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Guy McCoy

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Massed Pipers of the Scots Guards Band / see page 3
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STUDE—OCTOBER 1955
The first annual meeting of the American Academy of Organists was held in Chicago in July. There were over 50 composers present, including Paul Hindemith, George Antheil, Virgil Thomson, and many others. The meetings included performances of new works and discussions of various aspects of organ music.

The 1956-57 season is sponsored by the Cultural Dance Company. The season begins in October with a performance at the Auditorium. Other events during the season include performances of organ music by various artists and a concert of organ music by members of the American Academy of Organists.

GREAT BRITAIN'S FAMOUS SCOTS

GUARDS BAND IN AMERICA

The Regimental Band and Massed Pipes of the Scots Guards, led by Lieutenant Colonel Stuart, will be performing in the United States this summer. The band will play a variety of traditional Scottish music and will be accompanied by the Massed Pipes, which consist of bagpipes and drums.

The band will perform at various locations throughout the United States, including at the Edinburgh Festival. The performances will be accompanied by the Massed Pipes, which are also part of the Scots Guards. The band will also perform at various other events, including on the BBC Radio and in other media outlets.

The performances will be an opportunity for the audience to experience traditional Scottish music and the unique sounds of the Massed Pipes. The band will be supported by a variety of other performers, including dancers and other musical groups.

The performances will take place in various locations throughout the United States, including at various venues and events. The band will be accompanied by the Massed Pipes, which will play a variety of traditional Scottish music.

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THE WORLD OF MUSIC

(Continued from Page 5)

America's "Vaughn Williams. "Sea of Lights." Constant Lambert's "The In
Condensed," Harold's "Festival To Dome," and Randall Thompson's "Testament of
Freedom." The Philadelphia Orchestra will play for the third time.

Olin Downes, for thirty-two ma-
nister of the New York Times,
died on August 22, in New York City. He was 69 years old. Probably the best-
known musical journalist, Downes was also a lecturer and a teacher on musical subjects. He was a particular champion of the Flinnach composer, Vincenzo
and did much to further the works of Brandenburg, Verdi, and many other

CONCERTO A V OISO, eminent accom-
panist, died in New York, on August 6
at the age of 70, in Beaufort, New
Food. He studied in Holland and
Chamber music in contact as a profes-

sional accompanist with Buehler, Scolamann and Richard Strauss, among
other notable personalities of the time.

After moving to America in 1920, she

appeared in recital with such artists as

Ernst Schraeder-Weinreb, Debo
Traubel, Paul Gare, and Fritz Kreisler.
Also a vocal coach, he was a recital

of the Cincinnati Conservatory.

FLORENCE ECKMAN, Metropolitan Op-
era leading soprano from 1917 to
1929, died on August 12 in New York City. She was the song of Mail-

ways, and sang in a three-act opera

"La Joie," by Auber; in her last
Metropolitan appearance she sang in Wagner's three-act perfomance

and Balcono in Chabrier's "I".

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The things that money can’t buy ... come into your home with a Steinway.
As a composer, Anton Rubinstein is chiefly remembered by his Marche Mélancolique in F, M. 188, and the piano concerto in A minor, Op. 70 (1845). The later work was written in anticipation of Rubinstein's triumphant concert tour of America in 1846.

Rubinstein was a man of great personal magnetism and charm, and his concerts were always highly regarded. He was known for his ability to improvise and his facility at the keyboard, and his performances were often accompanied by enthusiastic applause from the audience. His compositions were well received, and he was recognized as a significant figure in the development of the art of music in his time.

After Rubinstein's death in 1894, the symphony orchestra in Berlin was renamed in his honor as the "Rubinstein Symphony Orchestra." The orchestra continues to perform to this day, and is considered one of the finest symphony orchestras in the world.

Ode to Joy, a song that was originally composed for the Berlin Philharmonic, was also named after Rubinstein and has become one of the most famous works in the orchestral repertoire.

Rubinstein was a prolific writer, and his works include operas, symphonies, concertos, and chamber music. He was also a noted art critic and wrote extensively on the subject of music. His writings were influential in the development of the art of music and continue to be studied and admired today.

In conclusion, Anton Rubinstein was a highly regarded composer, pianist, and critic, and his contributions to the art of music have had a lasting impact. His legacy continues to be felt in the world of music, and his works will no doubt be enjoyed by future generations.
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SHERMAN ADAMS is a New Englander, with a typically New England combination of cool reservedness and warm enthusiasm, and a controlled nervous energy that gives a highly polished steel trap. He talks of his farm and his eager use of a new publication: "We have a lot of kids, but for the most part we're always at the farm. I think it's fun to read about the kids who are growing up the same way as we did." He talks of his work as an educator, his projects as a lawyer, and his diverse interests as a resident of Providence, Rhode Island. His mother, a former school teacher, is a member of the Unitarian Church, and his father, a retired army officer, is a member of the Republican Party. "When I was a little boy," Sherman Adams says, "I used to go out and shoot with my father. We would shoot pheasants and quail, and I would never shoot at anything that wasn't moving."

In his daily routine in Providence, Sherman Adams spends much of his time reading and writing. He is currently working on a book about his experiences in the Navy during World War II, and he also writes articles for the Providence Journal. "I like to write," he says, "because it's a way of organizing my thoughts and communicating them to others." Sherman Adams is a man of many parts, and he is always on the lookout for new projects and ideas. "I'm always looking for something new to do," he says, "because I'm never satisfied with what I have done before."

LETS YOUR HOBBY POSSESS YOU

An interview with Governor Sherman Adams, The Assistant to the President of the United States. Secured especially for ETUDE by Rose Heylbut.
The Classic Guitar
Comes into its own
"The guitar is a marvelous instrument which few people understand." by W. Charles Lekberg

Franz Schubert wrote once that "the guitar is a marvelous instrument which few people understand." This was probably pretty much true in the early 19th century when poverty-stricken Schubert had only a guitar on which he did most of his composing. His guitar even hung above his bed and he played it every morning before rising.

But in recent years musicians all over the world have been finding out just how "marvelous" an instrument the classical guitar is. And guitarists are doing a remarkable job helping themselves understand it.

The appeal of the guitar is now universal. The International Classic Guitar Association, formed in 1952, draws its support from almost all of Europe, South Africa, the United States, Australia and Japan. Japanese dealers of the guitar even have their own bi-annual magazine, "Armoura." (Harmony)

Why the classic or Spanish guitar, which has been known in Western Europe more or less in its present form since the 15th century, has taken so long to become recognized as a distinguished instrument, parallels the career of the guitar.

Perhaps the long-delayed recognition is due in part to the nature of the instrument, which is held in one's hand and played with fingers.

In the 16th century, the six-stringed instruments became the instrument of elegant and polite Spanish society. But the guitar, which then had only four strings, remained the instrument of the people.

When the fifth string was added to the guitar about the middle of the 16th century, the instrument began to be called the "Spanish guitar" and from that time on its popularity began to increase. By the 17th century it was

(Continued on Page 56)

ETUDE—OCTOBER 1955

A noted pianist and teacher offers valuable suggestions toward

Solving Piano Problems

From an interview with Edwin Hughes
Secured by Gaurav Asklund

Among the most distinguished American musicians, Edwin Hughes is noted both as a pianist and as a teacher. He studied with S. M. Perelman then with Robert Schumann in New York. Finally going to Vienna for three years in study under Teddy Leibowitz, becoming one of that great master's assistants. He spent seven years abroad appearing as recitalist and orchestral pianist, after which he returned to America. He continued his school of piano in addition to teaching and giving symphony recitals with his talented uncle, Israel Rubenstein. He has lectured and held recitals at many colleges and universities, for the American Teachers National Association, of which he was President for two years. In 1934 for the State Music Teachers Association and for countless local associations and clubs. Mr. Hughes prepared the articles on Piano Instruction for the Encyclopedia Americana. He is President of "The Beethoven," New York's celebrated music club, an Executive Secretary of the National Music Council and serves on the Music Panel of the American National Theater and Academy—Ed Note

Many years of experience have taught me that the selection of most piano problems depends upon three factors. The first covers pedagogical problems, the teacher. The other two factors are the student's technique and the student himself. If the latter is not up to the idea of "getting by," he will not be interested and the problem will not be solved.

It is a well-known fact that technique is not eradicated by mere practice. The problem is to teach students to practice efficiently and develop a sense of accomplishment. Therefore, the first step is to recognize the problem itself and its solution. The next is to approach the problem in the least difficult way and then proceed to solve it.

In any case, the aim must be to help the student develop his sense of accomplishment so that he will feel that he has made progress.
Hollywood Bowl’s Strange Story

by Weldon D. Woodson

SINCE the host concert in 1922, more than 5,000,000 people have attended Hollywood Bowl’s “Symphonies Under the Stars.” They and the general public consensus of the 20,000 seating capacity outdoor amphitheater as where the great musicians have performed—Schuman-Heink, Galli-Curci Horowitz, Herford, Rachmaninoff, Markova, Flagstad, Rubinstein, Melvin, Melton and a host of others. In fact, almost every contemporary artist of world renown has appeared at least once at the summer concerts. The early history of the 69-acre property, however, never knew it would become a mecca for the cultural minded.

Originally a part of the stage covered by the city, which was opened in 1914, the Bowl was a large pepper tree. The breast was set to open when the tree was struck, and the thorns stood high in the bowl to welcome the dawn. Each Easter Sunday since then, thousands flock to the Bowl, but now seats accommodate them and they listen to the choirs, orchestras and conductors on the 180,000-seat shell stage.

Three women mothered the Bowl. Coming to Los Angeles from Philomel, Mrs. Wetherill Stewart reconstructed the stage of 1914, "Julia Caesar" in Pennsylvania’s Beachwood Canyon. Inspired by this, for 35 nights she staged near Los Angeles a dramatization of Edwin Arnold’s poem “The Light of Asia.” The Theatre Arts Alliance which she headed discovered the Bowl site as a home for similar plays. Added by Mrs. Chasney D. Clarke, she bought the land and held in until the Alliance could pay for it. Now the County of Los Angeles owns it, subject to a long lease by the company, a non-profit Hollywood Bowl Association. Mrs. W. Cami Carter originated the idea of “Symphonies Under the Stars.”

The first of the concerts was conducted by Alfred Hurst on July 2, 1922, under the guidance of Mrs. Carter. The $8,000 sum raised by lighting equipment came from the proceeds of the (Continued on page 40)

THE BRASS SECTION—STRENGTH OF THE ORCHESTRA

by Ralph E. Rush

BEFORE the introduction of valves to brass instruments there were three different methods used for producing the sounds of the natural harmonies of the horn. In general principle they followed one of the following: (1) "stopping" or inserting the hand into the bell, (2) lengthening the tube by means of a slide, or (3) covering holes in the tube by key much like the present-day symphonies.

The stopping device was most successful when used on the French horn, and has been used for solo playing from about 1700 on. By partially stopping the horn with the hand in the bell, all the overtones between the sixth and thirteenth partials could be produced without much loss of quality and tone that were out of range could be altered easily by adjusting the hand in the bell. This “stopping” provided horn players with practically a chromatic instrument within its upper register at a limited dynamic range and made the horn a melodic instrument of great service to the orchestra. The effectiveness of this hand technique can be verified by the fact that adoption of valves on the horn came last and well after 1850. Stopping was less effective on the trompent since the echoing quality of stopped sounds destroyed the characteristic brilliance and ring of the trompent.

The lengthening of the slide had been used since the fourteenth century as a most essential part of the trombone. The sackbut (trombone) was common in England, and had occupied in Germany a very important position in civic organizations. It was the trombone that, including also the treble and bass trombones that played chords from church towers on holidays for many centuries in Germany. This old Minnesinger custom was brought to America when Bethlehem, Pennsylvania, was first settled, and may still be heard there during religious holidays. Some effort was made to apply the slide mechanism to the horn but nothing came of it because the stopping method had already produced such satisfactory results. The slide was adopted in the trumpet, and for some time in woodwinds, trombones flourished as a highly skilled art.

The use of key holes and finger-holes perforated into a tube played by means of a caged mouthpiece was also a device much used. The wooden, leather-covered cornette family (Zuken in German) had been used in several sizes varying from the old cornet to the larger tenor, but these became obsolete before the end of the eighteenth century. Keys were tried on horns and trumpets but with little success. In May, (Continued on page 51)
CURRENT TRENDS IN SCHOOL CHORAL MUSIC

An authoritative appraisal of present conditions in the school choral field with hints concerning what may be expected in the days to come

by GEORGE HOWERTON

F

EVERY PERIOD of two years probably is said to be an era of transition, since life in every state and the very quality of living implies movement from one cultural pattern into another. However, the present day is one in which changing trends are particularly observable. It has been noted that in successive historical periods, changes tend to come with great rapidity, consequently, one should time goes on, shifts in emphasis may occur with greater frequency and the trend of the present may appear to be reflected more often.

Since particularly obvious on phonies in the present-day school choral program may be summarized as follows:

A. Singing to be carried on as an activity for pleasure and enjoyment.

While the public performance is still maintained as an important aspect of the total program, nevertheless there is a general feeling away from the earlier attitude where it was even apparent regard as the controlling factor in setting up a particular year’s work. It now becomes less an end goal in itself and more a motivation for the development of a wider experience and an advancing technical skill.

B. Notation and sight-reading are to be developed as means for universal enjoyment. Ability in sight-reading as cultivated but not necessarily enhanced by the world of work and an advancing technical skill.

In the following matters to school choral work are being given considerable attention at the present time:

A. Required text at choral

There is apparent no uniform agreement as to whether music should be a required course or not. Requirements vary from (1) no required music beyond the sixth grade, to (2) required courses continuing through to the junior high school career, to

whether particular gifted or not, at this time some groups should be developed which have for their aim the finished performance of fine literature. Those groups will necessarily be drawn upon those individuals whose talents are of a special order and well described in the general field of excellence which they may be capable.

D. School music experiences should be continued in post-school life.

There should be a definite link between the school music groups and those groups in the community which afford musical experience to the individual after he has completed his school career. School music should do but that through it the student is introduced to musical performance in such a way that he will continue participation long after he has graduated from his school organizations. School music should be considered as an end in itself and, as a means of introduction to the whole field of musical experience, it should prepare the student for the outside avenues of expression which would otherwise be closed to him. These avenues range from (1) any required music beyond the sixth grade, to (2) required courses continuing through to the junior high school career. To

some situations, one semester of two or more is required in the seventh and eighth grades in many places. Students may elect music, or not for extracurricular music programs. If

and large, music is not customarily required in the senior high school. Assembly singing is it is generally felt that this activity should be encouraged, that wider attention should be given to it and the general quality and character of assembly singing might well be raised at the present time.

E. In fact, music with other subjects.

This matter does not appear to meet with much enthusiastic acceptance. The so-called topic project plan which has been widely accepted in recent years does not appear to be considered particularly effective by most music teachers. The principal criticism seems to be that the topic project makes only superficial and scanty integration and does not provide any really basic link between music and the other subject field, whatever it may be. In any case, music with other subjects.

D. A cappella singing.

It is felt that a cappella groups should be main

name. At the same time there is the widespread and growing interest in the maintenance of a favorable balance between accompanied repertoire and that which is sung without an accompaniment. While experience is to be provided with a cappella literature, it is felt that the singing experience should not be confined exclusively to unaccompanied literature but should be extended to include at the same time some of the fine works in which the accompaniment is an important element.

(Continued on Page 195)
Keeping Pace with Radio and TV Music

by Albert J. Elia

W HILE there may be some who feel that the television industry is still young and pioneering, few would deny that one of the projects which has already reached full maturity is the NBC Television Opera Theatre, which thus month begins its seventh season. Directing the enter prise is a man intent on making opera appealing to music lovers and non-music lovers alike-Peter Herman Adler.

"Take Luise Faz's new opera, 'Griffelkin,' which opens our season on Sunday, November 6," says Adler, "It is the fairy tale story about a young devil who went to earth to prove his worth as a devil, then a good deed, is expelled from Hell and ends up being sent back to earth in the form of a little boy. Even if it didn't have its first class music, we have enough material to make a good show."

One of the advantages of working on television, Adler was saying the other day, is that if you come across an opera with an interesting libretto and not too great music, at least you can still make a good TV show out of it. While in opera houses people are used to using their ears, on television they have become accustomed to looking with their eyes as well as listening with their ears. I think our Opera Theatre has done a great deal towards giving back to the opera the visual element. And we've done so by building our operas from the ground up. We find and cast singers for each role, singers who look their parts, sing well and act well. Our sets, like the camera work and every phase of the production are planned and carried out so that they help tell the story in the simplest and most direct terms. Most important, our operas in Eng

Study Course for the Clarinet

Suggestions to the teacher or student looking for the best study and solo material for his chosen instrument

by Illiam D. Revelli

N EVER in the history of music has such an abundance of instructional materials and performance literature been made available to teachers, students, and students. Although the quality of these new publications has not always kept pace with the quantity, no teacher who is desirous of making a thorough search and evaluation of available materials should experience any difficulty in establishing a worthy course of study encompassing the elementary, intermediate, and advanced stages of the student's development. To complete such a survey and evaluation will require considerable time, interest, and tenacity; however, such efforts will undoubtedly result in the establishment of a program of study that is geared to the student's musical development.

The new course of study is designed to fulfill the needs of every student and teacher. The foreword to this course clearly states the needs of the average pupil teacher that has been designed.

With these facts in mind, let us proceed to the development of a program of study for the clarinet. There is a certain amount of published instructional as well as solo and ensemble material available for the clarinet; but for the most part, the clarinet is the least popular of the woodwinds.

Undoubtedly this outline will not meet with the complete accord of all students or teachers; therefore, please bear in mind that it is merely suggestive and represents one, rather than the one outline. On the other hand, the following recommended materials are representative of the most worthy literature for the student and have been selected after an exhaustive study and survey of methods, solos, ensemble, and supplementary texts which appropriately lend themselves to the student's complete training and performance capabilities.

The material is divided into three classifications in accordance with their degree of difficulty: (1) Elementary, approximately grades one and two, (2) Intermediate grades three and four, and (3) Advanced grades five and six. An attempt to classify a composed tone for a definite grade is likely to lead to (Continued on Page 50)
THE MIRACLE OF SUCCESS

The sensible artist must realize that the selling of his wares goes hand in hand with the making of music.

From a interview with Ruth Cowan

The man or woman who sells the services of the artist should be better than almost any other person what the artist should offer. For sale, the concert bureau manager is the one who does the selling, he is the one who knows the salability of the artist's offerings. His opinions in the matter of salability and the approach in selling must be a matter of consideration on the part of the artist in a manner in which the manager is the only person who can tell him how to put it over.

Let there be no criticism of this realistic approach to the matter of an artist's living. The artist must sell before he can sing or play or compose. Without money he cannot eat. It has been a long, long time since the canvas bought the eggplant. Today, the artist's remunerations are small and his expenses are large, and the selling of oneself is a profession just as honorable and useful as that of the making of music. The two, in fact, go hand in hand.

Ruth Cowan managed the first Southern California tour of both Paderewski and Rachmaninoff. She booked Louise Honnew and Schuass-Hedwig. For many years she was with Arthur Judson, a giant in the field of artistic management. She organized and for three and a half years was the manager of the Lithuanian Symphony. She has attended to Saba Linc Li City to be come the executive secretary of the Mural Academy of the West at Santa Barbara, where is gathered a corps of great teachers such as Piaget, Lois Lehmann, Dorina Millholland, and others of like calibre, who lead young America into the paths of the making of music. Her knowledge of the things for which concert management cares for her to help young musical America concerning points regarding managers, points which artist teaches rarely discuss, possibly even realize exists. Certain of her thoughts follow.

Elements of Success

"As the top of the last of qualifications necessary to a concert artist is the ability to project himself over the footlights. Without this ability, the greatest talent will remain sterile from the standpoint of concert. If you consider the great article you have heard, beginning, say, with Schumann-Henck, you will realize that in every case you felt real ability in the artist as he portrayed Schumann's ideas could make you actually see that the child, the father, the Eckhoff. Other contrivances may have had their success, but so far by their day there were more that presented their voices as also to the concept of the same. There was no music in it. was the basic element of her greatness. Put it in another way, she always shared with you her feeling for music, she was in control of your music and music must share with her. She did not merely offer it, she commandeered that you share it.

This concludes the second in a series of articles on the qualities of Lithuanian greatness. In a way Emanuel Hay has it for "the unsung must speak it out less than a subject."

When you attend a concert where the quality is lacking you go horridly from the place. This is not to say that a matter of artistry is a matter of humanity, of loving people, perhaps, but the artist who lacks this quality will not succeed, and from the beginning he should realize this fact.

Artist-Manager Relationship

The young artist must find a good manager as soon as possible. There seems to be little understood. Booking artist is an extremely highly specialized field. The young artist who would set the world on fire to become anything must be as aware that because he is about to become a torch he must be as natural, as good and as entertaining as possible. He must have become a manager. Many years ago, it was that once or twice has appeared on the horizon who has a torch. If the public is not interested in the artist, the torch won't be interested in the torch. This last will be the test for a young artist, for a young artist who has become a torch is a success.

What a day that is for an honest artist. What other profession exists that the world pays you so much in the first few years that it will pay you to become a manager. It is in the beginning that the torch is supposed to make the manager and the manager he who can make the torch.

The manager is the one who actually acquires the money-making public. If the artist was also the manager, he could be included some, and he would then be included some, and he would be included. But in this case, no torch is available for (Continued on Page 3).

PIANIST'S PAGE

Reminders for the New Teaching Season

With comments on various teaching procedures

by GUY MAIER

Those Long Afternoons

As to those afternoon-teaching sessions. Be sure to give to pupils every afternoon or at least once a week, a new lesson of weakness. After forty-five minutes of enthusiastic teaching, you, as well as the student, should be ready to stop. Even if the pages seem to indicate that he will not be able to digest what you give him, consequently, the extra time and energy will be wasted. When I give lessons to an advanced pianist, one hour is about the limit. He can't take more. He leaves the studio gladly (but happily, I hope).

So, no overtime, please!

Those Evenings Lessons

It is impossible for you to teach more than one or two long evening lessons. If you do you will have to drive through a large portion of the house. Why do they do when you allow them four or five nights a week? You teach every evening or at least once a week. If you teach every day and every night there is a chance of something wrong somewhere. You have become a human being, a human being that when you try to escape from living a full well integrated life, you are finding that a job is a very pleasant source of money. Nobody/you think it is hopeless in your present situation to do much. It is impossible for you, if you are to be a human being, to do what you can't do.

If you are to be a human being, your teaching will be much better regulated. So many teachers tell me that they hold out two days for themselves. No lessons are given on those days for any reason. This is a waste,

and should be started right from the beginning of the season.

Class Lessons

Those of you who are still fright out of class piano teaching could start out your season by compelling groups of four, six or eight of your students to read a certain technical drill ("Thumbing Fingers," Books 1 and 2, "Etudes for Every Pianist," etc.) to come together in classes for a month, instead of taking private lessons. Many teachers have been doing this with great success.

For (or if) you want students to study the works (as) of any composer you could, for example, choose Brahms in a class of four or six, but you could have eight or ten Brahms pieces read to sell to the classifiers. You could play short excerpts from these compositions and discuss Brahms and his pianistic style. (Think how much good this would do you!)

Or, some teacher's like to begin the autumn with a proper eight reading. That can be done admirably with a man or woman who has been in a hurry and that can be done, and that can be done, and that can be done. What a day that is for an honest artist. What other profession exists that the world pays you so much in the first years that it will pay you to become a manager. It is in the beginning that the torch is supposed to make the manager and the manager he who can make the torch.

The manager is the one who actually acquires the money-making public. If the artist was also the manager, he could be included some, and he would then be included some, and he would be included. But in this case, no torch is available for (Continued on Page 3).
The Accordion and the Symphony Orchestra

by Theresa Costello

It is truly significant to note the ever growing number of appearances of accordion virtuosi with our major symphony orchestras.

A STATED in last month's accordian article, there are many people, among them fine musicians and music educators, who in spite of the accordion's progress still refuse to accept it as a serious instrument. This is especially true when considering the accordion in relation to the orchestra. Many conductors refuse to recognize the potential of the accordion in the orchestra and in fact, they have not taken the trouble to analyze the instrument.

Today's accordion has been developed into a multi-talented instrument, as the conductors of today's famous orchestras have shown. The accordion is a very versatile instrument and can be used in a variety of settings.

In all cases printed programs are preferable, for they give a high degree of entertainment to the audience which make up the orchestra.

As in the black keys of concert grand piano, the accordion is the same. Would it be because black is considered to be the same, or is it because of the various color combinations that an accordion can produce many, accordion parts could be included or written in the scores.

In all instances the inclusion of an accordion part would add color to the orchestra section.

It has already been established that the accordion is a valuable orchestra instrument useful in soft passages and ensembles. It blends admirably with strings and the brass section.

More contemporary composers use the accordion in their orchestral and choral works. It has been used in many new works and has become an integral part of the modern orchestra.

The accordion is a versatile instrument that can add interest and variety to an orchestra performance. It is an instrument that can add color and texture to a composition, and it is a welcome addition to the modern orchestra.

Maurice Dumesnil, Mus. Doo, discusses on The Value of Scales, Turina's Piano Music, Revelations, Etiquette, and other matters.

Teacher's Roundtable

Maurice Dumesnil, Mus. Doo, discusses on The Value of Scales, Turina's Piano Music, Revelations, Etiquette, and other matters.
ORGANIST'S PAGE
New Careers for Organists
by Alexander McCurdy

Page 64

RECENTLY there appeared in the space an article describing opportunities in the peep-organ field for persons other than organists-church masters. The gratifying and much appreciated response in the way of letters to that department suggests that the subject is one of general interest.

The previous article, for the sake of continuity in covering a broad topic, mentioned none of the most interesting and progressive fields at all. This is a career in selling.

It may be that some readers are put off by the term "salesman" or "saleswoman." One may objects: "But I'm not the salesman type!"

Many of us have an unaided stereotyped idea of what salesman means. We picture the salesman as a sly, bony fellow shouting with a loud voice "everyone come in, everything here is displayed to the last dollar!"

He is equipped with a pocketful of caps, an unlimited fund of half-truth stories and a line of "sales talk" designed to baffle shows the student resistance. Very ordinary minds feel themselves incapable of such high-pressure operation.

Without going into the question of whether this is a wise profession for the person who is not representative of the organist field. The most successful men have almost nothing in the way of "sales talk." They make sales, not by talking, but by demonstrating.

Now it is obvious enough that if one operates a typewriter with two fingers, one is not able to display the typewriter's full potentialities as well as an expert who types 120 words a minute. In the same way, no organist will succeed better played by an expert organist than with a duffer at the console.

Accordingly, the best salesmen are above-average as performers. As a matter of fact, it is not unusual for the student who sold the instrument to play the dedicatory recital if an organ installation is completed.

In addition, these men know instruments and their construction made and cost. Many have spent time at the factory observing how the instruments are built. The result is that when it comes to setting up a demonstration, they know how to make an instrument put on its best foot forward.

I have in mind a man in New York State who was flattered by his organ builder enough to open his own music store. Among other things he obtained the franchise for a certain make of electronic organ, and now has competitors going with envy.

In making a demonstration, he studies the church or other location with great care. He has no hesitration in altering factory specifications—putting in a larger amplifier, for example—if he finds it necessary. He is careful to present a program of music suited to the instrument and to the use for which it is intended.

Since he is thoroughly familiar with the instrument's strength and weak points, he is careful to compensate for the former rather than the latter. As a result, the electronic organ which he represents, demonstrated in competition with others potentially far inferior, every bit as good, makes a stunning impression.

One cannot be too almost nothing in the way of "sales talk." The instrument speaks for itself.

A tour to the Middle-West reignanced his organist's post as secretary of the Organists' Guild. He undertook an appointment at the factory, learning in detail every aspect of pipe-organ construction. Today he is able to "follow through" on an installation from planning the initial order to playing the dedicated recital.

Thus men have made themselves invaluable in supervising the installation of pipe-organ. An instrument can be expected to be thoroughly designed, and built of fine materials with the skilled craftsmanship and almost fanatical integrity characteristic of organ-builders. Indeed, in the actual installation of so complex a piece of machinery very "virtue" are almost certain to appear.

An experienced trouble-shooter, a man so on hand to make sure that such flaws are corrected, possibly to lend a hand himself in correcting them. Extra pains taken in this regard result in pleased customers, who recommend our man to others. Such men are in constant demand. I am sure I can not the only teacher who is always being asked where a good demonstration organist can be found.

The demand, moreover, shows no sign of diminishing. Recently, I attended the annual Music Trade Fair in Chicago. At a booth by a manufacturer for the electric and electronic organ industry made a large table of the industry's total sales for the recent year. The mass must be remembered to stop the eye. Yet, if measured in the same way should be about 3/4' of all or about 9/12' now on the electric variety.

In other words, fitting a bridge as quite an understanding, I think you would be hard more satisfied with the tone of your voice if you were designed by a responsible organizer than if you were tried in the bridge yourself. I have watched expert bridge builders note the tone and care they spend in getting the best to fit the organ. You can do much to render your organ more effective as a piece of machinery and conscious of what you are doing. If you decide to do the job yourself, would suggest that you should check with the experts. The third position when you play a bridge cannot be placed; you have almost never played in a position you can not change it at play. A third cannot be placed; you have almost never played in a position you can not change it at play. A third cannot be placed; you have almost never played in a position you can not change it at play.
Music in Tokyo, Part Two

Japanese operatic performances, radio broadcasts, children's concerts, street musicians and other interesting items are discussed in the concluding section of this article.

by Irving Cheyette

In addition to its subscription series, the NHK Symphony Orchestra broadcasts "Symphony Hall," a two-hour program every Wednesday evening. This is an hour of high refreshment to music lovers throughout the country, and this program is judged to attract the greatest number of listeners among all programs devoted to Western music. Classical as well as modern works are presented in these broadcasts, and the compositions by Japanese musicians are included as often as possible. Among the featured artists, both Japanese and Western artists play with the orchestra. For bargain-hunting young music lovers, the opportunity to perform with the NHK Symphony Orchestra on a national broadcast is equivalent to recognition of their art and a golden chance for their future careers. Some of these broadcasts are open free to all who can readily see when "Studio 1" holds such an open evening by the long lines of eager music lovers that wind around the NHK building long before the doors are scheduled to open.

"Far beyond the shores of Japan, the NHK Symphony Orchestra reaches out to a world audience in the International Broadcasts, once a month, directed overseas by short wave. It is our greatest joy and pride that we are able to present to every listener contemporary Japanese music together with Western classics played by the NHK Symphony.

"On special occasions, NHK makes a point of supplementing the studio broadcasts of the NHK Symphony Orchestra by relay broadcasts of public concerts. On these occasions, enthusiastic listeners have the opportunity of appreciating the orchestra's performance broadcast directly from a public hall or theater.

"At times, these special broadcasts are given as part of NHK's social service, to support such public causes as the Community Chest, the Olympic Fund and similar campaigns.

"Besides the regular performances in Tokyo, a vital part of the orchestra's work consists of a concert cycle presented in the larger cities of Japan and in the provinces. Fortunately, among the devoted fans the orchestra finds that there is a generation of new music lovers developing amongst the efforts of professional performers. It augurs well for the future of music in Japan. In fact, the listeners for the best..."
Sonata IX, in F minor

Domenico Scarlatti

Grade 4

Allegretto moderato (allegro)

Edited by M. Zapata

From "Early Italian Piano Music," Edited by M. Zapata
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ETUDE-OCTOBER 1965
Along the Way

DOROTHY JAEGE BRES

Piano

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ETUDE OCTOBER 1955
Canzone Amorosa
(from "Un Giorno in Venezia")

ETHELBERT NEVIN
arr. by Mark Laub

Andante

From "Highlights of Familiar Music" for the Hammond Spinet Organ, arr. by Mark Laub

Copyright 1955 by Theodore Presser Co.

ETUDE-OCTOBER 1955
SCHOOL CHORAL MUSIC

(Continued from Page 17)

E. Development of knowledge as to vocal technique. Choral directors should be so trained that they are prepared to deal with the voice as a performing medium. A thorough knowledge of breath control, tone production, and division should be prerequisite for any choral teacher. Particular attention should be given to the use of the voice, which demands thorough knowledge for proper treatment. It constitutes a very special problem and must be handled in a special way in order to preserve and extend its perhaps beauty and bring it through the voice change without damage.

A. General musical education of the choral director. There is an increasing awareness of the importance of the thorough grounding in the liberal essentials of music. This implicates a wide knowledge of choral literature, of harmony, notation, and theory, together with the problems of voice production.

III. The function of the school choral program has been interpreted variously with considerable attention given to the relation of music to the total educational experience.

The role of education in producing effective leadership is to provide children with the knowledge of and to train them in the techniques of sound production, in identifying themselves with a musical group, and in general to equip them for success. The general objectives of music leadership, as set down by the American Music Association, are unifying and enriching, and if properly developed constitute a challenge in all areas of music education.

It has been said and is truism that an irrefutable percentage of our acts are emotionally motivated, and that an almost negligible per cent of our curricular components are devoted to training and developing a positive emotional experience.

Music should be employed to provide the child with that sense of self-expression which every human being seeks and which some can achieve more effectively than others. Music provides an opportunity for social development in a manner possible through other activity in the school. The child, in his individuality, when we call the choral work through music, is brought out of himself and into contact with his group. The group participation possible in choral singing can give him the confidence and self-assurance necessary to make him an effective member of his social group. Music also plays a part in the spiritual development of the child.

SCHOOL CHORAL MUSIC

ETUDE—OCTOBER 1955

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MUSIC IN TOKYO

(Continued from Page 26)

Shinobu, this opera had its premiere in Osaka last November, at which time it was awarded a prize by the Ministry of Education in connection with the musical activities of the Art Festival. The Yoshida Music Management Company brought to Japan an American young Italian maestro, Argeo Peda, and two distinguished conductors, Nicola Resc and Mauro Conti, with the Tokyo Symphony Orchestra, providing the orchestral background. The performances were bilingual in nature, with the tenor singing in Italian, and the Japanese songs sung in Japanese. The orchestral concerts were held in the halls of the tenn and Japanese were not nearly as loud as we are wont to hear in opera in the West. In spite of such inconveniences, the Japanese public packed the opera house just as if it were a Metropolitan Opera. The suppression which they use to describe their attendance at opera is, "We are going to see the opera," whereas the foreign name has usually said, "We are going to hear the opera."  

The attitude reflects the strength of the vocal approach to art, rather than the moral approach which is necessary for the success of the operatic approach to music. Operatic performances are like the Kukak; which literally means swung, swung and

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Jorg ter Steege had been a successful concert artist in Europe and had, in recent years, been active on the concert circuit. His repertoire was based on the music of Johann Sebastian Bach, who he felt deeply connected with, and who he admired for his ability to reflect the diverse facets of Bach's music.

Throughout his career, Steege had been known for his exceptional skill and artistry. His playing was characterized by a rich tone and a deep understanding of the music he performed. Steege was also renowned for his ability to engage with the audience, making his concerts not only a musical experience but also a personal one.

In addition to his solo work, Steege had also been a sought-after collaborator with other musicians. He had performed with many of the leading orchestras and had worked with some of the greatest conductors in the world. His performances were always highly anticipated and were always a source of great joy for both the performer and the audience.

Steege's approach to music was deeply rooted in his personal experiences and his respect for the music he performed. He believed that every performance should be a unique expression of the music, and he was always looking for ways to bring new perspectives to his interpretations.

At the conclusion of his final concert, Steege received a standing ovation from the audience. His colleagues and friends were moved by his performance and by the impact he had had on the world of music. They knew that his legacy would live on, inspiring future generations of musicians to continue the great tradition of Bach's music.
THE MIRACLE OF SUCCESS

(Continued from Page 201)

those who desire to experience it. To make the public come is such a task as can take from four to five years. Do you think that the house is too big for living, or do you think that, after a long period, the revenue will be higher than the present? I would like to change the color of the house, but I don’t think that it is the right solution. I think that, after a long period, the revenue will be higher than the present.

The house does not seem unreasonable to me, and all my life I have been watching the developments of potential celebrities. As a result, I do not think that the revenue will be higher than the present. If the revenue is too low, it can be increased by raising the ticket prices. If the house is too big, it can be reduced by reducing the ticket prices. I think that the house is too big for living, but I do not think that it is the right solution. I think that, after a long period, the revenue will be higher than the present.

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HOLLYWOOD BOWL'S STRANGE STORY

(Continued from Page 1A)

... the program committee had scheduled the concert to begin in July and extend through the first week of August. But a week's worth of performance the concert was to open the season. On the final night at its expiration the massed audiences adjourned, with breathless anticipation to the concluding concert of the season, which was expected to bring an end to the summer's music festival and to the activities of the Los Angeles Philharmonic Society. In addition to carrying on with the regular season's program, the orchestra also presented a few special concerts, which were held in various locations throughout the city. In July, the orchestra appeared at the Hollywood Bowl and in August at the Los Angeles Music Center. The program consisted of a variety of works, including symphonies, operas, and chamber music. The orchestra and its conductor were highly regarded for their performances, and the concerts were well received by the audience. The orchestra's final concert of the season took place on August 25th at the Hollywood Bowl. The audience was captivated by the orchestra's performance, and the concert marked the end of the summer's music festival.
VIOLIN QUESTIONS

HAROLD BERKLEY

"Ole Bull" Violin

Miss I. A. de L. Collier of I hate to be hep, but you tell me that a violinist is called "Ole Bull" in a German or Bohemian music store and that it probably came from the factory of Pernice & Hansen of Hawaii. Matthesi helped to find and what is still unknown, is whether he could give you anything from $35.00 to $150.00 for it, or if the whole thing is $500.00. Many such violins have a surprisingly good tone.

Not a Genuine Strme

Mrs. C. T., Enchanted A genuine Strme in ebony and gold condition could be worth from $500.00 to $1,000.00. These are very few of them, and some of them are in the hands of collectors. As your violin was purchased at a large retail store, I think it is advisable that you try to determine whether your instrument is a genuine Strme, a copy, or a better copy than the original.

Makes Named Thompson

A 'Y' Strme England I have not been able to dig up any information about the Strme maker named G. Thompson of London. It is possible that he was a member of the Thompson family. The Strme is a beautiful example, and it is probable that a few copies have been made.

A Faceted Modern Instrument

Mrs. J. C. R., Nevada, Missouri, Ven was in Mittenwald, Germany, between 1750 and 1850, so he could not have made your violin, which is dated 1900. It is probably the work of a firm in Mittenwald or an Offenbach firm associated with it. It is a fine example of the work of the Offenbach firm, and it is probable that it was made for the firm. It is a beautiful example, and it is probable that a few copies have been made.
Instruments of Gourds and Grass

By Elizabeth Searle Lamb

In Latin America the hand-carved gourds and other gourd instruments have been popular among the native Indian tribes. Some of these instruments have been brought to the United States and have become popular there as well.

One of the most popular of these instruments is the maraca. It consists of a gourd filled with grains of sand or beans, and it is shaken to produce a rhythmic sound. Another popular instrument is the shaker, which is made from a gourd and filled with beans or corn.

The tambourine is another instrument made from a gourd, and it is played by hand. The player strikes the gourd with the fingers or drumsticks to produce a rhythmic sound.

The maraca is a common instrument used in Latin American music. It is often used in conjunto (a type of band) and mariachi music. The maraca is also used in salsa and other types of Latin American music.

In the United States, the maraca has gained popularity as a novelty instrument and is often used in children's music programs.

Musicians and Instruments: native American musical instruments

Native American Musical Instruments

Left to right: Bamboo Recorder, Bamboo Flute, Bassoon, Recorder, Flute, Ocarina, Cornet, Clarinet, Saxophone, Piano, Violin, Cello.
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Look for Volumes 1 and 2 at your music dealer. Each book: $1 25

THE BRASS SECTION

(Continued from Page 51)

All three of these preferences of the orchestral brass were used for more than the first four years of the 19th century. They were also being used in the brass section of military bands, and the choice of which one to use was guided not by local circumstances. Which ever instrument was available was usually used, and this led to a diversity of style and technique. The style was often influenced by the personal taste of the conductor, and the technique was often determined by the quality of the brass section. The diversity of style and technique made it difficult to compare the performances of different brass sections. However, even in the early 19th century, the brass section was recognized as an important part of the orchestra. In the second half of the 19th century, the brass section became a more prominent part of the orchestra, and the conductor began to use the brass section more often to create a more sonorous and dynamic sound. The conductor also began to use the brass section to create a more dramatic and expressive sound. The conductor also began to use the brass section to create a more dramatic and expressive sound. The conductor also began to use the brass section to create a more dramatic and expressive sound.

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—Jamaica Terrace

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