

Gardner-Webb University

Digital Commons @ Gardner-Webb University

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

9-1955

Volume 73, Number 09 (September 1955)

Guy McCoy

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

Recommended Citation

McCoy, Guy (ed.). The Etude. Vol. 73, No. 09. Philadelphia: Theodore Presser Company, September 1955. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/98>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact digitalcommons@gardner-webb.edu.

ETUDE

THE MUSIC MAGAZINE

September 1955 / 40 cents

The Messrs. Royal
See Page 8





The World's Most *Beautiful*
French Provincial Piano—
The Style FP by *Story & Clark*

Featuring the Incomparable Storytone MAROGANY Sounding Board
(each grand, spinet, and console)

*If you are interested in seeing and hearing this lovely
instrument, write for the name of your nearest dealer.*

STORY & CLARK PIANO COMPANY
25 East Jackson Boulevard, Chicago

INSTRUMENTS OF QUALITY • BY ONE FAMILY • FOR NEARLY 100 YEARS

A S C A P

THE MUSIC OF AMERICA!

popular songs...

the hits of today and the enduring
standards of yesteryear

production numbers...

hit tunes from the 1920s, 1930s and 1940s
Broadway shows, past and present, and
valuable forgotten musical gems

rhythm and blues...

new Latin rhythms, Rhythmic Blues, symphonies
and jazz—all undeniably American

folk songs...

work songs, play songs, regional songs,
including the history of the American people

sacred music...

Musical issues, songs of faith, gospel hymns
expressing the religious beliefs of Americans

symphonic and concert works...

works of distinguished composers of
great classes, daring innovators as well
as creators in traditional patterns

More than 3,000 writers and publishers
are constantly adding new works
to the extensive ASCAP repertory

The American Society of Composers, Authors and Publishers
225 MADISON AVENUE NEW YORK 17, N. Y.



11-2 Richard Rodgers 11-3 Oscar Hammerstein II

THE MESSRS R AND H

How does a farcical 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

THIS LONG AWAITED film version of "Oklahoma!" brings the first of the fabulous Rodgers and Hammerstein hits to the screen, and they sit upon it as it should be. Ever since its Broadway opening in 1943, the history of "Oklahoma!" has been an unbroken series of "hits" and "sensations." It began the trend by which the musical comedy public not only accepted but welcomed mature plots, with dramatic continuity rather than disjointed and weak scenes as a logical emotional response rather than an interruption. When the play closed at Broadway, in 1946, it had earned a "Special Award" from the Pulitzer Prize Committee, had been seen by more than 4,500,000 persons, had grossed over \$7,000,000, had paid off its backers by over 2,000% and had become the world's best-selling showpiece. Here, then, 2,000,000 copies of "Oklahoma!" sheet music will over 300,000 record albums had been sold before audiences could be New York had seen the show, and the touring company is still on the road. The film version of "Oklahoma!" bears the same imprint of success.

and integrity. In order to assure themselves of exactly the presentation they want, the authors produced the picture themselves, financing the Rodgers and Hammerstein Pictures. Last month some spent working on the picture, some 250,000 miles of western country were scrutinized by air, train and automobile to find a location without modern development. The choice finally fell on a valley near Naples, Arizona, early in spring, pictures and wonderful cloud formations in a day long of airplanes. When the site had been chosen, the stage played before a special planting of special trees grew high as an airplane's eye which was mounted at seven feet, eight inches. Edmund H. Todd, A.D. process, "Oklahoma!" was directed by Archibald Award was and Fred Zimmerman, with a cast including Gordon MacRae, Shirley Jones, Christine Greenwood, Gloria Grahame and Eddie Albert. The dance numbers were designed by Agnes de Mille who staged the ballets in the original Broadway production. And an important part went to Blanche

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

But the greatest distinction "Oklahoma!" enjoys is the fact that it represents the best collaboration between Richard Rodgers and Oscar Hammerstein II. Both R and H, as they are known among showmen, had been high regarded before they, and before, but nothing like the acclaim awarded their work as a team. Both R and H are New Yorkers and attended Columbia College. Both their fathers were named William; they did have a name, publishing firm, W. Hammerstein, and both their wives are named Blanche. Both had such hard shelling during their appearance 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 began recovery in their work.

Mr. R began picking out tunes on the piano at the age of four, and wrote his first song for a musical camp show at fourteen. At sixteen while a freshman at Columbia, he wrote the score for the family show of that year (1918), the first track



Early (Gordon MacRae) and Esther (Shirley Jones) in "The Sunshower with the Follies on Top."



Gordon MacRae as Early in "The Sunshower with the Follies on Top." (Jones) as Esther in the same scene.

by Rose Heylbat

was sent to have his music accepted for the radio station and to enter a contest. One of the judges was Mr. H. Their close friendship dates from the time Young professional while still in his teens. Mr. R had his share of beginner's awe and shame, making his first solid success with "The Gaywick Garden" (1922) when he was still a student at the Institute of Musical Art. The score was written with Lillian Harp, Rosemary 1923 and 1925, the year of Harp's untimely death, he just collaborated on 20 musicals, 15 motion pictures, and almost 400 songs, many still sung.

Oscar Hammerstein II was born into a famous theatrical family. He is named for his grandfather, the Oscar Hammerstein who gave New York the Manhattan Opera Company the only serious road the Metropolitan has ever had. The latter managed Hammerstein's Victoria Marie Hall; his uncle, Arthur, was a leading producer. Young Mr. H wrote the book and lyrics for the Columbia Variety show of 1906. Two years later, his uncle gave him his chance in the

(Continued on Page 64)



How the ensemble of women, singing, and pigs descends on "Sunshower" farmland in Oklahoma territory.

Oscar Hammerstein II (left) and Director Fred Zimmerman discuss the playing of a scene.



Utah's Singing Ambassadors of Goodwill



Colletes: The Tulumchic study and region (R.S. 11, to p. 100), organisms Ray Barker, Frank E. Ayres, Alexander Schuchman, (back) *Thrips* B. leucopus, and 2. *Spinosus* Gussakov

*See Learn English*

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



1000

FOR twenty-six years, exiled living Americans have thrived in those states which house the wealthy elite: the last remnants of the Salt Lake Territory's Great Salt Lake. From Temple Square in Salt Lake City, Utah, and people throughout the world have come to know the group through its numerous programs. Concerts have been inspired by their love of opera and music, and their country and non-Christian efforts will enjoy the opportunity to have them in concert. This year they are planning their first tour to Europe where they are appearing in some countries, and traveling through the state. Certain to enjoy their songs of peace and justice to the people of

Clara Dallas is a parent and four-time writer honored in Fraser Park. She is state publicly director for the National Federation of Music Clubs. In private life she is the wife of Leon Dallas, composer, musician. —Ed. Note

Eight hundred interventions for chest and wall disorders and their spouses were made in the New Orleans, which sailed from Montreal, August 12, for Genoa, Scotland. Performances by the choir were scheduled in Scotland, England, Wales, Belgium, Holland, Denmark, Germany, France and Switzerland, in halls incidentally associated with the greatest artists and music.

Two hypotheses of outstanding significance highlight their trip. They travel by Landt Suisse Army train to East Berlin to stay at Thurn's Palace and, if possible, in the nobility's own suite as well. They also will be an important part of the historic ceremonies of the new Marianne Temple in Switzerland, the first to be built by the Church of Jesus Christ of Latter-day Saints in Europe. Dedication rites are expected to draw

thousands of members and Clark
distances.

The director of the 1932-33 season is a gentle, self-deprecating man with a heavy shock of white hair, twinkling eyes, and a rare sense of humor. Spencer Coward—who has told me since 1975: "Formerly a great and wise educator at UCL, he put direction into music in the choir, and taught great counterpoint of choral technique, and various musical preferences in his day schools and at UCL. A choir head of formidable status between here and such matters of the choir. The knowers of his name, kindness and breadth of outlook through widely travels, he is genuine secretary Mary Jack, long up to snuff, prepared some sort of handbook and current account of various matters, which led to their him in the group. They were

NO ONE ELSE could have written "The South," the monumental biography of Abraham Lincoln, the work that grew through twenty years of devoted research to become one of the most widely read biographies of all time. Nor could anyone else have written "Remembrance Book," his recently finished novel of Civil War days in the South. And certainly only Sewall could have produced the volume of brief, witty poems which he wrote as he went through the South, the spark of America's new dawn. These inspired the Sewalls' choice, his presence for humanity, his dry probing for beauty, and his humanitarian vision of the world. It is these same qualities which have made it possible to produce the omnibus that is "Sewall."

[illegible]

Before many villages had passed, we realized that this particular house of songs was as old as to be seen, for this was the year 1936, and the current revival of folk singing was just beginning.

Handberg's voice is admirably unstrained and, technically, he serves both a wider lesson, but I'm sure anyone who has heard of the heart which cannot be taught. I have heard singers who could do justice to any challenge that Verdi or Wagner could offer, and yet they failed miserably



Carl Sandburg, the Musician

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

by Evelyn Brock Waldrop

singing simple American folk tunes. There is also a group of people with technique which makes Sandberg's singing so effective. The story, or the burden, or the philosophy of the song is primary with him, and evidently the listener is caught up in this as the strains alone with the voice.

That night his audience did what audiences generally do: we kept him singing for three hours. Oh, yes, he talked too, but not about Broadway (comparing it to nowhere). He chatted informally about the songs—where he had first found them, where they had their roots and the sort of folk who made them. For it is always the human element which intrigues Gabe Swerdloff, and this compulsion has made him become one of the pioneers

ing hours of our day. His "dances were singing" is the backing of very folk music library, and it contains at least a hundred songs not to be found anywhere else.

I took Mr. Steadberg when he first became interested in the rights of people. He answered that he did not remember, that he had heard and loved them from his earliest days in Illinois. His first statement was a white shield which he sketched for himself. Then came the red-and-black paper combination which spoke more to my child. There he sought a better name, which sounded like nothing so much as the name of a rooster at dawn. He soon acquired a flagpole, and later on came the white shield. (Continued on Page 10)



Eugène d'Albert

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

by A. M. Henderson

Eugène d'Albert Reveals How Liszt Prepared for Scales

EUGÈNE D'ALBERT was born in St. Germain, at 9 Avenue de la République, on April 10, 1861, received his early education and lived there till he was 12 years of age. Although he is generally called a Scottish parent and is so called, it is difficult to describe him as such with any exactness. For his father, Charles Louis d'Albert, the published dance music composer, was French, while his mother, Anne Russell was a Newmarket lady. Indeed, d'Albert himself has told me that François d'Albert, his grandfather on his father's side, had been a captain of cavalry in the army of the great Napoleon.

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

profitable to teach 2 or 3 pupils in a quiet domestic way. Not so this latter department of the art, he was certainly successful. He worked for a time at Norwiche, where he married in 1862. Afterwards, he came to Scotland, made his home in Glasgow, and continued there for at least a dozen years, when he retired to London.

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

As a youngster, Eugène d'Albert frequently attended the classes—my mother and he always wore red stock caps—and he would often take a friend's place to complete a set for the Lancers, Quadrilles, or other square dance. And although only a boy of eight or nine at the time, he would also play for me some good dances.

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

—led to, ultimately, indeed, I should reveal that these old favorites, while they may no longer be "fashionable," still have a strong sale.

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

By the time he was 16, he was already one of the finest younger pupils in Europe, and, acting on the advice of Richter, he went to Garmers, where he became a pupil of List. More and more, d'Albert's musical life became associated with Garmers through his constant letters and visits, and for at least 20 years, from 1879-1900 he held the reputation there of being the greatest living pianist.

While I was a student at Berlin, 1900-1902, d'Albert was at the height of his fame. I visited him twice in a crowded house, and his series of concerts in Berlin are still among my most vivid (Continued on Page 54)



MUSIC VS. GUNS



His waiting for conductors, violins and orchestra in Düsseldorf, Germany. (Above) Mr. Kearns.

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

BY CARROLL D. KEARNS

Eyt Carroll D. Kearns, resident of Geneva from Principality, holds the distinction of being the only member of the body who is also a proposed musician. Congressman Kearns has for nearly 20 years in a concert director, a conductor, a composer and supervisor of public school music. What he has in my estimation the value of music as a basis for common international good will is of tremendous significance. EYD does it a privilege to be able to present this truly dramatic story—*Dr. Kearns*.

TODAY a new spirit seems to have gripped the hearts of men. The welcome of the President of the United States to go to Geneva for a peace conference of the "Big Four" and the earnest efforts of these world leaders to work out a program of mutual understanding, may well be the greatest step towards peace that the world has ever known. Certainly it has inspired a faith in the international as that is something after our having lived so long in the murky age of gunfire.

With these men has the decision of deciding whether the Atom will be used towards a golden era of peace and prosperity, or for war and ultimate annihilation. We must realize that the weapons which we have used to destroy the enemies with which these leaders of government met, and these weapons attempt to reach a harmony of mind and heart that will create new borders—peaceful understanding borders that are protected through friendship and understanding. We recognize new borders of faith and trust, replacing those borders of the past such as the deep trench of the Rhine and the divide of the Rhine and the divide of the Rhine, which were regarded by growing nations and rising powers.

Yes, the hard facts of the Atomic Age and the deep meaning for peace that is shared by all people big and little have combined to make much more a realistic effort to achieve a lasting peace. This new atmosphere of expectancy and hope might well be the harbinger of a spiritual and moral approach to this age-old quest

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

I became very conscious of the need to recognize the nations and the monetary and to embark on a program of cultural working in our foreign relations when I was invited by Colonel George F. Wainwright, Director of the United States Air Force Band and Orchestra, to accompany his symphony orchestra to Ireland a year ago last February and to be guest conductor on four programs there.

Many people do not realize that one of our most strategic air bases is the North Atlantic in a Kildare. They picture Ireland as a lush island without arms, but in a real sense, where—and that is true—but with the Gulf Stream close by and because of the many hot springs located there, the temperature seldom gets colder than 33 above zero. So we

what the citizens and the people are actually disseminating of the island's music.

The Islanders use a sense of highly trained people, many are members of student old. Performance—usually weekly—who has inspired from history and devotion to complete approach enthusiastically in Island music for Island Performers in the world—established in 1912 AD.

In order for our government to keep our lives in Island we have to integrate for each other. Sometimes we experience difficulties in these organizations because there are very different last moved into the system through a culture approach. Music came from the Island for long years and continues to flourish, wonderful better actors, outstanding musical and positive and they are shown through the Island playing and performing, but to live so in twenty people in this way they have been in this is still the Islanders on the side that there is a culture of culture, and the United States is a mixture of individuals who think only of military might and money. This is purely psychological matter.

It is my view that there is one thing the United States must do and do quickly. If we want to be friendly neighbors made not by their laws that we have often thought as part to the world beauty and beauty. To be sure, America probably has more to offer in the way of threatened culture than any other nation. Right now, we are the melting pot of the world and truly represent an amalgamation of the best of cultures of every kind.

The Islanders are not known of us and their music is beautiful, it is just as intense and beautiful as any we have in New York. What a splendid opportunity it was the night of my speaking performance to see the masterpiece, beautiful—discovered 100 years ago. Pure Symphony Orchestra played their music at the beautiful Music Hall in Island's capital city.

Our government could have made many more performances in Island—the New York Philharmonic or the Boston Symphony is where it is—but the people are not of the island. In military drum ensembles, playing live heart out in the studio, however, French have on soloists, and blending into a melody, vibrant, powerful—these come from the island might be called upon to continue to show as a look on an Island—what the aspect was terrible, because receiving a message of warmth and good will that Island Islanders in the past of conducting an orchestra of friendship with our neighbors in Island.

In Rockville, Islanders who have a very special way of showing their music is a performance. Their dance

and in the same way as the, but we had been drilled in the fact that when they arrive down in a steady rhythm of music, and keep it up, over work with him can have success. He showed me again when they went out that day (the day). We knew then we had been received wholeheartedly.

In fact, when the fourth concert of the President of the United States came in the stage and led the audience in an action for Colonel Rowland and the American Institute, which was a tribute of appreciation for their great performance in Island.

Recently the United States Air Force Symphony Orchestra was sent to Europe, and it was my privilege again to be invited to perform because I am said to be the director of these ensembles. I arranged to accompany to just then on the last part of their tour, and was given permission to take all the contents in Denmark and Germany.

I arrived in Copenhagen on Sunday, June 10, and after breakfast in the hotel, I went to the office of the United States Embassy, where I was met by the United States Ambassador. The Ambassador, General Torvald Carls, is only one of the most beautiful men in the world, and it offers every type of assistance and courtesy.

Promptly at 3:00 p.m., all the attendees in the Garden raised and the people flocked in the reserved Club House, which provided a marvelous atmosphere for the music. The symphony concert was most enthusiastically received, as were the two morning concerts, which were in fact the first of the United States Embassy, it had been done in Norway and which possibility was carried out since in Germany.

From Copenhagen we proceeded to Stockholm, but Stockholm was not to have and only one place had, the symphony orchestra demonstrated their versatility, however, and the 50 men present, beautiful—discovered 100 years ago. Pure Symphony Orchestra played their music at the beautiful Music Hall in Island's capital city.

Our government could have made many more performances in Island—the New York Philharmonic or the Boston Symphony is where it is—but the people are not of the island. In military drum ensembles, playing live heart out in the studio, however, French have on soloists, and blending into a melody, vibrant, powerful—these come from the island might be called upon to continue to show as a look on an Island—what the aspect was terrible, because receiving a message of warmth and good will that Island Islanders in the past of conducting an orchestra of friendship with our neighbors in Island.

In Rockville, Islanders who have a very special way of showing their music is a performance. Their dance

and in the same way as the, but we had been drilled in the fact that when they arrive down in a steady rhythm of music, and keep it up, over work with him can have success. He showed me again when they went out that day (the day). We knew then we had been received wholeheartedly.

In fact, when the fourth concert of the President of the United States came in the stage and led the audience in an action for Colonel Rowland and the American Institute, which was a tribute of appreciation for their great performance in Island.

Recently the United States Air Force Symphony Orchestra was sent to Europe, and it was my privilege again to be invited to perform because I am said to be the director of these ensembles. I arranged to accompany to just then on the last part of their tour, and was given permission to take all the contents in Denmark and Germany.

I arrived in Copenhagen on Sunday, June 10, and after breakfast in the hotel, I went to the office of the United States Embassy, where I was met by the United States Ambassador. The Ambassador, General Torvald Carls, is only one of the most beautiful men in the world, and it offers every type of assistance and courtesy.

Promptly at 3:00 p.m., all the attendees in the Garden raised and the people flocked in the reserved Club House, which provided a marvelous atmosphere for the music. The symphony concert was most enthusiastically received, as were the two morning concerts, which were in fact the first of the United States Embassy, it had been done in Norway and which possibility was carried out since in Germany.

From Copenhagen we proceeded to Stockholm, but Stockholm was not to have and only one place had, the symphony orchestra demonstrated their versatility, however, and the 50 men present, beautiful—discovered 100 years ago. Pure Symphony Orchestra played their music at the beautiful Music Hall in Island's capital city.

Our government could have made many more performances in Island—the New York Philharmonic or the Boston Symphony is where it is—but the people are not of the island. In military drum ensembles, playing live heart out in the studio, however, French have on soloists, and blending into a melody, vibrant, powerful—these come from the island might be called upon to continue to show as a look on an Island—what the aspect was terrible, because receiving a message of warmth and good will that Island Islanders in the past of conducting an orchestra of friendship with our neighbors in Island.

In Rockville, Islanders who have a very special way of showing their music is a performance. Their dance

and in the same way as the, but we had been drilled in the fact that when they arrive down in a steady rhythm of music, and keep it up, over work with him can have success. He showed me again when they went out that day (the day). We knew then we had been received wholeheartedly.

In fact, when the fourth concert of the President of the United States came in the stage and led the audience in an action for Colonel Rowland and the American Institute, which was a tribute of appreciation for their great performance in Island.

Recently the United States Air Force Symphony Orchestra was sent to Europe, and it was my privilege again to be invited to perform because I am said to be the director of these ensembles. I arranged to accompany to just then on the last part of their tour, and was given permission to take all the contents in Denmark and Germany.

I arrived in Copenhagen on Sunday, June 10, and after breakfast in the hotel, I went to the office of the United States Embassy, where I was met by the United States Ambassador. The Ambassador, General Torvald Carls, is only one of the most beautiful men in the world, and it offers every type of assistance and courtesy.

Promptly at 3:00 p.m., all the attendees in the Garden raised and the people flocked in the reserved Club House, which provided a marvelous atmosphere for the music. The symphony concert was most enthusiastically received, as were the two morning concerts, which were in fact the first of the United States Embassy, it had been done in Norway and which possibility was carried out since in Germany.

From Copenhagen we proceeded to Stockholm, but Stockholm was not to have and only one place had, the symphony orchestra demonstrated their versatility, however, and the 50 men present, beautiful—discovered 100 years ago. Pure Symphony Orchestra played their music at the beautiful Music Hall in Island's capital city.

Our government could have made many more performances in Island—the New York Philharmonic or the Boston Symphony is where it is—but the people are not of the island. In military drum ensembles, playing live heart out in the studio, however, French have on soloists, and blending into a melody, vibrant, powerful—these come from the island might be called upon to continue to show as a look on an Island—what the aspect was terrible, because receiving a message of warmth and good will that Island Islanders in the past of conducting an orchestra of friendship with our neighbors in Island.

In Rockville, Islanders who have a very special way of showing their music is a performance. Their dance

and in the same way as the, but we had been drilled in the fact that when they arrive down in a steady rhythm of music, and keep it up, over work with him can have success. He showed me again when they went out that day (the day). We knew then we had been received wholeheartedly.

In fact, when the fourth concert of the President of the United States came in the stage and led the audience in an action for Colonel Rowland and the American Institute, which was a tribute of appreciation for their great performance in Island.

Recently the United States Air Force Symphony Orchestra was sent to Europe, and it was my privilege again to be invited to perform because I am said to be the director of these ensembles. I arranged to accompany to just then on the last part of their tour, and was given permission to take all the contents in Denmark and Germany.

I arrived in Copenhagen on Sunday, June 10, and after breakfast in the hotel, I went to the office of the United States Embassy, where I was met by the United States Ambassador. The Ambassador, General Torvald Carls, is only one of the most beautiful men in the world, and it offers every type of assistance and courtesy.

Promptly at 3:00 p.m., all the attendees in the Garden raised and the people flocked in the reserved Club House, which provided a marvelous atmosphere for the music. The symphony concert was most enthusiastically received, as were the two morning concerts, which were in fact the first of the United States Embassy, it had been done in Norway and which possibility was carried out since in Germany.

From Copenhagen we proceeded to Stockholm, but Stockholm was not to have and only one place had, the symphony orchestra demonstrated their versatility, however, and the 50 men present, beautiful—discovered 100 years ago. Pure Symphony Orchestra played their music at the beautiful Music Hall in Island's capital city.

Our government could have made many more performances in Island—the New York Philharmonic or the Boston Symphony is where it is—but the people are not of the island. In military drum ensembles, playing live heart out in the studio, however, French have on soloists, and blending into a melody, vibrant, powerful—these come from the island might be called upon to continue to show as a look on an Island—what the aspect was terrible, because receiving a message of warmth and good will that Island Islanders in the past of conducting an orchestra of friendship with our neighbors in Island.

In Rockville, Islanders who have a very special way of showing their music is a performance. Their dance

and in the same way as the, but we had been drilled in the fact that when they arrive down in a steady rhythm of music, and keep it up, over work with him can have success. He showed me again when they went out that day (the day). We knew then we had been received wholeheartedly.

In fact, when the fourth concert of the President of the United States came in the stage and led the audience in an action for Colonel Rowland and the American Institute, which was a tribute of appreciation for their great performance in Island.

Recently the United States Air Force Symphony Orchestra was sent to Europe, and it was my privilege again to be invited to perform because I am said to be the director of these ensembles. I arranged to accompany to just then on the last part of their tour, and was given permission to take all the contents in Denmark and Germany.

I arrived in Copenhagen on Sunday, June 10, and after breakfast in the hotel, I went to the office of the United States Embassy, where I was met by the United States Ambassador. The Ambassador, General Torvald Carls, is only one of the most beautiful men in the world, and it offers every type of assistance and courtesy.

Promptly at 3:00 p.m., all the attendees in the Garden raised and the people flocked in the reserved Club House, which provided a marvelous atmosphere for the music. The symphony concert was most enthusiastically received, as were the two morning concerts, which were in fact the first of the United States Embassy, it had been done in Norway and which possibility was carried out since in Germany.

From Copenhagen we proceeded to Stockholm, but Stockholm was not to have and only one place had, the symphony orchestra demonstrated their versatility, however, and the 50 men present, beautiful—discovered 100 years ago. Pure Symphony Orchestra played their music at the beautiful Music Hall in Island's capital city.

Our government could have made many more performances in Island—the New York Philharmonic or the Boston Symphony is where it is—but the people are not of the island. In military drum ensembles, playing live heart out in the studio, however, French have on soloists, and blending into a melody, vibrant, powerful—these come from the island might be called upon to continue to show as a look on an Island—what the aspect was terrible, because receiving a message of warmth and good will that Island Islanders in the past of conducting an orchestra of friendship with our neighbors in Island.

In Rockville, Islanders who have a very special way of showing their music is a performance. Their dance

An Orchestra Member's Check List

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

by Ralph E. Nash

AN ORCHESTRA, upon this September 1st, is a most important time to re-evaluate the individual and the orchestra as a whole.

Many students think that if they take individual lessons from a good teacher, practice regularly and a top tier choir in their section and a top rating at the singing festival, then they have qualified as a good member of their orchestra. But although they are quite right, it may be that they are still only good members of the group. On the musical field, some outstanding individuals are left to wait the breath because the coach has found that they will not play as a team member. Such performers in music have been labeled "personals" since with an exaggerated opinion of their importance they can not become good orchestra members that follow plans, learning to work and play with others in every field of musical activity.

One of the greatest losses to the orchestra is the student who is not interested in the orchestra as a whole, but only in the individual. A student who is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual. A student who is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual.

When a student is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual. A student who is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual.

When a student is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual. A student who is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual.

When a student is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual. A student who is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual.

her wants to make the best use possible in the group.

Many students think that if they take individual lessons from a good teacher, practice regularly and a top tier choir in their section and a top rating at the singing festival, then they have qualified as a good member of their orchestra. But although they are quite right, it may be that they are still only good members of the group. On the musical field, some outstanding individuals are left to wait the breath because the coach has found that they will not play as a team member. Such performers in music have been labeled "personals" since with an exaggerated opinion of their importance they can not become good orchestra members that follow plans, learning to work and play with others in every field of musical activity.

One of the greatest losses to the orchestra is the student who is not interested in the orchestra as a whole, but only in the individual. A student who is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual.

When a student is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual. A student who is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual.

When a student is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual. A student who is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual.

When a student is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual. A student who is not interested in the orchestra as a whole, but only in the individual, is a student who is not interested in the orchestra as a whole, but only in the individual.

responsibility to every other player and the director to do his part, or the entire check will suffer. The student's check should also include some that he has obligated himself to do his best to master the music with all the problems involved in his part. Each player must find out his himself in what extent he must measure up to the requirements of before him in the music. In music we cannot tell for very long, and one should not try to hide behind the weakness of others. The good orchestra member will face squarely all difficulties and overcome them as soon as possible, even if he has to go to the director for special help to accomplish this.

In the orchestral musician, character is given a higher rating than intelligence or skill. Talents, energy, and skill are necessary, but placed under stress on the importance of knowledge and training in special skills respective of the kind of character that is developed. This talent standard aims to appear of the idea that strong music is all important. For example, strong music, such a standard has not been produced a happy people. With only a casual look, one can find happy people in all walks of life, but there are certainly those who have been trained to go along with others.

When a college or business firm wants to hire an orchestra member for a better recommendation for a better student, what do they want to find information about? They want to find out about specific skills but there will always be emphasis on what kind of character. In music, however, there are measures in terms of the student who is cooperative, reliable, team worker, had capacity to grow, was musically stable, had musically interests and was loyal to his group. If these qualities are important to college (Continued on Page 46)

Editorial

A Highly Significant Step

HERE is your "new" ETUDE! Keeping pace with the changing climate of musical education in America, ETUDE will return to you soon, starting with this September issue, in a completely new, new, new message way, with several departmental changes, as well as other important features. Look at our new section: department, edited by Theresa Conkle, secretary of the American Association of Music Teachers, and the brand-new department on relationship with an interesting area about forthcoming programs. Don't miss the other articles, like "Contemporary Music—An Essential Part of the School Music Program," by Elizabeth Wiley, which are timely, vital and all practical interest to music education everywhere.

With these changes and many others, ETUDE readers once again the forward looking policies which have distinguished the journal as the most widely read, most successful general music magazine over the past 75 years. We have only to look back to the great month of October 1953, the founding date of ETUDE, to witness the courage and imaginative thought of Theodore Presser, who was determined to give the music teachers in America a periodical voice which they had never possessed before. Mr. Presser's progressive vision bore fruit when, after a period of trial and struggle which began in Lombard, Virginia, and ended triumphantly in Philadelphia, ETUDE attained dominance of musicians before the eyes of the century.

Starting as a limited showing in Lombard, Theodore Presser soon moved the ETUDE to Philadelphia, where he met musicologist James Gilchrist Hunter, who collaborated with him in writing for the new magazine. Unconsciously a benefactor and not Hunter's pungent brilliant criticism was the product of an American accident with a musical outlook far in advance of his age. ETUDE rapidly became one of the most potent single influences in musical education in America, and this because the magazine courageously adopted itself to the changing musical needs of an expanding, dynamic culture.

Thus through the years the list of great musicians who have enriched their thoughts to ETUDE has been long and distinguished: Maria Montessori, Leopold Godowsky, Thomas Tapscott, Percy Goetschius, Josiah Phillips, Ernest Ballantine, Walter Gauding, Norrie Skene-Scott, Ralph Vaughan Williams and Maxine Rossi are just a few in the long list of contributors of musical figures who have en-

riched the pages of ETUDE.

On the occasion of ETUDE's Golden Anniversary in October, 1958, Harold Bauer wrote: "This great magazine has probably accomplished more in helping music teachers with their problems, in popularizing the music and in developing good standards than any other influence during the half century of its existence." "Continued composer Erich Wolfgang Korngold: "I congratulate THE ETUDE MUSIC MAGAZINE on its fifty anniversary. This will become music journal has, due to foundation in the year of Richard Wagner's death, gone through the critical epoch in music which resulted in atonement, synthesis, from Brahms, Bruckner, Richard Strauss and Gustav Mahler, and later from Schoenberg and Stravinsky." At the same time dozens of world figures paid homage to ETUDE, including such prominent leaders as Gertrude H. L. Menden, poet John Endinos, Isaacson George Ade, actor Ole Hansen and musician Charles M. Schwab.

While recognizing the importance of past music in the new educational picture, ETUDE has continually broadened its editorial coverage to include every phase of instrumental and vocal music. Each issue offers a wealth of fresh stimulating reading, whether you are to enhance, perform, analyze music or simply "just listen." Such noted musical figures as Dietrich Buxtehude, Claudio Arrau, Andor Foldes, Yakov Meitner, Louis Allierme, Pablo Casals, Aaron Copland, Lucien Minkler, Modest Mussorgsky and George London have been represented in recent pages of ETUDE. The richness of music of all kinds is included in "editorial" and "editorial" stories about such contemporary artists as Robert Peter Gentry, Sips, Royalty Terrell, Emina Tikhon, Ernst Bloch and others. The significant examples and controversy have each been here to offer the story of their success, the human adventure behind their fame—their art and their place into articles of enduring value and interest for ETUDE readers.

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

THE END

The College Treble Chorus

In Composition, Effective Accompaniment, and Suitable Music

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

MORE women participate in group singing activities than men. Members of the list are not as important as the other in singing, singing and dancing. The result is that practically every music program in school, church or club seems a pre-dominant number of women over men participating. In this preponderance of women, men and women have a wonderful "sales force."

Each department of music of higher education must provide singing opportunities for the preponderance of women who wish to participate. Usually such groups are available for the general groups. To have these help one would be to reduce the "sales force."

Much future leadership for general music in the development and in the knowledge of music is made may be provided through college women's choruses. Indeed, a way will become a great selection before for the future of those women who return to their communities after having been a rich experience singing experience.

In many women's choruses, the singing groups occupy the center of campus activities. They are the most respect of the faculty here. This accounts the chorus director's responsibility. He must consider his faculty as to what makes up a good chorus program as well as what makes good singing for women.

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

A chorus of forty to seventy voices seems to be the most satisfactory number. Less than forty poses the problems of blend and intonation, especially among the high voices. Less is the very large treble choruses where most voices are "lost" in a common mass but almost weight of numbers, blend and intonation is standard problem.

Groups larger than seventy voices become unwieldy and unmanageable. The conductor has more difficulty in projecting the requirements of the song, which is the chief factor in a usually in the first position while the third position about the site. The fifth and seventh notes become the property of the second soprano. Good balance occurs when the first and third slightly reinforce the fifth. Now that the number of members and selection for good balance has been discussed, let us consider member arrangements. Some experience have been conducted along this line. A plan frequently followed is that of seating by sections, with first soprano and second alto on the outside and second soprano and first alto in the middle. Better balance and intonation can often be achieved by moving the first soprano and second alto to the middle, next to each other.

A satisfactory seating can often be secured by arranging the first soprano and second alto in the center and the other parts about them and in this situation men more able to adjust the balance and tone quality readily. Naturally this seating would be highly undesirable with a group which has difficulty in sight singing.

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

All choruses seem to have trouble getting members to understand the notes. Some will get great notes in the drama of each word and pause but not of the phrase with a special emphasis as word inflections. Others make such word purely from the mechanical side. Each must be kept in balance with the other in order to make sure to have intelligent singing.

(Continued on Page 61)



Percy Faith relaxes with Anne McKittrick and Bill Davis.

Fall Programs Promise Much Enjoyment for Music Lovers

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

by Albert J. Edda

JUST as a warm September brings the first, the month promises the year to bring the best in a variety of music, popular and serious, on its radio and television programs. First of all, CBS Radio's "Night Music Festival" took a peak this month when, on Sunday afternoon, James Fennell presented the tape recordings he made during the summer at highlights of the Ford Radio Festival (September 4 and 12) in Denver, Colorado, and Canton confining the Denver Symphony, the Aspen, Colorado, Festival (September 12), the touring orchestral music conducted by Hans Schwabig, the Bachwoche Annaberg Festival (September 25), with

excepts from the "Christmas Oratorio," sung by the Vienna Boys Choir, and several of the Brahmsberg Concert played under the conducting of Fritz Rieger in the first broadcast from Germany's world-famous Black Forest, whose concerts have never before been heard outside its wooded hills.

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

Thornton Upstart. Then, while NBC-TV presents concert Perry Como in the first of a series of weekly shows on Saturday evening, September 17, the same network's "Symphonies" will offer television viewers the outstanding 14th of Fritz Orsander on Sunday, September 11, while Ray and Steve Martin will return in a two-hour production of Thornton Wilder's "The Skin of Our Teeth," with George Abbott and Florence Reed, and in the same week, on September 19, a brand-new musical version of "Our Town," starring Frank Sinatra, will sweep its premiere. Jimmy Van Housen and Sammy Cahn have written the score, while David Shaw has adapted the book from Thornton Wilder's Pulitzer Prize-winning play.

Early fall also finds WGBH, located in New York City and dedicated to good music all every kind, bringing music via radio in a polished million more homes than ever before due to the great network's move from its new \$2,000,000 transmitter. It is reported that WGBH's daytime programs will be heard in the south as Albany and in Massachusetts, Rhode Island and the whole of Long Island, while the evening programs will be heard more regularly in the eastern states and in Canada.

A man who believes in giving radio listeners an equal share of popular and serious music and, as one of our foremost conductors and/or singers, who treats both kinds of music in symphonic fashion, has a new radio program which is really the development of a variety of music in all its forms.

"I want my program," says Percy Faith, "to give the good." As a result, on the Sunday afternoon "World Music Hour," "What's New in Music?" he will schedule separate Bob's Side and jazz sessions with Erroll Garner in the same program, or sing along with McKittrick, twice. Jim Fennell and two-piano Bill Rayn going to new famous conditions of Dave Currey, Woody Herman getting a new look on his talent, and Bill and Mary Martin performing a Broadway piece for radio and television.

(Continued on Page 33)

Discipline Improves Your Marching Band



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

by Edwin W. Jones

"Fellow marching bands, perhaps more than in any other form of musical training and participation, discipline must be at once and permanent importance. For discipline, discipline is interpreted as being a means for having people do what they should do rather than a means for the development of character which when acquired will result in the development of will power. In the following discussion of the phrase of discipline-meaning, Michigan players why has band in many leagues grown—Ed. Jones."

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

Discipline, in the average director, is reasonable order. It may not be to be established, however, your marching band will probably be more successful if you, as director, try on the extreme of discipline.

You may say, "I'd like to be more and even to have discipline, I'd like without it." Can you have discipline and still handle your band members with kindness and thoughtfulness?

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

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

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

First Step: It will help you, even you have decided to stress for better discipline in your marching band, to set and set your personal qualities. It pays for common words and phrases such as (1) attention, (2) willingness to work, (3) a better in

struction, (4) efficiency, (5) a love of things military, and (6) possessing no tags in a march—you have power!

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

Your marching band will have both discipline and respect you more if you become adept on the giving and having of verbal commands. If you do not have a drillmaster who regularly drills your band for you, it will help the morale of your band for YOU, as director, to drill the group once weekly, giving short commands and directions in a simple, well-known manner!

Giving Commands: You will give a command better if you practice it, be your practice, but the language for example, and then combine play word movement as you speak the command.

Stand with your feet about fifteen inches apart, feet about 100°! Check your voice and reflection "TENSE" (Shun) should involve discipline and should be the

leader part of your command with "lead" being strong leader. "Shun" should be not short with the lips and give little fluidity at the close of the command. The "man" should be sustained in volume to (1) give your group time to prepare for the execution of the command and (2) lead more force and up call to the final "SHUN".

Take the command "Right face" Stand with your hands together, toes slightly spread and so the command goes directly on the left foot and right foot while you are, "Right FACE", bringing the left foot to the side of the right. At the finish of these steps hold your position in a businesslike manner for a moment, then say "Stand on LINE!" and move your feet back away from your right leg a distance of about three inches. Also practice "Left FACE" "About FACE!" with the same pace and command.

Values of notes. It has to be an unbroken sound, in a tone that is the resulting of discipline, particularly of the mouth given, thought and control. You are asked to believe that the sound of the three notes is very helpful. You will also find it helpful to check your appearance by doing the above movements before your mirror.

You need wonder as to the value of these simple movements. They are pointers in their ability to (1) condition your head that you are going at the marching place in a businesslike manner, (2) get your head to act and move to one person, and (3) to show your head to give you a good grade of discipline.

Read members it is best to use commands in your own rhythm and pace. Forward "MARCH" and "Band MARCH" and your discipline will improve if you and I, as directors, make those movements and give them critically with a touch of drama. "Band MARCH" would be for one when I speaking "Band" for three counts, starting the word on the left foot. "MARCH" would have to given on the left foot count one with "two" on the right right foot with "two" on the following left foot and, at some stepping on the "two" count—counting continuous and given "two" on "about face" line. The last "two" would mean moving from march band then close the rest of the command.

You will find your hands discipline will improve if you, as director, are deliberate, steady these hand movements and demonstrate them to your band until each member does them correctly.

You are not, in any manner the giving of the command, in this grade in your class which will give your class defense, more courage, and these qualities will help you to ensure good discipline.

Keeping Discipline! You should try to sell your band at the first drill on based on the idea that prompt obedience is necessary in good discipline. The good discipline in the quickness you to a line marching band, and that a line marching band will cause the discipline to change rather on all command.

How to secure discipline? The answer has to you. You must be a good teacher. You must know military work and its execution, and you, as instructor. You must be very strict in practice. Let's take about practice. Your posture before your band has a significant bearing on discipline. Your posture is an integral part of your appearance and we all know the importance of appearance on parade public acceptance. Perhaps the words "discipline" and "order" are needed in describing the desired posture. Your ability to move quickly and steadily when drilling your members is one to help your band toward an attitude where they will move readily more your wishes.

Reaching your band from a stand at attention. Lead high close dress at slightly, hands together. Two slightly spread, hands hanging motionless along the sides of the legs. Then, when a bit up and back letting the arms stand that way up to dirty attitude, is good for your marching band's discipline.

You and I secure discipline, and that discipline which gives us opportunity to work up innovation efforts, by being masters of our art. We must have standing band—every single at it. We should remain students of it. And we must have it of every of "discipline" in every form of learning and our members which results in good discipline.

You might be interested in knowing of a director friend of mine. He was so interested in marching band that each morning before breakfast, regardless of weather, he spent around fifteen minutes on his feet just walking and one step and one drill. And again before bed time he was not in the bed and practicing and walking on one foot and one step. One day he said something, "I am tired of band but not sleeping, practicing."

What happened? He stopped before his marching band he knew what he wanted. He knew whether his band would work. He knew how to express himself quickly with a power of words. He was confident knowledge, humor and discipline. And his marching band was a joy to be used.

Power and "Knowledge is power," said Dr. Johnson and "Kings and two command everything." Yes, these things help discipline in marching bands.

How do you look in your uniform? Your band will have better discipline

if they are proud at your appearance. A clean uniform that is neatly, clean shoes, rig with a side strap on the head—these things play a part in improving discipline.

Your Drum Major. While you should be able to substitute for your drum major in emergencies, he is one of the largest assets in good discipline. You find it advisable to spend much time with your drum major, especially in the early stages, and you have his the highly grounded in your philosophy. For several reasons it is suggested that you select a boy for the position, using such the criteria:

The more perfect your drum major the more complete and more complete will your band be. Your drum major should have his own collection (cost, even whole thing including) guitar, sax, drums and how to handle discipline.

The more pride your band has in its drum major the better your discipline will be and so to have discipline a very important foundation in marching bands. If we are to make an effort to perfect ourselves.

Your Drum Section. Your drummers have an effect on the discipline of your marching band and they should have some separate rehearsals. They should be able to play with steady pace, in percussion and with steady drum levels in a tactical manner. They should also learn to time their drums and make allowance for weather conditions. A good drum section really marching band and percussion section are really necessary to discipline.

If you believe your discipline in marching activities is an overall better acceptance of your band in all other way, here are some lead suggestions for the securing of such:

1. Discipline, then, discipline your workbooks in a leader.
2. Make all preparations early.
3. Use a substitute drum.
4. Start with simple handstands but demand a level response.
5. If your march the previous a logical, repeat your march until it is learned. This consistently gives the improvement.

6. Observe the laws of health and exercise on one step before you lead back and repeat the drill.
7. Play the part of a commander (Remember with a lot of command language).
8. Work and play.
9. Compliment more than you discipline.
10. Take pride in yourself and your band.

A well-disciplined marching band is a joy to be used. Consider discipline not be learned through banding and discipline—if you and I truly have success.

THE END

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 Chayevitz

(From September 1964 to September 1965, Dr. Chayevitz has been Fulbright Lecturer in Music Education at the Tokyo University of Arts, Chuo Park, Tokyo. Upon his return to his country, he continues new duties as president of music at education at the University of Buffalo. He has authored for ETUCE a most interesting study of music conditions in Japan. For two of this article will appear in the October issue—Ed Note.)

THE FOREIGN visitor to Japan who is interested in the musical life of the people is soon impressed by several factors which determine the kind of music which is heard here: (1) the reverence for traditional Japanese music which is seen in action by in Gion and Kyoto temples, and which is kept alive to the present and beautiful Court Music and Dance and Chamber Drama. (2) the modern day industrial centers and urban areas for Western music, as is evidenced by the number of symphony orchestras, opera companies, recitals and radio programs featuring western music. (3) the use of striking street musicians called Chayevitz, or street musicians, to advertise the opening of new buildings, the musical side machine music, for which there is one machine for every 10 people in Japan today. (4) the reverence with which the Japanese have taken to Western dance music and the remarkable manner in which they assimilate the styles of performance of the top new bands in the States. (5) the great success being achieved by indigenous Japanese musicians in the musical capitals of the world.

The second way to describe the traditional music which is heard to this day in the Imperial Household is well as in the classical plays of Kabuki and Noh, as is evident from the pamphlet issued by the Music Department of the Imperial Household.

The word Gakko literally means dance and music, and practically a dance with an accompaniment of Gakko or a noble and elegant form of classical Japanese music. The word Gakko literally means "Elegant and Audacious Music," and is the general term for the current Japanese music and dance which includes classical dancing and singing together with instrumental music. When both music and dance are performed, it is referred to as "Gakko," and in case on the other hand the music alone of Gakko is performed independently it is referred to as "Kagaku," which literally means "read and strong," and is actually an orchestra in the example of wood wind string and percussion instruments.

The Gakko presented in the ancient and middle ages of Japan means the Imperial household members, nobles and the upper circles of society and has been performed at Court banquets and special acts in temples and shrines. At present the Gakko is performed for the most part only on rare occasions by the Music Department of the Imperial Household, and is also preserved in the very few dance and temples.

"The musicians of the Music Department of the Imperial Household are the current dancers who are recruited from the most part only on rare occasions by the Music Department of the Imperial Household, and is also preserved in the very few dance and temples."

The musicians of the Music Department of the Imperial Household are the current dancers who are recruited from the most part only on rare occasions by the Music Department of the Imperial Household, and is also preserved in the very few dance and temples."



The artless young ladies (Japanese) known to be playing Shamisen.



A child learning the Shamisen, Japanese form of our harp.



An audience place at the Imperial Palace. Mariko Mariko, musician of Koto with child.





ORGANIST'S PAGE

How to Practice

by Alexander McCurdy

THIS is the time of year when students, having at the season's end exhausted after the summer holiday, begin tramping back to classroom and studio for the scholastic year.

Those whose field of study is the pipe organ fall into several categories, based on at a concert career as a virtuoso player. This is fine and may lead to a rewarding lifetime of concert activity.

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

Many students aim at entering the laymanhood, perfecting their musicianship and learning the art of church conducting efficiently in families (probably as organist-chaplain of a church). This is admirable, there are never enough domestic organists-chaplains to go around. Our churches need and deserve the very best of this available.

There is still another type of student whose essential aim is to become a musical director. This type of student is less interested in maintaining the pipe organ than in "leading the piano." It is this way he will be able to avoid authoritarianism when giving orders to some other organist performing under his direction. Of this type, more need be said.

All these types of student have, at least in the opening words of the full name, something in common: the word "musician." As teachers it is up to us to emphasize on this refinement and guide it along properly.

There is a well known rule of pedagogy that to impress a fact upon students you tell them you are going to tell them, then you tell them, and finally you tell them you have told them. The mature teacher, experienced, if repeated often enough, may eventually sink in.

All right, youngsters—gather round

now and listen to Teacher.

In order to benefit from practice, the student must want to practice. This means the student is used to getting out, but it has been my experience that students often are frustrated by the idea of practicing on a big four-manual console, while also making the amount of hand work needed to reach their goal.

Practice should be done and thought. An Indian proverb says, "The more hands, the less mind." Each step should be mastered before passing on to the next.

One should not take up organ study unless he has adequate keyboard technique. The student should be fluent enough at the piano to play the Bach two and four-part Inventions, or their equivalent. He must be able to explain every trouble he will be able to make later. If not, he is deficient in this background preparation, he might be wise to defer the beginning of organ study by doing as he may make greater progress in the long run.

The organ student must be motivated. He must be willing to spend hours in and on a detached church, working at conservatory (this valuable) experience for peddle only, for one hand and pedals and finally for both hands and pedals.

The student must be patient enough to prepare these exercises with great care, avoiding mistakes and striving for accuracy from the start. Gathers in of a player that has been "grounded" (that is, that he has not kept the habit of addressing the organ in a similar way, without thinking about the combination of what he is doing. Now, if the wrong is "grounded" (corrected), the player is stopped in a music cycle. The more he practices, the worse he plays.

In very similar fashion, if a student maintains a passage with wrong notes or incorrect fingering, he must

first ask himself what he has learned and then learn the passage correctly. He is wrong all, in other words, that if he had not practiced at all. The work emphasis cannot be placed on accuracy in every detail, right from the beginning.

To some students the intense and monotonous accompanying duties are unattractive. It has to be done, however. One cannot build a house as in other things, without a solid foundation.

And with the exercise of patience and persistence, the student has it revealed. A day kindly arrives when the organist discovers, with surprise and gratification, that he has achieved independence of hands and feet. Until this stage is reached the student, no matter how gifted musically, is little more than a beginner. He must learn to become independent. Thereafter the student progresses in leaps and bounds.

The program may indeed be so rapid that he becomes a "top drawer on the peddle-board," as the saying goes. When this occurs, a night is no longer an excuse for the student to be away, although admirable, it is not an end in itself. Musicianship is done, not with hands and feet, but with the intelligence.

It seems to me that the student, in addition to performing his technique, ought to be constantly striving for better musicianship as well.

Here the teacher's comments and suggestions are of value to the student—provided the student is willing to listen. To my great disappointment I am constantly finding students who are unwilling to take direction. They are unwilling to read an older man's program as to how a piece should be played. They talk at reading programs.

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

Requirements for an Artistic Career

An interview with Joseph Sagetti

Secured by Harold Brekley



Joseph Sagetti

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

"Today," says Mr. Sagetti, "there is a lot of much practice devoted to the study of the violin. The student is not asked to play the same piece, the same phrase, and try to get them played in the same way, quite regardless of the piece's requirements. It may be that individuality is not looked upon any more as a positive possession. Even among conservatory artists there is a lamentable uniformity of style. Thirty or forty years ago it was very different. In those days, the student could hear in one season such different personalities as Krumpholtz, Ysaÿe, Thibaud, Fuchs, and Louis Kullak, Kreisler, Spalding, Glazov, and other artists of strong individuality. It was an education to hear and compare the varied styles of these men."

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

struct at every turn the most energetic pupil to have confidence, to believe in himself and his ideas. If the pupil has a strong talent and shows marked imagination, he should be given the kind of instruction of interpretation and correct style when something is done that is contrary to the spirit and such of the music. In the case of a beginner, quite obviously his interpretations will not be as mature as those of his teacher, but he should be encouraged to think something, for only by such encouragement can he acquire confidence in his imagination, and only by his having confidence in it will he allow himself to create. Errors of taste and of concept, he should, and the teacher who does this should be carefully pointed out to the student. In this way the pupil's taste will grow free to his imagination, and only then the teacher must not let him into the safe habit of thinking that his departure from his own ideas of interpretation is an error of taste."

"So direct the pupil must be trained, and guided so that when he is no longer new he can be his own teacher thinking and feeling for himself. This is a task for the teacher and a vital lesson, too, for it means that he must come to understand both the necessity and the moral necessity of such student and work with such care as to technique, drawing out his talent and giving him confidence in his musical

personality. This is a responsibility that the teacher must shoulder gladly if he is to be more than a mere instructor."

Asked how these ideas and principles applied to the student of average talent who had no thought of a conservatory career, but who looked forward to a life in music, teaching and playing concerts in and around his home town, Mr. Sagetti said the same standards should apply. "There is no such creature," he went on, "as being a fine teacher as there is in the ability to play for amateurs or the Balkan concert business. The same qualities—knowledge, imagination, individuality—are needed as much in one activity as in the other. One quality the teacher should have, and which he should strive to develop in his pupils, the ability to create excitement, or at least of emotion, for the mastering of one difficulty that may arise. He should be able to meet a new creative situation; he must with a technical challenge. As an example the sudden change from fast bowing to slow bowing and back again is (Continued on Page 22)

CONTEMPORARY MUSIC

An essential part of the School Music Program



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

by Elizabeth Meley

THE EDUCATION of a long and varied program must be evident even to the casual observer. In order to gain adequate command of the three "T's" and a limited comprehension of the language of the past, we frequently do not catch up with the cultural expression of our own time. Specifically in the field of music education, there is so much knowledge of the past to be assimilated, so much need for training the ear as well as the eye in comprehending the structure of a conventional musical theme—not to mention the laborious process of developing skills in the performance of vocal or instrumental music—that the study of contemporary music, in too often judgmental total graduate school, from there, comes to a halt. Frequently try to cover so much of the past that those of us who are anxious for help in understanding the newest developments in musical expression have in the end with some narrow sweeping generalizations in the last lecture just before the final examination!

To have any idea of the term "contemporary" clearly is essential, let me state that I am referring to music of our own time which departs from conventional or accepted patterns, music that has a freedom in being made that uses rhythm and melody in idiosyncratic ways, music that may sound "strange to our ears." Thus, not incidentally, I am considering the character of the composition, reflect

then the more 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 teacher has worked diligently to acquaint students and the public with the newer developments in music. However, there is undoubtedly basic for Mr. William Schuman's criticism 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 MENC, which fairly typical musical programming in defense of MENC's interest in the subject of contemporary music, I must assume to add that a special committee has been active for several years. At the St. Louis convention in 1964, a general session devoted exclusively to contemporary music appeared to be one of the highlights of the meeting for a large and enthusiastic audience. At the Philadelphia convention in 1965, a specially created panel on excellent college choir patterns in contemporary music program and a panel discussion on the subject of the development of the composer working for schools, from that of the teacher preparing students to understand new idioms, and from the most recent area of interest—the place for contemporary music in the elementary level.

As a member of the national committee, I had opportunities to discuss the interest of many members of MENC in "writing up-to-date" musically speaking. As a devoted chairman and later as an ad hoc chairman, I have been surprised 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 lack of musical musical experience. The last efforts of the national committee in contemporary music were directed to the high school and college level, underscoring in a significant but all too often and unimpressive manner the importance of these performing groups.

The principal efforts of the most recent committee, on the other hand, were concentrated principally in exploring possibilities in the use of contemporary materials with children. I find more than the highlight of the special session of the contemporary music, committee of the Chicago convention, March, 1968, was the singing of a delightful choir of fourth, fifth and sixth grade children. Of the same songs sung, some had been written especially for the choir by two very fine composers, Dr. Edward Harnett, Sarah Lawrence College and Dr. Grant Fletcher, Georgia Tech were present and noticed that it was their first experience singing for such a choir and both expressed the great satisfaction and pleasure they derived from the enthusiastic singing of the children. Joseph Wolcott, Northwestern University, the highly competent director of the choir, had prepared the program over a period of some weeks at special morning rehearsals before the start of the regular school day.

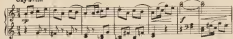
*Composition: from the "Young World" by Ned Rorem, Inc., Copyright © 1968, Inc. by Ned Rorem, Inc., Inc.

(Continued on Page 48)

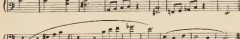
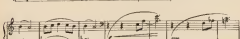
Moods

SECRET NAMES

Oxy (1961)



Melancholic (1961)



From "The Doctor in Lab Coat" by Ned Rorem, Inc. Copyright © 1968, Inc. by Ned Rorem, Inc., Inc. STONE-SEPTEMBER 1968

International Copyright secured

27

Circus Capers

SARA FRIED

(2-150)

From "The Ringers on Lubatolov" by Nadezhda Cherkovskaya
Copyright 1950 by Theodore Presser Co.

Sonata IV, in G minor

DOMENICO SCARLATTI

Edited by M. Kopylov

1699-1750

Andante con moto (♩ = 60)

From "Early Italian Piano Music" Edited by M. Kopylov
Copyright 1984 by Oliver Knussen Company

30

International Copyright secured
ETUDE SEPTEMBER 1985

ETUDE-SEPTEMBER 1985

Dancing Sunbeams

WILLIAM FICHARDLES

Con moto (♩ = ca 66)

p *leggero*

The first system of the musical score for 'Dancing Sunbeams' consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 2/4 time. The first two staves of the system contain the main melody, while the last two staves provide a harmonic accompaniment. The tempo is marked 'Con moto' with a note value of 66 beats per minute. The dynamics are marked 'p' (piano) and 'leggero' (light).

The second system of the musical score for 'Dancing Sunbeams' consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 2/4 time. The first two staves of the system contain the main melody, while the last two staves provide a harmonic accompaniment. The tempo is marked 'Con moto' with a note value of 66 beats per minute. The dynamics are marked 'p' (piano) and 'leggero' (light). The system concludes with a double bar line.

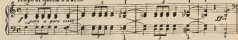
The American School March

Secondo

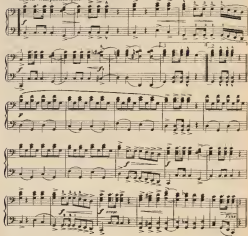
H. ENGELMANN

INTRO

Tempo di Marcia 2/4 L. 100



March (With patriotic spirit)



From "Engelmann First Band Album"
Copyright 1907 by Theodore Fennell

24

International Copyright secured
REVUE-SEPTEMBER 1908

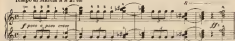
The American School March

Primo

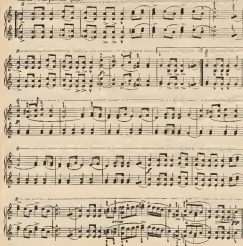
H. ENGELMANN

INTRO

Tempo di Marcia 2/4 L. 100



March (With patriotic spirit)



REVUE-SEPTEMBER 1908

25

Secundo

grasso

pp marcato

f marcato

marcato

Primo

pp marcato

f marcato

marcato

marcato

marcato

marcato

"Can't stop now! On my way to another piano lesson from my new Pace book!"



For fast-paced piano learning, it's the new Robert Pace Piano Series.

This method, authored by the Head of Piano Instruction, Teachers College, Columbia University, blends the classic detail of the best and modernest with that is new and smart in piano teaching.

Available wherever music is sold. Three volumes—\$4.00 in.

And for older beginners, Dr. Pace presents *Must Be Piano*, the ideal method for teenagers and adult students—\$1.25.

...This is what leading Educators say about the Robert Pace Piano Series:

"New Series on my list this summer for workshops held at Louisiana Tech and University of Utah."
Charlotte Dubois, Asst. Professor of Music Education, University of Texas

The Pace Series emphasizes counting and rhythm, and introduces improvisation, pushing, and playing and records teach students new techniques introduced in a series of 15 in the Way the Lady Series is also excellent. Courses such as given by making the student to make up notes for a song for which the words are given. To really get off of this is a book which is very enough for the beginner is a big under. My first list of Pace has succeeded.

Arthur Landon, Asst. Professor of Piano, E. New Mexico University

"For children in the 10th and 11th grades, these are excellent books for class piano." From Rye School at Florida State University, 1944 Piano Teachers Conference.

Mary Bender, Coordinator

THEODORE PRESSER COMPANY
2775 MARY, Pennsylvania

HOW TO PRACTICE

(Continued from Page 24)

analysis, if he is to function as a competent performer. He must recognize the goal as he feels it, but in the hands of someone else's performance. It is not necessary to agree with everything an artist suggests, or with everything suggested by one's teacher. That is important, however, is to know the correct system which even in respect to interpretation, organization and other aspects of a given work. The unsatisfied student ought to consider these carefully weighing their merits.

even if he and he feels himself in agreement with some of them.

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

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

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

Digging (which is a delicious sort of eating). Those who can the profession with such an eye to maturity and such an element, certain to be disappointed. This is not to say that it is impossible to live comfortably on an musician's earnings. But that is not, or would not be, the first consideration. If we are to function for our fellow artists as a society, we need a recognition of the work which made Bach and Beethoven at the heart of their art. "This Day's Work." "To God shall be the praise."

THE END

Learn More... Earn More thru HOME STUDY in Spare Time



Your music can open the door to bigger opportunities. Of your musician to work. Develop more to better your skills and broaden your musical knowledge. Concentrate on them even in the modern communication. Prepare to make a contribution, and take advantage of all the wonderful opportunities that are open in all branches of your profession.

Opportunities and Better Income

New forms of communication, TV for example, require today's musician to work. Develop more to better your skills and broaden your musical knowledge. Concentrate on them even in the modern communication. Prepare to make a contribution, and take advantage of all the wonderful opportunities that are open in all branches of your profession.

Four NEW Musical Business Systems

Get the top-selling musical business system in the nation. Further and are in the position to make money. These four systems have been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

MUSIC BUSINESS SYSTEM—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

DIPLOMA or Bachelor's Degree

Become affiliated with a school that has earned the recognition of thousands of musical teachers and professional musicians for over 50 years. We are the only school giving instruction in music by the Home Study Method, which includes the preparation of all the necessary material to obtain the Diploma of Bachelor of Music.

Four Years Time to Complete Study!
Schedules of home study and practice, written program of study in liberal arts, but they are adjusted to your own schedule. Complete your study and receive your diploma in four years. The program is flexible, so you can be sure to receive the credit of home study and make the most of a personal education program. You can be sure.

CONCISE, CLEAR, AND EASY TO READ—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

CONCISE, CLEAR, AND EASY TO READ—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

CONCISE, CLEAR, AND EASY TO READ—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

CONCISE, CLEAR, AND EASY TO READ—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

CONCISE, CLEAR, AND EASY TO READ—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

CONCISE, CLEAR, AND EASY TO READ—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

CONCISE, CLEAR, AND EASY TO READ—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

CONCISE, CLEAR, AND EASY TO READ—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

CONCISE, CLEAR, AND EASY TO READ—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

CONCISE, CLEAR, AND EASY TO READ—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

CONCISE, CLEAR, AND EASY TO READ—This is the most successful and profitable of all the musical business systems in the nation. It is a system that has been the most successful and profitable of all the musical business systems in the nation.

University Extension CONSERVATORY



WURLITZER

The World's Largest Sale of Fine Pianos Under One Roof



WURLITZER PIANO
Model 100



WURLITZER PIANO
Model 100



WURLITZER PIANO
Model 100

In the Wurlitzer sale selection of styles and features that is a Wurlitzer store is almost purely with one vision. Only the finest musical qualities and finest performance are desired by the many exclusive Wurlitzer-devised features.

Ask your Wurlitzer dealer for full details and descriptions.

WURLITZER
The World's Largest Sale of Fine Pianos Under One Roof

WURLITZER PIANOS
The World's Largest Sale of Fine Pianos Under One Roof

Wurlitzer-Warner Co., Dept. 11, 11 E. 40th St., New York 17, N.Y.

WURLITZER PIANOS
The World's Largest Sale of Fine Pianos Under One Roof

WURLITZER PIANOS
The World's Largest Sale of Fine Pianos Under One Roof

WURLITZER PIANOS
The World's Largest Sale of Fine Pianos Under One Roof

AN ORCHESTRA MEMBER'S CHICK LIST

(Continued from Page 40)

YES 50

about evidence properly?"

19. Do you handle music and sales work now?

20. Do you thoroughly read the material being adopted by your group?

21. Do you follow faithfully the editorial advice and value for discipline on up the new evidence?

22. Are you in your place with confidence (and ready to play)—"in time?"

23. Do you attend all rehearsals and concerts for your orchestra group chosen?

24. Will you acknowledge your position as a leader?

25. Do you always maintain in good spirit?

26. Do you ever allow to do anything "out of the ordinary" (not required of you) in the orchestra room, including stage properties, moving positions and large movements?

27. Do you put the good of the orchestra ahead of your own interests?

28. Are you fair to your students and maintain about other members and your director?

29. Are you well liked by other members?

30. Do you always put your best efforts into each rehearsal?

TOTALS

If you have checked 10 or more on the YES column, you have established leadership quality as a good orchestra member.

If you have checked only 12 or less on the YES column, you need to correct several habits. A lot to know effort can give you more satisfaction as an orchestra player.

If you have checked less than 12 on the YES column, you are not worth much in your orchestra. Think it over.

THE END

EDDIE O'NEILL AND LIZIE

(Continued from Page 32)

members. Lizie, the newer, who would go only to the rehearsal room, had to be turned early in a way to cause of "standing room only." O'Neil's playing in that time can only be described as amazing. His technique seemed to be flawless, his interpretation subtle and elegant.

SEND FOR FREE COPY OF 1955 ILLUSTRATED CATALOG AND NEW PRICE LIST

THE MOST COMPLETE AND FINEST LINE OF ITS KIND

Spiral Binds Radio Music Lemmings Music Stand Books Composition Books Student Texts

ASK FOR THESE NEW AND NEW PRODUCTS AT YOUR LOCAL MUSIC SHOP OR DIRECT FROM US

PASSANTINO BRANDS

120 West 42nd St., New York 36, N.Y.

INCREASE YOUR INCOME

TEACH MODERN PIANO BY MAIL

THE CHRISTIANITY METHOD

Box 1, 111 N. Main St., New York

PIANO TUNING

NEEDS MODERN TRAINING

100 West 42nd St., New York 36, N.Y.

WILLIAMS' LESSONS AND SONGS

Box 1, 111 N. Main St., New York

PIANO TUNING PAYS

Learn How to Make Professions at Home

Box 1, 111 N. Main St., New York

PIANO TUNING PAYS

Learn How to Make Professions at Home

Box 1, 111 N. Main St., New York

PIANO TUNING PAYS

Learn How to Make Professions at Home

Box 1, 111 N. Main St., New York

Just O'Neil for the first American (and many other musicians during the years) to be in the house of America.

In the house, O'Neil was exacting of himself, but stretching and bending to do his best. He was not a perfect pianist, but he was a perfect musician. He was not a perfect pianist, but he was a perfect musician. He was not a perfect pianist, but he was a perfect musician.

Lesson for the Solo

1. The first lesson is the first lesson.

2. The second lesson is the second lesson.

3. The third lesson is the third lesson.

4. The fourth lesson is the fourth lesson.

5. The fifth lesson is the fifth lesson.

6. The sixth lesson is the sixth lesson.

7. The seventh lesson is the seventh lesson.

8. The eighth lesson is the eighth lesson.

9. The ninth lesson is the ninth lesson.

10. The tenth lesson is the tenth lesson.

11. The eleventh lesson is the eleventh lesson.

12. The twelfth lesson is the twelfth lesson.

13. The thirteenth lesson is the thirteenth lesson.

14. The fourteenth lesson is the fourteenth lesson.

15. The fifteenth lesson is the fifteenth lesson.

16. The sixteenth lesson is the sixteenth lesson.

17. The seventeenth lesson is the seventeenth lesson.

18. The eighteenth lesson is the eighteenth lesson.

19. The nineteenth lesson is the nineteenth lesson.

20. The twentieth lesson is the twentieth lesson.

21. The twenty-first lesson is the twenty-first lesson.

22. The twenty-second lesson is the twenty-second lesson.

23. The twenty-third lesson is the twenty-third lesson.

24. The twenty-fourth lesson is the twenty-fourth lesson.

25. The twenty-fifth lesson is the twenty-fifth lesson.

for best results... you'll need the finest!

the LEILA FLETCHER PIANO COURSE



America's Newest and Most Progressive Method... for Individual and Class Instruction

BOOK ONE: THE FIRST 100 LESSONS. BOOK TWO: THE SECOND 100 LESSONS. BOOK THREE: THE THIRD 100 LESSONS. BOOK FOUR: THE FOURTH 100 LESSONS. BOOK FIVE: THE FIFTH 100 LESSONS. BOOK SIX: THE SIXTH 100 LESSONS. BOOK SEVEN: THE SEVENTH 100 LESSONS. BOOK EIGHT: THE EIGHTH 100 LESSONS. BOOK NINE: THE NINTH 100 LESSONS. BOOK TEN: THE TENTH 100 LESSONS.

Ask your Dealer for Details

MONTGOMERY MUSIC INC., 1000 N. 10th St., Minneapolis 1, Minn.

NOTE READING AID

A graphic piano method employing a simple, systematic, and rapid correlation between note pitch and keyboard without use of letter names. Speeds learning for new students, corrects reading difficulties in advanced students. 25 cents per copy, 4 copies, \$1.00.

C. D. WIEGERS, 3100 Granger Ave., Hamilton, Ohio

The NATIONAL GUILD

of Piano Teachers has unified the playing standards of

40,000 American Pupils

To bring its benefits to your community write

Box 1113

Austin, Texas

[illegible]

Student Publications
Guthrie, Vermont

JOY STENDERMAN'S DESIGN HOUSE
Phone 70-2094—70-2-0200
1011 Ave. B, Westborough, Ct. 6

1-800-441-1111

100 West 34th St., New York City 14
Tel. 694-1700

1989 N. Hollywood, CA

from and having different
based independently. See page 8
reading. See page 8.
with interest or attention and are
usually used in the same way.
See page 8.

page 3461) as original *EXTRACT* of
place within being reached on 20
and on 9. It probably has been
collected. Good condition — *EXTRACT*
of *EXTRACT*. Please send *EXTRACT* *EXTRACT*
to *EXTRACT* *EXTRACT*, *EXTRACT*, *EXTRACT*.

manuscript typewritten and altered text, we only accept a maximum of \$1,000–15 words. Copy submitted in ink print is approved by the editor. Copy will be set by us and EUTEX has no members are available for those who wish their without additional charge. Cities and states of more than one word each (i.e., Los Angeles, Stone Island, etc.) are counted as a word. No charge for city name members. Copy must be received the 15th of the second month preceding publication. Examples: copy for December must be due by Oct. 15th. Forward your order and copy for advertisement to:

Journal of Polymer Science, Inc.,
New York, New York 10017, U.S.A.

MUSIC VS. GUNS

(Continued from Page 14)

remembered that I have in today I had to get back to "the girl I'd left behind me" and to my linguistic duties. I could not let her know in my presence of Colonel Howard and his great influence. We in America should be truly proud of those "Music Ambassadors" and the great skill they are holding whenever they go.

We are so great, the nation of men. We have many things to offer and much to contribute. We have been called upon over and over again to give to people and to our military strength and to show our strong personality and to the world. Through our great musical or scientific and other cultural groups, we may well bring the world to know that "Japan and they who have found life's harmony."

Made in the language of common understanding, and in understanding people will be found. This is the case of "Music Versus Guns." THE END

MUSIC IN TOKYO

(Continued from Page 58)

we are employed in the same with accompanying dances." (The writer is in present studying the Koto, a delightful instrument but extremely difficult to master.)

Another popular and delightful instrument and is the classical piano of Kakehi and Sakai in the three strongest features with a body of vocal support with one side and the back with the other, a long fingerboard, with those all strings. These are eight possible tunings in the three strings, depending upon the key and type of melodies or accompaniment to be provided. The sound of the instrument resembles that of a large harp but not quite so metallic.

The Japanese make a sharp distinction between their own music and what they call Western music, believing of course, in the music of European and American origin. The foreigner in Tokyo may hear excellent performances of symphonies and chamber music during many weeks of the fall, winter and spring seasons, upstate performances which are frequent enough in that they are presented biologically of these in a rolling tempo range engaged with the company men of which later include. In seasonal rolling tempo again and frequent recitals by Japanese artists. Foreign exchange of currency being a major problem of finance in Japan, not too much expense can be related to get visiting artists.

Tokyo maintains two companies in the line of professional caliber, including the Nishi Symphony, presently conducted by Nicholas Anagnostis, a young man of fine ability, the other being, to be organized in the Japan Broadcasting Company the Tokyo Symphony, the Tokyo Philharmonic, and the Japanese Orchestra, the latter being conducted by Edouard Krumpholtz. There are one or two European musicians with these organizations in such key posts perhaps as concertmaster. In other words, the meaning of these are all companies that be excellent Japanese performers. In addition there are several amateur groups and semi-professional organizations. The American Cultural Center in Tokyo sponsors a Youth Symphony Orchestra composed of Japanese students and local people, now organized by a few hard performers from the Tai East Asia Music Festival and conducted by the author of this article.

The performers by the professional groups are distinguished by enthusiasm and the audience frequently programs over several weeks. This season has brought performances of Beethoven's Concerto in D to the University Orchestra. Frank Martin's Concerto for Piano, Wind Instruments and Strings; Brah-

ms and Maurice Stravinsky have made in Tokyo's "Beethoven Gesellschaft", known as Beethoven Concerto for Violin and Cello in addition to the vocal and instrumental of Beethoven, Brahms, Tchaikovsky, Mozart and Beethoven. The works of German masters are performed almost every night of the week, preference is accorded to Japan have been German at though the Academy of Music at the Tokyo University of Arts was founded by Ludwig van Beethoven in 1880 and has worked since in its present in the office of the State.

The progress of the NRE Symphony Orchestra develops and has among its present members, Paul Rosenstock, Felix Wengertner and Karl Wurm among the harpists, and Edouard Krumpholtz and Kazuo Tanaka as the Japanese conductors. Starting from the beginning "We have known much who came to Japan in 1936, found the orchestra still in its infancy stage and made a tremendous contribution, both on technical and artistic side. In fact, Mr. Rosenstock may be considered the father and guide of this organization, he helped it through six years of rapid growth and expansion in the concert and recital series, primarily held throughout the country.

In 1950, with Felix Wengertner as guest conductor the orchestra began to test its musical strength in two performance given under the leadership of this renowned master. Subsequently by Mr. Rosenstock resumed his post and conducted the orchestra and his departure from Japan in 1956. The orchestra being on an uncertain level, the writing changed over higher in response to his return in September, 1954. Japan was fortunate in securing the services of Mr. Karl Wurm from Vienna, the very of music. Mr. Wurm himself a product of the heritage of Felix Wengertner brought with him the artistic tradition and spirit which has been the center of European music. He revived the musical life of Japan from its post-war stagnation and brought to its new electrical leadership. Mr. Wurm had, again to improve some with again in the mid-way of the orchestra by calling in Japan last young musician of high art ability whom he had long known in Vienna.

In September of 1952, the all-Japan music membership of the orchestra was awarded by the addition of Mr. Paul Elias as concertmaster and soloist, Mr. Edouard Krumpholtz as harpist, Edouard Krumpholtz, who and his last had was harp. In addition to their duties in the orchestra, these young musicians are also very active as members of their nation's symphonies and will thus have an indelible mark on the musical history of Japan.

(To be continued next month)

This is the Organ ...



ORGAN OF HARMONY, EMOTIONAL AND FINEST VOICE

Your Invitation to Good Listening

Here is a magnificent electronic organ—made of many years of research to combine the rich organ tones with every modern development that facilitates playing.

For the beginner—the advanced artist, for all music, for all occasions. For fine and true—rich strings, truly inspiring tones—the authentic and colorful symphony. ... Listen to the LOWREY

See and hear this beautiful instrument at your LOWREY ORGAN Dealer's store. He will show you how the exclusive "tone" for each manual and tone group—gives the choice of pedal "attack" and "sustain" provides so automatic legato. For complete information and your LOWREY ORGAN Dealer's name, send today coupon on page 64. This sends your Radio cover

For complete information on the new LOWREY Spirit ORGAN. See the body coupon on page 64. This sends your Radio cover.

THE LOWREY Spirit ORGAN

LOWREY ORGAN DIVISION
General Commercial Company
321 S. Michigan Ave., Chicago 4, Ill.

Listen to the LOWREY See the LOWREY

LOWREY ORGAN DIVISION
GENERAL COMMERCIAL CO., 321 S. MICHIGAN AVE., CHICAGO 4, ILL.
Phone and information on the new Lowrey Spirit Organ and name of your nearest dealer.

Name _____
Address _____
City _____ State _____ Zip _____



Photo: Hammond Organ Company. The Hammond Organ is the only organ that can be played by a child.

*You discover new thrills
each time you play
the Hammond Organ*

The fascination of a Hammond Organ is simply this — you can do so much more with anything you play.

There is a richness and range of tone colors no comparable organ can equal. There are new orchestral permutations — tones like harp, chimes, bells, telephone and many others, which you can weave into your music in a way never before possible in the organ.

You can vary the simplest piece in many ways that every hour at the Hammond Organ unfolds fresh adventures! Visit your dealer and try the Hammond organ. And mail coupon for more details.

*Only Hammond
gives you all this*

Hammond Swaps provide a vast range of tone combinations.

Separate Electric Controls for lower and upper manuals in three degrees of volume and electric draw.

"Touch Response" (Automatic Control) — keeps you a whole new world of orchestral permutations.

Hammond's Control stops include all the tones in any living music.

No Tuning Required. Hammond is the only organ that never gets out of tune.



Ready to play all kinds of instruments. Even if you know little or nothing about music, now you'll play everything music is like that. 100 days. Thousands of people have!



No duplicate Organ needed! The rich, sustained tones give you a beginner's course in music. Now playing the Hammond Organ is a pleasure from the first melody to the last.



We say again that you can do so much more with anything you play. No duplicates. Just play on. Now needs nothing. Now on \$100 down for the Hammond Organ Model on most dealers. Offer up to 6 years no pay.

**HAMMOND
ORGAN**

WOMEN'S MOST GLORIOUS VOICE

FREE BOOKLET
tell how a Hammond Organ can reach every day of your life. Longtime fan. Mail this coupon now.



Hammond Organ Company
4410 N. Broadway Avenue Chicago 18, Illinois
Whether experienced, send me your interesting booklet about the Hammond Organ. It is so interesting to me, I will be glad to receive it.

My name ☐ Mrs. ☐ Miss ☐ Mr. ☐ Child ☐ Other
Address _____
City _____ State _____

*The organ is not included in the price of the organ. It is the only organ that can be played by a child. It is the only organ that can be played by a child. It is the only organ that can be played by a child.