COMMUNITY ASPECTS OF THE ORCHESTRA

A Thesis Presented for the
Degree of Master of Arts

by

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APPROVED by:

[Signature]

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THE AUTHOR wishes to express sincere gratitude to the many friends in Atlanta who so graciously co-operated in the compiling of the music history of that city; to Miss Bessie Walker Galloway for her generosity in granting permission for the use of the photograph; and to Mr. Eugene J. Weigel for his invaluable help in the preparation of this thesis.
THE PURPOSE OF THE STUDY

Orchestras can and are being developed to all, children and adults, as players or listeners.

It is often claimed that bands are much easier to develop than orchestras, are much more spectacular than orchestras, and are, therefore, more appealing to the students and community. It is also claimed by many that since this is true, bands have taken the place of orchestras and have sufficiently filled the instrumental needs of the people.

This may be the case in some places where the music directors do not have sufficient interest, or sufficient training in the orchestra to prepare for it. However, this does not indicate the direction of interest of the students or the community if they are given the opportunity of intelligently judging for themselves. The orchestral development in Atlanta, Georgia, is ample proof that orchestras, when given the opportunity, can and will command the major interest of students and community at every phase of life.
Developing orchestras in the schools, however, is only the beginning. There must also be available opportunities for growth throughout adult life. It is the moral obligation of the public school system and the school instrumental directors to see that the worthwhile training given the school student has repercussions in his adult life. It is the expressed duty of the school and its music directors to see that after spending years developing skills on an instrument with which to play in the school band or orchestra, the young musician isn't left stranded with no opportunity for group playing. There should be a place for all, whether they intend music to be a vocation or an avocation. Those who go into a profession or business other than music should not be compelled to discard their musical training. They should not be deprived of the thrill that comes only to the performer of great music. There must be an opportunity for them to continue their playing.

In less than ten years, with proper stimulation, with the help of interested citizens, with the guidance of music supervisors and school administrators, and with the work of music teachers and directors capable of developing the string sections, as well as the woodwind, brass, and percussion, Atlanta, Georgia, has developed good school orchestras, has created one of the major youth symphonies in the country, and has planned a resident professional symphony for the very near future. Close co-operation between private teachers and public school directors,
aided by the constant support of the local civic organizations, citizens, and newspapers, has played an important part in this development.

A study of the music history of Atlanta, with special direction to the development of the orchestra, should serve as a challenge to those who believe it cannot be done, an inspiration to those who believe it might be done, and a guide to those who believe it can be done.

THE HISTORICAL BACKGROUND OF MUSIC CULTURE IN ATLANTA

The first musical organization, according to available records, was the Atlanta Amateurs, a musical and literary association, composed of gifted citizens. During the War Between the States they gave benefit concerts and generally devoted their energies in the behalf of the confederate soldiers.

In 1871, at the close of the war, a group of music lovers founded the Beethoven Society. They brought many prominent soloists to appear on their programs and the music, in general, was nurtured by those who genuinely loved it. One of their most successful programs was their performance of Haydn's "Seasons".

The Atlanta Musical Association was organized about 1885, and although enthusiasm ran high, it was short lived because of financial difficulties.

Atlanta citizens, however, were persistent in their
desire for good music and, just before the turn of the century, formed the Atlanta Concert Association. They brought for public concerts many world famous artists. In 1899 Theodore Thomas and his orchestra were featured in a five day music festival. Many opera companies were brought with their entire cast.

Soon after, another organization was formed called the Atlanta Festival Association. Huge spring festivals were planned with great success. Music concerts, predominately opera, were attended by a lavishly colorful audience which grew until it was obvious that a new and larger auditorium was a necessity. A $250,000 auditorium and armory, seating approximately 8,000 people was built. In May, 1909, to celebrate the completion of the building, a gigantic music festival was held presenting some of the greatest musicians in the world. A large organ was installed in the auditorium and every effort was made to bring before the Atlanta citizens the greatest organists available. In the spring of 1910 the Metropolitan Opera Company was brought with an entire cast for one full week of operas. That the Atlanta people supported these operas is well indicated by the fact that about twenty years of opera followed.

There was in Atlanta, however, a group which felt that with so much opera "and its attendant brilliance, gaiety, glitter, glamour, its accentuation of the social side," somehow music as music was relegated to the past and for the time Atlanta was satisfied with its musical
caviar, hors d'oeuvres, and sweet meat.

"The Atlanta Music Club, formed in the fall of 1915, after a period of organization, felt the need of the real meat of music and arranged the following concerts: The Flonzaley Quartet, David and Clara Mannes, Ethel Leginska, Leo Ornstein, John Barnes Wells, and Annie Louise David. Audiences packed Cable Hall and concerts were assured for Atlanta.

"The president and officers of the club were gratified at the success of their first efforts and were encouraged to press on to greater achievements. So the next fall, 1917, a Civic Concert Series presented five concerts...

"The following artists were engaged: Percy Grainger, Julia Claussen, the Cincinnati Symphony Orchestra, Harold Bauer, and Mischa Elman. In reading of these efforts of the Music Club to bring the great artists to Atlanta, one must bear in mind that there were no guarantors, no financial backing. Concerts were put over by dint of unceasing labor and unflagging enthusiasm. Their success encouraged the club to inaugurate a series of chamber music programs the following season, 1918-19, in addition to the Civic Series presented at the auditorium.

"Also in 1918 another series of concerts were begun in Atlanta, called the All-Star Concert Series."¹ This series is still bringing excellent programs every season. In the 1945 season, in order that the younger generation

¹Mrs. Armand Carroll, "Atlanta Music Club Concerts", *Artistic Atlanta*, (October 4, 1935) p.5
might have the opportunity to develop a keener appreciation for the finer things in music, the club offered them junior memberships at reduced prices. At the initial concert they were publicly welcomed and given a backstage party after the concert. This move has met with such enthusiasm and appreciation from the students that its permanency is assured. It is the policy of the club to endeavor in every way to encourage the production of good music, to assist local talent, and generally to attempt to raise the standards in Atlanta.

During all these years of experiments by the various groups, deep in the hearts of all lay a dream of a symphony for the city. Mrs. George Walker, the wife of a local merchant and a former concert soloist, heard the excellent orchestra at the Howard Theatre, and with the help of Helen Knox Spain, the music critic for the Atlanta Journal, set about to establish that orchestra as a resident symphony orchestra. In the spring of 1933 the Atlanta Symphomy gave its first performance. The orchestra was made up almost entirely of the imported Howard Theatre Orchestra under the direction of Enrico Leide. Atlanta was delighted and backed the project wholeheartedly. However, after tasting success for four years and two concerts, dissention in the orchestra, plus union trouble, caused the orchestra to discontinue.

In 1930 Mr. G. Negri fostered the forming of a group of interested citizens who enjoyed playing or singing, the Atlanta Philharmonic Society. The society was successful as an outlet for the talents of amateur musicians of the
community. A choral group of about 60, and an orchestra of about 65 gave creditable concerts before appreciative audiences under the direction of L. G. Nilson and George Fr. Lindner. In 1935 the policy of the society was changed to restrict the membership by invitation. The Philharmonic disbanded the later part of 1940, at the death of Mr. Lindner, and because of the unrest in the country as it was preparing for the participation in World War II.

The In-and-About Atlanta Music Educators Club was founded in 1939 by Anne Grace O'Callaghan, supervisor of music in the high schools. The underlying objective was to band together the private teachers and the public school teachers for their mutual benefit from understanding and co-operation. The club has done much in enlarging the compass of culture for Atlanta. Perhaps its greatest single move was the sponsoring of the In-and-About Atlanta Orchestra.
CHAPTER II
THE DEVELOPMENT OF INSTRUMENTAL MUSIC
IN THE ATLANTA PUBLIC SCHOOLS **

Private music teachers have long been very active in Atlanta. As far back as the early part of this century Atlanta had a conservatory and a college of music. R.O.T.C. bands were organized at two of the high schools for boys in 1918. The directors were academic subject matter teachers. The private teachers were the sole means of developing new instrumental players. In some of the elementary schools private teachers had classes in the schools on a fee basis.

In the fall of 1931 Lawrence G. Nilsen was appointed the director of music in the public schools. Realizing the marked effect the school music could have on the musical life of the city, he organized, in 1933, the Atlanta Junior Orchestra. It was an effort to co-ordinate the music work of all the private teachers in the city, to give the children a greater incentive to study, and to widen their musical

* This report does not include the musical development among the negroes.

**"Instrumental music" and "instrumental music teachers" refers only to the band and orchestral instruments.
experiences. Their first concert, November 11, 1934, was assisted by a chorus from Girls High School. Twelve private string teachers had representatives in the group.

Willis A. Sutton, superintendent of schools, was very much interested in this venture and sent a letter to the principals of all the schools, part of which reads as follows:

This organization, the Atlanta Junior String Orchestra, is worthy of our commendation and help. ... I am very anxious that they shall have a fine audience, and I am requesting that you take the matter up directly with the children and with the teachers and urge that representatives from each room attend this concert. There will be no charge, and I believe that if we could have a number of children that are really interested in music to attend, it would be a wonderful incentive to these children to take music and develop their own talents.

The concert was well received and the group gave two more concerts, in 1934 and 1935, before its director, Mr. Nilson, left.

When Miss Anne Grace O'Callaghan, the present supervisor of music in the high schools, was appointed to her position in 1937, she found that the instrumental program for the high schools consisted of a part time teacher at Girls High School, with one period a day for band and one period for orchestra, and teachers of academic subjects handling the R.O.T.C. bands at Boys High School and Tech High School. She immediately began working for full time teachers in every junior and senior high school in the city.
Miss Ruth Weegand, as Mr. Nelson's assistant, had long been advocating instrumental music in the schools. When she was appointed supervisor of music in the elementary schools in 1937, she immediately began urging more private teachers to accept school classes. Elementary schools began organizing their own orchestras and bands.

In February, 1938, an orchestra, sponsored by the In-and-About Atlanta Music Educators Club, was organized, composed of about 100 of the best high school musicians in about a fifty mile area, and called the In-and-About Atlanta High School Orchestra. This organization was poorly balanced even though local musicians were used to support some of the weaker sections. Under the supervision of Miss O'Callaghan, school instrumental teachers were assigned to various sections for rehearsals. Dr. Joseph E. Maddy, from the University of Michigan, was invited to be the guest conductor. The Atlanta Philharmonic Society helped with the sponsorship, and a great step forward was made. The project was purely a promotional idea and achieved every aim. In the annual spring music festival, a joint concert of all the junior and senior high schools, the orchestra played again and interest ran high.

When the school board elected teachers for the fall, teachers for academic subject matter with instrumental as
music as their majors were hired for five junior high schools and Commercial High School. Part of their teaching time was allowed for instrumental classes. At the end of the first semester their worth was established and they became full time teachers of music.

On February 9, 1939, the In-and-About Atlanta High School Orchestra presented a second concert. This time the group was more selected. Freshmen from Georgia Tech University, Emory University, and the University of Georgia Junior College were included in the membership. The sponsors were the Philharmonic Society, the Atlanta Music Club, and the Georgia Federation of Music Clubs. Dr. Maddy was again the guest conductor. A violin choir from the elementary schools, playing in four part harmony, was featured on the program. Of course, with the experienced training during the year, the orchestra had improved tremendously, and the papers were lavish in their applause both of the players and the school board for its emphasis on music instruction in the schools.

At the concert six of the players received scholarships for the summer at the National Music Camp at Interlochen, Michigan. Five of these scholarships were donated by Mr. William E. Arnaud, president of the Philharmonic Society, and the sixth was made possible through the sale of box seats at the concert. There was a small general admission fee which was used to purchase instruments.
By the fall of 1939 all of the junior and senior high schools had instrumental music being taught, but it was not until 1941 that a full time teacher was employed for Girls High School, and 1942 for Boys High School.

Again in 1940 and 1941 Dr. Maddy was the conductor, and in each the Junior String Ensemble from the elementary schools was featured. Each successive year, with the added experience of the players, the orchestra became more proficient.

By this time the instrumental music in the elementary schools had progressed to the point where they were giving their own programs, and more schools were receiving the advantage of instrumental classes.

For Dr. Maddy's fifth appearance in Atlanta, an all-State orchestra had been organized. A chorus of 100 high school singers and 60 members of the Junior String Ensemble participated in the program.

In 1943 Henry Sopkin, from the Wilson City College, Chicago, was invited to be the guest conductor. He was delighted to discover the capabilities of the orchestra and accepted immediately an invitation to return the following year.

With a clear view as to the heights such a group could reach, Miss Marcia Weissgerber, the local director of the orchestra, with the assistance of her colleagues on the school instrumental staff, held sectional and full rehearsals during the entire year in 1944. Mr.
Sopkin had the group for a full week of rehearsals before the concert. The program was extremely ambitious, but to this enthusiastic group it was merely a challenge for harder work. Themes and difficult passages from Johann Strauss's Overture to "Die Fledermaus", Haydn's "Symphony in C Major", Bach's "Fugue in G Minor", and Mohaupt's "Much Ado About Nothing" could be heard in nearly every school music room in the city at most any time. The Citizens in Atlanta became aware that they were witnessing one of the biggest events in the music history of their city. A part of an article published in the Atlanta Constitution, March 21, the morning after the concert, read as follows:

Local symphony fans who consistently bemoan the fact that Atlanta has no symphony orchestra, may halt their wailings now. We've got one. And praise be, it's a young one which can grow up with a good conductor and be something of the Chamber of Commerce to shout about. . . . It was a brilliant concert, amazing to all who heard it. . . . With comprehensive phrasing and inspiring leadership, the orchestra gave a performance which takes it out of the amateur class. . . .

The concert was sponsored by the In-and-About Atlanta Music Educators Club.

It was this program that members of the Atlanta Music Club heard and were amazed. Out of the enthusiasm which they carried back to the club, the ovation tendered the performance by the public and the press, and out of the thrill experienced by the players themselves, the Atlanta Youth Symphony was born.

At the present time in the elementary schools, twenty of the forty-one schools have instrumental
music. Four were added in the spring of 1946. There are eight teachers; two are paid by the school board, six are "fee" teachers. The fee is 25¢ per lesson, averaging five to six in each class. They have two lessons per week and one orchestra or band rehearsal. There were, in the spring of 1946, 254 children studying.

There are five junior high schools and four senior high schools in Atlanta, all of which have instrumental music, with 1,068 students studying. The majority of these have classes five times per week. The value of school owned instruments to be used by the students in high schools, evaluated by the insurance company for the year 1945-1946, is $37,528.00. Of this amount the instruments owned by the school board are valued at $6,720.00; those owned by individual schools $30,808.00.

The school programs are being constantly expanded. Each school presents its organization in annual concerts, and on various civic programs within its district. Each school is represented at festivals, clinics, and contests.
THE YOUTH SYMPHONY

The time was ripe for Atlanta to share the High Schools vision of a symphony for the city. It was the opportune time for the schools to launch their program of a community orchestra to take care of the high school graduate.

Mrs. James O'Hear Sanders, president of the Atlanta Music Club, and members of the club who heard the In-and-About Atlanta Orchestra in the spring of 1944, were so favorably impressed that plans were made to form a Youth Symphony for the city. For the 1944-1945 season, in which two concerts were given, there were forty-four charter sponsors, twenty-two of which were civic organizations. The orchestra included in its personnel students from the high schools and colleges in and around Atlanta, some students from schools and colleges elsewhere in the state who could come in for rehearsals regularly, young business people, and servicemen from nearby camps. The approximate age range was from sixteen to twenty-five.

Rehearsals included one sectional and one full rehearsal per week conducted by Miss Weissgerber and other members of the high school instrumental staff, and a week of hard rehearsing under Mr. Sopkin's baton
previous to each concert.

On the concert February 4, 1945, the orchestra presented the following program:

L'Italiana in Algeri. ........ Giacchino Rossini
Symphony in B Minor ........ Franz Schubert
Prelude, Choral and Fugue ........ Albert-Bach
On the Steppes of Central Asia. .... Alexander Borodin
Valse from Serenade for String Orchestra. Peter Tchaikowsky
Hill Billy ........ Morton Gould
Finlandia ........ Jean Sibelius

On April 22, 1945, the program was as follows:

Oberon Overture. ... Carl Maria Feiedrich Ernst von Weber
Symphony No. 4, A Major. .... Felix Mendelssohn
Peter and the Wolf. .... Sergei Sergeiievitch Prokofieff
Lullaby. ........ Andre de Ribaunpierre
Red Cavalry March. ........ Morton Gould

There were 110 in the orchestra personnel, 74 of which were strings. The instrumentation was complete and well balanced. The concerts were held in the Municipal Auditorium on Sunday afternoons and were free to the more than 4,000 citizens who attended each concert.

The Atlanta Music Club was spurred on to further achievement. It assisted in forming an executive committee, embodying representatives from many of the sponsoring organizations, which drew up a charter and registered it
with the state on September 20, 1945. Financial assistance from the Atlanta Music Club and interested patrons made it possible for the Atlanta Symphony Guild, with Dr. Clarence Laws as president, to announce on October 7, 1945, that Mr. Sopkin would be hired as the full time conductor of the symphony. The guild enlists contributions, and renders many other valuable services.

In the 1945-1946 season four Sunday afternoon concerts and one children's matinee were planned.

Although all the old members who remained in Atlanta were retained, standards of qualification of new members to fill vacancies were raised. Care was taken to preserve full and balanced instrumentation. The membership totaled 90. Rehearsals were held in the Municipal Auditorium. There was a sectional and a full rehearsal each week and a dress rehearsal previous to each concert.

On each of the first three concerts was presented a symphony, works of the most famous composers, and something familiar to the average audience. The fourth concert presented an all American program:

Outdoor Overture ............ Aaron Copland
Symphonie Miniature ......... George Frederick McKay
Mississippi Suite ............. Ferde Grofe
Nocturne for Strings ........ Alan Shulman
Oklahoma Selections ........ Richard Rodgers

More than 5,000 school children from Atlanta and neighboring communities attended the first children's
matinee given by the Youth Symphony. One feature of the program was the presentation of Prokofieff's "Peter and the Wolf". The rapt, intense expressions on the faces of the children in the unposed picture on the following page, tells far more than words, the way the children responded to the program. A special feature on this concert was the presentation of the first soloist to appear with the Youth Symphony. With the co-operation of the local piano teachers, a contest had been held for tenth, eleventh, and twelfth grade students in Atlanta, Decatur, Fulton County, and DeKalb County. The winner played the Mozart "C Major Sonata No. 545" with orchestral accompaniment.

The improvement of the group at each appearance was indeed exciting. The city's interest and enthusiasm spread into every strata of life in the community. The newspapers were most generous in the space and publicity given the orchestra. One editorial discussed the symphony as a challenge for the entire nation to heed in the post war era as a poignant element to be considered in the juvenile delinquent problem.

From an idea fostered and managed by Helen Knox Spain, one of the most loyal supporters and backers of all music adventures in the city, the Youth Symphony Guild made it possible for an eight weeks summer training program for 1946. The school was opened, without charge, to the present members of the orchestra and to any others who were sufficiently advanced to be considered for membership now or in
"EARLY ONE DAY, PETER WENT OUT . . . ."

Unposed picture by B. W. Callaway, photographer for the Atlanta Constitution, taken during the presentation of "Peter and the Wolf," by the Atlanta Youth Symphony as the children listened to the musical adventure.
the next few years as openings occur.

The school is housed at one of the centrally located city schools, through the courtesy of the Atlanta Board of Education and the principal of the school. Classes are held Monday through Friday. From 8:30-9:30 there is a full orchestra rehearsal conducted by Mr. Sopkin. The next hour is devoted to sectional rehearsals. There are harmony classes held twice a week. One of them is required, the other is optional, but the students are enjoying it so much, most of them are regularly attending both classes.

The attendance of the eighty members enrolled, twenty-two of which are new, is almost 100% regular. The enthusiasm is wholesome and complete.

In the spring of 1946, reasoning that the musicians of the orchestra came from every strata of life, and therefore should be encouraged by every citizen, a membership drive was staged by the Symphony Guild. The membership schedule was as follows:

Patrons . . . $1,000 and up
Founders. . . . $100 to $1,000
Donors. . . . . $25 to $100
Members . . . . $5 to $25
Student Members . . . $2.50
The response exceeded all expectations.

According to Mr. Sopkin, plans for the future of the Youth Symphony include additional concerts, a longer season, and the appearance of the orchestra in other parts of the state. A series of young people's concerts, two each Saturday morning, is proposed to enable all of the 50,000 school students of Atlanta and students of near by communities to attend. This series is expected to attract an audience of over 5,000 for each concert.

Plans are also being made to establish a professional symphony for the city. Starting in the fall of 1946 it is planned to add fifteen professional players from various parts of the country to occupy the key positions in the orchestra. They will also be available for private instruction which is expected to raise the quality of performance of the players in the Youth Symphony, especially on the more rare instruments. After three years of bringing in fifteen outside professionals, it is planned to establish a professional symphony from the imported musicians, local professional musicians, and the members of the Youth Symphony who are expected, by that time, to be able to qualify.

The Youth Symphony will then return to its former status of a non-professional orchestra, to provide the opportunity for musicians to continue their musical education and experiences after they leave high school, to afford them the opportunity of orchestral playing and public performance, to be the training ground for the
professional orchestra, and to give to the people of Atlanta and vicinity the opportunity to hear, without charge the great works of our great masters.
MUSIC INFLUENCES IN THE COMMUNITY

RESPONSIBILITIES

One of the primary objectives of education is to reach everyone, discover his potentialities, and develop his special talents so that he may attain the highest degree possible in happiness, usefulness, and success. The development of the music in the public schools does much to attain this objective. It is the responsibility of the schools to provide opportunity for all children to explore the various aspects of the vast field of music. They must be given the opportunity of studying music from the point of listening and from the point of performing music. The vast majority of our students will make up the huge audiences of the country. It is the responsibility of the school to develop discriminative, intelligent appreciation for the fine things to be gleaned from great music. Peter Dykema says,

...singing and playing by the amateur is of value not only for the pleasure and profit he may get from it in actual performance, but it is the absolute essential basis of appreciation of any higher form of music. Self-activity, the trying to do, is the ultimate basis of our appreciation. I

The school offers to the child the first opportunity for group experiences in singing, playing, and listening to music. Should the school fail to provide abundant opportunity for the child to participate as a listener and a performer, that school fails to meet one of its major responsibilities.

In his adult life one meets music at every turn. The radio, (from his home, into his car, and even into industrial plants), group meetings of almost every character, church services, theatres, parks,—all present some form of music. It is the inherent right of every child, therefore, to know the intrinsic value of music.

Elizabeth K. Fairweather, in addressing the National Education Association, said,

They (philosophers) state the end of education as a training, not to get a living, but to live; as an effort to put the child in complete possession of all his powers; to furnish him with a complete preparation for life as a whole; to make him a dynamic personality; to enable him to adjust himself to the civilization in which he finds himself and the universe of which he is a part. 2

Music is a universal language. The degree of understanding this language acquired by a person is a measure of his ability to transcend the limits of time and space. The school must be a directive towards a deep understanding and intelligent use of its powers through an ever broadening

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variety of experiences in the field of music. Elizabeth
Fairweather, in discussing the psychological and ethical
value of music, states:

When language fails, music can take up the
thread, on the one hand revealing the works
of the spirit within him, thus bringing him
a consciousness of his individuality; on the
other widening his horizons, revealing to him
a world of infinitely beautiful, organic, all
prevailing, living order, and making him feel
his place in the great harmonious whole, show-
ing his relation to his fellow-men and to his
creator. Here is the supreme value of music;
To give the child a medium for expressing what
he feels. This expression reacts upon his
soul, intensifying, in turn, the original
emotion, leaving him broadened and deepened.3

However, an educator's work extends beyond the schools.
As is pointed out by Mr. Van de Wall in his book, "The Music
of the People", if education aims at assisting the individual
to discover and develop these capabilities to fit himself
for a successful life in society, education must also
concern itself with that society. 4 An educator's work
is not confined to the four walls of the school room,
but extends ad infinitum. Dr. Willis A. Sutton, former
president of the National Education Association, very aptly
pointed out to superintendents in an address at a meeting

3 Ibid., p. 623

4 Willem Van de Wall, The Music of the People, p. 6-7
of the N. E. A.,

... (A superintendent) must realize his responsibility for the education of all the people... The superintendent's chief contribution to education is an aroused conscience on the part of all the people for the continual development of the entire State, city, or community... He must be a man upon whose conscience the responsibility for the proper education of the entire community rests... We believe that the school is not only a preparation for life, but is life itself.  

This philosophy may well be applied not only to superintendents, but also to all educators. The writer, having had the pleasure of working for and with Dr. Sutton, knows that he put his philosophy into practice and instilled it into the hearts of his teachers.

Never before in the history of the world has it been so necessary for people to get along with many different peoples. Living units, from the home, the community, the nation, to the entire world must find a means of interweaving aims, purposes, hopes into one great lever with which the world might be lifted. The music of a people is a key to the soul of that people. Mr. Dykema says,

In its very nature (music) the one would possess it must give it away, and the more he gives the more he has. It is an ideal example of the fact that only that which one shares can one really have. Music teaches that the satisfactions of life are in the outlook of man, in his spiritual attainments, not in

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physical possessions. Music develops the imagination and immensely widens the experience of its devotees. He who would perform or even listen to music must be able to enter into the soul of the composer in his every mood. He who puts time and effort into the production of music has taken a long step toward the emancipation of himself from the domination of things. He has begun to realize the beauty, power, and neverdying attributes of things spiritual and eternal.

Much can be learned of a people when one is permitted to "enter into the soul" of them to discover their hopes, desires, emotions, their way of life, through music. We, as educators, must accept the responsibility of opening these doors of understanding to all, young and old.

**MEETING THESE RESPONSIBILITIES**

The orchestra, reaching vast audiences, possessing a never ending literature, is of vital importance in helping to meet the needs of the people through this philosophy.

Instrumental music teachers in the schools are doing a fine job of giving expert training on the many instruments of band and orchestra. They are developing fine organizations. They are giving to the children a rich culture which they will never lose.

The community benefits in many ways from the school training. Small ensembles of neighboring children spring

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6 Dykema, op. cit.
up and often carry on long after they have become adults. Church orchestras are formed. In the writer's school community there are now seven, three of which developed within the last school year. Groups are furnishing the music for local "teen-age canteens". School organizations play at various civic organization meetings. The students are inspiring an ever increasing number to desire to play an instrument. Among the present students in the writer's instrumental classes, 82% of their younger brothers and sisters either are, or have expressed a desire for studying an instrument. Many parents have sought advice as to which instruments should be given their children to make interesting and pleasing family groups.

The schools are ever increasing the number of students being reached by its influences in instrumental music. It has made great strides in advancing the music appreciation of society in general. Music taught in the schools is being carried out of the class room to the home, to the church, and to the community as a whole. Through school concerts parents and neighbors have witnessed commendable performances while pride surged through their beings at the excellence of the attainment of their children and their neighbor's children. They have listened to and enjoyed the music of the great masters. They have thrilled at the emotional response stirred within their hearts. They became aware of the need within themselves for the satisfaction of the thirst for beauty and the relief from the chaos of everyday living. We, as educators, are missing
our greatest opportunity for the carrying out of our
mission as teachers of music if we do not open the
avenues for community education and recreation.

Although, as pointed out above, the culture ingrained
in the student will grow and develop without end, there
must be an opportunity for the young musician to continue
his technical training as well. As Mr. Zanzig puts it,
"Not to give them this opportunity is a tragic waste of
a rich resource for the individual and for the community."7
It is true that many of the small organizations originating
through the schools will continue long after school age.
This, however, is not enough. There must be orchestras
available for him which will permit him to develop to
his capacity. Community orchestras are not merely
desirable, they are a necessity.

Going still farther I again quote Mr. Zanzig:

... (A local) symphony orchestra not only
provides a fine sort of expression and
recreation for a group of its own
citizens, the players; it not only
provides the nearest thing to such
expression and recreation to the hundreds
of its other citizens and children who
attend its concerts, including those who
have contributed to its support in some
way or other. (For the sense of
possession or responsibility and the
feeling of loyalty or neighborliness
with which the people listen to their
city's orchestra are likely to lead
them more fully into the music and the
playing of it than the mere paying for
an imported orchestra can do. It is

7 Augustus D. Zanzig, Starting and Maintaining a
Community Orchestra, p. 6
their orchestra, playing not merely to them as any orchestra might, but especially for them and, in imagination, with them; that is, as their representative, as though the playing were, in a sense, their playing. And this, incidentally, cultivates more and better listeners who wish to hear imported concerts also.) It goes farther, affecting even those who never listen to it. For, given an honored place . . . it points to the life that (that city) . . . is standing for . . . It becomes a token and champion of the dignity and inner life of the people.8

There are also material gains to be drawn to a city boasting an orchestra. As Mr. Clark points out from the findings in a survey made by the National Bureau for the Advancement of Music, "Any city that provides its people with the beauties of symphonic concerts is likely to be a good place in which to live. Merely from the point of dollars and cents, then, a symphony orchestra is a great asset to its community."9 The fame of the city as a music center spreads and draws into its folds desirable citizens who are seeking a place of culture for themselves and their children.

Once these needs have become apparent, and the community has become awakened to the need both for the young musician and for its own cultural advancement and enjoyment, the stage is well set for the activity


9 Kenneth S. Clark, *Municipal Aid to Music in America*, p. 29
to begin.

Various methods of organization and procedure have been tried in many places with varying degrees of success. The Reading (Pennsylvania) Philharmonic Symphony Orchestra was the product of its conductor, Mr. Meyer. Gathering together a small group of young players, he presented a concert to interest the public, and then secured aid from the Department of Public Recreation, from individuals, and from the public schools. It is now a promising orchestra of fifty members. In Summit, New Jersey, and in Austin, Texas, the initiative was taken by the Director of Recreation. Each has tasted success and is striving for even greater heights. Denver, Colorado, and Kalamazoo, Michigan, have orchestras which had their beginnings through an independently formed committee of enthusiastic laymen. The Los Angeles Business Men's Orchestra was formed by the players themselves in order to continue their own musical activities. Some orchestras have evolved out of an occasion which called for an ensemble. The Glendale (California) Symphony Orchestra grew out of the gathering of thirty players for an Easter Sunrise Service.

Each situation is, to some extent, unique. However, one factor stands out as basic. The foundation must be a solid one if it is to grow and ripen. Two necessities of this solidarity are a capable and respected leader, and a definite assurance of a continued source of players.

In the case of Atlanta, Georgia, as discussed in
detail in the previous chapters, the solid foundation was built from and by the school system. With the careful planning of Miss O'Callaghan, the development started from a natural outgrowth of the instrumental organizations in the schools. As these students graduated, a community orchestra, organized and managed by members of the school instrumental music staff, offered them an opportunity for continued study and development. Mr. Sopkin, pleasing in personality, and nationally recognized for his competency as a youth conductor, was invited to be the conductor. Public performances brought to the citizens the full import of such a great move, and almost over night, every resource in the city was united in an effort to expand and stabilize permanent community orchestras.
CHAPTER V
SUMMARY

Vocal and instrumental music in the schools has its full reward. The love of music developed in schools is a lasting possession. It spreads like the ripples when a stone is cast into the water. The musical taste and ability of any city varies directly with the opportunity afforded to its school children to learn the fundamentals of music. The child who has learned to read music and sing or play with others, retains a musical appreciation which cannot be lost, and which will develop with the years. He, in turn spreads that appreciation to his family, his neighbors, and to the following generation. Thus, the appreciation germinated in the school child may well become the culture of a community.

Atlanta has seen developed concert series which have brought to the community musicians without peer. It has seen the ever increasing emphasis by the churches upon the music of their services, and as a result of such emphasis, the steady improvement of the caliber of the music offered. The large sale of classical records bespeaks innumerable record libraries in the homes of the citizens. It has seen the recent creation of an
orchestra of great vision and promise for the continued advancement of students upon graduation from high school. It is seeing its aspirations for a permanent professional symphony materialize rapidly.

Yet the germination of it all sprang from the schools. The foresight, energy, and diligence of the school educators have raised to a high degree the cultural life of the average citizen throughout the entire community. That culture is built on a solid foundation and has for its outlook continued growth.

It is the sincere hope of the writer that many who may lack the courage to attempt the development of such an extensive project, will take heart, knowing that it can be done and has been done and will be guided, at least in some measure, by the experiences and theories related herein.
BIBLIOGRAPHY


