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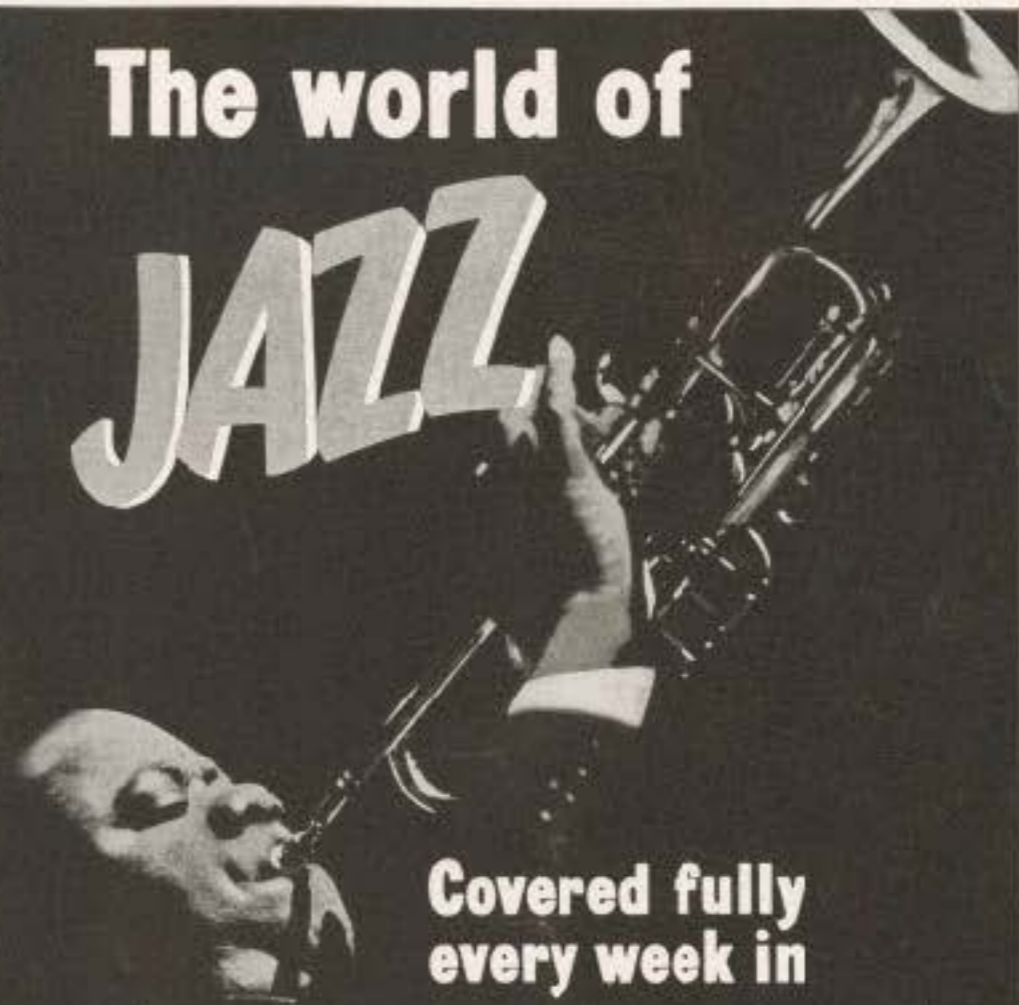


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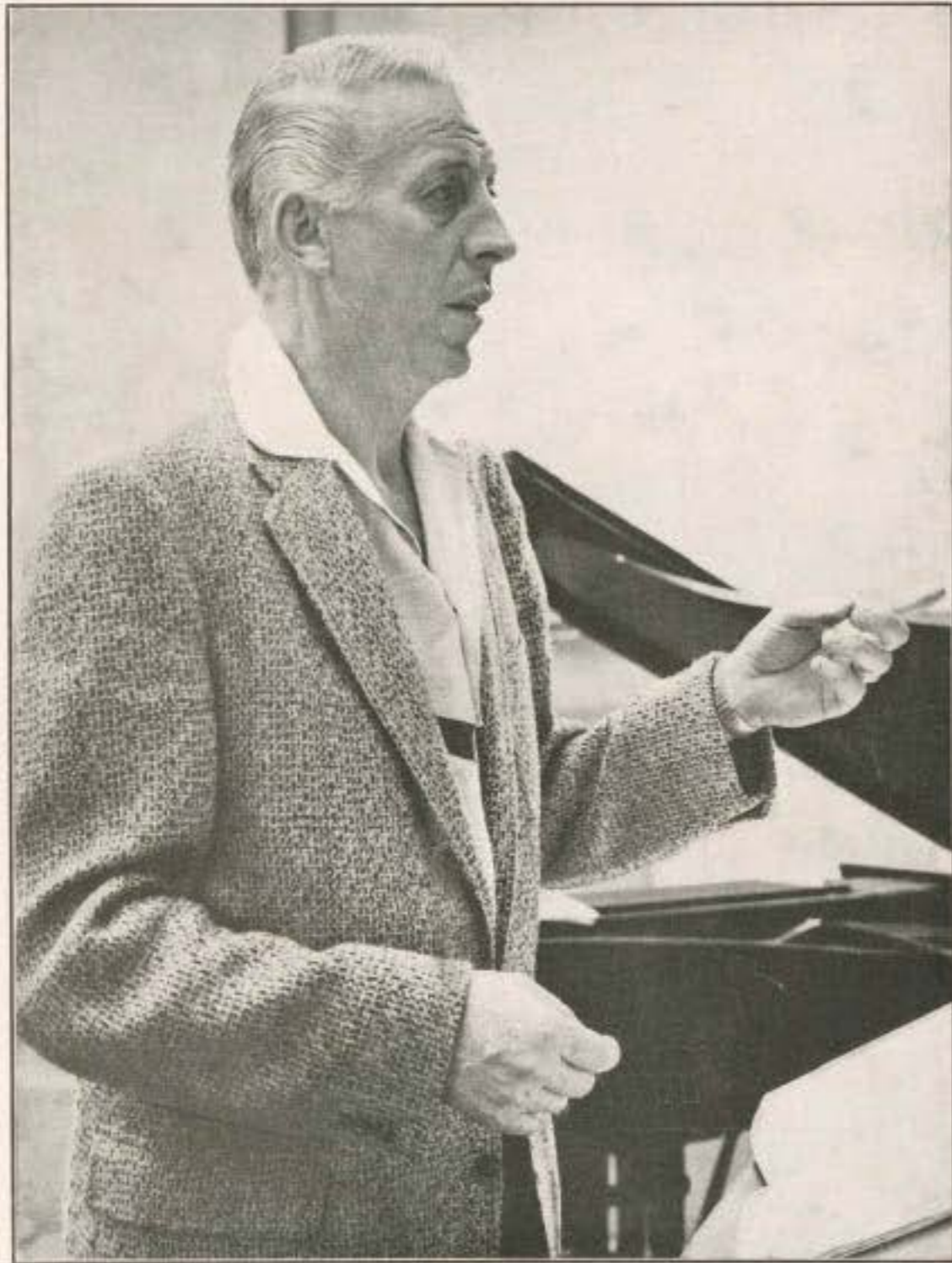
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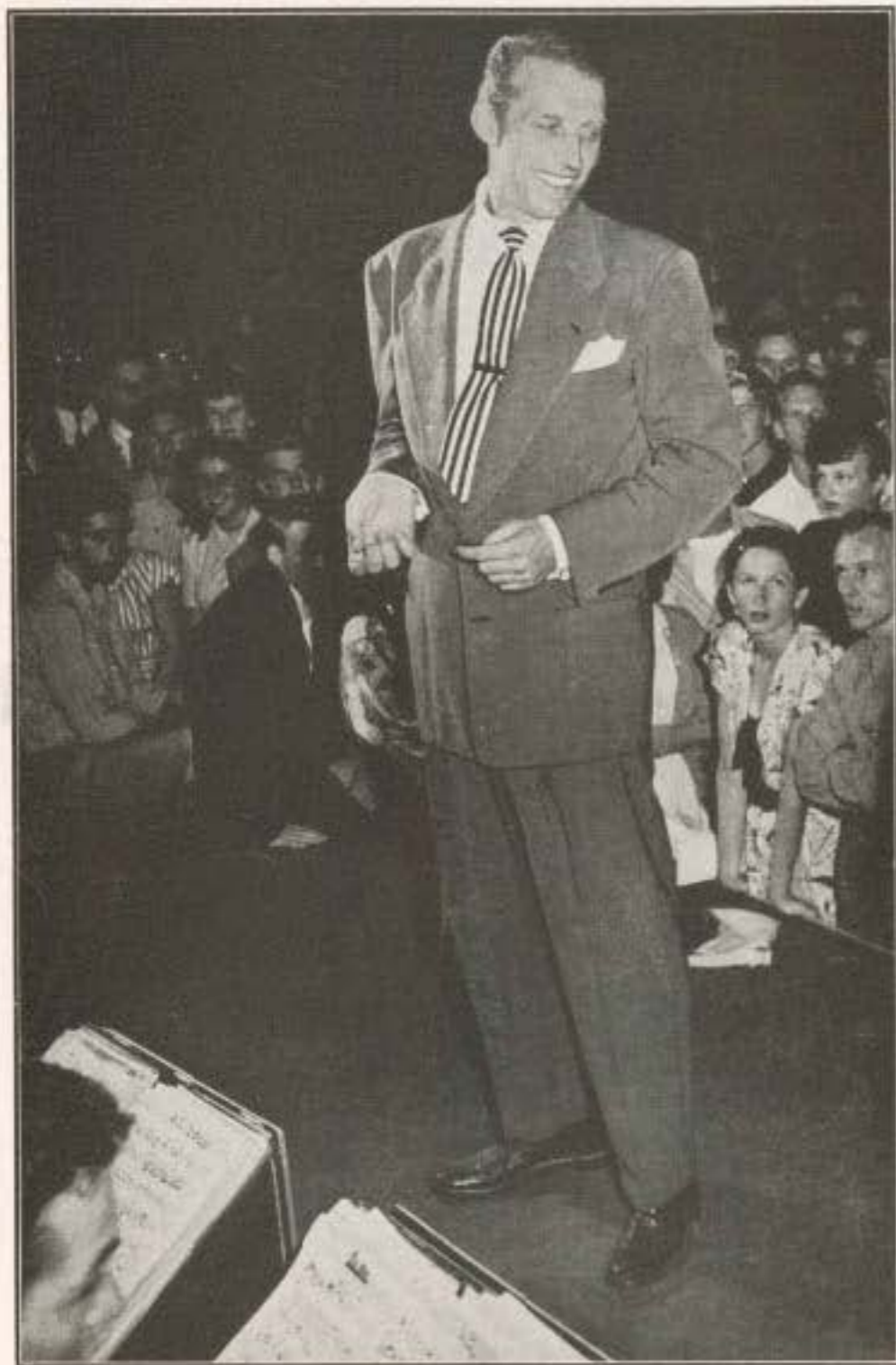
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Stan Kenton



BRITAIN '56
Souvenir Programme



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STAN KENTON

and his Orchestra

"It was the realisation of a life-long ambition when I walked on-stage for our first concert in London, at the start of our first British tour.

For years, we in the United States have been conscious of the fact that there is far greater appreciation of jazz in Europe than can be found in our own country. Though it was born in America, it is on your side of the Atlantic that jazz is treated as an art, a culture. And this acceptance is something that we at home have been fighting for through so many years.

It has taken a long time—and the belief and co-operation of many people—to make it possible for my band to tour Britain, and I am hoping that it has helped to create a better understanding of the one music that is universal—jazz.

In Europe, we have made many friends, and on a professional level have encountered more enthusiasm than ever before.

England, Scotland and Wales are countries in which, till now, we have not been able to play; but my boys and I have been living for the day when we could visit them, both to achieve a life-long ambition and to prove that all jazz activity is truly worldwide."

STAN KENTON.





IN spite of the hazards to which jazz has been subjected in its growth, we now can celebrate its victory. No longer does it have to suffer from an obligation to tin-pan-alley. Nor does it have to function in other forms. It has served its apprenticeship and is blossoming into maturity independently while spreading to the far corners of the globe. Along with it has come Stan Kenton and his interminable crusade for the betterment of the music he so sincerely loves and believes in. With constant effort, impregnable convictions and a fertile brain ever unleashing new musical ideas, Stan Kenton has, in little over a decade grown from obscurity in music to the point where the entire business and all followers of modern music look to him to set the pace.

Although Stan considers himself a native Californian, and it was

there he began laying the foundation upon which his musical future was to be finally constructed, Kenton was born in Wichita, Kansas, one cold February 19th in 1912. The earlier days of his life were not unlike the average boyhood, with the exception of moving around quite frequently with his family. First to Colorado for a few years, and then ending up in California at the age of five. What time wasn't spent going to school or helping his father repair automobiles, was spent arguing with his mother who, inasmuch as she was a piano teacher, was trying to convince him that he should study music. She eventually made him understand that he was meant for music; but it was not until after a siege of saxophone, trumpet and even banjo, that he finally reverted back to the piano. There he stayed . . .

not realizing that he was destined to become one of the foremost contributors to modern music.

He was fourteen when the piano became an integral part of his life—at an age that would find most kids worrying whether or not they would make the high school baseball team, or if they could get up enough nerve to ask the girl next door to go to the dance with them Saturday night. This wasn't worrying Stan, but something else was. He was concerned over whether or not he could some day play as well as his idol, Earl "Fatha" Hines. Music was just starting to tap at his soul, and he was beginning to realize that, no matter what happened, music would always be the most important part of his life.

*For membership information on JAZZ INTERNATIONAL, the world-wide organization founded and sponsored by STAN KENTON, send your name and address plus an International Postal Reply Coupon to Managing Director Howard Lucraft, Box 1616, Hollywood 28, California, U.S.A.

Stan graduated from Bell High School (Los Angeles) in 1930 during the heart of the depression. He was a tall, gangling, awkward kid of 18, a little unhappy at the fact that his family couldn't afford to send him to the university so that he might obtain a greater knowledge of the thing he had learned to love so well. He didn't realize at the time, as no one ever does, that during the four years he would have spent in school he was to gain valuable experience that he could never have obtained otherwise.

band. He had very definite ideas about how music should sound, and every spare moment was spent at the piano, day or night, writing arrangements for the band he had made up his mind to have.

Being a person of great integrity, Stan found that hiring a band was no easy job. He felt that in order to portray his musical ideas to the public he must have musicians who felt and understood music the same way he did. Only after weeks of auditioning and weeding out misfits, did Stan feel that he had the nucleus of what he wanted. But now that he had a band and a complete book of new musical ideas, he had no place to play.

This was early in 1941. The storm of the war hadn't as yet broken in the United States, but the clouds were pretty dark in the horizon.

Everyone was wondering whether or not they were going to have a war, and not worrying much about a guy named Stan Kenton and his fanatical ideas of music. However, through fanatic and insistent belief in himself and his band, he was able to talk himself into a job at the Rendezvous Ballroom in Balboa, California—strictly a trial basis, of course.

The band stayed at Balboa for four months, and during this time word spread like wildfire all over Southern California about this drastically different type of music. It wasn't too long until the conflagration had spread to the East Coast.

But there were plenty of disappointments ahead. So many at times that it seemed almost impossible to go on. Sheer determination and an iron will kept him from giving up. By continuing to fight for his beliefs, against so many

The following years, while President Roosevelt was putting into effect the W.P.A. and other alphabetical developments, trying to revive the country from its faint, Stan Kenton was playing piano in every beer joint from San Diego to Bakersfield, having the price of dinner one day, wondering what would happen the next. Worry. Of course he would worry. By this time he had married, and there were two mouths to feed instead of one.

However, things gradually became better, and he was able to get numerous studio calls in addition to some radio work, and he finally ended up as assistant musical director at Earl Carroll's theatre restaurant.

It was then that Stan became more than ever conscious of the stagnant state of the music business in general, and he asked himself what he was doing about it. The fact that he was doing nothing prompted the idea of having his own

Duke Ellington — Earl Hines — June Christy — Stan Kenton





odds, Stan gained the respect of the entire music business—even of those who disagreed with his musical ideas. This respect soon filtered into the public, and one by one, people began to understand more about "progressive jazz".

As a tribute to Stan and his years of hard work, *Look Magazine*, in December of 1945, predicted the Kenton organization to be the Band of the Year 1946, then sat back and watched their prediction come true; and during that year the band won every popularity poll and ran up high grosses when other bands were complaining of bad business.



It's a well-known fact that there are few people in the music business who work harder than Stan. There was no person too small for Stan to talk to—no radio station too small for him to appear on. Morning, noon, afternoon or night, it wouldn't matter, you could always depend on Stan being there.

However, no matter how strong his determination, he couldn't keep going at this pace interminably. Consequently Stan became the victim of a nervous breakdown in April of 1947, while the band

was playing a one-nighter at the University of Alabama.

He returned to the west coast after paying off the band for a month, and decided to get a complete rest before going back into business. During this hiatus, although his body was resting, the Kenton brain was busy conceiving new ideas which could be the format for his next band. And, when he finally recalled his sidemen, it was quite obvious that there was no lag in the Kenton progress.

To launch his "Presentations in Progressive Jazz", which his second endeavour was called, Stan returned to Balboa, where six years before he had stood in front of his first band. This was in September of 1947 and during the following year the band enjoyed greater successes than ever before. It was during this year that Stan decided to forsake the ballrooms in favour of the concert stage, a medium which he felt would display to better advantage his musical ideas.

This medium, however, had its limitations inasmuch as a concert tour utilizes about three months out of the year. And, at the end of this

three month period, the band, being a fifty-two week proposition, would either have to be disbanded or paid for the balance of the year. With the latter being impossible, Stan saw no other way out but to disband. He took this action on December 17, 1948.



After returning to Hollywood, Stan took an extended vacation to South America during which time he thought over his musical problems with a relaxed mind and body and upon returning home he announced his plans to return to music. These plans called for a 40-piece concert orchestra utilizing a 16-piece string section, woodwinds and French horns, all unprecedented in Kenton musical history. It was called "Innovations In Modern Music".

This, Stan's third venture into modern music, began in February of 1950, a time when the music business was otherwise at its lowest ebb. Seventy-seven cities across the United States were included in the itinerary with the tour coming to a climatic close on June 3, 1950 at

Stan Kenton talks to Howard Lucraft, managing director of JAZZ INTERNATIONAL, and Ken Pitt, Kenton's publicity agent in Britain.



the world-famous Hollywood Bowl where more than 16,000 people gathered to hear and applaud Kenton's "Innovations".

Following the Bowl concert, in a move to keep the nucleus of his concert orchestra together until the next year's tour, Stan re-formed his 20-piece dance orchestra and returned to Balboa where they played the entire summer. Because of the overwhelming success of this venture, Kenton realized that the band could still be successful in two media. That of dances as well as concerts—with each medium enhancing the other. His realization was fully justified when his second concert tour with "Innovations" completed a nation-wide itinerary the following year.

The acclaim accorded the dance band during past engagements at

theatres, clubs and ballrooms prompted the immediate arrangements for another dance tour.



In 1953, the Kenton orchestra made its first visit to Europe, but was not allowed to play before the British public. Stan's concerts in Britain were strictly for members of the U.S. Armed Forces stationed here.

Stan caused a sensation wherever he played and plane-loads of British fans traveled to Brussels and Dublin for his concerts. The fans worshipped him as a demi-god. To the average B.B.C. "World of Jazz" listener his importance outweighs that of Armstrong, Ellington, Basie, Goodman, Tatum, Gillespie, Parker, Young, Monk and Tristano . . .

Kenton HAD to bring his orchestra

to Britain one day. That we are finally able to listen to him in our own towns is due in no small measure to the pioneer work of the "New Musical Express," impresario Harold Davison and the co-operation and courtesy of the Musicians' Union and the American Federation of Musicians.

One of music's most controversial figures, there have been and probably always will be people who disagree with Kenton's ideas. Fortunately, however, this hasn't slowed the force which propels the dynamic leader. Whether you agree or disagree—one thing is for sure. When modern jazz is universally awakened from its doldrums and takes its rightful place along side the other accepted forms of art, it will be greatly because of the tireless, never-ending efforts of Stan Kenton.

RECORDS

KENTON on CAPITOL

Trajectories
Lonesome road
Theme for Sunday
Cuban episode
Incident in jazz
Salsaire
Conflict
Mirage
Maynard Ferguson
Irene Christy
The house of strings
The halls of brass
Shelly Manne
An Pepper
Artistry in rhythm
Artistry in boogie
Painted rhythm
The peanut vendor
Just a-sittin' and a-rockin'
I told ya I love ya,
now get out
Tampico
Eager beaver
Down in Chi-Hua-Hua
I seen down in Texas
Rika Jika Jack
Artistry in percussion
Lover
Capitol punishment

Page for rhythm section
Chorale for brass, piano
and bongo
The spider and the fly
How am I to know
Concerto to end all concertos
(2 sides)
Thermopole
Journey to Brazil
Artistry in Bolero
Artistry jumps
Are you livin' old man?
Ain't no misery in me
Curiosity
Interlude
Don't want that man around
He was a good man as
good men go
Peg o' my heart
Intermission riff
How high be moon
Balboa bath
Southern scandal
After you
Come back to Sorrento
Machito
Lonely woman
Abstractions
Lament
Monotony

Hammermith riff
Mardi Gras
Minor riff
Bongo riff
Evening in Pakistan
Jolly Rogers
Opus in pastels
Safraaski
Gotta be gettin'
Travelin' man
Harlem holiday
Impressionism
Collaboration
Elegy for alto
Jam-to
Orange coloured sky
Winter in Madrid
Baa-Tou-Kee
Sunset Tower
Opus in Chauxreuse
My Lady
Frank Speaking
Portrait of a Count
Inventions for Guitar
and Trumpet
Cherckee
Limelight
He's funny that way
Snooze me
His feet's too big for de bed
Shoo fly pie and apple
pan-dowdy
This is my theme
Theme to the West
Easy go
Love for sale
Viva Prado
I'm so in the mood

Willow weep for me
Unison riff
September song
Artistry in tango
Tortillas and beans
Dynamow
Jump for Joe
Laura
Francoesa
Night watch
Sonnambulism
Cuban carnival
Fantasy
Ecuador
Four months, three weeks, two
days, one hour blues
Across the alley from the
Alamo
Blue in burlesque
(2 sides)
Yes
Mambo rhapsody—Mambo
on my mind
Delicado
Bags and baggage
She's a comely wench
Cool eyes
Santa Lucia
Street of dreams
Beehive
Stardust
Taboo
Lonesome Train
Prologue (4 sides)
begin the begaine
Fascinating rhythm
Pennies from heaven
There's a small hotel
And the bull walked around,
Olay!
Harlem nocturne
Shadow waltz
Over the rainbow
Baba
All about Ronnie
Hush-a-bye
Daddy
The creep
loopers creepers
Tenderly
Sophisticated lady
Round robin
Young blood
Skoot
The lady in red
Alone too long
Don't take your love from me
A-ting-a-ling
Malagaena
23 deg. N. 82 deg. W.
Falling
Lover man
I've got you under my skin
Casanova
Dark eyes
Freddy
The handwriting's on the wall



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on a Capitol recording session.

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THE "NEW MUSICAL EXPRESS" present

STAN KENTON AND HIS ORCHESTRA

Programme

- | | | | |
|----|----------------------------|-----------|-------------------------------------|
| 1. | ARTISTRY IN RHYTHM | - - - - - | Orchestra |
| 2. | STOMPIN' AT THE SAVOY | - - - - - | Orchestra |
| 3. | COLLABORATION | - - - - - | Orchestra |
| 4. | LOVE FOR SALE | - - - - - | Orchestra |
| 5. | SABRE DANCE | - - - - - | Soloist: Bob Fitzpatrick (trombone) |
| 6. | I'VE GOT YOU UNDER MY SKIN | - - - - - | Orchestra |
| 7. | YESTERDAYS | - - - - - | Soloist: Bill Perkins (tenor sax) |
| 8. | ROYAL BLUE | - - - - - | Soloist: Bob Fitzpatrick (trombone) |

- | | | | |
|-----|----------------------------------|-----------|-------------------------------------|
| 9. | INTERMISSION RIFF | - - - - - | Orchestra |
| 10. | 23 DEGREES NORTH 82 DEGREES WEST | - - - - - | Orchestra |
| 11. | OUT OF NOWHERE | - - - - - | Soloist: Bill Perkins (tenor sax) |
| 12. | SOLITAIRE | - - - - - | Soloist: Bob Fitzpatrick (trombone) |
| 13. | CONCERTO TO END ALL CONCERTOS | - - - - - | Orchestra |

————— INTERVAL —————

- | | | | |
|-----|--------------------------|-----------|-------------------------------------|
| 14. | PEANUT VENDOR | - - - - - | Orchestra |
| 15. | THEME OF FOUR VALVES | - - - - - | Soloist: Bob Fitzpatrick (trombone) |
| 16. | POLKA DOTS AND MOONBEAMS | - - - - - | Soloist: Carl Fontana (trombone) |
| 17. | EL CONGO VALIENTE | - - - - - | Orchestra |
| 18. | STELLA BY STARLIGHT | - - - - - | Orchestra |
| 19. | CHEROKEE | - - - - - | Soloist: Lennie Niehaus (alto sax) |
| 20. | ARTISTRY IN BOLERO | - - - - - | Orchestra |
| 21. | LIMELIGHT | - - - - - | Orchestra |
| 22. | YOUNG BLOOD | - - - - - | Orchestra |
| 23. | LOVER | - - - - - | Orchestra |
| 24. | ARTISTRY IN RHYTHM | - - - - - | Orchestra |

This programme is subject to alteration

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We are proud to be associated with the presentation of Stan Kenton and his Orchestra, throughout Great Britain.

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KENTON'S MUSICIANS



LENNE NIEHAUS — Sax

Lenne was born in St. Louis, Missouri and started playing violin, oboe and bassoon before turning on the alto sax when he was about 22. He started with Stan Kenton after finishing college, then served two years in the Army at Fort Ord, California, playing oboe in the band. After discharge in 1954 he rejoined Kenton. Some of Lenne's original music with his own recording groups was mentioned among the best in *Metrogram's Year Books* for two years, and he has arranged all the material for his own albums on Contemporary Records.

JAY McALLISTER — Tuba

Jay is a native of Nebraska. He has played the tuba with the Indianapolis Symphony for four seasons, was at Radio City Music Hall for three years and was two years with the Hauler-Finegan Orchestra.



VINNE TANO — Trumpet

Was born and raised in Philadelphia, which is still home when he is not on the road with the band. He has been playing since 1948 with great bands such as T. Dorsey, Ventura, Jay Ashbery, Hampton, Whitehead and has been very active in television, club and radio work.

SPENCER SINATRA — Sax

His musical experience includes three years with the National Symphony of Washington, D.C., his hometown, and one season with the Baltimore Symphony, and three years with the National Art Gallery Orchestra, and Juillard School of Music. Amateurs, for a jazz ensemble team, all the above mentioned work was at the time. In the jazz field, Spencer is holding a very successful career on the scene with Willie Collier, Woody Herman, and now with Stan Kenton.



BILL PERKINS — Sax

Bill was born in San Francisco, California but spent the first 12 years of his life in South Astoria, then back to Santa Barbara, California. Bill studied radio engineering in college and served in the Navy during World War II. It was after the war his real interest in music began and he studied at the University of California and then Westlake College of Music. He has worked with Jerry Wald, Neal Astor, Woody Herman and Stan Kenton.

JACK NIMITZ — Sax

A native of Washington, D.C., started studying at 14 and continued studying both saxophone and violin right on through his school days and into Catholic University, Washington, D.C. Jack played with Bob Astor, Willie Collier, Moot Oliver Quintet and Woody Herman. He hopes some day to be able to organize his own small group, but in the meantime he is continuing his musical studies wherever possible.



CARL FONTANA — Trombone

A native of Monroe, Louisiana, he received his musical degree at Duke University, Louisiana. He plays not only trombone, but has studied strings, woodwinds, brass and percussion. However, he has been interested in trombone since his grammar school days. Carl started his professional career in the summer of 1955 with the Woody Herman band, then went with Al Belton, Earl Hampton, Hal McIntyre, before joining Stan Kenton this year.

KENT LARSEN — Trombone

He was born and raised in California, and after two years at San Jose State College and two years in the Army, launched his musical career in 1954. The Kenton orchestra is his first experience with big bands. Up to this time he has been with numerous small groups but finds the big band work most exciting. Kent is married and has a daughter, Karla. His hobby is swimming and water skiing.





“What’s with Modern Music?”

by Stan Kenton

The following story was written by Stan Kenton. In it he expresses his own idea regarding the purpose of modern music and its relationship with the past, present and most important—the future.

those who have no special scientific help other than just plain and simple ‘trial and error’. No matter what method is used, it always is a conscious endeavour to invent a music that will satisfy the demands of the inner mind or the subconscious. It is this inner force that is the driving urge and also the most exacting critic and judge. Whether the music, scientifically created, possesses the heart and soul we look for in all arts is entirely the decision of this force within the composer.

All modern designers of musical sounds strive, or should strive, to express an honest and unaffected portrait of their own emotions. This is not supposed to be governed by any standard form of acceptance.

No expression in music or any other form of art can possibly retain its total impact forever such as is the popular belief. For example; No music written one hundred years ago can honestly satisfy our emotional demands today because every modern composer expresses his particular era which is the action and reaction of the emotions of his people (i.e. Most modernists are accused of writing music well ahead of their time. This is not possible, inasmuch as the composer can only express what he himself has felt. Whether the people are reluctant or not to accept a music that is a definite expression of their day has no bearing upon this music any more than the people can alter or hold back the changing forces of nature). Words like “tradition” and “culture” have done much to impede the acceptance of modern art because they suggest entirely a conscious and intellectual appreciation. The average person is quick to dislike or to not approve of a music he doesn’t understand, feeling that a conscious understanding is more important than feeling a deep emotional awareness of its particular character. (Only after a new and great artistic expression is offered, whether musical or otherwise, is it possible for a theory to be analyzed or an attempt be made to put its meaning into words. Too often if theory fails to meet this demand, the people will reject the creativeness of a great artist because someone could not explain it. It was because of this prevailing obstacle that the old masters were prompted to offer (along with their new works) a dreamed-up story of some kind to help hold what would otherwise have been the half-hearted interest of the audience. Actually, in modern music, any attempt at explanation should only be made by competent psychiatry as they alone are closest to understanding the functions of our inner selves.

There are two categories that cover all music. First, the pointed

and direct which we consciously identify and associate with people, events and places (either through standardized, accepted sounds or lyrics). The other category concerns music that is entirely abstract in content and gains its reaction from the vastness of the subconscious fantasies which are entirely unlimited in resources. It is to the latter that modern creativeness belongs.

The conditions of the world are ever changing and there are no two of us who are identical. Hence, there shall always be something new to be said regarding each and all of the art. Because of background and environment, each of us will express something different.

Delving into the inner mind of the modern composer might reveal more than the average amount of hostility, and his music is apt to contain tremendously clashing dissonant sounds (almost to the point of torture). On the other hand, another, because of his feelings of insecurity or fear, might create a somewhat different concoction of musical sounds. So, the countless inner conflicts and emotional differences, that are ever present give the modern artists an unknown wealth of reasons and materials with which to express themselves.

One thing is certain, we in music today are capable of setting any scene or painting any descriptive picture musically. This, of course, is via the conscious approach; a good example of which is the motion pictures. We all go to the movies, and I dare say that most of us allow ourselves to become lost in the plot and we think that our emotions are governed by what takes place on the screen. We become happy and unhappy within a matter of seconds. We love and hate—struggle, fight; in one moment we are wrapped in fear, the next we are bursting our sides with laughter. What we see is important, yes, dialogue too, but the most ebullient emotional portion of a motion picture would seem very dull without the musical score (which, although completely audible at all times, the average movie-goer isn’t even aware of). It is this music that has pulled and tugged at our heart-strings, made cold chills run up our spine. It, more than any other element, is responsible for our emotional reactions.

These simple uses of “conscious” music are a part of many endeavours involving music even to the treatment of minor emotional disorders. However, when music takes its place as a most effective aid in psychotherapy, it shall be the subconsciously propelled message from the creator to the inner mind of the patient. This, of course, will be music with the most potent character; Modern Music.

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INVARIABLY a subject arises in our music appreciation classes concerning the source of inspiration behind the works of the world’s great composers. I doubt, however, that fresh, new music was ever created in the manner which they would lead us to believe. No walking through the forest awaiting a musical message; no rushing to the piano in the middle of the night to write down a melody that had awakened him from a sound sleep; no unseen forces releasing neoteric musical sounds into the air to be captured only by some knowing person and written onto paper. Such “inspirations” might be responsible, but the supposed “new” theme is, in almost every case, traced to something heard before and, even though he has no conscious recollection and will swear by its originality, the composer has subconsciously retained its memory.

Most everyone is shocked at the use of the word scientific, in connection with any of the arts. Science is generally accepted as cold and calculating and it doesn’t seem feasible that it would have any part in the creation of anything representing an expression of the soul. Yet, without the element of invention in music, we today would be listening to the same one note melodies that made us man’s first musical expression.

Each era has had its “modern” musicians, but they have always had to resort to new means in order to create a music different from their predecessors. Today, all modern composers have their own systems which really amount to scientific tools that help them find musical sounds that satisfy their urge for a new music. These methods vary. There are those who think of music in terms of a series of mathematical equations—those who utilize charts and graphs with colours and numbers corresponding to musical sounds—those who believe in new scales ranging from three or four notes to eleven or twelve. Too, there are