. (Wagg, 1932, p 4; Lowenfeld, 1975, p 60)

### 1.3 The preamble to braille

In 1808 captain Charles Barbier, a French artillery officer, capitalized on the suggestion by Lana-Terzi. He invented an arrangement of lines and dots to be used at night for military purposes. In 1821 Barbier tried to persuade the authorities at the Paris institute for the blind to adopt his system for the use of the blind. Due to its phonetic limitations, this *night writing* (sonography) was not found to be the answer to the problems of the blind, but it paved the way for a blind teacher at the Paris *L'Institution Nationale des Jeunes Aveugles*, Louis Braille (1809-1852), to construct his system of raised dots. (Henri, 1952, p 58)

## 2. The braille system

In 1829 Louis Braille published his *Procédé pour Écrire les Paroles, la Musique et la Plain-Chant au Moyen de Points*, based on the raised six dots cell with its sixty-three possible arrangements representing the alphabet, punctuation marks and numerals. The braille system was an entirely new concept, in no way related to ordinary print.

Braille also devised an entirely new music code, revised by himself during the following five years. The braille music code provides an exact copy of printed music including notes, duration, phrasing, fingering and dynamics. No staff is being used, but as in the case of literature, various symbols are constructed with diverse functions. (Kruger, 1986, pp 39-47) It took nearly sixty years for this unique and practical system to gain acceptance. In 1854, two years after Braille's death, it was accepted in France, and eventually in 1888 at an international conference of France, Britain, Germany and Denmark at Cologne. (Krolick, 1979, p 13)

### 3. **Alternative printing systems**

In the meantime, the first embossed books were brought from France to England in 1821. (Wagg, 1932, p 4) In 1827 James Gall from Edinburgh printed the first books for the blind in Britain, using Roman capital letters in relief. (Wagg, 1932, p 15) Dr Edmund Fry's alphabet appeared in 1832, consisting of ordinary capital letters, denuded of all small strokes, but it did not gain much support. (Wagg, 1932, p 17) In 1838 the Society of Arts for Scotland awarded their silver medal to mr John Alstone for *his tables, with wood-cut illustrations, and his musical catechism, with tunes, printed in relief, ...* (Wagg, 1932, p 20) In the same year mr Lucas, a gentleman from Bristol, invented an embossed type for the blind, and from 1842 the Scriptures and secular

works in Lucas type were distributed in England and even sent to some of her colonies. (Wagg, 1932, p 19, 22) In 1847 Dr William Moon founded Moon's Institute for the Blind for the printing of literature in Moon Type. (Wagg, 1932, p 25) These alternative systems were never seriously considered for music notation.

Dr Thomas R Armitage, a highly intelligent blind man, introduced braille to England in 1868. He, together with his committee of blind men, made an exhaustive study of all the available systems and found braille to be far superior to any other type. In the same year they founded the British and Foreign Association for the Blind, which became the National Institute for the Blind in 1914, and subsequently the Royal National Institute for the Blind. (Bolton, 1987, p 45) The Association issued its first explanatory notes on braille in a pamphlet which appeared in 1871. (Wagg, 1932, p 47)

In 1871 a Guide to Institutions and Charities for the Blind, published by messrs Turner and Harris, disclosed that in England, thirty-eight institutions used Moon type, seven Lucas type, four Roman type, four Alstone type, three Frere type and only four braille. (Wagg, 1932, p 47)

In the United States the situation was not very different from

that in England. Before the eventual introduction of any punctographic system, the various directors of institutions for the blind tended to support their own systems of embossed writing. Samuel Gridley Howe, the director of the famous Perkins Institute for the Blind, Boston, Massachusetts, was no campaigner for braille. Although Howe learned about braille during his visit to Paris, he did not support the system, on account of its difference from print. He developed the Boston Line Letter, a form of ordinary writing, embossed for use by the blind. (Vaughan, 1987) The rivalry in the United States continued, even after the introduction of braille; some used New York Braille and others American Braille:

"From 1911 American libraries used English braille, but it was not until 1918 that some sort of compromise was reached with this country [Britain, on the use of Standard English Braille for literature]." (Bolton, 1987, p 47)

Eventually, however, mainly as a result of the excellent work done at some European and British institutions for the blind, braille got the upper hand and superseded all the other systems. It remains the only viable medium for the blind, rendering them fully independent in reading and writing. Braille gives the blind access to the standard classical works, musically and otherwise, enabling them to be on equal terms with their sighted colleagues. By means of the braille system, professional blind musicians can now develop and function according to their ability.

#### 4. Uniformity in the braille music code

Since the invention of the raised dot system, it gradually gained international recognition until it became the ultimate method of reproducing printed scores for the blind. All the other systems were abandoned. The only impediments in the braille system are some minor divergencies in the application of certain symbols as well as the creation of new symbols to cope with modern developments, such as avant-garde music.

Many international conferences on the uniformity of braille music realized since 1888, and at a meeting of the World Blind Union's Sub-Committee on braille music, held at Prague in 1985, it was decided to continue discussions concerning the publication of a catalogue of music materials available in braille. The establishment of an International Music Information Centre for the Blind was also discussed. The Czech musician, dr Jan Drtina, stressed the need for such a universal policy in a recent article:

"If we start publishing new scores and renew old stock with a new standardized braille notation we shall waste neither energy nor resources. The general acceptance of a standardized braille notation system at least as far as signs are concerned, would make the publishing of scores more productive on a world scale. There could be a very economical division of labour in the area between individual countries and printing shops. This

would be of considerable economic significance - with the same financial resources it would be possible to produce far more scores and theoretical works on music. (Braillorette, May 1987, p 36)

##### 5. Printing presses for the production of braille music

Several printing houses have been established in different countries to supply their blind communities with braille music.

The list represents some of the important, accessible presses:

- Asile des Aveugles, 15 Avenue de France, 1000 Lausanne, Switzerland
- Association Valentin Haüy, 5 Rue Duroc, 75007 Paris, France
- Deutsche Zentralbuchdruckerei für Blinde, Louis Braille Haus, DDR 7010 Leipzig, Gustav Adolf Strasse 7, Deutschland
- Editora Nacional Braille, Hipolito Yrigoyen 2850, 1207 Buenos Aires, Argentina
- Editorial Braille Comitè Internacional pro Ciegos, Mariano Azuela 218, Deleg Cuauhtemoc, 06400 Mexico DF
- Fundacao para o Livro do Cego no Brasil, Rua dr, Diogo de Faria 558, Caixa Postal 20384, 04037 Sao Paulo, Sp Brazil
- Impremerie Nationale des Aveugles Belges, 57 Rue d'Angleterre, Bruxelles, Belgium
- National Braille Association, 1290 University Avenue, Rochester, New York 14607, USA

- National Braille Press, 88 St Stephen Street, Boston  
MA 02115, USA
- National Library Service for the Blind, Library of  
Congress, Washington DC 20542, USA
- Norges Blindforbund Trykkeri, Rosenkrantzgt 5, Bergen,  
Norway
- Organizacion Nacional de Ciegos, Jose Ortega y Gasset  
18, Madrid 6, Spain
- Pionierskool, 20 Adderley Street, 6850 Worcester, RSA
- Royal National Institute for the Blind, 224 Great  
Portland Street, London, W1N 6AA, England
- Soeurs Aveugles de Saint-Paul, Rue Denfert-Rochereau,  
75014 Paris, France
- Stamperia Nazionale Braille, Aurelio Nicolodi 2, 50131  
Firenze, Italy
- Statens Trykkeri og Bibliotek for Blinde, Ronne-  
gade 1, Kobenhavn 2100, Denmark
- Suid-Afrikaanse Braillemusiekbiblioteek, Pionierskool,  
20 Adderley Street, 6850 Worcester, RSA
- Svaz Ceskoslovenskych Invalidu Csr, Slepecka Tiskarna  
a Knihovna, Krakovska 21, 11517 Praha 1, Czechoslovakia
- Verein zur Förderung der Blindenbildung, Bleek-  
strasse 26, 3000 Hannover-Kirchrode, Deutschland. (Botha,  
1985)

## CHAPTER 4

### INSTITUTIONS

#### 1. The attitude of society toward the blind

The literary legacy of some of the eighteenth century humanistic philosophers, preceding the French Revolution, Montesquieu (1609-1655), Voltaire (1694-1778), Rousseau (1712-1778) and Diderot (1713-1784), was very widely read and gained much publicity. The political result was the French Revolution; the intellectual effect, the liberation of the human spirit, leading to logical thinking, free from the medieval restrictions imposed by the church; the social outcome culminated in the stirring of a general interest in and a genuine concern for the unprivileged, as well as the realization of a long felt responsibility toward minority groups. A substantial change was brought about in the attitude of the community toward certain prevailing socio-economic conditions. Poverty, unemployment and illiteracy were regarded as detrimental to the existence of the human race and subversive to the philanthropical ideals of liberty, equality and fraternity. This literature, together with the writings of Goethe (1749-1823), Schiller (1759-1805) and others, led to the advent of the Romantic movement in music history and brought about formal education for the blind.

Diderot spent some time in gaol after the publication of his

*Lettre sur les aveugles* in 1749 (Albertyn, 1974, vol 3, p 414), but his ideals of liberation gained momentum. In his writings of 1749, and again in 1780, Diderot claimed the blind to be intellectually above the average, and physically quite capable of living normal lives. He based his theories on the lives and achievements of several brilliant blind individuals. (Booyens, 1981, p 9) Diderot himself gave an account of the education of Mélanie de Salignac in the addition to his *Lettre sur les aveugles* that appeared in 1780. (Lowenfeld, 1975, p 60)

#### 1.1 The father of the blind

Valentin Haüy was born in 1745 at St Juist, Oese, France and died in 1822 in Paris. He was a French professor of calligraphy, and became known as *the father of the blind*. (The New Encyclopaedia Britannica, 1974, vol 4, p 955)

Inspired by the works of Diderot, the achievements of the brilliant Maria Theresia Paradis, and moved by a deep compassion for the blind in their miserable conditions in France, he took up their cause. In 1784 he established the first school for the blind, *L'Institution Nationale des Jeunes Aveugles* in Paris. He had to pay his first pupil, François Lesueuer, a successful blind beggar, in an attempt to obtain his co-operation to attend school. (DSE, 1980, p 68)

Haüy made a fourfold contribution to the education of the blind:

- He founded the first school for the blind in Paris in 1784. (Barnhart, 1954, p 1941)
- He became the first teacher to provide his pupils with books. He designed a form of italics, cast in lead, enabling him to reproduce some copies. (DSE, 1980, p 22)
- Haüy had a definite policy for teaching the blind, based on two concepts, i e bringing formal education to the blind and training them for employment. (Booyens, 1981, p 9)
- Haüy considered music education of major importance; he built up an excellent choir which often performed in neighbouring churches, thus advocating the teaching of music to the blind. (DSE, 1980, p 23, 24) In 1789 Haüy secured for his blind orchestra a position in the chapel of the Tuileries. (Wagg, 1932, p 8)

Once the first school for the blind had been founded in Paris, other countries followed suit. Education and training of the blind became a reality and before the end of the nineteenth century various schools for the blind were started in Europe, the United Kingdom, the United States and several other countries.

Judged by their results, Haüy's achievements were decisive, spreading, and lasting in their effects. Schöffler (1956) stated:

"Denis Diderot ignited the idea, Valentin Haüy was the executor, and Louis Braille provided the means for its

consummation. Thus, the prerequisites were provided in France by which the blind of the world could gain connection with the social, economic and cultural life of their time." (Lowenfeld, 1975, p 76)

### 1.2 The French contribution completed

The philanthropic trends of the eighteenth and nineteenth centuries in which literature played such an eminent part, subsequently leading to Romanticism in art, also brought about the first schools for the blind. The period heralded a better understanding of the social and economical conditions, which led to an appreciation of the special problems of the blind. Formal education and specialized training got under way with a limited attempt at social welfare. The arduous struggle of some ambitious blind intellectuals to rid themselves and their comrades from ignorance, poverty and idleness was accomplished and bore fruit in education, respectability and productivity. For the first time a concerted effort was made by the seeing and the blind to integrate the latter into the open labour market.

The nineteenth century also realized the invention and international acceptance of braille. A blind French teacher at *L'Institution des Jeunes Aveugles*, Louis Braille (1809-1852), published his system of raised dots in 1829. The system enabled the blind to read and write independently, in a unique way, specially devised for them. The standard classical works were placed within their reach.



- Stockholm 1808 Per Aron Borg  
Sweden
- St Petersburg 1809 Valentin Haüy  
Russia
- Zürich 1809 Dr Johann Kaspar Hirzel  
Switzerland
- Dublin 1810 Protestants  
Ireland
- Copenhagen 1811 Society of the Chain (Masons)  
Denmark
- Aberdeen 1812 Ms Cruikshank  
Scotland
- Dublin 1815 Roman Catholics  
Ireland
- Brussels 1816 Canonicus Triest  
Belgium
- Naples 1818 Dominique Martuscelli  
Italy
- Breslau 1819 Johann Knie  
Germany
- Barcelona 1820 M Richard  
Spain
- Glasgow 1826 The Glasgow Asylum for the Blind  
Scotland
- Belfast 1831 Ulster Institution for the Deaf and  
Ireland Blind

- Boston 1832 New England Asylum for the Blind,  
United States became Perkins Institute, since  
1912-13 located at Watertown, Ma,  
first director Samuel Gridley Howe
- New York 1832 Institution for the Blind, first  
United States director T Russ
- Philadelphia 1833 Pennsylvania Institution for the Blind,  
United States first director Julius Friedlander,  
moved in 1899 to Overbrook
- York 1833 Yorkshire School for the Blind, in  
England memory of the philanthropist,  
William Wilberforce MP
- Manchester 1837 Henshaw Asylum, later  
England Henshaw's Institute for the Blind
- Exeter 1838 The Exeter Indigent Blind School,  
England later the West of England Institution  
for the Blind, mrs Friend
- Liverpool 1841 The Catholic Blind Asylum  
England
- Nottingham 1843 The Midlands School for the Blind,  
England later the Royal Midland Institution  
for the Blind, first headmaster  
Parr (blind)
- Birmingham 1846 Royal Institution for the Blind,  
England William Harrold, his daughter Elizabeth  
and ms Mary Badger
- Sheffield 1859 Royal Institution for the Blind,  
England mr Heath

- Worcester 1866 A College for the Blind Sons of Gentle-  
England men, rev R S Blair, in 1872 became  
Worcester College for Boys, in 1986  
amalgamated with Chorleywood
- London 1872 Royal Normal College for the Blind,  
England Upper Norwood, first director  
Francis Joseph Campbell, at outbreak  
of World War II moved to Rowton Castle,  
Shropshire, in 1978 to Hereford,  
became Royal National College for  
the Blind
- Kyoto 1878 First School for the Blind and Dumb  
Japan
- Peking 1879 School for the Blind, rev Hill-Murray  
China
- Sydney 1880 An Industrial Blind Institution  
Australia
- Worcester 1881 *Het Doofstommen en Blinden Instituut*  
RSA under the auspices of the Dutch  
Reformed Church, rev William Murray  
and C Rabie, first headmaster  
B J G de la Bat
- London 1882 RNCB opened the first Kindergarten  
England
- Boston 1887 First Kindergarten in the USA by  
United Anagnos at the Perkins Institute  
States

- Jerusalem 1896 Day school for the blind, ms Ford,  
Palestine an American missionary
- Alexandria 1898 The first Egyptian school for the  
Egypt blind
- London 1898 Gardiner's Trust started a lending  
England library for braille books to university  
students
- Chicago 1900 First day centre for blind children,  
United States public school classes for the blind,  
under the direction of John B Curtis
- New York 1905 Association for the Blind, became  
United States The Lighthouse Music School,  
Winnifred and Edith Holt
- Chorleywood 1921 NIB started a college for blind girls,  
England first principal ms Phyllis Monk,  
amalgamated with and moved to Worcester  
College in 1986
- Prague 1948 Deyl Music School for the visually  
Bohemia Handicapped, first director  
dr Jan Drtina, originally founded  
as a middle school in 1910
- München 1983 *Beierische Landschule für Blinde*,  
Germany a music school for the visually im-  
paired, director A Forstpointner

(Farrell, 1956, pp 32, 63; Booyens, 1981, p 20; Wagg 1932, pp 9, 10, 15, 16, 17, 18, 19, 22, 23, 24, 33, 41, 48, 55, 56, 57, 59, 61, 75, 78; 82, 145; Jarvis, 1969, p 36 et seq; Forstpointner, 1987, p 55)

### 3. The era of the institutions

During the nineteenth and early part of the twentieth centuries, these schools grew into institutionalized communities, reaching their peak in the period 1890-1940. Each institution comprised of a school for formal education, hostels for accommodation, a centre for specialized vocational training, a sheltered workshop for the residents incapable of entering the open labour market, an after-care unit for the aged, a library and a central depot for the distribution of the necessary aids and equipment for the blind. The institutions were staffed with well-trained personnel, experienced in special education and aided by the best available resources for teaching the blind.

Academic and vocational training was given as in ordinary schools, and all pupils, whether they specialized in music or not, were subjected to the regular curriculum. Music was sufficiently stressed in the primary grades to guarantee that the musical ability of every child would be correctly ascertained and given the greatest encouragement. (Neiges, 1933, p 49)

"The attainments of the pupil in the lower grades will determine whether he shall study music as a future profession, or merely as a means of recreation and pleasure. This decision is made for the child when he is 12 years of age, or at the most 14." (Hertz, 1932, p 45)

Men and women who devoted their lives to the education and rehabilitation of the blind, ruled these institutions with undaunted discipline. They usually decided on the most suitable career on behalf of each student. They based their judgement on the personality of the pupil in accordance with his IQ and his potential for adaptability to society. It was a case of ability; the students who were capable, were directed into the open labour market; the rest (the great majority) had to spend their lives in sheltered workshops within the blind community.

The institutions for the blind were by no means five star hotels with waiters dishing out education, training, rehabilitation and social welfare; they were never meant to be. They were the natural offsprings of the initial experiments of educating the blind and providing them with the means for a decent living.

During the 1940s the institutions tended to become too large and over-organized, meanwhile losing their strong grip on the intellectual blind because of their accumulated responsibilities toward the deaf-blind, the mentally retarded and the multiple handicapped. Much of the criticism levelled at the institutions, came from ex-pupils who could not, for some reason or another, cope with everyday life. The institutions had supplied them with the necessary education and training and it was up to them to succeed in the sighted world. On the part of the institutions, it can be assumed that they have erred in their judgement of

the characters and capabilities of some of the pupils. Such criticism, however, does not repudiate the important role played by the institutions in the liberation of the blind.

### 3.1 Advantages of institutionalized education

The following advantages in teaching the blind can be ascribed to the institutions:

- Financial investment - In the case of centralized institutions, the capital investment is made only once. Each of the institutions can be developed at a minimum cost. Any form of decentralization will result in a considerable increase in capital investment.
- A well equipped building - A centralized institution complete with all the facilities, will serve a much better purpose.
- The best available aids - The assemblage of the most modern equipment is more feasible at some strategic points than in a decentralized system.
- Specialist teachers - The available specialist teachers can be more effectively employed at a few centralized institutions. In the case of integration specialist personnel will not be easily available. The teachers at public schools do not have the necessary training to deal with blind students. It can not be expected of teachers at an ordinary school to train blind pupils.
- A thorough knowledge of braille and braille music - At any institution for the blind, with the specially

trained teachers it can be expected of them to have a knowledge of braille and braille music, enabling them to assist the young student.

- A feeling of security - An institution for the blind as a base for formal education and specialized training is in a position of providing the student with a feeling of security. Surrounded by experts and fellow-students with a similar affliction, the blind will experience more understanding and an appreciation of his situation. This will lead to a more positive approach to his needs.
- Preparation work under supervision - This work is only possible in a hostel with knowledgeable teachers to assist the blind student.
- Smaller classes for teachers to control - In special education the classes are usually smaller; each pupil receives due attention and assistance.
- A central depot - Each institution usually has its own depot for supplying the necessary aids and equipment to the blind.  
  
Experience of ex-pupils - An institution in contact with ex-pupils will have experience to rely on.  
  
In a public school each blind student will be a case on his own.
- Libraries - Each institution is equipped with a library providing the blind student with textbooks and reference facilities.

### 3.2 Disadvantages of institutionalized instruction

The disadvantages of institutionalized instruction for the blind, deriving from the assemblage of a blind community, are the following:

- The absence of parental care - Children are sent to institutions, separated from their homes, placed in an unnatural environment in which there is no room for the influence and care of their parents.
- A loss of reality - Clustered in an institution, the blind may lose contact with the *outside* world and are thereby shut off from the community.
- Social problems - The assemblage of so many blind pupils and adults at an institution may lead to various social problems such as inter-marriage, which is highly undesirable.
- Maladjustment in the community - When used to a blind community at an institution, the blind may find it on leaving, difficult to adapt themselves to society.

### 4. Music education at institutions

Since Valentin Haüy established the first school for the blind in Paris in 1784, music education gained recognition as a very rewarding discipline, as well as a prestigious occupation for the blind. Music education was fostered during the nineteenth century at institutions in Europe and the United Kingdom. The cultural heritage of the British and European nations dominated

their educational systems. This can account for the emphasis placed on music in ordinary schools and especially in schools for the blind.

- In 1843 the annual report of the Henshaw Asylum for the Blind, Manchester, England stated that the blind choir had memorized the whole of the psalms. (Wagg, 1932, p 23)
- The same choir performed Händel's *Messiah* in 1851. (Wagg, 1932, p 26)
- Birmingham Institution provided a blind organist and a blind choir for St James's Church, 1853. In 1915 the record showed that some forty of their pupils had already obtained posts as organists. (Wagg, 1932, p 27)

#### 4.1 Music education for the blind promoted

Francis Joseph Campbell (1832-1914), a blind music teacher from Nashville, Tennessee, United States, went to the Perkins Institute, Boston, Massachusetts during the last ten years of his stay in America. He tried to improve music education at the institution. He had certain preconceived ideas with regard to music education for the blind and about the viability of music as a profession for them. He wrote the following:

"When I went to Boston in 1858, I urged that the higher musical education of the blind should be made a principal

feature in the institution, and that in the future the institution should take the initiative in obtaining employment for its pupils. I pointed out that the failure of the blind in the profession of music was due to the following reasons: (1) In the selection of pupils the musical ear rather than the mental capacity was considered. (2) The physical and intellectual powers of the musical students were not developed. (3) The musical instruction was insufficient both in quantity and quality. (4) The opportunity of hearing music in its highest forms was not afforded them. As an experiment a test was made with a class of twenty pupils. The candidates were first examined in literature, history, mathematics, etc., and if they did not show at least average mental capacity their musical qualifications were not tested. The twenty were selected, the training given, and nineteen out of the twenty became not only self-sustaining, but men and women of great activity and usefulness." (Illingworth, 1910, p 127)

On leaving America in 1869, Campbell visited several music schools in Europe. In the meantime, Dr Armitage from England, visited the *L'Institution Nationale des Jeunes Aveugles* in Paris. He was surprised to find that music formed such an important and integral part of their education. He ascertained that about thirty

per cent of the pupils of the institution made quite a substantial living from music; in Britain at that time, it was not one per cent. (Illingworth, 1910, p 93)

In 1872 the Royal Normal College for the Blind was established at Upper Norwood, London by Francis Joseph Campbell assisted by dr Thomas Rhodes Armitage. Henceforth Britain would set an example for the rest of the world in music education for the blind. This institution supplied a constant flow of well-trained blind music teachers and organists, not only to the United Kingdom, but also to many of her colonies, such as South Africa, Canada and Australia. No wonder that Francis Joseph Campbell was knighted in 1909, three years before his retirement. He accomplished in England that which he could not achieve in the United States - the founding of an institution for the blind where music education was to receive top priority.

In 1930 the Royal Normal College for the Blind announced that since 1901, 29 of their ex-pupils had been awarded the honour of FRCO, 67 that of ARCO, together with 5 first and 7 second prizes which had been won in music competitions with sighted candidates. (Wagg, 1932, p 176)

This feat was a direct result of the immense influence exerted by the founder of the college, on music education for the blind. Music in the lives of the blind was exploited to the full. Music

was not only considered and fostered as the most honourable profession for the blind, but the intrinsic value of classical music was applied to enrich the aesthetic experience of the blind in general.

#### 4.2 A professional blind choir

In 1935 an amateur choir of visually handicapped members was formed in Sofia, Bulgaria. On account of its success the choir of the Union of the Blind was able to achieve professional status in 1948 by the order of comrade Georgi Dimitrov, the Bulgarian president at that time.

The choir was unique, being in 1987 the only choir in the world composed entirely of visually impaired people. There were sixty members, thirty-two women and twenty-eight men. Their ages ranged from eighteen to sixty years. Members of the choir were paid a salary, and most of them made the choir their main career; some joined after leaving the special schools for the visually handicapped, others joined later. They had daily rehearsals of three hours, five days per week, with extra rehearsals before important concerts. The following was written with regard to the quality of their performances -

"Their good technique was admirably displayed by excellent intonation, rhythm, diction, phrasing and

truly expressive and inspired singing. They sang with and without accompaniment and their repertoire of over 700 works ranges from exciting Bulgarian folk music, through the classics to contemporary and *light* music ...The choir has been directed since 1962 by the 51-year-old Stojan Babekov, who is totally blind. He graduated at the Bulgarian State Conservatoire in Sofia and has some compositions to his credit," (Salt, 1987, p 10)

#### 4.3 A new music school for the blind

In 1948 the Deyl Middle School for the Visually Handicapped in Prague was reconstituted to serve as a music school for the blind. After twenty-one years, the Deyl Music School produced 167 blind music teachers operating in public schools in Czechoslovakia. These musicians taught piano, organ, accordion, violin, flute, trumpet, French horn, guitar and singing. (Jarvis, 1969, p 28 et seq)

#### 4.4 A professional blind symphony orchestra

It was reported from Buenos Aires that a fully professional symphony orchestra had been founded, consisting of sixty blind players. Only four or five of them were partially sighted, the rest were totally blind. This blind symphony orchestra was unique in the world. The orchestra, fully professional, provided fulltime employment to all its members. The orchestra undertook several tours and was invited to Europe. A critic reported:

"that attack was unanimous, and ensemble first rate,"  
(Braille Music Magazine, July 1980, p 8)

The sighted Argentinian born conductor, Braude, who was trained in the United States, regarded this phenomenon as one of the triumphs of his career. He declared:

"if job satisfaction means anything, this really is it." (Braille Music Magazine, July 1980, p 9)

#### 4.5 The blind as organist

On account of the contribution to organ playing by the famous organists, Páumann, Schlick and others, who lived since the fifteenth century, educators such as Valentin Haüy and Francis Campbell stressed the importance of music in their education for the blind. Their policy resulted in a long-standing tradition of blind organists being active and respected in Europe and the United Kingdom. The American, Robert B Irwin, wrote the following in 1962:

"Music also offers more opportunity for the blind than in America. Apparently musical ability in Europe is more likely to be given its due recognition in spite of the blindness of the performer. Hundreds of churches in France employ blind organists. While few of these organists draw large salaries, their position gives them a prestige in the community which helps them greatly

in obtaining private music pupils. Many are also trained piano tuners, and supplement their modest salaries by doing this work." (Zahl ed, 1962, p 52)

The difference in attitude toward music education for the blind in the United States can probably be ascribed to the fact that public schools do not generally provide individual instrumental instruction to their pupils (Questionnaires USA, 1986). Because blind pupils in the United States attend public schools, they have to arrange with private teachers for their music instruction. Previously, when blind children in the United States attended institutions for the blind, they had the same opportunities as blind children in the United Kingdom and Europe (Rallo, 1986). The cultural background of the Europeans, where the aesthetic value of classical music formed an integral part of education for the blind, also served as incentive to music as a profession. (Zahl ed, 1962, p 52)

The tradition of the blind serving as organists in various churches, is still upheld in the United Kingdom (Questionnaires UK, 1986) and to a lesser extent in the Republic of South Africa. In spite of good salaries paid to church organists, the blind in the United States were never really keen to occupy these positions. (Eldridge, 1986)

## 5. The future

If policy makers and leading educators of the various educational boards are to be persons who have esteem for music and the fine arts, the spiritual and emotional development of the sighted and the blind child will be safe.

In Europe and the United Kingdom, where education is deeply rooted in the tradition and cultural heritage of classical music, painting, literature and architecture, the influence of the past can help to preserve classical Western music in the future.

In the United States the music of the Blacks is dominating American culture socially and economically. In an article which appeared in The New York Times, the author commented on a publication by mr Martin Williams of the Smithsonian Institute:

"Mr Williams makes no sweeping, peremptory claims for jazz, beyond the incontrovertible notion that it is a major contribution of African black men to contemporary culture and a meeting ground for blacks and whites. Somewhat more daringly, he calls it a *universal music, the first the world has known*. But others have been less cautious. Jazz is America's principal *only?* contribution to world music, some polemicists have proclaimed; or *America's classical music*." (Rockwell, 1987, pp 2, 3)

The advent of jazz has caused music to be a social activity closely connected with commercialism. With exceptions in academical circles, popular music has become the vogue. (Eldridge, 1987)

In the Republic of South Africa classical music is regarded as the cultural heritage of the Whites, while the music of the Indians and the Blacks is confined to the various ethnic groups. During a recent programme, Microphone-In, on the English radio service, a discussion was held by some eminent musicians. In this discussion it has become apparent that the Indian and Black cultures are expected to exert a strong influence on South African music in the future. (Radio South Africa, 21 October 1988) This could cause classical Western music to be less in demand.

## CHAPTER 5

## THE PRESENT POSITION OF BLIND MUSICIANS IN THE UNITED STATES

## 1. A historical survey

In the United States formal education for the blind has been given for the last hundred and fifty years. In 1833, the year of Brahms's birth in Germany, and shortly after the invention of the braille system in France, the first three pioneer schools for the blind were established, almost simultaneously, in Boston, New York and Philadelphia, all under private management. (Halsey ed, 1964, p 256)

Since the middle of the nineteenth century several other institutions, bearing the responsibility of educating the blind for the following sixty years, were founded throughout the country. They operated along the same lines as those in the United Kingdom and Europe, favouring music education, although not quite to the same extent as the tradition set by Haüy. Eventually, after many discussions, following the rivalry between various systems, braille was accepted and a number of braille printing houses were established, providing braille music to students and professional musicians.

At about the turn of the century the institutions in the United States were at their peak, producing such professional musicians

as the violinist Edmund Grasse (1884-1954), the teacher Charles Beetz (b 1886), the composer Roland Farley (1892-1932) and the choir director Carlton Eldridge (b 1911). They were all professional musicians, trained at institutions; they used braille music and were respected by their sighted colleagues.

In 1900 the first day centre for blind children to attend public (ordinary) school classes was started in Chicago, under the direction of John B Curtis. (Wagg, 1932, p 82) According to George F Meyer, this innovation did not at first gain much support. In 1947 the American Printing House for the Blind reported that some 433 blind children were enrolled at public schools in about twenty different cities. (Zahl ed, 1962, p 109)

## 2. The decline of the institutions

The institutions fell into disrepute, not because of their inadequacy but, in dividing and broadening their attention to cope with all the facets of the blind human being, the emphasis was placed on rehabilitation and not on specialized training. The blind intellectual student was regarded as capable of succeeding without special training for his profession. In the meantime, the blind students who felt that they were being neglected, attended ordinary schools and arranged for their musical training like the blind did before the establishment of institutions. An increasing number of blind students attended public schools, where they encountered great difficulties in

music instruction by teachers who had no knowledge of braille music or any experience in training blind musicians with autogenous problems. The institutions ended up with a stigma attached to them; eventually they became responsible for the care of the multiple handicapped, the deaf-blind and the mentally retarded. Everything that went wrong with the blind in society were blamed on the institutions. In the book, *The Blind in School and Society*-a psychological study, the following was written:

"Many years ago the schools for the blind achieved their immediate goal of furnishing an adequate literary education for the blind. Since that time most of their energy has been spent in a refinement of method and institutional organization, with no definite purpose beyond that of creating the typical, efficient institution. The creative spirit in the education of the blind in America died with Samuel Gridley Howe in 1872. ... In short, they are so absorbed in the maintenance of the integrity of the institutions with their methodologies and mores that they have lost sight of the blind individuals, of the fact that each pupil represents a separate and individual social problem instead of another justification for the existence of an institution which social practice and tradition have perpetuated." (Cutsforth, 1972, pp 199-200)

### 3. Integration of blind children into ordinary schools

The institutions were brought into discredit about the middle of the twentieth century. After compulsory racial integration by Federal Law in 1964, mainstreaming was to follow. Public Law 94-142, the Education for All Handicapped Children Act of 1975, mandates that all handicapped children be provided with an opportunity to receive a free appropriate public education, no matter how severe their handicap. (Mitzel ed, 1982, p 1072) The result is that most blind children enrol at public schools where they receive the same education as the seeing. This new trend of mainstreaming can be defined as follows:

"A policy of educating children with handicaps or special learning needs in normal classes along with children who have no such handicaps or needs." (Rowntree, 1981, p 164)

### 4. The present situation

In the United States there is no single governing board responsible for the education or training of the blind. Every state has its own agencies, sometimes incorporated with the education department, and in some cases with the rehabilitation agencies. The Federal Government provides the money, and each state is responsible for the education of all the people living within its boundaries. There is a loose co-ordination of policy, whereby voluntary organizations of principals and personnel of

residential schools for the blind, approximately one per state, are formed. Institutions for the blind, with all their facilities, acquired techniques in teaching the blind, trained teachers in special education, available aids, a record and experience amounting to more than one and a half century, are presently responsible for the education of the severely handicapped and mentally retarded. The result is that many blind students avoid the institutions. (Freedman, 1986)

The majority of visually impaired children in the United States attend public school although they can attend residential school facilities throughout the country. (Grayson, 1986, p 6) The law for education reads that, except for circumstances like severe retardation, every child has the opportunity to attend the school closest to his home. (Freedman, 1986) The law also requires that a handicapped child shall be educated in the *least restrictive environment*, often a regular classroom at a public school. (Grayson, p 6)

According to the American Printing House for the Blind, there were approximately 32 000 legally blind children in Kindergarten through twelfth grade and, as estimated by the Office for the Blind and Visually Impaired, about 6 000 blind college and university students in the United States. (Grayson, 1986, p 2) Another projection was that there had been 18 196 blind children enrolled at public schools, about 11 340 blind students at colleges and universities and 4 198 blind children attending residential schools in 1984. (Huebner 1986)

## 5. The Lighthouse Music School

The Lighthouse Music School, established in 1905, is a day school. It provides music education for the blind integrated in public schools in the New York area. The enrolment during 1986 was 150, extending from nursery age children to senior citizens in their seventies. There is a correspondingly wide range in musical ability, from those with modest aptitude, to those who are potential professional musicians. They are motivated to study music for many different reasons. With the youngsters it is a matter of beginning a musical education early in their development. The newly blinded adult often studies music as a leisure time activity. The retired individual comes because he has wanted to study music and only now finds that he has ample time. (The Lighthouse News, Summer 1972, p 1)

Although braille music is studied in some cases at the Lighthouse Music School, playing from memory with the aid of tapes, is very popular, particularly with students in the popular field of music.

With the development of jazz, music as entertainment has become an integral part of American society. The aesthetic value of classical music has been replaced by the financial gain in the popular field.

"Today, music serves a three-fold purpose in the educational program of blind persons.

- 1 - For a small group, it is training for an eventual career [almost exclusively in the popular field].
- 2 - For a somewhat larger group, it is therapeutic, especially for persons who lose their sight late in life.
- 3 - For the great majority, it is cultural enrichment [a social activity].

And it is in this three-fold way that the Lighthouse Music School serves its students today."(The Lighthouse Music School brochure, May 1965, p 4)

The great diversity among the students requires that the staff is guided by a flexible approach in the manner of teaching - one which meets the needs of many people. (Bennette, 1986).

A materialistic approach, together with a flexibility and diversity in music teaching leads to a depreciation of classical music in the curricula at institutions for the blind. Music is no longer regarded as the foremost profession for the blind. Music as an aesthetical subject has given way to music as a social activity. A sound knowledge of braille music is no longer required; it has to a great extent been replaced by the use of the tape recorder.

6. Supporting organizations for the blind

The following organizations, mostly voluntary and serving as welfare agencies, are active in the United States.

- The American Foundation for the Blind (AFB) is a private, nonprofit agency, established in 1921 to collect and disseminate information, to carry on research, and to advise and give counsel on matters that improve and strengthen services to blind persons. (Grayson, 1986, p 7)

- A special music library for blind and visually handicapped individuals was created by the United States Congress in 1962. This National Library Service (NLS) is located in Washington DC as part of the Library of Congress. It provides braille, recorded books and magazines to visually impaired citizens of the United States, and the music collection consists of more than 30 000 titles, containing braille music scores, braille books about music, recorded self-instructional courses, books, demonstrations, and other educational materials on cassette and disc; as well as large print music scores and books about music. (Music Library brochure, pp 1, 2, 3) The National Library Service is now the only supplier of braille music in the United States. The other printing houses do not produce braille music any longer. Instead, the NLS buy braille music books from

abroad and employ numerous private music transcribers, who are paid to transcribe braille music on request. The braille music collection of this library is probably the largest in the world. (Emanuel, 1986)

- The National Association of Blind Teachers (NABT) is a nonprofit organization, which depends entirely on membership dues and gifts. (Cargill, 1983, p III) A directory of blind teachers in the United States was compiled and completed in 1983 by the NABT. The number of teachers listed is 222. According to estimates by some authorities, there should be about another 1 500 blind teachers active in the United States, of whom there is no record as yet. (Eldridge, 1983, p 1) Table II in this directory shows that only 10,8 per cent of the blind teachers in the United States are active in music, art and piano tuning. (Cargill, 1983, p 128)

#### 7. **An analysis of the current situation**

The relatively small contribution by the blind to music in the United States, which came to light in research for this thesis, led to an on the spot investigation in 1986 by the author. The research project included twenty-five interviews with officials at the American Foundation for the Blind in New York, the National Library Service in Washington DC, the National Association of Blind Teachers in Springfield, Illinois, some educators, a headmaster of a residential school in Macon, Georgia, the director of The Lighthouse Music School in New York and some fifteen blind

musicians and teachers. To lend further credibility to the research project, thirty-five questionnaires were posed to professional blind musicians, which resulted in a hundred per cent feedback. The co-operation and enthusiasm for this project among the officials and blind musicians in the United States were astounding. Information compiled during the research project showed, after analysis, an alarming decline in the contribution made by professional blind musicians toward the development of music in the United States. This can be inferred from statistics at the end of this chapter. The reasons for the diminishing role can be ascribed to the following:

- In the face of a financial crisis, inflation and economic recess, an overall cut in government expenditure can be expected. The fine arts, being regarded as luxuries, are very vulnerable in such a situation. Fewer vacancies will be available in the Federal and State Civil Services.
- In the event of unemployment, a candidate with a handicap will find it more difficult to secure a new position.
- During an economic recess the general public will spend less money, especially on music lessons, these not being essential for the struggle to survive.
- The rise and popularization of jazz and other styles of music used as entertainment, have a very strong attraction, by no means confined to blind musicians only. In the majority of cases musicians take to popular music for financial gain.

- Coping with autogenous problems, due to their impediment, many blind people find it difficult to adjust themselves to a normal life in society. Aided by a proper training, this problem can be alleviated, but very little is done to this effect at the present moment.
- A career in classical music is a very *hard* profession for any blind person; it requires much perseverance and self-discipline. If the students are not sufficiently trained, many of them will discontinue and resort to occupations less demanding.
- When a blind musician is incapable of coping with braille music, he will rely exclusively on his memory, employing his aural perception, often without any specialized training. This method is highly undesirable in the teaching profession and is more easily applied in the field of popular music.
- Integration of blind children into public schools has resulted in their being illiterate with regard to the braille music code.
- An inadequate training in braille music is one of the fundamental reasons why so few blind musicians in the United States, particularly among the younger generation, are interested in posts as church organists. The average salary of a church organist in the United States ranges from \$5 000 up to \$30 000 per annum, which can provide a much better income compared with that in the United Kingdom, Europe or the Republic of South Africa.

- Until recently every school for the blind offered individual instruction in piano, organ, various other instruments and voice. In public schools, which most normal blind children nowadays attend, very little if any provision is made for individual instrumental instruction.
- Many blind persons are supporting themselves, and have been enriched by being exposed to good music in their formative years. Ray Charles, the well-known singer and pianist of popular music, appeared on a television show called *Sixty Minutes*, where he stated emphatically that his great love for music was cultivated during his education at the Georgia School for the Blind, where he was submitted to the influence of classical music.
- Now that the enrolment at schools for the blind is changing, certain policy makers feel that music should play a lesser part in the lives of the blind.
- Due to commercialism, enhanced by television and the radio, there is a shift in cultural values at the expense of spiritual and emotional development.
- Insufficient training in staff notation is a crucial deficiency in music education for the blind. The inability to recognize and rectify on the part of the persons responsible for the training, is incredible.
- In modern society, due to the development of science

and technology, music is no longer accepted as the only or most viable occupation for the blind. Many of the blind, especially those who are not properly versed in the use of braille music, take to less demanding vocations.

- The two existing American music magazines for the blind, *Overtones* (published by The Lighthouse Music School in New York) and *The Musical Mainstream* (published by the National Library Service (NLS) in Washington DC), provide excellent reading material. Both these publications supply announcements of new publications in braille, as well as offering a wide general knowledge in music. However, more publicity can be given to blind musicians, particularly those in classical music. These two magazines can and must be employed to serve, not only the layman, but also the professional, with less emphasis on popular music and more on serious music as an occupation. An appropriate example can be found in the British equivalent, the *Braille Music Magazine*.

This authoritative music periodical is published since 1909 by the Royal National Institute for the Blind (RNIB), London. Despite various editors, all of whom having given a very personal character to the magazine, a close contact has been kept with past and present blind musicians in the United Kingdom. Apart from relevant articles on music education and other interesting material, usually taken from daily newspapers

or some leading British music magazine, the *Braille Music Magazine* also presents announcements and reviews of concerts and conferences, obituaries, a column for letters by the readers, advertisements, as well as notices of vacancies and competitions. In short, more recognition is given to the part played by blind teachers, composers and performers on the musical scene in the United Kingdom, as will be evident in the following chapter of this thesis.

The diminishing role of blind musicians in the United States has become apparent by means of questionnaires in which the opinions of the respondents are reflected. (Appendix A, 1986)

#### **8. Statistics based on questionnaires employed in research for this thesis**

- 8.1 The respondents who started their education as totally blind represented 77,8% and the visually impaired 22,2%.
- 8.2 Residential schools were attended by 59%; public schools by 34%, while 7% attended residential and public schools, totalling 41% who had some experience of integration.
- 8.3 The persons who attended residential schools learned their braille at the institutions. As for the rest, 73% received their braille instruction from resource teachers, 9% learned braille later in life, and 18% never mastered braille at all. According to these figures it is possible that a large number of blind children, attending public schools,

are denied the opportunity of acquainting themselves with braille music.

- 8.4 At school level 85% used braille music, the other 15% managed somehow, mainly by relying on their memories.
- 8.5 The music teachers of 59% knew braille music, teachers of 11% knew very little about braille music, while 30% were taught by music teachers who had no knowledge of braille music. These figures reveal the deficiency in the integration system, preparing blind musicians without any knowledge of braille music.
- 8.6 Music instruction at school level included the following instruments - piano 92%, organ 41%, violin 33%, clarinet 7%, trumpet 7%, flute 4%, French horn 4%, guitar 3%. The statistics show the popularity of piano, but also the relatively low percentage studying the organ, which used to be a popular instrument with the blind.
- 8.7 At school level 63% received tuition in theory, 67% in harmony, 36% in history of music and only 44% in staff notation. The statistics for theory and staff notation are very low, providing the answer why so few of the students have taken to teaching. These findings reflect not only on integration, but also on the institutions where theory and staff notation - of utmost importance to prospective blind musicians - are to be taught on a much larger scale. Without a thorough knowledge of theory and staff notation, it is impossible for a blind music teacher to be successful in his

profession, especially in teaching sighted children.

8. 8 At university level 93% used braille music, 4% large print, while 3% relied on their memories and tape recorders.
8. 9 Music instruction at university level was received in the following instruments - piano 81%, organ 33%, singing 37%, violin 22%, clarinet 19%, trumpet 18%, cello 7%, flute 7%, trombone 8%, percussion 8%, French horn 4%, viola 4%, guitar 3%. The low rating of organ as a second instrument is obvious.
- 8.10 In their profession 85% used braille music, 15% relied on their memories, using tape recorders or employing persons to play the music to them, thus forfeiting their independence.
- 8.11 Permanent teaching posts were occupied by 44%; 33% taught sighted children and 67% blind children.
- 8.12 Only 11% had any experience of teaching school music.
- 8.13 A meagre 11% were employed as church organists, the profession in which so many blind musicians in the past excelled. It is significant to compare the salaries of organists in American churches with those in the United Kingdom and the Republic of South Africa. In 1986 the following salaries were quoted by respondents:
- United States: \$5 000 - \$30 000 p a,  
United Kingdom: £600 - £800 p a,  
Republic of South Africa: R3 000 p a.

- 8.14 Only 33% had any experience of conducting. This indicates one of the weak spots in the music education of the blind.
- 8.15 Music magazines were read by 66%, those supplementing their training with the latest on the musical scene. The statistics do not show a great desire on the part of some musicians to improve their knowledge; little interest in their musical magazines may be one reason.
- 8.16 Refresher courses were attended regularly by 30%, occasionally by 14%, while 56% never attended courses.
- 8.17 The musicians interviewed and questioned, ranged from 42 to 75 years with the average being 54, representing men and women of considerable experience.
- 8.18 The average teaching experience was 27 years, furnishing the musicians with a knowledge of the problems encountered by the blind.
- 8.19 As to mobility, 73% used canes, 14% were assisted by friends, relatives or partners and 13% used guide dogs.
- 8.20 Statistics showed that 92,5% were academically qualified; 81% had Bachelor degrees and 48% Master degrees, while 7% graduated from the Juilliard School of Music.
- 8.21 In individual instruction discipline presented but few difficulties. Group teaching posed problems to the blind teachers. A solution of disciplinary problems lies in the endeavour to stimulate and secure the interest of the pupils. (Questionnaires USA, 1986)

- 8.22 Controlling the written work of sighted children can be managed with the help of advanced pupils, colleagues, friends or partners. The system of the pupils exchanging books and the teacher supplying the correct answers, as applied in the normal class situation, can be successfully implemented.
- 8.23 The training of blind musicians during the past forty years was described by 18% as having improved and by 82% as having deteriorated. In the majority of cases the blame was put on integration and the absence of specialized training at residential schools.
- 8.24 The majority (59%) of blind musicians saw the future as very *bleak*, 15% made no comment and 26% were positive, but they had reservations. They were mainly concerned about the dwindling use of braille music, particularly among the younger generation attending public schools. Another concern was the general decline of interest in classical music.
- 8.25 In their comments on the training of blind musicians, the respondents were concerned about the insufficient knowledge of braille music and staff notation. There was an overwhelming appreciation for the growing demand for some form of specialized training, as suggested by 82%.

- 8.26 The training which the musicians had received, were described by 66% as specialized, by 27% as a social activity and by 7% as therapy.
- 8.27 In their profession as music teachers 41% regarded their teaching as a social activity, 39% as specialized training, 19% as therapy and 10% as cultural enrichment. Music as entertainment was given by 41%.
- 8.28 Public schools tended to moderate instead of develop blind and sighted pupils in all subjects. Sighted teachers in public schools did not think blind children could take music with success. Blind children should return to their special schools and receive the kind of education in all areas that would be meaningful to them. Public schools were not equipped to deal with the special needs and problems of blind children.

Education for the blind should be reconsidered. If integration of blind children into ordinary schools be the solution to their problems, braille music should be given a major role in the instruction of blind music students. The use of braille should be made compulsory at all colleges and universities for the blind embarking on a musical career. If in future, on the other hand, there is to be a return to some form of institutionalized education, allegations against the system cannot be ignored.

## CHAPTER 6

### THE PRESENT POSITION OF BLIND MUSICIANS IN THE UNITED KINGDOM

#### 1. A historical background

The history of blind musicians in the United Kingdom can be traced back to the activities of the Celtic bards and Ossian, son of the Caledonian king Fingal, who lived c. 300 AD. The tradition of the bards was maintained through the Middle Ages and culminated in Carolan (1670-1738), who was an itinerant musician, one of the last, and the most celebrated of the Irish bards. (Lowenfeld, 1975, p 50)

The Welsh harpist, John Parry (1710-1782) and the English organist, John Stanley (1713-1786), contemporaries and associates of Händel, were two of the prominent blind musicians who lived in the period immediately preceding the introduction of formal education for the blind.

The first school for the blind was established in 1791 at Liverpool through the instigation of the blind poet, Edward Rushton (Wagg, 1932, p 9), providing the United Kingdom with a tradition of nearly two centuries of education for the blind. A trend of education, similar to that in most of the Western European countries, was followed. Several of the British institutions gained international fame, such as A College for the Blind Sons of Gentlemen, started in 1866, and which became

the Worcester College for Boys in 1872, (in 1986 the famous Chorleywood College for Girls amalgamated with the former, forming the Worcester College for Boys and Girls); the Royal Normal College and Academy for the Blind, Upper Norwood, Surrey, founded in 1872, and which became the Royal National College for the Blind at Hereford in 1978. (Hoare, 1987; James, 1987)

The British and Foreign Association for the Blind was founded in London in 1868 by dr Thomas Rhodes Armitage (1824-1890). The primary objective of the Association was the education and employment of the blind (similar to the principles of Haüy), as well as the provision of embossed literature. The braille system was adopted in 1868 and the Association soon became the centre for supplying printed books, maps, music, frames for writing braille and educational apparatus. (Wagg, 1932, p 43) In 1914 the name of the Association was changed to the National Institute for the Blind and it eventually became the Royal National Institute for the Blind. (Wagg, 1932, p 121)

## 2. The present situation

Currently the Royal National Institute for the Blind (RNIB) is Britain's largest organization caring for people with little or no vision. It is governed by ninety-six members, divided into various sub-committees, representing the blind from all over the British Isles. The RNIB relies on covenants, legacies

and donations to maintain the services it offers to the 135 000 blind people in the United Kingdom. Today, the Institute spends about £1 million per annum on the production of braille. (Hoare, 1986)

"We are now starting to develop our programme for the next decade and will soon be spending an extra £1 million a year and some £25 million capital to improve services for blind people." (Bruce, 1985, p 18)

The following list represents the members of the sub-committee on music chosen during September 1987:

**Co-opted members:** mr Geoff Jackson (chairman); mr Andrew Beazley (vice-chairman); dr Simon Emmerson; mrs Christine Gerrard; mr Michael Lloyd; mr Bill Martin; mr Brian Rogers; mr Peter Salt; ms Jill Smith; ms Margaret Townshend and ms Margaret Turnbull. Mr Michael Campbell also attends our meetings.

**Nominated members:** from the Education Committee: mr Hans Cohn; mr Paul Crunden-White and mr Joe Pardini. From the Publications and Equipment Committee: mr Malcolm Dunlop and mr John Hunter.

These include: four university lecturers; four teachers of the blind; two mainstream teachers covering primary and secondary sectors; three private teachers and a freelance professional performer. Together, they represent the interests of pianists, organists, woodwind players, singers and choral conductors...

All committee members are only too well aware that their responsibilities are two-fold: to spread information from the institute to you, and *equally important*, to bring your thoughts and needs to us." (Hoare ed, 1987, pp 3-4)

Apart from rehabilitation work, several schools for the blind are run by the RNIB. The printing press of the RNIB has developed into one of the main suppliers of braille music in the world. This is unique about the British system: blind people, not only one or two, serving on the music committee monitoring matters concerning blind musicians. In addition, there is the *Braille Music Magazine*, issued by the RNIB since 1909, universally read and appreciated, keeping contact with, relating on, and supplying essential information to blind musicians.

Several schools for the blind in the United Kingdom, started by voluntary charitable organizations, such as the RNIB, still run them today. Others are run by local educational authorities. All of these are boarding schools, but they also accommodate

day pupils. The schools all come under the general oversight of the Department of Education and Science and are staffed with teachers who have special training and qualifications. (RNIB brochure, November 1982, p 4)

Since there are so few blind children of school-going age, there are only 18 schools for them in existence. All of these are boarding schools, though a child who lives near enough can be a day pupil. Many children are weekly boarders and the schools encourage their pupils to go home at weekends.

Some schools for blind children take all ages, others are separate primary and secondary schools. The secondary ones, particularly, are anxious to make close links with local sighted schools. (RNIB brochure, November 1982, pp 4-5)

The following are still retained as residential schools attended by blind children in Britain and Wales:

- **Nursery Schools** - four Sunshine Houses
- **Primary, secondary and all-age schools** - Dorton House at Seven Oaks, Kent; Henshaws School for the Visually Handicapped, Yorkshire; Lickey Grange School, Worcester; Linden Lodge School, Wimbledon; Liverpool School for the Blind, Liverpool; Royal Victoria School for the Blind, Newcastle-upon-Tyne; St Vincent's School for

the Blind and Partially Sighted Children (Roman Catholic), Liverpool; Tapton Mount School, Sheffield; West of England School for Children with Little or No Sight, Exeter; Ysgol Penybont for Visually Handicapped Children, Glamorgan

- **Secondary grammar** - Worcester College for Boys and Girls, Worcester (since 1986)
- **Schools for blind children with additional handicaps**  
Rushton Hall School, Northants; Condoover Hall School, Shropshire
- **Vocational Assessment Centres** - Hethersett, Surrey; Queen Alexandra Technical College, Birmingham
- **Further education and technical training** - Royal National College for the Blind, Hereford; North London School of Physiotherapy, London; RNIB Commercial College, London. (RNIB brochure, November 1982, pp 11-12)

With regard to the integration of blind children into public schools, the position is very fluid:

"It is becoming more common now for some visually handicapped children to go to ordinary schools. This is known as *open* or *integrated* education. There must be adequate support readily available, including qualified teachers of blind children, if this is to succeed." (RNIB brochure, November 1982, p 4)

Every year some 200 seriously visually handicapped students follow a wide range of courses at colleges, universities and polytechnics. (RNIB brochure, May 1985, p 3)

Following a research project, a booklet was compiled on *Careers with Music for Graduates*. This pamphlet appeared in 1983, also obtainable on cassette from the RNIB, London. The immense value of this booklet was not only confined to the discussion on possible careers in music, but in the relevant data supplied to blind musicians in the United Kingdom. (Vaughan et al, 1983)

Besides some teachers, a few composers and several church organists, the following blind musicians are actively involved as performers in the United Kingdom - David Liddle and Roger Firman (organists), John James (pianist), Michael Campbell (flautist, pianist and organist), Margaret Townshend (soprano) and John Henry (harpsichordist). (James, 1987)

Serious (classical) Western music originated and developed in Europe and the United Kingdom. Commencing with the Greek modal system, followed by the art of the bards, *troubadours*, *trouvères*, *Minnesänger*, *Meistersinger* and the works of the musicians during the Renaissance, Baroque, Classical and Romantic periods, Western music was established in these countries. The Europeans have a cultural tradition and musical heritage of about two milleniums.

Despite political changes, fluctuating economical conditions, revolutions and wars, music survived. Considering this fact, the following statement by a young British organist cannot be regarded as presumptuous:

"Perhaps new technology may enable blind musicians to take more part in conducting or ensemble or even orchestral work, otherwise I imagine that they will largely play the same roles as they have done for many centuries: producing some notable performers, composers, teachers and writers. If computer-transcription into Braille music becomes readily and cheaply available, this will be the answer to many a blind musician's prayer, but I do not think it will much change the part played by them in musical life in general." (Liddle, 1987)

Although few church organists in Europe and the United Kingdom drew large salaries, blind musicians through the centuries were anxious to be employed in the profession. It gave them prestige and helped them in obtaining private pupils. (Zahl ed, 1962, p 52) At present, the British organists are so undervalued and underpaid, that according to an article by Fiona Hook, published in *Classical Music*, 12 September 1987, at least forty-five organists have crossed the North Sea during the past five years to take up new jobs in Norway. (Braille Music Magazine, October 1987, p 64) In spite of this tendency, the blind in the United

Kingdom kept to the organ as a second instrument and many of them gained international fame as concert organists.

Questionnaires were posed to blind musicians in the United Kingdom during 1986-1987 and the project resulted in a feedback of 43%. (Appendix A, 1986)

3. **Statistics based on questionnaires employed in research for this project**

3.1 When starting their education, 50% of the respondents were totally blind, 34% visually impaired and 16% partially sighted.

3.2 The number of musicians who had received their education at residential schools only, amounted to 50%, that at public schools to 16% and that at both schools to 34%.

3.3 Instruction in braille were received by 50% at residential schools, by 16% from resource teachers at primary level, by 16% only after attending residential secondary schools, while 18% never learnt braille.

3.4 At school level braille music was used by 82%.

3.5 Of the teachers who taught the blind their profession, 50% knew braille music, 34% knew very little braille music and 16% had no knowledge of the system.

3.6 Music instruction at school level included - piano 100%, organ 67%, recorder 16%, flute 16%, clarinet 16%, violin 16%. The figures indicated why so many blind musicians in the United Kingdom held posts as organists.

3. 7 At school level tuition in theory was given to 66%, in harmony to 46%, in history of music to 50% and in staff notation to 50%.
3. 8 At university level braille was used by 100%.
3. 9 Music instruction at university level included - piano 100%, organ 80%, flute 20%, violin 20% and singing 20%.
- 3.10 In their profession 84% made use of braille music and 16% used print.
- 3.11 Only 32% were in permanent teaching posts - 50% taught sighted pupils and 50% taught blind pupils; 33% relied on private teaching only.
- 3.12 Some 32% had experience of school music instruction.
- 3.13 A large number, (84%) were organists, showing the importance attached to this genre by the British.
- 3.14 As in the the United States, the deficiency in the training of blind musicians was apparent in only 16% having experience of conducting.
- 3.15 The *Braille Music Magazine* was very popular with the respondents; it was read by 100%.
- 3.16 Refresher courses were attended by 84%.
- 3.17 The age of the respondents ranged from 27 to 76 with an average of 51.
- 3.18 Teaching experience averaged 26 years, representing a thoroughly knowledgeable group.
- 3.19 As to mobility, 30% used canes, 34% were assisted by friends, while 16% made use of guide dogs.

- 3.20 The respondents were very well qualified - 100% professionally with an average of three diplomas each, while 33% were academically qualified with Bachelor degrees in music.
- 3.21 The following suggestions with regard to discipline were made: to move about in the classroom, to give a general impression of alertness, and above all, to secure the attention of the pupils by stimulating their interest in the subject.
- 3.22 In coping with the written work of sighted children, it was suggested that the assistance of colleagues or friends be employed.
- 3.23 The opinion was voiced by 84% of the respondents that the training of blind musicians had improved during the past forty years, that opportunities were more and better; 16% stated that the quality of the training was not the same as before.
- 3.24 On the future of blind musicians in the United Kingdom, many reservations were voiced by the respondents; 50% were positive, while 50% were negative.
- Music is a *hard* profession for any blind person.
  - Economically musicians are going through a rather difficult time.
  - It is not easy to secure a suitable post immediately.
  - Music education at colleges and universities is mainly directed at proficiency in performance.
  - Blind musicians need more specialized training to become teachers.

3.25 Blind musicians should continue to receive the special training of the past. A thorough knowledge of staff notation and braille music was considered to be of paramount importance to young blind students:

"A blind musician cannot be taken seriously if he is not capable of using braille music." (Liddle, 1987)

3.26 The respondents declared that the music instruction which they had received, was aimed at specialized training.

3.27 Music instruction given by the blind musicians was considered by 84% as a social activity, by 50% as specialized instruction, by 16% as therapy. Only 16% taught music as entertainment.

3.28 As to integration, the respondents commented that the visually impaired, not dependent on braille and braille music, should be able to adapt themselves to public schools. The totally blind, however, need special training to succeed in music as a profession.

It is highly improbable that prestigious institutions such as the Worcester College and the Royal National College will be replaced; they are expected to continue educating the blind and supplying specialized training to music students.

## CHAPTER 7

## THE PRESENT POSITION OF BLIND MUSICIANS IN THE REPUBLIC OF SOUTH AFRICA

## 1. Some geographical and historical facts and figures

The following demographic, social and political data are given for the information of the reader who may need some background with regard to the educational situation of the visually handicapped as dealt with in this chapter.

South Africa is a relatively big country, 1 224 402 km<sup>2</sup>, very nearly as big as Switzerland, Austria, the Netherlands, Belgium and the United Kingdom put together and about one-eighth of the size of the United States. (Albertyn ed, 1977, vol 9 pp 352, 463; 1976, vol 8 p 38; 1975, vol 7, p 548; 1973, vol 4, p 203; 1972, vol 3, p 570; 1971, vol 2, p 192; 1977, vol 10, pp 204, 218)

In 1985 the total population of South Africa was estimated at about 27,7-million. About 19-m were Blacks, representing at least nine major distinctive ethnic groups - Zulu 6,4-m, Xhosas 2,9-m, North Sothos 2,9-m, South Sothos 1,9-m, Tswanas 1,4-m, Shangaan-Tsongas 1,1-m and Swazis 1-m. Each of these peoples has its own cultural identity, including language and social systems, as well as its own traditional territory settled in the course of centuries. The Blacks are descendants from ancient groupings who migrated from Central Africa - the Nguni, Sotho, Tswana, Tsonga and Venda.

The White community traces its origins to the first Dutch settlement at the Cape of Good Hope in 1652, some 33 years before the birth of J S Bach. Apart from a steady flow of new Dutch immigrants over many years, some 160 French Huguenots (1688), 5 000 British settlers (1820) and a substantial group of Germans (1848-58) were added. Today about sixty per cent of the Whites are Afrikaners, speaking their own language, Afrikaans which, although related to Dutch, has fully developed in South Africa. Besides a strong English speaking community, there are also several other groups of more recent immigrants mostly from Europe - Portuguese 70 000, Germans 40 000, Greeks 20 000, Italians, Dutch, French and Scandinavians, as well as an English speaking Jewish community of about 120 000.

The 2,8-m Coloureds are the product of miscegenation between the original Hottentot tribes of the Cape, the early White settlers, slaves imported from the East and later also some Blacks. The Coloureds include two distinctive subgroups - the Cape Malays and Griquas. The Cape Malays reside mostly in the Malay Quarter of Cape Town, where they have retained their Muslim traditions, including Islam. The Griquas mostly live in the north-western and north-eastern Cape Province.

The 861 000 Asians represent some 99 per cent from Indian descent and the rest from Chinese origin. The first Indians were brought to South Africa by the British Colonial Government in 1860 to work on the sugar plantations in Natal. The South African Indians constitute the largest Indian community in Africa and the West. (South African Digest, 10 April 1987, p 5).

The British finally colonized South Africa in 1806. Two of the four provinces were under British rule, while the Boers (Afrikaners) went inland and proclaimed two republics after 1838. Following the Anglo-Boer war (1899-1902), the British took over and South Africa, consisting of four provinces, remained a member of the British Commonwealth. In 1961 South Africa became an independent republic outside the Commonwealth.

## 2. The South African National Council for the Blind (SANCB)

Co-ordinated services to the visually handicapped in South Africa started in 1929 with the establishment of the SANCB. The council is constituted from 40 affiliated organizations, all voluntary privately funded bodies working for and with the visually handicapped at national, provincial, or local level within the Republic or in the national and independent states; and from 41 associated organizations which include services to the visually handicapped among their activities.

The headquarters of the SANCB are situated in Pretoria, Transvaal. This is the seat of the administration and the site from which the majority of its special services operate. The complex is known as Optima. (Hadley ed, 1985, pp 7, 8, 9) Since 1981 the executive committee is multi racial.

## 3. Schools for the blind

The following schools for the blind and visually handicapped were established in South Africa:

- Worcester 1881 *Pionierskool* for Whites countrywide, South West Africa, Zambia, Zimbabwe, from pre-school to std 10, Afrikaans and English medium
- Bellville 1927 *Athlone* for Coloureds countrywide, nursery school, from pre-school to std 10, English and Afrikaans medium
- Pietersburg 1951 *Siloe* for Blacks countrywide, from pre-school to std 10, North Sotho and English medium
- Pietermaritzburg 1954 *New Horizon* for Indians, Coloureds and Whites in Southern Africa, from pre-school to std 10, English medium
- Middelburg 1957 *Bosele* for Blacks in Lebowa and Transvaal countrywide, from sub A to std 9, North Sotho and English medium
- Selosessa 1962 *Bartimea* for Blacks in Bophuthatswana and Lesotho, sub A to std 6, South Sotho and English medium
- Nkandla 1962 *Vuleka* for Blacks in KwaZulu, from pre-school to std 6, Zulu and English medium
- Pretoria 1963 *Prinshof* for Whites countrywide, nursery group, from pre-school to std 10 (totally blind to std 1), Afrikaans and English medium

- Umtata 1968 *Efata* for Blacks in the Transkei, from pre-school to standard 8, Xhosa and English medium
- Letaba 1969 *Letaba* for Blacks in Gazankulu and countrywide, primary to standard 5, Tsonga and English medium
- Shayandima 1971 *Tsilidzini* for Blacks in Venda, from pre-school to standard 5, Venda and English medium
- Witsieshoek 1982 *Thiboloha* for Blacks countrywide, from sub A to standard 2, South Sotho medium
- Durban 1983 *Enduduzweni* for Blacks local and Kwazulu, primary school, Zulu and English medium
- Port Elizabeth 1984 *Khanyisa* for Blacks in the Ciskei, provincial and local, from pre-school to primary, Xhosa medium
- Soshanguve 1985 *Filadelfia* for Blacks countrywide, Ciskei, Transkei, Bophuthatswana, Venda and KwaZulu, secondary school from standard 6 to 10, English medium
- Pietermaritzburg 1986 *Madressa Noor* for all population groups countrywide, English medium
- Kathlehong 1987 *Kathlehong* for Blacks local, a primary school, Zulu and English medium. (Hadley ed, 1985, pp 35-50; SANCB Report, 1985-1987, pp 54-55)

#### 4. Education for the blind

##### 4.1 *Het Doofstommen en Blinden Instituut*

It was through the instigation of two ministers, W Murray and C Rabie, that the first school for the blind was founded in 1881 at Worcester, CP under the auspices of the Dutch Reformed Church. Mr B J G de la Bat was the first headmaster. This school was to provide education and training to deaf and to blind White children. The training of the blind was discontinued after two months. In 1891, education for the blind was resumed by one of the teachers, mr M J Besselaar. (Vaughan, 1987)

##### 4.2 *The School for the Blind*

In 1905 the School for the Blind became a separate institution. Mr Besselaar was the first principal until 1928. From 1929-1961 dr P E Biesenbach was the second headmaster, ably assisted by dr V H Vaughan as vice-principal from 1931-1950. Dr Theo Pauw was the third principal from 1961-1979; he was succeeded by dr J H van der Poel, the present headmaster. In 1981, at the centenary of the school, the name was changed to Pioneer School (*Pionierskool*). (Vaughan, 1987)

#### 5. Music education

##### 5.1 *The era of Harry Greenwood and his students (1894-1932)*

Music education for the blind was initiated in 1894 with the arrival of Harry Greenwood from England. He was a scholar of

the Royal Normal College at Upper Norwood. (Pauw, 1949, p 5) Greenwood (1868-1948) was inspired by the ambitions of Francis Joseph Campbell and was recruited to set the scene for similar training in South Africa. He established at Worcester a tradition in which music education for the blind received the same priority as in England. He gave his music students a very sound basis in braille music, staff notation, theory, history and especially in harmony. Greenwood inspired his pupils not only to qualify as music teachers, but also as organists and piano tuners in accordance with common practice in Europe and the United Kingdom at that time. He prepared and entered his pupils mostly for the LTCL and ATCL examinations of Trinity College, London, England. This father of music education for the blind in South Africa, took a keen interest in his pupils, trying to teach them self-discipline. He succeeded in producing a constant flow of well-equipped blind musicians, refined in character, diligent in their work, the pride of their school and a credit to society.

In assessing his achievements, they become even more significant when taking into account that the Afrikaners at that time (during and immediately after the Anglo-Boer war) have been very poor and that their cultural background in the field of classical music has been extremely limited. His accomplishments were made possible by the ideal surroundings at the institution, where every pupil with talent, the ability to learn and the determination to succeed, was provided with music education, guid-

ance, advice and assistance in a far better and effective way than any conservatory could cater for. The institution at Worcester was considered by Greenwood's pupils not merely as a centre for formal education, but also as the origin of and specialized training centre for their entire music education and ultimate careers. (Matthews, 1959)

"In 1930 there were 120 blind pupils, the older ones being taught the usual trades. The Institute had a Braille printing press, but also imported books from England." (Wagg, 1932, pp 59, 60)

In 1923 Margaretha Malan, one of mr Greenwood's pupils, was appointed as a second music teacher, mainly for teaching young beginners and for tuition in braille music. She held the position until her retirement in 1956. In 1933, following Harry Greenwood's retirement, Johannes de Lange, one of his ex-pupils, succeeded him until 1945. (School files, 1987)

## 5.2 A new phase in music education at the Pioneer School

In 1946, following the retirement of Johannes de Lange, a new phase in music education for the blind began with the appointment of Frederick J Stahl, the first sighted music teacher at the School for the Blind. The change was not abrupt, it realized steadily since the middle of the century. In an interview with

the staff of the music department at the Pioneer School it was stated emphatically that the school at Worcester was not a conservatory. No music student was compelled to follow a career in music and no decisions were made on behalf of students. If such students intended pursuing music careers, they should attend a university to acquire the necessary qualifications. (Van Niekerk, 1987)

This change in attitude can be attributed to the fact that the sighted music teachers had studied at conservatories and that they therefore recommended the benefits of tertiary academical qualifications. It was also during the late 1940s that the first blind pupils from the School for the Blind started with tertiary education.

These moves, for better or worse, deprived the institution of the initial autonomy. Gradually its role was reduced to that of an ordinary school. The traditions and principles of Francis Joseph Campbell and Harry Greenwood were relinquished. A situation similar to that in the United States has been created, with the one exception, that braille music is still being taught to blind music students attending the Pioneer School. Specialized training, however, as furnished by the institutions of the nineteenth and early twentieth centuries has been abandoned. At university the blind study the same courses as their sighted fellow students. The importance of high academical qualifications

and the provision of a certain amount of proficiency in performance are not being disputed, but the blind musician embarking on a teaching career needs careful training, academically and technically, with consideration of his unique situation and autogenous problems. The advantages of social integration at college or university level are obvious and imperative.

### 5.3 The necessity of a second instrument

Besides the piano, the study of other instruments, such as the recorder, classical guitar or an orchestral instrument is highly recommended and will be an asset to a teaching career (Bouwer, 1987).

It is highly improbable that a blind musician will play in an orchestra or earn a decent income from any instrument other than the piano and organ. The decreasing number of organ students at Worcester during the past thirty years is alarming, since the organ provides the opportunity of a second occupation with an additional income. The position of an organist also enhances the process of social integration for a blind musician.

Since the first decade of the twentieth century professional blind musicians, especially the students of Harry Greenwood, settled in towns and cities throughout South Africa, teaching music and procuring prestigious positions as organists in various churches (Van der Vyver, 1956, p 68). Those blind musicians

made a significant contribution to the cultural development of their respective communities and in some cases even promoted the national cultural heritage, as will be seen in section 8 of this chapter.

Research has shown that the tradition of blind organists is still upheld in the United Kingdom and Europe, while a similar position to that in the United States is developing in South Africa. The following statistics, taken from questionnaires posed to blind musicians in the United States, United Kingdom and Republic of South Africa during 1986-1987 illustrate the percentage of blind musicians still interested in and capable of employment in this profession in the three countries

- United States 11%,
- United Kingdom 84%,
- Republic of South Africa 39%.

Only one of the nine professional blind musicians who have matriculated at the Pioneer School and Prinshof since 1957 is at present employed as an organist. Only eight blind musicians, mostly of the older generation, are currently active as organists in the Republic of South Africa.

It involves hard work and a sound knowledge of braille music to qualify as an organist. A blind music student attending a university, cannot expect to reach an adequate proficiency of performance in organ or to procure a sufficient repertoire within

the three or four years at his disposal. To become a competent organist, keeping pace with sighted colleagues, the blind music student is advised to start with some specialized training in organ playing while still at school.

Organ playing was the one profession in which the blind of the past excelled - Paumann, Schlick and Walcha (Germany); Cabezón, Bruna and Nassarre (Spain); Vierne, Marchal and Langlais (France); Stanley, Wolstenholme and Hollins (United Kingdom); Meldrum, Geibel and Maitland (United States); Van Velden, Matthews and Basson (South Africa).

#### 5.4 The present situation of music education for the blind

During 1987 the state of music education for the blind was as follows :

The Pioneer School had 302 pupils, including totally blind, partially sighted, deaf-blind and multiple handicapped, taught by a personnel of 82. (Van der Poel, 1987). Individual instrumental instruction was given to some sixty students by four music teachers. The music students were selected by means of *Musical Ability in Children and its Measurement* by Arnold Bentley. All the pupils were provided with an elementary knowledge of braille music by implementing it in the school music programme at primary level. (Botha, 1987).

Prinshof, the other school for blind Whites, was established in 1963 as a school for partially sighted children, accommodating

only a Kindergarten for the totally blind. The present headmaster is mr P P Peach. The enrolment was 348 pupils, of whom about 130 received music instruction from three music teachers. (Freyer, 1987)

Music instruction at all the schools for the blind of other races was confined to ethnic music training and choral singing. At Athlone, however, individual instruction in piano, organ, clarinet, flute, recorder and saxophone was provided by three music teachers. Provision was also made for school music. (Pizer, 1987) At Filadelfia the recorder was taught on considerable scale, together with theory. (Aspeling, 1987) Both these schools used braille music and made provision for their students to take music as a subject. Neither of these schools had produced any blind professionals in classical music at the time of the research.

#### 6. Popular music

In the field of popular music the blind were very active. Some professional musicians, as well as many others representing various races, originally trained for other vocations, took to music as entertainment. Members of numerous dance bands, vocalists and instrumentalists emerged, appearing on radio, television and in variety concerts. Quite a substantial number have already made recordings. These people, usually playing by rote and improvising, contributed considerably to the development of popular music in this country.

The art of improvisation has been and still is an important part of music making:

"Not since the Baroque has improvisation played such an important role as in the 20th century. It is confined mainly to three areas: improvisation by concert organists (Marcel Dupré, Jean Langlais and others), jazz, and most recently *aleatory* music." (Miller, 1973, p 173)

#### 7. Amateur musicians

As in the past, some amateur blind musicians, trained for and employed in various occupations, are organists. Relying mainly on their aural perception, memory and natural talent, their contribution to the musical activities in their communities must not be underestimated. Although not professionally qualified as organists, they show a genuine interest in and an aptitude for the art of accompaniment, which may account for the reasons why in many cases, their services are in demand.

It is the responsibility of the amateur and the professional blind musician to make a contribution to the growth of serious (classical) Western music in this country.

#### 8. Reasons for the biographies and directory

The following biographies and directory were compiled to record and list the blind musicians who made a contribution to the growth of serious (classical) Western music in the Republic of South Africa. The information for the directory was drawn from all the available sources over a period of more than eighteen months. A great deal of information was gathered from elderly persons who had had personal contact with the previous generation. While it cannot claim to be absolutely complete, the research has been done extensively to ensure accuracy. The biographies and directory were compiled

- to give an accurate account of the contribution of blind musicians to the growth of serious (classical) music in the Republic of South Africa,
- to assemble and preserve relevant historic data for future generations,
- to provide the necessary information and statistics concerning the music education of the blind in this country.

## 8.1 Short biographies of blind musicians in the Republic of South Africa

### 8.1.1 Harry Greenwood (1868-1948)

Harry Greenwood was born in England and educated at the Royal Normal College for the Blind, Upper Norwood, London. He was recruited to come to South Africa as the first qualified blind musician. Greenwood started at the Institute, Worcester, Cape Province (CP) in 1891 as the first blind music teacher. He worked at the school until his retirement in 1932. He was responsible for a steady flow of blind piano teachers, organists and piano tuners. Apart from teaching, Harry Greenwood was a famous organ recitalist and composer. He ought to be credited for having trained all the blind musicians at Worcester during the first forty years. His students left Worcester and settled in various places where they contributed to the cultural development of their communities. (Pauw, 1949, p 5)

### 8.1.2 Andries Christoffel (Boet) van Velden (1886-1957)

Van Velden was born at Stellenbosch, CP. He attended the Institute at Worcester, CP from 1896-1907. He was piano teacher and organist at Boshof, Orange Free State (OFS) from 1908-1909. In 1910 he went to London and succeeded in obtaining the FRCO diploma. Van Velden returned to South Africa and for the last forty-four years of his life he was organist of the famous *Strooidakkerk* at Paarl, CP. Besides serving as a member of the committee for church music in the Dutch Reformed Church, he composed some Afrikaans psalms and hymns. In the 1944 hymn book

psalms 16, 33 and 34 as well as hymns 59, 82 and 131 (2) were his compositions. In the latest edition (1978) psalm 33 and hymn 241 were retained. (*Die Nuwe Pionier*, December 1957, pp 4-7)

#### 8.1.3 Pieter Kruger (1886-1962)

Pieter Kruger was born at Barkly West, CP and he attended the Institute at Worcester from 1896-1907. He was piano teacher and organist at Burgersdorp, CP for the greatest part of his life. (School files, 1987)

#### 8.1.4 Johannes Hendrik de Lange (1889-1968)

De Lange was born at Elliot in the Eastern Cape Province. He attended the Institute at Worcester from 1903-1911. After serving as teacher and organist at Senekal in the Orange Free State, he succeeded Harry Greenwood as music teacher at the School for the Blind, Worcester from 1933 until his retirement in 1945. He was the last blind music teacher solely responsible for the training of blind musicians. He was organist at Worcester, CP until 1955. (Basson, 1987)

#### 8.1.5 Hendrik J L du Toit (b 1890)

Du Toit was born at Warrenton in the Northern Cape and he attended the Institute at Worcester, CP from 1903-1910. He became an organist. (School files, 1987)

#### 8.1.6 Pieter Gilles (Peter) Cruse (1893-1970)

Peter Cruse was born in Pretoria, Transvaal and educated at the School for the Blind, Worcester, CP from 1905-1914. He settled in Pretoria where he became a well-known music teacher. He was one of the founders and chairman of the Pretoria Musical Society. Cruse was collaborator in the foundation of the music department of the University of Pretoria. He acted as an advisor to the University of South Africa on matters concerning blind music candidates. The Peter Cruse Trust was founded at Worcester after his death, providing financial assistance to blind music students at the Pioneer School. Among his ex-pupils were Bosman de Kock, Pierre Malan and Mrs C de Ridder. (School files, 1987)

#### 8.1.7 Hendrik Tjaart Kruger (1893-1969)

Kruger was born at Potchefstroom, Transvaal and he attended the School for the Blind from 1907-1916. He was piano teacher and organist in the Transvaal, inter alia in Johannesburg. He was a brother of Pieter Kruger. (Oosthuizen, 1987)

#### 8.1.8 Johannes Petrus Pienaar (b 1894)

Pienaar attended the School for the Blind from 1907-1916. He was piano teacher and organist at Richmond in the Cape Province. (Sulter, 1987)

#### 8.1.9 Thomas Harold Matthews (1896-1970)

Tom Matthews was born in Cape Town, CP. He attended the School for the Blind from 1907-1914. He became a well-known piano teacher and organist at Ladybrand, Lindley and Viljoenskroon, OFS. During the 1920s he acted as a part-time inspector of music at public schools in the Northern Orange Free State. Besides the numerous organ recitals which he gave, he composed some songs, e g the school song for the School for the Blind, Worcester, CP and *Ek hou van jou*. (School files, 1987)

#### 8.1.10 Jeremias Daniël (Jerry) Nel (1897-1977)

Jerry Nel was born at Bedford in the Eastern Cape Province and educated at the School for the Blind from 1912-1917. He settled at Beaufort West, CP where he was a well-known piano teacher and organist. (Botha, 1987)

#### 8.1.11 Michiel Jozef van Vuren (b 1898)

Van Vuren was born at Potchefstroom, Transvaal. He attended the School for the Blind from 1911-1921. He was piano tuner and organist at Wakkerstroom and Ventersdorp, Transvaal. (School files, 1987)

#### 8.1.12 Margaretha Maria Malan (1898-1979)

Miss Malan was born at Bethal, Transvaal and educated at the School for the Blind from 1913-1922. From 1923-1956 she was a teacher at the School for the Blind where she was responsible for singing classes and the instruction of braille music to young pupils. (School files, 1987).

8.1.13 **Anna Elizabeth Cerenberg (1899-1957)**

Miss Cerenberg was born at Ficksburg in the Orange Free State and was a pupil at the School for the Blind from 1913-1923. After leaving school, she settled at her home town as piano teacher and organist. (*Die Nuwe Pionier*, November 1957, p 44)

8.1.14 **Barend Viljoen (b 1900)**

Viljoen was a pupil at the School for the Blind, Worcester from 1909-1918. He was piano teacher and organist at Vredenburg, CP. He later returned to Worcester to complete a diploma in music teaching. (Sieberhagen, 1987)

8.1.15 **Scheepers Muller (b 1903)**

Muller was born at Graaff Reinet, CP as a member of a family with several blind children. He was enrolled at the School for the Blind from 1914-1922. As a senior student he assisted in teaching beginners at the School for the Blind, Worcester. During the 1930s he served under dr Vaughan on an Afrikaans braille committee. He worked at Pietersburg, Transvaal as piano teacher and organist and was said to have been very good at choir conducting. (Basson, 1987; School files, 1987; Vaughan, 1987)

8.1.16 **Jan Harm Thomas Schutte (1903-1929)**

Schutte was born at Senekal, OFS and was a pupil at the School for the Blind, Worcester from 1916-1922. In 1924 he became piano teacher and organist at Boshof, OFS. (Dutch Reformed Church Archive OFS, 1987)

#### 8.1.17 Louis August van der Walt (1905-1975)

Louis van der Walt was born at Philipstown, CP and was a student at the School for the Blind from 1915-1923. He was piano teacher and organist at Kestell, OFS; Britstown and Hanover, CP and eventually in Pretoria, Transvaal. He composed some works. (Basson, 1987; Mostert, 1987; Oosthuizen, 1987)

#### 8.1.18 Philippus Jacobus W Schutte (b 1905)

Schutte was born at Bank Station, Transvaal and he attended the School for the Blind from 1915-1926. He initially settled at Harrismith, OFS as piano teacher and organist. He became interested in the law and subsequently qualified as a lawyer, spending his last years at Randgate, Transvaal, where he was also employed as organist. (Oosthuizen, 1987; School files, 1987; Vaughan, 1987)

#### 8.1.19 Hendrika Muller (1906-1971)

Hendrika Muller was born at Graaff Reinet. She was a sister of Scheepers Muller. Hendrika Muller was a pupil at the School for the Blind from 1916-1928. Though partially sighted, she used braille music. She was music teacher and organist at Aberdeen, CP and later at Ermelo, Transvaal. She became mrs Fourie. (Mostert, 1987; School files, 1987)

#### 8.1.20 Petronella Aletta Vosloo (1906-1987)

Ms Vosloo was born at Somerset East, CP and she attended the School for the Blind from 1920. She returned to her home town where she was a very famous piano teacher at Gill College. (School files, 1987).

#### 8.1.21 Hendrik Ossewald Eksteen (1909-1983)

Eksteen was born at Wakkerstroom, Transvaal. He was partially sighted and did not attend a school for the blind. He learned braille and braille music initially from Michiel van Vuren. Afterwards he studied music and braille music notation with Johannes de Lange at Senekal, OFS. Eksteen settled at Hendrina, Transvaal, where he became a famous piano teacher and organist. He was elected mayor of Hendrina eleven times and served as a member of many important committees, inter alia the Witbank Middelburg Committee of the Department of Planning and Resource. (Krige, 1987)

#### 8.1.22 Carel van Tonder (1912-1965)

Carel van Tonder was born at Zastron, OFS and was enrolled at the School for the Blind from 1923-1936. Although he was partially sighted, he used braille music. He was the son-in-law of mr J H de Lange. Van Tonder was piano and singing teacher, as well as organist at Zastron and Kroonstad in the Orange Free State, also at Swellendam, Rawsonville, Malmesbury and De Doorns, CP. (Basson, 1987; School files, 1987)

#### 8.1.23 Gerrit Albert Wiggett (1916-1989)

Gert Wiggett was born at Zastron, OFS. He attended the School for the Blind from 1927-1939. Wiggett qualified as piano tuner and vocal teacher. He was a competent organist and contributed considerably to the musical activities at Worcester, CP. (Botha, 1987; School files, 1987)

**8.1.24 Hester Johanna Magrieta Kruger (Nieuwoudt) (1917-**

Hester Nieuwoudt was born at Barkley East, CP to a family with several blind children. She was a pupil at the School for the Blind from 1926-1939. She settled in Transvaal, where she was a private music teacher and served as organist at Brakpan, Alberton and Mayfair West. (Nieuwoudt, 1987)

**8.1.25 Ada Aletta Alberts (1917-**

Ada Alberts was born at Oudtshoorn, CP. She was a pupil at the School for the Blind from 1926-1940. Although not a professional musician, she contributed considerably as a singer to the cultural society at Worcester, CP. (Botha, 1987)

**8.1.26 Francina Hendrika Buys (1917-**

Francina Buys was born at Benoni, Transvaal and she attended the School for the Blind from 1926-1937. She concentrated on a vocal career. Although partially sighted, she used braille. She went to Holland for eye surgery, which improved her vision. On returning to South Africa, she continued her vocal career. Her eye trouble, however, started again. From 1945-1956 she was attached to *Die Christelike en Nasionale Sekondêre Meisieskool Oranje* in Bloemfontein, OFS. She became mrs Weitz. (Department of Education OFS, 1987)

**8.1.27 Johannes Jacob (Jannie) Neethling (1917-1979)**

Jannie Neethling attended the School for the Blind from 1934-1940. Although he was not a professional musician, he possessed exceptional musical talent. He was for many years organist in Johannesburg, Transvaal. (Neethling, Bloemfontein, 1988)

**8.1.28 Eduard Venter (1918-1965)**

Venter was born at Ventersdorp, Transvaal to a family with several blind children. He was a pupil at the School for the Blind from 1926-1940. Eduard Venter was probably the last blind musician who received his professional training from the blind music teacher, Johannes de Lange, at the School for the Blind. He was piano teacher and organist at Bethulie, OFS and Steynsburg, CP. (Basson, 1987)

**8.1.29 Angelique van der Spuy ( 1919-**

Angelique van der Spuy was born at Durbanville, CP and educated at the School for the Blind from 1928-1940. Although she did not hold a post as a professional musician, she was fully qualified as a vocalist and as such, she contributed considerably to the cultural society, especially at Worcester, CP. She became Mrs Wessels. (Botha, 1987)

8.1.30 **Johanna Christina Brits (1921-1988)**

Johanna Brits was born at Senekal, OFS and was a pupil at the School for the Blind from 1930-1943. Although she was not a professional musician, she contributed with her singing to the musical life at Worcester, CP. (Botha, 1987)

8.1.31 **Frans Hendrik Sadie (1922-**

Sadie was born at Artois, CP and he attended the School for the Blind from 1934-1941. He was piano teacher and organist at several places, among others Jamestown, Warrenton and Victoria West, CP. (School files, 1987).

8.1.32 **Isabella Petronella Swart (1922-**

Bella Swart was born at Gordon's Bay, CP and was a pupil at the School for the Blind from 1930-1939. Although she was not a professional musician, she sang at numerous concerts at Worcester, CP and Port Elizabeth, CP. She became mrs Newcombe. (Newcombe, 1988)

8.1.33 **Monica Booyesen (1923-**

Monica Booyesen was born at Maclear, CP. She attended the School for the Blind from 1930-1943. Although not a qualified musician, she was active as a singer and contributed considerably to the cultural development at Worcester, CP and later in Johannesburg, Transvaal. She became mrs Kruger. (Botha, 1987)

#### 8.1.34 Daniël Jacobus Roelofse (1923-1974)

Roelofse was born at Victoria West, CP and was educated at the School for the Blind from 1939-1946. He was organist, piano and vocal teacher at Kenhardt, Knysna, Douglas and Warrenton, CP. In 1946 he obtained the UTLM (piano). His qualifications included Singing Grade 8, Organ Grade 8 and Violin Grade 7. (Basson, 1987)

#### 8.1.35 Hendrik Stephanus van der Linde (1926-1987)

Van der Linde was born at Grikwastad, CP. He was a pupil at the School for the Blind from 1937-1947. After completing a correspondence course (BA Music) at Worcester, CP in 1949, he attended the University of Stellenbosch, CP where he obtained UTLM (organ) in 1950, UPLM (organ) in 1951, UTLM (piano) in 1953 and graduated (B Mus) also in 1953. He was partially sighted and did not use braille music. Van der Linde was piano teacher and organist at Burgersdorp and Rawsonville, CP. (School files, 1987)

#### 8.1.36 Johannes Gerhardus Basson (1926-

Basson was born at Malmesbury, CP and was enrolled at the School for the Blind from 1933-1946. He obtained the UPLM (organ) in 1947, Singing Grade 8 in 1948 and UTLM (piano) in 1951. Basson was organist and piano teacher at Marquard, OFS and Grikwastad, CP. Currently he is organist at Richmond, CP. He is probably the last of the famous organ recitalists trained at Worcester, CP. (School files, 1987)

### 8.1.37 Paul Loeb van Zuilenburg (1926-

Dr Loeb van Zuilenburg was born in Amsterdam, Holland. He became visually impaired at the age of twenty-one. After studying at the conservatoire of Amsterdam from 1948-1952, he attended the Ecole de Musique in Paris, where he studied among others, under the famous pianist, Alfred Cortot. Paul Loeb van Zuilenburg obtained his M Mus degree from the University of South Africa, Pretoria, Transvaal and a Ph D from the University of the Witwatersrand, Johannesburg, Transvaal. He also qualified with the following professional diplomas: UPLM (piano), LMusTCL (composition and theory) and LTCL (recorder).

In 1959 he founded the Hendrik Verwoerd Music School in Pretoria. He was assistant director of the conservatory in Pretoria from 1961-1968. At present dr Loeb van Zuilenburg is senior lecturer in aural training and recorder at the University of Stellenbosch, CP. He founded the Stellenbosch Concert Wind Orchestra in 1976. Dr Loeb van Zuilenburg is examiner of theory and harmony for the University of South Africa.

Loeb van Zuilenburg's compositions include music for the recorder: *Musica Variata* and *36 Logos*; a piano concerto and several compositions for trumpet and piano dedicated to his son Paul, a very promising young trumpeter; *Drie Oosterse Liedere* dedicated to the soprano, Nellie du Toit; a suite for wind orchestra.

Although Loeb van Zuilenburg did not attend a school for the blind, he learnt braille. Dr Loeb van Zuilenburg, however, uses inkprint in his profession. (Loeb van Zuilenburg, 1988)

**8.1.38 Frederik Simon le Roux (1927-**

Le Roux was born at Worcester, CP and he attended the School for the Blind from 1935-1947. He obtained the UTLM (piano) in 1951 and a BA degree. He was piano teacher and organist at inter alia Tulbagh, Aberdeen and Prieska, CP. At present he is music teacher and organist at Knysna, CP. (School files, 1987)

**8.1.39 Christie Marius Frans Kruger (1929-**

Kruger was born in Bloemfontein, OFS and was educated at the School for the Blind from 1937-1948. He qualified with a UTLM (piano) in 1951, LRSM (harmony) in 1972, TLHC in 1973 and obtained a M Mus degree in 1986 from the University of the Orange Free State. Kruger specialized in harmony and music as a subject in the secondary school. He was music teacher and organist at Viljoenskroon, Vredefort and Bultfontein, OFS. Currently he is active as music teacher and organist in Bloemfontein, OFS.

**8.1.40 Dina Johanna Jacomina Smith (1929-**

Dina Smith was born at Alberton, Transvaal. She was a pupil at the School for the Blind from 1939-1947. Although not a professional musician, she was church organist at Alberton. (School files, 1987)

**8.1.41 Nicolaas Mostert (1932-**

Mostert was born at Riebeeck West, CP. He attended the School for the Blind from 1941-1952. He studied at the University of Stellenbosch, CP where he obtained the following diplomas:

UTLM (piano) in 1954, those as church organist and music teacher in 1955, as well as LSMT in 1957. He is partially sighted and does not use braille music. He is music teacher and organist at Riebeeck West, CP. (Botha, 1987)

#### 8.1.42 **Martin Stephanus Oosthuizen (1932-**

Martin Oosthuizen was born in Bloemfontein, OFS and he attended the School for the Blind from 1940-1949. Although not a professional musician, he is a church organist in Pretoria, Transvaal. Oosthuizen is an exponent of popular Afrikaans music. (Basson, 1987)

#### 8.1.43 **Antonnette Botha (1933-**

Ms Botha was born at Rawsonville, CP. She was a pupil at the School for the Blind from 1940-1953. She studied at the University of Stellenbosch, CP obtaining LTCL (piano) and UTLM (piano) in 1955, UTLM (organ) and a diploma in music in 1956. She was appointed as music teacher at the School for the Blind at Worcester, CP in 1957. At present she is responsible for the functioning of the Braille Music Library at Worcester. (School files, 1987)

#### 8.1.44 **Johan Nicolas Roos (1934-**

Roos was born in Pretoria, Transvaal and he attended the School for the Blind from 1962-1971. He did much private study. Currently he gives private music lessons at Brits, Transvaal. (Questionnaire, 1987)

8.1.45 **Roma Evelyn Escojido (1934-**

Roma Escojido was born in Johannesburg, Transvaal. She was a pupil at the School for the Blind from 1944-1950. She went to the United States where she obtained a BA degree in music (flute, violin and organ) from the University of Utah. (Botha, 1987)

8.1.46 **Elize Snyman (1939-**

Elize Snyman was born at Ventersdorp, Transvaal. She attended the School for the Blind from 1947-1959. Ms Snyman studied at the University of Potchefstroom, Transvaal where she obtained a diploma in music teaching in 1963, as well as UTLM (piano) in 1968 and LSMT in 1970. She has settled in Kimberley, CP and teaches at a primary school. (Questionnaire, 1987)

8.1.47 **Maria Elizabeth Coetsee (1941-**

Bettie Coetsee was born at Burgersdorp, CP and was a pupil at the School for the Blind from 1952-1963. She obtained a diploma in music teaching from the University of Potchefstroom, Transvaal. Bettie Coetsee currently teaches music at a primary school in Kroonstad, OFS. (Questionnaire, 1987)

8.1.48 **Isak Dawid du Plessis (1943-**

Isak du Plessis was born at De Aar, CP to a family with several blind children. He attended the School for the Blind from 1950-1963. Du Plessis qualified at the University of Potchefstroom, Transvaal. He obtained a B Mus degree and Licentiate diplomas in Piano, Singing, French horn, Trumpet and Clarinet. He was

attached to the Technical College in Kimberley, CP. At present he is a music teacher at Springbok, CP. (Snyman, 1987)

**8.1.49 Anna Wilhelmina Johanna Loubser (1951-**

Annette Loubser was born at Montagu, CP and was a pupil at the School for the Blind from 1962-1969. She obtained a diploma in music from the University of Stellenbosch, CP where she also graduated (B Mus). She was a music teacher at Paarl, CP and Roodepoort, Transvaal. At present she gives private music lessons in Johannesburg, Transvaal. She became mrs Dollman. (Questionnaire, 1987)

**8.1.50 Nicolaas Gert Johannes (Nicol) Viljoen (1952-**

Nicol Viljoen was born at Worcester, CP and educated at the School for the Blind from 1959-1970. He studied at the University of Stellenbosch, CP where he obtained the UPLM (piano) in 1976 and a M Mus degree in 1977. Nicol is a lecturer at the University of the Orange Free State and church organist in Bloemfontein. (School files, 1987)

**8.1.51 Christene Scholtz (1953-**

Christene Scholtz was born in Germiston, Transvaal. She was a pupil at the School for the Blind from 1959-1970. Christene Scholtz obtained a diploma in music from the University of the Orange Free State, as well as Flute Grade 8. She taught music at Worcester, CP and Ladybrand, OFS. Currently she is a music teacher at St Helena, OFS. She is partially sighted and does

not use braille music. She became mrs Rezazadeh. (Questionnaire, 1987)

**8.1.52 Margaretha Elizabeth Hofmeyr (1953-**

Rita Hofmeyr was born in East London, CP. She attended the Prinshof school for partially sighted children in Pretoria, Transvaal from 1959-1971. Ms Hofmeyr obtained a diploma in music. Currently she gives private music lessons in Pretoria. She is partially sighted and does not use braille music. She became mrs Rita Esterhuizen. (Questionnaire, 1987)

**8.1.53 Lenore Anne Deeb (1954-**

Lenore Deeb was born in Johannesburg, Transvaal. She attended the School for the Blind at Worcester, CP from 1963-1973. She studied at the University of Potchefstroom, Transvaal where she qualified with a diploma in music in 1976. In 1981 she obtained a B Mus degree (UNISA). At present she gives private music lessons in Johannesburg, Transvaal. She became mrs Swart. (Questionnaire, 1987)

**8.1.54 Christelle Kilian (1956-**

Christelle Kilian was born at Barberton, Transvaal. She was a pupil at the Prinshof school for partially sighted children in Pretoria, Transvaal from 1962-1975. She obtained the UTLM (piano) in 1979 as well as a diploma in music from the Technicon in Pretoria, Transvaal in 1980. At present she teaches music at Prinshof school. She is partially sighted and does not use braille music. She became mrs Freyer. (Questionnaire, 1987)

8.2 A directory of blind South African musicians in serious  
(classical) music

1.	Alberts	Ada Aletta	1917-
2.	Basson	Johannes Gerhardus (Janna)	1926-
3.	Botha	Antonnette	1933-
4.	Brits	Johanna Christina (Hannetjie)	1921-1988
5.	Cerenberg	Anna Elizabeth	1899-1957
6.	Coetsee	Maria Elizabeth	1941-
7.	Cruse	Pieter Gilles (Peter)	1893-1970
8.	De Lange	Johannes Hendrik	1889-1969
9.	Dollman	Anna Wilhelmina Johanna (Annette)	1951-
	née Loubser		
10.	Du Plessis	Isak Dawid	1943-
11.	Du Toit	Hendrik J L	1890-?
12.	Eksteen	Hendrik Ossewald	1909-1983
13.	Escojido	Roma Evelyn	1934-
14.	Esterhuizen	Margaretha Elizabeth (Rita)	1953-
	née Hofmeyr		
15.	Fourie	Hendrika	1906-1971
	née Muller		
16.	Freyer	Christelle	1956-
	née Kilian		
17.	Greenwood	Harry	1868-1948
18.	Kruger	Christie Marius Frans	1929-
19.	Kruger	Hendrik Tjaart	1893-1969

20.	Kruger née Booyesen	Monica	1923-
21.	Kruger	Pieter	1886-1962
22.	Le Roux	Frederik Simon	1927-
23.	Loeb van Zuilenburg	Paul E O F	1926-
24.	Malan	Margaretha Maria	1898-1979
25.	Matthews	Thomas Harold (Tom)	1896-1970
26.	Mostert	Nicolaas	1932-
27.	Muller	Scheepers	1903-?
28.	Neethling	Johannes Jacob (Jannie)	1917-1979
29.	Nel	Jeremias Daniël (Jerry)	1897-1977
30.	Newcombe née Swart	Isabella Petronella (Bella)	1922-
31.	Nieuwoudt née Kruger	Hester Johanna Magrieta	1917-
32.	Oosthuizen	Martin Stephanus	1932-
33.	Pienaar	Johannes Petrus	1894-?
34.	Rezazadeh née Scholtz	Christene	1953-
35.	Roelofse	Daniël Jacobus	1923-1974
36.	Roos	Johan Nicolas	1934-
37.	Sadie	Frans Hendrik	1922-
38.	Schutte	Jan Harm	1903-1929
39.	Schutte	Philippus Jacobus W	1905-?
40.	Smith	Dina Johanna Jacomina	1929-
41.	Snyman	Elize	1939-

42.	Swart née Deeb	Lenore	1954-
43.	Van der Linde	Hendrik Stephanus	1926-1987
44.	Van der Walt	Louis August	1905-1975
45.	Van Tonder	Carel	1912-1965
46.	Van Velden	Andries Christoffel (Boet)	1886-1957
47.	Van Vuren	Michiel Jozef	1898-?
48.	Venter	Eduard	1918-1965
49.	Viljoen	Barend	1900-?
50.	Viljoen	Nicolaas Gert Johannes (Nicol)	1952-
51.	Vosloo	Petronella Aletta	1906-1987
52.	Weitz née Buys	Francina Hendrika (Sienie)	1917-
53.	Wessels née Van der Spuy	Angelique	1919-
54.	Wiggett	Gert Albert	1916-1989

## 9. Deductions

Blind music teachers were active since the first decade of the twentieth century. (Van der Vyver, 1956, p 68)

According to the biographies some 31 blind musicians, including 25 organists, received their musical training at the School for the Blind, Worcester, CP before 1946. During 1946, 10 young blind musicians were preparing themselves for careers in music; 8 eventually became organists. In 1950, 25 blind musicians were active in South Africa, while 8 students were still studying music. During 1957, 30 blind musicians, including 23 organists, were active in the country, while 4 students were busy with their musical training. Since 1957 only 10 pupils of the School for the Blind, Worcester, CP and Prinshof, Pretoria, Transvaal qualified as musicians; only one of them became an organist. In 1987 only 19 blind and visually impaired musicians remained; only 7 were still employed as organists.

Despite a tradition of about eighty years, the situation of the music teaching profession is not very promising. Of the 19 blind music teachers currently active in this country, 5 are partially sighted, using inkprint and therefore, not like the blind, subjected to professional discrimination. Only 7 of the remaining 14 are in permanent teaching posts - 1 at a university, 1 at a school for the blind, 2 at secondary schools and 3 at primary schools. This means that 50% of the blind teachers depend on private teaching only.

On 14 May 1988 a committee, representing blind music teachers, the South African National Council for the Blind and the South African Blind Workers Organization, was formed in Pretoria. This committee discussed two letters, one received from the Minister of Education and Culture (Clase, 1987), the other from the Committee of Heads of Education (Terblanche, 1988). With regard to recommendations contained in these two letters, the representative committee of blind workers decided to negotiate with the authorities on the future of blind music teachers at schools controlled by the government of the RSA.

10.       **Statistics based on questionnaires posed to blind musicians in the Republic of South Africa (RSA)**

In order to clarify the present position of blind musicians in the RSA, the following statistics were compiled from interviews and questionnaires posed to persons concerned. The feedback was 83%. (Appendix, 1987)

- 10.1       When starting their education, 61% of the musicians were totally blind and 39% visually impaired.
- 10.2       A total of 89% received their education at the School for the Blind, Worcester, CP; 11% were educated at Prinshof, Pretoria, Transvaal.
- 10.3       Because integration is not applied in the RSA, none of the South African-born respondents have attended a public school.

- 10.4 At school level 72,2% used braille music, 22,2% used print, while 5,6% used braille, but relied to a great extent on their memories in studying music.
- 10.5 The respondents who declared that their music teachers knew braille music, totalled 89%, 11% were taught by music teachers who had no knowledge of braille music.
- 10.6 At school level tuition was received in piano by 100% and in organ by 33%; as in the United States, the organ did not receive its due recognition. The disadvantage started at school, where the pupils did not receive the necessary tuition in organ playing, rendering it almost impossible for them to meet the required standard in performance. The organ should not be considered merely as a second instrument; for many blind musicians it could be the main instrument.
- 10.7 Tuition in theory, harmony, history of music and staff notation was given to all blind musicians to a limited degree at school level. The preparation work for the examinations of the University of South Africa (UNISA) is not sufficient; the blind music student, on leaving school, must have a thorough knowledge of theory, harmony, history of music and especially staff notation. At university these subjects are dealt with in courses to comply with the requirements for specific diplomas and degrees for sighted students. The blind music student, embarking on a university course ought to have received specialized training beforehand, not only to

meet the requirements, but also to enable him to teach sighted children. In the RSA there has been a contingent of blind teachers and organists. Special efforts should be made to improve their image and promote their position.

10. 8 Braille music was used by 75% of the blind students at university, 25% used print, while 8% used print and braille.

10. 9 At university level music instruction was received in piano by 100%, organ by 33%, singing by 33%, clarinet by 8%, flute by 16%, trumpet by 8% and French horn by 8%.

10.10 In their professions as musicians 61% used braille music, 22% used print, 11% relied mainly on their memories, while 6% used print and braille.

10.11 The number of musicians in permanent teaching posts amounted to 55,5%; of those 70% taught sighted children, 20% blind and visually handicapped pupils and 10% university students; 27,7% were involved in private teaching.

10.12 Only 27% had experience in teaching school music.

10.13 The number of blind musicians who occupied posts as organists amounted to only 39%.

10.14 Only 33% had any experience of conducting.

10.15 In the RSA no musical magazines for the blind were available. Blind musicians had to subscribe to music magazines from abroad and to wait for the transcription

into braille of *Musicus*, the publication of UNISA. The transcription of *Musicus* into braille is a laborious affair and it is recommended that this excellent magazine should be taped in an effort to keep pace with the printed issue.

- 10.16 Only 17% of the respondents attended refresher courses regularly; it was, however, not always possible for the musicians in rural areas to attend such courses.
- 10.17 The age of the respondents ranged from 32 to 62 with an average of 49,2 years.
- 10.18 The teaching experience of the respondents ranged from 10 to 48 years, with an average of 25,7 years. The group included members of the older generation.
- 10.19 As to mobility, 39% of the visually impaired had no problems; as for the blind, 18% used guide dogs, 55% used canes and 27% were assisted by sighted persons.
- 10.20 The qualifications of the respondents:  
39% were academically qualified and 83% professionally with some 33 diplomas - 5 in performance and 28 in teaching. The respondents who were not professionally qualified, were at least in possession of Grade 8 certificates. Only 17% were neither academically nor professionally qualified.
- 10.21 Discipline, a bone of contention and a cause of discrimination in the case of a blind teacher applying for a post, concerned only 22% of the respondents, those being engaged in public schools. They had no problems

because they gave individual instruction. Small groups proved to be manageable. Problems emerged in some instances where large groups of pupils were entrusted to a blind teacher. A solution was found by providing a sighted teacher to help with the discipline. The system proved successful in several public schools where blind teachers were responsible for class singing. Some blind musicians conducted choirs and school orchestras successfully. It is quite feasible for a blind teacher to conduct a choir in collaboration with a sighted accompanist, or for the blind teacher to act as accompanist with a sighted conductor. The instruction of theory, harmony and aural training to small groups did not present any disciplinary problems.

10.22 The written work of sighted children was controlled by the pupils exchanging books and marking each other's work under the supervision of the teacher; advanced pupils and sighted colleagues were also employed. This system was perfected by blind teachers responsible for Music as a subject in the secondary school.

10.23 According to 64% of the respondents the training of blind musicians had improved, 14% were doubtful, while 22% declared that it had deteriorated. The following reasons were given for the deterioration

- The blind music pupil was too busy academically and extramurally to prepare himself properly for a career in music.

- The requirements for the various music examinations, theoretical and practical, were raised and the quality of music teaching improved considerably during the past forty years. Teachers have to be very well trained and pupils really keen to study music.
  - The development of technology brought about a wider range of vocations available to the blind.
  - Some of the qualified blind music teachers encountered great difficulty in obtaining permanent teaching posts, due to job discrimination.
  - Many respondents realized the demand for specialized training.
- 10.24 The future of blind musicians in the RSA was considered positively by 64% and negatively by 36%. The respondents emphasized the following reservations
- Blind music teachers and organists should be appointed on merit, according to qualifications and ability.
  - More specialized training should be provided by the schools for the blind.
  - The braille printing press should employ more private transcribers to meet the shortage of prescribed works for music examinations.
  - There was general consensus that the present economical condition was rather unfavourable for the teaching profession.
  - Blind musicians should be able to cope with the competition in the open labour market.

- 10.25 Numerous suggestions for the training of blind musicians were received, and after careful selection and analysis the following list was compiled:
- 10.25.1 The standard of music teaching at schools for the blind should be improved to enable young music students to start earlier with their actual training.
- 10.25.2 The highly appreciated services of the Braille Music Library, Worcester, forming an integral and essential link in the normal functioning of blind musicians, would benefit significantly if a fully qualified librarian and an expert on braille music could be employed.
- 10.25.3 An additional year after standard 10, during which the blind music students are being prepared for a university course, should be made compulsory to meet the following requirements
- to pass Grade 8 in the first instrument
  - to start studying a second instrument
  - to pass Theory Grade 6 (UNISA)
  - Accompaniment and improvisation should receive urgent attention.
  - An intensive study of staff notation is imperative.
  - The music student should be acquainted with the various systems of braille music notation.
  - Sight-reading of braille music, thought-processes and musical memory should be developed.
  - Special attention should be paid to clothing, mannerisms, attitudes, independence and adaptability to society.

- Opportunities should be given to prospective blind teachers to instruct sighted pupils.
  - The use of the optacon should be promoted.
  - The usefulness of computers in music and daily life should be emphasized.
  - Special attention should be paid to conducting.
  - Opportunities should be given to blind music students to learn from experienced teachers.
- 10.25.4 Music magazines such as *Musicus*, should be made available on tape immediately after publication.
- 10.25.5 Braille music magazines from abroad should be obtained regularly by the Braille Music Library.
- 10.25.6 Music students at schools for the blind should be entered regularly for competitions such as *Prelude* and *Debut*, as well as for music examinations and eisteddfodau to familiarize them with the idea of competition.
- 10.25.7 Braille music could be made more readily available by the employment of private transcribers, a common practice abroad. The first three voluntary braille music transcribers are at present being trained by an authority on braille music from the Braille Music Library, Worcester, CP. (Imfama, October 1988, p 35)
- 10.25.8 Prospective music teachers and organists should be hand-picked, but once selected, every bit of advice, guidance, assistance and support should be given, not only by the music department, but also by the school authorities.
- 10.25.9 A society should be formed to act on behalf of professional blind musicians.

- 10.26 Specialized training in music was received by 100% of the respondents.
- 10.27 Emphasis was laid on specialized training by 100% of the respondents.
- 10.28 The majority of respondents had no experience of integration into public schools. They stressed that the image of the blind could be improved by integration with sighted children, provided that sufficient resources were available.

## CHAPTER 8

## CONCLUSION

## 1. Attitudes toward the blind

Blindness was regarded as such a tragedy in ancient times, that the Greek author Euripides (c. 485-406 BC) advised the blind to commit suicide. (DSE, 1980, p 3)

The great Dutch painter, Pieter Breughel (1525-1569), depicted in his painting *The Parable of the Blind Men* (on exhibition in the National Museum, Naples), six blind men in a most realistic manner. Five shabbily clad blind beggars are following their leader who has already stumbled into a ditch. The remaining five are still holding onto the staff or shoulder of the man ahead. Their faces betray the misery of which their posture and expression are further proof. The whole painting is immeasurably sad, because one senses that the five beggars, still standing on their feet, are about to follow their leader into the ditch. (Lowenfeld, 1975, p 40)

In 1771, while passing through the market of Sainte Ovide, France, Valentin Haüy saw a group of blind men placed before a long desk on which sheets of music and lighted candles were placed. Grotesquely dressed, wearing high pointed caps and large cardboard spectacles, they were forced to make a burlesque attempt at playing various instruments to the amusement and great delight

of the spectators. (Zahl ed, 1962, p 3) The scene made such an impression on Haüy, that he, conscious of the achievements of some blind intellectuals like Maria Theresia Paradis, Marianne Kirchgässner and others, devoted himself to bring formal education to the blind by establishing the first school for them in 1784 in Paris.

In spite of about two centuries of formal education and significant contributions by numerous individuals since the time of Didymus (308-398 AD), many people are still regarding the blind as a homogenic group, quite different from other human beings. Like any other person, each blind individual has his own identity and personality. The basic difference is lack of sight, consequently the movements of the blind are restricted to a greater or lesser extent. Their desires, needs and ambitions are the same as those of other humans, except in cases where blindness is not the only handicap. The frustrations of the blind derive from improper treatment and discrimination due to ignorance.

In writing about the blind and their role in society, it is amazing to find so much mutual ignorance and prejudice. The blind themselves, with embarrassing *blindisms* and mannerisms, are to be blamed for the apprehension on the part of the seeing. The blind must be taught at school that the world is not against them. Instead of antagonism and confrontation caused by frustration, positive thinking, politeness in negotiations and a refined and gentle character will serve a much better purpose.

It is not for the blind to claim rights, but to bear their burden with dignity and humility; above all to be efficient in their occupations.

Given a fair chance and provided with specialized training, there are professions in which they can excel and even surpass their sighted colleagues; music is one of these. A careful study of this thesis will leave the reader impressed by the qualifications and achievements of blind musicians. Let them be credited for what they can, and are so eager to accomplish.

Competence is not applicable to all the blind. Many of them are incapable of supporting themselves and their families. The dependent blind are being cared for in sheltered workshops. Maladjustment to society is not only an alarming problem, but undesirable for the image of the blind with no other handicaps. Individuals liable to such conduct should never have been allowed to enter the open labour market.

## 2. The psychological disposition of the blind

A blind person cannot be expected to submit himself unconditionally to his fate. The physical loss of vision is a great enough problem, but the emotional shock on discovering the consequences, is almost devastating. It can shatter the afflicted person's ambition and render it well-nigh impossible for him to cope with reality. Allowances should be made for this predicament, not because of sympathy for the blind, but by understanding them.

Initially the young blind child will find himself excluded from many activities. He has no other option than to withdraw. He will be left with a feeling of insecurity, deprived of the normal activities of sighted people. He will tend to sulk and his frustrations will give rise to resentment, antipathy and even antagonism. (School Psychiatrists, 1987)

It is during this period, the formative years, that the blind child is to be encouraged to participate in group activities, a prerogative of boarding school pupils. He is surrounded by other children with the same fears and suspense. His confidence might be restored by the feeling of unity.

At secondary school the adolescent will be puzzled by numerous questions. All possible means of communication between the pupil and the teachers are to be employed to combat any form of self-pity, retribution or isolation, which may lead to instability.

During the secondary school phase it is of the utmost importance that the blind student be prepared for his future career. Once he has managed to come to grips with himself, he will realize that responsibilities await him in future; he must, however, find *something* within himself to accept the challenge. That *something* can only be his specialized education, providing him with the skills for daily life and with the assurance that he will be capable of procuring a decent and meaningful existence.

This confidence will sustain him throughout his entire career. The quality of his training will guarantee his ultimate success in life.

### 3. Specialized training

At the time of research for this thesis, it became evident that some institutions for specialized training of the blind existed. The Federal German Republic provided the best example of specialized training. In 1987 it was reported that there was a school for musically-gifted blind children in München, operating along the same lines as special music schools. The following account, given by the director, could serve as an appropriate example of specialized training. The ideal should be that such specialized training be provided at schools for the blind, and not only at special music schools.

"Our *music school* has been going since autumn 1983 and is solely developed to the preparation of blind and visually-impaired children intending to study for a musical career at a university or music academy. These aims are not pursued at a secondary school including vocational training to the sighted, at least not as a primary object, so that by comparison the demands on our pupils are set at a much higher level. Our standards are those required for entrance into a music academy, whereas vocational schools for the sighted aim at a thorough grounding in adult music teaching, ensemble direction and C-category church music provision.

Moreover, our curriculum is geared specifically to the needs of the blind: subjects in which the blind student starts with a built-in disadvantage are taught more intensively. One example of this is conducting - an extremely difficult task for a blind person. We have arrived back at the subject of music and movement, but in a much more complex correlation. But a music teacher who cannot conduct a choir, or a church musician who cannot conduct an orchestral mass or a Bach cantata need not apply, for he would have no chance. On the other hand, in aural training, the blind teacher is far superior to the sighted. So we need not spend so much time on this subject. Particular care is devoted to the cultivation of instrumental technique. Every pupil must play two instruments, and receives two one-hour lessons on each instrument per week. The demands in this field are technically, as well as musically, extremely high. They are determined - as already mentioned - by the entrance requirements of the academies as much as by the fierce, almost oppressive, competition by the sighted. ... Inability to sightread is, of course, an enormous handicap for the blind. It is, therefore, absolutely essential to teach the best possible method of developing musical memory and thought-processes and the mastery of braille music notation. ... The timetable is restricted to purely technical subjects and looks like this:

4 lessons in instrumental playing, 2 lessons in composition, 2 lessons in conducting and choral direction, 2 lessons in choral singing, 1 lesson in history of music, 1 lesson in aural training, 1 lesson in singing and playing-circle, 1 lesson in voice production, 2 lessons in sport. Much is expected of the individual pupils, and it is clear that only the musically most-gifted and hard-working are accepted. For the study of music is no promenade and requires - particularly for a blind person - great stamina and good nerves. But I could well imagine that here and there a talent is lying dormant which it would be a pity not to train. ... The second instrument may be started on entry. The training takes two years and in this school year we have five trainees who - don't laugh - are instructed by six teachers. The reason for that is that we have specialized everything." (Forstpointner, 1987, pp 55-58)

Such specialized training will enable the prospective blind music student to attend a university and to complete his course with success. It is to be regretted that so few educators recognize the urgent need for specialized training and that so little has been done to this all-important issue for the blind musician.

Once his fears have been curbed and his aspirations stirred,

the blind music student will be capable of, and confidently striving at success. Endowed with faith in God, the blind will find the strength to be reconciled.

The successful implementation of social integration with the seeing can only be achieved after specialized training has been accomplished.

#### 4. General education

On account of the lack of specialized training, integration into public schools is not the solution of the problems encountered by the blind. The only viable alternative to institutionalized education for the blind must be found in some variation of integration with sighted pupils. In a model system the pupil lives in parental care, attends a public school and receives specialized training at a nearby institution with the necessary facilities and equipment. Some Scandinavian countries seem to be heading in this direction. (Pauw, 1987)

Such a scheme of integration can only be successfully implemented when a sufficient number of institutions are available and easily accessible to blind children in public schools. It is also imperative that no stigma be attached to these institutions. To attain this ideal situation, the multiple handicapped and the mentally retarded should be cared for in separate institutions. The financial aspect of this scheme will eventually be the determining factor in planning future education for the blind.

5. **A thing of beauty is a joy for ever** (Keats, *Endymion*)

At this stage it is appropriate to emphasize the tremendous advantage which a blind person has who is married to a sighted partner. In such a relationship assistance, advice and support are obvious, while mobility and other autogenous problems are minimized. Under these circumstances normal family life and social integration with the seeing are possible.

There are many well-known instances of blind men married to sighted women. Full credit should be given to sighted women like Victoria Kahmi (wife of Rodrigo) and Ursula Polch (wife of Walcha), as well as to many others remaining anonymous. Their unselfish love, assistance, sacrifice and inspiration can never be comprehended or rewarded. They have been, and still are responsible for their blind husbands exceeding their limitations and even surpassing their own expectations.

6. **The noblest profession**

The blind music student is apt to find that music in his life is more important to him than to the seeing. If he is talented and willing to work hard, music provides a more rewarding profession economically, socially and spiritually, than most other occupations. The many examples set forth in the historical

background furnished in Part One of this thesis, provide sufficient proof, not only of their achievements, but also of the significance of their contributions to the growth of serious (classical) Western music.

"Lives of great men all remind us  
 We can make our lives sublime,  
 And, departing, leave behind us  
 Footprints on the sands of time." (Longfellow, The  
 Concise Oxford Dictionary of Quotations, 1975, p 133)

From Homer to the present, professional blind musicians have established themselves in society. They proved themselves to be teachers, performers, composers and theoreticians of significance, who enriched the cultural heritage of their countries. The German author, Friedrich Rochlitz, wrote the following:

*"Das Gebiet der Tonkunst ist von je her der besuchteste und wohlthätigste Zufluchtsort für Blinde, denen die Natur nicht alle Empfänglichkeiten für Harmonie versagt hatte, gewesen. Wie mögte es auch anders sein? Wie könnte es auch anders sein? Wie könnte der Mensch, dem von dieser Erdenwelt der sichtbare Teil verschlossen ist, sich lieber ansiedeln als in dem hörbaren, der mit jenem keine oder nur zufällige Verbindungen hat?"*

The field of music has always been the most sought-after and charitable refuge for the blind whom nature has not denied all susceptibility for harmony. How too would it be otherwise? How too could it be otherwise? How else could the person for whom the visible part of this world is wasted, settle himself better than in the audible, which has no or only casual connection with the former? (Moser, 1956, p 75)

The accomplishments of isolated privileged individuals and those of the Greek poets and singers, were succeeded by a long musical tradition which the bards carried through the Middle Ages. Gradually, as instrumental music developed, the blind became involved in the process with several teachers, composers and theoreticians developing the *new* keyboard style. After pioneers such as Landini, Paumann, Schlick and Cabezón, who flourished during the fourteenth and fifteenth centuries, the flow of virtuosi with John Parry, John Stanley, Maria Theresia Paradis, Marianne Kirchgässner, Alfred Hollins, Louis Vierne and many others culminated in the twentieth century with the composer, Rodrigo and the organ recitalist, Helmut Walcha.

According to a League of Nations survey undertaken in 1920 and published in 1929 in the *Braille Musical Review*, there were at least some 383 blind musicians in the United Kingdom - 291 in England and Wales and 92 in Scotland. At the same time it was reported that more than 500 blind musicians, 387 men and 119 women, were active in the United States. (Eldridge, 1987)

## 7. Quo vadis

Sixty years after the League of Nations survey of blind musicians, the scene has changed drastically. It is incomprehensible that after two milleniums of involvement of the blind in the development of music and two centuries of formal education, so few blind people are engaged in the music profession. In responding to questionnaires circulated during research for this thesis, many reasons were given by the blind for the apparent decrease in their numbers. After careful analysis of the opinion poll and subsequent discussions with some educators, the following list of reasons crystalized:

- 7.1 The decline of the institutions
  - 7.2 Integration of the blind into public schools
  - 7.3 An insufficient knowledge of braille music
  - 7.4 Discriminating practices
  - 7.5 A wider range of vocations available to the blind
  - 7.6 The rise of popular music
  - 7.7 Raised standards required
  - 7.8 Economical conditions
- 7.1.1 During the latter half of the twentieth century, institutions have expanded their scope and general interest to cope with the needs of the blind community at large. Coinciding with general education the emphasis, previously focussed on the individual and specialized training, has been shifted to cover the broad community, that is *mainstream*. Music is no longer regarded as a priority, neither in general, nor in specialized

education. Blind students, forming a minority, have to seek their own salvation. Despite formal education, the blind find themselves back in a position of self-emancipation and for their training dependent on private tutors. The institutions, after losing their grip on the blind intellectuals due to integration into public schools, have become asylums for the multiple handicapped and the mentally retarded.

7.2.1 Integration of the blind into public schools started in the United States at the beginning of this century. It is at present in an experimental stage in Western Europe and the United Kingdom; it is logical to expect that the Republic of South Africa will be coping with this policy before the end of the century. Integration entails parental care and home environment as a substitute for the boarding school system. The blind student with normal intelligence is thus being assimilated with society, and severed from the blind community with its ensuing social and psychological problems. There are at least six variations of integration with the seeing (dealt with in chapter 2 pp 147, 148 of this thesis) currently being experimented with in various countries. The ultimate model should make provision for the teaching of braille, a sound knowledge of braille music to music students, programmes in school preparedness, courses in mobility, physical education, sporting activities, participation in social,

cultural and religious activities, visual and tactile training, libraries, textbooks in braille and large print, braille machines, closed circuit television and other optical devices, computers, optacons, versabrailles etc. (Pauw, 1987)

"<sup>15</sup> Suppose there are brothers or sisters who need clothes and don't have enough to eat. <sup>16</sup> What good is there in your saying to them, *God bless you! Keep warm and eat well!* - if you don't give them the necessities of life?" (Good News Bible, 1977, NT p 286)

- 7.3.1 There is at present no substitute for braille or the braille music code. In the fourth century, Didymus employed persons to read to him. Textbooks were inaccessible to him and the blind intellectuals who came after him. The braille system, introduced in 1829, made books available to the blind. Talking books and tape recorders can never replace braille. Too much money is spent on these projects, instead of on the production of braille material.

Although resource teachers are supplied to assist blind pupils in public schools, braille music is not being taught. At public schools blind children are in the position to select their own music teachers, presumably the best sighted professionals, but without any knowledge

of braille music. The result is that tape recorders are employed, rendering the present generation almost illiterate as to braille music. This undesirable state of affairs resulted in the publication of two books in the United States. The authoress of the first book, *They Shall Have Music*, wrote the following:

"This book is written in an informal style, directed to the average sighted keyboard teacher who is presented with the challenge of teaching a blind or partially sighted student. It is readable, and as accurate as I could make it." (Dykema, 1987)

The second book, *Music through Braille*, was written by dr Anne Burrows, a well-known Edmonton pianist and music educator. She wrote:

"It is also a symbol of hope for a richer life for musicians who cannot see, and it presents a small but important contribution to world literacy."

The book was published in two parallel volumes, a printed copy for the use of the sighted teacher, with a corresponding braille volume for the blind pupil. (MacLean, 1987, pp 22-24)

A treatise to the same effect appeared in the Republic of South Africa. (Kruger, 1986) Every sighted music teacher teaching the blind should obtain these three books.

7.4.1 Legislation cannot prevent prejudice, but it can prohibit discrimination. Job reservation, based on racial discrimination, is totally unacceptable and is condemned by the UN and almost every country in the world; in the meantime, however, certain educational boards are allowed to discriminate against the blind when applying for teaching posts. The curricula vitae of the blind musicians interviewed and subjected to questionnaires, indicated their outstanding qualifications. Therefore they should be considered for the posts for which they apply and have merits. The following evaluation of blind music teachers in the Republic of South Africa was published in a treatise.

"Questionnaires which were completed anonymously by seeing ex-pupils depict a competent image of the blind piano teacher. The relationship between teacher and pupil, the blind piano teacher's competency, his educational achievements as well as his ability to impart knowledge were evaluated as very good.

An opinion poll among headmasters who have experience of blind piano teachers on their staff, has recorded

the blind piano teacher as competent in his subject with a good rating in teaching achievements.

In the majority of cases the teacher is accepted by the pupils and their parents as well adapted to the normal school situation. The blind piano teacher's ability for class discipline is adequate and his mobility sufficient. The blind piano teacher's efficiency in extra-mural activities is adequate. With regard to autogenous problems, he needs some assistance from a sighted person." (Kruger, 1986, pp 191-192)

Bengt Lindqvist was appointed as Deputy Minister of Social Affairs in the Swedish cabinet in 1985 by the late Olof Palme. He became Europe's first blind cabinet minister at the age of 49. He was in charge of a 10-year plan, allowing the handicapped to play as normal a role as possible in Swedish society. His immediate ambition was to improve employment possibilities for the disabled. In an interview he stated his views:

"It is totally unacceptable that so many people with excellent qualifications cannot find work simply because they are handicapped." (Mosey, April 1987, p 75)

Henry Fawcett (1833-1884), an Englishman who became blind in his twenties, managed to become a professor

in political economics at the University of Cambridge in 1863. In 1865 he became a member of parliament for the Liberal Party, first for Brighton and afterwards for Hackney. In 1880 he was promoted to Postmaster General by Gladstone. His last speech in the cause of the blind was made shortly before his death, and was a plea to his audience to

"replace the depressing misery of dependence by the buoyant activity which comes from self-reliance and from the consciousness of the power to earn one's own living." (Thomas, 1949, p 41 et seq)

If the blind are to earn their own living, it is only fair that they be not subjected to unreasonable pressure when seeking to become established in the music teaching profession. The personal prejudices of some individuals should not supply the criteria.

7.5.1 Progress in technology and computer science have brought about several work possibilities for the blind. Music is no longer regarded as the only viable profession for the blind. The following information was supplied in the United Kingdom:

"Some 1,500 blind people work as clerks, shorthand and

audio typists, telephonists and computer programmers. There are more than 150 blind and partially sighted computer programmers, working in government departments, commercial and industrial organizations.

Some 1000 blind and partially sighted people work in the professions. There are blind lawyers and social workers, economists and scientists. They have the same qualifications and do the same work as their sighted colleagues.

The 4000 blind production workers in UK factories do a wide range of jobs including machine operating and assembly, press work and inspection, on equal terms with their sighted fellow workers." (RNIB brochure, November 1985, pp 3, 5, 6)

"Many professional training courses for sighted people in subjects such as law, teaching, social work and speech therapy accept blind and partially sighted students." (RNIB brochure, May 1985, p 6)

The availability of new vocations, however, need not exclude the blind automatically from their oldest profession, music. If they are accepted in other spheres of life, why not in the one profession in which they have already established themselves with considerable distinction?

7.6.1 In Western countries there is a notable increase in the popularity of music as entertainment. Music without any demand on the intellect is preferred by the present generation. Besides, popular music seems an easy way of earning much money. It is totally unacceptable in literature, science, technology, politics and religion for the layman and illiterate to manipulate public opinion, but in music, the finest profession, this is common practice. Music as entertainment has its place and as such supply in the needs of millions. Popular music poses a very luring profession to some of the blind. The implementation of serious music in formal education for blind and sighted children should be promoted in order to counteract the materialistic appeal of the twentieth century.

7.7.1 Competition in music is very strong and affects the seeing and the blind, the music student and the professional. Musicians with inferior or insufficient training, whether sighted or blind, will find it increasingly difficult to survive in their profession. For the blind music student contemplating a career in serious music, specialized training is essential. His training must include a thorough knowledge of braille music, an intensive study of staff notation, performing proficiency in at least two instruments, a sound train-

ing in theory of music and experience in teaching sighted children. Every blind musician ought to exploit refresher courses, available teaching aids and music magazines to the full.

- 7.8.1 During an economical recess the arts, including music, will be more vulnerable than most other professions. The blind musician in particular, must endeavour to procure his employer's appreciation for his services in order to retain his position, not because of, but in spite of his blindness.

## 8. Deduction

At the sixth quinquennial conference of the International Council for Education of the Visually Handicapped in Paris in 1977, R L Borg made the following two statements with regard to the blind and music:

"After years of experience one can only conclude that, of all the avenues of communication open to the blind music is the most important ...

Without doubt music can and does provide a meaningful function in expediting the normal development of the visually handicapped physically, intellectually, socially and emotionally. The teacher's part is the obvious one." (MacLeod, February 1988, p 45)

These statements, together with the proof of the musical feats accomplished by the blind, dealt with in the historical part of this document, substantiate the thesis that they have made a significant contribution to the growth of music in Western civilization. It is only logical to expect that they will persevere and succeed, provided that educators realize the indispensability of music in the lives of the blind, that they receive the essential training and that they are granted the opportunity to devote themselves to music:

"It is interesting to note that the one art in which the blind are proficient is the only art that cannot be subjugated to visual values and visual meanings."

(Cutsforth, 1972, p 188)

We are obliged to encourage the future generation as we have been inspired by our predecessors. John F Kennedy declared:

"It is our task in our time, in our generation, to hand down unfinished to those who come after us what was handed down to us by those who went before us. To do this requires constant attention and vigilance, sustained vigour and imagination." (SABWO News, March 1988, p

9)

QUESTIONNAIRE POSED TO BLIND MUSICIANS

QUESTIONNAIRE NUMBER

--	--	--	--

1- 4

1. You started your education as

blind		1
visually impaired		2
sighted		3

5

2. You attended a

residential school		1
public school		2
both		3

6

3. If blind and while attending a public school, were you assisted by a resource teacher?

Yes

	1
	2

No

7

4. Did you use braille music at school level?

Yes

	1
	2

No

8

5. Did your music teacher(s) have any knowledge of braille music?

Yes

	1
	2

No

9

6. In which of the following did you receive tuition at school level?

Piano		1
Organ		2
Violin		3
Flute		4
Clarinet		5
Trumpet		6
French horn		7
Guitar		8
Other .....		9

Specify

10-18

7. Did you study the following subjects at school level?

Theory		1
Harmony		2
History of music		3
Staff notation		4

19-22

8. Did you use braille music at university level?

Yes		1
No		2

23

9. In which of the following did you receive tuition at university level?

Piano		1
Organ		2
Violin		3
Flute		4
Clarinet		5
Trumpet		6
French horn		7
Guitar		8
Other .....		9

24-32

Specify

10. Which of the following do you use in your profession?

Braille music		1
Large print		2
Ordinary print		3
Memory		4
Tape recorder		5

33-35

11. You occupy a permanent teaching post at a

residential school		1
public school		2
private teaching		3

36

11.1 You adhere only to

12. Are you responsible for school music programmes?

Yes

	1
	2

No

37

13. Do you occupy a post as a church organist?

Yes

	1
	2

No

38

14. Do you conduct a choir or an orchestra?

Yes

	1
	2

No

39

15. Do you read musical magazines regularly?

Yes

	1
	2

No

40

16. Do you attend refresher courses?

Regularly		1
Occasionally		2
Never		3

41

17. What is your age?

Years	

42-43

18. What is your experience?

Years	

44-45

19. For your mobility you are dependent on a

cane		1
guide dog		2
sighted person		3
independent		4

19.1 You are

46-47

20. How are you qualified?

Academically		1
Professionally		2
Neither		3

48-49

21. Your discipline in the class situation is

excellent		1
good		2
adequate		3
poor		4

50

22. For controlling the written work of sighted pupils you rely on

colleagues		1
friends		2
advanced pupils		3
ex-pupils		4
pupils exchanging books in the class situation		5

51-55

23. According to your opinion the training of blind musicians during the past forty years has

improved		1
deteriorated		2

56

24. You consider the future of blind musicians as

promising		1
bleak		2

57

25. Do you consider the following as essential to blind musicians?

Specialized training		1
Braille music		2
Staff notation		3

58-60

26. The musical training you received was aimed at

specialized training		1
social activity		2
therapy		3
entertainment		4

61-63

27. You consider your music teaching as

specialized training		1
social activity		2
therapy		3
entertainment		4

64-66

28. According to your opinion integration into public schools affects blind pupils

advantageously		1
detrimentally		2

67

## S U M M A R Y

This thesis concerns the part played by blind musicians in the development of serious (classical) music in Western civilization. It is divided into two sections. Part One serves as a historical background and contains biographies and a directory of blind musicians from abroad, and is an attempt to ascertain and evaluate their contribution to music. Part Two deals with the development of print and education for the blind. It contains an assessment of the present position in the United States of America, United Kingdom and Republic of South Africa. The chapter on the Republic of South Africa includes biographies and a directory of blind musicians and their contributions to serious music. In Part Two some suggestions are made with regard to the future of blind musicians.

The blind were involved in music centuries before the birth of Christ, as illustrated by an example found in an ancient Egyptian tomb. Numerous Greek poets and singers, including Homer, Xenocritos and Thamyris were blind. Some blind musicians established themselves as bards, being active and enriching considerably the cultural heritage of various countries since the pre-Christian era until the nineteenth century. The contribution of the blind bards was of no less significance than that of the *troubadours*, *trouvères*, *Minnesänger* and *Meistersinger*.

From Ars Nova to the Renaissance blind musicians mainly occupied themselves with the development of the new instrumental style

with Paumann, Schlick and Cabezón as leading figures in this genre. During the Baroque and the classical period blind musicians such as Waldkirch, Parry, Stanley, Paradis and Kirchgässner procured by their own achievements, not only the right to live, but they also gained international recognition and the goodwill of their fellow citizens. Their feats in the realm of music led to the establishment of the first school for the blind, L'Institution Nationale des Jeunes Aveugles in Paris by Valentin Haüy in 1784.

During the nineteenth and twentieth centuries several notable blind performers, teachers and composers such as Hollins, Vierende, Walcha, Beetz and Rodrigo achieved international fame.

Prior to the invention of braille, education for the blind was confined to some privileged individuals, instructed by private tutors. The blind were compelled to use regular writing and staff notation either cut out, incised or embossed. Because textbooks could not be reproduced for them, they relied almost exclusively on their memories. The raised dot system was invented in 1829 by the blind Louis Braille (1809-52) and this unique code, their contact with the written word, eventually superseded all other methods of communication for the blind.

Since 1784 numerous institutions for the blind were founded in various countries and they flourished until about the middle

of the twentieth century, supplying the blind with formal education and specialized training. Since 1900 blind children in the United States were steadily integrated into public (day) schools. In the United Kingdom integration is at present in an experimental stage, while in the Republic of South Africa education for the blind is confined to residential schools providing for each population group.

Despite the accomplishments of their predecessors, blind musicians are deeply concerned about the drastic decrease in their numbers since the middle of the twentieth century. There seems to be a general consensus among the blind that the diminishing role of blind musicians can be ascribed to the following reasons derived from questionnaires:

- The decline of the institutions
- Integration of blind children into public schools
- An insufficient knowledge of braille music
- Discriminating practices
- A wider range of occupations available to the blind
- The rise of popular music
- Raised standards required
- Economical conditions.

It is only logical to anticipate that the blind will be able to repeat their feats in the future, provided that educators recognize the indispensability of music in their lives and education, that the necessary specialized training is available and that they be not barred from employment by discrimination.

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