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Guy McCoy

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April 1956
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THE SYMPHONIES OF ANTON BRUCKNER
by Gabriel Engel
Reviewed by Dika Newlin

Miss Newlin, author of "Bruckner, Mahler and Schoenberg," is a member of the faculty of Drew University, New Jersey.

Here is the final tribute of the late Gabriel Engel (d. 1952) to the Austrian master whose work he held in abiding affection. The author, editor of the Bruckner Society's magazine Choral and Discord from its inception to the date of his death, was the first to introduce Bruckner and Mahler to American readers in his monographs "The Life of Anton Bruckner" and "Gustav Mahler, Song-Symphonist."

The value of "labors of love" such as this little volume should not be underestimated, even though they may be short on the apparatus of musical scholarship. Engel has written a warm-hearted book in a "broad-winged" (one of his favorite Brucknerian adjectives) style that models itself upon the high-flown romantic periods of its subject's music, and perhaps upon the German sense of some of the author's predecessors in Bruckner research. A typical passage reads: "There ensues a veritable burst of jubilation amid a wealth of melodic fragments rising and falling as though sounded antiphonally from heaven above and earth below. The whole universe seems to glory in this sunrise. Re-echoing at increasing distances..."
Edward van Beinum, conductor of the Concertgebouw Orchestra of Amsterdam, has been appointed music director of the Los Angeles Philharmonic Orchestra, to succeed Alfred Wallenstein, whose tenure begins in the 1957 season. Dr. van Beinum, who has filled engagements as guest conductor of the Los Angeles Philharmonic the past season, will divide his time between Amsterdam and Los Angeles.

The Boston Symphony Orchestra will make a five-week tour of Europe during August and September in cooperation with the International Exchange Program of the American National Symphony and Academy. The tour will be under the direction of Charles Munch, with Pierre Monteux serving as guest conductor.

Leon Barzin, conductor of the National Orchestral Association, has been nominated artistic director of the Symphony Foundation of America. His duties will include conducting the Symphony of the Air and directing its policies. It will be the second time he has conducted when the Symphony of the Air makes a tour of the Near East.

S. Constantino Yon, organist and choirmaster, brother of the late Pietr Yon, organist, composer, died January 30 in New York City at the age of 96. He conducted the New York City Orchestra and had been organist and choirmaster of St. Vincent Ferrer's Roman Catholic Church since 1917.

Gustave Charpentier, noted composer of the opera "Louise" and other works, died February 19, in Paris, at the age of 95. He studied at the Paris Conservatory and his first works were for orchestra. In 1906 he composed his great opera, the opera "Louise," which in date has had nearly 1,000 performances in Paris. (Continued on Page 8)

Join them in exploring the lovely world of piano music!

by the Board of Directors of the Society. January 16 marked the twentieth anniversary of his debut in America at a concert of the Boston Symphony Orchestra. Ten years in March, 1946, Mitropoulos became an American citizen, and five years ago he has made his debut as musical director of the Philharmonic-Symphony Orchestra of New York in Philadelphia. Following World War II he lived in Argentina.

How your girl loves to travel the centuries of music!

The concert was included in the seventh season of the New York Philharmonic-Symphony Orchestra. Selections treat you to a surprising variety of the lovely world of piano music!

The piece you have in mind is "Klezmer" by American composer Morton Feldman. This work was commissioned by the New York Philharmonic-Symphony Orchestra. It is a large symphony for orchestra and chorus, and has been performed many times around the world. The composition is written for a large orchestra with a variety of instruments, including percussion, wind, and string sections. It is a complex piece that explores the rhythms and melodies of Klezmer music.

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Join them in exploring the lovely world of piano music!
ONE OF THE LESSER musical luminaries of the 18th century was Francois-Hippolyte Barthelemon. His father was a French nobleman. In his youth, he joined the Irish Brigade in France. When many years later he met his former brothers-in-arms, they shook hands for giving up the sword in favor of the violin. So he proposed a match to prove the quality of his swordsmanship, and won. But the excitement was too much for him: he sickened; the French doctors told him to eat nothing but warm soup, he complied, but became sicker still, and decided to return to England which had become his home.

His wife, Mary Young, was the great-granddaughter of Anthony Young, English organist who was regarded as the author of the melody of "God Save the King." (His claim was false, as was that of Carey and many others.) Barthelemon's daughter, Cecilia Maria Henslowe, in her memoir of her father, wrote, "By compassion, over the old age of this great man, would biography cast the veil of oblivion. He was the best and admired by the learned, after the decease of his invaluable wife, being unfortunately deluded into a second marriage, it was his lot to be embarrassed by the decease of his invaluable wife—"}

The dubious honor of initiating the practice of Glissando belongs to the Italian amateur composer Antonio Bernardino Della Ciaja (1671-1755). He specified that the effect of Glissando is produced by leaning the index finger slightly over the key. The word Glissando itself is etymologically monstrous, for it combines the French root of the word "glisser" with an Italian ending, thus combining a word from musical usage and replying to it by the more accurate Italian term Strisciano.

The celebrated American pianist, Edyth Walker, described the practice of Glissando in Vienna a number of his students. He commented that his best songs were the German folk melodies, which he arranged and published without an offer from the librettist. There were in that collection 48 songbooks, written by a song by Brahms himself. The theme of this song was taken from his earliest work, a piano sonata in C major. "Thus the dog bites his own tail," commented Brahms.

How music should be taught, and for what purpose, has always been a bone of contention between educators. Even if they all agreed that music is an important part of human activity, music educators, who are as a group highly organized and influential, suffer from the same misfortunes that affect all large groups. They are unaware of how important aims of a musical education. Should music be approached as an end itself, directed at cultivating individual social conformity? And what are the implications of either approach for the future of our musical young?

These questions point to the basic issue that divides our educators. The issue is vital, for its outcome will influence the quality of the rising generation that is in school to-day. Recognizing that there is more than one side of this urgent problem, ETUDE is planning an article series to begin in September, which will explore the controversy in music education as fully and as fairly as is humanly possible. Responsible spokesmen from both sides will organize their case, and debate as a balanced, considered point of view. ETUDE hopes that by dealing squarely with a problem that is besetting the noblemen everywhere, a provocative discussion of the issues involved will bring fresh insight to some educators and arouse the interest of readers who may not have been aware of the theme. Be sure to look for the first installment in the Sept. 1956 issue. The Editor be able to interpret the great Wagnerian roles. Death has been kind to me and allows my dreams to become reality. No wonder that I am full of joy to have expired."

Among contraltos, Edyth Walker eventually became a soprano. A newspaper reported this change in the following words: "Edyth Walker is quitting the low-voiced authoress and is making a bid to sing higher parts and draw still higher salary."
WORLD OF MUSIC

(Continued from Page 5)

The Ogleby Institute Opera Workshop will conduct its fifth season August 20 to September 30 at Ogleby Park, Whiting, West Virginia. Boris Goldovsky, head of the New England Opera Theatre, will again be the director, with Leonard Tannen continuing as associate director.

The Pittsburgh Symphony Orchestra, the New Friends of Music and five colleges and universities in the Pittsburgh area will join forces this spring in a celebration of the Mozart two hundredth anniversary. The college choral and instrumental groups will be drawn from Carnegie Institute of Technology, Duquesne University, University of Pittsburgh, Chatham College and Mount Mercy College. William Steinberg, conductor of the Pittsburgh Symphony, will be musical director.

Isabelle Vengerova, pianist and widely known piano teacher, died February 7, in New York City, at the age of 78. She had been a Professor of Piano at Curtis Institute in Philadelphia since 1924, and also on the faculty of the Mannes College of Music in New York. Some of the most prominent of today's pianists and composers were among her pupils, including Leonard Bernstein, Thomas Schermer, Samuel Barber, Lukas Foss, Leonard Pernia, Gary Graffman, Abbey Simon and by via Zamba.

The Oberlin College Conservatory of Music conducted its sixth annual Festival of Contemporary Music in February, with Wallingford Riegger as guest composer-conductor. The final concert of the festival featured Mr. Riegger's Symphony No. 3, which he conducted with the Oberlin Orchestra. In addition to the orchestra, the festival presented the Oberlin String Quartet, College Choir, and the Symphony Band.

Babak Saffarian's "Fantasies Symphoniques" and Sir William Walton's "Tudus and Greenside" have been selected as the best orchestral and operatic works respectively of the 1955 season by the New York Music Critics Circle. Walton's opera was performed on October 21 by the New York City Opera. The Marion symphony was commissioned by the Boston Symphony Orchestra and was first performed that group on January 12 of last year.


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THE WALTZ BOOK
The Fiftieth Anniversary National Conference

of the Music Educators

a significant milestone

In April 1907 one hundred and twelve music teachers and supervisors, largely from the midwestern states, met in Keokuk, Iowa. They gathered to discuss mutual concerns and to exchange ideas and methods related to the teaching of music in public schools. Their sessions in the Keokuk Westminster Presbyterian Church were marked by intense interest and stimulating discussions on the problems of school music. Class demonstrations were held. Speeches and music programs were presented. Throughout the two-day convention the idea of establishing an independent, permanent professional organization grew and became insistent. By the evening of April 12 the Music Supervisors Conference was organized with sixty-nine charter members representing sixteen states. So was born "the Conference"—now the Music Educators National Conference—which in April 1956 will inaugurate the formal observance marking the completion of fifty years of cooperative effort for the "advancement of good music through the instrumentalities of the schools."

The membership of the Conference has grown from the sixty-nine charter members to its present enrollment of well over 28,000—one of the largest organizations of professional musicians and educators in the world. The growth and expansion of the Conference and the development of music education in schools and colleges of the country have been parallel and interrelated. There were sixteen states represented in the 1907 organization; today the profession is served by an effective structure consisting of fifty autonomous state and territorial associations, twelve internal, auxiliary and associated groups, and ten national commissions which give focus and direction to its program of professional services and leadership.

The roots of this phenomenal and typically American association reach far back into the maturing of our nation's musical life and in the development of our unique educational system. The colonial singing schools, the singing conventions, summer music institutes, and the establishment of professional orchestras, bands, and choirs contributed in a direct way to the concern for (Continued on Page 73)

MENC FIFTIETH ANNIVERSARY PLANNING CONFERENCE

Diction in Singing

by JOSEPH A. BOLLEW

From time to time loud cries have been raised against the unintelligibility of the average singer's diction. For instance, in his book The Art of the Singer, the late music critic W. J. Henderson, whose understanding of voice and singing was unique, deplored the dearth of good diction in the following words: "Singing is the interpretation of text by means of musical tones produced by the human voice. . . yet. . . nine-tenths of the songs we hear are songs without words . . ."

This was a shattering indictment, but it still is, basically, perfectly justified. Unfortunately, neither Mr. Henderson, nor later authorities supported their complaints with analyses of the causes of poor diction and a statement of the means by which it may be improved. This omission was a serious oversight, for the beggar of bad diction cannot be banished by lamentation alone; only knowledge of its causes and the means of correcting it can lead to its disappearance.

Fundamentally, poor diction is due, of course, to incorrect training in vocal emission, but there are extraneous factors that are no less potent in creating it which are rarely taken into account.

Despite the self-evident proposition that the text of opera and song is as important as the music to overall artistic interpretation, a large body of lay music lovers and professional musicians believe that the text is negligible, that the music is the thing.

Another factor is the almost-slowly-dying custom of presenting opera and recital in the language of their original texts, predominantly non-English. It is no exaggeration to say that the opera and recital habitué who is conversant with even one foreign language is rare; the vast majority do not understand any at all. In such a situation clarity of diction is of no consequence.

Still another factor may be traced to composers who did not realize or were unaccommodated with the essential distinction between instrumental and vocal music and therefore did not understand or care to face up to the fact that what is appropriate for instrumental performance is not always suitable for song. They often composed for the human instrument—which uses musical tones to interpret text—in the same manner, more or less, as for man-made instruments, which do not, and cannot, do this. As a result we have numerous vocal compositions abound in prolonged coloratura passages and with two and more voices singing different words in unison.

From a strictly musical point of view nothing can be said against this. But from a vocal-musical point of view, from the point of view of diction, much that is valid must be said against it. In the former, the number of notes between the beginning and ends of words makes understanding extremely difficult, to say the least; the former, the number of notes between the beginning and ends of words makes understanding extremely difficult, to say the least; the vast majority do not understand any at all. In such a situation clarity of diction is of no consequence.

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in fact, is he able to. The same applies to the latter, but more so. Both contribute towards general laxity in diction.

There are also conditions in which unclear diction is more apparent than real. Theatre or a hall with defective acoustics, for instance, is inimical to the best diction. A small voice in a large hall or theatre will be lost, and with it, diction, whether good or bad, beyond the point of audibility. Carrying power will avail very little in such a situation. Only a big, clear, resonant voice can be successful in conveying text understandably to listeners seated in the far reaches of a large hall or theatre, providing that the diction is good of course. The size of orchestras must also be considered. Large orchestras, while they do not in all cases overpower the voice, do quite definitely smother the words of singers, even the most powerful with the best diction. However, unless the removing of all these conditions and influences, the basic and actual cause of poor diction would still remain the regrettably widespread fallacious teaching responsible for the plethora of poorly produced voices. Bad diction is born of bad vocal production. The following are the methods most frequently employed for improving bad diction:

1. The teaching of diction as a branch of instruction divorced from and succeeding training in vocal production.
2. The process called covering.
3. Vocalization.
4. The teaching of what has been termed elocution diction.

The need for teaching diction as a study apart from vocal production is necessitated because, and only because, the procedures of the latter have been incorrect. Voices that are afflicted with throatiness, guttural or nasal tone, that are constricted or forced, are breathy or marred by tremors, either through faulty vocal production or sound training, are badly produced voices. The very nature of these defects acts as a muffling agent and makes the singing of words clearly and understandably next to impossible. In addition, they impede the free and smooth flow of voice and its relation to the basis of the natural mouth and tongue. But a free, smooth flow of voice and the absence of all tension is essential to good diction. Consequently, all attempts to cultivate clarity of diction on the basis of a poorly produced voice are futile—a waste of time, energy and money. The additional exertions, strains and tensions imposed by so-called diction exercises are not only unnecessary in such cases, subject it to taxing efforts which, precisely because it is poorly produced, it is powerless to withstand.

The National Interscholastic Music Activities Commission
by Arthur G. Harrell

The NATIONAL Interscholastic Music Activities Commission is that division of the Music Educators National Conference which is charged with the responsibility of representing the music education profession in all matters pertaining to music activities of an interscholastic nature. The purpose of the Commission is to cooperate with the sponsors of all interscholastic music activities in the development and maintenance of high standards in teaching performance, adjudication, management, or other matters related to the conduct and educational values of such activities. In addition, NIMAC accepts such responsibilities and assignments as are designated by the national board of directors of the Music Educators National Conference, or by the MENC State Presidents National Assembly, NIMAC is organized in the same State-Division-National pattern as the Music Educators National Conference itself.

Arthur Harrell, Director of Music Education, Wichita, Kansas, Public Schools with a group of his teachers of the 1955 MENC Southwestern Division Convention, Hutchinson, Kansas.

It functions under the direction of an executive council.

The State Music Educators Association of each state selects three delegates from its state to serve on the NIMAC divisional board. The president of the State Music Educators Association and the fourth delegate of each state delegation to the division board. Hence, the Western Division NIMAC Board has 20 members. Eastern has 48, North Central has 40, Northwest has 20, Southern has 44, and the Southwestern has 20. At its biennial meeting, the members of the division board elect from their own members the four officers for the ensuing biennial.

The NIMAC division board serves as a co-ordinating medium and clearing house for the officially approved interscholastic music activities of the states in the division, and/or the sponsors of such activities. The NIMAC division board also performs such services in connection with the divisional conventions and general (Continued on Page 68).

MTNA in Action

How the Music Teachers National Association is protecting the teacher's interests

by K. O. Kuersteiner

Calling all teachers of music! Have you ever seen such headlines as these in your local newspapers?

LICENSE TAX FOR MUSIC TEACHERS
MUSIC TAKEN OUT OF SCHOOLS
CONTROL OF PRIVATE MUSIC TEACHERS PROPOSED BY LAW

Do you think it could happen here? The Music Teachers National Association believes it could. That is one reason for establishing the association. But there are other reasons. "I need new teaching techniques." "I would like to know more teaching material." "I would like to broaden my contact with other fields of music than my own special one." "I should like to meet the people who make the recordings I enjoy and who direct the organizations I read about." "I want to improve my teaching."

As president of MTNA, may I ask you a question. "Do you think any of the above issues concerns you?" Other music teacher associations cover only one, two, three, or even all of them. The Music Teachers National Association covers them all. And, MTNA is the only association represented by a free, smooth and strong voice. Carrying power will avail very little in such a situation. Only a big, clear, resonant voice can be successful in conveying text understandably to listeners seated in the far reaches of a large hall or theatre, providing that the diction is good of course. The size of orchestras must also be considered. Large orchestras, while they do not in all cases overpower the voice, do quite definitely smother the words of singers, even the most powerful with the best diction. However, unless the removing of all these conditions and influences, the basic and actual cause of poor diction would still remain the regrettably widespread fallacious teaching responsible for the plethora of poorly produced voices. Bad diction is born of bad vocal production.

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edude—april 1956

(2) Who was the founder of the Presser Publishing Company?
(3) Who was the founder of the ETUDE? Answer: Theodore Presser.

Here are a few questions concerning the first question: One hundred years after our forefathers signed the Declaration of Independence a group of American music teachers gathered together for a purpose not far different from that of 1776. The spirit of co-operation was the same. The reason was similar. The place was different. The time—1876; the place—Delaware, Ohio; the personalities—some of the leading musicians of the nineteenth century: Theodore Presser, George W. Chadwick, Calvin B. Cady, Karl Mac, William H. Dana, Fenelon R. Rice and George F. Root. It was Presser who had invited the group to meet in the interest of the "advancement of musical knowledge and education in the United States and its territories through dissemination, investigation and publication."

Today, eighty years later, the spirit and intent of the first meeting remains essentially the same—the forward-looking teachers of music in America today are united in MTNA with a common effort to improve music and music education. What is the MTNA program of action in 1956? How does this program affect you? Here is an incident which will answer both questions. Recently, a city council in the southwest considered the levy of a license tax on all private music teachers under its jurisdiction. Indeed, such an action seemed a foregone conclusion. But what did happen? The local music teachers' association went into action. They appealed to a past president of MTNA, who lived in a nearby city; they asked the present National administration for assistance; and they hired a lawyer. The lawyer laid the plans for defense; the present National officers succeeded in getting documentary evidence in the record; the present president spoke on behalf of the music teachers. To quote front page headlines of the local press, "BATTLE WON BY MUSIC TEACHERS—City License Tax Harried by Counsel."

The MTNA program of action stresses in-service training for its members. Here are three of a number of ways that this program operates:

(1) Five times annually all members receive the association's official publication, THE AMERICAN MUSI-

C TEACHER. In this way every music teacher profiting from asking another how he handled this or that problem? This brings us to point

edude—april 1956

15
The National Federation of Music Clubs

...America's most far-flung musical organization

by VERA WARDNER DOUGAN

W HEN I THINK of the far-flung work of the National Federation of Music Clubs, I am reminded of an old poem by Rudyard Kipling entitled "The English Flag." You will perhaps recall that each stanza, no matter what section of the world it dealt with, closed with the stirring final line: "Go forward but let it be there!"

Unlike the poet I cannot ask my readers to mention any section of the world in which there is not a federated music club, for ours is an American organization, but I might well ask them to name any crossroads in the United States where there is not a branch, small or large, or at least a few scattered members of the National Federation of Music Clubs. They would, I think, be hard put to it to find one.

In my capacity as National President, and in my prior capacity as National Vice President, I have traveled thousands of miles in the interests of the Federation. Sometimes I have spent a week-end in a suburban section and gone with my host and hostess to the local church, where a choral-choir joins gave an altogether delectable musical program. And I have learned not to be surprised that it was one of the hundreds of Junior choirs affiliated with various music clubs, for ours is an American organization, but I might well ask them to name any crossroads in the United States. For far as I can remember, we have given National scholarships to Interlochen, and for many years to Chautauqua and Transylvania. During recent years we

Festival at Fish Creek, Wisconsin, for example, or the Brevard, North Carolina, Music Festival and found a Federation member and staunch supporter wielding the baton. At Brevard I may well have gazed upon one of the many famous summer music festivals in the United States—perhaps the Peninsula Music Festival at chamber music concerts at Aspen Institute, Colorado.
have greatly increased our summer scholarship program. The Berkshire Music Center at Tanglewood, Lenox, Mass.; Aspen Institute at Aspen, Colorado; the Indian Hill School at Stockbridge, Mass.; the Opera Workshop of the Pennsylvania State College for Women; Knobbed Hall at Blue Hill, Maine; the Opera Workshop at Inspiration Point, Arkansas, and at Old Play Park, West Virginia. The Stephen Foster Music Camp in Kentucky, and the New York Music Camp at Otter Lake, New York, are among the many institutions to which National Scholarships have gone, and scores of states have offered scholarships of their own. In fact, last summer a single State Federation gave a total of 40 scholarships to music camps in that state alone. On the basis of a by no means complete survey it is safe to assume that the over-all Federation investment in scholarships, National, State and local, would run well up towards $100,000 in a single year.

Perhaps no enterprise is more firmly identified with the National Federation of Music Clubs in the public mind than its Biennial Young Artists Auditions first begun in 1915. Through these biennial events we have launched the careers of more than 120 young artists, all of whom have made commendable, many of them highly distinguished, careers for themselves in the concert field.

No one who has ever attended a Biennial Convention of the National Federation of Music Clubs will ever forget the thrill of those stirring moments when the finest of young American talent confronts a national jury of musicians and music critics—the even greater thrill when those who win are introduced to the audience, and are given the option of a thousand dollar check or a Town Hall debut, plus numerous extra awards. These have included, in recent years, a managerial contract for at least one winner, and for the voice winner an audition at the Metropolitan Opera. For many years the auditions have been open to competitors in piano, violin, viola, and cello. In fact, in the past two biennia we have added a fourth number—Congressional. And for the 1957-1958 biennium we shall have two voice auditions, one for a man and one for a woman, as (Continued on Page 60)

PHI MU ALPHA
(professional music fraternity)

. . . what it is and what it does

OF THE FOUR OBJECTS of Phi Mu Alpha, the first, "To advance the cause of music in America," is sufficiently broad to encompass activities which will be of interest to many for the next fifty years. Working within the framework of the first object, the Executive Committee and National Council have outlined a long-range program, a part of which is already in operation.

To honor the achievement of outstanding musicians, and to stimulate others to similar achievement, the Fraternity set up, in 1951, the "Man of Music" award. This award, consisting of a plaque and citation, is given biennially to the man, whether he be a member or not, who, in the opinion of the appropriate Committee, has made the greatest contribution, during that period, toward the advancement of the cause of Music in America. The award in 1951 went to Thor Johnson, and in 1953 to Howard Hanson.

Further to implement the object, each Chapter is required to give at least one program each year devoted exclusively to music by Archie N. Jones,

National President

American Music. In addition, the biennial Composition Contest among members of the Fraternity encourages many composers to submit compositions. Prizes are awarded in both undergraduate and graduate divisions.

With the Chapters, the Fraternity attempts to stimulate musical and scholastic activity by an annual award to the outstanding chapter in each Province, and, biennially, to the outstanding chapter in the nation. Probably the most significant innovation in the Fraternity operations is the Sinfonia Foundation, set up in 1954. A separate corporation, the Foundation is governed by a Board of Trustees, and a President, the President of the Corporation is Arthur A. Hamer. The purpose is as follows:

1. To advance the cause of music in America through:
   a) Scholarships
   b) Commissioned works
   c) Grants-in-aid and loans
   d) Publications which promote music
   e) Encouragement and subsidy of performance of American music in all forms
   f) Encouragement and subsidy of research in music
   g) Aid and support of worthy musical organizations
   h) Encouragement and subsidy of music in education
   i) Encouragement and subsidy of music in community life
   j) Encouragement and subsidy of music in industry
   k) Prices and awards for musical

(Continued on Page 60)

etude—April 1956

THE MUSIC CAMP
AN EDUCATIONAL INSTITUTION

by Kathryn Hawkins

IN NEBASKA a teen-age boy explains to his drugstore employer why he cannot work during the last two weeks of July.

A seventh grader in Ohio practices earnestly day after day on her new flute so she will be ready for the auditions.

A Band Boosters committee from a South Dakota town meets with the school music instructor to determine the outstanding high school music student of that area.

A Louisiana Band Conductor considers how many musicians and instruments his station wagon will hold.

A music teacher contemplates his personal budget of time and money while he figures attractive bhillings. Should he stay in his own State this year, or make the long trip to the camp in the heart of the Rockies?

Each summer these people, as well as hundreds of other music students, enroll at music camps located the width and breadth of the United States. And each summer most of these people vow to attend a music camp again the following year. Thus, a vital and valuable institution has been added to American education.

Who attends music camps? Music students and teachers from grade schools, high schools and colleges come in great numbers and form the bulk of the enrollment. However, since we are well into the second generation of instrumental music pupils in the secondary schools, many parents bring their children to music camp and stay to redeem their own knowledge and techniques. Church choir directors, private teachers, owners and managers of music stores, professional musicians all arrive, as well as others who have simply a love for music-making.

What values do these enrollies gain at the camps they attend? A confirmed music camper studying the offering given in a camp bulletin can be compared to the imaginative gourmet browsing through a book of recipes. Camps may be selected for their organization and class offerings (with college credit to be obtained by those eligible for it), faculty personnel, natural surroundings, and such considerations as costs and geographical location. Some camps may stress their choral work, some their large instrumental organizations, while others emphasize small ensembles. Twirling and drum-majoring are the specialty in some localities. However, many camps make comparable offerings in all of the major areas. Thus, a student may perform on his primary instrument in one organization and also study intensively on this instrument with a private teacher. At the same time, he may enjoy performance in a less advanced group on a secondary instrument upon which he wishes to acquire skills. This will probably still give him time for general music classes and peripheral activities.

It can be seen, of course, that contacts will be made and friendships developed, and not only does this occur with contemporaries. What a heartwarming thrill it is to perform under the direction of a person whose name the camper has seen printed on the music he plays at home! Or, perhaps, he recognizes his teacher by pictures seen on the front of record albums! State- and Nationally-known instructors are often in classrooms and on the podium, as well as at the camp picnic by the swimming pool. And thus the student combines a respect for musicianship with a feeling of friendship. Camper and teacher alike are the richer for these experiences.

Let us consider the administrators and other personnel involved with instigating and maintaining a music camp. So rapid has been the growth of the number of music camps that many college administrators do not now regard their (Continued on Page 62)
Boys Like to Sing

Part Two

by HUGH RANGELER

AFTER THE USE of the light voice has been established, the tones with which we are chiefly concerned are those that overlap in each range. They must be blended together so that there is no "break" between the two qualities, in much the same way that the adult soprano voice is blended and smoothed over the so-called "break." Many seventh grade boys (twelve- and thirteen-year olds) have learned to use only thick- or low- voice. For this reason they must be taught to use the light quality throughout the range and develop adequate control of it before starting the blending process.

This blending process is best begun by approaching through the light voice from above. Have the boys sing down a scale slowly starting about F or G (octave about middle C) using the "ah" sound. Ask them to mix just a bit of the heavy voice as soon as it becomes comfortable to do so. This will be at about G or A. Then as they progress downward, they should add more and more of the thick quality to the light. This should be repeated by half-steps downward. When the boys find that there is a "trick" in doing this well and smoothly, they become quite interested in it. And when they find that it has materially extended their usable range and improved their voice quality—whether they previously sang with thick voice only or with light voice only—they are completely "sold." The next step, of course, is to see that the boys have songs in which they can use the full range. Here again, it is impossible to list every possible song. The "signs" of the changing voice are merely indications of the improper use of the voice. The wrinkled eye, the tightening of throat muscles, the tightening of the voice, etc.

ALL THROUGH history trained boys have been combined with men to form a full SATB choir in the churches. For both church and school the SATB choir is preferable to the treble choir because it makes it possible to hold the boys through the changing-voice period. The concern over the boy's voice at this period has been greatly overstressed. It is probably more an excuse of the school than a problem. Most of the so-called "signs" of the changing voice are merely indications of the improper use of the voice. The wrinkled eye, the tightening of muscles, the throat-out, jaw, the frown, the wrinkled voice, etc. If the unchanged voice is trained as suggested, the change usually is completed without any of these signs.

If the boy has been trained well, the voice change will show up first in his inability to blend the two qualities together. The overlapping tones or the break between the two voices will become increasingly difficult to smooth over. However, before it becomes impossible for him, he will have developed lower tones that are within the range of one of the lower parts. It is important not to transfer a boy to a lower part until he is ready. It is worse for a boy to reach down for low tones he cannot get than to strain somewhat for the high tones. Once having transferred to a low part he will have a little trouble in the use of the high tones of his changed voice. The training he has had in breathing and in the use of the light voice will minimize this. Boys singing the tenor parts can almost always fall back on the light quality on high tones, although they will not be able to get much volume in that register.

All boys do not acquire skill equally well in the use of the soprano voice. Boys who learn to use the thick voice only will lose top tones when their voices start to change before the lower tones begin to develop. In this case one has the alto-tenors, those with a short range somewhere between G below middle C and G above. Some boys will learn to use the light quality but fail to learn to blend it into the thick quality. Some of these boys find it possible to sing soprano in the light voice for quite a while after the voice is actually changed but with a loss of quality and volume in the lower tones of the light-voice range. They will sometimes have difficulty using their changed voices when transferred to tenor or baritone parts. If the unchanged voice is properly trained, there is seldom any hurry about transferring to a lower part. One can wait until after the next series of concerts. This complete list of all instruments of this type is impossible, for conductors, composers and artist percussionists are constantly experimenting to find new, exciting, and interest-focussing sounds in the special effects category. The best known and possibly most important however, are sand-paper blocks, sleigh-bells, wind machines, rattle, whistle, siren, whistle, owl, and typewriter.

PERCUSSION Ensemble—
the orchestra's dramatic and rhythmic reinforcement

by Ralph E. Rush

RHYTHM, the "heart beat" of music, is that pulsation which gives life and vitality to music. It is the most primitive of all musical elements, which is probably the reason one always finds drums among the most primitive peoples. Instruments of percussion were without doubt the very first of man's musical instruments. The word "percuss," means "to tap sharply," hence the percussion instruments are those whose sounds are produced by striking, beating, or shaking. The group of percussion instruments found in the orchestra is often called "the battery" because they are struck.

Rhythm instruments have been classified in several ways, such as tuned or untensed percussion, but the orchestra percussion section can best be described by using the four subdivisions found by Louis Webber Postle in his "Orchestration" text. All orchestra directors should be well acquainted with these instruments and their use.

1. THE STANDARD percussion section includes those instruments most often found in orchestral scores and therefore commonly used and heard in an ordinary concert. The instruments of this most important part of the section should be a part of every school orchestra's basic school-owned equipment and should include snare and bass drums, cymbals, triangle, tambourine, wood block, tam-tam, and orchestra bells. In checking over this list one can hardly help noticing how often the accent and rhythm in performance are enhanced by one or more of these standard instruments.

2. THE auxiliary percussion instruments, the second important group, are those used only occasionally to supplement or substitute for those of the standard group. Among these would be found castanets, xylophone, chimes, antique cymbals, and tenor drums. This group not only helps in reinforcing the accent and rhythm, but also adds color and dynamic contrast to the orchestra's playing.

3. THE third group of percussion instruments are those that make possible special sound effects. These effects may be imitations, either realistic or suggestive, of extra-musical sounds. All sorts of noises, if handled with care and caution, can add to the climaxes and highlight the orchestra's music. A

CHORAL DEPARTMENT
Edited by George Howerton

Boys Like to Sing
Part Two

by HUGH RANGELER

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The story of
The NATIONAL CATHOLIC MUSIC EDUCATORS ASSOCIATION

by The Very Reverend Monsignor Thomas J. Quigley

thans could ever be crowded into the concert halls of the capital cities. As a result, there has been in the last quarter century an amazing increase in the sale of classical recordings and an equally amazing increase in the number of American cities, some quite small, struggling to support symphony, concert and opera societies.

There are many more students pursuing music courses in our schools and colleges, and many more universities supporting music departments. No longer is it necessary to go to Europe for really fine teachers, and for a long time now, many of the best instruments have been manufactured in this country.

There is still a long way to go. There is still some reason for Europeans to suspect that America is poorly qualified to be the leader of western civilization and the defender of its richest heritage, simply because there are still too many Americans who neither understand nor appreciate that the greatest contributions of the West have been in the realm of spiritual, cultural and artistic values, rather than in engineering and the physical sciences. Our scale of values is still heavily weighted on the side of the material and so-called practical, but we are changing this.

The Catholic schools, accounting for over four million students from elementary grades through the university level, recognize a distinctive role for music in our education. Music plays an important role in Catholic worship. Our liturgical music, its composition and rendition, is governed by strict norms to protect the art of worship from association with anything cheap, silly, or worldly. But starting at the 4/4—where there is no bar at this point. Should there be one? Following this there are various groups, a rest, and another pause. Still this whole passage is written in 4/4. Also: How many notes should be included in the triplets? Is the Misiogio portion of the second line just another group? Should it all be played "ad libitum?"

The answer is simple, and you have it in your last question. Yes, this introduction to Beethoven's Polonaise must be played ad libitum, with great freedom, as if improvising. The first line, however, calls for strict time. But starting at the 4/4—which here has no meaning at all—just play in casual style. Counting, or trying to set bars here and there, would be detrimental to the interest of the conductor's tempo, or the tempo of the mazurka. After the double bar, the initial tempo is resumed.

Then musicians make the triplets as long as, or shorter than, as they wish. Here again you may suit yourself. If your triplet is naturally and lyrically fast, then "go to it." If not . . . use discretion and make it short. Although this Polonaise is little known and seldom played, I consider it as very valuable for teaching purposes. They can't figure it out for themselves. The second line of the introduction to Beethoven's Polonaise is triplets, and there is a deep, brilliant effect and it certainly sounds more difficult than it really is.

BEETHOVEN'S "POLONAISE"

Teachers seldom come across anything in the way of timing and rhythm that they can't figure out for themselves. The second line of the introduction to Beethoven's Polonaise has triplets. It is triplets, but triplets which are not as complicated by lack of agreement among composers as you might suppose. It is sometimes difficult to decide whether the sticks should have the same note or notes written on a different octave. An accidental at the beginning of a measure holds good for the whole measure and wherever the note it concerns appears again.

It may happen, occasionally, that you will find an accidental before a right hand note, but none in the left hand although the note is identical. Here, it's the composer who is guilty of carelessness, unless it should be the engraver or the proof reader. But when this happens I am sure you will readily, re-establish the missing flat or sharp.

ACIDENTALS

There are times when I'm not sure if an accidental in one hand is to be taken for granted to be played as such in the other hand. Is there a rule one can depend on?

M. M. (Mrs.) Minnesota

There certainly is a rule, and here it is: Accidents are good only for the notes before which each one is placed, and not to the other notes or the same note or notes written on a different octave.

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When Pipe Organs Wear Out

by Alexander McCurdy

A GREAT MANY people seem to be concerned these days with the problem of what to do about a fine old pipe organ which is... study in martele, and later for spiccato, it is, however, very useful. The variants in No. 10 can... bowing. As a study in martele, and

"I want to thank you for your comments on the Kayser Studies. They have given me a lot to think about and to pass on to my pupils.... If there is one question I feel I must ask you, and that is—is it necessary to assign all the bowing variations that are given in many of the studies in the Presser edition? There are six for No. 1, four for No. 9, seven for No. 10, nine for No. 11, and so on. I find that children get tired of practicing a study if they have to take it over and over with different bowings. Should I clear up this point for you, for my students?"... Mrs. H. B. E., Ohio

It is rarely ever necessary to have any one pupil work on all the bowing variants given with any of the Kayser or Kreutzer Studies. The variants should be considered as suggestions to be made use of as, if, and when necessary. When a problem of bowing technique arises, it is often advisable to go back to a study that has been worked over weeks or even months before, and to re-study it with a bowing variant that takes care of the particular problem at issue.

As for the names of fine builders, the following is a list of a dozen or more who are in whom perfect confidence can be placed:

Aeolian-Skinner Organ Co., Boston, 25, Massachusetts.
Austin Organs, Inc., Hartford, Conn.
Casavant Brothers, St. Hyacinthe, P.Q. Canada.
Holtkamp Organ Company, Allentown, Ohio.
Kilgen Organ Company, 4632 West Florissant Avenue St. Louis 15, Missouri.

The violinist to this study (as given in the Presser edition) that are the most valuable for the majority of pupils are Nos. 1 and 2 (at frog and point), 4 (ditto), 7, 15, 23, 29, and 47.

How many students, I wonder, have been forced to wade doggedly through the forty or fifty variants to the famous Kreutzer study (Presser ed., No. 1)? Is it enough to discourage the most ambitious pupil. Rarely does any student need to work on more than six or eight of them, and even these need not be practiced successively. Often months may elapse without work on this study, then it may be returned to for some special purpose. For example, a student whose playing of dotted rhythm is faulty should spend some time daily practicing variant No. 15 (see Ex. B).

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Coming in ETUDE

"If you would tell me why the first study of Kreutzer, the slow one, should be considered so important? I remember that months ago you wrote about it and praised it, and later I have seen it referred to several times and in glowing terms. What is so valuable about it? It seems to me quite unnecessary." Miss M. A. K., New York

If you can play this A minor study (No. 25 in the Presser edition) quite easily, I congratulate you, for most violinists find it difficult to play at the indicated tempo and with the required nuances. It cannot be considered well played unless it is taken at tempo at least as slow as 2⁄8 note, and with all the expression marks clearly indicated.

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VIOLINIST'S FORUM

Concerning Bowing Variations

by Harold Berkley

As readers of this Page know, I am a great believer in adapting a study to the needs of the individual pupil. For example, if a player does not easily co-ordinate the Rotary Motion of the forearm with the Wrist-and-Finger Motion when changing strings at the frog, I would have him work on the 10th study of Kayser, or, if he is more advanced, on the A major arpeggio study of Kreutzer No. 13 or 14, according to the edition used. I would have him practice them near the frog, at first with the bowing as printed and later with a separate bow to each note. The necessary co-ordination would soon appear.

It takes experience and imagination to choose the variants pertinent to the individual student, but these qualities soon emerge when there is necessity to use them.

A Valuable Kreutzer Study

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Solving the STRING STUDY problem in Toledo, Ohio

by Cecile Vashaw, Supervisor of Instrumental Music, Toledo Public Schools

T HE STRING PROGRAM in Toledo, Ohio offers the young string player a group activity for every stage of his development. From the violin classes in the elementary schools to the Toledo Symphony Orchestra, the student may participate in an orchestra or string ensemble that is commensurate with his playing ability. The various groups are: (1) elementary school string classes and ensembles, (2) five section orchestras, (3) All-city Elementary Orchestra, (4) high school orchestra, (5) Toledo Youth Orchestra, (6) Toledo Orchestra. This varied program is possible through the cooperation of the Toledo Public Schools, The Toledo Orchestra, and the private string teachers.

With very few exceptions the private teachers have shown great interest in the developmental program. In the past, in many instances, there was no cooperation between school and private teachers. This condition has changed with the mutual realization of need. The school teacher interests the child in violin, supplies the instrument and starts him playing. With this careful work, he learns enough about playing that he wants to learn more. He is then ready for a private teacher. The importance of taking private lessons is constantly stressed, while good sound work is being done in the classes.

All pupils are required to buy two violin books—a good method book and a technical book. We are always pleased to have a private teacher visit string classes. He gains a better understanding of the problem of class teaching, becomes less critical and often can give constructive criticism. Past the beginning stages, the ensemble classes offer a group activity for the pupil who is taking private lessons.

Ten years ago, Mr. Clarence R. Ball, Supervisor of Music in the Toledo Public Schools, introduced a type of string program that was new in the Toledo Schools. Forty violinists of varying sizes were purchased by the Board of Education and were rented to pupils at a very low cost. Five elementary instrumental teachers taught the string classes—lessons were free. As interest developed, more instruments were purchased and more children were given lessons. At the present time, the Board of Education has one hundred sixty-eight violins on rental. Many schools have purchased additional instruments and many pupils have bought instruments. The total enrollment in the Public School string classes this past school year was four hundred-twenty pupils. Any child wishing to enroll in a class is given the opportunity; however, to remain in the class, the child must practice and make progress. Children who show ability and interest are encouraged to take private lessons as soon as possible.

The string classes range in size from three to eight pupils. In most schools the string teacher has the beginning class for two forty-five minute periods per week. Other instrumental classes meet once a week.

Ensemble playing is a part of the entire string program from the very beginning. Obviously, the young players in the beginners classes must learn to stay together in their unison exercises and tunes. Before the first year is over, they are able, usually, to play music in parts. This is the first stage in the ensemble playing program. Playing an independent part develops music in parts. This is the beginning class for two forty-five minute periods per week. Other instrumental classes meet once a week.

THE YOUNG SINGER'S chief task is to be sure about her goals," says Roberta Peters. "Nine aspirants out of ten have their minds set on getting an opportunity—which is understandable enough, but not entirely safe. The great thing is to be ready for the opportunity when it comes; and since no one knows in advance just when that will be, it is wiser to think less about a particular job and more about mastering any job." Miss Peters is one to know about this. Her own astonishing career has been guided along the lines she advocates, and the New York Times' Music Critic the late Olin Downes described her as "a mis-

trees of vocal art. Not only a brilliant technician but a finished stylist, Miss Peters has fully and uncontroversially "arrived." Still under twenty-five, petite Miss Peters is a leading coloratura soprano of the Metropolitan Opera; she has appeared with the Cincinnati opera company; was chosen to sing the leading role in the Festival of Britain production of "The Bohemian Girl" at London's Covent Garden; has achieved spectacular success in concert, radio, and television; was crowned "Queen of Opera" by Ohio's Governor Lausche; and is also famous as an artist who can bring brilliant intensity to a part she may be called upon to assume at short notice and without rehearsals.

Roberta Peters was born in New York City, where she attended public school and Junior high school. From babyhood, she played music and singing as another child plays games; and at thirteen was begging for formal instruction. Her mother, a milliner, and her father, a shoe salesman, were sympathetic, but fearful of fostering vain hopes in so young a child. Accordingly, they sought expert opinion, and finally got little Roberta an audition with Jan Peerless. This sterling artist was so impressed by the maturity of the girl's voice, as well as with her sensitive musical perceptions, that he recommended her to the well-known voice teacher, William Hoffman, who was also impressed and accepted her as his pupil.

For the next seven years, Robert worked—at vocal mastery, languages, ballet, dramatics—and did no public singing whatever. At the end of that period, Mr. Peerless heard her again, and again made an important recommendation. This time to his ownastic manager, Sol Harok. Although the girl had never sung professionally anywhere, Harok immediately gave her a contract and, two months later, arranged a Metropolitan Opera audition which also resulted in an immediate contract. At nineteen, Roberta was on her way up.

She was scheduled to make her Metropolitan debut in January of 1951 as the Queen of The Night in Mozart's "Magic Flute." However, the girl found herself a Metropolitan star (Continued on page 30)
RADIO· TELEVISION

DONALD VOORHEES

IF THE TELEPHONE HOUR, after sixteen years on the air this
month, continues to ring a bell with both public and critics alike,
it is in no small way due to Donald Voorhees. As music director,
accompanist to the guest artists and composer of various interludes
for the weekly radio program, he has played his triple role consistently
and well. Of the more than eight hundred consecutive broadcasts,
he has missed only four—and then only because of travel restrictions
during World War II. But, above all, he has become adept at handling
each of his duties. “Truthfully,” says the conductor, “I get a kick out
of doing the show. Maybe that’s because no problems ever seem to arise
after all these years.”

The earliest choral for the man who composed the Bell Waltz, which opens
and closes the NBC program each Monday evening, is writing the music that bridges
one number to another. “A small job, that goes very quickly and often is taken
care of at the final rehearsal.”

Making up the weekly half-hour show, while it takes a good deal of fore-
thought, is “relatively simple, too,” he points out, “when you’ve worked with a
group as long as I have with this one. Over half of the orchestra’s personnel are
the same as when I launched the Telephone Hour in April of 1936. Then, too,
our orchestra knows how to play many different pieces, so there’s not much
trouble, after the guest soloist has picked his selections, in finding orchestral
numbers to fit around those selections. All I have to make sure of is that, if he
goes in for something quiet and reflective, I don’t hammer-and-tongue music before it.”

“Program-making is the trouble either for an old hand like
me. Just note the fact,” he says, “that a piece as popular as Liszt’s Second Hungarian Rhapsody has been played only half a dozen times since the program’s inception.”

Some may wonder why Voorhees does not have a soloist dovertail his numbers with the orchestra’s rather than the other way around. “When you consider,” he says, “that in these sixteen years we’ve built up a repertory of over 2000 works to choose from, you can see it’s only fair that the orchestral
portion of the Telephone Hour is worked around the soloist.”

As music director, Voorhees naturally passes judgment on the
guest artist’s selections. “I try to keep the show on as high a level as possible and still see that it appeals to a broad
public—and, also, that there’s no repetition of numbers during a season,” he says.

“By the time soloists are equipped to appear on the
Telephone Hour they usually have a pretty good idea of how to pick their portion of the program, I simply like to see
that they put their best foot forward.” In the case of younger artists like violinist Michael Rabin, tenor Brian Sullivan or soprano Lucine Amara, he has been an “inviable guide,” as they put it. He tries to vary his programs by having one
week a violinist, the next a soprano, then a pianist, and so forth. He also makes
certain that the soprano will not all be heard in Parcell Arias, and that pianists
will not all play Chopin. They take his advice, moreover, and seem to like working
with him. Lily Pons, speaking for the majority of artists who have been on the
program, declared in a recent public tribute to him: “For all your artists, may I
say thank you for the wonderful way you work with us.”

In determining the soloists, Voorhees looks for the person who “can
perform on the Telephone Hour such a contribution as having one
achieved and one of the things that has helped make the Telephone Hour
such a leader to the greatest number. One of the things
which is the fact that men like Kern, Berlin, Rodgers and
Porter have been represented on the program (Continued on Page 32)

The National Association of Teachers of Singing, Inc.

by Bernard Taylor, president 1954-55

DURING THE ANNUAL
convention of the Metropolitan National Association in 1944, held
in Cincinnati, Ohio, one hundred voice
teachers who were in attendance de-

cided that the right time had come to
organize a National Association of
Teachers of Singing. These teachers of
singing represented a cross-section of
teachers from all parts of the coun-
y. Mainly, they represented the three
already existing singing teacher or-
ganizations: the American Academy
of Teachers of Singing, the Chicago
Singing Teachers Guild and the New
York Singing Teachers Association.
In addition, there were a number of
independent teachers who joined with
these three groups to make up the
organizer of the organization. So at that time, and under the spon-
sorship of these three well established organizations, THE NATION.
AL ASSOCIATION OF TEACHERS OF SINGING was born. From this origi-
nal one hundred charter members,
NATs, as it is called, now has, after
nearly eleven years of unparalleled
success, grown into an Association of
Singing Teachers numbering sixteen
hundred (1600), with members com-
ing from all forty-eight states and a
few from Canada. During this same
year, this new association was incor-
porated under the laws of the State of
Illinois.

It is interesting to remember that this was the second time an attempt
had been made to bring the singing
teachers of America into a nationally
organized group, the first attempt hav-
ing been made in November, 1906
and having ended in failure.

Victor Hugo said that there is
nothing as powerful as an idea whose
life has come. Apparently in 1906 the
idea of forming a national teacher
organization was not yet ready to consolidate
their efforts. However, in 1944, with
almost a half century of strife and
turnover behind them, the singing

teachers decided that the time had
arrived to do something about a
situation that had become, to say the
least, unbearable, and it was time to
“put their house in order.”

Let us for a moment go back to the
year 1906. It was in this year that a
well known New York singing

teacher of that time, Anna E. Zingale,
by name, together with a group of
other New York teachers, conceived
and founded the Metropolitan Na-
tional Association of Teachers of Singing, Associated with her as a co-founder and
able assistant was Dr. Arthur de Gru-
card, then of New York City, and
later of Boston, Massachusetts. This
organization was incorporated under
the laws of New York State. Over a
year of planning and preliminary
work preceded the first annual meet-
ing of the group, which was held at
Steinway Hall on January 7, 1906.
Significant it is to note, that the first
subject brought up for discussion was
examinations for teachers of singing.

These proposed examinations were
supposed to test the eligibility and
qualifications of teacher-members.
Much heated discussion went on over
the point as to “who is going to ex-
amine the teachers,” and, “who is
going to examine the examinations.”
These discussions resulted in so much
ill feeling and dissension that, in ef-
fect, it ended the first attempt to
organize a national association of
singing teachers.

There had been great hope that this
initial effort would produce a nation-
ally influential association of singing
teachers, but because of the bitterness
which was engendered, at this first and
at subsequent meetings, all but a
relatively few members resigned or
dropped their membership. In any
event the project was a failure. After

all means had been taken to save the
situation, the attempt to form a na-
tional association was abandoned.

Out of the wreckage there remained, however, a few “die-hards” who
would not give up. Those who did rem-
ain in the association constituted a
determined and courageous number
of spirits whose vision and love for
their chosen profession was great
enough to overcome all obstacles, even
to the extent that after many years of
discouragement, during which time
they met together to discuss mutual
problems and to keep alive their
hopes, they finally decided to ask
the New York State authorities to con-
tent to their request to change the name of the National Association of Teachers of Singing to the Metropolitan Singing Teachers Association, Incorporated. In
September of 1917, their request was
granted, and the New York Sing-
ing Teachers Association, Incorpor-
ated, remains today the oldest as-
sociation of professional vocal teach-
ers in the country.

But now let us return to the year
1940. This was three years before the
second, and this time very suc-
cessful, attempt was made to organize
the singing teachers on a national
scale. It was in this year that a very
small group of well established teach-
ers from New York and Chicago, be-
gan preliminary talks in both cities.
These talks went on for the next three years. Plans and preparations were carefully made to bring into existence a national unification of all qualified singing teachers. Finally, the stage was all set to make a long cherished dream become a reality. So, as stated above, in Cincinnati, in the year 1941, the present National Association of Teachers of Singing was born.

This second effort came at a time when the ethical and professional status of singing teachers has fallen to an all-time low. Conditions had become so bad that national magazines, newspaper columnists, music critics and the general public were attacking the singing teachers in all parts of the country. It was obvious that no time should be lost by the singing teachers to create a self-protecting organization designed to prevent the possibility of state and/or federal governmental interference.

The first President of NATS was Mr. John C. Wilson, at that time a resident of Chicago. He served the Association during the years 1944-45. The organization as it stands today is a tribute to Mr. Wilson and his devoted staff of able co-workers who made the Association possible. Since that time, with each preceding officer serving a two year term of office, the list of presidents includes the names of prominent and well-known teachers of singing. Appearing in a logical order, they are:


Officers of the Association include the President, four Vice-Presidents, Regional Governors, etc., who serve without salary. Needless to say, NATS is a real labor of love, and all officers may be prepared to spend not only countless hours of their valuable time working for this unique association, but they must also be prepared to expend a considerable amount of their own personal funds.

OPPORTUNITY NEEDS PREPARATION

(Continued from Page 27)

If the first thing I did was to get myself under a lucky start! My ambition was to get a job, not to benefit from the effects of the By-Laws and the Code of Ethics. The By-Laws define eligibility on the following terms:

1. Any man or woman actively engaged in the profession, having had training and experience adequate to qualify as a teacher of singing (five years continuous teaching being the minimum requirement) and who is of good professional and personal repute, is eligible for membership.

ACTIVITIES AND SERVICES

The National Association carries out a wide and very diversified program of services and activities. In order that members may derive the fullest possible benefit from such affiliations and contacts, the Association sponsors nationwide meetings varying in type and scope. Vocal clinics, demonstrations, lectures, discussions and programs are subject matter of these meetings.

An annual convention held at a place and at a time that will permit maximum attendance, is the main meeting of the year. So far, no meetings have been

(Continued on Page 52)

Of the San Francisco Ballet

Sally Bailey and Conrad Ludlow, leading members of the San Francisco Ballet

Almost anyone with ambition as well as with theatrical talent, heads for New York. This is understandable, for New York is the center (always in quality, often in quantity) of America's theater. It is also fortunate for New York, since the influx of young artists with fresh ideas keeps the theater vital. It is, in a very real sense, a pity.

Other cities in the nation's various regions deserve the best in theater but often their home-grown artists slip away to New York for their futures, and the few who remain are those afraid of New York's competition, those whose talents are limited and those who possess a genuine pioneering spirit. This last category may be small but it includes those who stay in or come to an American city with the belief that that city can and will support a first-rate art enterprise, that opportunities should be granted incipient performers so that they won't race off to New York. And that the regional qualities, folklore and characteristics need to be exploited for the benefit of the theater.

Among the very best of the regional groups in the field of dance is the San Francisco Ballet. The company and its associated school function under the general direction of Lew Christensen, with James Graham-Lujan as artistic director of the ballet itself and Harold Christensen as director of the school.

The ambitious and dedicated directors, with uncompro- misingly high standards, face an exceptionally difficult task. It is true that producing expenses are less in San Francisco than in New York but so are performing opportunities. How to keep a company busy and how to hold the dancers together between seasons are two of the major problems. In the fall, the San Francisco Ballet participates in the annual season of grand opers, appearing in the opera halls, choreographed by Lew Christensen and occasionally offering an independent ballet on a double bill with a short opera. The opera season lasts for nine weeks; and four weeks of rehearsal and the company finds itself busy for thirteen weeks.

At Christmas time, the San Francisco Ballet presents its famous and popular production of the full-length "The Nutcracker." First given in 1944, played almost annually (except for a wartime hiatus), and completely rechoreographed by Lew Christensen and given a wholly new production in 1954. Performances are seen in San Francisco and in neighboring communities. In the spring,....

by Walter Terry
the company gives a repertory season—usually very short—in the city, when conditions permit (this is one season when they do permit), embarks on a West Coast tour.

And that's about twelve weeks of performances—plus some more, and usually more, each season. San Francisco is a city with a true, long-running tradition of ballet. The first ballet company there was the Ballet Dessart under the direction of the Russian dancer Ossip Zadoc Dessart, who once performed in the court ballet of the Tsar of Russia. Dessart was here about the turn of the century, and his company went on to become the San Francisco Ballet.

The San Francisco Ballet is a company that has a long and rich history, and it has always been a leader in the world of ballet. The company has produced many great performers and choreographers, and it has been at the forefront of the development of the art form. The San Francisco Ballet is a company that is respected and admired around the world, and it is a company that continues to produce some of the finest ballet dancers and performances in the world. The San Francisco Ballet is a company that is a true example of the power of art and the importance of supporting the arts. The San Francisco Ballet is a company that is a true treasure, and it is a company that is a true gift to the world.
Stepping Stones to West Point

An Interview with John A. Davis, Jr., organist of the Cadet Chapel at West Point Military Academy

When at the end of 1954, Frederick C. Mayer retired as organist and choir master of the Cadet Chapel at West Point, after forty-three years of distinguished service, the Army authorities devoted much time and great care to the selection of his successor. Not only is the position important, but Mr. Mayer had surrounded it with an aura of special accomplishment. He was in charge of music when President Eisenhower was a cadet, and there is no top general in the Army today who got through his musical activities without some direction from Mr. Mayer. The choice of the new incumbent finally fell to John A. Davis, Jr. who, despite his youth, has already achieved distinction of his own.

Born in Pulaski, New York, Mr. Davis gave evidence of his music abilities while still a small child. At seven he began serious piano study, and continued it for ten years during all of which he kept his heart set on becoming an organist. At seventeen, he entered Westminster Choir College where he studied under Mary Krimmel and Dr. Alexander McCurdy. Also at Westminster, young Davis met the girl who was to become his wife; herself a pupil of Dr. McCurdy, she shares all her husband's ideals and most of his labors.

Mr. Davis shared the fate of many eager young Americans in that his graduation was deferred from 1944 to 1947 because of World War II. He saw service as an Air Force pilot, flying combat missions, and making no regular contact with music for two and a half years.

"It wasn't too bad, though," Mr. Davis tells you. "While there's no connection between flying a plane and playing an organ, both demand co-ordination between hands and feet and this made me feel at home. Besides, I had opportunities to hear some of the splendid old organs of France, and even to try a few of them. Once, in Paris, I was permitted to play in the Church of St. Sulpice, on the same organ that one of the Couperins played. At that time, full electricity had not yet been restored in Paris, and an old priest pumped for me. Naturally, I was longing to play after so long a time without music, but the kindly old gentleman got so winded pumping that I hesitated to let him tire himself. I'd stop every few moments, to make some admiring comment on the organ, and he'd say, Yes, yes, that was all very fine, but I really must try this stop, and that. Then he'd recover his breath and run back and pump some more.

"After the War, I got back to Westminster. Naturally, I had to rebuild my technique and, rather foolishly, attempted the same things I'd been playing. When they didn't go too well, Dr. McCurdy was lenient. However, he assigned me new work, on the same technical level but needing to be learned rather than picked up; and in these things, he kept me rigorously up to the mark. And that was enormously helpful during the period of readjustment. When you are too long away from an instrument, your fingers get rusty but your mind does not; thus, working out new material very slowly, and letting the mastery of new ideas keep pace with the re-conditioning of the fingers put me back into shape."

While completing his course at Westminster, Mr. Davis got a student church position at St. Peter's Lutheran Church in New York City, remaining there until his graduation in 1947. That year, Mr. Davis and his wife worked together at a full time position in the First Presbyterian Church of Passaic, New Jersey, both being co-ordinators at the same time that he taught organ to Dr. McCurdy at Westminster. At the end of 1949, Mr. and Mrs. Davis were called to Ministers of Music to the First Congregational Church of Grand Rapids, Michigan (a congregation of 3,500 members), remaining there until Mr. Davis was appointed to West Point, in 1955.

A large number of candidates, all professional organists and choir masters, was considered, and closely investigated as to ability, experience, and initiative. The final candidates were heard in their own churches, interviewed, and invited to audition on the West Point organ. Mr. Davis' appointment to the post (Continued on Page 78)
Fantasy in D minor
(K. 397)

W. A. MOZART
edited by Nathan Broder

Andante

Presto

Tempo primo

Adagio

from "Sonatas and Fantasies" by Mozart edited by Nathan Broder

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ETUDE-APRIL 1956

ETUDE-APRIL 1956
Mighty Lak'a Rose
for Hammond Chord organ

Frank L. Stanton

Andante

Sweet-est li'-l' fel-ler, Ev'-ry-bod-y knows;

Dun-no what to call him, But he might-y lak' a rose! Look-in' at his Mammy Wid eyes so shin-y blue, Mek' you think that heav'n Is com-in' clos-ter you!

W'en he's dar a-sleep-in' In his li' F place, Think I see de an-gels Look-in' thro' de lace, W'en de dark is fall - in', W'en de shad-ders creep,

Den dey comes on tip - toe Ter kick 'im in his sleep.

Invitation to the Dance
for Hammond Chord organ

C. M. von WEBER

Allegretto

Wen - gels

D.S. a.F.

from "At The Hammond Chord organ" arranged by J. M. Haner
Copyright McB by The John Church Company
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Aria

ANTONIO F. TENAGLIA (1685-1750)

Transcribed by R. Bernard Fitzgerald

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ETUDE-APRIL 1958

from "Aria and Allegro" for Bb Trumpet and Piano transcribed by R.B. Fitzgerald
Easter Promenade
POLKA
for Accordion
Folk Song
arr. by Frank Sobotka

from "Waltzes and Polkas" for Accordion arranged by Frank Sobotka
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A Lively Dance

EVERETT STEVENS

Piano
Dapple-Gray

Briskly

PIANO:

I had a little pony. His name was Dapple-Gray. I lent him to a lady to ride a mile away. She whipp'd him, she slapped him! She rode him through the mire. Now I'd not lend my pony for any lady's.

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ETUDE - APRIL 1956

BOYS LIKE TO SING

(Continued from Page 20)

leam the lower parts of the songs. Perhaps the biggest problem of the changing voice is that one has to teach a new part of the same song to the same boy. Since the voices do not all change at once this sometimes seems like a continual process. It is made easier by the fact that boys will learn from other boys. Often it is a matter of moving their position in the choir and telling them to follow those who already know the part. Give them a little time if they do not do it quite correctly at first.

The whole problem of the changing voice is minimized in direct proportion to the number of boys participating in the group. In large groups the voices that have not yet started to change and those that have reasonably completed the change can carry the changing voices along. The smaller the group, of course the more difficult this becomes. Sometimes a soprano voice will become heavier and fuller in the lower tones before it actually starts to change. Such a voice can often be moved to alto or tenor for a time. Some will change from soprano or alto to a tenor part, and some of those will stay on that part while others will later change to baritone or bass. Still others will change from soprano or alto directly to baritone or bass. Occasionally one of these will go back up to tenor. The time to change to a lower part is after the voice has developed downward enough to reach the average lower tones of that part without effort.

Adults are sometimes prone to misjudge the things that boys like. One of the secrets in dealing with boys is to treat them as though they were on the adult level in their thinking rather than to place oneself on the boy's level in thinking. In music we can capitalize on this by using songs in which the boys can feel that they are expressing worthwhile things from an adult standpoint. Boys like religious songs of praise and worship and can sing them wholeheartedly and understandingly. Boys will sing lullabies to small children, particularly if the words do not indicate that a woman is singing. They are not too interested in love songs unless the songs are sung in a humorous vein. Serious expressions of their feelings for girls is somewhat embarrassing at this age. And normally boys are not too interested in flower songs or songs about such things as rippling brooklets. Popular songs are often tedious. The boys indicate that they like them, but they will not stand the necessary repetition. The interest begins to lag before they are worked out.

The content of materials will be determined partially by the nature of the group. If the group is church sponsored, the songs will naturally be of a religious nature. It was mentioned before that SATB choirs are especially adaptable to church or school. Most of the fine religious choirs from our great composers make fine concert numbers for schools—Bach, Handel, Mozart, and many others. Many religious works of the early era especially were written originally for male choir SATB.

It is hoped that the foregoing discussion has left the idea that the development of boys' choirs is desirable, pleasurable, musically satisfying and possible in almost any community. If so, the right impression has been received. It takes much patience and hard work, but it is fun. And boys will respect and be ever grateful for anyone who makes it possible for them to sing well. For boys like to sing.

THE END

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(Continued from Page 33)

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(Continued from Page 30)

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A Forgotten Musician

by Ida M. Fraboul

SOMETIMES musicians, such as
Stephanie Fritzel, do not becomewell-known until after their death. However, the case of Louis Braile was different. He was born in France in 1809 and during his early life was a well-known musician, honored as one of Europe's finest composers on both the organ and violoncello. But after the acceptance of his Braille system of reading and writing for the blind, his musical accomplishments were soon forgotten.

Justina and Nicholas might have been the happiest couple in the city of Warsaw, but when the father had a small school for boys and some of them lived in his house.

But little Fritzel, who was just four, heard his father sing, or his father play on the flute, he would really burst into tears.

The parents joked about this to themselves and to their friends, but secretly they were a bit unhappy about it. Who desired Fritzel to object to music, living in such a musical home?

One day Justina, when unexpectedly, she heard the tinkling of the piano keys in the house, when unexpectedly, she heard the tinkle of the piano keys in the house, she went to see who it was. Why should Fritzel object to music, when he was only three years old, and while a boy he mastered the organ so well he was teaching organ to boys of his own age; then he learned to play the cello by ear. He also composed many compositions for these instruments. Without his musical talent he might never have been able to complete his

The piano was a big boy.

Sure enough, it was a boy at the piano, all right, but such a little boy! He could scarcely reach the keyboard.

He would touch the keys, first the white and then the black, both at once. And, who should it be but Fritzel himself?

There was delight in Justina's shining face. Now, she began to understand.

Fritzel must have loved music all along, and when he cried, affected this way, too, as Justina well knew.

Now that they knew the truth of the matter, Justina and Nicholas gave Fritzel every encouragement. He took piano lessons with his sister Louise.

Tongue-Twisters

There are different kinds of tongue-twisters. One kind is a sentence which is difficult to say rapidly, such as:

Tongue-Twister: "The three little pigs built houses of bricks, of cement, of straw, of corn, of blocks of ice."

The second kind is a sentence which is difficult to remember, such as:

Tongue-Twister: "Do you know why the three little pigs built houses of bricks, of cement, of straw, of corn, of blocks of ice?"

Work and Play

Do you enjoy your work? What is work? And is it play? Can we do both at the same time?

First is making a physical effort to accomplish something; play is an act which gives pleasure, interest or amusement. So, if playing well on the piano is what we wish to accomplish, we work for it. But playing the piano (or other instrument) is also play, because it brings pleasure and interest.

Therefore we can really work while we play and play while we work. So, there is no end to the use of our senses, as the playing becomes a real pleasure. And again, such being the case, one is sure to do good work and play well if the playing is founded on good work.

JUStINA and Nicholas might have been the happiest couple in the city of Warsaw, if only their little boy, Fritzel, liked music instead of seeming to dislike it.

There was music in their home every day, as the mother and father both loved to sing and play. Their little girl, Louise, was studying piano, and the half-dozen boys who lived in the house all took piano lessons and enjoyed them very much. At that time the father had a small school for boys and some of them lived in his house.

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Hands...

that have grown to Musical Achievement!

Frederick Phillips

I have a small, one manual instrument by the name of Schoninger Melodion Co., New Haven, Conn. On the inside, above the keys, is stamped the number 186H. Can you give any information about the date of this instrument?

J. A. S.—Calif.

We have been unable to obtain any specific information regarding this instrument or its age, but there was a piano manufacturing firm, B. Shoninger Co., established in 1850. The Schoninger pianos are now being made by the National Piano Co.; New York City.

We have the smaller two manual Comusantia in our house. Our 14-year-old daughter has studied piano five years, and plans to study pipe organ later, but for the present we hope to find a teacher from whom she can learn the basics on our own organ. What should she continue piano study, or will there be a difference in touch by her progress?

H. M. M.—Va.

Our recommendations would be the continuance of piano studies in addition to lessons on the Comusantia, leading eventually to the pipe organ. The legato touch normal in organ playing should actually improve the legato piano touch, and the independence in finger action required for piano work should in turn make for greater clarity in organ technique, so that each would really help the other. Any standard pipe organ method, such as The Organ, by Stainer; Graded Materials for Pipe Organs, by Rogers; or First Lessons on the Organ, by Nevins, could be used for the study of the Comusantia.

WHEN PIPE ORGANS WEAR OUT

(Continued from Page 24)


There are those who shrift from the responsibility of making a decision, involving a considerable outlay of money, in regard to obtaining a pipe organ. For such as these the advice of a so-called "organ architect" is helpful. Such architects have been successful with a great many organ buildings which they have supervised. They work with the committee and the builder, and are paid by the church for their work.

It should be pointed out that practically every organ builder, like others close to the organ builders' world, doubts many organ architects. The feeling of an organ builder toward the organ specialist is much like that of a building contractor toward his architect, and for quite similar reasons.

It might be well to add that the five builders listed above do not exhaust the list of American firms. There are many specialists in rebuilding old instruments and building new ones. From suppliers in this country, they obtain pipes of the same quality; some even import German, sounding pipes from abroad. I have listed above only the architects, or manufacturers, I have used personally. The above advice is given with the utmost confidence. You listen—then decide.

On the other hand there are rebuilding jobs which are simply money poured down the drain. This is a great pit; but there is no escape from it.

It has been pointed out many times that in most churches, the pipe organ installation is the most expensive single piece of equipment which the church must purchase and maintain. Real thought and careful investigation should be devoted to the problems of rebuilding an old instrument, or purchasing a new one.

CONCERNING BOWING VARIATIONS

(Continued from Page 25)

brought out. You have probably been playing it faster than that.

For the potential artist—and every student should be taught as though he were one—this is probably the most important lesson of the Kreutzer studies. At first it should be practiced at a quite moderate tempo—about 2/4—but with all marks of expression clearly defined. Then, as control is gained and the bow can be drawn slowly and firmly, the tempo should be gradually increased until the study is being played at the tempo mentioned above. If it is done, the bowing now moving twice as slowly as it moved in the beginning. Practiced at this tempo, there is no better daily routine for the development of a singing tone and a sensitively firm bow stroke. It trains the muscles to use one of every millimetre of the bow hair, something only the most talented student will do naturally.

THE END

endure—April 1956

VIOLIN QUESTIONS

Harold Berkley

A Genuine (?) Maggini

Mrs. F. K., Texas. Before trying to sell your violin, you should, I think, have it examined by a nationally-known expert whose reputation would give weight to his opinion. I suggest that you take your violin to Mr. Rembert Wurlitzer, 120 West 42nd St., New York City; or to William Lewis & Son, 30 East Adams St., Chicago 3, Illinois. You must be prepared to hear that the violin is not a genuine Maggini. If you have transcribed the label correctly, the second name—Palo— is badly mis-spelled; furthermore, I have never seen a real Maggini with the name stamped or branded on the back. There are so few in circulation that they can only be bought from dealers who have had to spend some time to decide whether or not they can be sold.

The Gagliani Family

Mr. T., Texas. The Gagliani were a large family of violin makers who worked in Naples from about the last two decades of the 17th century and well into the middle of the 19th. Descendants of the family are still making violins in Italy today, but we are speaking of the Gagliani we mean the real fine makers who lived and worked during the period I have mentioned. Chief among them are Alexander (the first of the list I supplied), followed by Nicola Gaglianis, probably the best of the family, Ferdinando, Giuseppe, and Antonio. All these men produced violins today sell for $1000 or more, while the instru-ments of Nicola, Cennaro, and Ferdinands bring today from $400 to $5000. There are of course the usual hundreds of fakes, each worth $50.

To Remove Excess Rosin

H. F. C., Tennessee. There are several preparations on the market that will remove excess and caked rosins from the body of a violin. Some of them are rather harsh, however, and tend to remove the varnish as well as the resin. If you have transcribed the label correctly, the second name—Cao—is badly mis-spelled; furthermore, I have never seen a real Maggini with the name stamped or branded on the back. There are so few in circulation that they can only be bought from dealers who have had to spend some time to decide whether or not they can be sold.

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Schweitzer a Good Maker

Mrs. F. F., Illinois, J oh. Bapt. Schweitzer was a really good maker whose violins bring as much as $600 today. But there are hundreds of instruments bearing his label that are nothing but German imitations of very little value. If your violin has an unusual tone quality, it may be genuine.

CONCERNING BOWING VARIATIONS

(Continued from Page 25)

brought out. You have probably been playing it faster than that.

For the potential artist—and every student should be taught as though he were one—this is probably the most important lesson of the Kreutzer studies. At first it should be practiced at a quite moderate tempo—about 2/4—but with all marks of expression clearly defined. Then, as control is gained and the bow can be drawn slowly and firmly, the tempo should be gradually increased until the study is being played at the tempo mentioned above. If it is done, the bowing now moving twice as slowly as it moved in the beginning. Practiced at this tempo, there is no better daily routine for the development of a singing tone and a sensitively firm bow stroke. It trains the muscles to use one of every millimetre of the bow hair, something only the most talented student will do naturally.

THE END

endure—April 1956

BOSTON MUSIC CO.

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ACCORDBIST'S PAGE

Accordion Study
Material Suggestions
by Theresa Costello

WHAT program of music study "you would suggest" is the question so often asked by teachers when seeking proper and effective material for any instrument. This is particularly true of the accordion, since the instrument may be considered as comparatively new, and there was practically no accordion literature available in America until 1919, when a far-sighted publisher dared to bring out the first accordion method, against the advice of many in the field. Since then, slowly but surely, other publishers have entered the field so that the increase in accordion literature has kept abreast of the constantly growing popularity of the instrument, with the result that the serious teacher, looking for adequate material, will not have any difficulty in finding it.

For an unbiased listing of accordion study material available, I called upon the assistance of Mr. F. Henri Palmer, arranger and editor, who is particularly qualified in this field. Since his extensive experience in the arranging and editing of accordion music, it is obvious that no one method or course has been designed to fulfill the needs of every student and teacher, and therefore, the listing of some of the outstanding material will not doubt give the teacher a very definite opportunity to select the material best suited to his pupil.

Since lack of space will not permit us to indicate in detail the definite function of the various items, we shall merely divide it roughly into three categories: Elementary—beginners, grades one and two; Intermediate—grades three and four; Advanced—grades five and six. Thus the teacher can secure an outline of study which can then be augmented by the many supplementary items available.

We would like to emphasize also, that due to lack of space it has not been possible to list all those which we would like to, and that therefore the absence of many titles from this outline in no way reflects upon their merit. Perhaps at some later date, if at all possible, we may continue this listing and include more studies and also single arrangements.

Elementary
- Methods and Courses
- Title Author Publisher
  - Accordion
  - Method
  - Anzagli
  - Method
  - Billotti
  - Spiteri
  - Method
  - Buscingers for the
  - Elementary
  - Accordionist
  - Bass Primer
  - Deiro, Pietro
  - Method
  - Elementary
  - Studies
  - Carrozzi
  - Accordion
  - Method
  - Everett
  - Course
  - How to Play
  - Pandatine
  - Method
  - Giovanni
  - Accordion
  - Course
  - Klickmann
  - Palermo
  - Hughes
  - Palmer
  - Method
  - Seeliger
  - Accordion
  - Course
  - J. Seddon
  - Sickler
  - Accordion
  - Course

Sillari
- Accordian
- Method
- Zordan's
- Method
- Bass Melodies
- for the
- Accordion
- Entertaining
- with the
- Accordion
- First Steps in
- Bands
- Fundamental
- Instruments
- Intermediate
- Studies
- Little Velocity
- Masterworks
- Made Easy
- Melodies
- Adventures in
- Bass Land
- Practice Made
- Pleasent
- In-Bop and
- Latin Jazz
- Effects
- Clementi
- Nettines
- Hanan-Gaviani
- Hanan-Caviani
- Improvising and
- Arrangement
- Master Chord
- Spellers
- Progress in
- Piano
- Progressive
- Playing Mecca
- Preludes
- Reading for
- Rhythm
- Rollo's
- Swing Rhythms
- Technique
- Technican
- Virtuoso
- Accordionist
- P. Deiro
- Plans to
- Accordion
- Gaviani

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- Swing Rhythms
- Technique
- Technican
- Virtuoso
- Accordionist
- P. Deiro
- Plans to
- Accordion
- Gaviani

Since the above listing was confined to courses and technical material, no attempt has been made to list the many hundreds of folk and arrangements now available. A request to the various publishers would bring the teacher the information required.

It is found that this outline will prove useful to all those seeking such information. A specific inquiry for further information addressed to this department will receive prompt attention.

THE END

MEMORIES OF CORTOT
(Continued from Page 12)

of course; only artists could have played the works on the list, and most of the players had already won national, if not international reputation as concert players.

The interest and usefulness of the class surpassed all my expectations, and the standard of performance was so high that I question if anything finer in this way could have been heard since the Weimar days of Franz Liszt, or at the best classes of Leschetizky in Vienna.

Cortot opened the class each day with a short talk on the life and works of the composer to be studied, drawing special attention to the qualities necessary in technique and interpretation for the successful performance of the composer. These short talks were models of their kind in their conciseness, clarity and brilliancy. His criticisms of each performer were of the same encouraging and helpful order, and as he concluded by playing the work himself, his precepts were crowned in the light of example. As an artist, his comments were always practical and helpful. He constantly reminded students of the im-

“THE NEW HOHNER ACCORDIONS ARE THE SUPREME EXAMPLES OF THEIR KIND."
THE NATIONAL FEDERATION OF MUSIC CLUBS

(Continued from Page 18)

well as awards in the prior categories. We are very proud of the calibers of talent we have launched over the past 60 years. It has Included such distingu-
sished vocal artists, as Margaret Har-
shaw, Martha Lipton and Robert Wende; Carrell Glenn, violinist, conductor Iles Solomon, pianist, William Manesl, and concert artist Nan Merziman.

E. Thayer Gaston of the University of
Kansas, Dr. Hugh Porter of the St.
Theological Seminary, New York City;
Robert ... CITY •

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positions of the master composers. The course is made doubly enjoyable by
students' participation in the course.

This course is now being adopted by more and more teachers throughout the country.

Will there be a vaccine against cancer? It may depend on you.

The other day I saw a docu-
men...
THE MUSIC CAMP—AN EDUCATIONAL INSTITUTION

(Continued from Page 19)

The post-war years were marked by increased enrollment, the result of a broad and continuing strengthening of the camp. Always a camp for a two-week period, music and camp life were in high demand in the low tuition fee. The annual sum of $565.00 in 1934 was $550.00; in 1935, for the first year, the tuition fee was $150.00. It was asked of high school students with directors paid $500.00. Housing and meals could be obtained for $150.00. A larger group of students was able to come as the camp expanded from all parts of the United States. Bernard Taylor, Elver Fink, William C. Cook, Charles Casey, and Charles E. Hinkle were all names which appeared on music camp bulletin lists during the late 1930's. In 1940 the uncertain conditions and restrictions of wartime beginnings were felt. Mr. Damson, camp director, spoke bluntly and sincerely of the camp at this time: "... not the largest but the finest in the nation." In 1941 the camp was moved into two weeks in June to the month of August, the curriculum changed, and enrollment continued to cover two weeks in August. It was in 1941 also that campers were introduced to the beginning of a camp tradition. Taps were played by the bugle in front of Taylor Hall. This time was for students in camp to leave the campus "honest" and quickly desire to have the moonlight gleams or swaying aspens and cottonwoods "hanging out in bold relief the piping "War Is Over," and thus a nearby mountainside. Wartime living is reflected in the camp bulletin by such captions as: "... for Victory and Civilization," "Summer Music Camp in the Salute of Our Country," "Share your camp Gunnison and build up civil moral," and so forth. In the immediate post-war period good times were plentiful, but lessons, discipline, and faculty members alike were entertained by airette nights, picnics, tennis, special thespian productions, and the beautiful Rotary Club fish-fry. Camp souvenirs and souvenirs of the camp planes included in the camp plans. The third music camp has a record of "firsts." Private vocal and instrumental lessons from renowned teachers were canceled out by majoring in drumming and drumming instruction for the initial majoring. Mr. Dally brought his 50-piece high school band from Fall River, Colorado, to play a concert. In the mean time, one of the camp bands rehearsed in preparation for a trek to Denver, Delfa and Grand Junction, all in Colorado. A motion picture was made of camp activities. The enrollment has increased 34%. The camp has grown from a 10-week period to a continued strengthening of the camp. Always a camp for a two-week period, music and camp life were in high demand in the low tuition fee. The annual sum of $565.00 in 1934 was $550.00; in 1935, for the first year, the tuition fee was $150.00. It was asked of high school students with directors paid $500.00. Housing and meals could be obtained for $150.00. A larger group of students was able to come as the camp expanded from all parts of the United States. Bernard Taylor, Elver Fink, William C. Cook, Charles Casey, and Charles E. Hinkle were all names which appeared on music camp bulletin lists during the late 1930’s. In 1940 the uncertain conditions and restrictions of wartime beginnings were felt. Mr. Damson, camp director, spoke bluntly and sincerely of the camp at this time: "... not the largest but the finest in the nation." In 1941 the camp was moved into two weeks in June to the month of August, the curriculum changed, and enrollment continued to cover two weeks in August. It was in 1941 also that campers were introduced to the beginning of a camp tradition. Taps were played by the bugle in front of Taylor Hall. This time was for students in camp to leave the campus "honest" and quickly desire to have the moonlight gleams or swaying aspens and cottonwoods "hanging out in bold relief the piping "War Is Over," and thus a nearby mountainside. Wartime living is reflected in the camp bulletin by such captions as: "... for Victory and Civilization," "Summer Music Camp in the Salute of Our Country," "Share your camp Gunnison and build up civil moral," and so forth. In the immediate post-war period good times were plentiful, but lessons, discipline, and faculty members alike were entertained by airette nights, picnics, tennis, special thespian productions, and the beautiful Rotary Club fish-fry. Camp souvenirs and souvenirs of the camp planes included in the camp plans. The third music camp has a record of "firsts." Private vocal and instrumental lessons from renowned teachers were canceled out by majoring in drumming and drumming instruction for the initial majoring. Mr. Dally brought his 50-piece high school band from Fall River, Colorado, to play a concert. In the mean time, one of the camp bands rehearsed in preparation for a trek to Denver, Delfa and Grand Junction, all in Colorado. A motion picture was made of camp activities. The enrollment has increased 34%. The camp has grown from a 10-week period to a
NATIONAL ASSOCIATION OF TEACHERS OF SINGING, INC.

(Continued from Page 36)

The Bulletin, the official publication of the Association. It appears four times yearly. Since the very beginning of our organization in 1926, we have had two editors: for the first three and a half years Mr. Homer Moen, and since then Mr. Leon Carson, both of New York City.

Another service to our members and to the singing teachers profession is the publication of pronouncements, song lists and other professional documents. Upon admission to membership in the Association, each member is entitled to receive gratis a set of these publications, as they are. These are available to non-members for a minimum fee. These documents are the result of research and study by various committees that are constantly at work, and, needless to say, the influence and importance of this part of our services cannot be underestimated.

OBJECTIVES

The objectives of the National Association of Teachers of Singing are many and varied. One of the basic original objectives was chiefly responsible for organizing was to create a professional organization for the singing teachers profession is the maintaining the highest standards of teaching of singing. It was evident that the Association could formulate the highest standards of eligibility for membership, and maintain them, the confidence and respect of the public would be assured.

By maintaining high standards of eligibility for members, the public can be assured of at least a reasonable degree of competence. It goes without saying, of course, that the Association cannot, and should not, guarantee the competence of any individual member, any more than the American Academy of Medicine can guarantee the competence of any medical doctor.

However, by encouraging more efficient and standardized vocal pedagogy by bringing together in a closely-knit organization all sincere, competent and ethically-minded teachers of singing, thus providing opportunities for inter-discussion of their mutual problems, the National Association of Teachers of Singing believes it has, during the first ten years of its successful existence, fulfilled a great service to the American Public, and to the teachers of singing everywhere.

The influence of this great organization is being felt in every one of our forty-eight states and Canada. The future looks bright for the expansion and growth of its membership and its many services to a great and noble profession.

MEMORIES OF CORTOT

(Continued from Page 59)

The influence of this great organization is being felt in every one of our forty-eight states and Canada. The future looks bright for the expansion and growth of its membership and its many services to a great and noble profession.

MEMORIES OF CORTOT

(Continued from Page 59)

The influence of this great organization is being felt in every one of our forty-eight states and Canada. The future looks bright for the expansion and growth of its membership and its many services to a great and noble profession.
The piano bought in 1926 has suffered years. “WHY WE WERE ANXIOUS TO BUY ANOTHER KOHLER & CAMPBELL PIANO” In 1911 we bought a small Kohler & Campbell upright for the Riverdale Country School for Boys. In subsequent years we bought similar models for the Riverdale Country School for Girls, and, for the Riverdale Neighborhood School. All are still in active use.

The piano bought in 1926 has suffered less, due to the hard knocks that it has taken, but it has seen its share of wear and tear. This is also true of the other two. We like both the appearance and the sound of new pianos, and look forward confidently to its giving us the same fine service which its predecessors have given us.

R. McCloskey, Director of Music, Riverdale Country School

Mendelssohn: Symphony No. 2 (Lobeng

Carwili: Hymn and Fuging Tunes Nos. 2 and 3, and Ballad F. Charles Adler conducting the Vienna Orchestral Society and Chorus of the Vienna State Opera, with the following soloists: Heini Steinbrueck, soprano; Friedl Hofstetter, contralto; and Rudolf Kreuzberger, tenor.

Mendelssohn is not a fashionable composer today, and a work like the Lobenguia is hardly ever heard. One wonders, in fact, when was last performed in the United States. Because of the work’s unfamiliarity, it is the more a pleasure to greet this recording, which is, to my knowledge the first and only available.

The Lobenguia is a notable, and at least in parts, a gem. Well worth reviving and hearing. Sir George Grove noted that it is “characteristic and important a work as any in the whole series” of Mendelssohn’s compositions.

Entitled on this recording “Symphony No. 2,” the Lobenguia (Hymn of Praise) was actually called by Mendelssohn a “Symphony-Cantata,” to Words of Holy Scripture.” It was composed in 1840 for the Gutenberg Festival at Leipzig, to commemorate the 400th anniversary of the invention of printing, at the request of the composer’s patron, the Emperor of the Holy Roman Empire. Its 25-piece, consisting of three orchestral movements of developed symphonic nature, and three choral solo numbers, which sound the three-part section. The entire work runs well over an hour. It would be pleasant to be able to feel that the inspiration is equal throughout; but it is not. Along with passages of great freshness and beauty, there are stretches of mechanical Mendelssohn. Some of the melody in the principal choral sections, might be judged, were it not for the compelling rhythms, are not of the same quality.

The performance recorded is on the whole spirited and satisfactory, with the exception of the soprano solos, which are strained and off pitch. There are a few flaws in the orchestral playing, but the general sound is good, and the recording is being handled so as to bring out the majesty of this major work of a composer who, however beautiful, is not and cannot be unilaterally, is still one of the greater lights of music. (Unison UNLP 1911 and 102)

Sibelius: The Swan of Tuonela, The Return of Lemminkainen. Concerto in D Minor for Violin and Orchestra Sibelius, whose music has quickened the legendary of Finland, is himself a legend. In his lifetime he has become Old Moby Dick, a hero of his own. His compositions are still heard in concert halls around the world.

Entitled on this recording “The Swan of Tuonela,” the work was composed in 1913 for the Finnish National Opera. It is a short, evocative piece, which is, to my knowledge the first and only available.

The work runs well over an hour. It would be pleasant to be able to feel that the inspiration is equal throughout; but it is not. Along with passages of great freshness and beauty, there are stretches of mechanical Sibelius. Some of the melody in the principal choral sections, might be judged, were it not for the compelling rhythms, are not of the same quality.

The performance recorded is on the whole spirited and satisfactory, with the exception of the soprano solos, which are strained and off pitch. There are a few flaws in the orchestral playing, but the general sound is good, and the recording is being handled so as to bring out the majesty of this major work of a composer who, however beautiful, is not and cannot be unilaterally, is still one of the greater lights of music. (Unison UNLP 1911 and 102)

DONALD YOORHEE AND THE TELEPHONE HOUR

(Continued from Page 321)

Events to Come

Some of the world’s most admired musicians will be prominent in the N.Y. Philharmonic-Symphony Orchestra’s season, which opened in August with a performance of the Fifth Symphony of Beethoven. Next week, the orchestra, under Rudolf Serkin, will present a special Easter program on April 13, which includes a performance of the Ninth Symphony of Beethoven. The program will also be broadcast on the radio.

The orchestra will be conducted by the renowned American composer, Aaron Copland, who will lead the orchestra in a performance of his Third Symphony. The symphony will be heard on the radio on April 16, and will also be broadcast on the television network.

The orchestra will continue its season with a performance of the Fifth Symphony of Mahler, conducted by the distinguished American composer, Leonard Bernstein. The performance will be heard on the radio on April 19, and will also be broadcast on the television network.

The orchestra will conclude its season with a performance of the Fourth Symphony of Beethoven, conducted by the renowned American conductor, Leonard Bernstein. The performance will be heard on the radio on April 22, and will also be broadcast on the television network.

The orchestra will also present a performance of the Ninth Symphony of Mahler, conducted by the distinguished American composer, Leonard Bernstein. The performance will be heard on the radio on April 25, and will also be broadcast on the television network.

The orchestra will conclude its season with a performance of the Fifth Symphony of Beethoven, conducted by the renowned American conductor, Leonard Bernstein. The performance will be heard on the radio on April 28, and will also be broadcast on the television network.

The orchestra will also present a performance of the Ninth Symphony of Mahler, conducted by the distinguished American composer, Leonard Bernstein. The performance will be heard on the radio on April 30, and will also be broadcast on the television network.

The orchestra will conclude its season with a performance of the Fifth Symphony of Beethoven, conducted by the renowned American conductor, Leonard Bernstein. The performance will be heard on the radio on May 1, and will also be broadcast on the television network.

The orchestra will also present a performance of the Ninth Symphony of Mahler, conducted by the distinguished American composer, Leonard Bernstein. The performance will be heard on the radio on May 3, and will also be broadcast on the television network.

The orchestra will conclude its season with a performance of the Fifth Symphony of Beethoven, conducted by the renowned American conductor, Leonard Bernstein. The performance will be heard on the radio on May 5, and will also be broadcast on the television network.

The orchestra will also present a performance of the Ninth Symphony of Mahler, conducted by the distinguished American composer, Leonard Bernstein. The performance will be heard on the radio on May 7, and will also be broadcast on the television network.

The orchestra will conclude its season with a performance of the Fifth Symphony of Beethoven, conducted by the renowned American conductor, Leonard Bernstein. The performance will be heard on the radio on May 9, and will also be broadcast on the television network.

The orchestra will also present a performance of the Ninth Symphony of Mahler, conducted by the distinguished American composer, Leonard Bernstein. The performance will be heard on the radio on May 12, and will also be broadcast on the television network.

The orchestra will conclude its season with a performance of the Fifth Symphony of Beethoven, conducted by the renowned American conductor, Leonard Bernstein. The performance will be heard on the radio on May 14, and will also be broadcast on the television network.

The orchestra will also present a performance of the Ninth Symphony of Mahler, conducted by the distinguished American composer, Leonard Bernstein. The performance will be heard on the radio on May 16, and will also be broadcast on the television network.

The orchestra will conclude its season with a performance of the Fifth Symphony of Beethoven, conducted by the renowned American conductor, Leonard Bernstein. The performance will be heard on the radio on May 18, and will also be broadcast on the television network.

The orchestra will also present a performance of the Ninth Symphony of Mahler, conducted by the distinguished American composer, Leonard Bernstein. The performance will be heard on the radio on May 20, and will also be broadcast on the television network.

The orchestra will conclude its season with a performance of the Fifth Symphony of Beethoven, conducted by the renowned American conductor, Leonard Bernstein. The performance will be heard on the radio on May 22, and will also be broadcast on the television network.

The orchestra will also present a performance of the Ninth Symphony of Mahler, conducted by the distinguished American composer, Leonard Bernstein. The performance will be heard on the radio on May 24, and will also be broadcast on the television network.

The orchestra will conclude its season with a performance of the Fifth Symphony of Beethoven, conducted by the renowned American conductor, Leonard Bernstein. The performance will be heard on the radio on May 26, and will also be broadcast on the television network.

The orchestra will also present a performance of the Ninth Symphony of Mahler, conducted by the distinguished American composer, Leonard Bernstein. The performance will be heard on the radio on May 28, and will also be broadcast on the television network.

The orchestra will conclude its season with a performance of the Fifth Symphony of Beethoven, conducted by the renowned American conductor, Leonard Bernstein. The performance will be heard on the radio on May 30, and will also be broadcast on the television network.

The orchestra will also present a performance of the Ninth Symphony of Mahler, conducted by the distinguished American composer, Leonard Bernstein. The performance will be heard on the radio on June 1, and will also be broadcast on the television network.

The orchestra will conclude its season with a performance of the Fifth Symphony of Beethoven, conducted by the renowned American conductor, Leonard Bernstein. The performance will be heard on the radio on June 3, and will also be broadcast on the television network.
THE NATIONAL INTERSCHOLASTIC MUSIC ACTIVITIES COMMISSION

(Continued from Page 14)

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This durable instrument is famous for its exact and dependable measuring of time—modestly and visibly—by distinct ticks and oscillating pendulums. It is easily adjustable for tempos from 40 to 200 beats a minute.

Enclosed in a handsome hardwood case, its sturdy keyboard mechanism is built by the skilled hands of master craftsmen. Painstaking attention is given to every detail of construction in order to make Seth Thomas Metronome the finest you can buy.

Ask your music dealer, department or jewelry store to show you this fine metronome. Only $13.50.

THE NATIONAL INTERSCHOLASTIC MUSIC ACTIVITIES COMMISSION

(Continued from Page 14)

educational programs as are needed by the NIMAC Executive Council or by the NIMAC divisional program. Each NIMAC division board, in turn, chooses from its own personage the delegates to the National Board of Control, and the chairman of each NIMAC division board is automatically in fourth member of such delegation.

These four delegates from each of six Divine divisions constitute the National Board of Control of twenty-four
ers. Each delegation is the National Board of Control presents to the National Board any matters which the division board recommends for consideration or action by the National Board.

The National Board of Control elects from its own membership a president, vice-president, and three members at large, who with the MENC National President and the MENC Executive Secretary comprise the Executive Council of the Commission. Their term of office parallels the MENC national term and they take office July 1, following the time of their election. There will be a proposal made to the members of the National Board at the St. Louis meeting, that the Executive Council be changed to include the chairs of the six National Divisions, the MENC President and the MENC Executive Secretary, in addition to a president and vice-president to be elected at large.

Activities with which NIMAC is concerned in State, Divisional or National Meetings, include classes for band, choir, and chorus; adjudication workshops; cooperation with the chairmen of various meetings in helping them to secure the best performing area for their particular needs; working closely with the members of the executive board of the High School Music Associations, in such states as Iowa, through organizing and administering all conference bands, orchestras and choirs; developing of music lists for special occasions such as Christmas, Easter, patriotic and spring programs; adjudication of student ensembles and bands; participation in activities related to securing favorable changes in postal rates concerning educational materials; the development of higher standards of music literature and performance cooperation with the Federation of Musicians and other activities.

Activities of NIMAC which are under study or in the process of being completed in addition to those previously mentioned include:

1. The preparation of a bibliography of music, teaching materials, and educational materials.
2. The compilation of non-educational music lists for special occasions such as Christmas, Easter, patriotic and spring programs.
3. Evaluation of activities related to securing favorable changes in postal rates concerning educational materials.
4. The development of higher standards of music literature and performance cooperation with the Federation of Musicians and other activities.

The National Board of Control has been directly responsible for additions and clarifications of the national program of activities, including the development of higher standards of music literature and performance, cooperation with the Federation of Musicians, and other activities. In addition, the National Board of Control has been responsible for the development of musical education in the United States, and the National Board of Control has been responsible for the development of such activities as Standards of Adjudication, and A Guide To Sight Reading Contests.

is in preparation at the present time, a Guide to the Elements of Good Performance for Band and Orchestra, and it is being prepared for the publication of a Guide to the Elements of Good Performance for Band and Orchestra.

In the process of revision and development are some eighteen adjudiciations forms widely used in contests and festivals over the United States. NIMAC is also sponsoring the MENC Gold- en Anniversary High School Band, Orchestra and Choir for the Fiftieth Anniversary of MENC in St. Louis.

NIMAC was represented at the Cincin

nati meeting of UNESCO and at the time this is being written plans have just been completed for the NIMAC President to participate in discussions concerning non-athletic activities at the national meeting of State High School Music Associations Executive Secretaries in Nashville.

NIMAC will be working with other music educator groups in assisting with the revision of Section E of the Evaluative Criteria under the direction of the general committee of the Cooperative Study of Secondary School Standards, during the next several months.

Activities of NIMAC which are under study or in the process of being completed in addition to those previously mentioned include:

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2. The compilation of non-educational music lists for special occasions such as Christmas, Easter, patriotic and spring programs.
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STRING STUDY PROBLEM
(Continued from Page 26)

Two Modern Teaching Aids
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As a result of the combined efforts of the school music teachers, the private teachers, and the community music program, the number and quality of string players have grown considerably in the past few years.

THE END
SUMMER SESSION 1956

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MUSIC EDUCATORS NATIONAL CONFERENCE
(Continued from Page 11)
music instruction in the schools. Almost from the inception of the American school system there were leaders cognizant of the contributions which the arts could make in the education of children. As the concept of "education for all children" developed and as educational philosophies matured, instruction in the arts was included in the school curriculum. The first official acceptance of music was in the schools of Boston in 1838. Other cities soon established even more complete programs of music instruction. The National Education Association organized a music section in 1894. This group and the committee on music teaching of the Music Teachers National Association served as organizers of the Music Supervisors Conference of 1907 and the Music Educators National Conference of later years.

The significant economic, social and educational developments of the first twenty-five years of this century gave great impetus to the teaching of music in the schools, as well as to the establishment of civic and community musical organizations. Mass production of musical instruments, the development in media of mass communication—phonograph, film and radio, and the growth of the music industry, strongly affected the American and nourished the growth and potential of music as a force in education and in the life of the community. It was realized that the progressive and far-sighted leadership of the Conference should utilize these resources in developing a sound and effective program of music education in the schools.

From the discussions in these meetings there gradually emerged the results of group thinking as manifested in the resolutions which can be found in the printed books of proceedings for the period. Noteworthy among these is the following which was used as a slogan or general theme for the twelfth annual meeting held in St. Louis in 1919.

"Every child should be educated in music according to his natural capacities, at public expense, and his studies should function in the musical life of the community."

Concerning this statement, Osbourne Mc Clinton, who was then president of the Conference, said, "It seemed that the time had come in the history of the Conference that we should have a statement of objectives, not only as a frame-work on which to build our program, but also as a platform announcing our educational policies—a goal toward which we might strive and a prophecy of the ends we are seeking. "The slogan," continued Mr. Mc Clinton, "suggests the following lines of thought: (1)
Every child is endowed with some degree of responsiveness to rhythm and tone. (2) Our schools should help each child develop these potential means for impression and expression. (3) but, as individuals differ in capacities and interests, schools should be equipped to help each discover his true aptitude, and (4) instruction should be designed to meet the individual needs of each child. (5) This general program of music instruction is a matter of wide concern, appropriately chargeable to public funds because the development of individuality and personality to which this plan strongly contributes leads to a higher type of citizen. (6) The pupils should learn the music more than a profession, as an avocation, or a culture, more than an expression— it is also a social experience through which all members of a community may come to a common plane of elevated interest.

The years 1918 to 1931 saw an important expansion through the formation of six sectional (regional) Conferences—a logical development in such a dynamic organization. These six sections, now called divisions, have become an integral part of the National organization, and are important factors in the administrative and operational setup of the National organization. Divisional organizations are held biennially alternating with the biennial National meeting.

A further extension of the MENA structural organization has occurred since the early thirties, leading to the present federation of the state and territorial music educators association, whose presidents constitute the MENA Division Boards of Directors and the State Presidents National Assembly. The state associations help plan the National program through the media of the Division Boards and the State Presidents National Assembly, and also take an active part in the overall committee program, both regional and the like, and such as are now operating under the aegis of the ten MENA Conferences and their committees. In 1942 a nationwide committee plan, as well as auxiliary and associated organizations, was organized on an integrated and systematic basis involving state, division and national levels. Through the twelve years ensuing, three periods of organizational study and activity have occurred, resulting in significant publications and maturing of objectives, standards, and programs in music teaching. As the MENA approaches its Sixtieth Anniversary Observance, ten national commissions have been organized to appraise and evaluate music education in our day, to prepare needed publications, and to indicate possible future developments. Division and state units are cooperating in the integrated plan, as well as auxiliary and associated organizations.

During the fifty years now being completed the prime activities of the American Music Educators National Conference has been the enrichment of its famous national meetings for adults and through music. To the vision, dynamic leadership and selfless loyalty of its officers and members belonging to the years can be credited an immeasurable contribution to the education of children, will be kept and by which we shall remember thousands of American citizens.

The END

MEMORIES OF COROT

(Continued from Page 65)

(3) A feature of Corot's teaching was his insistence on clarity, rhythm and articulation. These were ever characteristic of his mature style of painting. Glass, Water, Valley, Cogli, Organs, Compostel, instruments of the Orchestra, directed by the famous French conductor, and the Metropolitan Opera Orchestra. The program consists of a variety of orchestral compositions, including excerpts from operas, ballets, and symphonies. The performance will take place at the famous St. Nicholas Hall in New York City. For information regarding box sales, please contact Mr. John R. Hattstaedt, President, 573 Kimball Building, Chicago.

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PHI MU ALPHA
(Continued from Page 16)

MTNA IN ACTION
(Continued from Page 16)

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