9-1955

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Guy McCoy

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THE BALDWIN PIANO COMPANY
The Bookshelf
by Dale Anderson

The Wisdom of Solomon

Whether Solomon wrote Ecclesiastes in the Old Testament or not, some one made a wise observation when he put down "If a man is wise, he shall study." So many books have recently come upon the market that there is no room for extensive reviews of all of them within the space limitations of ETUDE. Therefore, we are listing them here with short reviews.

Your Voice in Ton
by Myrtle Helenenn Cram

A very succinct and helpful review of the teaching principles and philosophy of the very successful Los Angeles teacher of the author, that late May Allen.

Exposition Price $2.50

How to Help Children Learn Music
by Madeleine Leach-Luna and Beatrice Boyt

A lucid, delightful and convincing method of introducing music to school through a series of graded lessons, accompanied by excellent illustrations. A fine book for teachers and parents looking for interesting piano pieces for beginners.

Harper and Brothers $2.50

Let's Dance
by Bob Thommen

A very much up-to-date book on modern stage and ballroom dancing with delightful step-by-step pictures and diagrams by Morrie and Aron Champion, who are the present-day professional "Barn" descendants of the legendarv Casi Call of the first two decades of the present century. It is the most practical and pleasing book of its type your reviewer has ever seen.

Groom & Dunlap $1.50

Opera Annual 1954-55
Edited by Harold Rosenthal

Introduction by The Earl of Harwood

A valuable, voluminously illustrated review of contemporary opera in Great Britain, Germany, Italy, and the United States as well as comments upon other matters pertaining to opera, with contributions by many notable writers, including Edward J. Devi and others. It should be on the library of all interested in keeping up to date on operatic matters.

John Calder Ltd.
(American Distributors—Central Book Co.) $4.50

ETUDE—SEPTEMBER 1955
THE MESSRS R AND H

How does a famous team of collaborators work together to produce a successful stage piece, such as "Oklahoma!"?

Here's the answer in this intriguing story of R and H.

by Rose Heyburn

**THE LONG-AWAITED** film version of "Oklahoma!" brings the first of the Fabulous Rodgers and Hammerstein hits to the screen, and this is quite as it should be. Ever since a Broadway opening in 1943, the history of "Oklahoma!" has been an unbroken series of "hits" and "duds." But it began the trend by which the musical comedy public will accept but welcomed motion plays, with dramatic continuity rather than slapstick and with music as a logical emotional expression rather than an interruption. When the play closed on Broadway in 1943, it had earned a Special Award from the Federation Prize Committee, had been seen by more than 4,500,000 persons, had grossed over $7,000,000, had paid off its backers by over 250% and had become the world's box-office champion. More than 2,000,000 copies of "Oklahoma!" sheet music and over 800,000 record albums had been sold before substances outside New York had seen the show, and the touring company is still on the road.

The film version of "Oklahoma!" bears the same imperial accuracy and integrity, in order to make themselves of exactly the presentation they want. The authors produced the picture themselves, framing the Rodgers and Hammerstein Pictures Corporation especially for the purpose. Months were spent seeking an authentic setting. Some 250,000 miles of western country were accompanied by air, train and automobile to find a location without modern developments. The chore was finally fell on a valley near Vapours, Arizona, rich in green pastures and wonderful cloud formations in a sky free of smog. When the site had been chosen, months elapsed before a special planting of special corn grew high as an elephant's eye which was measured at seven feet, eight inches. Filmed in the Todd AO process, "Oklahoma!" was directed by Academy Award winner Fred Zinnemann, with a cast including Gordon MacRae, Shirley Jones, Charlotte Greenwood, Glenda Grahame and Edith Atwater. The dance numbers were designed by Agnes de Mille who staged the ballets in the original Broadway presentation. An important part went to Bobbi Lynne, who made her debut as a child dancer in the original production.

But the greatest distinction "Oklahoma!" enjoys is the fact that it represents the first collaboration between Richard Rodgers and Oscar Hammerstein II. Both R and H, as they are known along Manhattan, had a high regard before they joined forces, but did not feel like the small screen resembled their work on the stage. Both R and H are New Yorkers and attended Columbia College. Both their fathers were named William, and both their wives are named Dorothy. Both had each hand needlework during their apprentice years that they nearly gave up, Mr. R considering a job in the garment industry. Mr. H spending a year in a law office. Both bring reverence to their work.

Mr. R began picking out tunes on the piano at the age of four, and wrote his first song for a summer camp show at fourteen. As a student at Columbia, he wrote the scores for the Variety show of that year (1928), the first show man ever to have his music accepted for the Edison amateur entertainment contest. One of the judges was Mr. H. Their close friendship dates from this time. Turning professional while still in his teens, Mr. R had his share of happenings up and down, making his first solid success with "The Garrick Gaieties" (1922) while he was still a student at The Institute of Musical Art. The revue was written with Lamont Hart. Between 1928 and 1933, the year of Hart's untimely death, the pair collaborated on 29 musicals, 15 motion pictures, and almost 400 songs, many still sung.

Oscar Hammerstein II was born into a musical theatrical family. He is named for his grandfather, the Oscar Hammerstein who gave New York the Manhattan Opera Company. The only current rival the Metropolitan has ever had. His father managed Hammerstein's Victoria Music Hall. His uncle, Arthur, was a famous producer. Young Mr. H wrote the book and lyrics for the Columbia Variety show of 1916. Two years later, his uncle gave him his chance in the (Continued on Page 44)

*ETDUE—SEPTEMBER 1955*
Utah's Singing Ambassadors of Goodwill

by Lynn Dallin

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

Carl Sandburg, the Musician

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

by Evelyn Brock Wadrop
Eugène d'Albert was born in Glasgow, at 9 Western Terrace, on April 10, 1864, received his early education and lived there till he was 12 years of age. Although he is generally called a Scottish pianist and is so classed, it is difficult to describe him as such with any exactness, for his father, Charles Leslie d'Albert, the celebrated dance music composer, was Irish, while his mother, Anna Russell, was a Newcastle lady. Indeed, d'Albert himself has told me that Francis d'Albert, his grandfather on his father's side, had been a system of cavalry in the army of the great Napoleon.

Eugène d'Albert's father was also a musician and received a good training, having been a piano pupil of the celebrated Beethoven in Paris, and he also studied dancing there at the Conservatoire. Afterwards he was appointed ballet master at Covent Garden Theatre, London, but soon filled the position, finding it more profitable to teach his own private pupils. Under this auspice d'Albert traveled extensively, the family moving from place to place. In his youth he was a great advocate of the English blacksmith as a master of the piano.

By the time he was 16, he was already one of the finest young pianists in Europe, and, acting as the accompanist to his father's work, he went to Germany, where he became a pupil of Liszt. Moreover, d'Albert's actual life became associated with Germany through his concert tours and recitals, and for at least 20 years, from 1890-1910 he held the reputation there of being the greatest living pianist.

As a composer of dance music, d'Albert had a great vogue. His Steichen's Waltz, Saloon's Polka, and Edinburgh Quadrille were played everywhere and must have had a worldwide influence. Indeed, I learned recently that there are old favorites where there may no longer be "fishy'bouds," and still have a steady sale.

At the age of twelve, Eugène d'Albert won a scholarship at the newly founded National Training College of Music in London; later the Royal College of Music, where he studied with Sullivan, Stainer, and Parry. He made brilliant progress, particularly in piano playing and composition, and was a "prodigy," not only to his fellow students but also to his teachers.

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An Orchestra Member's Check List

What are the necessary qualifications for becoming a good orchestra member?

By Ralph E. Rash

A SCHOOL opens this September with a three-hour try to re-

appraise the real values for the stu-
dent participation in school ar-

cov, or as a natural extension of the full-
school opening, students are cre-
ted into many new subject areas, and
for those interested in music, the

full-time music teacher offers a wealth of courses which

are available to all students. In addition, the orchestra,
band, and chorus programs are open to all students, and
the music department offers a variety of electives, including

the study of music theory, composition, and conducting.

The orchestra is a large, yet small, group that

performs at a high level of excellence. The

orchestra is composed of students from all

grades, and the repertoire ranges from classical

music to contemporary works.

The band is a smaller group that

performs on a more informal basis. The

band repertoire includes jazz, rock,

and pop music.

The chorus is a group of students who

sing together. The chorus repertoire

includes a variety of songs, ranging from classical

music to contemporary works.

In conclusion, the music program at our school

provides a wide variety of opportunities for students to

explore their musical interests. Whether you are interested

in playing an instrument, singing, or just

enjoying music, there is something for you in the

music program.
Editorial

A Highly Significant Step

HERE is your new ETUDE. Keeping pace with the changing climate of musical culture in America, ETUDE will come to you now, starting with this September issue, in an appealing, trim, easy-to-handle size, with several departments added, as well as other important features. Look at our new accordion department, edited by Theresa Goetzke, secretary of the American Association, and the brand new department on radio-television with its interesting news about forthcoming programs. Don’t miss the other sections, like “Contemporary Music—An Essential Part of the School Music Program,” by Elisabeth Milet, which is timely, vital & practical interest to those all over the world.

With these changes and many others, ETUDE magazine once again the forward-looking publication which have distinguished its career as the most widely read, most successful general music magazine over the past 72 years. We have only to look back to that significant moment in October 1893, the founding date of ETUDE, to recall the courage and prescient insight of Theodore Presser, who was determined to give the music teachers in America a journalistic voice which they had never possessed before. Mr. Presser’s brilliant convictions were born from his desire to further the ideals of the Great American Musician, through the medium of ETUDE and the magazines which he has created. And so, in keeping with the changing needs of our expanding society, ETUDE magazine is more than ever the magazine that is truly vital and necessary to the music teachers who are today teaching the new generation.

Starting on a financial shoestring in Louisville, Theodore Presser soon moved the ETUDE to Philadelphia, where he continued as editor until his death in 1946. During his tenure, ETUDE has been edited by several able journalists, including George Hoicerton, whose name is synonymous with the magazine, and who has been responsible for the magazine’s growth and success. Under his guidance, ETUDE has expanded its coverage to include not only classroom music, but also music for children, and has become a leader in the field of music education.

Today, ETUDE magazine is more than ever the magazine that is truly vital and necessary to the music teachers who are today teaching the new generation. It is the magazine that is truly vital and necessary to the music teachers who are today teaching the new generation. It is the magazine that is truly vital and necessary to the music teachers who are today teaching the new generation. It is the magazine that is truly vital and necessary to the music teachers who are today teaching the new generation.
Discipline Improves Your Marching Band

by Edwin W. Jones

When our marching bands, perhaps more than any other form of musical training and participation, discipline proves to be of grave and permanent importance. You frequently, discipline is interpreted as being a means for forcing people to do what they should do, rather than as a means for the development of standards which, when acquired, will result in the development of self-control. In the following discussion of this phase of student-marching, Mr. Jones proves why his bands at Butler, Springfield, Kansas, have won so many first-place prizes—Ed. Note.

In YOUR marching band will be disciplined? Webster says "Discipline is trained consent of order and obedience..."

Discipline, to the average director, is reasonable order! Any three of us to be considered, however, your marching band will probably be more susceptible if you, as director, are the extreme of strictness. You may say, "If I have to be nazi and stick to my marching band, I'll do without it." Can you have discipline and still handle your band with kindness and thoughtfulness?

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

Discipline is your greatest factor in the success or mediocrity of your marching band. Yes, discipline (1) never tires, (2) never energy and (3) gives you a weapon by which you can accomplish.

Discipline also builds respect for you as a director. And gives you and your band more time and a better opportunity to concentrate on those societies of precision and polish. How can you and I get the job done if we are not able to battle against carelessness and disorder?

First Steps: It will help you, once you have decided to arrive at better discipline in your marching band, to sit and list your personal qualities. If your list contains words and phrases such as (1) ambition, (2) willingness to work, (3) a believer in success, (4) efficiency, (5) a lover of things military, and (6) possess an urge to command—you have potential.

Even if you have a talented drill master for your band, your personal ability and the kindness of your desire will have an effect upon the quality of your discipline capacity.

Your marching band will have better discipline and respect more if you become adept on the giving and timing of verbal commands. Even if you have a drillmaster who regularly drills your band for you, it will help the morale of your band, if you, as director, drill the group every morning, giving exact commands and strictness in a snappy, well-defined manner.

Growing Commonly: You will give a conditioned better if you practice at. By your practicing, learn the changes for example, and then combine play tests in marching in the same way you speak the command. Stand with your feet about fifteen inches apart, say, "Back attention!" Check your voice and inflection. "TIGHT!" (Slam) should involve disciplining action and should be the
MUSIC IN TOKYO

A most revealing account of the impressions made upon one who has spent the past year in the music educational field of this far distant city.

by Irving Clevyte

(From September 1954 to September 1955 Mr. Clevyte has been Fullbright Lecturer at Music Education at the Tokyo University of Arts, Ueno Park, Tokyo. Upon his return to the country, he compiles new edition as president of music and education at the University of Buffalo. He has prepared the ETUDE readers'-merging historical and contemporary musical impressions in Japan. Part Two of this article will appear in the October issue—Ed Note.)

THE FOREIGN IN JAPAN

It is interesting to note that the introduction of music is a part of the life of the people is soon understood by several factors which determine the kind of music which is heard here.

At the reference for traditional music has been traced to its ancestry to Chinese and Korean sources, but it is felt that the influence of Western music is evident in the form of Ryukyu, Okinawan, and Western music.

In the reference to Western music, it is evident that the music of the West influences both the music and the style of performance. The music of the West has played a significant role in the development of Japanese music.
Teacher's Roundtable

Maurice Dumesnil, M.E. Doc. discusses on various composers, "long hair" musicians, Chopin pedaling and other matters.

BRANDY BILLING

Recently I attended a lecture at the interpretation of Chopin and now I am more convinced than ever before that the poetical aspect of the pianist. According to my observations, the style of his playing and his ability to express himself through the keyboard is more than poetic. The pianist's manner of playing is a reflection of his innermost feelings, and it is through this that we can understand the composer's intentions.

In my opinion, the educator was right in saying that the sound of the piano should be clear and distinct. The pianist's fingers must work together in harmony to produce a beautiful musical sound. If the fingers are not well coordinated, the resulting music will lack coherence and depth.

For example, if the pianist is playing a march, the sound should be strong and decisive. If the pianist is playing a slow, melancholic piece, the sound should be soft and expressive. This requires a great deal of skill and sensitivity on the part of the pianist.

The March, for instance, has a very clear structure. The melody is strong and well-defined, and the harmony is well-supported. The pianist must be able to bring out the different elements of the piece, from the melody to the harmony.

In conclusion, the pianist must be able to understand and express the composer's intentions through his playing. This requires a great deal of skill, sensitivity, and understanding.

TAIRAH REGAL

The evolution of the accordion has been a fascinating journey. From its humble origins as a simple instrument, it has evolved into a complex and versatile tool for musicians around the world. Its ability to produce a wide range of sounds and its portability have made it a popular choice for a variety of musical styles.

The accordion was first developed in the early 19th century, with its roots in the region of Savoy, France. It was an innovation of the time, a combination of the violin, the harp, and the accordion. This unique combination allowed the accordion to produce a rich and complex sound, which was a significant contribution to the musical landscape of the time.

Over the years, the accordion has undergone numerous changes and improvements. It has evolved from a simple, handheld instrument to a sophisticated, professional tool used by many musicians around the world. Its versatility and musical capabilities have made it a staple in many musical genres, from classical to folk to jazz.

In conclusion, the accordion has come a long way since its inception. From its humble beginnings, it has grown into a beloved and respected instrument in the musical world. Its ongoing evolution and adaptation to new musical styles and technologies ensure its continued relevance and popularity in the world of music.
How to Practice

by Alexander McCurdy

There is a time of year when students, having met the exams with such enthusiasm after the summer holiday, begin to trek back to classrooms and studios for the school year. Those whose field of study in the pipe organ falls into several categories. Some are at a concert organ or a virtual organ. This is fine and may lead to a rewarding lifetime of concert activity. Others are at concert organs, but combined with teaching, and perhaps playing the organ in a church chapel. This is fine, too. We always need teachers.

There is another type of student, at least in the concert area, is to become a musical director. This type of student is less interested in mastering the organ, but thinks of organ as a hobby or a pastime. In this way, we will be able to sound authoritative when giving advice to players and to other organists engaged in different areas of organ-playing under his direction. Of this type, as you need to say.

One of the characteristics of this type of student is that he has to be interested and willing to take the responsibility himself. This type of student is less interested in mastering the organ, but thinks of organ as a hobby or a pastime. In this way, we will be able to sound authoritative when giving advice to players and to other organists engaged in different areas of organ-playing under his direction. Of this type, as you need to say.

The organ student must be meticulous. He must be willing to spend hours seconding, working at composing, and working on organ music. In this way, he will be able to sound authoritative when giving advice to players and to other organists engaged in different areas of organ-playing under his direction. Of this type, as you need to say.

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CONTEMPORARY MUSIC
An essential part of the School Music Program

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

by Elizabeth Meloy

THAT EDUCATION is a long and involved process must be evident even to the casual observer. In order to gain adequate command of the three "Rs" and a limited comprehension of the heritage of the past, we frequently do not catch up with the cultural expressions of our own time, specifically in the field of music education, there is no such knowledge of the past to be assimilated, as much need for training the ear as well as the eye to comprehend the structure of conventional musical idioms—nor to mention the laborious process of developing skills in the performance of vocal or instrumental music—that the study of contemporary music is often postponed until graduate school. Here there is no time to try to cover so much of the past that those of us who are eager for help in understanding the newer developments in music are asked to be content with some rather sweeping generalizations in the last lecture just before the final examination.

To have any use of the term "contemporary" clearly understood, let me state that I am referring to music of our time which departs from conventional or accepted patterns of music that has a freshness in feeling, music that uses rhythm and melody in unorthodox ways, music that may "seem strange to our ears." Thus, you understand, I am considering the character of the composition, rather than the mere fact that it has been recently written.

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

Furthermore, it is perhaps safe to assume that such an organization as MECA reflects fairly typical mental programming. In defense of MECA's interest in the subject of contemporary music, I must hasten to add that a special committee has been set up for several years. At the Saint Louis convention in 1944, a general session devoted exclusively to contemporary music appeared to be one of the highlights of the meeting for a large and interested audience. At the Philadelphia convention in 1952, a capacity crowd heard an excellent college choir perform an all-contemporary program and a panel discussed the subject from the viewpoint of the composer writing for school use from that of the teacher preparing students to understand new music, and from the most recent area of interest—the place for contemporary music at the elementary level.

As a member of the national committee, I had opportunity to observe the interest of many members of MECA in "getting up-to-date" musically speaking. As a devoted chairman and later as national chairman, I have been impressed with the requests coming from a wide area in the United States for help in introducing contemporary music into the school program, particularly at the elementary level. Such requests indicate a lack of exposure to contemporary music in teacher-training and in general back ground musical experiences. The first efforts of the national committee to contemporary music were directed to the high school and college level, endeavoring in a suggested but serial and instrumental number appropriate to their performing groups.

The principal efforts of the most recent committee, on the other hand were concentrated principally on planning possibilities in the use of contemporary materials with children. I feel sure that the highlight of the special session of the contemporary music committee at the Chicago convention, March 1954, was the singing of a delightful choral of fourth, fifth and sixth grade children of the same songs sung, seven had been written especially for this choir by two very fine composers, Dr. Edward Harris, Sarah Lawrence College and Dr. Grant Fletcher, Caroos. Both areas were present and testified that it was their first experience writing for such a choir and both expressed the great stimulation and pleasure they received from the enthusiasm and singing of the children Josephine Wolterton, Northwestern University, the highly competent director of the choir, had prepared the program over a period of some weeks at special morning rehearsals before the start of the regular school day.

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Arthur Lombard, Arts Professor of Piano, University of Texas.

"For children in the fifth and sixth grades, these are excellent books for piano work." From Byer's Journal at Florida State University, 1935 Piano Teachers Conference.

Mary Reader, Coordinator.

THEODORE PRESSER COMPANY
145 Mawr, Pennsylvania

STUDIE - SEPTEMBER 1955

HOw TO Practice
(Continued from Page 28)

...even if in the end he finds himself in agreement with some of them. Enough books have been written on how to practice to make an intrepid stack of books seem to none of the reader. Every student ought to have several on his shelf available for constant reference. It is my custom to say that nearly all of them in one way or another make the point that practice is done with the head as well as with hands and feet.

...With the beginning of a new season, it is a good time for all of us to re-examine our aims and purposes, whether we are seasoned pedagogues, students with several years' study behind us or the newest of beginners.

Organ playing is a dedicated sort of calling. Those who choose the profession study with an eye to necessity and with a will to do their best.

This is not to say that it is impossible to look comfortably on an organist's earnings. But that is not, or ought not to be, the first consideration. If we see to it that our habits as an organist are as good as ours, we need a remuneration of the sort which made Bach and Handel write at the head of their scores: "Soli Dei gloria." - "To God alone the glory."

THE END

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STUDIE - SEPTEMBER 1955
THE MEASLES R AND N

(Continued from Page 9)

at the theatre, also recommending him to the
writer. The veteran dramatician had faith in
the play's abilities, admired him, and liked
his work. Such encouragement from Mr. R
added to his knowledge of dramatizing as a
directly stimulating to himself.

After five years of tasting, but no re-
sults, his search came to a close in 1951
when his "Wildlife" directors, Herbert Stroth and
Terry Vaught, established him as a pay-
wage actor. His salary was a meager one
a day, down to, with such companies as Losam,
Fred Roberts, and unidentified others whom he
admired most his most substantial
successes in "Sh.clone.

Then around 1950, a series of
successes brought R and H together. The
Theatre Guild had produced "Green
Grows the Lilac", an American play in
Lynn Riggs, and Guild officials sup-
gested to Rodgers and Hart that a
might local itself to an extended
musical Mr. R liked. The idea was hastened
by the sudden death of a closely related
story which had already two in underwritten
as saving a musical, and role as a
problematic collaborator of "Shclone"
firm. Mr. H. In the light of intense
Mr. R, he was asked of other engi-
ness, stating that the union of R and
It was his own idea! At that particular
moment, with Rodgers' career seemed to
concern so did Mr. R's without Hart.
Having learned success he seemed
somewhat to have his grasp as in
his last five years, had been
removing Bock and H and H liked the plot
with the Western setting, both
were eager to work again and another left
reality secure in the audience's state of
mind desired by all who heard it.
General opinion contrasted in question
could. Hartmannseeke could make a comeback
Could Rodgers function without Hart? Sti-

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Randy

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THE END
Soni: "Berceuse" - Berlioz
Frivoks: "Piano Sonata" - Debussy

Monograph: "Soni: "Berceuse" - Berlioz
Frivoks: "Piano Sonata" - Debussy

New Records

Reviewed by: PauL N. ElBiN

Three Spanish Songs and Dances by Sainz Abarca, and Poem Fantasie by Turina. "Stiletto" time requires distinctive attention. (M-CM 36-305)

Kodaly: "Pazsiz Hungarian" Op. 13

Fontrjoy is providing Decca with a series of notable recordings. Hungarian-born and a student of Kodaly, conductor Fontrjoy's latest release features two strongly national works by his one-time teacher. The "Pazsiz" sung in German by tenor Robert Fischer and the chorus of St. Hedwig's Cathedral in Winnipeg. The Hungarian Radio Symphony Orchestra of Berlin, is a brilliant success. (Decca DL-9717a)

B. Strauss: Till Eulenspiegel's Merry Pranks

Somewhat: "The Moldau"

Descriptive music may be ideal for the season. But with the Münchener Dimmer, Munich Appreciation and Decca Taylor's analyses, anyone trained at turntable and sinuous, are available for orienting the national newcomer. Though the speech defect of the nouveau is also prominent, the disc contains two splendidly dramatic renditions by the Munich Appreciation Symphony Orchestra conducted by George Szell. (MAN 4150)

Mahler: Symphony No. 9

Berlioz: "Stiletto"

The French Mahler writing in the Bruno Walter Vienna Philharmonic recordings of 1935 has been put on a higher plane by the Israel Philharmonic Orchestra conducted by Paul Kletzki. Whatever the final estimate of the music, there is not likely to be serious divergence over the quality of the performance or recording. (Angel 3526, B 2 discs)

Banks Three Sonatas for Violin da Capo

Jacques Schelis, playing a 1696 Hamborginwarche made in Nuremberg and worked on by Trouverie. Egyptian concertmaster, Strukh has recorded for Vox the three Schelis sonatas he recorded a good many years ago for German Columbia. Schelis style is more restrained with superb reproduction mark the effort. (Vox PL-9101)

Beethoven: Septet in E Flat Major

\*Concerto for Orchestra

Written for a virtuoso orchestra, Kaddur's new Beethoven Symphony, Hartas's Concerto finds its match also in Osmo's new Boston Symphony. Colorful playing by Columbia's principal and principal Philharmonics and top-notch Vox reproduction mark a notably successful disc. (Columbia M-4975)

Debussy: Le Martyre de Saint Sébastien

Conductor Ernst Anheuser has achieved a highly sensitive performance of Debussy's "ancient music" to Galbraith of "Anh'amm's 1911 mystery play Solo star in soprano Susanne Donoso, an ideal climax. The orchestra in "Le Martyre de la Sainte" has the virtues of a"Le Martyre de la Sainte" (London LL-1061)

Beach Concerto for 2 Violins in D Minor

Concerto for Violin in A Minor

Concerto for Violin in E Major

After absorbing those three Beach concertos, nearly backed onto one Beach and a few with R. D. Harrell's jacket statement that they rank more in line with that formal modernist Beethoven Rindt with Will B. for the double concerto, and the Stuttgart Pro Musica String Orchestra, under Rindt, and for a few with the combination musiques musicales are available for scoring concerts (Vox PL-9109)

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LOTTIE LEHMANN
concerts and opera. Her performance in Chicago
has been engaged for a work which Beecham states in the Lady and the Tramp, Operatic Art; circa 1925.

ANGEL BRITT has been appointed as Professor of Violin and Chamber Music at the De-
northern Illinois University. She was born in 1928 in Chicago, and is the daugh-
ter of the distinguished violinist, Henry Bratt. She is a graduate of the Chicago
Conservatory of Music and has studied with notable teachers such as Ivan Eátel
and Adamo Turchi.

A feature of the Paris Concerto in 1947 was a solo concerto in which she
played the role of a young girl. Her performance was met with critical acclaim,
and she has continued to perform extensively in Europe and the United States.

The concert was attended by a distinguished audience that included many of the
leading musicians of the day. Among them was the famous conductor, Arturo
Toqui, who expressed his admiration for the performance in a speech after the
concert. He praised Bratt for her technical mastery and her emotional depth,
and predicted a bright future for this young talent.

Bratt's playing was characterized by a unique blend of technical precision
and musical expressiveness. She had a natural talent for conveying the
emotional content of the music, and her performances were deeply moving
to the audience. Her interpretation of the concerto was praised by critics
for its technical perfection and its intensity of expression.

The concert was a resounding success, and Bratt was hailed as a prodigy
with a bright future in the field of music. Her performance in Chicago
impressed the critics and the audience alike, and she was subsequently
invited to perform at numerous concerts and festivals around the world.

In conclusion, Angel Bratt's performance in Chicago was a remarkable
success. Her technical mastery and emotional depth were praised by critics
and audiences alike, and she is likely to have a bright future in the
field of music. Her talent and dedication to the art of violin playing
are sure to bring her continued success and recognition in the years
ahead.

20

20
AN ORCHESTRA MEMBER'S CHECK LIST
(Continued from Page 56)

YES NO
14. Do you honestly believe that your orchestra needs more of your time and effort?
15. Do you think that your orchestra is as good as any other orchestra in your city or area?
16. Have you ever had a chance to work with a professional orchestra?
17. Do you think that your orchestra should be given more practice time?
18. Do you think that your orchestra should be given more money?
19. Do you think that your orchestra should be given more publicity?
20. Do you think that your orchestra should be given more attention from the press?
21. Do you think that your orchestra should be given more support from the community?
22. Do you think that your orchestra should be given more opportunities to perform?

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(Continued from Page 56)

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**Hobbies and Hobbies**

**From Junior ETUDE**

**Questionnaire**

**Hobbies**

Yes, I have hobbies. I am certainly never bored and have something interesting to do and talk about. Eighty to ninety percent of the people I talk to have hobbies. I believe that hobbies are more important than the things we do in school.

**Peter Winners for April Proms**

Jen Chen, Arthur Farkas, and David Faux (Memorial)

Chen H, Linda Posen (South Dakota)

Dave Goodsell (Iowa)

Chen Lee, Jean Eric (Columbia) and Bill Arnott (Illinois)

Honorable Mention

In alphabetical order:

Joi Alpin, Sheila Acker, Anthony Bae, Legs, Linda Bush, Margaret Coe, Beatrice Giambattista, Elin Ponten, Mary Catherine Edwards, Katie, Fred Espen, Louise Feist, Colette Harris, Simon Henshaw, Keith New, Linda Roderick, Elizabeth L. Steward, Ellen Jen

**Results of April Puzzle Contest**

There were a slight majority of the students who said they had hobbies, and fifteen replied correctly. One or two people who said they did not have hobbies, although they said they had hobbies, might make a mistake. In our case, we shall not be able to determine the results in the contest for which this exercise was written.

**LETTER BOX**

Dear Junior ETUDE

It has been my pleasure for several years to see the ETUDE in this column. I am a music leader and have been a music teacher for a great many years.

**See letter before**

**The wall, bag**

The letter is well written and in cursive letters. I never permit my students to write in cursive. Since this is the only way I can write, I think it is preferable to write in cursive, as it is easier to read. I would like to hear from others.

Rachel Seiler (Age 14, New York)

**LETTER BOX**

Dear Junior ETUDE

I would like to thank you for the new idea you have presented. I have been a music teacher for over twenty years and I have always enjoyed hearing from students. I appreciate the music teacher who has written this letter, and I hope to hear from others.

Rachel Seiler (Age 14, New York)

**The wall, bag**

The letter is well written and in cursive letters. I never permit my students to write in cursive. Since this is the only way I can write, I think it is preferable to write in cursive, as it is easier to read. I would like to hear from others.

Rachel Seiler (Age 14, New York)

**LETTER BOX**

Dear Junior ETUDE

I have been taking piano lessons for eight years and am beginning orchestra. I have an antique viola one-handed and seventy-three years old. My mother taught me the piano and I am teaching my little sister. I enjoy Junior ETUDE and would like to be heard from others.

M. J. (Age 14, Chicago)

**LETTER BOX**

Dear Junior ETUDE

I have been taking ETUDE for five years and am a member of the orchestra. I have been taking piano lessons for five years. My piano teacher is a wonderful person and she is the one who taught me to play the piano. I would like to be heard from others.

M. J. (Age 14, Chicago)

**Answers to the Riddle**


**LETTER BOX**

Kitty Woodrow, please send your complete address at your letter will not be printed.
ETUDE—SEPTEMBER 1955

EVOLUTION OF THE ACCORDION (Continued from Page 53)

following year (1936). Milh was developed an elaborated accordion which he
called the keyboard. In addition to his
team Henry. In 1933 Bernal
and Liberal of Saxony invented an in
pairing of the accordion, which they called
the harmonium. The harmonium, which was
introduced in New York in 1832 by Mr. Bogeback. It was a
an accordion instrument but the lower harmonies
and dissonant instruments were not
enough. The early accordion instruments
were usually quite crude and used
very little dissonance and were
mostly used in rural areas. The
improvement of the accordion
and the great popularity in America
may be credited to the accordion, which
was especially popular in the
Chicago area and other large cities.

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were usually quite crude and used
very little dissonance and were
mostly used in rural areas. The
improvement of the accordion
and the great popularity in America
may be credited to the accordion, which
was especially popular in the
Chicago area and other large cities.

The accordion makes history! At
what was perhaps the greatest
concert in accordion history was the
Chicago Symphony Concert, which took
place on July 29 at Chicago’s Hotel
Monmarte and which presented the
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ting of music for accordion with
classical orchestral arrangements.

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accordion manufacturers, a group of
outstanding accordion artists appeared
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by William Fisher, musical director of
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program of music especially written for the
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THE MANNE COLLEGE OF MUSIC

MUSIC IN TOKYO

(Continued from Page 21)

hundred years ago. Talking about the composition of all the piano music here of the Metropolitan Police, as well as the Garda. They really begin

nine months here of the Metropolitan Police, they are twelve or thirteen years old, and take necessary courses in both keyboard and harmonic

class for many years under the instruction of who are older members of the department.

The Garda as it exists today in Japan, however, is firmly based on the three-tiller group. It is (1) Place, where the firemen cut the fire apparatus from the ground, and (2) At the annual national fire drill, under the direction of the firemen.

It is a true Japanese form of classical music that has been greatly enhanced.

"The Japanese dance, which we call the sen, is a form of music that is the love song of the upper class women, and it is thought to be one of the most beautiful and gentle movements. It is a delicate and graceful movement, but full of elegance. The classical dances are those of the imperial court and the modern court, and all those composed on the model of Korean pieces are named Uke in the Eight Place, and are done in Japanese and "practiced movement.

The Garda dance is a form of dance that is on a wood and metal, NYO, which is a small peninsula made up of a number of bamboo pipes (the flute of the Arans, and something like our own mouth organ or harmonica) and the Aran is that is a bend to the southern end of the island, and may often be heard on the streets of Tahiti and other similar places. The other end.

As a toy percussion instrument, we employ Taiko, which is a large drum made up of a number of bamboo hoops, and also Kamin, a small drum and Dustu-Tsunami which is a kind of small drum.

We have string instruments, too.

The Koto is a kind of 13 stringed harp, but it has 24 strings. However, oddly enough the strongest instrument, (Continued on Page 66)

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ETUDE—September 1965

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MUSIC IN TOKYO
(Continued from Page 58)
are not employed in the music when accompanying dance." The writer is as great an admirer of the Koto, a delicate full instrument but extremely difficult to master.
Mitsru Uchida and his wife, both popular and delightful in appearance and in the classical plays of Kabuki and Noh is the two-strings Samisen, with a body of wood topped with a silk string, and the koto with dog's skin, a long fingerboard, with three silk strings. These are eight tension bars to the three strings, depending upon the key and type of melody to be provided. The instrument is the most delicate of all, but not quite as beautiful. The Japanese make a sharp distinction between these two styles and what they call Western music. In the latter, there is no such thing as "Koto" and what is now known in Japan, and Western music.

In 1967, the Tokyo Symphony Orchestra conducted by Karl Böhm, will be conducted by the Tokyo Symphony Orchestra, the latter being conducted by the famous and well-known maestro, a master of both Eastern and Western music. The orchestra has made many recordings in Japan and abroad, and has received many awards. It has been praised for its musical excellence and has received many distinctions from various organizations and governments.

The organ is the focus of this issue and is described in detail. It is a magnificent electronic organ, capable of producing music of the highest quality. The Lowrey Organ Division is a major manufacturer of organs and is well known for its innovative designs and high-quality craftsmanship. The invitation to good listening is extended to all who wish to explore the world of organ music.

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