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### MUSIC NEWS

SEPTEMBER-1939

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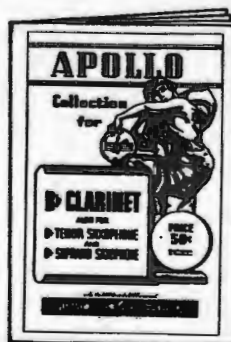
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# THE EDITOR'S PAGE

Greetings Arizona musicians and friends! This is the first issue of the "Arizona Musician". For some time we have needed a state music magazine and it is with a genuine feeling of happiness to me that it is now a reality.

Your editor has spent much time during the summer in preparing this first issue and in making arrangements that will assure its future publication.

I want you to feel that it is your magazine and urge you to take an active part in future issues.

Outstanding music news from any part of Arizona as well as criticism and suggestions will be gladly received.

Letters to the editor will be published according to the available space.

I wish to thank my associate editors and my correspondents for their splendid cooperation.

May the Arizona Musician grow and serve us well.

For some time Hollywood Critics have been throwing their famous adjectives at the picture "They Shall Have Music". Praise is not only for the fine performance of Jascha Heifetz, but for the California Junior Symphony Association as well. I had the pleasure of seeing this picture during its run at the Fox Theatre here in Phoenix and can well realize why it was so highly praised. We are always eager to hear the great Heifetz and have learned to expect high artistic performance from him, but to see and hear an orchestra composed of boys and girls—ages 9 to 14—who play with the perfection of a fine symphony orchestra and surpass many adult professional organizations is a great thrill and enjoyment. This picture will do much to stimulate a keen interest in music education. Each member of the orchestra is a Los Angeles school music student. They also take private lessons, for to attain such perfection at this age (or any other for that matter) they must have specialized instruction. They are under the guidance of a splendid teacher and director, Peter Meremblum.

In our next issue we will give space for a critical review of new music, records and books. The works of Arizona composers will be given special mention. We have asked Mr. Orley Iles of Phoenix to take charge of this department. He is well qualified and will keep us informed as to the latest in music publications.

It is imperative that we go to press September 5th in order to have the magazine out as advertised. Some of our teachers have not returned to their homes and some of the schools are not open, so we will perhaps give you some belated news of them in our next issue which will be in November.

Your editor will solicit articles from leading teachers and educators of the state for publication in this magazine, but will assume no responsibility as to the contents of same.

We note with pride that Phoenix has given a small sum of money to help support the Phoenix Symphony. This will be appreciated to no end by music lovers in the valley. There are more than 200 fine symphony orchestras in the United States. Good music is flourishing throughout the country. We hope the Tucson and Phoenix Symphonies will make a fine showing this season.

It seems to me that it would be a good plan to organize a "Phoenix Symphony Association" for in and near Phoenix. Dues from members would go to support a Greater Phoenix Symphony. The Arizona Musician would gladly sponsor such an organization. This magazine is for the good of music and musicians in Arizona. Give us your ideas, plans, news and programs and we will do the rest.

Future issues of this magazine will include space for the Federated Clubs and important news of music students of public schools and private studios. It shall be our endeavor to include everything of importance in music in our state and perhaps some outstanding news from our neighboring states.

Let's have music, and more music! It's good for the performer and it's good for the listener.

Quite a number of subscriptions have already been received from our neighboring states which speaks well for our first issue.

# Necessity Of Culture In All Walks Of Life

DR. ARTHUR OLAF ANDERSEN

Culture is no longer being scoffed at by the most hard-boiled business man of today. The necessity for culture in all forms from art to drama and music is entering into the requirements of candidates for positions in many of the major businesses of the country. Witness the splendid choral organizations of the General Motors Corporation, the Chrysler Corporation, and the other large automotive industries throughout the country. Also note the large symphony orchestras in the larger cities in the country, the personnel of which are made up entirely of business men. The Chicago Business Men's Symphony Orchestra is an outstanding example of this type of organization which gives concerts regularly each season and their work is considered good enough to warrant a National Broadcast. Consider the Marshall Field Chorus in Chicago, the Carson, Pirie, Scott & Company Chorus, and the many similar groups which the business heads encourage and promote in order to maintain cultural atmosphere and appreciation among the employees. In these large department stores employees are chosen not alone because they appear to be good salesmen, but because they have cultural background. The furniture salesman must know period design, something of interior decorating, something of color-schemes before he is acceptable to the head of the department. All this entails a cultural knowledge and this can only be obtained through art courses at some good school or college.

The brick manufacturer would not dream of engaging a brick salesman without a cultural background for the salesman must know about and appreciate architectural design in order to comply with the requirements of the present day uses of brick in modern structures. There are business men's night courses in painting, sculpture, and the graphic arts in all the large art schools in the country and all colleges and universities offer extension work for the busy business men in all cultural subjects. Consider for a mo-



DR. ANDERSEN

ment the enormous sums of money spent by manufacturers of all sorts of commodities for artistic broadcast with which to advertise their wares. They want the best of program music and drama for it is the highly cultural broadcasts only that hold the listener and the manufacturers know this.

We erect water towers for the city's water supply. Do we simply stick a large, ugly tank on stilts and call it adequate? Not any longer! An architect is now engaged to design the tower and it must harmonize with the surroundings. There is no longer a walk in life in which the cultural

can be omitted. Thus the demands for cultural courses in schools and colleges are no longer as haphazard and unimportant as they were once considered. In fact no college or university can afford not to offer them. As an illustration of this point, the board of regents of a certain very large university in the Southwest decided to eliminate their College of Fine Arts. What happened? Students desiring some cultural training along with the orthodox courses being carried could not obtain them, and consequently, sought other colleges where such courses

(Continued on Page 8)

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LOREN L. MAYNARD

Loren Maynard, director of the Globe High School Band, received an invitation from both Worlds Fairs for his band. They accepted the San Francisco invitation and were the official band for the combined patriotic organizations that were meeting at the fair, also the official band for the National Education Association. July 3 was proclaimed Globe High School Day at the fair, and the band played two concerts in the California Building. July 4 was proclaimed Arizona Day. The band marched in the great parade around Treasure Island. There were 177 entries, and the San Francisco papers gave the Globe Band first place as applause winners, with the Canadian Mounted Police as second. That afternoon the Globe Band competed in a marching demonstration at Treas-

ure Island against 168 other organizations. It was announced that this Band gave the finest marching demonstration of its kind ever yet to be held at Treasure Island. Mr. Maynard has just received a large trophy holding the GODDESS OF VICTORY with the following inscription: Golden Gate International Exposition—Best Marching Demonstration All Classes, July 4th, 1939, San Francisco, California. On the night of July 4th, the band gave the following program in the World Memorial Opera House before 9,000 teachers: *Sempre Fideles*—Sousa, *Finale from F Minor Symphony*—Tschaiikowsky, *American Fantasy*—Herbert, and *Stars and Stripes*—Sousa.



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# Phoenix Piano Teachers Ass'n

By MARIE SPERRY

An organization that stimulates better musicianship and up to date methods of teaching is the Phoenix Piano Teachers Association, which was organized at the studio of Bertha Kirkland, Nov. 27, 1931, with twelve charter members, eight of whom are still active members. The original officers were: Cordelia Hulburd Nelson, President; Bertha Kirkland, Vice-President; Dixie Yost, Secretary-Treasurer; Electa Wyllie Bicket and Earle Stone, members at large.

During the past eight years the association has developed specific activities to achieve their stated purpose: "Mutual helpfulness, promotion of higher standards of piano teaching, dissemination of music appreciation to the public". To improve piano teaching in Phoenix and vicinity they have sponsored three piano teachers in lectures and demonstrations of piano pedagogy. Guy Bevier Williams of Los Angeles, 1936, John M. Williams of New York, 1938; and John Thompson of Kansas City, 1939. (The latter two in cooperation with Redewill's Music Company). "Dissemination of music appreciation to the public" has taken the form of recitals presented every year since 1935. These recitals have included original compositions by University students of Dean Arthur Olaf Andersen, Julia Rebell, Beatrice Ragsdale, Norma Rasbury, Carmelita Ward, and H. Woodmansee. Since 1935 the association has presented an annual recital during music week at which each member is represented by one student. Since June 15, 1938, students of association members have given fifteen minute piano programs over KOY at ten o'clock each Saturday morning.

In 1936 Bertha Kirkland was appointed chairman of a library committee. With a nucleus of music presented by the late Mrs. H. H. Stone, a former president of the Phoenix Musicians Club, a library shelf was started at the Northeast Branch of the Phoenix Public Library at Second and Roosevelt streets. Through gifts of music and

(Continued on Page 11)

## STATE SUPERVISION OF MUSIC

At the present time seven states have supervisors of music. They are: Delaware, Louisiana, Missouri, Montana, Ohio, Pennsylvania, and Virginia. Most of them have shown a decided development in all phases of music education since the appointment of a state supervisor.

A supervisor's first duty would be to make a statewide inspection tour. He could see and hear what is actually being done in music today. He could make a thorough check on materials and equipment needed, such as phonograph, radio, and piano. Rural schools particularly are often handicapped by the lack of adequate equipment. Competent state supervision tends to promote more efficient use of such equipment as is available. It makes the state course of study something more than just another book on the library shelf, because the supervisor can suggest definite methods to get results in a given situation.

It seems probable that the appointment of a state supervisor of music would help to lift Arizona to the top among the states in music activities.

## LETTERS FROM M. T. N. A.

Mr. Jesse Sedberry and  
The Members of the  
Arizona State Music Teachers Association  
906 E. Culver Street  
Phoenix, Arizona

Dear Mr. Sedberry and Members:

I wish to send you and the Arizona State Music Teachers Association my personal congratulations as well as those of the entire Music Teachers National Association on the first appearance of the "Arizona Musician". Arizona has now taken its position among the select few of our State Associations which publish their own magazine.

This recording of your progress and activities will be one of the most important factors for the continued growth and success of the Arizona State Association.

Plans for the 1939 Convention of the MTNA at Hotel Muehlebach in Kansas City, Mo., are now well under way and some of the events can be announced. The MTNA will meet in conjunction with the National Association of Schools of Music and the Mid-Western Chapter of the American Musicological Society. A record attendance is looked forward to. The Convention will include sessions on Public School Music, headed by Mabelle Glenn, director of Kansas City Public School Music; Organ and Choral Music headed by Palmer Christian, of the University of Michigan; Psychology of Music, with "Pitch" as its subject, headed by Max Schoen of the Carnegie Institute, Pittsburgh, Pennsylvania. There will be forums for pianists, singers, and players of stringed instruments. One session will be devoted to "Academic Degrees for Teachers of Music". The Kansas City Symphony Orchestra under Karl Krueger, will give a complimentary concert to all MTNA members on Thursday evening, December 28th, in the beautiful concert hall of the Kansas City Municipal Auditorium.

The September issue of the MTNA Bulletin will contain valuable information from our State Associations in regard to the important matters of certification of teachers and school credit for pupils of private teachers of music. A nation wide symposium on these subjects is promised.

A large attendance from all the Southwestern States is expected at the Kansas City Convention December 28th, 29th and 30th, 1939.

Signed,

EDWIN HUGHES

President, Music Teachers National Association.  
New York, New York

### GREETINGS AND CONGRATULATIONS

It is a pleasure and a privilege to extend to the officers and to the members of the Arizona State Music Teachers Association sincere greetings and congratulations in the inspiration that has made possible the new music magazine, THE ARIZONA MUSICIAN. From my own experience as editor and co-editor of the Music Teachers National Association Bulletin, I know the hours of hard work that must precede the preparation of material for this type of publication. I know, too, the joy that comes when one realizes that a musical need has been met. The inspiration that prompted your editor and his staff to make possible the existence of THE ARIZONA MUSICIAN will continue the exaltation of high ideals in music, for which your fine state stands.

Through the work as chairman of the Music Teachers National Association Council of Presidents, for five years it has been my great privilege to contact the musical standards of each state in the United States. Special states, with self-sacrificing officers, have grown into larger music activities. States with high musical ideals have continued to inspire the sister states that need greater local organization within their individual music associations.

During the past five years I have been greatly interested in the reports that have been sent to me from Arizona. Yours is one of the fine, sincere, advancing states in musical ideals. I have been greatly pleased with your Code of Ethics. It is outstanding in merit. So important has this Code of Ethics seemed to me, that it has been given special mention in the summary of the reports made from thirty-eight states in the National Survey, recently completed, and to be published in the September, 1939, M.T.N.A. Bulletin. I wish that every state might uphold these ideals. They stand for courage, sincerity, wisdom, inspiration, and success in the great field of MUSIC. Obeyed, these ideals will place Arizona at the summit of musical achievements.

It will be a real pleasure to receive a copy of the first issue of THE ARIZONA MUSICIAN. Every good wish is extended for its success.

EDITH LUCILLE ROBBINS

Chairman, M.T.N.A. Council of Presidents  
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## TEMPE MUSIC HEAD RETURNS

Harry B. Harelson, head of Tempe College music department and our central correspondent, reports that he studied voice this summer at the American Conservatory in Chicago and spent several weeks vacationing in Kentucky. His department is seriously considering the production of a Gilbert and Sullivan Opera for the choruses. Arnold Bullock, Romeo Tata, Genevieve Hargess and Robert Lyon remained in Tempe most of the summer to teach the summer term, which, from all reports, was a very successful one.

## ARIZONA MUSICIAN HAS EXPERT TYPIST

No end of thanks should go to Miss Frances Brooks, 1939 graduate of Gilbert High School, official percussionist of the school orchestra and secretary of the girls glee club, for her untiring efforts in typing the manuscript of this magazine and much general secretarial work. We thank you many times, Miss Brooks, for your splendid cooperation and much needed help.

## King Studios Begin Fall Term

Benjamin King (violin), Hazel King (piano), returned August 25th from a several weeks' vacation spent on the coast. They visited Long Beach, the Worlds Fair at San Francisco, Boulder Dam and the Grand Canyon.

Their studios were opened September the first with many activities planned for the season. Mr. King will continue his professional string quintet and will feature his string ensemble on several radio programs.

## Backe Accepts A. E. A. Music Chairmanship

Due to the length of our Music Section program last December we adjourned without electing a chairman for 1939. Mr. Sedberry being chairman at that time was asked to serve again. He consented to serve again but with a busy

## Dr. A. R. Etzweiler



Head of Music Department  
Phoenix High School

Author and publisher of The Practical Class Method for Band. During the past summer Dr. Etzweiler visited the various colleges, universities and Teachers Colleges in Arizona, California, Oregon, Idaho, Montana, Utah and Colorado giving demonstrations of his new band method. The writing of this method is the result of his teaching the subject over a period of many years. It has been thoroughly tested in actual use under conditions identical to those the average instrumental teacher will encounter, and the results of the method more than compensate the author for the trials and tribulations in formulating the text. One of the outstanding values of this method is that it is first, last and always a musical rather than the usual technical method.

teaching schedule ahead, being president of the State Music Teachers Association, Arizona chairman for Music Educators Conference and editing the Arizona Musician he asked George Backe of Prescott to come to his aid as music chairman of the A. E. A. Mr. Backe accepted and it is hoped that every music teacher in Arizona will assist him and cooperate in every way possible that we may look forward to a fine and inspirational meeting here in November.

# Music At The North Phoenix High School

By JOHN J. BOYER

It is difficult to predict what will be accomplished in the music department for the first year at North Phoenix High. A complete group of courses are offered in Band, Orchestra, Music History and Appreciation and Glee Club for boys and girls. A great number of the students are entering the high school for the first time; however there also are many upper classmen enrolled who will be the leaders in the extra curricula activity program.

To assure proper motivation in the department a questionnaire will be distributed to each student at the opening of school pertaining to the following:

- 1—Extent of student's interest in music and allied activities.
- 2—Student's aptitude for various types of music activity.
- 3—Student's attitude regarding instrumental and vocal music.
- 4—Extent of participation in music in previous years.
- 5—The ultimate goal a student desires to attain in music activities.

The questionnaire will indicate the general level from which instruction should start. This procedure allows the student to feel that the teacher is sympathetic with the students' problems and is the first step in the development of motivation.

Ensemble work will be emphasized among the various instrumental and vocal groups, after students become adjusted to the class routine. This class room procedure gives every student the opportunity to display his ability and also makes possible a selection of the best talent available for public appearances.

The music students will be encouraged to take part in creating new school songs and help to establish new traditions and customs important to the department and North Phoenix High School. Miss Zulu Stevens of the English Department wrote the words and music for one song and John J. Boyer composed two selections for the new school.

The music department will prepare entertainment common to seasonal occasions as well as for the special school activities, civic, religious and radio programs.

The enrollment for each of the instrumental groups approximates thirty-five students. The glee club groups will approximate fifty students per class.

## Phoenix Piano Teachers

(Continued from Page 7)

books presented by the State Federation of Music Clubs and by individual members and friends, the original shelf has tripled. The material is the property of the association, but it is lent out by the library like any other books or periodicals and in this way is used to advantage by anyone who gives books or music or periodicals may be assured that the material will be well cared for and used freely by the entire community.


At present the association has thirty-three members. The officers for 1939-40 are: Maude Pratt Cate, President; Hazel B. King, Vice-President; Marjory Sellers, Secretary-Treasurer; Hazel Harvey Quaid, Historian; Florence Nelson, Librarian; Henrietta Lundquist and Electa Wyllie Bicket, members at large. The incoming president states that they hope to continue the projects already begun and to make the monthly meetings as interesting and as musical as possible. Every member is expected to keep up a piano repertoire and to appear in at least one program a year. Music, like charity, begins at home; and it is essential to the well being of any musical organization that the members be first of all and all the time musicians.

## PHOENIX JR. COLLEGE MUSIC ACTIVITIES


As we go to press Dean Wyman advises us that much activity is anticipated for the Phoenix Junior College music department this year. All classes will be held in the new and very beautiful buildings at fifteenth Avenue and Thomas Road. The music department is headed by Earl Stone who will teach piano, theory and voice. Maurice Anderson, formerly of the University of Arizona, will head the band and orchestra department. In addition to the regular work of the above organization there will be woodwind, brass and string ensembles. The vocal department will also feature different combinations such as duets, trios and quartets. The orchestra will feature concert music while the band will do concert and field work. The music and speech departments will work amiably in preparing and broadcasting daily radio programs. It looks as though music, speech and radio will be in abundance at the new J. C.

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## Sedberry On National J. C. Music Committee

The Executive Committee of the Music Educators National Conference has appointed Mr. Sedberry a member of the Junior College Music Committee.

Much of the important activities of the Conference are carried on by committees whose personnel consists of experts in various fields. The duties of these committees include much advance work insofar as plans and objectives are concerned. Their findings are presented at the Conference and are published in the Book of Proceedings. Mr. Sedberry has had much experience at the Junior College and University level during his fifteen years of school teaching; in his studies and activities in several institutions of higher learning including the University of Southern California and The Chicago Musician College. He holds the B.M., and M.M.Ed. degrees from the latter institution.  
—Mrs. L. S.

## Holman Finishes Work On Master's Degree

Bertha Holman, music supervisor of Monroe School, attended summer school in Ann Arbor, Mich.; where she completed requirements for the Masters Degree in voice. On her recital program (given in lieu of a thesis) she used "Peace", a song composed by Harry B. Harleson of Tempe College. Her program included songs by Hageman, Vaughn Williams and Brown.

## Tata Returns To Podium Of Phoenix Symphony

Romeo Tata, well known violinist-teacher-conductor, of State Teacher's College at Tempe, will again conduct the Phoenix Symphony Orchestra. Mr. Tata is recognized as a splendid conductor and drill-master and worthy of support. It is hoped that every sincere musician in and near Phoenix who can devote time to the symphony will do their part in helping to make possible a Greater Phoenix Symphony.

Sign that coupon on Page 14.

# FORWARD

By FREDERICK HARTUNG

Colleges and Universities are becoming more selective as to whom shall be granted specific training for public school teaching. Among our special music teachers we find a growing interest in methods and procedures which tend to raise general teaching efficiency. Some of our school music teachers are intelligent enough to go still farther and secure the rationalizing and normalizing effect of social and academic studies. This writer can vouch from personal observation at Arizona's schools of higher education for the stiffening of teaching requirements in all fields and particularly in Fine Arts. Departmental ambition may have caused a slight top-heaviness in some branches of learning but on the whole it is significant that a more careful selection and a more adequate preparation is the vogue.

In our music departments are teachers with backgrounds rich in professional experience rounded out by adequate training in teaching. Among them are leaders who suggest that the general function of music in community life should be culture and personal enjoyment. This function certainly does not eliminate private teachers and talented professional coaches and directors to carry on for the need of thorough grounding in the tools of music while in our public schools.

### Our Schools Lead Us

There is a trend toward a friendly parental guidance of private teachers by public institutions of learning. Some of our private teachers wail, and consider themselves insulted. "No law exists, they say, to enforce curtailment of enterprise and liberty; by what right do schools assume dictatorship over private teachers?" We sympathize, but are forced to acknowledge that as no law exists here should be one enacted; for right exists in the superior training and teaching ability of a majority (not all) of the teachers employed at the schools.

Legislation or supervision would temporarily disqualify a few private teachers, but would also raise the general standard by selection and rejection of those who acc-

demically and professionally do not measure up or who have not given evidence of merit. Too often the teacher who has nothing to bring to his teaching except a smattering of "special culture" makes the most self-convicting wail. The superior individual stands serene, secure upon proven ability.

Understand, school leaders do not want to grab anything from the private teacher. They simply desire a more useful standardization of ideas and ideals, of practices and procedures. They look forward to unity and cooperation in both public and private teaching, that music may become a more commonly appreciated culture and a more commonly enjoyed pleasure. Conscientiously we cannot object.

Our problems and clientele are frequently not the same (and all too often the private pupil is over-ambitious professionally) but the purposes and general practices are somewhat identical or should be. There should be agreement as to subject matter content and purpose, with intelligent variations allowed for the wider divergence of aspirations and needs among the private pupils; and, particularly in the case of accrediting, a

mutual sense of responsibility and statement of aims. In the field of voice, for instance, the private teacher crabs at the school because a pupil who doesn't know c from g comes for song repertoire, and the school crabs at the private teacher if in the course of vocal study the pupil doesn't miraculously become a good theorist. Schools do not often provide adequate study of music elements, but such a condition can be remedied by intelligent cooperation on both sides. Progressive school men desire a step in that direction.

No interference is being made regarding the policies, practices, or educational ego of any one class or group of teachers. This writer cares not one whit whether his colleagues use the system of "pooh-for-you" or "fee-fo-fum" or "boo-boo-boo"! But we should all care that every teacher in our state has direction, knows where he is going in his teaching and gives value received.

In our own community the piano teachers are the only group with intelligence enough to fraternize and exchange ideas. During the years this contributor has spent in Arizona the private teaching body as a whole has of its own volition done little toward useful inter-communication, raising of standards and rejection of inefficient.

Not infrequently we find medi-  
(Continued on Page 17)

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# CRUCIAL MOMENTS

By GENE REDEWILL

The beginner's first lessons, I believe, are the most vital things in connection with his or her association with music. The inclination of a willing student is already manifest, and he wants to learn to play—or show off! Few have the least idea of what it is all about and just what they will have to go through before they can play their first piece.

At the outset the student is enthused, and like Dr. John Thompson and John Williams have advocated, they should be taught to play and not just practice. The teacher's position reminds me of a large sign in the Stinson Airplane factory, placed so all the workmen can read it: "The Pilot Depends on YOU." Just so, the pupil's future career in music depends on the first teacher.

When I was a little fellow, my two elder brothers started taking piano lessons, and when I heard them knocking out their first duet, I wanted to learn to play too! The piano teacher looked me over, and without a word wrote my mother a note to this effect: "Do not give this child music—he is too nervous—give him anything but music." But after a couple of years of persistent begging my parents started me on a fiddle. That first teacher changed my musical career from becoming a pianist to a fiddler, and to this day I do not understand just how the teacher figured me out. She was either very unselfish or thought I would be a tough job.

The first few lessons are so vital

## Hartung Vocal Studio

Frederick Hartung, well known voice teacher and coach, is planning programs and productions that will keep his students busy during the season. Mr. Hartung has developed several outstanding voices in and near Phoenix during the last few years. Last year his students gave his performances of Martha in schools and auditoriums in the valley. One feature of this studio is a monthly microphone recital enabling students to acquire radio and stage experience.

that the results might either make or break a musical career. Very often the teacher's nature does not coincide with, and gain the proper amount of confidence and respect of the student. As soon as this is noted it would be best for all concerned if the teacher would recommend another teacher, because it is a mark against any teacher who fails to hold the interest of the pupil. Maybe the other teacher has an unresponsive pupil, too, in which case an exchange of pupils might work out satisfactorily. But this should be done before the student has lost all interest in music, resulting in a pupil lost to all teachers for all time.

## Nov. Issue To Carry Convention Programs

Our next issue, on or about November 10th, will carry complete programs of ASMTA and Music Section A.E.A. meetings, as well as all musical events at the other sessions. We are planning a bigger and better program than ever before and sincerely urge every music teacher in the state to attend. Plan now to be with us.

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## Musicians Club of America

A project of particular interest to teachers, composers and writers on music subjects is being undertaken by the Florida State Music Teachers' Association of which Dr. Wm. E. Duckwitz is President. The proposal was first made by Bertha Foster, then President of the State Music Teachers' Association, to form the Musician's Club of America, which would afford club facilities to its members when they wished to be in South Florida and which would provide a home for their old age, without cost if need be.

The Board of Directors is composed of prominent men of Miami who are interested in helping the cause of music, though not themselves musicians.

The plan as outlined includes invitations to 20,000 music teachers and composers for membership at \$5.00 annual dues. The first group is to be invited September 15th and the members of the Arizona State Music Teachers' Association will receive this invitation. Those invited Sept. 15th, who accept are to be regarded as Founder Members. A beautiful tract of land has been donated and the first year's dues are to be used for erection of the clubhouse. It is hoped and expected that publishers and instrument makers will donate cottages or small lodges to be used as a retreat by tired teachers or composers wishing seclusion for their work.

An Advisory Board of 100 of the

leading musicians of the country is being sought. Those who already have signified their acceptance are: Dr. Howard Hansen, Dr. Sidney Homer, Mr. Percy Grainger, Dr. Edwin Hughes, Dr. Carl Ruggles, W. S. Sterling, Dr. Arnold Volpe, Mama-Zucca, Reinald Werrenrath, Mildred Dilling, Helen Norfleet, Cameron McLean, Henry Fillmore, Leonard Lieblich, Dean D. M. Swarthout, Dr. J. Stillman Kelley, Richard McClanahan, Carlton Smith, Mrs. Crosby Adams, Mr. Henry Gregor.

## Pease Gives Summer Lectures and Recitals

Mr. Pease, head of voice department of the University of Arizona, has returned to his duties after a very busy summer lecturing and singing. The following report from Tucson shows the high-lights of this busy baritone's summer activities. "June 5 and 6, song dramatized 'Elijah' at Oklahoma City and Enid, Oklahoma. June 14 and 15, recitals at Provo and Salt Lake summer sessions (Elizabeth Dearing, contralto, and Le Grande Maxwell assisting). June 20, 21, 22, duplicate recitals at Dillon, Missoula, and Billings, Montana. Through Yellowstone Park to Winona Lake, Indiana, where he gave lecture on Hymnology. Theological six-weeks summer course. Soloist with Artist Course Quartet, and Benefit Concerts. Conductor of conferences for choir conductors and song leaders. Guest teacher for one week at Ocean Grove, New Jersey. Brought home 1,000 songs for study and use in his teaching."

## Carmelita Ward Back From Eastern Trip

Miss Carmelita Ward, local pianist-teacher, has returned from a trip to Chicago and points in Minnesota. Miss Ward has played in Master Classes of Alfred Mirovitch, Rudolph Reuter, and Harold Bauer; coaching with Julia Rebell of the University of Arizona, and at the American Conservatory, Chicago. She gave two recitals here last year under the auspices of the Phoenix Piano Teachers Association and a recital this summer while in Minnesota.

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# Community Concert Association

By MILTON K. RASBURY

Eight years ago the Community Concerts Association of the Salt River Valley was organized in Phoenix. Up to that time most of the celebrated artists who had appeared in Phoenix had been brought here by the Musical Events Section of the Phoenix Musicians Club. When, for financial reasons, the Musical Events ceased to function, a group of its officers, together with other music lovers of the valley, organized the present concert association of the plan adopted by over 400 other cities and towns in the United States and Canada. This was a plan originated by concert managers of this country who pooled together their artists, thereby making it possible to secure more concerts for the performers and making the price of the concerts cheaper for the associations booking them. This group of managers affiliated with the Columbia Broadcasting Company and offers a selection from an extensive list of artists representing a wide search for great talent.

The Community Concerts Association of the Salt River Valley, as are all the Community Concerts Associations, is civic and non-profit. It is incorporated and operates under a constitution and by-laws. The organization has an executive board of seven members and a board of directors of 18 members. During the second week of October the association conducts a membership campaign and a membership admits a member to all the concerts. After the close of the campaign no single admissions to the concerts are sold, and artists are selected according to the budget raised during the campaign. This assures no financial deficit at the close of the concert season. More members mean more concerts. The association began with a membership of 300 and today has more than 1,600 members. It has never failed to bring any artist booked and the world's greatest are brought to Phoenix. Mrs. C. E. Briggs was president of the association during its first four years and Milton K. Rasbury has recently been elected president for the

fourth consecutive time. Artists engaged for this season are: Josephine Antoine, Coloratura Soprano of the Metropolitan Opera Company, November 15; Lawrence Tibbett, January 18; Gasper Cassade, Spanish cellist, February 2; Vronsky and Babin, Russian Duo-Pianists, March 26 and the Barrere Little Symphony, April 9.

## FORWARD

(Continued from Page 13)

more private pupils planning to make "easy money" by teaching or performing with only a year or so of preparation. Prevailing standards among pupils is amazing!—and reflects the clap-trap and hodge-podge that sometimes "gets by" as private teaching. Too often the voice pupil with no voice at all and no background aspires to sing like Bing Crosby within thirty days,—and make the "easy money" in no time at all! All this reflects unfavorably upon whatever influences react to bring about such ignorant states of mind and foster such unrealizable ambitions. This includes teachers and teaching in a broad sense, too; for, in any society, the younger generation accepts its culture-patterns from its elders.

Music for the majority is to be utilized for the cultural enrichment of the community and the personal pleasure of the individual, not monetized. Let teacher and pupil comprehend.

Evidently there is somewhat of the blind leading the blind in both public and private teaching but particularly in so-called private studios, "institutes", "conservatories", etc. Should the private teaching profession be less selective, less academically fastidious, less efficient than public schools or any other business? Does it require federative standardization or legislation and supervision to compel progressive activity? Maybe we need professional and scholastic rejuvenation plus an injection of business organization!

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# The Music Teachers National Association

The Music Teachers National Association is an organization composed of men and women actively interested in music as a profession and in the progress of all phases of music and music education throughout the country. Among them are private teachers of music; a large number of university, college, and conservatory teachers of school music, also composers, conductors, musicologists, editors, publishers, music librarians and others.

The association includes a council of State Presidents, and committees on the following subjects: American Music, Archives, Music in Colleges and Universities, Community Music, Legislation Affecting Music, Literature about music, and School Music. These committees function throughout the year, and their reports are presented at the annual convention and published in the annual proceedings.

The MTNA has as its goal the closer linking together of the music teaching profession of the entire country. It aims to foster the growth of state and local associations. Its annual conventions and publications offer a national interchange of new ideas and progressive educational methods in music.

The national convention this year is to be held at Kansas City, Mo., December 28th and 30th.

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**DOUGLAS EDDY,** talented, indefatigable young pianist and teacher, will join the staff of the **AUSTIN STUDIOS OF MUSIC** this year. Mr. Eddy's early training was received from Pacific coast teachers and the last three years has studied piano and pedagogy at the **AUSTIN STUDIOS OF MUSIC.** He has an excellent command of the keyboard and himself, plays with a fervid dash that earns for him a well deserved popularity. His pedagogic activities have already proved themselves to be of splendid worth and inspiration to pupils of the preparatory grades. Mr. Eddy will appear in a series of invitational recitals during the fall and winter months.

# Constitution of the Arizona State Music Teachers' Association

(As accepted at 1931 Meeting)  
(Prescott, Ariz., March 5, 6, 7)

## ARTICLE I.

### NAME OF THE ORGANIZATION

This organization shall be known as the "Arizona State Music Teachers Association."

## ARTICLE II.

### OBJECT

The object of the Association shall be mutual helpfulness and the promotion of good music throughout the state.

## ARTICLE III.

### OFFICERS

Sec. 1. There shall be a President, Vice-President, Secretary, Treasurer, Auditor, and Historian.

Sec. 2. Term of office: Election of officers shall be held at each regular annual convention.

## ARTICLE IV.

### MEETINGS

Sec. 1. The regular convention shall be held annually at some city to be chosen by the convention.

Sec. 2. The President may call a meeting of either or both the Executive Board and of the Certification Board during the interim between conventions, all expenses incident to the special meeting to be borne by the Association.

## ARTICLE V.

### MEMBERSHIP

Sec. 1. Membership shall be Life, Contributing, Active, and Associate.

Sec. 2. Any person interested in furthering the objects of the Association may become a Life member or Contributing member upon the payment of the prescribed dues. Such memberships shall carry with them all the rights and privileges of active membership.

Sec. 3. All teachers of piano, voice, violin, theory, band, orchestra, glee clubs, public school music, either in the grades or in High Schools; all teachers teaching the above subjects privately, in conservatories, or state supported schools, are eligible for active membership in the Association by the payment of annual dues.

Sec. 4. Any person interested in furthering the objects of the Association but not actively engaged in the teaching of any phase of music may become an associate member on payment of annual prescribed dues. Asso-

ciate members shall have the privilege of attending all meetings and taking part in discussions, but they shall have no vote, hold office, nor be eligible to committee appointments.

## ARTICLE VI.

### DUES

Sec. 1. The dues for Life membership shall be \$100.00 and for Contributing membership shall be \$10.00.

Sec. 2. The dues for active membership shall be \$2.50 (dues for 1939 \$1.00) and shall include registration at the Convention.

Sec. 3. The dues for associate membership shall be \$1.00 and shall include registration at the Convention.

Sec. 4. No person shall be entitled to the privileges of membership until the dues for the current year shall have been paid.

## ARTICLE VII.

### EXECUTIVE BOARD

Sec. 1. The Executive Board shall consist of the officers and members-at-large.

Sec. 2. Three members-at-large shall be elected by the active members.

Sec. 3. It shall be the duty of the Executive Board to handle all matters of the Association between conventions. They shall also appoint the permanent member of the Association Examining Committee.

## ARTICLE VIII.

### COMMITTEES

Sec. 1. There shall be the following committees: Extension, Constitution, Nomination, Resolution, and Reception. The Nomination, Resolution, and Reception committees shall exist during the convention only.

Sec. 2. The President shall be ex-officio member of all committees.

## ARTICLE IX.

### DUTIES OF COMMITTEES

Sec. 1. The Extension Committee shall consist of five members to be elected by the Association. Its members, in so far as possible, should represent the different sections and communities of Arizona. The duties of the committee shall be the formation of the policies relative to expansion of the Association, and to add members.

Sec. 2. The Nominating Committee shall consist of three mem-

bers to be appointed by the President. Nominations may be made from the floor. The nominating committee shall nominate two members for each elective office of the Association.

Sec. 3. The Committee on Resolutions shall consist of three members elected by the Association. It shall present to the Association for action any matter of business it may deem wise.

Sec. 4. The President shall appoint the Chairman of the Reception Committee who in turn shall appoint the members of that Committee. It shall be in charge of all arrangements pertaining to housing, entertainment, and information for visitors to the convention.

Sec. 5. The Constitution Committee shall be appointed by the President. It shall suggest what changes from time to time the Constitution of the Association should undergo, and present such changes to the Association for action.

## ARTICLE X.

### ASSOCIATION EXAMINING COMMITTEE

Sec. 1. There shall be an Association Examining Committee consisting of three members: one to be the High School Music Inspector or his duly appointed representative in the same field; one permanent member elected annually by the Association from among its members; and a temporary member in each subject under examination, to be appointed by the Executive Board from the town in which the examination is to be held. If such a one cannot be found unaffiliated in any way with the candidate or capable of examining, then the committee shall appoint one examiner from another town close at hand.

Sec. 2. The examination given by the Association Examining Committee shall be based upon the outline of courses adopted at the Prescott Convention March 5, 6, 7, 1931.

Sec. 3. Expenses of members of the Examining Committee incident to pupil examinations shall be borne by the Association.

## ARTICLE XI.

### CERTIFICATION BOARD

Sec. 1. There shall be a Certification Board consisting of seven members as follows: one repre-

COPY

IC

# PHOENIX MUSICIANS' CLUB NEWS

The Phoenix Musicians Club is the largest cultural organization in the State of Arizona, and has been affiliated with the National Federation of Music Clubs for twenty-nine years out of the thirty-three years of existence. The high standards and well organized activities of the Club is the result of having been continually and persistently built up and maintained by the altruistic efforts of many musicians and members in general.

The delightfully colorful and contrasting active membership, composed of pianists, singers, violinists and many other instruments, musicians from various schools of training, each performer with a different philosophy of life, but all with their individual messages to convey through the medium of music. Let us continue to build up and add to this splendid organization which is the Phoenix Musicians Club, with unity of effort, unity of spirit and unity of sympathetic understanding.

Some forty years ago a group of patriotic American Musicians such as Theodore Thomas, the or-

chestra leader, the late Leopold Damrosch, Mrs. Edward MacDowell and many others, whose achievements were already of international success, realized that if the standard of American music was to advance in proportion to other American arts, sciences and industries, it would have to be accomplished through nationally organized effort. Therefore, the National Federation of Music Clubs sprang into existence through the vision and dreams of these outstanding American musicians, until now our musical standards rank with the European nations who possess the oldest culture in the world.

As the new President of the Phoenix Musicians Club, I am ask-

ing that the splendid cooperative spirit which exists in our local Club, be also extended to all departments of the Arizona State Federation of Music Clubs in time of urgent need, so that we may give our boys and girls opportunities which perhaps many might never be able to obtain otherwise.

And as a personal message to the Phoenix Musicians Club I wish to say that I hope each member will enjoy the Club under my leadership as it has been my pleasure and privilege to cooperate with the many Past Presidents whom I know and admire.

Cordially,

NANCY E. RICHARDS  
(Mrs. Randall D.)

## 1939 DUES

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## Constitution of ASMTA

representative from the college or department of music from each of the three state institutions of higher education; a teacher of piano; a teacher of voice; a teacher of string instruments; and a teacher of wind instruments.

Sec. 2. Manner of appointment or election: The institutional representatives are appointed by the President of the institution. The applied music members shall be elected annually by the Association from those of its members who are holders of the Four-year Private Music Teacher's certificate issued by the Arizona State Board of Education.

### ARTICLE XII

#### QUORUM AND MAJORITY

Sec. 1. Nine active members of the Association in good standing, in addition to the President and Secretary-Treasurer, shall constitute a quorum.

Sec. 2. Two-thirds of active members present shall constitute a voting majority.

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## WHO'S WHO in ARIZONA MUSIC

### DR. ARTHUR OLAF ANDERSEN

For the last five years Dr. Arthur Olaf Andersen has been Dean of the College of Fine Arts, at the University of Arizona.

Dr. Andersen is a musical theorist, with eleven books on the subject, published by: C. C. Birchard & Company, of Boston; H. T. FitzSimons, of Chicago; and The Music Products Corporation, of Chicago.

Besides the text books on theory, which Dr. Andersen has published, he has also his credit a vast number of compositions published by: G. Schirmer and Company, of New York; The John Church Company, of Cincinnati; The Clayton-Sumney Company, of Chicago; The H. T. FitzSimons Company, of Chicago; Hall, McCreary & Company, of Chicago; Carl Fischer Company, of New York; Music Publishers Holding Corporation, of New York.

In addition of these works, Dean Andersen has had published over 150 articles by the various musical magazines throughout the country.

In coming to the University of Arizona, Dr. Andersen's background has been that of Head of the Theory Department at the American Conservatory, of Chicago, for twenty-five years, and five years at the Chicago Musical College, as Head of the Theory Department at that institution.



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## GUEST EDITORIAL

By **ARTHUR OLAF ANDERSEN**

In a recent survey of musical conditions in the Arizona public schools, a great many things came to light which without the probe would not have been revealed for a long time to come. Among these revelations were:

1. The lack of musicianship on the part of many teachers of music which was evidenced by the absence of musical taste as well as of performing ability;
2. A great variation in the type of music taught, and
3. A lack of standardization in the amount of time and thought given to the school music curricula.

All three of these points require attention. In most schools music is dispersed according to the whim of the principal or the teacher in charge of the school. Thus the amount of time devoted to music depends upon the action of the head of the school and some schools are fortunate, and others less so. In many cases, the music teacher must also teach other subjects such as language, spelling, arithmetic, or even physical education. This is readily understandable in communities where the population is meagre and the budget is small. Thus, a doubling-up of subjects is necessary. But, in the larger centers, music should be made as important as any other study and given a distinct place in the general curriculum, with carefully trained teachers and a standardization of time and material.

A number of states have a state supervisor of music who attends to all of these matters and who goes from place to place visiting the schools, examining, adjusting, and organizing the work. But, Arizona is not yet ready for such an official, although it will not be at a very far distant time when one will be needed by the Board of Education.

What should be done is to have every public school music teacher join the Arizona State Music Teachers Association and make use of the opportunity it affords of meeting each year in conjunction with the Arizona Education Association. These meetings could be made most beneficial to the teachers in that by getting together annually they would get a line-up on what is being done elsewhere in the state and thus adjust standards and viewpoints as closely as possible under the circumstances. By so doing, a real advance could be made in establishing a definite program of procedure in musical training in the schools. This would tend greatly to clarify and unify the situation which needs immediate attention and no teacher is too big or too small to ignore it.

## First Issue Creates Interest

It seems that our magazine has created a lot of interest already among teachers, students and friends. Hundreds of letters have been received and many are arriving daily. Your editor and staff deeply appreciate this splendid response; it gives us courage to look ahead and to feel that the magazine is a success.

This project has been a great responsibility in that no funds have been taken from the association. It has been possible solely through our advertisers. This, however, means many hours of planning and letter writing and is somewhat prohibitive to a busy teaching schedule. Therefore its future is going to depend mainly upon the support from Arizona music teachers, club members and schools, etc. We must have subscriptions immediately, and many of them. Subscribe by return mail and tell your friends to subscribe. You have the "Arizona Musician" now, support it that it may grow and help to cement a more cultural and musical Arizona.

Arizona State Music Teachers Association dues are very low now and we hope to have many new members at our meeting in Phoenix on November 17—in fact we hope to double our present membership. A very fine program and meeting has been arranged and every music teacher in Arizona, both public school and private, is urged to attend. In a close check-up of Arizona music teachers it was surprising to learn that many had never attended a music convention. Let us hope that this situation will be a thing of the past on November 17. Our complete program will be found elsewhere in this magazine. Look it over and be in the Auditorium of the old Junior College promptly at 9:30 a.m., Friday, November 17.

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# Why An All-State Orchestra?

A school-world markedly enthused over Bands, Drum Corps, and A Cappella Choirs. Is this a national or local situation, or is it a situation at all?

In some respects it is both, and we are seeing it in Arizona. We have already had a taste of it with Bands and Drum Corps. Unless we do something now, we will see it grow to greater proportions in the near future, with Choirs bringing up the rear. Can we stop it? Physical Education Departments have a similar problem with football, and it makes our situation look somewhat hopeless. Many administrators, with a gleam in their eye, consider music in the light of athletics when considering a music applicant, and asks, "Can he put our Band on the map?" The answer is easy, as far as "putting over" an organization is concerned. Any good publicity man and natural showman with a good budget can put a drill squad, Band or Choir across to a community. But are these organizations in themselves all that is necessary to sell music to the youngsters and the community? The answer is yes in a few cases, but I'm sure you can count these cases on one hand. In most cases, we merely sell the organization, not music.

Some of this flash is necessary. We must sell music to the child and to the community. We must invent more ways to sell it. That's where the trouble lies. We have exhausted our resources on these few groups. We have grown barren of ideas, until it has been necessary to add more costume and braid to the old events of each year.

Let us take them in order of ease or of organization: **Drum and Bugle Corps** — a splendid pre-Band and drill organization, a group that could feed the Band if not over done. But is it used that way? No, it is fast becoming the only musical organization that some schools support. **Band** — the most flexible of all musical groups, but due to its flexibility it has degenerated into a sort of pep organization, around which all football rallies are held. Why not, you say? Fine, I would answer, if we

By **ELDON A. ARDREY**  
Head, Department of Music,  
Arizona State Teachers College,  
Flagstaff

didn't let it stop there. That's just the beginning. That is the start we need. Now put this enthusiasm to use toward building other organizations, woodwind ensembles, brass ensembles and a personal pride in solo ability. But is this what has happened? Hardly! Some schools have had to add our few string players to our Band and give it a new name — "Symphonic Band" . . . Fine . . . Certainly I like it. But, we supervisors are using it as a crutch to save our faces since we haven't trained enough strings to organize a creditable orchestra. **A Cappella Choir** — though not the easiest organization, it has a flash few can resist. Like Band and Drum Corps, it can be built from decidedly raw material in a rather short length of time. Musically, it has somewhat the same limitations as Band and Bugle Corps, even though full vocal harmony is used. It has its place in the vocal field but lately we have found it necessary to imitate instrumental effects in order to "put it over." Is this proving it a self-sufficient, justifiable organization? How much better it would be if we could have madrigal and motet groups to touch the finer literature as an outgrowth of this organization. Such, however, are woefully lacking.

At present there are very few Arizona School systems to which one can point with pride when it comes to orchestras. There are but few communities where one can find even a good adult String Trio, to say nothing of a String Quartet or a community orchestra. It is in the field of orchestra and that of mixed ensembles that the finest of literature is to be found. What about transcriptions, you say? Yes, there are some fine transcriptions, but along with these few there are great numbers of cheap imitations of the real thing.

Can we change this situation? Not immediately. We must be re-educated and broadened as it

were. There are too many one sided members of our musical tribe to make the change overnight. Along with this we have a few administrators and communities that will not be changed quickly. This situation then suggests the advantage of the ALL-STATE ORCHESTRA at our State Education Association meeting. It will give our administrators, fellow teachers, and laymen an opportunity to hear a group of youngsters who have had solid ground-work in the earlier years. It will serve as a vehicle to our communities for better and more enthusiastic string work when the youngsters return home. It will serve to focus the attention of all school people on the type of instruction that we as musicians and teachers are trying to do. We will be using as a vehicle an organization that has few of the afore-mentioned faults; that has as complete an instrumentation as is possible within one musical group. This type of organization has a literature from which worth while musical selections are assured. Our orchestra at the Convention will lack the finish that inadequate rehearsal entails, but it represents an opportunity that should be fruitful of better music in Arizona.

## All-State Orchestra Roster

Bobby Hoar — Globe  
Gordan Walliman — Globe  
Karl Uplegger — Globe  
Jean Baramore — Yuma  
Edwin Hansberger — Yuma  
Marvin Morrison — Gilbert  
Bill McCullough — Phoenix  
(N. Ph. H. S.)  
Mary Frankel — Phoenix  
(N. Ph. H. S.)  
Lowell Anderson — Winslow  
Morgan Gilbert — Winslow  
Ilona Isley — Mesa  
Eleanor Nicholes — Mesa  
Tommy Early — Casa Grande  
Betty Jo Curry — Casa Grande  
Hal Richerson — Casa Grande  
Bill Hendrix — Casa Grande  
Donald Hartle — Yuma  
Raul Negrette — Williams  
Mary C. Schermann — Flagstaff

## All-State Roster

Julius Ramos — Phoenix  
(P. U. H. S.)  
Frieda Meuniet — Phoenix  
(P. U. H. S.)  
Kathleen McClain — Miami

### SECOND VIOLINS

Betty Bohn — Gilbert  
Lyle Ramsy — Gilbert  
Dixie Kiger — Phoenix  
(N. Ph. H. S.)  
Claire Campbell — Phoenix  
(N. Ph. H. S.)  
John Herrera — Jerome  
Neil Sievwright — Jerome  
John Bustos — Jerome  
Martha Smith — Prescott  
Anna Connell — Prescott  
Sterling McIntosh — Prescott  
Ina R. Crose — Prescott  
Dorothy Parker — Globe  
Robert Fetz — Globe  
Colleen Murphy — Globe

### VIOLAS

Bertha Taylor — Phoenix  
(P. U. H. S.)  
Goldie Taylor — Phoenix  
(P. U. H. S.)  
Mary Trenton — Phoenix  
(P. U. H. S.)  
Billy Rumsy — Phoenix  
(P. U. H. S.)  
Claudia Whittle — Mesa  
Phyllis Williams — Mesa  
Edith Smith — Mesa  
Katherine Martin — Prescott  
John Coleman — Globe  
James Sutter — Globe

### CELLOS

Anna Wallace — Gilbert  
Helen Wackerbarth — Safford  
Harvey Ledbetter — Phoenix  
(N. Ph. H. S.)  
Carolyn J. McDonald — Phoenix  
(N. Ph. H. S.)  
Bonnie J. Runyon — Phoenix  
(N. Ph. H. S.)  
Patricia Carr — Winslow  
Talmage McCarthy — Mesa  
John Chilton — Miami  
Pederson Hazel — Prescott  
Jay Dixon — Phoenix (P. U. H. S.)  
Eloise — Tretheway — Globe  
Annabell Clark — Globe

### STRING BASS

Hester Britt — Miami  
Mack Netterblaid — Miami  
Felix Gonzales — Jerome  
Chloe Jean Hunsaker — Mesa  
Jacquelin Elmer — Kingman  
Lucille Eaker — Globe  
Barbara Lou Tiffany — Globe  
Betty La Tourette — Gilbert

## All-State Orchestra Program

ELDON A. ARDREY, Conductor

PRELUDE from the IIIrd act, Opera Kunihiid - - - - - Kistler  
The Orchestra

FESTIVAL PRELUDE - - - - - W. Johnson  
Flagstaff Teachers College — Cornet Trio

Calvin Greer — 1st Cornet  
Rendal Gibbons — 2nd Cornet  
Donald Dowell — 3rd Cornet

( - - - - - )  
Clarinet Solo — Ajo High School  
THE NORWEGIAN SUITE - - - - - Hansen  
The Orchestra

( - - - - - )  
Flute Solo — Prescott High School  
BRASS SEXTETTE FINALE - - - - - Castilla

Globe High School Brass Sextette  
Cecil Whittaker — 1st Trumpet  
John Mercer — 2nd Trumpet  
Colleen Maynard — French Horn  
Carl Uplegger — Baritone Horn  
John Coleman — Tuba

THE ENCHANTED CASTLE OVERTURE - - - - - Hadley  
The Orchestra

### MUSIC DIRECTORS REPRESENTED

Jesse Sedberry — Gilbert	Albert Etzweiler — Phoenix Union
John J. Boyer — North Phoenix	Robert LaMaster — Flagstaff
George F. Backe — Prescott	Cecil Furr — Safford
J. Ray McCullough — Winslow	Burt Hollis — Miami
Walter Bond — Mesa	Joseph Coppa — Kingman
C. W. Hoisington — Casa Grande	Harry Cloud — Ajo
Neal Hollis — Yuma	Loren Maynard — Globe
Charlotte Stevenson — Williams	

### SECTIONAL REHEARSAL DIRECTORS

<b>BRASSES</b>	<b>WOODWINDS</b>
Neal Hollis — Yuma	Harry Cloud — Ajo
Burt Hollis — Miami	James Williams — Willcox

### STRINGS

Albert Etzweiler — Phoenix  
John Boyer — Phoenix  
Eldon A. Ardrey — Flagstaff

### FLUTE

Esther Jean Barton — Mesa  
Dixie Lee Geimer — Prescott  
Ruth Wagner — Phoenix  
(P. U. H. S.)  
Shirley Ritter — Phoenix  
(P. U. H. S.)

### CLARINET

Shirley Davis — Kingman  
Betsy Barker — Ajo  
Reiman De Selms — Ajo

### OBOE

Jack Ethridge — Phoenix  
(P. U. H. S.)  
Elbert Johnson — Prescott  
Mauel Ardnda — Winslow

### BASSOON

Boyer Jarvis — Mesa  
Joseph Wilber — Gilbert  
Janice Bradley — Globe

### TRUMPET

B. Donkersley — Yuma  
Kenneth Shepherd — Mesa  
Bill Roads — Safford

### TROMBONE

J. C. Bonnet — Yuma  
Jimmy Phillips — Mesa

### FRENCH HORN

Glen Bedell — Phoenix  
(P. U. H. S.)  
George Standage — Mesa  
Galen Sheetz — Williams  
Robert Westerberry — Phoenix  
(P. U. H. S.)  
Bobby Williams — Flagstaff  
Colleen Maynard — Globe

### PERCUSSION

Nathele King — Mesa  
Mildred Lewis — Mesa

### TUBA

Robert Williams — Globe

# Code of Ethics

## Arizona State Music Teachers Association

WHEREAS The Arizona State Music Teachers Association has been formed for the purpose of elevating musical standards and improving ethical relations between teachers of music in the state of Arizona.

BE IT RESOLVED That the following Code of Ethics shall be adopted and practiced so that better mutual understanding shall be obtained in the conduct of their profession and in order that the professional relations of teachers with each other may be improved.

ARTICLE I. That the members of the Association cooperate with each other for the following rules of conduct and agree to their observance.

ARTICLE II. That members of the Association teaching in the public educational institutions of the state shall not compete with members of the Association who are teaching privately unless they are also holders of The Private Music Teachers Certificate issued by the State Board of Education.

ARTICLE III. That members of the Association whose salary is paid from funds derived from local, county or state taxation shall not sell music or musical merchandise to their pupils at an individual profit.

ARTICLE IV. That members of the Association shall not offer free, partial or fictitious scholarships as a means to secure pupils. Scholarships shall be awarded by a teacher only to deserving and talented pupils who have qualified as her pupils and whose means are found to be insufficient for their instruction.

ARTICLE V. That members of the Association shall not advertise a pupil as theirs until said pupil shall have been a pupil of teacher for six months.

ARTICLE VI. That members of the Association shall be honest at all times with pupils and their parents, as to a pupil's talent or ability, accomplishments or progress and future in music. It is morally criminal to raise false hopes that will result later in heart-

break and disappointment.

ARTICLE VII. That members of the Association shall not discuss one pupil or his work with another pupil except in a complimentary manner.

ARTICLE VIII. That members of the Association shall make no overtures to any pupil who already has a teacher; neither shall a member of the Association sacrifice his professional self-respect in attempting to retain a pupil who has signified his intention of changing teachers.

ARTICLE IX. That the pupil shall be held responsible for the time originally reserved for the receiving of musical instruction except in cases of real emergency. If a pupil fails to keep a lesson appointment, the lesson fee is due the teacher the same as though the lesson were given and shall be considered in every sense a just indebtedness.

ARTICLE X. That members of the Association agree that \$2.00 shall be the minimum fee for an hours private instruction in music and \$3.00 shall be the minimum fee for an hours class instruction in music.

ARTICLE XI. That any pupil who has failed to pay his just indebtedness shall be reported to the Association, and shall not be accepted as a pupil by any other member until his debt is paid.

ARTICLE XII. That members of the Association shall use only the most conservative statements in advertising. No guarantees of success shall be made. Statement of a degree shall be accompanied by the name of the institution granting the degree. Statement of a certificate or diploma shall be accompanied by the name of the institution and shall be qualified as to whether it is "one year diploma in piano," "two year certificate in voice," et cetera.

ARTICLE XIII. That members of the Association desiring to maintain professional relation with their local high school shall cooperate in every way possible with the school authorities by supplying promptly and completely all information and reports asked of them. Members will not publicly or privately discuss school officials' management of musical affairs except with the proper authorities.

ARTICLE XIV. That members of the Association shall not discuss other teachers in a disparaging manner; that this be rigorously condemned when the discussion is with a pupil concerning the pupil's former teacher. Criticism of one another tends to destroy confidence in and respect for our profession. The great Teacher has said, "By their fruits shall ye know them."

## Who's Who—In Arizona Music

ELDON A. ARDREY

Born in Stafford County, Kansas, 1905. Mus. B., 1928 and Mus. M., 1931, Univ. of Kans., School of Fine Arts. Mus. D., 1936, Yankton College. Special study, Chicago Music College; violin with J. J. Marz; Edward Durtz; Victor Kuzdo and Waldemar Gelich; piano, Fanny May Ross; organ and composition, Charles Skilton; voice, Wm. B. Downing; auditing violin teaching with Leopold Auer.

Private studio, Lawrence, Kansas, 1925-28; Dir. choirs and Glee Clubs, 1927-28; Violist, Kuerstenier String Quartet, 1925-28; Head, String and Theory Depts., and Orchestra, Yankton Conservatory, 1928-30; Dir. of Music, Arizona State Teachers College, Flagstaff since 1931; Chairman of Northern Arizona Interscholastic Festival since 1932. Organized A Cappella Choir, A. S. T. C., 1932. Music Dir. Grand Canyon Easter Sunrise Services for NBC and KTAR, 1935-39. Organized first Summer High School Training Clinic in Arizona 1938-1939, Voice and Strings. Pres. Arizona School Band, Orchestra, and Choral Association, 1938-39. Member, Phi Mu Alpha, Pi Kappa Lambda, A. F. & A. M., and Rotary International.

Other references may be found: Pierle Key's Who's Who, 1931; Who's Who Today in Our Musical World, 1931; Internat'l Ency. of Music and Musicians; Dodd Mead, 1938; Who's Who in American Education, 1939.

# Arizona Federation of Music Clubs

Greetings to the members of the Arizona Federation of Music Clubs, and to our sister organization, the Arizona State Music Teachers Association. Through the courtesy of whose president, Mr. Jesse Sedberry, the Federation is given the privilege of contributing this page. We feel that this magazine is making a definite contribution to the musical life of Arizona, and that through its pages the two organizations, which are pledged to the advancement of music in our state, will be drawn closer together and have a better understanding of the aims and working plans which each is sponsoring. We hope to contribute articles by state chairmen on the many varied activities of the State and National Federation, and trust that we will make many new friends for both the Federation and the "Arizona Musician" by so doing.

An account of the State Board meeting, held at the Pioneer Hotel, Tucson, Oct. 25, 1939, follows:

The luncheon Board Meeting of the Arizona Federation of Music Clubs was held at the Pioneer Hotel at 1 P. M. with the following officers and Chairmen present: Mrs. E. W. Flaccus, Tucson, President; Mrs. E. Richardson, Florence, Vice-President of Central Region; Mrs. H. W. Austin, Douglas, Treasurer, Mrs. Frank B. Wallace, Phoenix, Recording Secretary; Miss Ethyl Lobban, Tucson, Corresponding Secretary; Mrs. R. D. Richards, Phoenix, Junior Counsellor, and Mrs. Robert Denton, Casa Grande, Mrs. Cyril Saunders, Tucson, Mrs. J. R. Treat, Florence, Mr. Rollin Pease, Mme. Elenore Altman, Mr. Oscar Colcaire, Mrs. J. H. Rogers, Mrs. Harry Berger, Mr. and Mrs. Hartley Snyder, Miss Edna McDonald and Mrs. Gertrude Crockett, Tucson.

Mrs. Flaccus gave a report on the National Convention at Baltimore, its programs, policies; also her attendance at the premier of "Susannar Don't Yo Cry", the Stephen Foster operetta, in N. Y. City. Mrs. Flaccus was elected National Vice-President of the Western Region.

Mrs. Saunders, Chairman of



**MRS. ELMER WILLIAM FLACCUS**  
Tucson

President Arizona Federation of Music Clubs. National Vice-President, Western Region.

Civic Music, told of the need for musical instruments in schools for delinquent children.

Mr. Pease, Chairman of Church Music, urged improvement in church services by tying in public school music.

Madame Altman, Radio Chairman, told of prospective radio programs of "piano clinics" in which pianistic problems would be discussed and illustrated.

Mr. Snyder, newly appointed Chairman of Radio Music in Pub-

lic School Education, described a series of radio programs which he is putting on in Pima County, which could be made a state-wide project with cooperation of school authorities.

Dean Andersen's report on Music in Schools and Colleges, was read, in his absence. He discussed the rural school situation and advocated a State Supervisor of Public School Music, to which the Federation has already given its approval.

Mrs. Rogers, Chairman of Legislation, discussed Damrosch Fine Arts bill, which would create a Department of Fine Arts in the National Government.

Mrs. Richards, State Junior Counsellor, spoke of plans for holding the State Junior Competitive Festivals in three different localities, in order to take care of the large number of entrants.

Mr. Colcaire, Opera, told of a trip to Los Angeles under the auspices of the U. of A. to hear the operas Tristan and Isolde, and Manon, November 9th, with supervised trips to Huntington Library and N. B. C. studios.

Mr. Russell, State Publicity Chairman in a report, read in his absence, urged that publicity be sent in advance to constitute news.

The following resolutions were adopted: (1) That clubs be asked to request transcriptions of the Musical Appreciation Hour conducted by Walter Damrosch, so that

(Continued on Page 15)

Sept. 25, 1939

My Dear Mr. Sedberry:

Hearty congratulations upon the appearance of the first issue of the "Arizona Musician." I have read it from cover to cover and thoroughly enjoyed its contents.

This magazine will fill a long felt need, and do much to promote interest in music in Arizona, and I hope it will receive the support of every musician in the state.

I wish especially to commend your stand on State Supervision of Music in the Public Schools. The Arizona Federation of Music Clubs has already taken a stand on this matter, in a resolution at the spring convention, and has been assured that it will receive favorable consideration by the State Board of Education. In this, as in many other projects, the two state organizations can very profitably work together for the betterment of music.

I offer you the hearty support of the Federation and best wishes for continued success.

ELEANOR M. FLACCUS,  
President, Arizona Federation of Music Clubs.



# Music In Our Churches

A Few Observations

by

Arthur J. Smith, Organist and Choirmaster, Trinity Cathedral

How does the music in our churches compare with that of—say 20 years ago, and how can it be improved?

During the past two decades there has been a gradual and marked improvement both in the character and in the performance of the music of our churches. 25 years ago, one had to attend the big and wealthy churches in the large cities to hear really good music and the majority of the churches in the smaller cities did not even possess a pipe organ. Today it is the exception rather than the rule to find even a small church without a pipe organ and most of the churches have adequate choirs under good leadership. The title "Ministry of Music" is often seen in the printed programs of churches and indicates that such congregations are indeed emphasizing the spiritual values of good music and that splendidly trained musicians are employed to carry on the work. Another step in the right direction has been the almost universal adoption of the use of vestments by choirs of all denominations. One well remembers how incongruous was the sight of the women singers dressed up in their Sunday best and each vying to outdo the other in color schemes. The wearing of vestments lends dignity to the appearance of the choir and eliminates this personal element. Not so long ago, many of the churches in this Country dispensed with their chorus choirs and engaged a paid quartet to lead the singing and sing solos and anthems. Here again the personal element was very much in evidence and the singing of special numbers by the quartet reminded one rather of the concert hall. Fortunately, the paid quartet, as a choir, is now a thing of the past and the ideal choir is one composed either of men's and boys' voices where the boys are specially and assiduously trained, or of mixed voices supported in

each part by paid members who are musicians of experience. It is usually very difficult to have good music and a well balanced choir with a group of entirely voluntary singers.

During the past 20 years a lot of effective church music has been written that has, or should have replaced the old type of sweetly sounding and rather sentimental anthem which often consisted of a few short solos linked together in a haphazard manner by passages for the chorus. In recent years, composers such as Tertius Noble, H. A. Matthews, Healey Willan, Carl Mueller, Leo Sowerby, Alfred Whitehead and Frederick Candlyn — to mention a few; also several in England, have written sacred music of a high order to suitable biblical words — music that is churchly, dignified and inspiring. Solo parts are seldom found for the good reason that massed voices in four or more parts is a far more effective medium for the expression of religious thought and emotion than the single voice. The single voice, unless it be that of an outstanding boy soprano, introduces the element of personal appeal that is present in all solo singing. Of course solos occur in Oratorios and Cantatas and very occasionally in the best of anthems where the words of biblical characters or those of the Master are used. We are here speaking of the music in our church services and the writer is of the opinion that solos, duets and quartets should be eliminated as much as possible. As a contrast to anthems by our best modern composers, the choirmaster can occasionally use numbers by the early English composers particularly of the Tudor period now published by the Oxford Press and some of the choruses from the well-known oratorios are suitable for service use. The music of the Russian Church that was, set a standard that has never been excelled and while it was all written

"A Cappella" there are some arrangements to be had with organ accompaniment that are suitable for the average choir.

A word should be said about the hymn singing in the churches. The writer believes that there is room for improvement in the selection of hymns. Old favorites continue to be sung in some of our churches that only have a sentimental value. The words are often not in keeping with present day religious thought and experience—so why sing words that you do not believe in or subscribe to. Some of these old favorites are set to tunes that remind one of the dance hall rather than a place of worship. There is such a wealth of great hymns available—where both words and music inspire—that express eternal truths or give voice to our noblest feelings. These include the old chorales many arranged by the immortal Bach, the Psalter Tunes and those of the great Hymn Writers of the 18th Century. Here again a few of our present day composers have made notable contributions but many of the hymns written in the Victorian era and in the 19th Century should be discarded as trivial or sentimental. Hymns should be scriptural both in sentiment and expression, catholic in doctrine, devotional in character and lyric in quality.

The part that music plays in our religious services cannot be overstated. Music had its origin in religious exercises—in the desire of the primitive peoples to express their deepest feelings in song. The churches of today would do well to give the utmost encouragement and support to their choirs and their leaders. The building up of a good church choir with an adequate library of music takes many years but the whole structure can easily be wrecked by a lack of financial support and of interest on the part of the church management.

# Arizona State Music Teachers Association To Hold Annual Meeting At Phoenix November 17th



**MARIE SPERRY**  
Secretary-Treasurer A. S. M. T. A.



**MRS. LUTHER STEWARD**  
Vice-President A. S. M. T. A.



**JESSE ALLEN SEDBERRY**  
President A. S. M. T. A.

## ARIZONA STATE MUSIC TEACHERS PROGRAM

Nov. 17, 1939

Vocational Auditorium  
(Formerly Jr. Col. Aud.)

- 8:00—Registration.
- 8:30—Address of Welcome, Jesse Allen Sedberry.
- Topics to be discussed:  
Renewal of Certificates,  
Albert R. Etzweiler,  
State Supervisor of Music,  
L. Douglas Russell.  
Aesthetics,  
Marie Sperry.

10:15—Report of Nominating Committee.

10:30—Musical Program:

- "O Don Fatale," from "Don Carlos," by Verdi.
- Elizabeth Dearing, Contralto.
- W. Le Grande, Acc.
- Finale, from D Minor Concerto — Vieuxtemp.
- Lucille Reed Bangs, violinist; Mary Hamilton, Acc.

Green Cathedral — Hahn  
Mighty Like a Rose—Nevin  
Beautiful Dreamer — Foster

Phoenix North High School Girls' Chorus of 75 Voices, John J. Boyer, Director.

11:10—Piano Round Table Discussion, Julia Rebeil, Chairman. Hazel Harvey Quaid and Bertha Kirkland, assisting.

12:00—Luncheon.

1:00—Business Meeting:

Committee report on recommendations for change in membership require-  
(Continued on Page 17)

## 8 Pianists-Teachers To Play Bach Concerto At Music Teachers' Banquet



(Pianos Through Courtesy of Redewill Music Co.)

Among Phoenix finest pianists are the above eight members of the Phoenix Piano Teachers Association. These artists, under the baton of Jesse Allen Sedberry, President of Arizona State Music Teachers Association, will play the Bach Concerto Number 28—A Minor at the Joint Banquet of A.S.M.T.A., Music Section A.E.A., Band, Orchestra and Choral Association, and Composers Society. The banquet is to be held at the Westward Ho Hotel and starts at 6 p.m. Be there!

## Music Teachers To Hold Annual Convention

The sixty-first annual meeting of the Music Teachers National Association will be held December 28, 29, 30, at the Muehlbach Hotel, Kansas City, Mo. There will be forums in all phases of music, with nationally famous men and women in charge. Some of the topics to be discussed are Academic Degrees for Teachers of Music, Musicology, Public School Music, present status and activities of the W.P.A. Federal Music Project, Music Education in the Earlier Grades, Musical Theory, Music in the Colleges, and many other timely topics.

Membership in the M.T.N.A. is open to all musicians and others interested in the progress and de-

velopment of music in this country upon payment to the treasurer, Mr. Oscar W. Demmler, 217 Dalzell Ave., Ben Avon, Pittsburgh, Pa., of \$4.00, which will admit to all sessions of the convention, procure the printed cloth-bound volume known as the book of proceedings which includes the papers and addresses presented at the annual meeting and also copies during the year of the M.T.N.A. Bulletin. A tentative program of the Kansas City meeting will be mailed out in early December. Those desiring a copy of this, who are not already on the mailing list, should write the secretary of the association, D. M. Swarthout, University of Kansas, Lawrence, Kansas.

## Redewill Loans Pianos

Arizona music teachers and lovers of music have learned from the past yeoman service of Gene Redewill that they have a staunch friend. Mr. Redewill has supported and sponsored many artists and musical projects in Arizona.

The Arizona State Music Teachers Association is indebted and very grateful to him and the Redewill Music Co. of Phoenix for making it possible to have eight of our most brilliant lady pianists perform on eight pianos, the great Bach Concerto in A Minor. We know that many teachers will want to hear this performance. It is planned to place many chairs in the hotel dining room so that teachers may invite guests to the performance.

Plan now to attend.

# GLOBE HIGH SCHOOL BAND



This unique organization, under the direction of Loren L. Maynard, will play at the General Session of the A.E.A. on Friday, November 17, at 3:45 in the Phoenix High School Auditorium. Their program includes: "His Honor" by Fillmore; "Finale from the 4th Symphony" by Tscholkowsky, and closing with another march, to be selected.

## A MESSAGE to the JUNIOR CLUBS

It is with pleasure that I take this opportunity to write a personal message to Junior Counsellors, teachers and all the boys and girls who are planning to enter the Junior Competitive Festival Contest next spring.

Due to the fact that the participation in the State Competitive Festival has grown to such an extent that it is difficult to handle all the contestants in one day, the contest committee has worked out plans whereby there will be three separate divisions of contests. On Saturday, March 9th, there will be a Competitive Festival Contest held in Phoenix, including the Tempe, Mesa, Yuma and Ajo districts. Plans are also being made to hold another Festival in Tucson the first week in March, which will include the Florence, Casa Grande and Douglas section of the State. The committee also hopes to make arrangements whereby a third contest will be held in the Flagstaff-Grand Canyon region. By dividing the contests many of the boys and girls will not have to endure the inconvenience of traveling several hundred miles in order to participate in the Annual Music Festival. According to Mrs. E. W. Flaccus, our State President,

who has recently returned from the Board Meeting of the National Federated Music Clubs, which met in Salt Lake City, this manner of handling the Competitive Festival is working out very successfully in other states.

The contest committee is enthusiastically encouraging students to enter the "Musicianship Competitions" on Pages 5 and 6 of the Junior Bulletin. Many boys and girls may enter this classification who are good musicians but not interested in solo work. Mrs. O. P. Knight, of Tucson, our State Contest Chairman this year, Mrs. Flaccus and the Junior Counsellor think it would be an excellent idea for everyone to concentrate on this musicianship contest in conjunction with voice, violin, piano or with whatever capacity one might be entering the Festival this year.

I am most happy to announce that we have four new Junior Clubs which are being federated in Phoenix and Tempe. If Mr. Sedberry can spare the space in next month's edition of The Arizona Musician I will tell about each new club, their Counsellor, President and Board Members.

Trusting that the committee's plans and arrangements will meet

## RECENT AFFILIATE



**N. DOUGLAS EDDY**

Talented young pianist-teacher who recently became affiliated as a member of the teaching force of the Austin Studios of Music.

with the approval and sympathetic cooperation of the many Counsellors and teachers who so graciously assisted us in last year's activities, and eagerly looking forward to your same enthusiastic cooperation this year, I remain

Cordially yours,  
**NANCY E. RICHARDS,**  
 State Junior Counsellor.

# Officers of Arizona School Band, Orchestra And Choral Association



**ELDON A. ARDREY, Pres.**  
Head, Music Dept. A. S. T. C. Flagstaff



**EVAN A. MADSEN**  
Secretary-Treasurer, Head, Music Dept.  
Gila College, Thatcher



**HARTLEY SNYDER**  
Vice-President, U. of A., Tucson

Robert Lyon of Tempe College is chairman of Phoenix district. Assisting organizers are Leslie Kraft, Tombstone; Lynn Fitzgerald, Tempe; Harry Cloud, Ajo; and Carl Guthrie, Jerome.

## Gehrkins Resigns As Editor For M. T. N. Association

Karl W. Gehrkins, Editor of the **Volume of Proceedings** of the Music Teachers National Association for the past twenty-two years, has just resigned. Dr. Gehrkins, whose activities in the field of music education are nationally known, was President of the Association in 1932, and has been active in its affairs for some thirty years. He is also a past President of the Music Educators National Conference, and has been a member of the Research Council of Music Education since its organization. Pressure of duties at the Oberlin Conservatory of Music, where Dr. Gehrkins has been the head of the Music Education Department since 1907, has compelled him to relinquish his work as Editor for the Music Teachers National Association.

Dr. Gehrkins took up the editorial work for the Association in 1917, as the successor of the late Waldo S. Pratt, and the yearly **Volume of Proceedings** has been issued under his editorship

since that date. These volumes form a compendium of the progress of music education in America, and the high standard set for them by Waldo S. Pratt has been continued in a conspicuous manner during the many years of Dr. Gehrkins' editorship.

In addition to his editorial work, Dr. Gehrkins is the author of many books, among them the following: **Music Notation and Terminology, Essentials in Conducting, An Introduction to School Music Teaching, Fundamentals of Music, Universal School Music Series** (with Walter Damrosch and George Garton), **Music in the Grade Schools, and Music in the Junior High School.** He was Music Editor of the **Webster New International Dictionary** and he regularly edits a department in **The Etude.**

Dr. Gehrkins' work for the Music Teachers National Association will be taken over for the present by the Assistant Editor, Theodore M. Finney, of the University of Pitts-

burgh, pending the election of a new Editor at the annual convention of the Association in Kansas City, December 28, 29, and 30.

### THE ARIZONA SCHOOL BAND, ORCHESTRA AND CHORAL ASSOCIATION

#### Schedule of Events

#### Friday, November 17th

- 10 a.m. and 1 p.m.—All-State Rehearsals—Bldg. No. 8—3rd Fl.
- 4:30 p.m.—All State Rehearsals—Auditorium P.U.H.S.
- 8 p.m.—Concert—Auditorium—P.U.H.S.

#### Saturday, November 18th

- 12 noon—Luncheon and Business Meeting, Hotel Adams, Banquet Room.
- ?? p.m.—Musicians Banquet—AEA Music Section, ASMTA, and Arizona School Directors Association at the Westward Ho.

The above schedule of rehearsals naturally conflict with regular meeting of the A.E.A. and A.S.M.T.A. It is urged that each of you attend the regular music sections for there will be sufficient staff to do the rehearsing.

# To Play At Music Teachers Banquet



**Flagstaff  
String  
Quartet**

Photo by J. J. Lynch,  
Flagstaff.

Flagstaff, Nov. 10. — A unique group on the campus of Arizona State Teachers college at Flagstaff, the faculty string quartet is shown here. Members are (left to right) Dr. Eldon A. Ardrey, head of the music department, violin I, Prof. J. Alfred Anderson, college band director, violin II, Robert Atwood, Phoenix artist who was a visiting instructor on the campus this past summer, cello, and Robert LaMasters, also a visiting instructor, viola. Mrs. LaMasters accompanied the quartet at the piano.

The group organized when they discovered their mutual interest in string ensemble work. The principal motive was their own pleasure and enjoyment. However, numerous requests for a public concert were soon heard, and, as a result, the group performed before a large audience in North Lounge for the benefit of summer students, faculty, and townspeople. Because of the success of the program, Mr. Atwood stayed in Flagstaff long enough so that the group could present a second concert for the benefit of regular term students.

Practice sessions were held in Mr. Atwood's campus studio, where he spends his time painting landscapes and practicing on his cello. He has recently been

called "the musician turned artist".

The final appearance of the quartet will be made at Hotel Westward Ho in Phoenix at the joint banquet of the Arizona State Music Teachers association, the music section of the Arizona Educational association, and the Ari-

zona School Band, Orchestra, and Choral Directors association.

Plan to attend the gala joint banquet at the Westward Ho hotel Friday, Nov. 17, 6 p. m. (See program.)

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# MUSICAL STANDARDS

By JULIA REBEIL

The music teaching profession is unique in its diversely trained instructors, each one of whom sets his own pace and standards. The majority are earnestly trying to do better work, and in many cases do accomplish tremendous results.

The National and State Music Teachers Association have endeavored to establish a uniform course of study with the hope of raising musical standards. Much has been accomplished by their efforts. However, it rests in the cooperation of the individual teacher to make these programs wholly successful.

Music is no longer a luxury. It has become a valuable and distinct asset in our community. Witness the response at our concerts, artists playing to full houses. Indirectly, this great awakening comes from the music teacher who by persistent efforts has helped to arouse the musical interest in his community. Our musical progress today lies in the hands of the teacher, and the standards which he sets for himself and his pupil are of the greatest importance.

What are these standards? First of all, the intellectual training of the teacher must be thorough and lasting, for he must always be a student. Second, his obligation to the pupil lies in demanding exact and definite work. Music has been given an important place in our educational system and our obligation is to live up to its importance. The responsibility, inspiration and the development will always rest with the teacher.

I have often been asked to give the piano requirements for college entrance. Any piano student who has been carefully trained through his elementary and high school years will have no difficulty in entering the University courses. There are some students, however, who sometimes select music as a major subject without having had sufficient preparation. In that event, they are tremendously handicapped, and are required to make up their deficiency before receiving college credit.

For a piano major, the following are pre-requisites for college credit: a thorough knowledge of scales in



JULIA REBEIL

all forms; Bach's Little Preludes and Fugues; Czerny Op. 299 or its equivalent; and the easier Sonatas of Haydn and Mozart.

The private teachers will always be the most numerous representatives of our profession. They as well as those connected with educational systems have the responsibility of striving for the highest standards. This is no mere task when we realize that we are a part of a great national movement that ultimately will express itself in music.

## U. of A. Artist and Lecture Series for 1939-40

Tuesday, Oct. 17—Jan Smeterlin, Pianist  
 Wednesday, Nov. 15—Richard Bonelli, Baritone  
 Monday, Nov. 27—Rip Van Winkle, Clare Tree Major Production  
 Monday, Dec. 11—Luboshutz & Nemenoff, Duo-Pianists  
 Tuesday, Jan. 16—Lewis Browne, Lecturer  
 Monday, Jan. 29—Erica Marini, Violinist  
 Monday, Feb. 19—Gladys Swarouth, Mezzo-Soprano  
 Thursday, March 14—International Trio: Richard Buhlig, Pianist; Joseph Pastro, Violinist; Cornelius Van Vliet, Cellist  
 Saturday, April 27—Gala Performance: Romeo & Juliet; Gordon Davis, Director  
 The music and rhythmic departments will collaborate with the drama department in this performance. Another attraction will be announced later.

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## Arizona Federation of Music Clubs

(Continued from Page 7)

we may receive them at a more convenient hour than at present. (2) That a committee of three be appointed to continue the study of the matter of music conditions in the rural schools and to make recommendations to the State Board of Education. (3) That a Resolution of thanks be sent to Dr. Walter Damrosch for the wonderful work he has done for music for children and for his proposed efforts in behalf of a bill to provide a Department of Fine Arts in the National Government.

The Board members were entertained at a buffet supper by Mrs. Flaccus at her home in El Encanto Estates, after which they all attended the very fine concert given at the Pioneer Hotel by the two Arizona Young Artist Winners who represented Arizona in the contest held in Los Angeles last spring. Marie Harding, brilliant young pianist, and Elizabeth Dearing, charming young contralto, gave a splendid recital before a large and appreciative audience.

### MUSICIANS' BANQUET PROGRAM

Hotel Westward Ho, Phoenix  
Friday, Nov. 17 — 6 P. M.

#### FLAGSTAFF STRING QUARTETTE

##### Program Selected

Eldon A. Ardrey, 1st Violin  
J. Alfred Anderson, 2nd Violin  
Robert Atwood, Cello  
Robert La Masters, Viola  
Mrs. La Masters, Piano

#### PIANO OCTET

Concerto in A Minor, Bach  
Norma Rasbury  
Henrietta Lundquist  
Dixie Yost  
Bertha Kirkland  
Carmelita Ward  
Rachel Marden Boyer  
Elizabeth Phillips  
Edith Edwards  
Jesse Allen Sedberry, Director.

Toastmaster, Rollin Pease.  
Chairman of Arrangements, Benjamin King; Mary Doyle, and Dorothy O'Rourke, Assisting.

Don't fail to attend the A. S. M. T. A. meeting Friday, Nov. 17.

## Department of New Music RECORDINGS and BOOKS

By ORLEY ILES

Harcourt Brace and Co. (New York) announce a "Miniature Score Series" in six volumes and containing complete scores of 85 orchestral masterpieces.

As a starter for your Musical Score Library, I suggest the Nine Symphonies of Beethoven,—included in one volume. (Price \$3.00) A welcome aid to amateur, as well as professional score readers, is the unique arrow system by which the musical construction and the many themes are made easy to follow. Much added enjoyment may be derived from phonograph recordings or symphony broadcasts by following the performance with the full score before your eyes.

In addition to the nine Beethoven Symphonies, other volumes contain Symphonies of Brahms and Tschaiakowsky; Symphonies of Haydn, Schubert and Mozart; Famous Symphonic Poems; Wagner Orchestral Excerpts, as well as other Individual Symphonies. The Edition is heartily recommended by such famous conductors as Walter Damrosch, Eugene Ormandy, Dr. Serge Koussevitzky and others.

Many late popular music releases are adaptations from the classic masters. Themes from Tschaiakowsky, Ravel and Debussy have been among the most popular on the "Hit Parade".

"My Prayer" featured by Shapiro Bernstein and Co. (New York) is such a tune founded on the famous melody "Avant De Mourir" by Georges Boulanger. The Shapiro Bernstein catalogue of music also includes new orchestrations of standard popular tunes such as: "Exactly Like You", "Sweet Sue", "Memories of You"—arranged by Jimmy Mundy and "Shine" arranged by Vic Schoen. Someone once made the Observation that a rehearsed "sax" section is "three boys who have played together long enough for all to make the same mistakes at the same time". With new and modern arrangements such as these, there can be no excuse for "faking" the old standards.

A survey of the catalogue of the Willis Music Co. (Cincinnati, O.), publishers of Part Songs for School Chorus and Part Songs for Women's or Men's Voices, will disclose, not only many new numbers, well harmonized, with melodic interest and easy ranges which will appeal to singers of junior high school age, but also includes more advanced material for high school and college glee clubs.

Recommended for the Yuletide Season are "Three Christmas Carols" (15th Century England) arranged a capella for chorus of mixed voices by Donald E. Sellow. (Christmas Anthems No. 5806.)

Their newer publications also include one of the most popular of the Mexican Folk Tunes, "Chilpanecas" (Chop-a-nay-cas) arranged as a three-part chorus of women's voices or as a two-part chorus (S.A. or T.B.) by Jeffrey Marlowe.

New and interesting music published by the Clayton Summy Co. (Chicago) included an "Album for String Orchestra" compiled and arranged by Sheppard Lehnhoff. The complete scoring is for 1st, 2nd, and 3rd violins, viola, cello and bass. The collection contains compositions by Bach, Beethoven and Schubert and is so arranged that the numbers may be played by any combination from three violins

# PIANO HARMONY

## ORLEY ILES

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Tucson, Contralto, to Sing at  
A. S. M. T. A. Meeting.

## Federation Presents New Artists


The Arizona Federation of Music Clubs has the honor of presenting for your consideration the following young artists who will be available for recitals and club programs during the coming season. All have emerged with honors from state and district contests, conducted by the National Federation of Music Clubs, and are heartily endorsed by the state federation.

Marie Harding, pianist, of Globe, was State and Southern Pacific District winner in 1939, and was one of fourteen finalists who competed at Baltimore, Maryland, for the National award of \$1000, and an appearance with the Philadelphia Orchestra.

Elizabeth Dearing, Tucson, Contralto, winner of the state contest, young artists division in 1939, and the state and district student division, in 1937.

Harry Rickel, pianist, Tucson, state winner of Student Musicians Contest 1937. Master's Degree, University of Arizona 1939.

Riccardo Mooney, Douglas, Violinist, state winner Young Artists contest, 1937.



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## Department of New Music

(Continued from Page 15)

and cello or string quartette (two violins, viola and cello) to full string orchestra. (Conductor's Score \$1.00—Parts 50c.)

Piano teachers will find in "Keyboard Stories" by Garnet Parker Erwin, a book especially planned to make learning to play and learning to read music a happy experience for the little tots. (Price 75c.)

In the "New Kleidoscope" Adeleide Trowbridge Perry has compiled and annotated a set of 18 pieces of easy difficulty but with sufficient musical interest to appeal to the early adult. (Price 75c.)

"Valse Scherzo" by Allen Grant will be a welcome addition to the concert repertoire of music for two pianos (four hands). Mr. Grant's "Valse Scherzo" combines pianistic brilliance and modern harmonic progressions in a most satisfying manner. (Set of 2 parts—\$1.50.)

We find the following among the new releases by G. Schirmer (New York): "A Set of Handel Pieces" selected and transcribed for piano by Harold Bauer. (Selections of the best numbers from the Handel Clavier Suites—\$1.50.)

The "Diller-Page Song Book"—containing new and easy arrangements of thirty well known songs carefully edited from the standpoint of musicianship and pianism. (Price 75c.)

The "Ten Star Solo Collections"—ten popular classics arranged by Mayhew Lake, for solo instrument with piano accompaniment. Such well known compositions as "Walter's Prize Song", "Finlandia", "On the Road to Mandalay", "Songs My Mother Taught Me", "Trees", etc., as solos for either trumpet, clarinet, alto or tenor saxophones, trombone or baritone horn. (Price complete \$1.00.)

"Mother Goose Melodies" contains 40 best loved nursery rhymes with their traditional tunes arranged for the piano in the five-finger positions by Virginia Jobson. These should appeal especially to the beginning student. (75c.)

Piano solos of medium difficulty for teaching or recital:

"Magnolia" by Louise Wright. A dreamy melody with the wistful appeal of a popular ballad. (Price 40c.)

"The Singing Tower" by William Munn. A tone poem, well harmonized with good arpeggio material for the L.H. (Price 50c.)

"Victory Prelude" by Harriet Ware. A majestic but rhythmic composition with forceful climax. (Price 50c.)

"Petite Valse" by Miguel Sandoval. A piquant figure in waltz time developed with delicacy and charm. (Price 50c.)

"Mississippi Flood Tide". An American Nocturne by Lewis Slavitt suggesting the style of Percy Grainger, to whom it is dedicated. (Price 50c.)

Due to lack of space in this issue it is impossible to review all material furnished to date. In addition to the publishers mentioned above, we wish to thank Theodore Presser (Philadelphia); Books and Music Inc. (New York); Schroeder and Gunther Inc. (New York); Chappell and Co. (New York) for valuable material furnished this department. This will be reviewed in the next issue, and all material will be on display at the Annual Meeting of the Arizona Educational Ass'n. and the Arizona State Music Teachers Convention, so that teachers from all over the state may have opportunity to make a personal examination.

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By ROLLIN PEASE

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There was once a poem about a man who would be Franklin, except that he "never had no kite, lightnin', nor key." But no modern music instructor can plead such lack of equipment—for there is plenty of material, at poverty prices.

\* \* \*

The State Federation of Woman's Clubs has just begun this year's campaign for—

- a. Reaching the "eye" people as well as the "ear" people by coupling pageantry with music. Sometime I'll write you a long description of a church that wanted an organ, and wisely coupled the organ campaign with a project to redecorate the church and install a stained glass window.
- b. Extending music method and appreciation by radio.
- c. "Cashing in" on Arizona weather by means of caroling groups going everywhere.

\* \* \*

In the University of Arizona Radio allocation of daily 6 p. m. broadcasts, two periods are given to music, and the other five or six divided among a lot of other people. In spite of the work involved, your music department appreciates this emphasis upon music in extension plans.

Have you paid your 1939-40 A. S. M. T. A. dues? Send that dollar bill now.



ROLLIN PEASE

Head of Voice Department, U. of A.  
Toastmaster at Joint Banquet.

## A. S. M. T. Program

(Continued from Page 9)

ments, Mr. Etzweiler, chairman.

Committee report on objectives for the coming year, Dixie Yost, chairman.

Final reports and discussions.

(See elsewhere for banquet program.)

## PHOENIX SYMPHONY ORCHESTRA TO PLAY CONCERT DECEMBER 14

The Phoenix Symphony Orchestra, under the direction of Romeo Tata, will play its initial concert of the season in the Phoenix High School auditorium, on Thursday evening, December 14.

The following numbers are listed for this concert:

Iphigenia In Aulis Overture — Gluck.

Clock Symphony — Haydn.

Second Piano Concerto for piano and orchestra—McDowell, Norma Rasbury at the piano.

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# Yuma High Band Largest in History

By NEAL HOLLIS

Yuma Union High School has the largest band in its history consisting of eighty-six playing members. We are proud to state that the high standards of our music have not been lowered because of the increase in musicians.

The band is but one of our musical organizations however, and added to this we have a fine orchestra consisting of forty-five members, an excellent glee club, and a drum and bugle corps which we believe will make an enviable name for themselves this year.

At present the band is specializing in marches due to football season but soon we expect to begin the concert series in preparation for the annual state contest. The orchestra to date has played, "Spirit of Youth," by Sordillo; "Italians in Algeria," by Rossini, and "Mission Overture," by Thomas.

Last year, if you remember, Y.U.H.S. won first place in both orchestra and band at the state contest held in Tempe and we are working hard this year so that we may take the same honors again in 1940.

## Gilbert High Music Groups Dress Up

Beautiful new robes are being made for the Gilbert high school mixed chorus of 45 members. The robes are full and black with white collars. They are being made by the individuals and Home Economics Department.

The 52-piece concert orchestra played recently in the High School Auditorium. The boys were dressed in dark suits and the girls wore beautiful pastel shade evening gowns. This, with the newly "tailor made" music stands, painted black and gold, of the school colors, presented a most spectacular appearance.

One of the Valley's finest and most prominent violinists-teachers is Lucille Reed Bangs of Tempe.

Miss Bangs holds the B.M. degree and has had wide experience concertising and teaching. She will play a movement from a well known concerto at A. S. M. T. A. Meeting in the old Junior College Auditorium, Phoenix, on November 17th.

# I Like My Radio—Do You?

W. R. AUSTIN

The most accomplished Composers, Conductors, Instrument Makers and Artists are combined factors necessary for the production of the finest music. Program builders and sponsors become additional factors in so far as radio listeners are concerned.

Mr. W. J. Cameron in a talk given recently on the Ford Sunday Evening Hour stated that it was the pleasure of the Ford Organization to provide that quality of music its thirty millions of listeners liked best.

Each of the 150,000 music teachers in America may derive much pleasure and inspiration by listening regularly to the Ford Hour, not being unmindful that approximately 65% of all professed music lovers prefer that quality of music—a quality every well qualified musician would classify as belonging in the top-most bracket.

Who of us after listening to the finer things presented on the Ford

program, and a few others, are not tempted to turn off the switches on our radio when forced to drop from the pinnacles of musical beauty down to the abyss of unsavory, milk-and-water musical menu many program builders and sponsors would have us accept "because that is what the public demands"?

Musical programs for many of the smaller radio stations are evidently planned by program builders who know nothing of musical program building. Their first contacts with music and musicians may easily have been made at the time of their employment by their station. It is not uncommon that persons directly responsible for our radio musical programs possess little or no musicianship and are devoid of any sort of refined musical taste. Having made little or no research along necessary lines they attempt to speak authoritatively on Quality and Types of music the station listeners prefer. Could it by any chance be

that both the program sponsors and listeners are victims of the unmusical preferences of the program builder?

In view of the fact that 65% of ALL listeners would like less cacophonous clashes, and senseless rhythm twisting, might not radio advertisers get more value for their advertising fees if the 65% of ALL listeners might have musical programs that would afford them pleasure?

No doubt any radio listener at some time or other, each day, can find a musical program to his liking, and it should be so. Program builders must appeal to all classes, and all degrees of musical understanding. They should not be criticized for making intelligent efforts toward pleasing the minority—that 35% of all listeners who as yet remain unacquainted with the fuller joys that attend adequate musical understanding. However, there is probably room for justifiable complaint in that some stations somehow get their percentages mixed, or for other reasons that we are unable to understand

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<b>SOLILOQUY</b> .....	2.50	3.50
<small>(Rube Bloom's musical thought becomes an interesting and sparkling arrangement by Paul Yoder.)</small>		
<b>DIZZY FINGERS</b> .....	2.50	3.50
<small>(Zex Confrey's renowned instrumental novelty arranged by Paul Yoder.)</small>		
<b>RHYTHMOODS</b> .....	2.50	3.50
<small>(A medley of Duke Ellington's Sophisticated Lady, Mood Indigo, and Black and Tan Fantasy. Arr. by Paul Yoder.)</small>		
<b>SUN GOD OVERTURE</b> .....	2.50	3.50
<small>(A majestic rousing overture composed and arranged by Major Ed Chenette.)</small>		
<b>There's Something About a Soldier</b> .....	2.50	3.50
<small>(In patrol arrangement, by Paul Yoder, depicting the life of a soldier from reveille to taps.)</small>		

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### PROGRAM

MUSIC SECTION — A. E. A.  
Friday, November 17, 1939 — 2 P. M.  
Old Junior College Auditorium  
George F. Backe, Chairman

Subject: "The Musical Amateur — How can he best be fitted to fill his place after graduation in college and community."

Part One: Demonstration of vocal and instrumental in the Grades, Phoenix. — Henrietta Lundquist.

Part Two: Students chosen from the vocal classes of Prescott High School demonstrating both vocal and instrumental numbers. — George F. Backe.

Part Three: A demonstration of college vocal and instrumental instruction by students of Arizona State Teachers College, Flagstaff. — Dr. Eldon A. Ardrey.

Discussion:

Business Meeting:



**GEORGE F. BACKE**

Chairman of Music Section A. E. A.



**BERTHA HOLMAN**

Secretary Music Section A. E. A.

## Northern Ariz. Teachers To Affiliate

Northern Arizona Music Teachers Association voted to affiliate with the new state organization of "Arizona School Music Directors." Recommended to Principals and Superintendents that scholastic rules which do not conform to the National Festival Rules be changed in order that our festival may be national in its aims and regulations. That Arizona be one of the first states to stress choral work rather than concentrating all our efforts upon the instrumental work which now constitutes the major part of the Regional meet. Above meeting was held October 14.

## I Like My Radio

(Continued from Page 19)

they broadcast too little of GOOD MUSIC and too much of that raucous pandemonium that puts even Satan to shame.

How many professional musicians could successfully cope with the many trials and tribulations that confront the average Radio Station Manager—and who of us want to try it?—I LIKE MY RADIO! DO YOU?

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## MUSIC APPRECIATION

We should know and understand music. We should have a clear understanding of music appreciation and its relationship to the kindred arts; that it is part of life itself.

How should we approach the avenues of this aesthetic understanding? It cannot be accomplished through one source alone, for appreciation covers many phases of life. It must come from experience, self-examination, and from the study and conclusions of the various byways of aesthetics.

We should think of music in terms of its related implications; to treat it as a whole, with its manifestations in the different arts and to treat it in a co-operative and comparative fashion.

Laurel Adler has this to say regarding this subject: "The way of art is wide, and the essential points of union between the arts, as well as points of difference, must be a basis of study to the composer and student. Without some understanding of the phenomena of all the arts the composer will be confined in achievement just as the student will be limited in appreciation."

The teaching of music appreciation is, to a great extent, limited by the qualifications of the teacher. Appreciation of all the arts has become of such importance to modern education that it is difficult to vision any teacher attaining anything like a high degree of success who does not appreciate at least some of the arts.

## MUSIC WEEK

Music week offers the school superintendent, principal, music supervisor and music teacher an ideal opportunity for impressing upon the public what is being accomplishing in the musical training of the children. At a time when the nation's attention is focused, to a greater extent than usual, on the value of music and the importance of such training in the life of the future citizen, it is appropriate and distinctly beneficial to the schools to feature programs demonstrating the growth in standards of appreciation and performance among the vocal and instrumental groups in the individual schools, or to combine them in an all school program.

No less than 2,800 of the 7,000 clippings received by the National Committee reporting on local observance last year specifically mentioned school participation, while a large percentage of the editorials which appeared made favorable comment on school music study.

## NATIONAL CONVENTION

"A National on the west coast" has been anticipated by the music educators ever since their professional organization has attained national signi-

ficance and prestige. This long awaited meeting will be held next spring in Los Angeles and the first "National" in the West will mark the thirty-third Anniversary of the Conference. This will be a welcome occasion indeed for members throughout the country to cooperate with their western colleagues in an inspiring program of demonstrations, study sessions, clinics, lectures, symposiums, concerts, and music festivals which will afford lasting contributions to music education.

This issue carries several requests for dues, such as M.E.N.C, M.T.N.A, and A.S.M.T.A. To join these three associations will require several dollars. We should not look at these local and national associations as to what it is going to cost us to become members or what direct or immediate personal gain to anticipate. But, if we help these organizations by becoming members we help them to expand and this in turn is bound to help us and our profession. Membership in these organizations mean that we are progressive and active musicians and teachers.

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# The Teaching Of Music

By DR. ALBERT R. ETZWEILER

Teaching has been defined as a guidance of learning. This indeed is the only way to think about it intelligently and constructively. Music teaching either in schools or giving private lessons is a business which involves the cooperation of a great many different people who discharge diversified functions and duties.

In some schools a great deal of the work is done by the grade teacher, so it is imperative that she have some musical training as a part of her preparation; and absolutely necessary that the supervisor help her to a better understanding of the ideals and methods of music education. The attitude and interest of the building principal will greatly effect the classroom situation, so that the needs of the music program must be clearly and convincingly set before him. The superintendent will have much to do with determining budget appropriations and time schedules, and here once more a sympathetic understanding is highly important. The task of the supervisor or director is to work out a constructive program on solid principles, and to secure the cooperation required to make it effective. If there is a serious weakness at any one of these points, the musical interest of the pupils are directly threatened, and the whole teaching function is made weaker and less effective.

The essential thing is to build up a working organization which will really take care of the situation. Music teaching in the schools means a great deal more than the classroom contact between the teacher and the class. This of course, is the essential focus. It is indeed very desirable to approach the problems of teaching music from a broad viewpoint.

We have a favorable situation in music education when all the conditions favor the carrying on of the three kinds of musical projects: listening, performing, and creating, through which musical development takes place.

Instrumental work beginning with the grades, and moving to-



DR. ETZWEILER

wards ensemble performance of artistic merit in the junior and senior high schools, and continuing through the Universities and Colleges. This should include band, orchestra, courses in theory, and harmony in high school, developing directly out of the earlier work in singing, instrumental music original composition, and ear training.

No program of school music can be considered adequate which fails to provide ample and varied opportunities for musical experience and for the carrying through of appealing musical projects.

The natural educational relatives of music are history, geography, art, science, and physical education. If effective contacts between these various subjects and music are established, they vitalize one another. If we fail to secure correlation between music and other subjects, our music program is impoverished in itself, and will not yield its full value as an agency for developing the personality of the pupil.

Regarding materials. Here we have the question of the room, the musical equipment, and books. Many rooms which must be used for music work, render certain parts of a complete program very difficult. For instance, with fixed seats, good rhythm activities are very seriously impaired. Most American classrooms are constructed obviously on the theory that education consists in sitting still and attending to teacher. But we need something different from this for ideal conditions in music education.

As to instruments, distinctive quality is a thing greatly to be desired. If children have no experience with superior instruments, it unquestionably affects their music standards.

Thus, the music program in the schools should be considered as a program of activity and opportunity. Its aim is to open the way for fruitful and interesting musical projects through which the musical development of the child may be brought about.

Let us now consider more specifically the classroom contact, and see just what the teacher ought to attempt to do when dealing with the pupil directly.

The first thing is, that he should undertake to produce favorable attitudes in the class. Every piece of learning should be directed as a specific project, and a definite will to learn should be aroused in connection with it. This is brought about by proper motivation.

The first great source of motivation is the attitude of the teacher. The teacher should look for and appreciate effort and willingness rather than pay somewhat insincere compliments to a musical result which in and of itself may be rather mediocre.

Another source of motivation is the presence of a group. Music is an art which naturally expresses itself through group activities, and in music education

(Continued on Page 16)

# SOME RECENT COMPOSITIONS

By ARTHUR OLAF ANDERSEN

## CHORAL MUSIC

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# Sex Appeal In Music

By GENE REDEWILL

Musicians and layman-listeners may not be fully aware of it, but there exists an instinctive sex appeal in music. This appeal is similar to the love of opposites, like blondes liking brunettes and brunettes preferring blondes, also man's love for a woman and woman's love for a man.

To prove this theory, based on observation, we find innumerable instances whereby the feminine sex shows a marked preference for masculine music and quite as many where the male prefers feminine music. These deductions are not based so much on the eccentricities of "flaming youth" as they are on the more mature and settled opinions and preferences of both men and women.

Before going further we must define just what is masculine music, and just what point of difference there is in what we term feminine music. Masculine music dates away back to the primitive man—the savage, Indian, Ethiopian and many of the barbarous tribes in remote spots of the earth. Without exception, all the tribal tunes of conquest and war are written in music by some multiple of two-four (4) time, such as two or four beats to the measure. This is characteristic of our more civilized and present day military music, successful and stirring national anthems of all nations and all music of a majestic and highly optimistic nature.

Feminine music is of a more poetic style than masculine music, the basic source of rhythm getting far away from the masculine tom-tom, and the musical beats are generally some combination of three beats to the measure, such as the waltz, minuet, mazurka, bolero, polonaise, serenades and the like. While it is true that many soft toned lullabys and ballads are written in 2-4 and 4-4 time, yet in such cases the rhythm is secondary to the melody and such pieces are performed in such slow tempo that words and melody predominate.

Men are generally the leaders of what is going on in their domains, but unless he is a professional musician he leaves the mat-

ter of selection of music to the lady. That is why dance programs are filled about nine-tenths with masculine tom-tom music, in 2-4 and 4-4 time. It appeals to the feminine sex. Occasionally the submissive male will assert his pleasure or preference for a 3-4 time waltz, and when this dance is announced you will see many "wall flowers" get out on the dance floor and sway to the poetic and feminine strains to music of that tempo.

Among the standard melodies in waltz time, preferred by the male, because they are feminine, you will often listen to "Let Me Call You Sweetheart," "Merry Widow," "I Love You Truly," "Always" and many of the concert waltzes by Strauss and Waldtuefel adapted to slow dance tempo.

"He man" dance music such as fox-trots, one-steps and two-steps with the incessant 2-4 and 4-4 rhythms are so numerous we could estimate that nineteen out of every twenty dance compositions published today are of these tempos. The only reason we might deduct why the young male accedes to multiples of tom-tom rhythm is his egotism and liking to have the opposite sex admire "his stuff."

Anyone might prove these points of liking the opposite sex' music by asking most anyone to name the titles to a dozen pieces they prefer, and the result will generally be that the ladies prefer more two and four beat rhythms and the gentlemen prefer the three beat rhythms.

Even in the classics, unless it is a composition where the melody or words dominate, it will be observed that most lady pianists have a much larger repertoire in 4-4 time than in 3-4 time.

A strong comparison we find in masculine and feminine rhythms of the various national anthems. Star Spangled Banner, written in 3-4 time is quite effeminate, and lacks the military and marching

rhythm to put across. Compare it to the stirring "La Marsailles," written in 4-4 time. There has been some discussion of America securing a more patriotic national anthem, but outside of the large voice range in Star Spangled Banner it could be materially improved by writing it in 4-4 masculine time.

In melodic construction we also find influences of sex appeal. Infinitely sweet melodies are feminine, while conservative strains dependent on harmonic background are masculine. In the matter of melody, however, women prefer their "own stuff." Note the spacious intervals in sweet music and the small intervals and close harmonies in masculine melodies. With the exception of the falsetto voice the male has a much shorter range than the female, and this is reflected in the music written for and performed by these opposite sexes.

There are far more male than there are female composers. The male is more versatile than the female inasmuch as they seem to write effeminate melodies equally as well as the feminine composer. Mozart, Beethoven, Brahms and many other great composers have created works both masculine and feminine in character, but it might be estimated that three-fourths of their compositions are masculine.

Schubert wrote about three-fourths effeminate music. Chopin about fifty-fifty. Chopin's compositions consist of themes that are excessively sweet or quite stern and hard. Modern composers, on the other hand, seem to be totally lacking in melodic charm. But their scurry to dissonance, in lieu of ability to write attractive melodies, gives their works a masculine classification as much as anything.

Modern music has practically no place in the category of sex in music. Today we find quite a few people who are not musicians who can hum or whistle attractive melodies, and we have composers who are devoid of good creative melodic ability. These composers resort to dissonances that shatter

(Continued on Page 19)

# SOME RECENT COMPOSITIONS

By ARTHUR OLAF ANDERSEN

## CHORAL MUSIC

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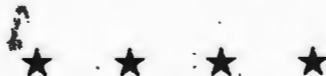
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## Spring Music Festival University of Arizona

March 12-16, 1940

The Spring Music Festival at the University of Arizona will be held March 12 to 16, 1940. The major events will be the presentation of the opera CARMEN by the choruses of Tucson Junior High Schools, under the direction of Hartley D. Snyder on Tuesday evening, March 12, at the University Auditorium; Alec Templeton, pianist, in Musical Caricatures on Wednesday evening, March 13; the International Trio, consisting of Richard Buhlig, pianist, Joseph Piastro, violinist, and Cornelius Van Vliet, cellist, on Thursday evening, March 14; Mendelssohn's Oratorio, ST. PAUL, presented by the Phoenix Union High School Chorus under the direction of Milton Rasbury, on the evening of March 15; and all day and evening of March 16, the conference of Southern Arizona High Schools in massed chorus, bands and orchestras.

All the concerts except those on Wednesday and Thursday evening will be open to the public without charge. There will be several other short recitals given each afternoon.

### AUSTIN STUDIOS

A good many students are receiving help and inspiration from the weekly lectures of Wm. R. Austin, director. In addition to the lectures and teaching schedule Mr. Austin is working on a music book which he hopes to finish in the near future.

The studios announce the following program-recital of Charlotte Campbell, student of Esta E. Taylor.

Intrada, Musette, Gavotte, Minuet, Two Part Invention No. 8 **Bach**  
Lullaby **Brahms-Gest**  
To a Wild Rose **MacDowell**  
Rippling Brooklet **Dellafield**  
Music Box **Poldini**  
Pizzicati **Delibes**  
Curios Story, Meadow Brook, Avalanche, Tarantelle **Heler**  
Consolation **Mendelssohn**  
Silent Night **Gruber-Thompson**  
Für Elise **Beethoven**  
Indian Flute Call **Lieurance**  
Turkish Rondo **Krentzlin**

March 1940

# SAMOILOFF SAYS:

"Incompetent instruction results in discouragement and failure, yet many a student remains with the wrong teacher until his voice breaks or is entirely destroyed. Why? Any intelligent person should be able to determine whether he is progressing or not. If his training is being conducted along the wrong lines the student will experience hoarseness, throat tiredness or tightness, after twenty or thirty minutes of singing. This is a vitally important danger signal and must be heeded if the voice is to be saved. Any singing—regardless of its sound or tone quality—which makes the singer conscious of his throat is incorrect. If there is a physical sensation in the throat while vocalizing and a frequent urge to 'scrape' or clear the throat while singing, then that throat is being wrongly used and the voice will suffer.

The problem of finding the right teachers is the most important one that any student faces, for upon it rests his whole future career. I feel that only a teacher who has been a professional singer should be considered. After all, we do not go to a cornetist for piano lessons, nor to a violinist if we wish

to play the flute! Then why go to an organist or a pianist for vocal lessons? Since everything pertaining to tone production, placement, resonance, attack, and all the myriad other points of singing, must be shown the student by personal demonstration, only a teacher who is himself a singer is competent to do this.

Most persons choose a teacher because they have heard one of that teacher's pupils and have been favorably impressed by him. But how do we know whether that student really learned all he knows from that teacher or whether he acquired it from half a dozen others? Students have the misleading habit of attributing their best qualities to whatever teacher they happen to be studying with at the moment. All that his predecessor taught him is forgotten or ignored. On the other hand, the student who so impressed us may be that teacher's only worthwhile singer, and perhaps he sings well not because he studied with him, but despite that fact! Therefore, to make sure, we should hear ten of any teacher's pupils, instead of just one. Then, if they all sing well, we are less likely to be mistaken in our judgment.

## WHO'S WHO—In Arizona Music

### MAUD PRATT CATE

A successful pianist-teacher of Phoenix, and accredited by the State Board of Education.

Her musical training has been under such artist teachers as Dr. William Mason, Stojowski, and others equally noted. Also, from the University of Southern California, University of Michigan, University of Arizona, Sherwood Music School of Chicago, and the Institute of Musical Art, Los Angeles.

She was born in Michigan, came to Phoenix in 1908, and became a member of the Arizona School of Music faculty. In 1918 she founded the School of Allied Arts, was its Director and Head of the Piano Department for twelve years.

She is active in the Arizona Federated Music Clubs, and is Past President of the Phoenix Musicians Club. In 1937-38 she was President of the Altrusa Club. At that time she presented the President's wife, Mrs. Eleanor Roosevelt, to the public at the Phoenix Union High School. She was a charter member of the College Club.

She is a serious worker in the Arizona State Teachers Association and is President of the Phoenix Piano Teachers' Association.

### ALBERT R. ETZWEILER

Head of music department at Phoenix Union High School, Phoenix, Arizona. Educated in music at the Combs College of Music, Philadelphia 1911-14. B. M. degree Combs College 1932. Post graduate work Teachers College Columbia University, New York City. Special work at the University of Mexico, Mexico City 1936. Toured Europe with a Columbia University group in a field course in problems in Music Education.

Doctor of Music degree from Combs College of Music 1938. Author of the Practical Class Method for Band. Director of the 158th Infantry Band on the Mexican Border and in France during the World War 1916-1918. 1st Lt. of U.S.A., Reserves. Director of instrumental music Phoenix Union High School since 1922.

# Music In Arizona

We are of the opinion that music as a cultural subject, as a means of livelihood, and as an expression of the life and living about us, is certainly on the uprise in Arizona. The reason for this widely scattered interest in music is that the subject is being less lightly considered than it has been up to the last few years. Formerly, the inhabitants were too busily engaged in providing the means of livelihood to pay much attention to cultural subjects. The conditions were such that all efforts and thoughts were given over to developing the natural resources of the state and little time was left for the so-called superfluous incidentals. Today, these incidentals are of more importance, for now music gives employment to a vast number of Arizonians. Not only is music becoming an important part of the school curriculum from the kindergarten through the grade, high, junior college, teacher's college, and the university, but it is developing into a subject of real interest throughout the state as a medium of self-expression. The contests each year which the Federation of Music Clubs has fostered and developed have brought to light a great deal of material in the way of original compositions which give a fine promise of good things to come. From a very small and insignificant beginning with only a few mild songs, and piano numbers, the showing each year has grown to a most worthy offering of truly creative ability with more pretentious attempts in the larger forms, many of which give decided evidence of originality in self-expression, knowledge of harmony, balance of form, and attractiveness in subject material. They also reveal a happy investigation into and an experimental flair for variety in rhythmic patterns. These are healthy signs and most encouraging to those engaged in the teaching of theory of music for they give evidence that the seeds of hard work in this field are beginning to sprout a crop worthy of attention and serious consideration.

Not only has music progressed in its original phase, but it has

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## ARTHUR OLAF ANDERSEN

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taken on a greater significance in our lives. People are demanding and getting the very best in the way of community performance. Consider what some of our state high school and college choruses, bands, and orchestras, are doing in oratorio, symphonic, and concert music? Formerly these organizations only offered the most simple and easy works obtainable. Nearly all of the classical music was simplified for group performance, so that untrained youngsters could handle it with the meagre technic of which they were capable. Today, all these easy arrangements of the classics have been discarded and only the original conceptions of the compositions are used. Technical ability has grown through the hard labor and the efforts of the able instructors in the grade, high schools, and colleges. A youth may now obtain music instruction in school that one can hardly imagine is possible to obtain without going to a specialized music school, or an advanced teacher of music.

Not only has band and orchestra work improved in Arizona through the competent teachers now in the field who are instigating higher ideas and ideals in performance, but the voice groups have received as great or even a greater boost in the right direction. The university, Flagstaff, Tempe, and the Phoenix Union High School have all progressed in their choral offerings. Groups in the other high schools, too, have caught on and examined themselves as to the value of good, serious performance and are striding forward rapidly in the right direction. All of this portends the placement of Arizona in the near future as belonging to the small and select group of musical states in the union.

This group of states, measured by the importance that music plays in the educational system in the schools and colleges, shows that Illinois leads the procession in its program for instruction, interest, and serious achievement.

Next in line is the State of New York where much experimentation is taking place, more than actual achievement. Next comes Michigan. Then follow Pennsylvania, Iowa, California, Oregon, and finally, in eighth place, comes Arizona as a sort of creeper-in. It will not be long now before our musical footing will be more secure, for with the progress we have made in the last few years we can foresee an equal amount of progress to come even more rapidly than before now that the good start has been made.

We believe that credit should be given where credit is due and so we wish to name a few teachers and musical personalities in our state who have worked tirelessly, assiduously, and capably, in the effort to make Arizona musical.

At our own University of Arizona in the choral field we are proud to name Rollin Pease whose projects in oratorio, opera, operetta, and glee club work has been outstanding. Next we want to name Milton Rasbury, of the Phoenix Union High School, whose choral offerings each year have attracted state-wide comment because of their finished, and artistic performance; Dr. Eldon A. Ardrey of Flagstaff's Teachers College whose A Cappella Choir has been invited a number of times to broadcast over the National hookup of the NBC; Prof. Romeo Tata, of the Tempe State Teacher's College, who has demonstrated his talent not only as a violinist, but as a conductor in his work with the Phoenix Symphony Orchestra; Maurice Anderson of the Phoenix Junior College in band, orchestra and choral work; David Murdock, director of the Orpheus Club of Phoenix, a men's chorus; George Wilson, a newcomer, in the field of band and orchestra at the University of Arizona; Dr. A. R. Etzweiler of the Phoenix Union High School with his fine band and orchestra; Montague Machell, in his splendid choral and orchestra work; Harry B. Hareison, director of music at the Tempe State Teachers College; Dr. W. Arthur Sewell,

(Continued on Page 19)

# Arizona Federation of Music Clubs

When Dean Arthur O. Anderson made his survey of music in the Public Schools of Arizona last year, on behalf of the Federation of Music Clubs, he was astonished and embarrassed to receive many replies to his questionnaire which stated: "We do not belong to the Federation, in fact we never heard of it."

Your president has accepted this challenge and through the pages of the Arizona Musician, if by no other means, we will see that musicians of the State at least know what we are striving for and what accomplishments we can claim to have achieved.

Please don't skip this page, as we promise not to be boring!

The Arizona Federation of Music Clubs was organized in 1920, during a visit of the National President, Mrs. Seiberling. Together she and Mrs. Margaret Wheeler Ross visited the larger centers and succeeded in enlisting the interest of nine clubs, some of them music departments of woman's clubs, who became charter members of the Arizona Federation, joining together for the purpose of bringing together the musical people of the state, improving musical standards, and promoting the interests of good music throughout the state. Charter members included Mrs. H. D. Ross and Mrs. H. M. Fennemore of the Phoenix Musicians' Club, Mrs. F. H. Redewill, Music Section Womans Club of Phoenix, Mrs. J. Lacy Harper, Monday Musical Club of Globe, Mrs. Irving Hagreme, Music Section Womans Club of Mesa, Mrs. William Goodwin, Music Section Womans Club of Tempe, Mr. John H. McBride, Saturday Morning Musical Club of Tucson, Mrs. A. B. Fox, Prescott Musical Club, Mrs. Robert Gill, Douglas Music Club and Mrs. W. P. Sims, Treble Clef Club of Bisbee.

Mrs. Ross was appointed temporary president by the National Federation and an organization meeting was held at the Phoenix Womans Club November 8th, 1920 when the following officers were elected: Mrs. Ross President, Mrs. Simon Heineman (now Mrs. Harry Berger of Tucson), First Vice-President, Mrs. T. J. Prescott

By **MRS. E. W. FLACCUS**  
State President



MRS. FLACCUS

of Phoenix, Second Vice-President, Mrs. W. P. Sims, Bisbee, Recording Secretary, Mrs. W. M. Goodwin, Tempe, Treasurer, and Mrs. Musette Brown, Mesa, Auditor. Mrs. W. R. Batton of Phoenix presented the constitution and by-laws, which were adopted, and the Arizona Federation of Music Clubs was off to a fine start.

The First Annual Meeting was held the following spring at Miami, and has been an annual event from that day to the present, with the 20th Anniversary Meeting in prospect this coming March. The Federation added a Junior and Juvenile department during the early days with contests and festivals as a part of the spring convention meetings. Both divisions prospered and increased their memberships until in the late twenties there were 20 senior and 50 junior and juvenile clubs enrolled, with a total membership of nearly 3000. With the coming of the depression years, clubs suffered great losses in membership and financial backing, and the Federation lost heavily as a result, but is now on the high road to recovery with fifteen senior clubs and forty junior clubs in good standing, which means that their annual dues to the State and

National Federation are paid to date. Many others are enrolled but are not considered members if they are delinquent in this delicate matter.

During its twenty years existence the Federation has furnished seven life members of the National Federation, including Mrs. Ross, Mrs. Sims, Mrs. Berger, Mrs. Fennemore, Miss Fennemore, Mrs. Prescott, Mrs. Sam Frankenburg of Bisbee. Mr. L. E. Behymen, noted impressario of Los Angeles was made an honorary member. Mrs. H. D. Ross was appointed permanent historian and it is to her we owe the preservation of our early records on which this article is based, and our clipping scrap book which is complete to the present date. Mrs. Ross is also our honorary State President and enlivens our board meetings and conventions with her amusing anecdotes, as well as giving us her loyal support and encouragement.

Other Past State Presidents include Mrs. W. P. Sims, T. J. Prescott of Phoenix, Mrs. Robert Denton of Casa Grande, Mrs. S. H. Dowell of Douglas, Mrs. Musette Brown of Mesa, who passed away while in office, Mrs. Cornelia Hulbert Nelson, Mrs. A. H. Kneale of Sacaton, and Mrs. E. W. Flaccus of Tucson whose term of office will expire in March. Mrs. Ross, Mrs. Dowell and Mrs. Flaccus have served as members of the National Board and Mrs. Flaccus was elected National Vice-President of the Western Region at the Baltimore Biennial in May, 1939.

What are the results of twenty years activity in Arizona? The Federation has been instrumental in improving the type of programs presented by Music clubs, by the use of a study course covering eight years of work, by exchange programs, through the pages of a National Music Clubs Magazine by which clubs are brought into close contact with the National Federation and with each other; and a club rating plan has enabled clubs to evaluate their activities; has interested hundreds of children in music study and fostered the spirit of fair play and

(Continued on Page 15)

# Violin Fingering: An Aid To Interpretation

It has always been known to all true connoisseurs and lovers of fine violin playing that the source of interpretation lies in the bow arm, a good bow arm being synonymous with good interpretation. The control of the bow is responsible for all the finer shadings of tone color though often intensified by the "vibrato" of the left hand. The left hand in turn is trained to a mechanical perfection in stopping the strings for note of different pitch. But few realize that fingering has also another existing interest, that is, interpretation.

Were we to trace the development of violin technique, we would discover as far back as 1626, Carlo Farina, who gave detailed directions as to the manner of producing on the violin such surprising effects as shifting into the third position. It was not until after the middle of the Seventeenth Century that Italy gave the world its first great artist of the violin, Arcangelo Corelli (1653-1713). It was Corelli, the father of violin playing who reconstructed the scattered and desultory effort of his predecessors into an intelligible system of playing. At that time fingering was uninvolved. Shifting the hand from one position to another was utilized only sparingly, and violinists rarely shifted beyond the third position while invariably avoiding the second. And yet, how many violinists do the same today?

With many violinists the affliction is "position conscience." The second and fourth positions appear to be forbidden territory while the fifth and higher positions on the E string are tolerated because of necessity. The natural harmonic (fourth finger extension in the third position) is employed too frequently for the sole purpose of avoiding change of positions. Too often a beautiful phrase is devoid of meaning due to this pernicious practice. If a phrase lies well in the second position many violinists will evade the issue by crossing strings in the first, or by shifting from first to third or vice versa, failing to understand the effect of the mus-

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## ROMEO TATA

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ical message, and failing to form any conception of coloring and above all of good taste.

The reason that violinists seldom strive to play equally well in every position can be traced back to their early training. Negligence usually lies with the teacher. Traditionally, the teacher begins his student in the first position, has him stay with it for one, or two years, and immediately sends him to the third. From the third the student is put back to the second. This is where the trouble begins; first, the second position is more difficult to read because the student has previously associated the odd fingers with notes which are placed on the lines of the staff and even fingers with notes which are placed on the spaces of the staff. For the second position however, this procedure is reversed. Then the student considers himself demoted and the teacher, who is aware that his pupil is distressed with this irksome position, tries to continue the student's interest by saying, "Well, I want you to know there is a second position, but you seldom will have to use it." Nevertheless the student grows up with that second position complex, for he sooner or later learns that good interpretation fears no position.

Another important factor concerning violin fingering is the portamento (not to be confused with the slide often caused by faulty shifting). Technically speaking, the portamento is a change of position executed in such a way as to heighten the emotional content of the passage played. Although it must be considered as one phase of a violinist's technical equipment, it must not be used indiscriminately. As an aesthetic value it must be employed with care, at the will and discretion of the player.

One needs only to examine the standard editions of violin music to discover that the editor usually resorts to old, traditional fingering. It may meet the needs of

the majority, but not the artist. He knows that fingering plays an important role and must be an aid to the delivery of a musical message conceived by the composer, and that this musical message or interpretation is the reason for every violinist to develop his technique to the highest possible degree.

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## Florence Musicians Club

Members of the Musician's Club of Florence, Arizona, are planning a "Golden Jubilee" to be held in May of this year, celebrating the organizing of the "First Music Club" of Florence, May, 1890.

The present club is not a continuation of the first one. There have been several between the years of 1890 and 1940.

Mrs. Mary E. Colton of Florence, who is now eighty-two years old, was a charter member of the "First Club" and she related the history to her daughter, as follows:

Mrs. Joseph Hibbey, (mother of Mrs. Joseph Janches, Sr., Phoenix), was a very skillful pianist and she gave piano instruction to a number of boys and girls, just for her love of music, and for the betterment of music in Florence.

She had presented her pupils in recital one afternoon in May, 1890 and after the musical numbers were finished, she asked how many of the guests would enjoy having a music club. All of them were delighted with the plans and on that very afternoon, the club was organized to meet once a week.

Nearly all of the meetings were held at Mrs. Kibbey's home for she was most fortunate to own a lovely piano and then, too, she was a most charming and gracious hostess.

Once a month was guest-night—husbands and friends all gathered and joined in singing. There were vocal solos, duets, quartets, and choruses; also instrumental selections—piano, string and brass instruments.

## In College Recitals



ELENOR PERRY

Eleanor Perry, a prominent young pianist of Phoenix has given two excellent recitals in the college auditorium at Tempe since her enrollment in the music department at A. S. T. C., where she coaches with Hazel Harvey Quaid. Miss Perry possesses a clear yet subtle technique, an imaginative grasp and intelligent control of its use in musical interpretation, and a rare, sincere, personality.

On February 8, her distinct and well-balanced playing of the Beethoven "Thirty-two Variations" was an inspiration. Her interpretation of Brahms, Chopin, Debussy and the compositions of Charles Shatto of San Diego was convincing at all time. She played the Mozart Concerto in D minor brilliantly, reaching a splendid climax in the sparkling cadenza by Hummel. The college orchestra under the able direction of Robert B. Lyon accompanied her.

### KING MUSIC STUDIOS

Benjamin and Hazel King are two of the busiest teachers in Phoenix these days. They present students in monthly recital at their studio and over KOY.

Mr. King's Quintet composed of himself, first violin; Leora Dunn, second violin; Merideth Bishop, viola; Weltha Graham, cello, and Mrs. King, piano, are preparing a program for the Phoenix Musicians Club in March.

# Normal Pianistic Problems

## The Need of Form and System in Piano Practice

Imagine yourself walking away from a national golf championship game and over-hearing something like this: . . . beautiful form, amazing control — but no soul; no poetry! Or having witnessed the astonishing expertness of a Tilden —hear it dismissed as—nothing but technique!

You may hear exactly that after a piano recital. The cultured music lover takes for granted speed greater than thought; he will be impressed with a pianola-like accuracy, a control capable of playing three or four independent musical thoughts at one time, may win his admiration, but he is very likely to sum it all up with—marvelous technique—but it left me cold.

The pianist, therefore, must not only have achieved an amazing manual dexterity but must express with it, the complete range of human motions and poetic imagery.

Now, let us suppose, that you are serious about learning to swim—you practice strokes; tennis, and you occupy yourself with—the proper grip and form: golf, and you will be fussy about the position of your feet and hands.

Suppose, that you are learning to play the piano. If you are the average student, you will place both feet on the pedals, sink your mind into clouds of subconscious fantasy and emote hours on end, mostly fortissimo. You hope that, if you practice long enough, you will master the keyboard.

But how? If purely physical skill needs form and systematic practice, why shouldn't order and system be essential for the far more complicated and subtle piano technique?

There are two diametrically opposite approaches to technique.

The physical is through the muscles—the psychological approach is through that inner vitality—be it mind, soul or heart—which we call talent.

In gifted piano students this impetus is so strong that it meets no obstacle to its expression.

But, the average student is—a desire to play wrapped in inhibitions. For him a well developed

By Elenore Altman

(EDITOR'S NOTE: This article is the first script of a radio address by Madam Altman, called Piano Clinic, and is given every Wednesday night at 6. The purpose of the clinic is to discuss the normal pianistic problems and make some suggestion towards solving them. They are always illustrated by playing and something of interest told of the composition.)

technique, which is not dependent on his musical feeling, is necessary it will give him the assurance he lacks.

Such a technique is easier to build by a conscious and systematized method of practice.

## FLAGSTAFF MUSIC ACTIVITIES

Delta Phi Alpha, music society on the campus of Arizona State Teachers college at Flagstaff, presented one of its increasingly popular quarterly musicals January 23 in cooperation with the Associated Women Students of the college.

The musicale featured small ensemble groups, including a brass choir, the madrigal choir, the girls' trio, and the woodwind ensemble, newly organized reed instrument group. As a special number Miss Dorothy Hester, Holbrook, played a piano solo, Chopin's "Polonaise in C Sharp Minor."

The numbers presented by the various groups varied from classical to modern pieces. Dr. Eldon A. Ardrey, head of the department of music, served as master of ceremonies.

Miss Vena Ewing, instructor in piano at Arizona State Teachers college at Flagstaff, presented her piano solo class in their regular bi-quarterly recital Monday evening, February 4.

The purpose of the recitals is to give members of the class an opportunity to play before a critical audience composed of all other piano students and guests. After Monday evening's program, which featured parts of several sonatas, a discussion on sonata form was held.

Twelve students took part in the recital, which was open to the public. Refreshments were served.

# DEPARTMENT OF NEW MUSIC RECORDINGS AND BOOKS

Run (don't walk) to your nearest record dealer and ask to hear Columbia's new releases featuring Raymond Scott and his new dance orchestra. "Huckleberry Duck" and "Business Men's Bounce" are compositions of the talented maestro-composer, Mr. Scott, and "Just a Gigolo" and "The Peanut Vendor" are ingenious arrangements of standard favorites. It would be hard to describe the Scott type of arrangements. However, they have an individual style of their own which is unmistakable. Not symphonic, not sweet nor hot, this fourteen piece combination presents a new type of music, modern in the extreme, but not too hard on sensitive ears. That Mr. Scott has chosen his musicians with care will be evident after listening to "The Peanut Vendor" where the entire band plays a shuffle rhythm and modulations slip in with such ease that you are left wondering just how they did it.

In addition to popular records, Columbia also presents "Masterworks" featuring the outstanding concert artists of the musical world. The next issue of the "Arizona Musician" will list and review some of the important recordings of the past season.

For many years I have been an ardent admirer of the works of Charles Repper, (an American composer and teacher of piano and harmony, now living in Boston). My first contact with the compositions of Mr. Repper was by playing his "Dancer in the Patio." This poetic tango, with its sensuous appeal, so intrigued me that since that time I have used many other of his compositions, both for teaching and recital or concert purposes. As an evidence of my sincere regard for his ability, no matter whether the composition was an easy teaching piece, a transcription or one of his more advanced types, I have always felt that to subtract or add a single note would detract in some way from the perfection of his style.

The Brashear Music Co. (Boston) announce the following new transcriptions and original compositions by Charles Repper:

La Golondrina (transcription of a popular Mexican folk song) (price 35c).

La Paloma (to my knowledge, the only attractive transcription of this well known Mexican song) (price 50c).

Short'nin' Bread (transcription of an old darky song) (price 25c).

The Blue Danube (an abridged arrangements of the Strauss waltz) (price 40c).

The Night Watchman (a fine example of descriptive program music) (price 50c).

The Circle of the Keys (a clever song in the manner of "Old MacDonald Had a Farm" but using the key signatures for the pattern) (price 50c).

My hat is off to the person or persons who selected the material forming the Pianist's Music Shelf (Harcourt, Brace and Co., New York). In the eight volumes comprising this set, more than 230 composers are represented by over 450 well selected compositions. A noteworthy feature is the interesting historical and critical comment which precedes each composition. A survey of these volumes shows them to be no ordinary anthology, but a careful selection

## By ORLEY ILES

of meritorious, melodious peaces, useful to the discriminating student of music, as well as to mature artists. You will be agreeably surprised by the absence of much hackneyed material usually found in most anthologies.

The volumes may be purchased separately if desired, priced especially low at \$1.69 per volume.

The listings are as follows:

- Vol. 1. Days of the Harpsichord (works of famous harpsichord composers of the period 1540 to 1725).
- Vol. 2. Days of Haydn, Mozart and Beethoven (compositions by English, French, German and Italian Masters of the period 1725 to 1790).
- Vol. 3. Days of Schubert, Weber and Mendelssohn (compositions by French, German, Russian, Polish and Italian Masters of the period 1781 to 1809).
- Vol. 4. Days of Chopin, Schumann and Liszt (works by composers of all nationalities in the period from 1810 to 1829).
- Vol. 5. Days of Brahms and Saint-Saens works by composers of all nationalities in the period from 1830 to 1839).
- Vol. 6. Days of Grieg and Tschaiikowski (works by composers of all nationalities in the period from 1840 to 1849).
- Vol. 7. Days of Scharwenka and Moszkowski (works by composers of all nationalities in the period from 1850 to 1854).
- Vol. 8. Days of Sinding and Albeniz (works by composers of all nationalities in the period from 1855 to 1861).

It is a distinct pleasure to recommend two new numbers by Arizona composers published by M. Witmark and Sons (Music Publishers Holding Corporation, New York). "Reveille" (T.T.B.B.) a gay four part song-setting of Michael O'Connor's poem, by Dr. Arthur Olaf Andersen, Dean of Music at the University of Arizona. "Prayin' An' a Moccasin" (S.A.T.B.) a negro spiritual for four parts and solo part for either mezzo or baritone—text and music by Madge W. Utterbach.

Other new and interesting material listed by the Music Publishers Holding Corporation include:

For solo voice: "O Love of God"—a sacred song of merit by W. B. Olds, Head of the Music Dept., of the University of Redlands, Calif., (price 50c).

For piano: Six interesting characteristic teaching pieces with a psychological appeal to the young student—by John Mokrejs (priced at 25c or 30c each):

- "Little Chiong Chang" (Grade 1)
- "Gingerbread Man" " "
- "Dance of the Dolls" " "
- "Puss in Boots" " "
- "Ringing Bells" " "
- "Nocturne" (Grade 3)

"Rhapsody in Blue"—a simplified arrangement by Henry Levine of a number which has been in demand for a long time—without octaves—for small hands. (price 50c).

"Rhapsody in Blue"—also arranged for accordion solo by Galia-Rini. (price 60c).

"Indian Love Call"—an interesting modern arrangement for piano by John Marrejs. (price 40c).

For Band and Orchestra

"Siegfried's Rhine Journey"—Wagner-Caillet—Band—Class A.

"Niobe"—De Rubertis—Band—Class B.

"Prelude and Fugue in G Minor"—Bach-Moehlmann—Band—Class C.

"Honor and Glory"—Bergin—Orchestra—Class A.

"Sunrise at Sea"—Demarest—Orchestra—Class B.

"Festive Procession"—Demarest—Orchestra—Class C.

These six numbers are on the National High School Contest List for 1940. This is a suggested list only, from which the Regional Districts and other Festival Committees will choose their required All Conference High School Orchestra during the National Convention which will take place in Los Angeles next April. "Niobe" has been chosen as the required B Band number by the Eastern Arizona Music Festival. "Indian Summer"—Victor Herbert—Band "Teddy Bear's Picnic"—Bratton—Band "Mosquitoes' Parade"—Whitney—Band

These are easy novelties, within the ability of the average high school band.

For dance orchestra: "Swing Master Series"—twenty-nine numbers such as "Maybe," "The Man I Love," "By the Light of the Silvery Moon," etc., which are classified as "Standard Popular." These new arrangements are by the foremost dance arrangers of today.

Chappell and Co., Inc. (New York), present a newly published piano solo collection of "Famous Melodies" which will appeal to everyone who plays piano. Included in the volume are such popular semi-classics as "Because," "Bells of St. Mary's," "In the Garden of Tomorrow," "O Dry Those Tears," "Roses of Picardy," "Un Peu D'Amour," "Song of Songs," "The World Is Waiting for the Sunrise," etc. Edgar Russell Carver has very skillfully made the arrangements, modern in their tendencies, but without losing the necessary poetic background. This, combined with a rare command of pianistic style, is what makes Mr. Carver's achievement outstanding. (priced at \$1.00).

Mark up two more popular hit tunes to the credit of Shapiro, Bernstein and Co., (New York)—"On a Little Street in Singapore" and "In the Mood." These should retain their popularity for a long time inasmuch as they are the type of popular songs which give arrangers opportunity to "strut their stuff."

In my opinion, no school, civic or home library should be without some edition of the miniature orchestral scores of great symphonic music. Why not experience the added enjoyment and thrill of following the musical scores while listening to symphonic broadcasts or recordings. The I.M.E. (International Music Edition) Orchestra Score Library, (Books and Music, Inc., N.Y.) will enable you to do this and much more.

It has been my pleasure to examine one of these volumes, and I was impressed by several new and highly desirable features.

Each page of the score has an adaptation for piano which will enable the ambitious student to play the music, and, at the same time, study its orchestral setting. In addition to this important, exclusive feature, each volume contains a comprehensive biography of the composer, and a highly authoritative analysis by Dr. Hugo Leichtentritt, of each composition. The retail price of single volumes of the I.M.E. Orchestra Score Library is \$3.00 (paper binding); \$4.50 (cloth binding), or, you are privileged to subscribe for a series of 12 volumes at \$2.25 (paper-bound) or \$3.50 (cloth-bound) per volume. These may be purchased through your music dealer or direct from the publishers, (Books and Music, Inc., Emil Hill, Editor, Steinway Bldg., New York.

Teachers of piano who are looking for outstanding material for teaching purposes, will do well to examine some of the newer publications of Schroeder and Gunther, Inc., (New York). "The Very Beginning" by David Hirschberg will make note reading an exciting adventure for the younger tots. (price 50c). "Modern Melodies" by the same writer, presents, as the title would imply, such famous melodies as "Pavane" (Ravel), "Valse Caprice" (de Falla), "Dance Macabre" (Saint-Saens), etc. Mr. Hirschberg has simplified complicated passages without detracting too much from the originals. For young, as well as adult students of medium proficiency, this work fills a long felt want. (price 75c).

Inasmuch as a practical knowledge of keyboard harmony is indispensable in modern methods of teaching, Carl M. Roeder offers a valuable contribution along this line, entitled "Practical Keyboard Harmony." (price 75c). No teacher of piano can hope to be progressive who does not include such knowledge in his regular course of study.

Pianists also will welcome the transcription by Richard Burmeister of the "Andante con Moto" from the fourth piano concerto by Beethoven. (price 50c).

With the advent of the Eastern Season, I have selected from the catalogue of the White-Smith Music Publishing Co., (Boston), two interesting and unusual Easter songs. "Resurrection" is a two-part Easter carol, (soprano and alto) adapted from an early fifteenth century French folk-song, composed by Jean Tisserand and arranged in its present setting by Margaret Starr McLain. "Gloria in Excelsis Deo" is another fifteenth century composition, by Guillaume Dufay and arranged by Herbert J. Jenny as two-part chorus (1st and 2nd soprano plus part for 1st and 2nd trumpets). Both are effective and easy to perform.

New secular songs from the White-Smith catalogue include "Home on the Hill Top" (Cudman), "Evensong" (Scovill), and two songs by Axel Raoul Wachmeister,—"My Dream Castle" and "Moon Snow (in a Peking courtyard)".

A glance through the orchestral follows folios published by Theodore Presser Co. (Philadelphia), will disclose many valuable collections.

The "Golden Key" orchestra series presents a remarkable variety of compositions by Bach, Wagner, Grieg, Strauss and other renowned composers. Musically arrangements suitable for advanced high school and professional orchestras have been made by Bruno Reibold. Instrumentation includes full orchestra, but the arrange-

## PHOENIX SINGERS IN LIGHT OPERA

A number of Phoenix singers will have solo roles in the second Gilbert and Sullivan light opera to be produced by the Phoenix Lions Club and Cecilian Singers under the direction of Montague Machell. Following up the success scored by "Mikado" last season, the two clubs are collaborating in "Pinafore" this season. Solosist appearing, include Louise Cook as Josephine, Anita Deddens as Buttercup, Cecil Jackson as Ralph Rackstraw, Gordon Wallace as Captain Corcoran, O. D. Miller as Sir Joseph Porter, Andrew Tomlinson as Dick Deadeye.

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ments are effective for smaller combinations as well.

The "Concert March Album" is made up entirely of marches, but with a variety of types, ranging from the processional and popular style to the more formal concert march.

I wish to call particular attention to two very important chorus collections also published by Theodore Presser. "When Voices Are Changing" compiled by William Beach, is a chorus book for boys presenting a collection of fresh and unhackneyed selections carefully arranged so that each voice part is kept within a safe limited compass. Melodic passages are freely distributed among all voices, thereby adding materially to the interest. (price 75c). "Philomelan," three-part chorus collection for women's voices, contains a splendid compilation of numbers arranged for 1st and 2nd sopranos and alto. Dvorak, Drigo, Massenet, Schubert and Rubenstein are a few of the well known composers represented. (price 75c).

"Thirty Rhythmic Pantomimes," music by Jesse L. Gaynor and song texts by Alice C. D. Riley, will be a welcome contribution to teachers of kindergarten and pre-piano classes. Rhythmic training is linked with music appreciation in a delightful manner. (price \$1.25).

As the closing of the school season approaches and the demands for programs increase, an easy solution to this very perplexing problem is presented by some of the newer publications of Boosey, Hawkes and Belwin (New York). They offer a series of playlets or dramatic musicals, complete with speaking parts, music, and full directions as to staging: (price 60c).

"Thirty Minutes With Washington," a dramatic musical based on the life of our first President.

"Thirty Minutes With Lincoln," a musical play with stirring scenes from the life of the Great Emancipator.

"Thirty Minutes With Mozart," featuring music and episodes of the greatest child prodigy of all times.

"Thirty Minutes With Stephen Foster," portraying the life of the great American song writer, and the best known of the beloved Foster songs.

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# Musical Activities at A. S. T. C., Tempe

1939-1940

Outstanding among the musical offerings of the year at A. S. T. C., Tempe, are the artist recitals featuring members of the college music faculty and a guest artist from the University of Arizona, under the sponsorship of Mu Rho Alpha, college music fraternity.

On November 8 Miss Genevieve Hargiss was heard in a violoncello recital, the first of the series; Romeo Tata, violinist, on November 22, and Arnold Bullock, pianist, April 10. Miss Bess Barkley, contralto, will be presented on February 21 in the concluding program by local faculty members.

Miss Julia Rebell, head of the piano department of the University of Arizona, guest artist, will close the series with a recital on March 20.

Three well-known artists have appeared on general college assembly programs. Ish-ti-Opi, noted Indian baritone gave a program of native songs and dances on October 23. Yasha Davidoff, basso cantante, was heard in a song recital on November 10, his third appearance at the college during the past six years.

Leo Podolski, pianist-lecturer, was presented in a recital, followed by a seminar for piano stu-

dents, on November 23. On April 8, Ruth Howell, soprano, and Julie Keller, harpist, will be heard in a joint recital for the general assembly.

The college musical units, the glee clubs directed by Miss Bess Barkley and Harry B. Harelson, the orchestra directed by Robert B. Lyon, cooperated with the Drama Workshop, headed by Miss Beryl Simson, in presenting Gilbert and Sullivan's operetta "The Pirates of Penzance" on the evenings of December 7 and 8.

The leading roles, taken by students of the music department, were capably handled, the ensemble pleasing, and the orchestra excellent in its accompaniments for both soloists and chorus.

## UNIFORM CO. ISSUES COLORFUL CATALOG

The new uniform catalog issued by the DeMoulin Bros. & Co., of Greenville, Ill., is more comprehensive and elaborate. In it is incorporated every possible item of uniform equipment or accessories that may be desired. It is truly a symphony in color from cover to cover and is available to school executives band directors and members of purchasing committees.

## CECILIAN SINGERS TO FEATURE ARIZONA ARTIST

The Cecilian Singers, choral department of Phoenix Musicians Club, in its eighth season under the direction of Montague Machell, will present its annual spring concert in the new Junior College Auditorium on the evening of Monday, April 15.

As a feature of this concert, Mr. Machell will present as guest artist Arizona's gifted young piano virtuoso, Miss Marie Harding. Miss Harding won over all western contestants in the district contest carried out by the Federation of Music Clubs, and took second place in the national contest in Baltimore. Miss Harding studied with Arizona teachers from childhood, later going to the famous Jonas for two years coaching in New York City. For the past two years she has been studying in Los Angeles with Richard Buhlig. In her appearance here she will be heard in a program including works of the early masters and contemporary composers. The Cecilian Singers will be heard in an interesting and varied program of fine choral music.

As this goes to press the singers, in collaboration with the Phoenix Lions Club, are rehearsing Gilbert and Sullivan's "Pinafore" in preparation for a public performance at the Phoenix High School Auditorium on March 12.

Plans are under way for a fine outdoor concert during Music Week in which The Cecilian Singers, the Orpheus Club under the direction of David Murdock, and the Phoenix Symphony Orchestra under the baton of Romeo Tata will unite their forces in the presentation of a program of particular interest.

As one of the representative choral organizations of the State, the Cecilian Singers have become widely known for their finished rendition of excellent choral music for women's voices.

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## Completes Work On M. A. Degree



FREDERICK HARTUNG

On March 7 Frederick Hartung will present a personal concert at the Tempe College sponsored by Mu Rho Alpha, honorary music fraternity.

Completing work for the Master of Arts degree in Education, Mr. Hartung has presented his formula method for tone production, as thesis, to the graduate department of the Arizona State College at Tempe.

Mr. Hartung will be accompanied by Arnold Bullock of the College music faculty.

Beginning Thursday, February 22, Mr. Hartung will present a series of six weekly recitals at his studio featuring soloists in popular and classical songs over microphone.

### SEDBERRY TO ATTEND NATIONAL CONFERENCE

J. Allen Sedberry, editor of the Arizona Musician and president of the Arizona State Music Teachers Association, will attend the Music Educators National Conference in Los Angeles from March 30 to April 5.

Harry B. Harelson, Robert Lyon and Genevieve Hargiss, all of Tempe college, will go to the conference with Mr. Sedberry. Mr.

## ARIZONA FEDERATION OF MUSIC CLUBS

(Continued from Page 9)

good sportsmanship by conducting annual competitive festivals with awards for superior rating; has conducted Biennial Contests of Young Artists and Student Musicians with cash awards for state and district winners, and furthered their musical careers by presenting them on club and convention programs. American Music has been encouraged, and the Society of Arizona Composers has been organized and federated with awards for outstanding compositions and performance at annual conventions. Choral singing has been given an impetus by the formation of a State chorus composed of representatives of many clubs, which appeared at the Phoenix convention in 1939 using the same numbers which are sung at the National Biennial by the National Chorus.

A Scholarship fund has been raised, and named in honor of Madame Altman who started it, for the use of needy students of Music. Contributions have been made to the MacDowell Colony at Peterboro, New Hampshire, through silver teas sponsored by the clubs. Artist recitals have been patronized and sponsored, civic programs and concerts for shut-ins given, and a state wide observance of National Music Week has won National recognition.

The Federation invites the cooperation of every musical organization in the state which is in sympathy with its aims; every civic orchestra, every choral society, church choir, college musical group, music department of woman's clubs, every teacher, composer and artist in the State will find a cordial welcome and the kinship of a common love for the arts. Our slogan is "A Music Club in every Town, in Every State in the Union," each one a beacon to shed its small clear light along the highway to the realization of our dream, to "help make America a truly musical nation."

Sedberry is a member of the National Committee on Junior College Music and is Arizona Chairman for Music Educators National Conference.

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# The Teaching of Music

(Continued from Page 4)

we may confidentially try to avail ourselves of group motivation.

A group is properly capitalized as a means of motivation only when the following dynamic trends are utilized.

- A. The natural desire to conform. It will often be quite a revelation to a child to find that other children with whom he is associated really enjoy listening to and making music. A musically interested and active group has a definite and most valuable impact upon the individual child. Moreover, the presence of a group can often stimulate musical creation, for, when a child sees others working out musical ideas, he is moved to do likewise.
- B. The desire to excel. It is perfectly natural for the child to wish to measure himself by others, and to do as well, comparatively, as he is able. For this reason the music group should be organized and seated in such a way that this tendency is recognized, without producing unfortunate rivalry.
- C. The desire to cooperate. If we can lead a child to feel that he is contributing something to the total effort of the group, we shall have set up a good posi-

tive motivation and built the will to lean on a natural and proper foundation.

- D. The desire for group approval. This desire is a perfectly natural and proper one. The opportunity to show the class what he can do may turn out to be a very effective incentive to the individual. In music groups in school the children should be trained from the first to individualized work, so that when called upon they can sing a phrase, express a rhythmic idea, or comment on music they have heard, in the presence of the group, and they should be able to do this naturally and without embarrassment.

All these motives should be used in such a way that every new musical project is undertaken with an effective participant attitude, an effective will to learn, and also in such a way that each individual in the class feels an inspiration to attack the project.

There is an education value of public occasions at which the children appear. Such opportunities for group and individual appearance in public should definitely be provided as part of the music work in our schools.

## HARTUNG VOICE STUDIO

Before the high school examiners for applied music credit in voice at P.U.H.S., Miss Dorothy Alexander, 15, sang "My Mother Bids Me Bind My Hair" by Haydn and "Nymphs and Shepherds" by Purcell; Laurence Thomas, 17, sang "The Big Bass Viol" by Brahman and "Possenti Numi" from the Magic Flute by Mozart. The examinations were held at the auditorium, January 24.

Carlene Sommer, 10, appeared as vocal soloist at the December meeting of the Mozart Club which was held at the home of Maude Pratt Cate, Superior.

Balfe's Opera Bouffe "The Sleeping Queen," starring Miss Alexander as the Queen and Mr. Thomas as the incorrigible Regent, is being prepared for early use.

The Bohemian Girl and Martha are both being intensively studied by principles and chorus with view to production as student training this season.

Hervey Mastin, last year's sheriff in "Martha" and for some time baritone soloist at the First M. E. Churches has lately become an active member of the Phoenix Musicians Club.

"Fun Night" on the evening of Feb. 12 featured a microphone practice recital by leading soloists of the studio.

Jimmy Ice, popular member of the faculty of the Madison School has recently joined the opera group as active member and assistant stage director.

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## Benefit Concert



ELEANOR ALTMAN

The Phoenix Piano Teachers' Association will present Madame Elenore Altman in concert on March 1st at the Phoenix Woman's Club building.

The proceeds of this concert are to be used for the benefit of the Piano Teachers' Library of Musical Books. These books are kept at the City Branch Library at 2nd Street and Roosevelt and are available to anyone.

Madame Altman is professor of piano at the State University at Tucson and has already won a reputation both as a concert artist and as an excellent teacher. Her performance is being eagerly looked forward to as a musical treat for Phoenix and the Salt River Valley.

### AMEDIO STUDIO ACTIVITIES

Antonio Amedio and his teaching staff of four, gave a combination Washington Birthday and Valentine party for their students February 16.

Mr. Amedio reports that beginning in March he expects to have monthly student recitals.

All instruments are taught at this studio and each teacher seems to be quite busy and well booked up.

Since coming to Phoenix Mr. Amedio has made many friends and is a booster for everything good in music. We wish you much success Antonio.

## CHANDLER ACTIVITIES

The music department of the Chandler schools has been very busy indeed during the past months, with a record of several performances of outstanding merit to its credit already.

Miss Bernice McDaniel is the new head of the vocal departments in the Junior and Senior high schools. Miss McDaniel has her Bachelors degree in Public School Music from Illinois Wesleyan University and her Masters in P.S.M. from the University of Southern California.

The Junior High Music Festival was held in December under the direction of Miss McDaniel and was followed by very complimentary reaction on the part of the audience which expressed itself in enthusiastic terms concerning the production which was based upon the folk songs and dances of many lands, materials which Miss McDaniel collected and arranged for the occasion. The High School Glee Clubs participated in the Community presentation of The Messiah in December, beside a number of other appearances before various civic groups. The Glee Clubs are now planning a formal Spring Concert to be presented soon after Easter. The instrument classes, which were started this fall by Miss McDaniel and worked during the first semester as a separate string class meeting on Monday and a wind instrument class meeting on Thursday, have combined during the second semester and are working as an orchestra this second semester and the group is expecting to participate in a program later in the spring.

Among other innovations made during the year in the music departments, the Glee Clubs have purchased vestments which they expect to wear for the first time at a formal Colonial Tea to be given on Washington's Birthday at the home of Mrs. Dobson, near Chandler. The vestments are in the school colors of royal blue and white. White collars and white slippers complete the costume.

## A. S. M. T. A. MAY PRESENT NATIONAL PRESIDENT AT 1940 CONVENTION

Edwin Hughes, President of Music Teachers National Association and nationally known pianist-teacher-lecturer, has expressed to Mr. Sedberry his willingness to attend our 1940 Convention.

It is planned that Mr. Hughes will present a lecture-demonstration at the general meeting and he, with Mrs. Hughes, who is a famous pianist in her own right, will present an evening recital. These two very fine artists are touring the United States as Duo-Pianists. They played the first White House Musical under the present administration, presenting the first two-piano program ever given at the White House.



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# A MESSAGE TO JUNIOR CLUBS

In this edition of *The Arizona Musician* it is my happy privilege to tell of the five new junior clubs which have been organized in the last six months.

"The Melody Makers," Phoenix, our first new club sprang into being in the early fall with Miss Marie Sperry as Counselor assisted by Mary Grace Anderson, President. Miss Sperry is well known to readers of *The Arizona Musician* and will be remembered as our excellent state contest chairman for last year's Junior Competitive Festival.

"The Glover Music Club," Tucson, Mrs. Mina S. Glover, Counselor, is another addition to our state junior clubs which we are very proud of. Mrs. Glover is

widely known as a musician and teacher in Tucson music circles. Jimmie Button is the President of this fine new club.

"Paderewski Club," Tempe, Mrs. Dorothy Wickliffe, Counselor and Barbara Jean Austin, President. We want to congratulate Paderewski Club for their activity and regularity in attendance. Mrs. Wickliffe is teacher of piano in the Laveen school near Tempe.

"Schubert Club," Phoenix, Mrs. Electa Wyllie Bicket, Counselor, Betty Petersen, President. Mrs. Bicket, teacher and concert pianist will also be remembered as one of our most efficient state junior contest chairman for Competitive Festivals of several years ago.

"Junior Fine Arts Club," Phoenix, Mrs. Elmer Graham, Counselor, is one of our very newest clubs to federate, and has not as yet, according to our latest information elected officers. Not only does this group of students maintain a splendid standard of regularity in attendance and performance but conduct a regular routine study course as well. Mrs. Graham, well known musician and teacher is a newcomer to our town and has already found a warm welcome to Phoenix musical circles.

May I again take this opportu-

nity to remind all counselors and contestants that Competitive Junior Festival is divided this year into two sections. All contestants living in and near Phoenix including the towns of Tempe, Mesa, Chandler, Ajo, Yuma, Prescott, Flagstaff and Grand Canyon district will come to Phoenix, Saturday, March 9th, at the First Presbyterian church for Competitive Festival Day.

Miss Bertha Kirkland is contest chairman for the Phoenix region. All applications must be sent to Miss Kirkland before March 5th. Positively no money or applications will be accepted on Junior Day.

Mrs. O. P. Knight, 29 E. 2nd St., Tucson is contest chairman for the towns of Bisbee, Douglas, Casa Grande and Florence. Competitive Festivals for that district will be conducted in Tucson on March 2nd. All those desiring further information communicate with Mrs. Knight.

With best wishes to all for a successful Competitive Festival event and again looking forward to meeting each and every one, I remain

Cordially yours,  
NANCY E. RICHARDS,  
State Junior Counselor.

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## FLAGSTAFF TEACHERS TO ATTEND M.E.N.C.

Three members of the music department faculty of Arizona State Teachers college at Flagstaff will attend the meeting of the Music Educators conference in Los Angeles March 30 to April 6, it was announced here today.

Those who will attend the meeting are Dr. Eldon A. Ardrey, head of the department, Prof. J. Alfred Anderson, assistant professor, and Miss Vena Ewing, instructor in music.

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## SEX APPEAL IN MUSIC

(Continued from Page 6)

every rule of harmony, and in their endeavor to create something original we listen to squeals that would make a barnyard seem tame.

A melody is either good or bad. There is hardly a place for it between good or bad. The eminent American composer, Charles Wakefield Cadman, made this statement. If the melody is bad no amount of symphonic harmonizing and setting will bring it up. When a good melody is created it is a simple matter to classify it as either masculine or feminine in character and modern arrangers and harmonists can bring out its finer points just like the artist and artisan bring out the beauties in their canvases and creating suitable settings to precious stones.

## ZARDUS STUDIO NEWS

Ziggie Zardus, Phoenix Accordion Teacher, reports much activity at his studios. Mary Jean Irwine of Tempe is going places with the accordion. She is now playing in the high school orchestra and band. Three other students who are making splendid progress are Mrs. Ada Decker who is the proud owner of a new and expensive accordion, Norman Minter who is gifted with perfect pitch, and Patsy Cochran who is making Glendale quite proud of her.

CUT

## GILBERT HIGH TO PRESENT "OHI DOCTOR"

Members of the boys and girls glee clubs and the orchestra are hard at work on the operetta, "Ohi Doctor" which will be presented soon. The large cast is headed by Juanita Clare and Lyle Ramsey. J. Allen Sedberry will direct the production, with Mrs. W. C. Sawyer in charge of the dances.

The 50-piece orchestra will play, with June Neely as accompanist.

Immediately after the presentation of the operetta the entire music department will prepare for their annual spring concert.

## COVER . . .

DR. ARTHUR OLAF ANDERSEN  
Dean, College of Fine Arts  
University of Arizona  
of Tucson

## YUMA BAND IN ANNUAL CONCERT

Friday evening, the Yuma Union High School Band will present its annual concert in Snider Hall Auditorium. The band will be again this year, conducted by Neal Hollis with Bert Hollis, director of music from Miami, Arizona acting as guest director and Bill Lindsey as student director.

The band is composed of 85 student musicians and has been highly publicized due to the fine showing it made at the State Contest last year in Tempe, Arizona.

The outstanding feature of this year's concert will be a baton twirling demonstration by 15 lovely majorettes with a band accompaniment. Other features of the program include a triple tonguing trumpet trio composed of Bertschy Donkersley, Ralph Kehl and Bill Lindsey, a trombone duet by J. C. Bennett and Robert Stevens and a Saxophone solo by Gene Wisener.

Have you paid your 1940 A. S. M. T. A. dues? Send \$1.50 which includes subscription to the magazine.

L. DOUGLAS RUSSELL, B.M.

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## MUSIC IN ARIZONA

(Continued from Page 8)

distinguished director of band and orchestra at the Tucson Senior High School; Madge Utterbach, talented choral director at the same institution. We could go on and on, but space does not permit us to mention all the hard-working, talented men and women in the field who are doing outstanding work in music education in Arizona. But, nevertheless, we pay tribute to their progressive program in helping to make Arizona musically educated and music-minded.

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#### PROGRAM

Marche Slave.....Tchaikowsky (CF)  
 Second Movement from Symphony in C.....Williams (EW)  
 Symphonic Poem Niobe.....De Rubertis (RM)  
 Overture—Three Graces.....O'Neill (SF)  
 First Movement from Looking Upward Suite.....Sousa (TP)  
 Overture—Autumn.....Liedsen (GS)  
 Second Movement from the Nordic Symphony.....Hanson (CCB)  
 Marx Overture.....Hydn Wood (BBB)

### NATIONAL HIGH SCHOOL ORCHESTRA

VLADIMIR BAKALEINIKOFF, Conductor

#### PROGRAM

Overture—Secret of Suzanne.....Wolf-Ferrari—Riesefeld (GS)  
 First Movement from Symphony No. 7 in C Major Schubert (Wit)  
 Dedication from Through the Looking Glass Suite.....Taylor (JF)  
 Rhumba from the Rhumba Symphony.....MacDonald (EV)  
 Overture—Russian Easter.....Rimsky-Korsakoff (CF)

### NATIONAL HIGH SCHOOL CHORUS

MAX T. KRONE, Conductor

#### PROGRAM

I—MIXED CHORUS  
 Tenebrae Factae Sunt (unacc.).....Ingegneri (Wit)  
 Twenty-third Psalm (with orchestra).....Malotte (GS)  
 II—GIRLS' CHORUS  
 Ave Maria (unacc or with strings).....Holst (HWG)  
 Spring from Two Eastern Pictures (with harp or piano).....Holst (Gal)  
 Sun and the Warm Brown Earth (with orchestra).....Branscombe (CGB)  
 III—BOYS' CHORUS  
 Non Nobis, Domine (with orchestra or piano).....Quiller (BBB)  
 Hey Robin (with orchestra or piano).....Shay (Ric)  
 IV—MIXED CHORUS  
 Loch Lomond (with harp or piano).....Scotch-Brockway (HWG)  
 (Concerted tenors and hummed chorus)  
 Dona Nobis Pacem—A Dirge for Two Veterans  
 (with orchestra).....R. Vaughn Williams (CF)  
 In Praise of Music (with orchestra).....Purcell (Kjos)

### NATIONAL JUNIOR HIGH SCHOOL ORCHESTRA

LOUIS WERSEN, Conductor

#### PROGRAM

Introduction and Scherzo from the Symphonic Cantata  
 "Hymn of Praise".....Mendelssohn-Lotter (BBB)  
 Evening Prayer and Dream Pantomime from the opera  
 "Hansel and Gretel".....Humperdinck-Schmid (CF)  
 Rhapsody in Rhumba.....Bennett (CF)  
 Waltz from the Serenade Op. 48.....Tchaikowsky-Kramer (Wit)  
 Marionettes—Pizzicato Novelty.....Isaacs (CF)  
 String Orchestra  
 Procession of the Mastersingers from the opera "Die Meis-  
 singer" Act III.....Wagner-Riebold (CF)

### JUNIOR COLLEGE CHORUS

NOBLE CAIN, Conductor

S. EARLE BLAKESLEE, Guest Conductor

#### PROGRAM

Coronation Scene from Boris Godunow (with orchestra).....  
 Moussorgsky (ECS)  
 Hallelujah Amen Chorus.....Handel-Clement (HC)  
 On the Sea.....Dudley Buck (GS)  
 Men's Chorus with Piano  
 The Sirens.....Elinor Remick Warren (CF)  
 Idlesse (The Touch of a Summer's Day).....Mary Carr Moore (Wit)  
 Love's Spring Song.....Massenet (OD)  
 Women's Chorus with Piano  
 Response No. 3.....Polestrina (HF)  
 Autumn.....Gretchaninoff (GS)  
 Reflection.....Lawrence (CF)  
 God of the Open Air.....Cain (BBB)  
 Were You There—Negro Spiritual.....Arr. Burleigh (Ric)  
 Ezekiel Saw de Wheel—Negro Spiritual.....Arr. Cain (BBB)  
 Spirit ob de Lord Done Fell—Negro Spiritual.....Arr. Cain (BBB)  
 All Creatures of Our God and King (with orchestra).....  
 Chapman (CCB)

### JUNIOR COLLEGE ORCHESTRA

FRANCIS M. FINDLAY, Conductor

#### PROGRAM

Oberon Overture.....Weber (CF)  
 Prize Song from Die Meistersinger.....Wagner (Jung)  
 Second Movement from Third Symphony.....Hanson (CCB)  
 Minuet for Strings.....Bolsani (Ric)  
 Third Movement from Symphony in D Minor.....Frank (GS)

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He will be the featured artist for the UNIVERSITY OF ARIZONA'S annual Spring Music Festival conducted by the College of Fine Arts, March 12-16, in Tucson; and will appear in the University auditorium on March 13 for a major recital.

## SPRING MUSIC FESTIVAL

University of Arizona, March 12-16

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- March 12—"Carmen," Opera Presented by Choruses of Tucson Junior High Schools Under the Direction of Hartley D. Snyder.
- March 13—Alec Templeton, Brilliant Piano Virtuoso.
- March 14—International Trio.
- March 15—Mendelssohn's "St. Paul," Presented by the Phoenix Union High School Chorus Under the Direction of Milton Rasbury.
- March 16—Conference of Southern Arizona High Schools' Massed Bands and Orchestras.

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## THESE TRYING TIMES

In these trying times music is playing its part in cementing the ideals of democracy. The fine work throughout the nation that is being done by the National Federation of Music Clubs under Mrs. Hills Ober, the Arizona Federation Music Clubs under the new president, Mrs. John D. Williams, the two state music teachers associations, the Phoenix Musicians Club under Mrs. R. D. Richards, and the many other clubs and organizations is something of which we should all be proud and thankful. Much patriotic, recreational, and educational music is being sponsored by these worthwhile organizations.

Great strides have taken place in our own state in the past few years. This is true especially in the field of music instruction. Our two state music organizations are now members of their respective national organizations. The state organizations are the Arizona Music Educators Association which includes public school, college and university music teachers, and the Arizona State Music Teachers Association which includes the private music teachers as well as the above. The former is affiliated with the Music Educators National Conference and the latter is affiliated with the Music Teachers National Association.

Every music teacher should be a member of these organizations. It is their duty as music teachers and educators to belong to, and to take an active part in, their state and national associations. These organizations hold annual conventions which are an education in themselves and should be attended by all members.

Pay your dues early and take an active part in this great work. Plan now to attend the convention of the Arizona Music Educators Association to be held in Tucson in November, and the convention of the Arizona State Music Teachers Association which is to be held in Phoenix in March.

### SCHOOL MUSIC AND PRIVATE TEACHING

By DR. CLYDE J. JARRETT

It is as foolish to state that because personal hygiene is taught in the public schools there will soon be no need for private practitioners of the healing art (whether medical, dental, osteopathy or Christian Science) as it is to say that because music is given as a part of the public school curriculum there will be no need for the private, conservatory and master class music teacher. The school music educator and the private teacher should work as partners with the church choir director, music club officials and interested laymen in a thought-out community music program in which all interests will be benefited. One of the most applauded reports in a special survey panel at the Music Educators National Conference this month was given by Mildred L. Lewis of Lexington, Kentucky, which read as follows:

On the basis of the changing trends in music

education during the past decade we recommend these particular emphases in relationship of private teachers with school music.

In the past decade there have been conditions which have handicapped and brought into decline the work of the private teacher, such as:

1. Curtailment of the number of pupils during the economic depression.
2. Standards required of teachers of applied music for high school credit narrowed the field.
3. Removal of the social stimulus for performing ability because better music available by radio and recording.

The work of the private teacher and the school music supervisor should complement each other to the extent, that, in looking to the future, these recommendations are offered:

1. That the school music supervisor work in close cooperation with the private teacher.
2. That the work of the private teacher be motivated by pupil participation in school groups.
4. That the private teacher be shown that class work in schools is not in competition with studio but can be used to promote interest in private study.
5. That greater skill can be developed among advanced students under the guidance of the private teacher than under group instruction.
6. That the school and private teacher should unite their interests and efforts for the fullest development of the pupil's capabilities.

(Reprinted from the Southwestern Musician  
Clyde J. Jarrett, Editor)

Due to the several weeks' illness of the editor, this issue is almost a month late and many teachers have not been contacted for news. A special effort will be made to present a more complete report in the next issue.

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# Musical Opportunities in Arizona

By DEAN ARTHUR OLAF ANDERSEN - College of Fine Arts, University of Arizona

College of Fine Arts, U. of Arizona

The musician's calendar year reading from September first to June first, is again under way. The Arizona musicians are gathering once more in their studios for what we hope will be a bigger and better year than ever.

Music at the State Teachers' Colleges at Tempe and Flagstaff and at the University of Arizona at Tucson, is assuming more importance in the curriculums than ever before. While Arizona has been slow in recognition of the necessity for music training of a high order, it has finally and definitely learned that music is of vast and lasting importance in the lives of everyone and that she must keep abreast of the times by offering the best possible in instruction and example.

The splendid concert course at Phoenix and Tucson and the offerings in other cities in the state of good recitals, concerts and musicals offer the people of the state opportunities for hearing as fine music as can be heard elsewhere in the country.

The two local symphony orchestras, one at Phoenix and one at Tucson, offer programs of real symphonic value to the public and splendid training for those who wish to perform. Such men as Romeo Tata and George Wilson are working, often against great odds, to bring up the standard of performance and real variety in program. They are succeeding, too, and the recognition due to their splendid, unselfish efforts is manifested by the large attendance at the concerts.

The Children's Concert, offered by the Tucson Symphony Orchestra last season, brought a capacity house to the University Auditorium, and the amount of enthusiasm that reigned was evidence of the interest the children felt in the venture. It encouraged the school teachers, who accompanied their classes to the event, to ask for two such concerts for the coming season. This project is being seriously considered.

The fine work done by the choral directors throughout the state should receive attention. Dr. Ardrey at Flagstaff, Milton Ras-

bury at the Phoenix Union High School, Prof. Harelson at the Tempe College, Professors Pease and Snyder at the University, are all doing big and artistic things and have even bigger and better programs under way for this season. There are many others working successfully in this field who deserve commendation, and one of these days we shall take great pleasure in bringing their fine efforts to the attention of people of the state.

In the band field, Dr. Etzweiler of the Phoenix Union High School, Dr. Sewell of the Tucson Senior High School, Prof. Lyon of Tempe College, Dr. Anderson of Flagstaff College, Prof. Maurice Anderson of the Phoenix Junior College, Mr. Madsen of the Gila Junior College, Mr. Sedberry of Gilbert High School, and George Wilson of the University are setting high standards for their organizations and we are looking for still more important things from them in the way of serious accomplishments.

The noon radio broadcasts in music appreciation for school children by Prof. Hartley D. Snyder have met with an ever widening interest. This year Prof. Snyder will broaden his program to meet the requests of the music teachers in the public school system in Tucson and at other points that these broadcasts reach. Prof. Julia Rebeil and Prof. Eleanor Altman have broadcast a series of weekly piano recitals from the University's radio station under the direction of Mr. Harry Behn. Mr. Behn has also arranged for a larger program of music this season on which will be heard a weekly illustrated appreciation broadcast for adults by Prof. John Lowell.

Mention must be made of the fine work being carried on by the private music teachers throughout the state, especially those certified to teach piano and other applied musical subjects. This is noteworthy and comes to light through the finely prepared students arriving at the state's higher institutions of learning for further study.

There is no question but that music is making fast and healthy

advancement in Arizona. The eyes of the country are beginning to turn in our direction for when such outstanding, locally-trained musicians as Robert McBride, Henry Johnson, Robert Ross, Andrew White, Leon Grey, and others go forth and take important positions in the musical world asking no favors or odds, and make good, then it must be taken for granted that the opportunities for a solid, sane, up-to-date training in all branches of music are as good here as in any other place in the country.

## GILA JUNIOR COLLEGE TO SPONSOR FESTIVAL

At a recent meeting of the Eastern Arizona Inter-scholastic Association, at Thatcher, the Gila Junior College was invited to sponsor and organize the Eastern Arizona High School Music Festival which will be held on the Junior College campus April 18 and 19, 1941. The action taken at the above meeting is in keeping with the regulations set up by the State Inter-Scholastic Association.

Music teachers of twenty three eastern Arizona high schools was invited to attend the director's festival planning meeting. This meeting was held at the Gila Junior College Saturday, September 28. Evan A. Madsen of Gila Junior College is chairman of the Eastern Arizona Music Festival.

## MARIE SPERRY HAS BUSY SUMMER

The Melody Makers, junior and senior federated music clubs sponsored by Marie Sperry, have had a busy summer and have increased their membership by fifteen since school closed in June. During vacation they gave six recitals, participated in five radio programs, and entertained six local organizations. Perhaps their outstanding achievements have been the junior club's presentation of the pageant, "America the Beautiful" by Martha V. Binde, and the senior club's musical story of the life of Christ, "The Master."

## Heads Violin Department



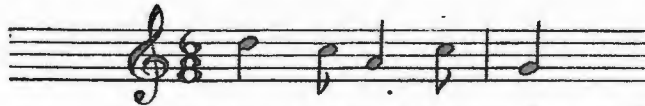
MISS  
RUTH  
TRUMP

Concert violinist-teacher, formerly of Chicago and Hammond, Indiana, where she maintained music studios, will head the violin department of the Sedberry school of music, now located in the Printery Building, 210 W. Adams Street, Phoenix. Miss Trump is an artist student of Leon Samitini, head of the violin department of the Chicago Musical College. Since receiving her teacher's certificate from Chicago Musical College Miss Trump has done extensive teaching and concertising throughout the east and middle west. She has appeared as violin soloist with the Illinois, American, and Chicago Musical College symphony orchestras. Miss Trump will accept beginners as well as advanced students.

Sometime I wonder if the present  
harmony  
With all its chords of constant  
agitation  
Its seething, stirring, shifting form  
Expresses life sustained in motion  
Unfettered by set limitations  
Unhampered by a changeless  
goal;  
Its dissonance a kind of conso-  
nance  
Containing urge and resolution  
both  
And then I feel it needs no ex-  
planation  
Life, may — Art, "Nay,"  
Sheer ecstasy the soul of all its  
being.  
—Bertha Kirkland.



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## ARIZONA MUSIC PROJECT BAND



HERMAN PRUETZ, DIRECTOR

During the past few years many valley music lovers have enjoyed the music of this band. The concerts this summer in the beautiful Encanto Park band shell have been most appropriate and enjoyable. At present a concert is being presented at the shell each Friday evening. Through the medium of this band some of our

best professional musicians have been able to maintain their skill. Much credit and thanks are due the local W.P.A. officials, the recreation division of the city parks and playgrounds (sponsors of the Friday evening concerts), and to Mr. Herman Pruetz, director. We hope these splendid concerts will continue.

### DIXIE YOST PLANS ACTIVE SEASON

A change of work or a different scene is said to constitute a vacation which will fit a person to resume his profession with renewed energy and enthusiasm. If this is true the five weeks spent by Dixie Yost, Phoenix piano teacher, in writing for the Phoenix Gazette society page, and the two weeks she spent on the Pacific coast this summer should presage a successful year in her musical plans. Mrs. Yost states that radio programs, and Federated Music Club work are scheduled for the studio this season.

### ANDERSEN WRITES NEW BOOKS

Two books of music were finished during the past summer by Dr. Arthur O. Andersen, dean of the University of Arizona's college of fine arts. One, entitled "Sing, Men, Sing," is a series of arrangements of three-part male choruses to be published by Hall McCreary and Company, Chicago; a second, "Useful String Ensembles With Piano," includes 12 ensemble numbers for string orchestra and piano, and will be published by Clayton F. Summy, Chicago. Both volumes contain original compositions of Dean Andersen.

Attend Arizona State Music Teachers Association Convention in Phoenix, March, 1941.

Attend Arizona Music Educators Association in Tucson in November.

## New Music Instructor At Gilbert

Mr. George Rettie, new music instructor of Gilbert High School, has organized a band, orchestra and glee club which consist of approximately 75 students of the Junior and Senior high school.

Mr. Rettie hopes to have a 35-piece concert band by spring. There are 46 students now taking instrumental instruction each day to prepare for this.

Three concerts have been scheduled for the year, also an operetta, to be given by the glee club, in the early spring.


A music appreciation class will be organized and ready to begin by the first of January. This class will take up the study of music and composers.

### BUSY SEASON FOR AMEDIOS

Mr. and Mrs. Amedio recently returned from a very enjoyable trip to the east and middle west. They attended the Music Trades convention held at the Stevens Hotel in Chicago. Mr. Amedio reports many interesting events of this convention and many interesting improvements of musical instruments. Several engagements are planned for the accordion band, instrumental and string ensembles of the Amedio Studios this fall.

### ARIZONA MUSIC EDUCATORS ASSOCIATION TO AFFILIATE

The officers of the Arizona Music Educators Associations are planning an interesting program to be held in connection with the annual luncheon slated at the time of the Arizona Education Association convention in Tucson, in November. The state association will announce the affiliation with the Music Educators National Conference.



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# Arizona Federation of Music Clubs

By MARY MILDRED WILLIAMS  
(Mrs. John D.)

President Ariz. Federation of  
Music Clubs

In a spirit of thankfulness your new president sends greetings: Thankfulness that ours is still a peaceful country where music can be enjoyed by everyone.

The federated clubs of Wisconsin, the Badger State, entertained the National Board of Music Clubs from September 11-14th. With Milwaukee, our 13th city in size, as hostess, Hotel Pfister as headquarters, Lake Michigan as a background, the sharp autumn air to invigorate us, a comprehensive program for the current Federation year was launched.

Since the Federation warns us to "Get off the society page, and onto the news page," no attempt will be made here, to report the delightful social events that served to keep us from becoming dull, with too much work, and no play.

In his dynamic address, the "singing" mayor of Milwaukee, made this significant statement: "The entire musical world will look to America for guidance."

Our superb National President, Mrs. Ober, stated that the wealth of talent the European crisis has sent to this country, can be effectively used in many communities without shutting off opportunities for native artists. She said that many a musical enterprise lags, in certain sections of the country, because competent musicians are not available. She also said that music can do more to keep us normal than any other force. It can touch our hearts, balance our emotions, interpret to us the feelings of the other peoples of the world, integrate "isms" and nationalities into a united citizenry, without interfering with individuality and freedom of expression. We are urged as citizens to see that no curtailment takes place which would exclude support of music in churches, symphony orchestras and music education in the schools.

E. C. Mills, representative of the American Society of Composers, Authors and Publishers, called the Americas "the last stronghold and final refuge of the musical culture of the world."

Dr. H. Augustine Smith, of Boston, chairman of church music, made a plea for more mass singing, as an "effective antidote to war spirit."

The National Board voted to inaugurate a campaign to establish State Supervisors of Music in all states.

The Federation offers special recognition for 1941 winners of the Student-Musicians contests; a cash award, a scholarship or an important concert appearance.

In planning their year-books the clubs of the Arizona Federation are employing the Course of Study Books, as recommended by the Federation, as a basis. Many clubs will give an entire program featuring Arizona composers.

The Arizona Federation offers a cash award of \$10 for a choral composition. Contest closes December 1st.

The meeting of the State Board of Music Clubs will be held in Phoenix in October. Date to be announced later. All officers and chairmen are urged to attend. The series of Radio Music Lessons with the listeners taking part, initiated and arranged by Hartley D. Snyder of the University, has been endorsed by members of the Board of Education and by the State Federation of Music Clubs. The lessons began on Sept. 25, 2:15 p. m. Station KVOA-KTAR. This project will prove to be of inestimable value especially to children of the rural districts, who heretofore have had so little music.

To help in bringing about hemispheric solidarity, clubs are urged to present music of the Americas, particularly of South America. These musical contacts with countries below the Rio Grande are most important, said the National Chairman of American music.

The growing movement for legislation to require public school music teachers to have a college degree, was of much concern to the members of the National Board. The federation is interested in raising the standards of music teaching, and is working toward having a state supervisor of music in each state of the Union; but insisting on a college degree

seems a bit short sighted, one leader stated. In many instances, the musical training given to college students was not so adequate as that given by the nation's great conservatories. And if that sort of legislation obtained, Heifitz, Zimbalist, and many other fine artists, supreme in their field of music, "would not be permitted to teach in public schools."

Your president was home guest of the Douglas Music Club on May 13. This marked the end of the club meetings for the season. The program that followed the banquet was presented by the husbands of the members, with the assistance of the Kiwanis Club.

The Matinee Musical Club of Casa Grande entertained your president at a luncheon on May 18th. A program of choral music was given. Members of this club will sing in the National Chorus at the Biennial, in Los Angeles on June 1941.

The high light of the federation calendar year will be the National meeting (which occurs biennially), to be held in Los Angeles June 16-23, 1941. Choral groups and individuals are eligible for the massed chorus, to be under the direction of Dr. John Warren Erb, of Columbia University. The numbers to be sung will be announced in the Music Clubs Magazine, and must be learned before the Convention opens. There will be several rehearsals before presentation.

A number of new clubs promise to materialize this season. The Chaminade Club of Morenci, organized by your president in 1929, but which has been inactive for the past seven years, is to be reinstated.

## WE LOSE OUR TYPIST

Miss Frances Brooks, who was Mr. Sedberry's secretary for several years, and who assembled and typed the material of this magazine for the first three issues, has accepted a position with the Valley National Bank at Chandler. We miss the expert help of Miss Brooks but wish her much success with her new job.

# Evolution of Music

By J. ALLEN SEDBERRY

We are unable to say definitely just when music, as such, first existed, but some historians believe that there was music as early as 3000 B. C. The primitive instrument was the voice, with hand-clapping perhaps as a sort of rhythmic accompaniment. Speech is believed to have succeeded song, for it seems logical to look upon song as an exaggeration of imitation of sounds in nature. We have some knowledge of the music of the primitive Chinese who were probably the first to devise a complete musical system. Other countries that followed were Egypt, India, Assyria, Israel, and Palestine. It seems, however, sufficient to begin with the music of the ancient Greeks. Ancient music was essentially homophonic. All singing in chorus was in unison or at the octave. Landormy states that fragments of Greek music dating from 400 B. C. are preserved today. The music system of the ancient Greeks was more highly developed than that of any other ancient people. The Greeks was the first to attempt musical notation. They used no staff but gave tones descriptive names. They took music seriously, and through their efforts it became the subject of much study and theorizing among the ancient philosophers. They did much choral singing at the octave, as part singing, as far as we know, was unknown to them. The national instrument of the Greeks was the lyre. They loved beauty and expressed it not only in music, but in unsurpassed masterpieces of sculpture and architecture. They expressed the highest artistic ideals in every thing they made or did. When Greece was captured by the Romans in the second century B. C., much of this classic influence found its way into Rome. Although musical art flourished for a time in Rome it did not reach the artistic level it had in Greece. The early church schools existed until about the sixteenth century, and had much influence in developing polyphonic music. From the twelfth to the eighteenth century such

composers as Bach, Haydn, and Mozart created and developed the classical form of music. Beethoven, being a pupil of Haydn, and being influenced both by Haydn and Mozart, wrote his early works in the classical form. However, his later works were the beginning of the romantic period, and this period existed well into the nineteenth century when it gave way to modern music which developed into the style of the music of our day.

## NOTATION

An early and important method of writing music was by means of "neumes," which were characters resembling those used in the writing of short hand. Neumes were placed above the words to be sung to indicate the rise and fall of the voice. This form of notation began about the eighth century, and was used until the year nine hundred, when one or two lines were used and the neumes were adjusted to these lines. We also have record of letters being used to represent tones. At one time the letters ran from A to P, indicating two octaves. Later the number of letters were reduced to our present seven letters. As the writing of neumes developed, small, square, black characters called *virga*, *punctum*, *longa*, and *brevis* came into use. In the fifteenth century square notes began to appear. In the sixteenth century note heads were rounded.

## THE STAFF

The staff appeared in the tenth century, when one or two lines were used. This facilitated neume writing, and resulted in a four-line staff which was invented by Guido d'Arezzo a Benedictine Monk. Of these four lines one was red, one yellow, and two were black. However, the use of colored lines was soon discontinued. During this time much experimenting was done and some writers used as many as twelve to fifteen lines. Our bass and treble staves are from the old ele-

ven-line, or great staff. The middle line was eventually done away with and that today is our "middle C." Our present five-line staff came into use during the sixteenth century.

## MEASURED NOTATION

Some attention was being given to time-problems in the tenth and eleventh centuries, but no definite system was devised until Franco in the thirteenth century introduced his system of four notes from *brevis* to *maxima*. This system indicated two kinds of time, the triple and the duple. It remained, however, for Philippe de Vitry (c. 1285-1361) to improve measured notation. He invented signs to distinguish between the two kinds of time. These early time signatures were placed at the beginning of the staff and were called *tempus perfectum* and *tempus imperfectum*. The former was indicated by a circle and the latter by a half circle, and from these grew our present system of time signatures.

## HARMONY

The primitive scale was composed of no more than five tones. Finally the seven tone scale was devised and used by the Chinese, Hindoos, Egyptians, and Greeks. This seven tone scale however, was not as we know it today. There were all sorts of differences in the manner in which the intervals were placed. For instance, in one scale or "mode," the first semitone might occur between the third and fourth tones, and in the next mode it might occur between the second and third tones.

All music of the ancients was essentially homophonic. To them the production of two melodies, simultaneously was unmusical. They had no knowledge of harmony. Parallel fourths and fifths between two voices were used during the Middle Ages. This style of writing was called *organum*, and it was used for several centuries. The interval of the third, and possibly the sixth, was used in the year 1200 by a monk, Franco of Cologne. These intervals were recognized by this

(Continued on Page 9)

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# DEVELOPMENT OF MUSIC AT TEMPE

By MARIE SPERRY

(This series of articles is based upon the research of graduate students working under Mr. Harelson's direction last spring and my own study of material at the state department of library and archives.)

The State Teachers' College at Tempe contributes so much to the musical development of Arizona that it is not surprising to learn that Ella F. Taylor began teaching voice and instruments there in 1895, seven years before music was introduced at Flagstaff, the second state institution to include music in the curriculum. Miss Taylor gave private music lessons for a dollar a lesson or a dollar and a half for two lessons a week at what was called the Conserv-

atory of Music. In 1897-99 Frances H. Bury taught "voice culture to establish a bright, clear tone in each of the three registers" and such theory as was necessary to teach part singing in the public schools.

In 1900-01 the music department was organized under Elsie Reed Averill with a new thousand dollar piano for inspiration. Miss Averill classified students according to their ability and music was a required subject throughout the four year course. The sight-singing text book used was written by the late Frank Damrosch, brother of the popular Walter Damrosch. As the entire faculty comprised only seven members, it is not surprising that Miss Averill taught both English and music. At that, she

was more fortunate than Jessie Marion Smith, who taught elocution, physical culture, and sub-normal work that year. The justification for making music a required subject (Cat. 1900-01 p 30) is interesting today.

"It brightens the life, refines the taste, cultivates the imagination, strengthens the memory, and confers upon the child the power of giving pleasure to himself and others . . . To have what is called no ear for music is no special disqualification for the duty of being acquainted with its rudiments, its history, and its application, any more than a distaste for mathematics excuses one from acquiring the multiplication table."

(To Be Continued—Next Issue)

## Evolution of Music

(Continued from Page 8)

time as consonances, while the major and minor seventh, the second, and augmented fourth were classified as the only dissonances. During the time of Martin Luther (1483-1546), the harmonic style of composition had its beginning. Up to this time part writing was based upon counterpoint, or "point against point." In the new style of writing the tendency was to use but one melody, supported by an accompaniment of chords and harmony. This style of composition became the standard form for the Protestant church and was used extensively. With the coming of opera about the year sixteen hundred great strides were made in harmony. No longer were the masterpieces of the fifteenth and sixteenth century polyphonic in public favor. The dramatic style of music swept the country, and we might say the

seventh century marked the birth of harmony in the modern sense of the word. During the latter part of the sixteenth, and the beginning of the seventeenth centuries, chromatics and dissonances were being used. From this time on music became more descriptive and colorful.

### SONG

Song is the combination of words and melody, therefore, song belongs equally to poetry and music. Vocal music is probably the oldest form of music. Song likely, was the first accessory of the dance. It is believed by historians that there was choral singing in unison or at religious and other festivals in remote antiquity. We have no definite record of primitive song for it has been handed down solely by oral tradition. Musical notation was not known and it was not until the eleventh century that the necessity for notation was felt.

Music and literature owe much

to a group of singers called Troubadours. During the eleventh, twelfth and thirteenth centuries these singers introduced and established a new type of song called "songs with a conscious art." The Troubadours were soon followed by another type of singer called Trouveres, whose songs were somewhat similar. Both the Troubadours and Trouveres were active in France. During the thirteenth century Minstrels were active in England; and in Germany, the Minnesingers. All these singers were busy composing and singing both tunes and poetry, and besides their own songs, they used many songs of the people, or songs by unknown composers. Some of these songs exist today and we know them as folk songs. At the end of the thirteenth century these singers had turned to stories of life and love for material for their songs. During the fourteenth and fifteenth centuries the church exercised much influence over music, but was nevertheless a friend of the secular song. Some of our loveliest religious music

(Continued on Page 10)

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With black war clouds gathering over the entire world, the year 1940-41 will be an eventful and most important one for each of the five thousand federated music clubs in America. The five thousand clubs which constitute what is known as the "National Federation of Music Clubs" is one of the most thoroughly American organizations in existence. For thirty-one years the Musician's Club of Phoenix has been actively and enthusiastically affiliated with this great national organization.

At the first meeting of the Musicians' Club of Phoenix, one year ago this October, when the entire world was saddened with the news of the crushing defeat of brave little Poland, the meeting was opened with the singing of the "Star Spangled Banner" and followed with a moment of silent prayer for the oppressed nation. This year we will again have opened our first meeting with the singing of the "Star Spangled Banner", followed by a moment of silent prayer for war-torn Europe.

In September the Executive Board of our National Federation of Music Clubs met in Milwaukee to prepare a "Loyalty Campaign" to be injected into all phases of community life through the medium of music. The suggested slogan of this campaign has been "Inspired Loyalty Through Music".

By every single federated club enthusiastically carrying out our national programs and cooperating in every measure, we have risen to one of the most important organizations in America. With the same enthusiastic effort and cooperative spirit which has characterized each and every one of these five thousand clubs, the Musician's Club of Phoenix is ready and waiting to help carry out the "Inspire Loyalty Through Music" campaign now being outlined by our national officers. A campaign to combat the fifth column influences that seek to undermine the sacred heritage for which our forefathers fought and died.



By **NANCY E. RICHARDS**

(Mrs. Randall D. Richards)  
President, Musician's Club of  
Phoenix

## Evolution of Music

(Continued from Page 9)

came from the pen of a man called Palestrina, but whose real name was Giovanni Pierluigi (c. 1526-1594). He did more than any other man of his time to improve church music and polyphonic writing for voices. After Palestrina's death his style was imitated by several other composers, whose work gradually led to the beginning of opera. One of the earliest operas was Euridice by Peri, a setting to music of the story of Euridice. Caccini, a singer and composer of songs, also made a setting of the same story. Euridice was performed in 1600 in Florence, Italy, and although this was the beginning of opera it remained for Claudio Monteverde (1567-1643) to prove the tremendous possibilities of such music. Monteverde introduced dissonance about the end of the sixteenth century, and there soon resulted a change in the entire field of music composition. Soon after came many great operas and songs by many great composers, and today we have a wealth of vocal literature. The

one man in all musical history who has done most to advance the art of song is Franz Schubert (1797-1828). Some of the other composers who followed Schubert, and who had a great influence on song, were Mendelssohn, Schumann, Brahms and Wolf. The latter was the last of the great writers of German song, who lived in the nineteenth century. In tracing the song during the last few centuries the names of many composers deserve mention, but for lack of space in this magazine, very many important names have been omitted.

## ORCHESTRA

The primitive tribes of each continent used a great variety of instruments. Some of these instruments have no significance for us, while others are forerunners of our own instruments. Some of the primitive instruments were shaped like animals and snakes. Some instruments were gourds filled with seed. Flutes made of cane or bone, and ivory horns have been found. The ancient Greeks accompanied their vocal music which was in unison or at the octave with instruments, both singly and in combination. We find no distinct record of real orchestras until the latter part of the sixteenth century. Up to this time the different combinations consisted of a conglomeration of instruments of the kind mentioned above.

Many pages of the Bible contain references to instruments. It mentions the trumpet, flute, harp, sackbut, psalter, and dulcimer. We have record of a band in the sixteenth century that included violins, viola de gamba, flutes, flageolets, oboes, cornets, trombones, flute, and harp. It is evident that experiments were made

(Continued on Page 12)

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## Evolution of Music

(Continued from Page 10)

with different combinations. During these times there existed seven kinds of viola da braccio, or viols held under the arm, and six kinds of viola da gamba, viols held between the knees.

When Claudio Monteverde called for a group of musicians in 1608 to furnish music for his opera *Orfeo*, he had probably the nearest approach to an orchestra up to that time. He was the first to introduce the pizzicato and the bowed tremolo, and was the first to write descriptive music for the orchestra. By the time of Bach and Handel instrumentation had improved and instruments were more emancipated and individualized, thus giving more color and flexibility to the orchestra. Haydn is known as the father of the symphony. He wrote many works and weeded out a few undesirable instruments thereby standardizing the instrumentation almost as we use it today. Up to Beethoven's time only two horns were used; the clarinet and trombone were used only sparingly. Beethoven added the third and fourth horns, used the clarinets more frequently, and welcomed the trombone. He also used the piccolo and contra bassoon and by the time he had completed his great ninth symphony he had developed the symphony orchestra to a new high level of performance.

Other great composers who enriched symphonic music after Beethoven were Schubert, Schumann, Mendelssohn and Berlioz. The latter was a great master of orchestration and tone color. Sharing honors with these great masters were the makers of instruments and inventors of improvements for them. The writer will present an article on the history of instruments in the next issue of this magazine.

### BAND

The first bands were military brass bands. The trumpets and horns have been linked with war and religion from very early times, but the wind band for concerted music is of comparatively recent times. The origin of the band takes us back to the time of the guilds. These guilds were similar in some respects to our musicians' unions of today. One of

the earliest of these guilds was founded in Vienna in 1288. England also had early guilds. It is said that the fortress of Chester was saved from the Welsh by a band. The minstrels who were attending the festivities there marched toward the enemy playing their instruments. The vastness of the sound so alarmed the enemy that they fled.

The trombone played an important part in the development of the band. Toward the end of the sixteenth century trombones were being made entirely of silver, and trumpets were being inlaid with silver and gold. These instruments were purchased by German princes and high ecclesiastics. A curious restriction in the middle ages was that trumpets and kettle drums were strictly forbidden to ordinary minstrels, being reserved for the exclusive use of nobles and princes. During this time five or six pieces constituted a full band. In some of the larger cities full bands were forbidden except for court functions or other stately affairs.

In 1587 Queen Elizabeth's band consisted of ten trumpets, six trombones, and a few other instruments. The instrumentation of another band of this period was fourteen trumpets, ten trombones, four drums, two viols, three rebecs, one bagpipe and four tambourines. In some of these bands were used the lute, shepherd's horn, and the oboe.

Lully was intrusted by Louis IV to organize regimental bands for the regular army. These bands at first consisted of a quartet of oboes with regimental drums. Later he added the trombone and trumpet. The trumpet at this time had no valves, therefore much filling-in of intervals by other instruments had to be done. The later trumpet had valves; a very important point in the development of the band.

The real beginning of the modern brass band, however, was the improvement of the clarinet. Wind instruments were being developed

in the orchestra and transferred into the artistic wind band.

The instrumentation of the Prussian and German army bands was improved by Wiprecht Sax, through the improvement of instruments, inspired the bands of France, especially those of Napoleon's army.

With the invention of several new instruments such as the saxophone and sarrusophone families, and the general improvement of many other instruments plus an abundance of good music, the band soon became a well balanced organization. This development was chiefly through military activities, however, the latter part of the nineteenth century saw a few well organized concert bands.

## George Wilson to Direct Orchestra

A special feature of the Arizona Education Association annual meeting which is to be held in Tucson in November, will be the second appearance of the All-State Orchestra. This orchestra made its first appearance last year at the meeting in Phoenix and was an outstanding attraction. Dr. Eldon A. Ardrey of Flagstaff organized and directed this first fine group and did a splendid job of both. The orchestra this year in Tucson will be under the baton of George C. Wilson of the University of Arizona. Mr. Wilson is doing fine work in Tucson and we are all looking forward to a splendid concert. The All-State Orchestra is composed of picked players from high schools throughout the state.

Harry B. Harelson, head of the music department at Tempe State Teachers College, reports an increased enrollment in his department this fall. This college has several outstanding music teachers on its faculty and this probably is the reason why more students are taking music.

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## Thusnelda Bircsak's Prize Composition To Be Published

Thusnelda Bircsak, pianist-teacher-composer now residing in Phoenix, announces that her latest composition "Viennese Dance", is to be published by Theodore Presser and will appear in the November issue of the Etude. This composition won second place of \$150.00 last January in contest for piano solo sponsored by Presser. Some of Miss Bircsak's other published works are "Brook in the Forest", and "Clouds", published by Kjos Publishing Company, Chicago, "Lullaby of the Christ Child" published by Raymond A. Hoffman, Chicago, and "Little Berceuse", being published by Theodore Presser. Miss Bircsak studied piano with Mrs. Carl Busch (pupil of Teresa Correna and prize graduate of Liepzig Conservatory), and studied theory and composition with Carl Busch, internationally known conductor and composer, then studied piano, organ, and theory for a year and a half in the Vienna Conservatory. She lived in Kansas City, Mo., most of her life where she maintained a music studio and played the organ there since college days in a large christian church. Until leaving Kansas City last summer she was serving a second term as president of the Kansas City Music Teachers Association. In 1938 she won second prize in National Composition Contest for women composers. She is a member of Sigma Alpha Iota National Music Sorority, has had wide experience as a teacher of piano and composition, and as piano soloist and accompanist.

### COVER

Miss Geanne Johnson, Phoenix high school student who resides at 1543 W. Madison Street, has been kept busy during the summer and fall twirling throughout the state in behalf of the recruiting service of the United States Army. Miss Johnson has demonstrated her fine twirling as a drum majorette with the Sciots and Phoenix high school bands and has appeared on stage, screen and radio.

## PHOENIX SYMPHONY BEGINS FALL REHEARSALS

The Phoenix Symphony Orchestra, Romeo Tata conducting, began season rehearsals the first week in October. A special feature of the first concert will be the Beethoven Piano Concerto with Arnold Bullock of Tempe College music faculty at the piano.

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## HARTUNG STUDIO OF VOICE

For the fall season we announce soloists, juvenile or adult, and several short musical tabloids complete with lines and singing. Among the latter are miniature versions of such entertaining and riotous musical dramas as Sleeping Queen, Martha, Miss Cherry Blossom, etc. These features are suitable for radio, recital, or club entertainment and are available upon a few days advance notice. You are cordially invited to room 16 for auditions of these features.

## New Publications

### TWO CHORUS BOOKS

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Arranged for three-part male choruses a cappella. For all male groups who sing, want to sing, or should sing—for Junior High, Senior High, College and Adults—these thirty-six picked songs are decidedly popular fare. The simple straightforward vocal lines and easy harmonies make these arrangements without peer for the developing of sight-reading skill and the ability to hear harmony.

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# PHOENIX UPTOWN MUSIC STUDIOS

If passersby should pass down West Adams street by the Printery Building, across from the Orpheum Theatre, they should not be alarmed at the seemingly swaying of the building — it's just the Up Town Music Studios in full swing. We hereby present a short announcement of each studio in the Building.

## CORNELIA LUSCOMB

Local arranger and teacher of harmony and arranging. Rubank, Inc., of Chicago, Edward B. Marks Music Corporation and Remick Music Corporation, both of New York, announce recent releases of new instrumental arrangements by Miss Luscomb. Among numerous arrangements which Miss Luscomb made for local production is the special scoring of Pinafore, staged last season by the Cecilia Singers in cooperation with the Lions Club of Phoenix.

## Ace Drum Majors

When Phoenixians meet for the football season they will be greeted with the thrilling sight of Tom Silvey, baton-twirling magician, leading a battalion of fifty smartly dressed twirlers in our national colors, who in turn will be followed by our Girls' Band and the Phoenix Union High School R. O. T. C. Band with snappy uniforms which are similar to the West Point Cadet uniform.

Tom Silvey won the national regional drum major's contest at Grand Junction, Colo., last spring, finishing first among 2,000 competitors from Idaho, Wyoming, Arizona, Colorado, and Utah high schools.

Silvey is a seventeen year old senior, who stands six feet, two inches. He looks much taller when he tops off his white uniform with that 24-inch shako—almost more head-gear than one man should be expected to manage.

Another innovation is the introduction of six trumpeters using the six new Coach horns or "trumpets", heralding the entrance of the combined units of twirlers and bands.

All participating students in these organizations are under the direction of Dr. Albert R. Eitzweiler.

## AUSTIN STUDIOS

Again, after six successful years in the same location, the Austin Studios extends a hearty "hello" to all teachers and amateurs in this "Valley of the Sun" (and everywhere) with best wishes for a pleasant and industrious season. Established for the purposes of performance and teaching research among piano students and teachers of the nation, these studios offer potential students and teachers the most effective results from experiments approved by outstanding national music educators.

## MARY DOYLE

Pianist-teacher, former faculty member of the Arizona School of Music, has opened her piano studio in room 21. Accredited by the State Board of Education, Miss Doyle's preparation includes work with Edwin Hughes, Elenore Altman, Franz Darvas, and others. Beginning and advanced students are accepted and the season's ac-

tivities will include her usual recitals and studio musicals.

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## MARIE MERRIFIELD

### Soprano — Artist — Teacher

Exponent of Witherspoon, Griffith & Toriani of New York City, announces the reopening of her private studio in room 4. As head of the Voice Department of the Phoenix Little Theatre School of Fine Arts Miss Merrifield conducts a student voice clinic each week and monthly public recitals.

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## What a Musician Should Know . . .

1. If the band has an engagement and you cannot be present, don't say anything about it.
2. Don't wear your uniform unless you desire it; your citizen's dress will make the audience think you are a soloist.
3. Always wear your cap on the side of your head.
4. In a parade just walk along any old way; this will cause bystanders to think you are engaged for what you know, not what you can do.
5. Remember the folks on the sidewalk like to have you holler at them; this will show the other fellows that you have a stand in.
6. If you hear another band playing don't fail to say: "Oh that is rotten," and always so that strangers may hear it.
7. Have a good time on every engagement; remember it is your picnic and you are hired to enjoy yourself.
8. Always wait until the band is about to play and then ask, "What Cher goin' to play?" and no matter what it is, don't fail to remark; "What, that bum thing."
9. Always play as loud as you can, to show the people that you are the whole band.
10. Start to grumble about playing too often as soon as the parade starts, and inform those around you that if it wasn't for crippling the band you'd go home.
11. If you go along quietly in a parade the people will think you are only a good musician; to avoid this, keep up a conversation with the members on opposite side of band.
12. When any one asks you where you were taught music, just say: "Oh, I picked it up." Never give the director any credit.
13. Don't carry any music, you can make up a better part than any arranger can write.
14. Don't keep your formation when the parade halts. Mingle with the boys and crowd on the sidewalk.
15. Wear any color of shoes for a parade job, but don't holler if the leader gives you a start

## MRS. LINDE TO PRESENT ARTISTS

Again Mrs. Archer E. Linde of Phoenix, has secured outstanding artists for Arizona music lovers. Mrs. Linde writes:

"It is our sincere desire to bring artists to Phoenix who are not only famous for their unusual talent and technique, but who also perform in such a manner that every member in the audience will enjoy. We bear in mind that over 50 per cent of our audience are laymen in the musical sense, that they come from many different walks of life and their interests are even more varied, that the only common denominator is an inherent love of music. Accord-her intriguing character sketches.

- for home with the point of a shoe.
16. Don't bring any music stand; the other fellow will have one (Maybe) and you can use part of his.
  17. Develop an artistic temperament; criticise the leader, and all buck tempos. You have studied, you know better. The artistic temperament of the ass is shown by its braying.
  18. Don't attend rehearsal if you can find anything else to do; the other fellows are the only ones who need to rehearse. If you do attend, be sure and come late.
  19. When the band is on parade and a halt is called, sit on the curb; this will show that you are a concert performer and that it makes you tired to walk. Never polish your instrument. This is an amateur's trick, and you want to appear as a professional.
  20. Blatweasels (Alto's) should never be taken from the band-room except for jobs. Practice is not needed on this instrument.
  21. The step played by the drummer is always wrong. Every man in the band should voice his opinion in this matter.
  22. If you are asked to play a second or third part, pack up and go home; let your slogan be "SOLO or NOTHING." Second parts were written to enable leaders to belittle artists.
  23. When the leader raps for order, begin to improvise; if you do this the ensemble will be beautiful; and it makes the leader so good natured.

ingly we book all of our attractions with this in mind.

"We have also found that the great majority of this audience is also interested in drama and dance. Thus we feel any artistic series would be incomplete without incorporating these with the straight music.

"Therefore as in the past we are proud to present the following attractions for the 1940-41 season: On November 26th we will open with Fray and Braggiotti, duopianists whose varied program, 'from Bach to Gershwin,' has brought them fame the country over. Second will be the beloved Cornelia Otis Skinner on December 3rd. This will be her second appearance in Phoenix because of the great demand for more of On January 21st comes Ruggiero Ricci, sensational young violinist, whose fire and brilliancy has even caused a packed house at the usually staid Carnegie Hall to shout bravo and clamor for more.

"The one and only Ballet Russe de Monte Carlo will be here on February 17th followed by world renowned Kirsten Flagstad, the world's greatest Wagnerian soprano. As the last number we will present an artist who is not so well known in the West, but who is fast becoming one of the most fascinating attractions on the concert stage, Jacques Cartier by name. Replete with magnificent costumes, his program of dance-dramas promises to be one of the most unusual attractions we have ever brought to Phoenix."

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# THE CONDUCTOR AND CONDUCTING

By **JESSE ALLEN SEDBERRY**

The successful conductor must have a fund of knowledge and experience and should be well schooled in the works of the masters. He should know the range and tonal quality of each instrument and the effects and tonal color of different combinations of instruments. The serious conductor will avail himself of every opportunity to observe the work of other conductors, and will strive to improve his own interpretation and general conducting. Albert Stoessel says: "It is the conductor who unlocks the mysteries of the score. Like water that will always rise to its own level, it may safely be said that the actual performance of an orchestra, band or choral work will only rise to the level of the conductors intellectual and spiritual conception. A good conductor can get good results from players of lesser ability, while a poor conductor can throw the finest orchestra into confusion."

To be a great conductor requires a talent that is rare, but any person who possesses a pleasing personality, a thorough knowledge of music, good judgment and a sense of rhythm, can learn to conduct. The beat should be firm, distinct and unmistakable. Do not use too many gestures. Interpret what is in the score and nothing else. Some conductors resort to all sorts of gesticulative antics for the benefit of the audience. This may be amusing to some in the audience but it often results in confusion to the orchestra. If an orchestra is well trained only the slightest gesture from the conductor is needed. Of course in fortissimo passages, and in climaxes and crescendos decided gestures are necessary, but the conductor should not overdo them. It is always advisable to study the interpretational meaning of every composition and to strive to adhere to it. David Ewen makes the following statement regarding interpretation: "Interpretation is the ultimate goal of the conductor — the end for which technique is only the means. It is apparent that the great conductor must not only be a master of every phase of the technique of conducting, but he must possess an exquisite bal-

ance between emotion and intellect, he must be endowed with a deep poetry, a sensitivity to beauty and a cultured outlook that make it possible for him to penetrate deeply into the heart of a musical work and bring its inmost message, and most latent emotions to the surface."

Conducting is by no means a new art. It is said to have existed in ancient Greece. We are able definitely to trace conducting back to the fifteenth century when a choir at Rome was directed by the leader using a roll of music paper to give the tempo, and by the beginning of the sixteenth century this practice seemed to be universal. About the eighteenth century it became the custom to direct while sitting at the harpsichord.

Bach directed while playing the organ, and if the orchestra wavered in tempo the first violinist would assist by giving the beat. This duo style of conducting existed throughout the eighteenth century. Some of the conductors to followed were Handel, Gluck, and Haydn. The latter conducted his London symphonies while sitting at the piano.

Beethoven in 1804 conducted from the conductors desk using a roll of paper as a baton. In order

to obtain various dynamics he would insert many markings during rehearsals, and at concerts during a heavy climax or crescendo he would usually become very excited, so much at times that he would leap into the air and shout for more power from the players.

It was in the early part of the nineteenth century that the baton was first used, and it was not long in replacing the roll of music paper.

With Weber, Spohr, and Mendelssohn the art of conducting was advanced in importance. Other prominent conductors of the nineteenth century were Meyerbeer, Spontini, Berlioz, Listz, Habeneck, and Wagner, the latter being the greatest. He taught others to specialize in this art and there emerged several great conductors. Those who were outstanding were Hans von Bulow, Hans Richter, Felix Mottl, Herman Levi, and Arthur Nikisch. These men further specialized conducting and helped to place the conductor in the estimable position which he holds today, a position he rightfully deserves.

The young conductor should remember that it is an easy matter to diagram the different beats that  
(Continued on Page 17)

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# THE MUSIC TEACHERS NATIONAL ASSOCIATION

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THE MUSIC TEACHERS NATIONAL ASSOCIATION is an organization composed of men and women actively interested in music as a profession and in the progress of all phases of music and music education throughout the country. Among them are private teachers of music; a large number of university, college, and conservatory teachers and administrators; supervisors and teachers of school music; also composers, conductors, musicologists, editors, critics, radio and film musicians, publishers, music librarians, and others. It now represents, with its affiliated State and Local Associations, a membership of over nine thousand. Twenty-six State and thirty-nine Local Associations are Organization Members. The MTNA holds its annual convention between Christmas and New Year's. Meetings have been held as far east as Boston and New York, as far south as New Orleans, and as far west as Denver.

The forthcoming convention will be held in Cleveland, Ohio, December 29th, 30th, and 31st, 1940, with a preliminary registration Saturday afternoon, December 28th, and a pre-convention Concert that evening at the headquarters hotel, the Statler. The rich musical resources of Cleveland will be utilized. Ample opportunity will be given for discussion of current problems, under the leadership of men and women prominent in music.

The theme of the Convention will be "Music in Everyday Life," with emphasis upon the social uses of music and its importance in American life. Special forums are provided for pianists, singers, organists, violinists, theory teachers, etc. All these are reported in full in the **Volume of Proceedings**, published early in April. The **MTNA Bulletin** published in February and October of each year carries articles and announcements of interest to all members.

The Association includes a **Council of State and Local Associations**, and standing committees on the following subjects: **American Music, Archives, Music in Colleges and Universities, Community Music, Legislation Affecting Music, Literature About Music, Organ and Choral Music, Psychology of Music, and School Music**. These committees function throughout the year, and their reports are presented at the annual convention and published in the **Proceedings**.

This year the president has added four provisional committees, to report next December in the hope that they may be made permanent: Committees on **Membership and Publicity**; a committee on **Functional Music** (Amateur, Church, Dance, Film, Radio, Theatre, and Ballet); and a committee on **Musicology and Music Education** (American Folk Music, Educational Research, History and Appreciation, Instruments, Latin-American Music Libraries, Psychology, and Visual Aids). Vice-Chairmen of these sub-committees will function in the program.

The MTNA has as its goal the closer linking together of the music teaching profession of the entire country. It aims to foster the growth of State and Local Associations. Its annual conventions and publications offer a national interchange of new ideas and progressive educational methods in music.

Membership in the Association is open to all interested in its activities and purposes, whether they are professional musicians or not.

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Annual Volume of Proceedings, \$2.50 to non-members. Orders should be sent to the Treasurer. Volumes for many past years are still available, some at reduced prices.

## Conductor & Conducting

(Continued from Page 16)

a baton should indicate, but it is more difficult properly to show the important movements that occur, or should occur, between the beats. Gestures must always be in line with the character of the music. For instance, if the music is quite and slow the beat must be of a corresponding nature. The broadness, or amount of distance between beats, will depend upon the broadness of the music; the broader the music, the wider the beat.

Special emphasis must be placed upon accents, climaxes, crescendos and all heavy rhythmic passages. In such gestures the left hand can be used to a great advantage as an aid in preparing and bringing in the different sections for special effect. The left hand should be used quite frequently for obtaining special tonal effects and entrance cues. It is best, however, to use the left hand only for musical illustration and added emphasis, for the hand with the baton should do most of the conducting. Baton movements and all gestures should be practiced until they can be executed gracefully.

—J.A.S.

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# Department of New Music Recordings and Books

By ORLEY ILES

In these days of increasing production costs, did you know that the Recording Companies have reduced the prices of their standard records up to fifty per cent? Now is the time to invest in records. A glance at the Columbia catalogue will disclose the fact that almost the entire repertoire of music is available in recorded form by outstanding artists of the concert world.

I suggest a beginning of your "Chopin Recorded Library" with the album of Waltzes (five 12-inch records complete with album, Set M 3990), played by a great Chopin interpreter, Edward Kilenyi. His performance is a revelation of poetic individuality, magnificent virtuosity, together with sensitive musicianship.

Include, also, upon my recommendation the "Piano Preludes of Debussy" Book Two played by Gieseking (an album of six 10-inch records, Set M 382). After hearing these recordings, you will realize why Gieseking is recognized as the greatest living interpreter of Debussy's piano music.

Columbia also presents a distinctive series of records which will be welcomed by amateur artists and students alike,—the "add-a-part" records. On these unusual recordings, all but one part of the composition is recorded, thus allowing the performer to play along with the record and supply the missing part. Each single record or album set contains a complete musical score, with the missing part written out in full. Each movement or record begins by establishing the tempo and proper pitch to insure accurate ensemble. A comprehensive list of easy, medium or difficult material will be found listed in the "add-a-part" catalogue, with the missing parts including such instruments as violin, cello, piano, etc. Call on your Columbia dealer and investigate these new records and low prices.

At the top of the list of 1940 releases by G. Schirmer (New York) I should like to list "Harold Bauer at the Piano" (ten favorite classics as recorded by Harold Bauer for G. Schirmer's Library of Recorded Music). Included in this set we find new editions of the following: Handel—Harmonious Blacksmith; Bach—Prelude and Fugue in C sharp Major; Scarlatti—Sonata in A Major; Couperin—Le Carillon de Cythere; Brahms—Two Waltzes Op. 39 Nos. 15 and 16; Schubert—Moment Musical Op. 94 No. 3; Schumann—Romance in B flat Minor Op. 28 No. 1; Chopin—Berceuse Op. 57; Mendelssohn—Characteristic Piece Op. 7 No. 4; Debussy—Reverie. In addition to the music of the individual compositions listed above you may purchase the recordings of the same in an album "Harold Bauer at the Piano" (priced at \$5.00 complete, or \$1.00 for each double faced record). Also taken from the Schirmer catalogue may I recommend "Little Suite" (Roy Harris); "Valse Viennoise" (N. L. Wright); "Vienna Fragment—based on Chopsticks" (C. Shaw); "La Caramita" (Daniel Wolf); "Lazy Picconiano" (Dent Mowrey); "Eight Piano Pieces" (David Diamond); "The Darling Prince—and nine other Piano Pieces" (with words by James Whitcomb Riley and music by Angela Diller).

Those musicians who believe "there is nothing new under the sun" should by all means examine the six volumes of Modern Piano Music by Bela Bartok, one of the most famous composers of contemporary music. These books published by Boosey Hawkes Belwin, Inc. (New York) are entitled "Mikrokosmos" and the six volumes contain 153 pieces for piano arranged in progressive order. The first four of the books contain what Mr. Bartok describes as material suitable for beginners—young or old. But no ordinary teaching material is this. Dorian, Phrygian, Lydian, Mixolydian and even the Yugoslav modes receive their share of attention together with unusual rhythmic patterns and time signatures. Mr. Bartok makes dissonance a scientific art and the ultra modern composers of the present day (and I might even include the future) need hold no terrors for those who have mastered the six volumes.

The "Concerto in C Major" by Howard Kassarau (Schroeder and Gunther, New York) has made a tremendous impression on teachers from Coast to Coast. Mr. Kassarau's Concerto is technically quite simple yet adheres closely to the classical concerto form. The three movements: 1. "Allegro" (written in the strict form of a Sonata Allegro); 2. "Andantino" (a song like melody or canzonetta); 3. "Allegro Moderato" (which serves as a finale to the entire Concerto). The second piano part, which substitutes for the orchestra, is of approximately the same degree of difficulty. Student Concertos have always been available to students of Violin (DeBeriot wrote at least seven of which I know) but I imagine Mr. Kassarau's opus to be among the first efforts along this line for Piano.

It is always a pleasure to recommend new worth-while music and doubly a pleasure when this music happens to have been written by one of my former teachers. Therefore, it is with pride that I announce among the new releases by Schroeder and Gunther—"Song of the Sea" (a tone picture for piano solo by Homer Grunn). Other valuable new releases include: "Phosphorescence" (Phyllis Mansfield); "Wind Bells" (Wilda Jackson Auld); "Plantation Days" (MacLachlan); "Miniature Etudes" (Helen Boykin) and "Animal Crackers" (Piano solos with humorous verses by David Hirschberg).

If you enjoy modern Viennese Waltzes with their lilting rhythms and intertwining melodies, don't fail to get "Parting" (Auf Wiedersehen) by Homer Simmons (J. Fischer & Bro., New York) (approximately grade 5).

Other material from the Fischer catalogue, which you will enjoy hearing, playing or teaching, include "Moonlight Scene from a Kiss in Xanadu" (Deems Taylor), "Puck" (Charles Gard), and, by all means, if you want to be familiar with the best of the songs by Brahms and Robert Franz, get "In Songful Mood" (26 songs by these well known composers arranged for piano solo by Guy Maier).

"Twenty pieces from Bach's Book for his son Friedmann" includes many fascinating pieces by Bach, many of them, until now, quite unknown. (These also have been selected and edited by Guy Maier.)

John Thompson, American born pianist-composer, is well known to the music teaching fraternity. New issues by the Willis Music Co. (Cincinnati) include some of the best known Strauss Waltzes in attractive playable arrangements by Mr. Thompson. Teachers and students alike will welcome his Paraphrase on "The Beautiful Blue Danube"—"Vienna Life"—"Artist's Life" or "Recollections of Johan Strauss" which includes excerpts from "Tales from the Vienna Woods—Wine, Woman and Song—The Fledermaus and The Blue Danube." These transcriptions are all about third or fourth grade of difficulty, but because of their pianistic qualities will appeal to anyone who plays the piano. Also included in the new issues by Willis is "Light and Romantic Opera in Tale and Tune" (Arrangements by Dorothy Gaynor Blake).

contains universally beloved themes from fifteen famous Light and Romantic Operas, together with stories, pictures and lyrics. Recommended to give pleasure to young players as well as older music-lovers. (Price \$1.00)

The Chart Music Pub. House of Chicago scores again! The "Ophelian Collection of Clarinet Solos", edited by Clarence G. Warmelin, and the "Olympian Collection of Cornet Solos", edited by Herbert L. Clark, contain a wealth of material for solo playing on these instruments. Each book contains piano accompaniment. Mr. Warmelin and Dr. Clark have done an excellent job of editing these two books which sell at \$1.00 each. They are well adapted for high school use and no doubt will be in great demand by teachers and students of these instruments.

In looking over some of the newer teaching pieces for piano, I can not help comparing the new material with that used by teachers a few years ago. No one can deny that a pupil's progress is in almost exact proportion to the interest aroused and inspired by the teacher. All progressive teachers owe it to themselves, as well as their pupils, to examine some of the new teaching pieces published by the Clayton F. Summy Co. (Chicago). May I recommend the following from their catalogue?

GRADE 1. "Duck on the Water" and "Black Pirates" by Marie Seul Holst. (The latter will appeal especially to all boys.)

"Playing Indian", "Dutch Frolic" and "Swinging" by Juan Masters. (A set of three musical sketches with words.)

"Dancing Gayly", "Circus Now Is on Parade", "Bagpipes and Drums", "Ah Here's Spring" and "Hark the Bells" are attractive pieces by Garnet Parker Erwin. (The last two arranged for piano solo with optional parts for second or third players.)

GRADE 2. "Cowboys and Indians" by Olive Smith. (One of the most attractive pieces in this grade that I have ever seen.)

"Morning Call" and "The Pool at Night" by Helen Daley Haanson.

"Chimes Through the Mist" by Bernice Frost. (An attractive composition in G-flat.)

"Along the Garden Path" by Earl Roland Larson.

"Same the Salt" by Marie Seul Holst. (A jolly marching tune.)

"Four and Twenty Melodies" by Berenice Benson Bentley. (24 short pieces designed to develop interpretive ability.)

GRADE 3. "Brother James" by Harold C. Cobb. (Descriptive variations on a familiar air.)

# Community Musical Organizations

## Value of Community Participation

All forms of music, whether instrumental or vocal, in which people participate have high recreational value. There are many kinds of musical activities which will bring people together on the basis of mutual interest. The activities that usually are the most attractive are the orchestra, band, and choral groups. If a community program is to be successful, and if it is to bring the people of the community into the various activities, making available the resources of each organization for the benefit of the entire community, the program must be

carefully organized and maintained. Have the program, whatever it may be, sponsored by the Chamber of Commerce, or some other influential group. If it is a band, orchestra, or glee club, elect responsible members as officers, for it is only through cooperation that such organizations can exist. Participation creates musical appreciation and response to beauty, as well as affording an emotional outlet which

enriches the spirit and adds significance to the events of life.

Musical organizations tend to create a wholesome and happy atmosphere, and the more participants there are, the more satisfaction will be gained. Therefore, many organizations such as different instrumental combinations, glee clubs, harmonica bands, community or massed singing, and other forms of music and entertainment should be fostered.

## WHO'S WHO IN ARIZONA MUSIC

### HARRY B. HARELSON

Born in Bardwell, Ky. First study in private piano studio in Paducah, Ky. Later at Chicago Musical College, majoring in piano. Bachelor of Public School Music from Columbia School of Music, Chicago. Masters Degree in theory and composition in 1933 from same school. Further study at University of Chicago, University of Southern California, North Western University, New York University, and American Conservatory. Head of music department at Tempe Teachers College. Instructor in voice, conducting and glee club. Studied voice with George Nelson Holt, Arthur Kraft and Elaine De Sellen; composition with Arthur Oglesbee and Adolph Brune. Former director of music department of Mesa High School.

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Played MacDowell piano concerto with Phoenix Symphony Orchestra in 1939. (First piano concerto ever played in Phoenix with a symphony.)

Joint recital, Barbara Thorne concert soprano, Columbia Cooperative Series, Prescott, 1938

Recital, University of Arizona Music Festival, 1938

Other recitals, Tucson (2), Mesa (4), Casa Grande (2), Prescott (3), Tempe, Douglas, Scottsdale, Glendale, Peoria, Superior, Cashion, Chandler.

### ACCOMPANIST—

Various Concert Artists appearing in Phoenix

Phoenix Union High School Oratorio Society in eight oratorios including two national broadcasts

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### TEACHER—

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Executive Board 1924 to 1933

President 1933 to 1935

Chairman Reciprocity (state wide) programs 1927 to 1930

Winner Nora Seeley Nichols Composition Prize, 1927

#### Arizona Federation of Music Clubs

Chairman Publicity 1922 to 1924

#### Arizona State Music Teachers Association

Secretary-Treasurer, 1928-29

Vice-President, 1929-30

Advisory Board, 1930-31

#### University Fridays Lecture Committee

Vice-Chairman, 1933 to 1936

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## Greetings Friends

Greetings, friends! Your editor wishes to use space in this, our spring issue, to thank music teachers of Arizona and neighboring states for the hundreds of letters received during the past two years in praise of the Arizona Musician Magazine. These splendid letters have been a real source of encouragement to the entire magazine staff.

It is with the deepest regret that I find it necessary to resign as your editor, effective after this issue. My resignation is due to lack of time to adequately edit the magazine. I shall continue to work in behalf of the association and this much needed publication but I sincerely feel that the editorship should pass on to some one who can devote more time to it.

The new officer set-up is a splendid one and should result in finer things for the Arizona State Music Teachers Association. Give them your fullest support and work for unity throughout our state.

It has been suggested by many music leaders in the state that this magazine serve the two music teacher associations; that it become the official organ of the Arizona Music Educators Association (public school music teachers), as well as of the Arizona State Music Teachers Association. It seems that such a move would be a wise one for it would help to cement the friendship and cooperation of the two associations. The new officers of ASMTA will welcome letters on this proposed change.

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## Encomium

It seems only fitting that a word of praise resulting from genuine appreciation for hard work and good judgment should be bestowed upon the editor-in-chief of THE ARIZONA MUSICIAN, Jesse Allen Sedberry, and his associate editors, Mrs. Luther Steward, and Miss Marie Sperry.

These three well-known Arizona musicians have put in a great deal of time without remuneration to edit and publish this music paper, the first and only one ever to appear in Arizona. Their work has been justified by their efforts to raise the standards and level of music in our state and their publication has been a dignified means of bringing to the public the activities in our musical surroundings. They have done a splendid job of it!

Congratulations to them and may THE ARIZONA MUSICIAN go on. It is our best means of keeping in touch with the doings in our Arizona State Music Teachers Association, with the National Association, The Federation of Music Clubs, and with each other.

Bravo! Your reward will be in Heaven.

ARTHUR OLAF ANDERSEN.

## High School Orchestra

It would be difficult to state definitely the exact date of the beginning of instrumental teaching in American schools. There was some pioneering before 1900 but it is generally agreed that the school orchestra has its real beginning about the close of the nineteenth century. During the last ten or fifteen years of the nineteenth century there were a few small orchestras in the schools that were composed mostly of pupils of private teachers. The work of those early orchestras was not a part of the school curriculum, and orchestras had to practice before or after school hours.

As stated above there were a few small orchestras before this time, one existed in 1869, but Will Earhart's work is generally considered the beginning of significant instrumental instruction in our schools.

Instrumental class instruction in schools had its beginning about 1910. One of the pioneering cities in this movement was Oakland, California, in 1913 under the general direction of Glenn Woods. Our first supervisor of instrumental music was Joseph E. Maddy. In 1918 he was made instrumental supervisor of the Rochester schools in Rochester, New York. Another one of our pioneers was Jay W. Fay who succeeded Mr. Maddy. We owe much to these three musicians for their untiring efforts and foresight in helping to demonstrate to America the value of instrumental instruction in our schools. These men and other progressive teachers laid a foundation that took root slowly but surely, up to the time of the world war. From 1900 to 1918 is considered the pioneering period in school instrumental instruction. The most advancement has been since the world war, and especially within the last ten years. This great progress is due to a finer teacher training, better and more advanced teaching methods, and perhaps above all else, more nearly ideal teaching conditions, such as adequate teaching time in the regular curriculum, elevation and accrediting of music, and a graduated teaching system from the lowest grades to the college.

Many of our high school orchestras, and those in our best colleges and universities are nothing short of symphony orchestras. The instrumentation and performance of many of these fine orchestras will equal, and often surpass, the professional standard. Those who might doubt such a statement would do well to attend some of the meetings of the Music Educators National Conference which are held bi-annually. This very high standard has been reached through more advanced and graduated teaching methods. It is the aim and endeavor of the modern music educator to build up the pupil's instrumental skill and general musicianship to a superior level. They realize the importance of advancing the pupil's mastery of technique, interpretation, and other artistic faculties beyond the critical point to a level of independence.

# MUSIC IN OUR DEMOCRACY

Reprinted from March Issue of  
MUSIC EDUCATORS JOURNAL

Music is a vital factor in building a state of mind and heart which is essential to American spirit and morale, to worthy pride in things which are American, and to the confidence and assurance necessary to full appreciation, protection and maintenance of the American Way of Life. To this end, upwards of 45,000 school and college music leaders are intensifying their organized programs of music activities, not only in the schools and colleges, but in every sphere of our social structure—in civic organizations, clubs, in all community affairs, and in our homes.

The Music Educators National Conference and its affiliated and cooperating organizations, in conjunction with the Music Teachers National Association and the National Association of Schools of Music, and with the support and assistance of allied organizations and music groups, have pledged united effort in a nation-wide movement to encourage playing and singing of songs which best embody the spirit and ideals of our United States. The program suggested includes:

(1) The fervent and frequent singing of our national and patriotic songs, with full understanding of their meaning, both as to word content and as to their significance in relation to the history and future of our country.

(2) The maintenance and enhancement of respect for the rich heritage of music brought to America by various racial groups who are now Americans-all, and whose cultural contributions have helped to make us a powerful and vital nation.

(3) A more extensive knowledge of and appreciation for, and more general use of America's folk and pioneer songs—a vast storehouse of strong, robust music which is inseparably linked with our national growth but which is too little known by our teachers and too little used in our schools.

(4) More attention to the meritorious compositions by American composers, especially the music, both instrumental and vocal, which

possesses unique American qualities or characteristics.

In the conflicts between the democratic and totalitarian states, as has often been pointed out, the leaders of the latter, through their power over the forces which influence people, frequently have unquestioned and even fanatical support of their followers. Such religious zeal also inspired the proponents of democracy, too, in the great crusading days. It is no wonder, in these times of conflicting reports and fragrant propaganda, that the mind of the individual becomes confused. Hence, in this situation, a courageous and united faith must come through appeal to the hearts, to the emotions, and to the spirit of our people. In this appeal, music has a strange, even mysterious unifying power. Taking it for granted that the people of the Americas are de-

termined to preserve their way of living, let us use the power of music to quicken loyalty and to deepen appreciation of free democracy.

On the vast tidal surge of patriotic fervor now swelling to every nook and corner of our country, our people can be united positively and idealistically through music, thus averting the inculcation of base or even beastly thoughts that accompany hate, hysteria, and fear. With music we can help to generate and mobilize the thoughts and feelings which spring from deserved pride in our country. With music we can build and sustain morale. Such building for better citizenship on the part of our entire populace, in and out of training camps, is quite as important as man power, machines, and guns.

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# NATIONAL MUSIC COUNCIL

EDWIN HUGHES, President  
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The National Music Council at its annual meeting in New York passed a resolution opposing the proposed 10% tax on musical instruments, on the grounds that such a tax would interfere with the important part played by music in the preservation of national morale during the present emergency, both in the military forces and among the civilian population, and that the proposed measure would constitute a tax levy on one of the most important tools of education in the public school system and in higher institutions of learning.

Copies of the resolution have been sent to President Franklin D. Roosevelt, Secretary of the Treasury Henry Morgenthau, and to Chairman Robert L. Doughton and all members of the Ways and Means Committee of the House of Representatives, before which hearings on the proposed tax measure are now being held.

Captain Thomas F. Darcy, Jr., of the Army War College in Washington, was detailed to make an address at the annual meeting on "How Musical Organizations Can Assist the Army and the Government in the Use of Music in the National Defense". This address was made in connection with the work of the Council in cooperation with the Adjutant General's Office and the Morale Branch of the War Department. Letters of appreciation from Brig. Gen. J. A. Ulio, Chief of the Morale Branch of the War Department, were read at the meeting.

The Council has recently published the report on its survey of the compositions performed at the subscription concerts of sixteen major symphony orchestras in their home cities during the season 1939-40. This was the first factual survey of this subject ever to be made and it has aroused nation-wide interest. Its object was to find out how our native and naturalized composers are faring in the performance of their work at the principal concerts of our greatest orchestras. A similar survey for the season 1940-41 is now in preparation.

The Bulletins of the National Music Council contain musical information of a national character, including all bills presented to Congress that affect music in any way, and news of the activities of all the national associations that compose the Council.

Among the subjects before the Council at present are the promotion of performances of opera in English in smaller cities; the establishing of standards for American editions of foreign musical works; the establishment of musical repositories for orchestral compositions that may be easily accessible in all parts of the country; and the extension of the cataloging of musical entries in the Copyright Office of the Library of Congress. Reports on these subjects were given at the meeting.

The Council is functioning extensively as a national clearinghouse and bureau of information on musical subjects.

Balloting for members-at-large to serve on the Executive Committee for the coming fiscal year resulted in the election of the following: Carleton Sprague Smith of the New York Public Library, E. C. Mills of the American Society of Composers, Authors and Publishers, Lilla Belle Pitts of Columbia University, C. Albert Jacob of the National Piano Manufacturers Association, and Harrison Kerr of the American Composers Alliance. The present officers of the Council retain their positions until the biennial election next year.

Presidents or representatives of the following organizations attended the annual meeting: American Academy of Teachers of Singing, American Composers Alliance, American Guild of Musical Artists, American Musicological Society, Associated Glee Clubs of America, Columbia Broadcasting System, Intercollegiate Musical Council, League of Composers, Mu Phi Epsilon, Music Library Association, Music Publishers Protective Association, Music Teachers National Association, National Association for American Composers and Conductors, National Association of Music Merchants, National Association of Music Merchandise Manufacturers, National Association

Wholesalers, National Association of Schools of Music, National Broadcasting Company, National Federation of Music Clubs, National Guild of Community Music Schools, National Guild of Piano Teachers, National Music Camp, National Piano Manufacturers Association, Phi Beta, Sigma Alpha Iota and the Song Writers Protective Association.

The National Music Council consists of thirty professional and commercial organizations of national musical scope and activity, representing an individual membership of between five and six hundred thousand.

## Maude Pratt Cate Students In Spring Recital

Three outstanding piano students of Mrs. Cate, well known Phoenix piano teacher, are planning individual recitals here the latter part of May and first of June.

These students are Misses Norma Joyce Barkley, an eighth grade student, Jacqueline Salyars, a freshman in North Phoenix High School, and Marba Hensley, also a freshman in North Phoenix High.

### National Honor

Mrs. Cate was recently chosen as a Delegate at Large to the National Federation of Music Clubs. The next National meeting will be held in Los Angeles, California, from the 18th to the 25th of June. This places Mrs. Cate on the National Nominating Committee, a position well earned by her very fine work in the valley and the state.

## Music Service Publications

- Fay Band Method
- Fay String Method
- Savoy Band Book
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- Festal Procession
- Tempo Di Ballo
- Octavo Chorus (TTBB) Goldfish
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horns, more fiddles, more printed books. Spend more time in harmony. Your improvement will be in exact proportion to your investment.

The boy that blows a horn will never blow a safe.

Do not think of us as those who spend an arbitrary hour, and then dismiss the situation. Be sure that we have the growth of music in the state deeply and continuously upon our hearts.

Cordially yours  
JOHN DOE.

Judge of Festival singing  
University of Arizona.

### NEW CALIFORNIA-WESTERN OFFICERS

The new officers of the California-Western Music Educators Conference who were elected at the San Jose, California Conference in March are as follows:

President, Helen C. Dill, 304 N. La Pier Drive, Beverly Hills, California. First Vice-President, Vincent A. Hiden, 4050 Harding Way, Oakland, California. Second Vice-President, Virginia Short, 140 E. Willow St., Stockton, California. Directors, F. H. Baugh, Jr., George

### W.P.A. STAGES HUGE FOLK DANCE PAGEANT

On the evening of May the 14th at the beautiful Encanto Band Shell in Phoenix, the recreation and music departments of the Work Projects Administration staged a huge folk dance pageant entitled "Uncle Sam's Children." Mr. Roy J. Heyne who stands six feet six was dressed as Uncle Sam and reviewed the pageant from the rear of the stage where he was seated and surrounded by United States flags.

The pageant was sponsored by the Phoenix Recreation Department with participation from many valley schools, Grant Park, and L.D. S. churches. A huge crowd attended and warmly received the many beautiful costumed dances. The dances were exceptionally well done throughout the entire pageant which speaks well for the W. P. A. training of the several hundred dancers. The music was furnished by two orchestras and one band from the Music Project.

C. Wilson, Theodore Post, Leslie Clausen.

Chairmen of Committees: Instrumental, Fred Ohlendorf. Vocal, Eldon Ardry.

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# Jazz Marks Era in Art Says Musician

By ORLEY ILES

"Don't talk to me about jazz; I hate it!" How often does one hear this remarked with bitterness, just as though the speaker was suffering some personal injury by the very mention of the word. He goes on to assert that almost the entire human race has fallen prey to this monster Jazz which is slowly eating the very vitals of our civilization, and that the whole realm of culture which has taken so many centuries to build, stands menaced by their fiend Jazz.

Is it so bad as that? True some of the signs of the times are alarming in the extreme, but all these are not accountable for by Jazz. Parents who blame the waywardness of their children to the new popular music, are often merely employing an easy excuse for their laxity in control. Besides many of the people who burst into blasphemy immediately upon hearing strains of Jazz music could not, if asked, furnish any logical explanation of such a regrettable lapse. Fact is, the majority of people do not understand jazz music. Some never will perhaps, but that is their loss. The new and popular musical style has been introduced to stay and the sooner we recognize this fact, the better it will be. Many of the composers of Jazz are brilliant musicians who are creating a new era in music completely, much in the same manner as did Chopin, amongst whose compositions may be found many of a decidedly revolutionary character when compared with earlier music. This great Master, openly avowed his "daring but noble resolve to create a new era in Art." Mozart was also very radical in his time, and the spirit of his music was vastly different to that of earlier masters. One might mention scores of com-

posers, recognized as Great Masters, who have introduced new styles, amidst strong criticism, but have continued despite all until now, none but fools refuse to admit their greatness.

Modern music, therefore is just another new era in art, to which we shall become reconciled. Careful attention to the playing of the new songs and dances by an expert musician, will reveal the most exquisite dissonances resolving themselves into perfect harmony. The beauty of the harmony is thus greatly enhanced by the immediately preceding dissonance. We only appreciate wealth and plenty after suffering poverty and hunger, therefore we appreciate harmony the more when it is preceded by discord.

Much of the popular music is played very wretchedly by indifferent musicians and it is not fair to judge modern music under such conditions. If jazz really were as bad as it is often played, it would indeed be pathetic and hopeless. The attitude of most progressive musicians is now, not how to do away with Jazz, but instead how to better it, and make it a respected member of the musical-art family.

# Seasoned Musician Directs W. P. A. Band

For several years the Music Project of Arizona has maintained a splendid and efficient concert band. This band has presented many concerts throughout the valley and has gained many followers. The very finest in band literature has been presented which speaks well for the proficiency of the band members and their well known leader, Mr. Herman Pruety.

In 1890 Mr. Pruetz played clarinet with the Hess Opera Company in Milwaukee, later moving to St. Paul where he played at the Metropolitan Opera House. Other engagements included one season with the Jenny Winston Opera Company, two seasons with the Wilber Opera Company, seven years with the Minneapolis Symphony Orchestra, several seasons with hotel orchestras, solo clarinetist with Redondo Beach Band, Redondo Beach, California. He taught band and orchestra in the Riverside Public Schools from 1923 to 1929. Coming to Phoenix late in 1929, Mr. Pruetz did private teaching and miscellaneous engagements. When the Federal Music Project was organized in 1936 he was appointed teacher and conductor of the band, the position which he holds today.

## AMEDIOS' STUDENTS GIVE CONCERT

Students of the Amedio Music House of Phoenix were recently presented in a mass concert at the beautiful Encanto Park Shell during Music Week.

The students made a colorful showing all dressed in white, set off by their royal blue and red military style caps and capes. The lions share of credit for these beautiful uniforms go to Mrs. Amedio. Students as young as five years participated in the concert.

The Amedio Music House specializes in child training and much cultural value is gained by the students in participating in these concerts.



MRS. JOHN D. WILLIAMS  
President Arizona Federation of Music Clubs

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# Phoenix Musician's Club News

The highlight of mid-spring activity in the Musicians' Club of Phoenix was the annual convention of the Arizona State Federation of Music Clubs held on April 21-22 at the Hotel Westward Ho. All members and delegates from visiting clubs agreed that we had a most successful and inspiring board meeting, convention, banquet, composers luncheon and young artists contests. A particularly successful event of the convention was the beautiful Albert Spaulding violin concert, and the reception held in the Continental Room in honor of Mr. Spaulding.

Our exchange programs with music clubs of other towns have been most interesting this year. On Friday evening, May 16th, musicians from the Monday Club of Prescott, the violin choir of Williams and the Coolidge Womens' Chorus gave a delightful program at the home of Mrs. Charles Korrick. Mrs. Marie Vance Ryan and Mrs. Ernest C. Reed of Prescott, rendered piano numbers in a finished style. The Williams' Violin Choir composed of Mrs. Claudia Buffington, Miss Charlotte Stevenson, Miss Velvie Flickinger and Mrs. Charles Reed, with Mrs. R. G. Stevenson as accompanist, delighted the audience with numbers from Hayden and Schubert. Williams should be very proud of this ensemble group. The Women's Chorus of Coolidge composed of eighteen voices gave artistic rendition of "Morning" by Oley Speaks and "The Lord's Prayer" by Mallothe. We congratulate Mrs. B. L. Steward on the splendid work she is doing as director of this chorus.

Mr. Jesse Allen Sedberry, chairman of Music Week arrangements, gave Phoenixians well rounded and entertaining programs each day of the entire week. Outstanding orchestras, choruses and dance pageants were presented in the shell each evening in Encanto Park combined with radio programs and hotel musicals made a most entertaining music week celebration for the entire city of Phoenix.

Gentlemen's evening, the closing meeting of the year which is always given over to frivolity, was particularly successful this year.

The affair was held in the beautiful garden of Mr. and Mrs. Edgar H. Meyer, 17 West Camelback Road. Mrs. Cecil A. Edwards, chairman of dinner arrangements, with Mr. Milton Rasbury, program chairman, and Mr. Eugene Redewill as our inimitable "master of ceremonies" gave an evening of hilarious entertainment which will long be remembered by all present.

At this time all thoughts and plans are beginning to center on the National Convention which is to be held in Los Angeles in June. We hope Arizona will be well represented and look forward to again seeing you at another enjoyable convention.

Cordially yours,  
NANCY E. RICHARDS,  
(Mrs. Randall D. Richards)  
President,  
Musicians' Club of Phoenix.

## Singing in The High School

The foundation for singing in the high school was laid in the latter part of the nineteenth century, but the most development has occurred during the last fifteen years, the greatest advancement having been made since the World War.

The modern high schools of today offer great opportunities for the young singer. There are usually several organizations from which the student may choose, such as boys' or girls' glee clubs, mixed chorus or a *cappella* singing, and smaller combinations such as trios, quartets, et cetera.

Sometimes the first year high school voice is not yet ready for serious vocal study, this being especially true where the ninth grade is the first year of high school, and it must be carefully tested and wisely taught. The girl's voice is usually quite mature by the age of fourteen or fifteen, and the boy's voice matures about the age of seventeen or eighteen.

Students of ninth grade level, however, should have vocal training quite advanced from the eighth grade, and by the tenth grade they

should be able to begin more serious vocal study.

### Voice Testing

Testing voices in high school may be done as in the junior high. There will be several types of voices to look for. Some directors test voices in twos, threes and fours, claiming that this does away with a certain amount of self-consciousness, but the individual test is used most and seems to be the most thorough. The wise music teacher will have no trouble in testing voices. He will create interest. He will explain the necessity of the test in order that the students may know in what section of the choir they are to sing. He will endeavor to make the procedure so interesting that students will be anxious to have their voices tested.

As each singer is called on for the test the teacher should ask a few questions, not necessarily pertaining to music, but anything that will put the pupil at ease and make him realize that he is "among friends." By this short conversation the teacher will be able to get a fair conception of the quality of the voice and its approximate range before beginning the test. The test should consist mostly of scales, arpeggios and intervals, and perhaps a bit of sight-seeing and interpretation.

### Voice Classification

The classification of a voice does not depend altogether on its range, we must consider also the tone quality or timbre. A male voice might be capable of reaching the high notes of the tenor range, and a female voice may reach the high notes of the soprano range, and yet the tone quality of each might be such that the classification would be baritone and alto respectively. This of course would mean that these voices were of a heavy quality with a firm low register, and in the case of good voices, rich and resonant.

The highest voice is the soprano which is classified as coloratura, lyric and dramatic. The first is the soprano that is capable of singing the high florid passages sometimes used in opera, the second is the voice that is capable of singing the high notes smoothly and able to pass from pitch to pitch with agility. The average range of the high soprano is D above middle C to A above the



treble staff, and sometimes as high as two octaves above middle C. The range of the second or mezzo soprano is middle C to G above the treble staff.

The alto voice is the low female voice with a range from G below middle C to E fourth space. The lowest alto or contralto voice will have a range of F below middle C to one octave above middle C.

The tenor voice is the highest male voice and is classified as high or lyric tenor and low or second tenor. Music for the former is seldom written higher than G second line treble staff, but some tenors can reach the C above the G, and the lowest note is usually C second space bass clef. The range of second tenor is about three tones below the first.

The baritone range is E-flat above middle C to two A's below, and the bass range is middle C to F first space below the bass clef. There may be a little variation either way in the above but this should be sufficient to classify all the voices.

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### WHEN HERMAN LED THE BAND

By Anne Campbell

Do you remember long ago—  
The bandstand in the park,  
The couples walking to and fro  
In the approaching dark?  
We two sat on a bench and heard  
The music, as we planned.  
How deeply were our young hearts  
stirred  
When Herman led the band!

He played the sympathetic airs  
We used to love so well,  
And we discussed our own affairs  
To strains of "William Tell!"  
To Victor Herbert's music you  
Proposed, and held my hand!  
How sentimental we both grew  
When Herman led the band!

The mellow music touched a chord  
That still is echoing  
In hearts that over long years  
hoard

The songs we used to sing.  
I wish that I could watch the night  
Fall gently on the land,  
And feel once more your young  
delight

When Herman led the band!

## Time and Music

By HAZEL HARVEY QUAID

In the summer season of 1935 at Evanston, Illinois, Russell V. Morgan, Supervisor of Music in the public schools of Cleveland, Ohio, said to his class in "Musical Techniques", "The private teacher is almost extinct." Were it not for discerning parents and appreciative music supervisors private teachers would be extinct. Private teachers still exist in applied music also in the allied arts: dancing, painting, drawing and a few of the languages, including harmony. The addition of everything else to the public school curriculum has gradually crowded the private teachers into the public school or into other fields of endeavor. Wherever they manage to eke out a living or, as in many instances supplement another's earnings, they make a real and lasting contribution to the growth of individual children and the cultural level of that community.

The private teacher in applied music sells time to the parent for the development of an individual child in the performance of music. The responsibility of achievement rests upon two people, the teacher and the child. A boy of nine years voiced his load of responsibility when he remarked, "You never get a break if you haven't got your lesson in a private lesson, the way you might in class." No child is like any other child exactly, a fact which does not lessen the private teacher's responsibility. Private lessons afford the time necessary for the teacher to develop good habits which become skills and result in achievement. In that precious time the teacher and pupil solve many an individual problem in coordination. Patiently as careful mothers, private teachers spend time during those formative years directing undisciplined fingers through growing minds whose owners are learning self-discipline. Tune patterns, one at a time, in repetition, in different tempi, accurately and musically, each one more complicated than the last, are directed by the musical ears of the teacher until that time when the pupil's ears become sufficiently trained to direct his mind and fingers in the art of

making music by himself. The private teacher looks after each child's achievement, plans for it consistently, sees that the child tastes the joy of performance by perfecting the automatism of the first performance to a point above reproach before it becomes a public effort and achievement.

Having accomplished a satisfying performance once, a standard has been set by which the child will long measure himself and his accomplishment on the road to excellence. The continuous joy of achievement means an awareness of growth in power and increased confidence in himself to the child and a feeling of enthusiasm and increasing skill in the art of teaching to the teacher. Better performance of music and more music in the home and community follow as the child grows in fluency of performance and speed in accomplishment. As he reaches toward mastery of himself in solo performance he desires and needs the social inspiration of group performances in music. Fortunate is he if the public school system and the church or community provide opportunity for him to join in a chorus, band or orchestra not once a year but regularly.

When parents hire a private teacher, they may in a fair sized town choose the curriculum for their child, a thing no longer possible in the public school. If they wish a thorough foundation in musical literature, in music and playing techniques, in solo performance, in sight-reading, in improvisation or in jazz they must look for the teacher who not only professes to teach that particular thing but has pupils who demonstrate the achievement of that thing. There is a certain connection of teaching and results where the private teacher is concerned which makes for a kind of achievement-security, in spite of the recognized variable, the pupil. In that fact lies a large part of the explanation of the existence of the private teacher in applied music. He has the necessary time for the individual. He serves through the individual the grade school supervisor by providing leads for school operettas and other entertainments, soloists with sufficient musicianship so that they do not require too much time from the supervisor for coaching apart from the group.

# THE COLLECTING OF ARIZONA FOLK MUSIC

By ARTHUR OLAF ANDERSEN

The collecting of Arizona folk music, whether in song, fiddle-tunes, guitar, or accordion lays, is a most difficult undertaking. Most of the music used by the early settlers was imported either from other states or from homelands across the ocean. There are very few original Arizona folk-songs. Many of those we have heard are adaptations of the music of other songs to the words of the native bards who composed them to suit the occasion for which they were desired. Cowboy songs are the most prevalent in this classification, songs which tell of their work on the cattle drives, of their prowess with rustlers, of their dreams of happiness and of their devotion to their surroundings.

One would be led to believe that the rigors of establishing a foothold in a new, wild, mountainous country, overrun by Indians and not a few refugee renegades would have produced songs and poems of the trials, tribulations, and handicaps encountered. But thus far we have failed to uncover anything of importance in song covering this period in the early history of the state. It easily can be presumed that such matters as hardships, violence, death, and privation, are not cheerful subjects for songs, yet it would seem that some smattering of the difficulties encountered by the first white pioneers in the state should have crept into the musical expression of those days.

Instead, the majority of the songs are cheerful, naive, and barren of any-historical value. Among those best known and native to Arizona were written by Mrs. M. B. Wright who lived at Fort Thomas, Arizona. Her poem, sung to various known melodies, popular at the time, concern the doings of those early days. Such titles as: "Freighting from Willcox to Globe"; "The Crooked Trail to Holbrook"; and "Arizona Boys and Girls", are among the few songs that enlighten us as to the character of the life in the earlier days, but do not disclose very much else.

When we think of folk songs

we have in mind music that is melodic and rhythmical and rarely very varied in harmonic content. Usually it is handed down orally from generation to generation with each generation giving it a slightly different interpretation by changing a tone or two or giving it a different turn according to the style of singing of the time. Folk music is not alone songs but all varieties of tunes which have been adopted by the people as indicative of their feelings and interests. Taken by and large there are fiddling tunes such as reels, jigs, and marches, mother songs, plough songs, patriotic songs, railroad songs, love songs, whistles, croons, blues, spirituals, cowboy songs, mountain songs, various kinds of work songs, dirges and a great many other expressions.

Arizona does not possess a great deal of original folk music as compared to other states such as Louisiana, Tennessee, Texas, and Wyoming. This may be due to the fact that Arizona is the baby state in the union and does not have the traditional background of those states mentioned. But, there must be plenty of folk music extant if it could only be dug up and recorded. We have endeavored to collect some of this unrecorded music but it is a very difficult undertaking as many of the older settlers while being able to recall some of the tunes were not able to remember the words and vice versa. There should be ranch songs, mining songs, settlers' songs, croons, ballads, stage day songs of the riders, songs from across the border and native Indian music. While we are not so much concerned with the two latter forms of expression some of these, especially if they have crept into lives of the inhabitants and become a part of the folklore of the state, they should be recorded as an agglutination of existing musical manifestations that go to make up the folk music that

really has been in existence here for many, many years.

We have appealed to many early settlers to send us whatever old printed music they may possess even though it may not be indigenous to the state. We would like to borrow such music, being careful to preserve it properly and return it to the owners. In this way we could obtain a very good ideal of the musical tastes of the times and perhaps discover original texts set to the tunes of some of the numbers.

Some of the material we have thus far collected, while meagre in number, is really Arizonian either in text or tune or both. We append a list of titles of the best of these numbers:

DAN TAYLOR, text by: Mrs. M. B. Wight of Fort Thomas, Arizona.

THE JOLLY COWBOY (While a Texas song, was much used in Arizona).

THE RANGE RIDERS, text by: Mrs. M. B. Wight.

ONCE YOU GET THE HABIT.

POOR LONESOME COWBOY (I ain't got no mother, no father, brother, sister, etc.)

BOB STANFORD (the story of a lad digging for water).

FREIGHTING FROM WILLCOX TO GLOBE, text by: Mrs. M. B. Wight.

THE CROOKED TRAIL TO HOLBROOK, text by: Mrs. M. B. Wight (14 days to go 13 miles).

THE STRAWBERRY ROAN.

BILLY THE KID (But one day he met a man who was a whole lot badder; and now he's dead, and we ain't none the sadder).

THE ARIZONA BOYS AND GIRLS.

BILLY VANERO (Ballad of an Indian raid) Kenneth S. Clark.

Most of these numbers are arranged for guitar accompaniment but an orthodox piano part has been written for many of them which is barely more than the melody and an occasional chord or two. Some are in ballad form, the spirit of which, I daresay, is a survival of the Anglo-Saxon races.

We crave your cooperation in assembling this collection of folk music and will be grateful for any assistance in acculating material.

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WILLIAM R. AUSTIN

Arizona music teachers should feel justly proud of the recognition now manifest in William R. Austin, head of the Austin Studio, Printery building, Phoenix. While Mr. Austin has been conducting his piano studios in an enviable manner, yet his main endeavor has been in the propaganda material he has been preparing for several years in the interests of piano Dealer-Teacher relations.

With nothing less than a personal invitation from the President of the National Association of Music Merchants tucked under his belt for an address at the National Convention in New York on July 30, this piano teacher pedagogue and businessman is in line for a course of activity that will be of greater importance than that of conducting his studio in Phoenix.

Mr. Austin has personally interviewed hundreds of teachers and over 300 of the leading piano merchants throughout the United States. With this voluminous data on hand, indicating the points of view and reaction to innumerable inquiries made of both dealer and teacher, his book, "This Business of Private Pianoforte Teaching" is ready for the press.

Before selecting his actual field of future activity, however, Wm. R. Austin will seek the reaction

to his address at the National Convention, because piano dealers are clamoring for his services and they feel that the results he has obtained in conducting Dealer-Teacher clinics, such as he recently conducted for the Mary's Music Co., Albuquerque, should make a greater and more remunerative return for his personal time than conducting a helpful hand from an office desk.

Sponsoring Mr. Austin's activities are the editors of leading piano trade periodicals, leaders in musical merchandising and various officers and members of the National Association of Music Merchants.

### ARIZONA PIANOFORTE TEACHER FILLS NEED OF LONG STANDING



ESTA TAYLOR

If you are an American composer of elementary or academic piano literature, your compositions copyrighted since 1938 either have been or soon will be taken to pieces, examined, graded and classified according to their types and objectives as well as the difficulty of their technical and interpretative objectives by Miss Taylor.

If you are a teacher, ask her for a new composition that embodies any specific teaching objectives you may have in mind, and within a few seconds that "something new" embodying the very objectives which you have requested will have been selected

## Cover Picture

The title cover of this issue presents Gene Redewill, proprietor of the Redewill Music Company, Phoenix, equally as well known as "The Firm That Made Arizona Musical." The slogan is justly earned for reason that very few musical movements gather headway without some direct or indirect assistance of this pioneer piano firm.

This year the Redewill house will celebrate its sixtieth year of being continuously in business in Arizona. Gene Redewill has been actively associated for forty years; both anniversaries maturing in October.

Mr. Redewill is a musician as well as a musical promoter and business man. He has long since won recognition as a concert violinist and composer of over forty published compositions for voice and various instruments, and over a hundred additional manuscripts.

from many hundreds of new publications and placed before you.

It is doubtful if any other person so enthusiastically has deeply gone into this type of research, or possesses so extensive a fund of information regarding teaching points to be found in current literature, as Miss Taylor.

Her reviews of all new teaching materials are strictly impartial and in no manner are influenced either by composers, publishers or dealers. All ratings are made in accordance with the merits of the literature itself and only after having been determined by actual pupil performance.

Since teachers tire of the old and hunger for the new, and since aggressive teachers are interested in new and enthusing compositions that contain a wealth of teaching objectives; in addition to present dissemination of information to teachers by mail, Miss Taylor plans to lecture in various sections of the United States under the auspices of the Bureau of Piano Dealer-Teacher Relations, conducted by W. R. Austin, Phoenix.

# Department of New Music Recordings and Books

By ORLEY ILES

## COLUMBIA MASTERWORKS RELEASES FOR JUNE 1941

Heading the Columbia Masterworks list for June are three superbly recorded albums by Leopold Stokowski and the All American Youth Orchestra—Beethoven's *Sympathy No. 5 in C Minor* (M-451), the Brahms *Symphony No. 4 in E Minor* (M-452) and Stravinsky's *Firebird Suite* (M-446). Released simultaneously with the beginning of the All American Youth Orchestra's first transcontinental tour, these recordings are important additions to the catalog of recorded works by this same orchestra that are already available on the Columbia Masterworks label.

Last Spring Leopold Stokowski picked 100 young musicians from 15,0 of America's finest, and in two short months welded them into a symphonic organization second to none anywhere in the world. The critical raves that greeted Stokowski and the All American Youth Orchestra everywhere on last summer's Latin-American tour, as well as in cities on the Atlantic seaboard in this country, bore eloquent testimony to Stokowski's organizing genius and to the immense vitality and artistic talent of the youth of America. This year an even greater All American Youth Orchestra sets forth from Atlantic City to tour the nation from border to border. The brilliant performances of the recordings Columbia is releasing in conjunction with the orchestra's tour are an important addition to the record of musical culture in the United States.

Best loved and most popular of all symphonies is the "Mighty Fifth" of Beethoven. Here is hardly a music lover who is not familiar with this magnificent work. Completed in 1808, it has served as the pattern for almost every dramatic symphony which was to be written thereafter. Stokowski and the All American Youth Orchestra give this work a performance that is brilliantly recorded on Columbia Masterworks. On the tenth side of the set is a splendid recording of the *Bach Fugue in G Minor*, transcribed by Stokowski himself.

Brahms' *Fourth* and last symphony, completed in 1885, when he was at the very height of his creative powers, has a special place in the hearts of lovers of his music. Although the *Fourth* is the most somber and serious of the symphonies, it is one of the most tender (in the slow movement); and the *Scherzo* is the only true scherzo in all of Brahms' orchestral works. Under Stokowski's baton, the All American Youth Orchestra reveals a perfect understanding and execution of this work. The orchestra's richness of tone and its sensitive reading places the recording among the finest Columbia has ever done. Beethoven's "Ruins of Athens" Overture, played by Felix Weingartner and the London Symphony Orchestra, occupies the reverse side of the last record.

Most popular and easiest to grasp of Igor Stravinsky's scores is that of *The Firebird*, the first of the three great ballets which he wrote for Diaghiliv's productions of the Ballets Russes in Paris. The other two were *Petrouchka* and *Le Sacre de Printemps*. Premiered in the Spring of 1919, it was described as a score "which sparkles with the rainbow colors of precious stones and orchestral timbres." Performed under the dynamic leadership of Stokowski, the All American Youth Orchestra riorrs the quality of the work itself in a recording that is an artistic and technical gem.

The odd side of this album set contains Stokowski's transcription of Shostakovich's *Piano prelude in E flat minor*.

Also particularly noteworthy is the superb performance by Leopold Stokowski and the All-American Youth Orchestra of the *Love Music from Tristan and Isolde* (M-427), a work which when performed by the orchestra under this distinguished conductor's direction last season in Lewisohn Stadium, New York, evoked one of the most prolonged ovations ever given to an artist or orchestra in that amphitheatre.

In the light of Sir Thomas Beecham's cur-

rent American appearances as guest conductor of some of our leading symphonic groups the release of his recording of Tchaikovsky's *Francesca Da Rimini* (M-447) is very timely. Recorded with the London Philharmonic Orchestra, this is the first Beecham performance of Tchaikovsky's music that has appeared on Columbia Masterworks.

Salvatore Baccaloni, the celebrated basso-buffo, whom critics have described as the Metropolitan Opera's happiest discovery in years, makes his American recording debut on Columbia Masterworks with two brilliantly performed arias from Don Giovanni, accompanied by an orchestra under the direction of Erich Leinsdorf, the Metropolitan Opera's brilliant young conductor, (71048-D) and those who have heard this performance call it the outstanding vocal recording of the year.

Dimitri Metropoulos and the Minneapolis Symphony Orchestra give a flawlessly recorded performance of the *Bach Staccato and Fugue in C* (X-195) in an arrangement by Weiner, a recording which is a brilliant follow-up of their recent recording of the *Sesar Franck D Minor Symphony* (M-436), and Robert Sasadesus, the distinguished pianist, is heard in a performance of the scintillating *Valses Nobles et Sentimentales*, by Ravel (X-194), giving a stirring exhibition of his virtuosity and musicianship.

Commemorating the 50th birthday of Sergei Prokofiev which falls on April 23, the Stuyvesant String Quartet has recorded his *Quartet, Opus 50* (M-448) and it reveals this ensemble's facility with modern music.

Highly recommended are the recordings by Howard Barlow and the Columbia Broadcasting Symphony (*Three Dances from the Bartered Bride*, Single Record 71049-D) the *Don Cossack Chorus* under the direction of Serge Jaroff. (*Song of the Volga Boatmen and The Lord's Prayer*, Single Record 4276-M) Charles Kullman (*Sylvia and Border Ballad*, Single Record 17272-D) Sir Henry J. Wood and the London Philharmonic Orchestra (*Funeral March of a Marionette*-Single Record 7374-M) and a medley of march tunes by the Band of his Majesty's Grenadier Guards conducted by Major George Miller (7375-M).

The following descriptive listing of new material is from the Clayton F. Summy Co. (Chicago):

"SONGS FOR TODAY'S CHILDREN" (Kindergarten Book) by Belle Elkan.

Sixty original songs for children in Kindergarten and Primary grades. Most of the songs are very short with no difficult intervals. All have simple accompaniments. They lend themselves to rhythmic activity, free play and spontaneous dramatization.

The contents are divided into eight groups, two of which are Modern Inventions and Transportation Subjects, factors of a child's daily experience and written from his viewpoint.

"THE SLEEPING BEAUTY" Suite for Piano by Berenice Benson Bentley.

A suite of six numbers: ONCE UPON A TIME, THE SPELL OF THE WICKED FAIRY, THE ENCHANTED CASTLE, THE SLEEPING PRINCESS, A PRINCE COMES RIDING, and HAPPY FOREVER AFTER, which fully covers the story of the sleeping Princess. Although this is very descriptive material with program notes, it still has all the artistic merit which one expects from the pen of this composer.

Excellent program material either as separate numbers or as a suite. Grade 3.

"NATURAL COUNTERPOINT" (Book) by John Mokrejs.

A unique and new approach to a subject of importance to every music teacher. Not a rule book but a clear and straightforward presentation of pertinent facts.

"VALSE MELANCOLIQUE" (Deep Shadows) (Piano Solo) by Arthus Bergh.

A solo especially recommended for the older beginner. Single-line right-hand melody with a very easy accompaniment. Teaching points: minor mode; singing tone; legato. Grade 2.

"APRIL RAIN" (Piano solo) by Berenice Benson Bentley.

Light, but accented single-note staccato giving atmosphere. Short melodic figures throughout. A piece in which the pupil will surely

realize the importance of rubato and expression. Grade 2-3.

"GAVOTTA ALL'ANTICA" (Piano solo) by Pasquale Mondrone.

The composer has achieved real "early French" style in this quaint, happy dance.

From the study of this piece the student should further develop a bright, clear tone quality; smooth legato and delicate staccato; a familiarity with an importance dance form. Grade 3.

"ONCE UPON A TIME" (Piano solo) by Arthur Bergh.

A Prelude in which the left hand has a rhythmic melodic figure against the sustained chords and melody of the right hand. Teaching points: sustained melody; legato chords; minor mode. Grade 3.

"DIDN'T MY LORD DELIVER DANIEL" (Piano solo) trans. by Edward Collins.

The familiar negro spiritual arranged in concert style, progressing from mournfulness to sweet expressiveness and on to loud robustness.

A contrasting section consists of a celestial melody played over sustained tones. Short enough for an excellent encore. Grade 5-6.

AMERICAN CIRCLE (Piano solo) by Gardner Read.

A sophisticated folk dance written for a modern-dance group, in which the composer's idiom is a combination of folk dance and modern music.

There is much repetition of the themes but always with ingenious treatments. Grade 4-5.

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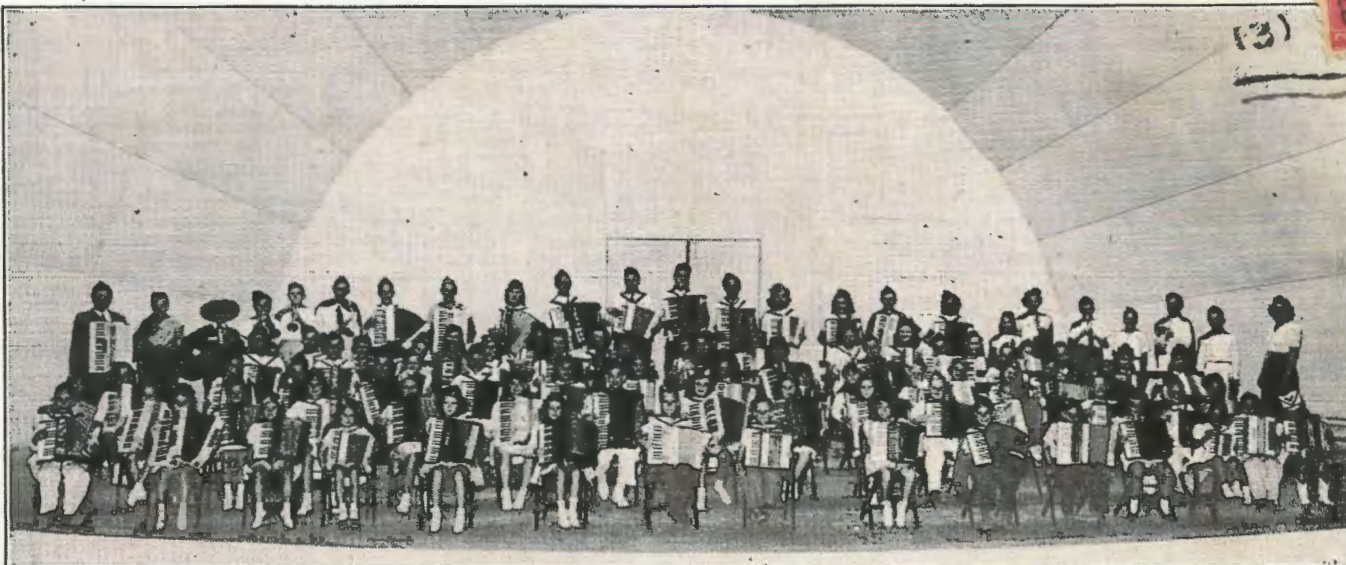
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