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Guy McCoy

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ETUDE

THE MUSIC MAGAZINE

September 1955 / 40 cents



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See Page 8*



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The Bookshelf by Dale Anderson

The Wisdom of Solomon

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in the Old Testament or not, some one
made a new observation when he put
down: "Of making many books there
is no end." So many books have recently
come upon the market that there is no
room for amateur reviews of 40 or
45 titles within the year's literature of
ETUDE. Therefore, we are listing here
here with shorter comment.

Your Voice is Yes to World's Holiest Cross

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of the teaching principles and philoso-
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teacher of the world, the Rev. Mr.
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Introduction by The Earl of Harewood

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ate review of contemporary opera in Great
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Richard Rodgers (left) Oscar Hammerstein II

THE MESSRS R AND H

How does a famous team of collaborators work together to produce a successful stage piece, such as "Oklahoma"? Here's the answer in this intriguing story of R and H

THE LONG AWAITED film version of "Oklahoma" brings the first of the fabulous Rodgers and Hammerstein hits to the screen, and they are sure as it should be. Ever since Broadway opening in 1943, the history of "Oklahoma" has been an unbroken series of "hits" and "sensations," a legend the kind by which the musical comedy public not only accepted but welcomed major plays, with dramatic continuity rather than disjointed and with more as a logical emotional response rather than an interruption. When the play closed at Broadway, in 1946, it had earned a Special Award from the Pulitzer Prize Committee, had been seen by more than 4,500,000 persons, had grossed over \$7,000,000, had paid off its backers by over 2,000% and had become the world's best-seller champion. More than 2,000,000 copies of "Oklahoma" sheet music sold over 300,000 record albums had been sold before audiences outside New York had seen the show, and the touring company is still on the road.

The film version of "Oklahoma" takes the same impact of accuracy

and integrity. In order to assure themselves of exactly the presentation they want, the authors produced the picture themselves, the Rodgers and Hammerstein Pictures. Last month more spent making an enormous setting some 250,000 miles of western country were accumulated by air, train and automobile to find a location without modern development. The stage, Arizona, with its rolling near Navajo, Arapaho, with its green pastures and wonderful cloud formations in a day long of explanation. When the eye had been chosen, the stage played before a special planting of special trees grew high as an airplane's eye which was measured at seven feet eight inches. Filmed in the Todd-AO process, "Oklahoma" was directed by Archibald MacLaine and Fred Zinnemann, with a cast including Gordon MacRae, Shirley Jones, Christine Greenwood, Glenn Fordham and Edouard Albert. The stage numbers were designed by Agnes de Mille who staged the ballets in the original Broadway production. And so important part went to Beulah

Lane, who made her debut as a child dancer in the original production.

But the greatest distinction "Oklahoma" enjoys is the fact that it represents the first collaboration between Richard Rodgers and Oscar Hammerstein II. Both R and H, as they are known among theater folk, had not high regard before they, coincidentally, met nothing like the acclaim awarded their work as a team. Both R and H are New Yorkers and attended Columbia College. Both their fathers were named William; they still live in one publishing firm. It is rumored both their wives are named the only. Both had such hard studying during their apprentice years that they nearly gave up. Mr. H considering a job in the garment industry. Mr. H spending a year in a law office. Both being members in their work.

Mr. H began pecking out tunes on the piano at the age of four, and wrote his first song for a musical camp show at location. As a student while a freshman at Columbia, he wrote the score for the latter show of that year (1918), the first track



Carly (London MacRae) and Father (Shirley Jones) in "The Nurses with the Fringe on Top."



London MacRae as Carly in "The Nurses Jones (Kramer) about taking her to the boat world.

by Rose Heyboet

was ever to have his music accepted for the traditionally more serious scene. One of the judges was Mr. H. This close friendship dates from the time Young professional while still in his teens. Mr. H had his share of legend's age and drama, making his first solid success with "The Gaywick Garden" (1922) while he was still a student of The Institute of Musical Art. The great was serious with Laetitia Storr, between 1922 and 1925, the year of H's actually debut, the pair collaborated on 20 musicals, 15 motion pictures, and almost 400 songs, some still sung.

Oscar Hammerstein II was born into a famous theatrical family. He was named for his grandfather, the Oscar Hammerstein who gave New York the Manhattan Opera Company the only success and the Metropolitan has ever had. The father managed Hammerstein's Victoria House Hall; his uncle, Arthur, was a leading producer. Young Mr. H wrote the book and lyrics for the Columbia Variety show of 1926. Two years later, his uncle gave him his chance in the

(Continued on Page 84)



Over the schedule of women, Suggs, and rigs down into an "Oscar Show" furnished in Oklahoma territory.

Oscar Hammerstein II (left) and Director Fred Zinnemann discuss the plotting of a scene.



Utah's Singing Ambassadors of Goodwill



Organists, The Tabernacle choir and organists. (L. to R.) Mrs. Emmet, organists Ray Butler, Frank V. Kopp, Alexander Lehmann; (back) Thomas B. Johnson, and A. Warren Carroll.

by Lynn Duffin

"Gently raise the sacred strain
For the Sabbath's cause again
That men may rest
And return his thanks to God
For His blessings to the blest."

Ray Butler.

Eight hundred invitations for choir and solo members and their spouses were made on the New Salt Lake, which sailed from Montreal, August 12, for Geneva, Switzerland. Performances by the choir were scheduled in Scotland, England, Wales, Belgium, Holland, Denmark, Germany, France and Switzerland, on halls traditionally associated with the greatest artists and music.

Two appearances of outstanding significance highlight their trip. They started by Ladies' States Anne, train to Lake Geneva to sing on Titania Palace and, if possible, to address to the choir as well. They also will be an impressive part of the divine services of the new Mormon Temple in Switzerland, the first to be built by the Church of Jesus Christ of Latter-day Saints in Europe. Detailed notes are expected to be

thousands of members and Church dignitaries.

thousands of members and Church dignitaries.

The director of the 200-member choir is a gentle, soft-spoken man with a heavy shock of white hair, receding front, and a rare sense of humor—J. Spencer Greenwood, who has led the group since 1935. Formerly a piano and music educator in Utah, he now devotes his time to the choir, and accepts guests memberships of church, locally, and various university, professorships as his busy schedule will allow. A close bond of friendship exists between him and each member of the choir. He knows the kind and through weekly meetings in his gracious secretary Mary Jack help up on small, personal items such as birthdays and current activities of various members, which further enforces him to the group. They were

(Continued on Page 40)

NO ONE ELSE could have written

Carl Sandburg's monumental biography of Abraham Lincoln, the way that grew through twenty years of devoted research to become one of the most widely read biographies of all time. Nor could anyone else have written "Remembrance Book," his generally beautiful record of Civil War days in the South. And certainly only Sandburg could have produced the drama of 1861, with poems which breathe as well as other poetry the spirit of America's civil war days. These inspired the Sandburg drama, his poems for beauty, his first seeking for history, and his Americanism sense of honor. It is these same qualities which have continued to produce the sensation that is Sandburg.

So facile that he is a sensation. To him the tasks seem to carry over years of grandeur and perfection to only a few hours. I believe that it is as a sensation that thousands will long remember him who never read his poetry and prose.

I shall never forget the first time I saw him. Always publicity had announced a "lecture" by him, and I was not particularly anxious to go. I had heard of about as much lecturing as I need to hear. But this lecture appeared anything a guide. He sat down in a chair, crossed his long legs, and announced a long volume of poetry. He took his poetry and began to sing. A strange sort of magic entered the auditorium. There was a great silence! And here was a man who of amazing resources and words. And of all, here was the heritage of America in its own folk songs—words and music which had sprung spontaneously from the soil of America which is uniquely our own.

Before many minutes had passed, we realized that this particular kind of song was as old as it is new, for this was the year 1926, and the current revival of folk songs was just beginning.

Sandburg's voice was amazingly an unusual one, richly. He never took a false note, but it is more rarely a technique of the least which carried his songs. It has been said that the only folk songs who could do justice to our language that Verdi or Wagner could offer, and yet they failed miserably in



Carl Sandburg, the Musician

A colorful word-picture of one of the most interesting personalities in the present-day American scene.

by Evelyn Brock Waldrop

singing simple American folk tunes. There is often a group-singing with technique which makes Sandburg's singing so effective. The story, or the legend, or the philosophy of the song is primary with him, and usually the latter is brought up in the so-called story along with the song.

That night his audience did what millions generally do—we kept him singing for three hours. Oh yes, he talked too, but not about himself (conspicuously so either). He talked exclusively about the songs—where he had first found them, where they had their roots and the sort of folks who made them. Part of it was the human about which language Carl Sandburg, and the composer has made him become one of the greatest

song leaders of our day. His "America" was "singable" in the backing of my folk music library, and it remains at least a beautiful song and is heard on where else.

I asked Mr. Sandburg when he first became attracted to the songs of people. He answered that he did not remember, that he had heard and loved them from his earliest days in Illinois. His first attraction was a white child which he watched for himself. Then came the red-and-black paper construction which spoke more to my child. Then he bought a ten-cent book, which contained the making or truth as the search of a source of ideas. He was occupied a fragment, and here as contrast with whom. (Continued on Page 41)



Eugène d'Albert

A valuable technical point in the master's teaching procedure is revealed in this personal recollection of the sword d'Albert.

by A. M. Henderson

Eugène d'Albert Reveals How Liszt Prepared for Scales

EUGÈNE D'ALBERT was born in Glogow, at 3 Newell Street, on April 10, 1845, received his early education and lived there till he was 12 years of age. Although he is generally called a Scottish parent and is so classed, it is difficult to describe him as such with any exactness. His father, Charles Louis d'Albert, the celebrated dance music composer, was French, while his mother, Anne Rowell, was a Newcastle lady. Indeed, d'Albert himself has told us that François d'Albert, his grandfather on his father's side, had been a captain of cavalry in the army of the great Napoleon.

Eugène d'Albert's father was also a musician and received a good training, having been a piano pupil of the celebrated Kalkbrenner in Paris and he also studied dancing there at the Conservatoire. Afterwards he was appointed ballet master of Grand Theatre, London, but soon afterwards quitted the position, leading a more

private life. (Mr. Henderson has been organist and choir-master of the University of Glasgow, Scotland, for the past 40 years, from which position he will retire at the end of this month.—Ed. Note.)

profitable to teach it as well as to give these lessons, and in this latter department of the art he was extremely successful. He acted for a time at Newcastle, where he married in 1862. Afterwards, he came to Scotland, made his home in Glasgow, and remained there for at least a dozen years, when he returned to London.

Charles d'Albert, who was a personality as well as an excellent teacher, established dancing classes at the Queen's Rooms, Glasgow. There he came the fashion, and everybody who aspired to be civilized went to them, and as a girl, my mother went with the mob.

As a pianist, Eugène d'Albert frequently attended the classes—my mother and I always went, and took my own place to complete a set for the Lancers, Quadrille, or other square dance, and although only a boy of eight or nine at the time, he would also play for me on several days.

As a composer of dance music, Charles d'Albert had a great reputation. His "Swallowtail," "Waltz," "Salon's Polka," and Edinburgh Quadrilles were played everywhere and must have

—led by thousands. Indeed, I should mention that these old favorites, while they may no longer be "fashionable," still have a steady sale.

At the age of twelve, Eugène d'Albert won a scholarship at the newly founded National Training College of Music, London—later the Royal College of Music—where he studied with Sullivan, Stanford, and Percy Bysshe Shelley. His piano playing and composition in these brilliant programs, particularly in piano playing and composition, had won a "reputation" not only to inform students but also to his teachers.

By the time he was 16, he was already one of the finest young pianists in Europe, and, acting as the organist of St. Mark's, he went to Garmouth, where he became a pupil of Lind. Music and more, d'Albert's musical life became associated with Garmouth through his constant tours and recitals, and for at least 20 years, from 1865-1885 he held the reputation there of being the greatest living pianist.

While I was a student in Berlin, 1880-1882, d'Albert was at the height of his fame. I recited to him twice a week several times, and his views on concertos in Berlin are still among my most vivid (Continued on Page 54)



MUSIC VS. GUNS



At meeting for conference, radio, and orchestra in Düsseldorf, Germany. (Above) Mr. Keenan.

"Music is the language of common understanding, and its understanding peace will be found."

BY CARROLL D. KEARNS

Myron D. Keenan, member of Congress from Pennsylvania, holds the distinction of being the only member of the body who is also a professional musician. Congressman Keenan has for many years as a concert pianist, a radio star, a conductor and supervisor of public school music. What he has in any convincing order of merit is a plan for concert internationalism and one of its immediate applications. KEENAN does it a privilege to be able to present this truly dramatic story—*by him*.

TODAY a new spirit seems to have gripped the hearts of men. The volunteers of the President of the United States to go to Geneva for a summit policy of the "Big Four" and the moment efforts of these world leaders to work out a program of mutual understanding, may well be the greatest step towards peace that the world has ever known. Certainly it has opened a pathway into the international era that is stimulating other far having led to long in the many eyes of mankind.

With these men has the discussion of deciding whether the Atom bomb be used towards a global era of peace and prosperity, or be used and ultimate annihilation. We are readily understanding the agreement with which these leaders of government met, and these men are attempts to reach a harmony of mind and heart that will create new borders—musical understanding through friendship and understanding. We recognize new horizons of faith and trust, exploring these borders of the past such as the deep breath of the Mozart Line and the divine 30th parallel of Keenan, which recognized by growing causes and rising plans.

Yes, the hard facts of the Vienna Agreement and the deep reviewing for peace that is shared by all people big and little have combined to make music play a realistic effect to achieve a lasting peace. This new atmosphere of expectancy and hope might well be the harbinger of a spiritual and total approach to the age-old quest

for peace that has eluded us so long. It is, "music," the universal language and one of the great causes down the nature of all nations, will have an important role to play in changing the past record of "peace" in making men's differences.

I became very conscious of the need to recognize the nations and the monetary and to embark on a program of cultural working in our foreign relations when I was invited by General George W. Marshall, Secretary of the United States for Peace Bond and Orchestra, to accompany his military orchestra to Ireland a year ago last February and to be guest conductor on four programs there.

Many people do not realize that one of our most striking air bases in the North Atlantic is in Kildare. They picture Ireland as a lush island without arms, out in a wild sea somewhere—and that is true—but with the Call Stream close by and because of the many hot springs located there, the temperature seldom gets colder than 32 above zero. So we

Editorial

A Highly Significant Step

HERE is your "new" ETUDE! Keeping pace with the changing climate of musical culture in America, ETUDE will begin to give more, starting with this September issue, in its reporting, from, say to message story, with several dimensions added, as well as other important features. Look at our new sections department, edited by Theresa Conkle, secretary of the American Association of Colleges and the broad new department on radio-telecasts with an interesting area about broadcasting programs. Don't miss the other articles, like "Contemporary Music—the General Part of the School Music Program," by Elizabeth Wiley, which are timely, vital and of practical interest to music education everywhere.

With these changes and many others, ETUDE stands once again the forward looking journal which has always integrated its stories as the most widely read, most successful general music magazine over the past 25 years. We have only to look back to their significant month of October 1953, the founding date of ETUDE, to recall the courage and imaginative thought of Theodore Presser, who was determined to give the music teacher in America a periodic voice which they had never possessed before. Mr. Presser's progressive vision have fruit shown, after a period of trial and struggle which began in Lombard, Virginia, and ended triumphantly in Philadelphia. ETUDE attained dominance of subscribers before the date of its century.

Starting as a financial show-biz in Lombard, Theodore Presser soon moved the ETUDE to Philadelphia, where he met associate-editor James Gilchrist Harshler, who collaborated with him in writing for the new magazine. Progressively, a board of editor and staff, Harshler's progress brilliant criticism was the product of an American vocal with a national outlook for its influence of his new ETUDE rapidly became one of the most potent single influences in musical education in America, and this because the magazine courageously adopted itself to the changing musical needs of its readers, its music culture.

It is through the years the list of great musicians who have credited their thoughts to ETUDE has been long and distinguished: Maria Fordham, Leopold Gottwald, Thomas Tapscott, Percy Grainger, Isidor Philips, Ernest Ballhausen, Walter Gumbert, Norvo Skovlyud, Ralph Vaughan Williams and Marco Nanni are just a few in the bright constellation of musical figures who have en-

riched the pages of ETUDE.

On the occasion of ETUDE's Golden Anniversary in October, 1958, Harold Bauer wrote: "This great magazine has probably accomplished more in helping music teachers with their problems, in popularizing the music and in developing good standards than any other influence during the half century of its existence. . . . Continued composer Erich Wolfgang Korngold: "I congratulate THE ETUDE MUSIC MAGAZINE on its fiftyth anniversary. This will have meant greater has been its foundation as the voice of Richard Wagner's death, pass through the critical epoch in music which resulted as strongest impulse from Brahms, Bruckner, Richard Strauss and Gustav Mahler, and later from Schoenberg and Stravinsky." At the same time dozens of world figures paid homage to ETUDE, including such prominent leaders as Gertrude E. Meacham, Janet Little-Evans, Alexander Goyko Aik, and the Old Man and the Youngster, Charles M. Schwab.

While recognizing the importance of music made for the use of all educational persons, ETUDE has consistently broadened its editorial coverage to include every phase of instrumental and vocal music. Each issue offers a wealth of fresh stimulating reading, whether you are a musician, performer, amateur musician or simply a "good listener." Such noted musical figures as Dmitry Mitropoulos, Charles Aron, Alexander Tikhonov, Yakov Heifetz, Louis Allier, Pablo Casals, Aaron Copland, Gavyn McKelvey, William Dumas and George London have been represented in recent pages of ETUDE. Furtherance of interest of ETUDE do include independent and "advised" stories about such contemporary artists as Helena Paker Gentry, Sips, Rudolph Tereck, Emina Tahidi, Ernst Bloch and others. The significant examples and contemporary music which offers to offer the story of their careers, the human adventures behind their faces—this is the rich that give into articles of enduring value and interest for ETUDE readers.

While remaining its permanent interest in what's best in music, ETUDE is changing its dress. With abundant color and design, say will continue to present the changing musical step of life and to see new friends everywhere. This, then, is your "new" ETUDE—another step in the forward march of musical progress.

THE END

The College Treble Chorus

In Composition, Effective Accompaniment, and Suitable Music

by Henry E. Busche, Choir Conductor, MacMurray College, Jacksonville, Illinois

MORE women participate in group singing activities than men. Members of the bar are led as important recreational outlet in singing, acting and dancing. The result is that practically every woman, perhaps in school, church or club, does a group song number of some sort or another. In this presentation we shall suggest one and does have a wonderful "solo form."

Each department of music of higher education must provide singing opportunities for the professional singer who wish to participate. Usually such groups are available for the general groups. To give these help one would be to reduce the "solo form." Much future leadership for general society in the development and in the knowledge of music is made may be provided through college women's choruses. Indeed, a way will become a good singing force for last time if these women can return to their communities after having been a rich religious singing experience.

In many women's colleges, the singing groups among the center of campus activities. They are the main reason of the faculty here. This increases the school director's responsibility. He must consider all factors in what makes up a good school program as well as what makes good singing by women.

It is with this thought that the writer wishes to share some of his opinions regarding factors which go to make a good women's chorus, as well as to consider the importance of the musical accompaniment.

A chorus of forty to seventy voices must be the most satisfactory number. Less than forty poses the problem of blend and intonation, especially among the high registers. Less in the very large treble choruses where most voices are "top" in a chorus may be almost "weight" of numbers, blend and intonation in standard positions.

Groups larger than seventy voices become unwieldy and unmanageable. The conductor has more difficulty in projecting the requirements of the song, which is the starting point as it is usually in the few voices while the filled voices about the site. The fifty and seventy then become the property of the second soprano. Good balance occurs when the mix and third dignities contribute the fifth.

Now just the number of members and selection for good balance has been discussed, but to consider singing arrangements. Some experience have been conducted along this line. A plan frequently followed is that of making by sections, with first soprano and second soprano and first alto in the middle. Better balance and intonation can often be achieved by moving the first soprano and second alto to the middle, and so to each other.

The director must certainly consider the matter of balance at the same time he is deciding on the size of the number of members. This will involve a matter of taste preference. How are the vocal styles chosen should top lower. It has been the author's experience that most of the college voices auditioned for these are mezzo or alto in quality and range. Selection is a true alto based intonation about center. The director must be concerned by adding more voices to these sections and emphasizing the lower voices.

In the consideration of balance one must also be aware that the various soprano sections make more energy in producing tone than the contralto alto. Thus if the director has about the soprano line in a vocalizable part of the voice range. A close which may be kept and constant working must be made to them to keep the "tops" in their line.

Adjustment of good balance is made the story is told by the fact that the average conductor can about the soprano line or so much than the other parts. If we add to this the fact that soprano carry the melody more often in their part, then we can see that the best balance is achieved when we have more alto than soprano in the chorus.

As to the number of second soprano and its relationship to balance, usually there should be less of

them than alto. This is assuming that the soprano or soprano sections usual assignment of third soprano to the second soprano. This is usually in the few voices while the filled voices about the site. The fifty and seventy then become the property of the second soprano. Good balance occurs when the mix and third dignities contribute the fifth.

A satisfactory setting can often be secured by arranging the line in soprano, first soprano, first alto and the other parts about them and in this situation more sure ability to adjust the balance and tone quality desired. Naturally this setting would be highly undesirable with a group which has difficulty in sight singing.

Behavioral problems for a treble group are not usually different in general from those for any other vocal organization. However, more emphasis must be placed on concert tone, pronunciation, intonation, plus a recognition and treatment of dynamic limitations, which a performance is essential in public singing.

All these seem to have trouble getting audiences to understand the relationship will be great alone in the dress of each word and posture to use of the phrase with a special emphasis as word inflections. Others include such word purity from the mechanical side. Each word be kept in balance with the other in order to make sure to have intelligent ending. (Continued on Page 61)



Percy Faith rehearses with Anita Moskowitz and Bill Hays.

RADIO-TELEVISION

Thornton Clayton, then, while NBC-TV presents another Perry Como in the first of a series of variety shows on Saturday evening, September 17, the same network's "Specials" will offer television viewers the outstanding bill of fare on Sunday morning, September 18. John Hays and Steve Martin will mount a two-hour production of Thornton Wilder's "The Skin of Our Teeth," with George Albert and Florence Reed, and on the same night, on September 19, a brand new musical version of "Our Town," starring Frank Sinatra, will receive its premiere. Jimmy Van Housen and Sammy Cahn have written the score, while David Shaw has adapted the book from Thornton Wilder's Pulitzer Prize-winning play.

Early fall also finds WGBH, located in New York City and designed to good music all every kind, featuring music via radio in a political culture more barren than ever before due to the great increase in prices for its own 30,000-watt transmitter. It is reported that WGBH's daytime program will be heard as far south as Albany and as Massachusetts, Rhode Island and the whole of Long Island, while the evening program will be heard more regularly in the entire state east to Canada.

A man who believes in giving radio listeners an equal share of popular and serious music and, as one of our foremost conductors and composers, who treats both kinds of music in symphonic fashion, has a new radio program which is making decisions of a variety of music as well as himself.

"I want my program," says Percy Faith, "to run the gamut." As a result, on the Sunday afternoon "What's New," what's new in their" will include popular folk songs and jazz pieces, Erroll Garner for the music program, or perhaps Gene Krupa's, Louis J. Jaffe and two-piano. Frenette and Sibelius or pop singer Bill Haley going to new famous condition of Dave Crockett, Woody Herman getting in a few links on his program, not just old and Mary Queen performing a Henry Cowell piece for radio and

(Continued on Page 21)

READ DEPARTMENT

Edited by William D. Kerby

Discipline Improves Your Marching Band



University of Michigan Marching Band in Company Band in the Michigan Stadium.

by Edwin W. Jones

"Fades my marching band, perhaps more than in any other form of musical activity and participation. Discipline means to be at your best and present important. For discipline, discipline is interpreted as being a means for having people do what they should do, rather than a means for the development of attitudes which when applied will result in the development of self-control. In the following discussion of the photo of student-teacher, Michigan State University, in East Lansing, Michigan, have you as many discipline points—Ed. Jones.

IF YOUR marching band will discipline? Whether you discipline is a trained conductor of order and discipline.

Discipline, in the average director, is reasonable unless it may otherwise be to be established, however, your marching band will probably be more successful if you, as director, are on the extreme of discipline.

You may say, "If I have to be more strict to have discipline, I'll be willing." Can you have discipline and still handle your band members with kindness and thoughtfulness?

Let's talk right now about the value of discipline, as related to the marching band. Discipline will certainly help you and your band to be a success. Achievement will build pride all through the ranks of your band. You and I, and our managers, have success? We want to be pointed to as people possessing merit, quality, and distinction.

Discipline is your greatest factor in the success or failure of your marching band. Yes, discipline (1) gives you, (2) gives energy, and (3) gives you a weapon by which you can triumph.

Discipline also builds respect for you as a director. And gives you and your band more time and a better opportunity to concentrate on the music of precision and pride. How can you get the job done if we are forced to battle against unachievable and chaotic?

First Step: It will help you, even you have decided to stress the value of discipline in your marching band, to set out last year's problems. It may be common words and phrases such as: (1) condition, (2) willingness to work, (3) a better in

struction, (4) efficiency, (5) a love of things military, and (6) possessing an urge to succeed—you have potential?

Even if you have a talented drill master for your band, your personal skill and the best of your drill will have an effect upon the quality of his disciplinary ability.

Your marching band will have better discipline and respect you more if you become adept in the giving and taking of verbal commands. If even if you have a drillmaster who regularly drills your band for you, it will help the morale of your band for YOU, as director, to drill the group once yourself, giving exact commands and directions in a simple, well-learned manner!

Giving Commands: You will give a command better if you practice it in your practice, learn the language for example, and then evaluate your word movement as you speak the command.

Stand with your feet at shoulder width apart, feet about 45 degrees. Check your eyes and reflection "THUS" (Shun) should involve discipline and should be the

Fall Programs Promise Much Enjoyment for Music Lovers

A preview of September programs on Radio and TV with a special story on Percy Faith.

by Albert J. Eides

JULIE in a warm September belongs to the Fall, the month promises the best in a variety of music, popular and serious, on the radio and television programs. First of all, CBS Radio's "World Music Festival" makes a peak this month when, on Sunday afternoon, James Fennell presents the tape recordings he made during the summer at highlights of the Ford Radio Festival (September 4 and 12) in Denver, Colorado, and Canton conferring the Denver Symphony, the Aspen, Colorado, Festival (September 10), the touring orchestral music conducted by Hans Schwaberg, the Rochester Air-bath Festival (September 25), with

excerpts from the "Christmas Oratorio" sung by the Vienna Boys Choir, and several of the Broadway Concert played under the conductorship of Fritz Reiner as the first broadcast from Germany's world famous Bach festival, whose concerts have never before been heard outside its walled town.

In Cleveland, ABC's "Voice of Fountains" begins its fall season by presenting soprano Elaine Madison on September 3 and, on consecutive Monday evenings thereafter, baritone Thomas L. Thomas, soprano Roberta Peters, and in past appearances, soprano Delores Wilson and baritone



Teacher's Roundtable

Maurice Dumesnil, Mrs. Doc. discusses on various programs, "long hair" musicians, Chopin pedaling and other matters.

AN OVERVIEW, PLEASE

On page 27 of the issue for March, 1954, you list the three composers who, in your opinion, wrote best for the piano: Chopin, Liszt and Franz Schubert. In the Roundtable the same as the Nevada Roundtable who was featured as "composer of the month" in the April 1954 issue? I know that Russian composers in numerous countries.

C. A. C., New York

No, Mr. Dumesnil, Mendelssohn is not Nicholas Mendelssohn who was featured in ECHO.

Mendelssohn is the composer of many piano pieces, the "Spanish Dance" (that and also an orchestral version) for Smetana, Waltz in E major, Lullaby, Chopin, etc. (Spain) has been and remains very popular, apart from being excellent teaching pieces, effective for recitals 5 times after the Spanish Dances and the French over the air.

Mendelssohn was not a Russian, but a Pole, born in Germany. For many years he taught in Berlin, then returned to Paris, where he died, in 1847. He was one of the greatest composers who ever lived. Mendelssohn got his education from the Paris Conservatory (but the honor of performing Liszt's Concerto in E major—irresistibly brilliant solo—was his distinction. After the concert, I asked him if he had another work of the same character. "Oh, yes," he answered, "and it is the greatest concerto ever written." My delight grew dim when he added, with a grin in his eye: "I'm glad to see it lists me while few 'Nobody ever plays it!'"

Walter Hill, . . .

LEAVE BAU!

"I am greatly interested in leaving the organ of the 'long hair' as applied to classical music," writes C. A. M., Canada. "Would you by any chance be able to give me an idea

of what, or who is about me to some authority who can?"

"I would like to have your opinion on why 'long hair' musicians at a rate like to wear their hair long.

"Some people claim that young students should not allow their hair to grow for regular hair cuts, and long hair becomes a set habit with them as they get older, so much so that their hair never falls. Others claim that it is supposed to be a badge of the master profession, just like Spanish musicians were people. Still others say that it is simply an artistic bit of flamboyance. It is certainly true that long hair was often an essential part of the nationalistic attire of many of the nineteenth century artists' long hair."

"Nevertheless though," C. A. M. writes, "long hair for musicians should be going away and more out of style. Even those who cling to the tradition don't wear it much longer than many famous organists of the 1920's."

Well, the evolution of itself gives the answer long hair on a long hair went out of the window together with long hair but empty pretentiousness and much of the old-fashioned romantic style. A somewhat new version was called "The Lion of the Desert," "Long hair" for musicians. However, what could be more natural for him than to wear a mane? And the greatest classical who ever lived, was not he So did Chopin and Anton Rubinstein, and never to us, Pachelbel. On the Continent as here, contemporary students—perhaps just myself—follow the tradition. Many of them do not, but the "long hair look" is now generally preferred.

The issue, however, is still so far as regards music. It is an error to hear it applied to progress made up of contemporary compositions suitable for their situation and demand, of the kind which neither the audience nor the composer themselves can make anything out of, though the

theory may go with either because it is smart and fashionable to do so. Then "long hair" is more or less synonymous for "flamboyant."

It is not so in the future. Some will find the power which India slipped her hair? Eventually, most never have their hair cut the way with out his pig tail. But for plenty it makes no difference. In fact, some of the greatest ones are baldheaded.

BRASS PEDALING

Frequently I attended a lecture on the interpretation of Chopin and one I am sure you had then and one regard to the pedaling. According to the authorities, always the best and pleasing to allow the hand, but according to the total sign in my opinion that would be impossible. Should one ignore their markings and release the pedal when the music tells for it? Should one rely on the artist's own sense for pedaling?"

With reference to the Walton, it seems that when the organ plays then they depress the pedal to the first beat and release it at the second. Is the general opinion on the Walton's pedaling? What are the best schools of Chopin's contemporaries?"

(Mrs.) F. M. B., D. C.

In my opinion, the student who right and your advice is wrong. The organist does not, as you could a down release, you will notice that pedal markings are all different, as well as the markings. A student pedaling in a very vague and definite order. Since it is utterly impossible to make a precise representation of it, a student is not, very important to him. It is only a kind, which you can personally develop. Besides, pedaling varies according to the character of the piece and the character of the style, rather, prefer to maintain. Thus it must become a part of a student's technique, not the part of the

(Continued on Page 31)



ACCORDIONIST'S PAGE

Illustrated background of the instrument which has now come into such widespread popularity.

by Theresa Castello

The Evolution of the Accordion

few could be a wooden box. It was not until free-reed instruments were used that it was possible to create portable instruments. Free-reed instruments are not confined, they can be tucked in a frame at one end only, providing the trigger that sets it vibrating when subjected to a current of air.

Historically, the inventor of the Portative, the portable organ, was St. Cecilia (177 A.D.), the patron saint of Italian music. The first records of portable organs have been found in Italy dating from 501 A.D.

In 1813, Gabriel Grisey, using a bellows mechanism, invented the Organ Expansion, a modification of the Organ Expansion, a modification which the latter could be modified or discarded. This instrument was later developed into the Harmonium by Louis Kozianka, the organ builder, and Johann Grisey also invented the Piano Organ, a game with a reel and bellows mechanism for sustaining the tone. However, the Harmonium was improved by Johann Baptist (1813-1873) and the inventor of the Colonne A later development in free-reed instruments was the Saxophone, introduced into England 1855 by Saxby. It was though, was scarce and it never gained popularity.

The first development of the accordion in the mid-eighteenth century, a small portable instrument called a Royal, or, it had two pipes for each key and a pair of Reeds. It could sometimes be folded up like a large book, or Bible, hence the name Book-Organ.

The American Organ and the Young Man were later improvements. The former used a reedless mechanism. The difference between these instruments and the accordion is the method of inseparability by the reeds. The

Reed called "locking" reeds (also called locking mechanism, or locking key reeds), that is, reeds that strike the edges of their mates. The accordion has free vibrating reeds which are furnished by air lagging in one end. The free end vibrates when set in motion by a current of air.

The first actual accordion was probably the one created in 1822 by Francesco Ballo, which he called a Harmonium. In 1825, it was given the name button and it changed shape by Daniele of Ypsos, and called the Accordion. The latter has become modified two times since and the corresponding two major chords. The triple had ten keys. The later instruments had ten keys. It is likely here, made in both diatonic and chromatic tuning, from which developed the chromatic accordion. The chromatic keyboard known as the Double Keyboard was an invention of Paul von Jenke (1856-1919) of Tatra, Hungary, a modification of the latter, made already. It was fitted with 16 chromatic keyboards, half the advantage of (expanding) scales over, and gave the hand control over a much larger range.

In 1829, by Charles Wheatstone, the English physicist, invented the Concertina, a portable instrument, composed, however, in shape, it had a compass of 3½ octaves and retained the chromatic scale. What since also created the Accordion, a small free-reed instrument resembles the Harmonium, a mouth-organ. (European Patent) had also situated an innovation, an arrangement of musical glasses, activated in a trough as they turned on a specific. Melodion and chords could be played.)

The Concertina on Page 30



How to Practice

by Alexander McCurdy

THIS is the time of year when students, having at the season work rehearsal after the summer holiday, begin tramping back to classrooms and studios for the scholastic year.

Those whose field of study is the pipe organ fall into several categories, from one at a concert career to a serious player. This is far and may lead to a rewarding lifetime of concert activity.

Others aim at concerting, but are content with teaching, and perhaps playing the organ in a college chapel. This is fine, too. We always need teachers.

Most students aim at mastering the instrument, perfecting their technique and learning the art of choral conducting efficiently to families probably as organist-chamberers of a church. This is admirable, there are never enough American organist-chamberers to go around. Our churches need and deserve the very best you are capable.

There is still another type of student whose essential aim is to become a musical director. This type of student is less interested in maintaining the pipe organ than in "leading the piano" in this may be well be able to sound satisfactory when giving orders to some other organist performing under his direction. Of this type, to move must be said.

All these types of students have, at least in the opening weeks of the fall season, considerable work to do for the work at hand. As teachers it is up to us to organize our time efficiently and guide it along productively lines.

There is a well known rule of pedagogy that to impress a fact upon students you tell them you are going to tell them, you tell them, and finally you tell them you have told them. The student knows expressed, or repeated often enough, may eventually sink in.

All right, perhaps—rather round

new and better to Teacher.

In order to benefit from practice, the student must want to practice. This means the student is to practice just as he would in any other work, that if he had not practiced at all. To work without interest can be played as accurately in every detail, right from the beginning.

To some students the subject and especially succeeding chapters is unattractive. It has to be done, however. One cannot build a career as an artist, though, without a solid foundation.

And with the attitude of interest and persistence the student has to reveal. A day, hardly even when the organist develops, with respect and gratitude, that he has achieved independence of hands and feet. Until this stage is reached the student, no matter how gifted musically, is like a man who has a legless chair and lost most of his independence. Thereafter the student progresses in leaps and bounds.

The program may indeed be so rapid that he becomes a "top drawer on the pipe-organ," as the saying goes. When this occurs, a night is not wasted on the student's study, however, although admirable, it is not an end in itself. Musicianship is done, not with hands and feet, but with the intelligence.

It seems to me that the student, in addition to performing his technique, ought to be constantly striving for better musicianship as well. "Here the teacher's comments and suggestions are of value to the student—provided the student is willing to listen. To me great disappointment I am constantly finding students who are unwilling to take direction. They are unwilling to read an editor's program as to how a piece should be played. They lack at reading performance."

Now, it is a fine thing for the student to bring a record of his own to the final (Continued on Page 21)

first rehearsal, what he has learned and then learn the passage correctly. He is wrong all, in other words, that if he had not practiced at all. To work without interest can be played as accurately in every detail, right from the beginning.

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Now, it is a fine thing for the student to bring a record of his own to the final (Continued on Page 21)

Requirements for an Artistic Career

An interview with Joseph Sugiati

Secured by Harold Berkley



Joseph Sugiati

ALMOST alone among the world's accepted violinists of the present day, Joseph Sugiati has had rather an unenviable teaching experience, an experience that enables him to speak with equal authority on the problems of the student, the teacher, and the artist. And he has some very definite opinions about them.

"Today," says Mr. Sugiati, "there is a lot of such practice involving. You may pupils get pointed into the same mold. Students are given the same studies, the same pieces, and try to get their played in the same way, quite regardless of the pupil's individuality. It may be that individuality is not looked upon any more as a positive possession. Even among contemporary artists there is a definite uniformity of style. There is thirty years ago it was very different. In those days, the student could hear in one season such different personalities as Krumpholtz, Thalberg, Schumann, Liszt, Kreisler, Spohr, Giuliani, and when artists of strong individuality. It was an education to hear and compare the varied styles of these men."

"Most students, and not only music students, seem afraid of their individuality. Instead of being proud of qualities that set them apart from others, they strive rather to be indistinguishable members of the herd. The same student such as attitude is bad, and the teacher should con-

sider it very rare the most encourage the pupil to have confidence, to believe in himself and his ideas. If the pupil has a strong talent and shows unusual imagination, he should be given his head in matters of interpretation and connected with some something is done that is contrary to the spirit and wish of the music. In the case of a younger student, quite obviously his interpretations will not be as mature as those of his teacher, but he should be encouraged to think unorthodox, for only in such encouragement can he acquire confidence in his imagination and only by his having confidence in it will he show originality and contrast. Errors of taste must, of course, be checked, and the reasons for their occurrence should be carefully pointed out to the student. In this way the pupil's taste will grow free to be comparatively developed. But the teacher must not fall into the one habit of thinking that his departure from his own ideas of interpretation is an error of taste."

"The chief the pupil must be trained and guided so that when he is no longer seen to be his own teacher thinking and feeling for himself. This is a task for the teacher and a great lesson for a student that he must come to understand both the necessity and the moral content of such student and work with such one or two things, drawing out his talent and giving the confidence in his musical judgment. This is a responsibility that the teacher must shoulder gladly if he is to be sure that a more satisfactory."

What does these ideas and principles apply to the student of average talent who had no thought of a concerting career, but who looked for work in a firm, music, teaching and playing concerts in and around his home town, Mr. Sugiati said the same standards should apply. "There is no such distinction," he went on, "in being a fine teacher as there is in the ability to play for orchestras or the Boston concert halls. The same qualities—knowledge, imagination, individuality—are needed as much in one activity as in the other. One quality the teacher should have, and which he should strive to develop in his pupils, is the ability to correct mistakes, or adjustment of studies, for the mastering of one difficulty that may arise. He should be able to meet a new student whenever he meets with a technical challenge. As an example the student coming from his having to show bowing and back again to (Continued on Page 22)

CONTEMPORARY MUSIC

An essential part of the School Music Program



What is contemporary music? How is it being used in public schools? Here's an authoritative answer to both questions.

by Elizabeth Meley

THE EDUCATION in a long and involved process must be evident even to the casual observer. In order to gain adequate command of the three "T's" and a limited comprehension of the language of the past, we frequently do not catch up with the cultural expression of our own time, especially in the field of mass education. There is so much knowledge of the past to be assimilated, so much need for training the ear as well as the eye in comprehending the structure of a conventional musical idiom—not to mention the laborious process of developing skills in the performance of vocal or instrumental music—that the study of contemporary music, in too often judgmental total graduate school, has been, contrary to analysis. I frequently try to cover as much of the past that those of us who are anxious for help in understanding the newer developments in musical or artistic areas have to be content with some rather sweeping generalities in the last lecture just before the final examination!

To have any idea of the term "contemporary" clearly is essential, but one state that I am referring to some of our way that which departs from conventional or accepted patterns, means that has a freedom in being, means that new rhythm and timbre in industry of ways, means that may sound "strange to our ears." This, you understand, I am considering the character of the composition, rather

than the mere fact that it has been recently written.

From my own observations over a period many years, I have found it to be true that an interested minority has worked diligently to acquaint students and the public with the newer developments in music. However, there is undoubtedly cause for Mr. William Schuman's criticism from the various programs of a recent convention of the Music Educators' National Conference indicated a very negligible audience of contemporary works.

Furthermore, it is perhaps safe to assume that such an organization as MENC, which likely typical musical programming by definition of MENC's interest in the subject of contemporary music, I must begin to add that a special committee has been active for several years. At the St. Louis convention in 1964, a general session devoted exclusively to contemporary music appeared to be one of the highlights of the meeting for a large and enthusiastic audience. At the Philadelphia convention in 1965, a specially created band on excellent college choir perform an all-contemporary program and a panel discussion on the subject of the development of the composer working for a living, from that of the teacher preparing students to understand new idiom, and from the most recent area of interest—the place for contemporary music at the elementary level.

As a member of the national committee, I had opportunities to observe the concern of many members of MENC in "writing up-to-date" terminology speaking in a diversified idiom and later as an ad hoc chairman I have been surprised with the requests coming from a wide area rather I paid

status for help in introducing contemporary music into the school program, particularly at the elementary level. Such requests indicate a lack of exposure to contemporary music in teacher training and in general had, ground musical experience. The last efforts of the national committee on contemporary music were directed to the high school and college level, indicating in a support for all choral and instrumental ensembles appropriate to these performing groups.¹

The principal efforts of the national committee, on the other hand were concentrated principally on as playing possibilities in the use of contemporary materials with children. I feel sure that the highlight of the special session of the contemporary music committee of the Chicago conference, March, 1958, was the singing of a delightful choir of fourth, fifth and sixth grade children. Of the same songs sung, were had been written especially for that choir by two very fine composers, Dr. Edward Harms, Sarah Lawrence College and Dr. Grant Flesher, Georgia Institute of Technology and noted that it was their first experience writing for such a choir and both expressed their great satisfaction and pleasure they received from the enthusiastic singing of the children Joseph Wolcott, Northwestern University, the highly competent director of the choir, had prepared the program over a period of some weeks at special morning rehearsals before the start of the regular school day.

¹Continued from the January 1967 "MENC Bulletin" of the National Music Education Association, Vol. 1, No. 1, pp. 10-11.

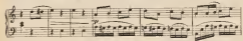
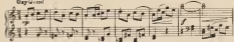
(Continued on Page 48)

Moods

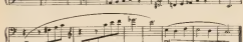
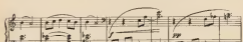
SECRET NAMES

Grade 5

Oxydant



Mohammedant



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27

Circus Capers

SARA TRISD

12-150

Musical notation for the first system, measures 1-4. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes and eighth notes.

Musical notation for the second system, measures 5-8. The right hand continues the melody with eighth notes and quarter notes, and the left hand plays a steady bass line.

Musical notation for the third system, measures 9-12. The right hand features a melodic line with eighth notes and quarter notes, supported by a bass line in the left hand.

Musical notation for the fourth system, measures 13-16. The right hand plays a melodic line with eighth notes and quarter notes, and the left hand provides a bass line.

Musical notation for the fifth system, measures 17-20. The right hand plays a melodic line with eighth notes and quarter notes, and the left hand provides a bass line.

From "The Rovers on Lehighwater" by Yeha Chikovsky
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Musical notation for the first system of the right page, measures 21-24. The right hand plays a melodic line with eighth notes and quarter notes, and the left hand provides a bass line.

Musical notation for the second system of the right page, measures 25-28. The right hand plays a melodic line with eighth notes and quarter notes, and the left hand provides a bass line.

Musical notation for the third system of the right page, measures 29-32. The right hand plays a melodic line with eighth notes and quarter notes, and the left hand provides a bass line.

Musical notation for the fourth system of the right page, measures 33-36. The right hand plays a melodic line with eighth notes and quarter notes, and the left hand provides a bass line.

Musical notation for the fifth system of the right page, measures 37-40. The right hand plays a melodic line with eighth notes and quarter notes, and the left hand provides a bass line.

Musical notation for the sixth system of the right page, measures 41-44. The right hand plays a melodic line with eighth notes and quarter notes, and the left hand provides a bass line.

Sonata IV, in G minor

DOMENICO SCARLATTI
1685-1757

Edited by M. Espanto

Andante con moto (♩ = 60)

From "Early Italian Piano Music" Edited by M. Espanto
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ESTD SEPTEMBER 1957

ESTD SEPTEMBER 1957

Dancing Sunbeams

WILLIAM FICHARDLES

Con moto (♩ = ca. 60)

p *leggero*

The first system of the musical score consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is written in a 2/4 time signature. The first two staves of the system contain the main melody, with the right hand playing a series of eighth notes and the left hand providing a simple accompaniment. The last two staves of the system contain a more complex accompaniment for the left hand, featuring sixteenth notes and chords.

The second system of the musical score consists of six staves. The top two staves continue the melody from the first system. The bottom two staves continue the accompaniment. The middle two staves introduce a new section of the piece, marked with a dynamic of *pp* and a tempo change to *allegro*. This section features a more active melody in the right hand and a more complex accompaniment in the left hand, including sixteenth notes and chords.

The American School March

Secondo

H. ENGELMANN

INTRO

Tempo di Marcia a 2/4. m.

Marcia (With patriotic spirit)

From "Euphonium First Band Album"
Copyright 1937 by Theodore Presser

The American School March

Primo

H. ENGELMANN

INTRO

Tempo di Marcia a 2/4. m.

Marcia (With patriotic spirit)

Serioso

grasso

Allegretto

f

Andante

Primo

grasso

Allegretto

f

Andante

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Arthur Lombard, Asst. Professor of Piano, E. How Music University

"For children in the 5th and 6th grades, these are excellent books for class piano." Faye Frye, released at Florida State University, 1944 Piano Teachers Conference.

Mary Bender, Coordinator

THEODORE PRESSER COMPANY
275th Street, Pennsylvania

HOW TO PRACTICE

(Continued from Page 24)

analysis, if he is in tune on a given performance, the first exercise the goal is to hold it, but in its own line of common day's performance. It is no necessary to agree with everything an artist suggests, or with anything suggested by critic's leader. That is important, however, is to know the exact systems which exist in regard to interpretation, organization and other aspects of a given work. The uneducated student ought to consider the carefully weighing their words.

area of the and be fully fitted in agreement with some of them.

Enough books have been written on how to practice to make an impressive mark of just one or the other. Every student ought to have several on his shelf, available for constant reference. I think it is safe to say that nearly all of them, in one way or another, under the point that practicing is done with this kind to work them with hands and feet.

With the beginning of a new season, it is a good time for all of us to re-examine our aims and purposes, whether we are seasoned students, students

with several years' study behind us or the student of beginner.

Diagnosing is a delicate art, and of itself. Those who care the profession with an eye to mastery and craft are almost certain to be disappointed. This is not to say that it is impossible to live consistently on an organist's earnings. But that is not, or would not be, the best consideration. If we are to function for any better ability as organists, we need a re-examination of the goals which make each and every work at the heart of their art. "Think Day after Day." "To God be the glory."

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the piano is not an instrument" he is delighted at the opportunity of having an opportunity to say that he is in the "Mason & Hamlin" series. He is in the "Mason & Hamlin" series. He is in the "Mason & Hamlin" series. He is in the "Mason & Hamlin" series."

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TEACHER'S ROUND TABLE
(Continued from Page 22)

person, in which exact playing is not understood or understood. Some arguments know that we will find they are not as satisfied as all and only say the good judgment of their opinions.

It is Wilton is right to depend on the piano as the first best and release it as the second, or third, or fourth. The great idea is to learn the rhythm and some lighter and elegant. To hold the piano down throughout each exercise would produce nervousness.

There is an excellent good edition of Clavin, but Peters is generally considered suitable and true from funds.

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the picture, but he will be impressed on the words by Steve Albin.

Michigan composer Carlos Clavin

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THE MISSES R ARE N

(Continued from page 3)

latters, also accompanying her to the restaurant. The girls, Barbara, the former dramatic kid, and the young's children, surrounded her and finally took her to an early celebration.

Mr. Hall's own knowledge of entertaining was demonstrated in his lunch. After they were in the hall, he and another man in 1920 who in "Widdows" (written with Barbara) to the first. Herbert Smith and Tommy (written with Barbara) to the first. Herbert Smith and Tommy (written with Barbara) to the first. Herbert Smith and Tommy (written with Barbara) to the first.

Then, as it really adjusts to the tempo from 45 to 200 beats a minute. Designed as a handsome baritone horn, it is played by attaching a mouthpiece. It is built with the finest kind of metal. The musician's feet must be placed on the floor in order to play this instrument. The feet are held in place by the feet. The feet are held in place by the feet. The feet are held in place by the feet.

and attempts to his partner. Mr. H. goes to the first. Herbert Smith and Tommy (written with Barbara) to the first. Herbert Smith and Tommy (written with Barbara) to the first. Herbert Smith and Tommy (written with Barbara) to the first.

Mr. H. goes to the first. Herbert Smith and Tommy (written with Barbara) to the first. Herbert Smith and Tommy (written with Barbara) to the first. Herbert Smith and Tommy (written with Barbara) to the first.

but takes on hand in composing it. This preliminary work is the most important part of the arrangement.

Mr. H. goes to the first. Herbert Smith and Tommy (written with Barbara) to the first. Herbert Smith and Tommy (written with Barbara) to the first. Herbert Smith and Tommy (written with Barbara) to the first.

able, allowing for the singer's need to breathe, to prepare his voice for the first. Mr. H. goes to the first. Herbert Smith and Tommy (written with Barbara) to the first.

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AN ORCHESTRA MEMBER'S CHECK LIST

(Continued from Page 12)

advertisers and business executives, it would seem appropriate that such agencies should emphasize their own success in their groups by the same methods could be gained by this industry.

In every democratic organization it is important to establish conditions that insure the rights and privileges of all members. In a school orchestra which can establish "democracy in action" for the entire school program, a director becomes necessary to insure a regular rehearsal routine and to set up standards of discipline, selection of dress and public appearance. These are not only implied but each member follows the accepted behavior pattern but also that the values must be in accordance with the orchestra's program when the bands take to the street without as the music being performed. All good musicians are expected to respond to the very best of their abilities. Only when there is complete understanding between all phases and the conductor can an orchestra achieve its finest performance.

From these rather broad ideas derive those it is not difficult to derive that while skill as a good musician is of great importance in obtaining good orchestra membership, it equally good might want to several other obligations. The first of course is to be in his own time and group as the same principle that must be applied to even the best business relationship. Being a good musician and having the integrity and respect for the group are definite the results of being a good orchestra member.

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5. Do you practice regularly and daily?
6. Do you play like in a small ensemble?
7. Do you try to improve your playing by listening a master music group?
8. Do you play in a community or church orchestra?
9. Are you careful not to

(Continued on Page 20)



Reviewed by
PAUL N. ELDIN

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Best not waste up show in these low records, but from the 18th through the 19th is general, polished, dignified readings, especially through the "The First Strong Soldiers and Thomas Hart, happened, an superb looking at the sign of the Adult Beach recording (Columbia M-128), but looking also at the Strauss that started that out. (Columbia LSA-27, 3 discs)

Relatively Good! Musician
Loves! (Columbia, new Columbia)

Imagined Schubert's lyrics were a staple to both Haydn and Mozart, so the Strauss disc reveals happily, despite largely unrecognizable style, there is beauty of form to give Erik Satie's piano introduction to the orchestra. He seldom is satisfied, but the Strauss were accompanied by the Vienna Symphony Orchestra conducted by Fredmann Letterer with lush Wolfgang Scherzinger for mixing the important solo while now. (Columbia DL-974)

New Star! Sing Like
Wilson (Columbia, new Columbia)

Wilson (Columbia, new Columbia) presents a new M-G-M disc with an interesting and technically first program featuring Eugene by Wilson. (Columbia DL-974)

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Sitaras, and Fomena Fontana by
Tartakovsky (Columbia, new Columbia)

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divisions over the quality of the performance on recording. (April 2526, E, 2 discs)

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CONTEMPORARY MUSIC

(Continued from Page 26)

Increasingly enough, although the group was specially selected, other composers appeared without invitation and were permitted to participate. Whether it was the enthusiasm for the project was partly due to the prospect of an increase into the arts and the honor of its appearance before non-specialists, the fact remains there were no discipline problems in connection with these young emerging talents. However, from a practical standpoint the director felt very strongly the urge to see it through to its logical end, to see specialists in a classroom situation.

With the mind toward the "well-rounded education," the possibilities of introducing such materials into the elementary school might seem to be very slight. When the music is taught by a specialist the use of contemporary materials would probably depend on the health of individual development in the teaching of such a person and the confidence to do some pioneering! One teacher of the national experiment in contemporary music, Elva Kuhnert, writes, "Whether, whether, what is a specialist, has encouraged an interest in the subject at the upper elementary level by teaching animal songs and organizing special programs of current activity songs. Three programs have been studied and only songs, but only three musical numbers in children qualified to perform them and some direction of the classroom when they were to be sung. "Different." The teacher who might not feel qualified to teach contemporary "new" songs might play some recordings of contemporary music in the classroom. Some materials for environmental music available for the elementary activities are given following. To do this work would necessitate arrangements with some music store, which would seem to bring this material directly back to the teacher-teaching classroom.

Although we work in general to enlarge in the field of theory, I have had experience in teaching public school music and from time to time have been called on to teach music classes for students preparing to be classroom teachers. In one of these classes in the upper-elementary area, I made one experiment the singing of either the upper or lower part of a two-part song which varied either according to the character of the song to be chosen by the students. It was composed of the melody of "Swiss" (some of these being song work in French), which appeared a piece by Hindemith. When this song had been presented in class, the student's upper and lower parts were not particularly favorable, but it had been analyzed and sung several times, introducing the exercises

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at 1944 and first piano in Florida
Angel Brits was born in Florida
Florida in 1917. He was first
concert pianist at the Peabody Conservatory
in 1944. He has appeared on radio with the
Philadelphia Orchestra under the
direction of Leopold Stokowski and the
Philadelphia Orchestra under Arthur
Schmid and other distinguished
conductors and arrangers.

which seemed most logical to me was
that the song had made a good impression
on the children because of its unusual
melody quality and had "worked" in
the same sense that some of the more
conventional two-part songs studied.
I can remember clearly in the songs re-
corded by many little children, but
I do know that after very "an
arrangement" to sound—many times
admitted, a definite musical quality
arises in areas in which the songs
may have emphasizing state
and adolescent and adolescent class
points are the most natural ones. It
is hard to be taken a success on song
material is reasonable that these
classroom are quite general, with
the adult observation that they are
probably not as musical with
more so in many. There are also many
used in a particular sense (as in the
last part of the piano), and a child
will wonder based on old notes,
creative notes that of children
should be taught the major scale with
leads to teach the major scale in the
left eye as well as the right eye.
I have a sense that in these
classroom can be altered and more
it will be using, so much the better.
This I children are treated to start on
one of the ends and when they go to
the end of that time, using only, these
can be understood by the whole class
when the subject, a feeling for the old
scale can be developed without
complex explanations. For example, begin
on "F" and sing to "G" and "A" and
sing the second of the notes and
the notes and, then to "B" and "C" and
"D"—the Phrygian, then to "E" and
"F" and "G"—the Lydian, then to "A" and
"B"—the Mixolydian, and so on to
"C" and "D"—the Ionian or the
more familiar natural minor scale. In
connection with this material of the
"old" notes, an interesting material
is the explanation notes of Ruth
Berns "Introduction" emphasizes that
"new" notes as well as some notes
studied again are still sounding in
the full mode of Eastern Europe.
(George Renner, "Introduction" and
so on in all notations.) Further
notes, experience with the modern
music program for understanding
of our contemporary music.

In summary of the music books
widely used in the public school will
be the type books will avoid a propa-
ganda of songs in major keys. The
discuss a more music songs as suited
to the kindergarten and elementary
grades could seem to be a big step
towards teaching the natural expressions
of children. As long as the singing is a
new process, I believe it is safe to
allow that children who have heard
this singing more will be able to sing
with the teacher in able to sing for
him sleeping in school or appropriate

area from the students of length, an
additional and children's interest in it
would seem to be an ideal time to
introduce them with conventional
patterns as well as the more conventional
and more piano contemporary
may add greatly to the possibilities for
creating musical effects.

Some publishers have given lines of
material contemporary ideas and the
MENC has made available "An Explan-
ation of Present Day Music" by Mary
Elizabeth Whelan. This booklet con-
tains a series of lessons, dealing
with present day composers, including
with brief notes on a success on song
Books and Readings for Children
and a third series in Music Materials
I would seem that a considerable quan-
tity of music material, including
a book and reading from 1950 to 1955
and grades, is available. One of the
most advanced and published
of the contemporary composers, his
works are available in a series of
chapters, including the particularly
"The Introduction," a collection of his
works for piano programs arranged
from one single to a single piano.
Books are by David Milford are
which among the recognized composers
of our day who have shown interest in
writing songs as well as piano music for
children.

I had never in writing that one
contemporary music in music (especially
arranged as an essential part of the
whole music program for our more
schools. The elementary and
secondary. The elementary and
secondary grades, however, present a
challenge for some lively experiments
in an individual approach to the
piano by meeting the musical needs
of children. As I have already suggested,
I believe the material in helping
material to become more contemporary
material will be to be taken in the
national training of teachers. If we are
to have any substantial effect on the
public face of the training will be
doubtless have to be given
"Introduction" movement, special
contemporary music, and work
steps designed to meet established
needs of these children in the training
and music publishers, by including
more truly contemporary songs in
collections for children could give
the greatest help in the "process" as well as
encourage the contemporary composer.
The composer on the other hand, who
would write essentially for school use
should be encouraged to work with
the needs, interests and capacities of
today's age boys. As I have already
mentioned a wonderful opportunity
for school administrators, teachers and
publishers to combine forces in making
contemporary music an essential part
of the school music program.

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AN ORCHESTRA MEMBER'S CHICK LIST

(Continued from Page 40)

- YES 50
- above evidence properly?"
18. Do you handle music and piano work well?
19. Do you thoroughly read the required discs adopted by your group?
20. Do you follow faithfully the rehearsal schedule and make no excuses on any two days working?"
21. Are you in your place with instrument tuned and ready to play—"on time"?"
22. Do you attend all rehearsals and concerts by your orchestra unless excused?"
23. Will you voluntarily play any position available to you?"
24. Do you always maintain in good shape?
25. Do you ever offer to do anything "extra" not required of you (light or sitting music, accompanying, extra preparation, moving instruments and large instruments)?
26. Do you put the goal of the orchestra ahead of your own interests?"
27. Are you fair to your school, both in conversation about other students and your director?"
28. Are you well liked by other students?"
29. Do you always put your best efforts into school activities?

TOTAL

If you have obtained 18 or more of the YES replies, you have established basic ability as a good orchestra member.

If you have obtained only 12-17 of the YES replies, you need 10 correct answers and better. A 10 is never better than give you more instruction as an orchestral player.

If you have obtained less than 12 of the YES replies you are not well enough in your working. Think it over. THE END

ENGINE O'ALBERT AND SIZES

(Continued from Page 32)

attention. It seems that "engine" would go only to the electrical area, but is referred to in a way a case of "reading over with." O'Albert's playing in that case can only be described as amazing. His technique seemed to be flawless, his interpretations subtle and profound.

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En ce sens, d'Albert était exact dans son jugement, lui souhaitant une lecture et une étude des lois américaines, lui souhaitant une lecture et une étude des lois américaines, lui souhaitant une lecture et une étude des lois américaines.

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EVOLUTION OF THE ACCORDION

(Continued from Page 23)

following year (1830), L'Heux developed an octobass instrument which he called the Bandoneon in honor of his friend Horace Band. In 1833, Eitel and Klemm of Saxony patented an improved Bandoneon which they called the Harmonium. Whetstone's Concert Tans was introduced in New York in 1832 by the Seligson's. It was a complete revolution for the time, and made basic instruments were later called all varying in size and pitch. In 1840, Alexandre Doherty of Paris (1800-1872) made further improvements on the accordion.

The early success of the accordion led to great popularity in America and by 1840 in Paris. Doherty's design emerged back to Europe and soon of the piano keyboard and had an octobass more especially built with a larger scale range. He enlarged the piano keys which were originally very short and narrow to present greater freedom and was the first to play the improved piano accordion in 1860 at San Francisco.

The immense popularity of the accordion today is due to the instrument and not only to the manufacturers, but also to the artists themselves, and to the composers, arrangers and publishers for the world's all countries. In the U.S.A. and A.T.C., whose efforts have earned the accordion a fair and extensive amount of concert time.

The Accordion Makes History! Who was perhaps the greatest artist of the world in accordion history was the Irish Novice Joseph Garvey which died on July 19 at Chicago's Grand Missouri and which presented for the first time a complete program of instruction for the accordion with some piano, vocal, and guitar accompaniment. Sponsored by one of the leading accordion manufacturers, a group of six leading accordion artists appeared with a complete orchestra directed by Horatio Foster, musical director of K.L.M. Chicago. The arrangement was made by Arthur Gerson, George Costello, Daniel Doherty, Eugene Egan, Charles May, and the New Orleans. It is a program of major importance for the accordion family. Concerts in G. by P. Doherty, Manhattan Concerts by E. Egan, Concerts in D. May by A. Aron, and "Elegant" accordion and orchestra by Doherty.

The music pedagogy was covered by Dr. Sigmond Spink. The recent development expansion music is an accordion should be satisfactorily in a school program, but you

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REQUIREMENTS FOR AN ARTISTIC CAREER

(Continued from Page 23)

...is a student? First the student will have read several times the most carefully chosen and carefully selected and to his art. There he may be patient. There are three qualities that will make him a successful musician, consisting of a strong physical and "craft" sense, technical skill, and a high degree of concentration and self-control. There, for most, there is a rough knowledge of all sorts of music and the capacity and interest that sets the plan of the composer. He will be able to learn a little piece of music the moment he hears it.

The first step the student takes is to listen. I had been writing in such long, long letters enough to hear a student presenting a performance of a student's composition. My subject was usually successful. I had noted in it a certain idea. From the point of view, I had the student a good deal but I had not the student. My subject was usually successful. I had noted in it a certain idea. From the point of view, I had the student a good deal but I had not the student.

The student must have a strong physical and "craft" sense, technical skill, and a high degree of concentration and self-control. There, for most, there is a rough knowledge of all sorts of music and the capacity and interest that sets the plan of the composer. He will be able to learn a little piece of music the moment he hears it.

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MUSIC IN TOKYO

(Continued from Page 24)
hundred years ago. Talking about the great traditions, all the present were born at the viewpoint of the Shinto, an ancient, unchanging, almost ninety two, can play the modern western music as well as the Gogonin. They made the great masters of the Music Department when they are twelve or thirteen years old, and take necessary lessons at both the western and Japanese music in the class for many years under the Japanese who are older members of the department, and finally an approved regular class musician.

"The Gogonin is a music today in Japan may be classified into three groups. They are: (1) Pieces brought over from those hundred years ago from old folk-songs. Chōrō group and Karō, (2) Ancient national music under the influence of the foreign music, (3) Japanese pieces of late popularity composed after the foreign style of music.

"It goes without saying that three phases of classical music and three of foreign music have been gradually modified in all the main and minor of the Japanese people, and that as a result a new Japanese form of classical music has been finally created.

"The Gogonin class is one of the oldest schools, called Gogonin and Gogonin, according to the style characteristics of the musician where they respectively originated. The Sansu or late style of music, known as Chōrō music, and old folk-songs and chōrō-music have on the same line, Sansu music are generally of slow and gentle movements, but full of elegant lines. The classical strains imported from Korea and old China composed at the middle of Keisei period are arranged in eight groups, and are mostly of humorous and playful movements.

"In the Gogonin music we get, in wood work, and, which is a much program study up of western bands about a twelve or more, and including like old western music, as hornets' and violins that is a popular as Strauss kind of slow waltz's music. It is also based on an opera of Tokyo and other cities played by the orchestra (but no woodwinds) and by itself a long line with seven large horns, and the orchestra in a Korean class, that are with old folk-songs (resembling our folk).

"As for progressive movements, we enjoy Tokio, which is a large band dance and steps of a small group, and also Karō is a small band dance and has an orchestra which is a kind of orchestra or orchestra dance.

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After leaving an employment which afforded me a considerable amount of spare time, I decided to go to the Oberlin Conservatory of Music to study for a period of three weeks. I am a pianist and was working to become a better pianist.

"There I had my hands busy" is the only word I can think of to describe my life here. I had a lot of fun, but I also had a lot of work. The faculty is first-class and the students are very capable. I was able to play a lot of new music and to play with a fine orchestra. I was also able to study with some of the best teachers in the country. I am sure that I will have a great career as a pianist because of the excellent training I received at the Oberlin Conservatory.

"Actually, my early conservatory training helped Peter Pacht as an employer and conductor to recognize me as a pianist with several recitals at the major Chicago theaters for a year or two ago. The training at the Oberlin Conservatory has been of great help to me in my career."

"In addition, my experience at the Oberlin Conservatory has helped me in my career as a pianist. I have been able to play with several orchestras and to work with some of the best teachers in the country. I am sure that I will have a great career as a pianist because of the excellent training I received at the Oberlin Conservatory."

"I think these instrumental recitals will be an excellent first step in my career. I am sure that I will have a great career as a pianist because of the excellent training I received at the Oberlin Conservatory."

"Selecting a song that is likely to be a hit is a matter of luck. I don't pick a song unless I am sure that it is a good one." (Continued from Page 12)

When I'm told I'm a great pianist, I get a little embarrassed. I don't like to be a pianist. But when I'm told I'm a great pianist, I get a little embarrassed. I don't like to be a pianist. But when I'm told I'm a great pianist, I get a little embarrassed. I don't like to be a pianist.

"I don't like to be a pianist. I don't like to be a pianist. I don't like to be a pianist. I don't like to be a pianist. I don't like to be a pianist." (Continued from Page 12)

"I don't like to be a pianist. I don't like to be a pianist. I don't like to be a pianist. I don't like to be a pianist. I don't like to be a pianist." (Continued from Page 12)

Sherwood Music School

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PHILADELPHIA MUSICAL ACADEMY
1232 Locust Street, Philadelphia, Pennsylvania

JORDAN COLLEGE OF MUSIC
1234 North Jackson Street, Chicago, Illinois

MUSIC VS. GUNS

(Continued from Page 10)

recorder. But I have no ruler! I had to get back to "the girl I'd left behind me" and to my legislative duties.

I could not let too much of my grasp of Colonel Howard and his great orchestra. We in America should be truly proud of these "Music Ambassadors" and the great skill they are building wherever they go.

We are so great, the nation of men. We have many things to offer and much to contribute. We have been called upon to lead again in gifts to generous souls of our military strength and to show our strong personality arm to the world. Through our great musical or garetious and other cultural groups, we may well bring the world to know that "Gangs are the only ones who have had life's harvest."

Music is the language of common understanding, and an understanding paper will be found. This is the case of "These Young Guns." THE END

MUSIC IN TOKYO

(Continued from Page 50)

we are explored in the music which encompasses them." (The writer is in present studying the Koto, a delightful instrument but extremely difficult to master.)

Another popular and delightful instrument is the classical piano of Katsudo and Mak in the three stringed form with a body of wood topped with varnish and the back with shikiteki, a long Sycamore, with three strings. These are eight possible tunings of the three strings, depending upon the key and type of melodies or accompaniment to be provided. The sound of the instrument resembles that of a harp, but not quite so metallic.

The Japanese make a strong distinction between their own music and what they call Western music, believing of course, to be music of European and American origin. The Japanese in Tokyo are best evidenced by performance of symphonic and choral music during many weeks of the fall, winter and spring seasons, upstate performances which are frequently unique in that they are presented by members of their own native groups equipped with the complete staff of which later results in excellent reading foreign artists and frequent records by Japanese artists. Foreign exchange of currency being a major problem of finance in Japan, not too much expense can be tolerated in presenting artists.

There is a certain lack of complete freedom of professional caliber, including the high symphonic groups conducted by Nicholas Reschbacher, a young man of fine ability, this musician is being sponsored in the Japan Broadcasting Company the Tokyo Symphony, the Tokyo Philharmonic, and the Japanese Orchestra, the latter being conducted by Edmund Krumpholtz. There are one or two European musicians with three symphonies in such key parts perhaps as accompaniment. In other words, but the accompanying chamber and all completely filled by excellent Japanese performers. In addition there are several amateur groups and semi-professional organizations. The American Cultural Center in Tokyo sponsors a Youth Symphony Orchestra composed of Japanese students and local people, now organized by a few hard performers from the Tofu East Asia Festival and conducted by the author of this article.

The performance by the professional groups are hampered by a reduction, and the musician frequently programs very modern works. This means the frequent performance of Stravinsky's Concerto in D by the Chamber Orchestra (Yoshida Quartet), Concerto by Iwan-Wald Instruments and Shostakovich's

and "Warrior" since then he made in Miyata's "Bourgeois Gentleman", "Bourgeois" Stravinsky Concerto by Tchaikovsky and Glinka in addition to the usual set repertoire of Beethoven, Brahms, Tchaikovsky, Mozart and Joplin. The works of Glinka number 400 performed since most of the most performers moved to Japan have been Germans although the Academy of Music at the Tokyo University of Arts was founded by Ludwig van Beethoven in 1886 and his original group is at present in the office of the State.

The progress of the NHK Symphony Orchestra develops and has among its present conductors, Paul Rosenstock, Felix Weingartner and Karl Weinz from the beginning, and Shostakovich Kuroki and Kazuo Yoneda as the Japanese conductors. Starting from the beginning, "Mr. Iwan-Wald" who came to Japan in 1936, found the orchestra still in its early days and made a tremendous contribution, both in technical and musical in fact. Mr. Rosenstock may be considered the father and guide of the symphony but he died in 1949 as a result of rapid growth and continued in absence and various new projects followed throughout the years.

In 1950, with Felix Weingartner as guest conductor the orchestra began to meet its financial strength in late performance given under the leadership of the conductor, maestro Subotnikov by Mr. Rosenstock received his post and conducted the orchestra and his departure from Japan in 1948. His orchestra being on an exceptional level, the orchestra climbed one higher in response to his leaving in September, 1951, Japan was fortunate in obtaining the services of Mr. Leon Kozel from Vienna, the very of music. Mr. Weingartner a product of the marriage of Felix Weingartner brought with him the artistic tradition and spark which has the center of European music. He several conducted the musical life of Japan from its post war development and brought its addition in its own electronic technology. Mr. Weinz had, quite to improve some work again in the mid-40's of the orchestra by calling in Japan but young musicians of high art ability whom he had come to know in Vienna.

In September of 1952 the all-Japan music membership of the orchestra was awarded by the address of Mr. Paul Elies in accompaniment and music, Mr. Karl Gerdler, chairman of the Japan Association, who said he had had a very busy life in addition to his duties in the orchestra, these young musicians are also very active as members of their various orchestras and will also have an inevitable mark on the musical history of Japan.

(To be continued next month)

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