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- October 18 NEW CASTLE, PENN. - Scottish Rite Cathedral
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- October 20 COLUMBUS, OHIO - Memorial Auditorium
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- October 24 OTTUMWA, IOWA - Evans Jr. High School Auditorium
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# Where they are playing

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Above, Cliff McKay has had his own TV show (trans-Canada) called "Holiday Ranch" for the past five years. It can be seen every Saturday night at 7:30 to 8:00 P. M. . . . MOLLY LEE is playing out of Local 406, Montreal, Quebec, Canada. . . . HARRY LARROY is doing a long-term engagement at Schiek's Viennese Cocktail Lounge in Minneapolis, Minn. . . . RICHARD NUSSBAUMER is in his tenth year of playing electric organ at the Bickford Oliver Restaurant in Pittsburgh, Pa.

## EAST

On October 25 the Plainfield (N. J.) High School Auditorium was the scene of a free public "Modern Jazz Festival." A capacity audience heard the program presented under the sponsorship of the Plainfield Recreation Commission and financed through a grant from the Music Performance Trust Funds of the Recording Industries obtained with the cooperation of Local 746, Plainfield. The area instrumentalists included Tony Prentice, piano; Barry Miles, drums and vibraphone; Tom Anthony, bass; Harry Leahey, guitar; Bob Miller, alto sax and clarinet; Bob McGall, tenor sax; Bill Peifer, flute; Tom Dowling, valve trombone and vibraphone; Bob Johnston, drums and narration; Tony Camillo, trumpet. The group was broken up into various segments to stress the origins and development of American jazz. An added feature of the program was two original piano selections by Dr. Earle W. Brown, concert pianist and teacher. This was the first in a series of planned jazz concerts in this area.

The Gregg Jones Trio (Gregg Jones, piano; Joe Williams, bass; and Don Burries, drums)

recently opened at the Sapphire Room in Jackson Heights, L. I., for an indefinite run.

Ever since last December, the new St. Alice's Social Center in Upper Darby, Pa., has been featuring name bands. The house band, however, remains the same—Al Raymond and his eleven-piece orchestra, featuring Betty Jane Bruce as vocalist. This band plays a radius of 150 miles out of Philadelphia in addition to their steady Sunday night engagement at St. Alice's . . . Billy LaPata's Rhythm Weavers (Billy, Jr., bass, trombone and vocals; Jack Rice, piano, trumpet, timbales and vocals; and Billy, Sr., steel and Spanish guitars, mandolin and vocals) are back again for an indefinite stay at the "New" Club Del Rio's Mira-Mar Lounge and Orchid Room in Havertown, Pa.

Organist Don Polvere is rounding out his first year of playing in the cocktail lounge of Tallino's Restaurant in Brookline, Mass. . . . The Skip Connors Trio (Skip Connors, guitar and vocals; Al Peck, accordion and vocals; Joe Merlino, bass, drums, maracas and vocals) is appearing nightly in the cocktail lounge of the Old Blacksmith Shop Restaurant in Whitman, Mass. This versatile group plays from gypsy to modern, plus authentic Latin rhythms. Special attention is given to entertaining calypso novelty tunes.

## NEW YORK CITY

The Marshall Grant Trio (Jim Chapin, bass; Mort Klanfer, drums; and Marshall Grant, piano) closed an extended engagement at the Golden Thread Cafe of the Hotel New Yorker on November 30 . . . Bourbon Street, the "Home of Dixieland Jazz," presented a College Jazz Marathon on December 1 from 4:00 P. M. to 3:00 A. M. Featured in the

(Continued on page thirty-three)

INTERNATIONAL MUSICIAN



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# Symphony and Opera

**CHRISTMAS** The San Francisco Symphony is presenting, on December 18, 19 and 20, Handel's *Judas Maccabaeus*. This work tells of the exploits of the Jewish deliverer as described in the first book of Maccabees. Guest soloists and the San Francisco State College Choral Union directed by John Carl Tegnell are joining conductor Enrique Jordá in this performance. . . . Handel's *The Messiah* will be the offering of the Buffalo Philharmonic under Josef Krips on December 20, of the Cincinnati Symphony on December 20 and 21, and of the Oratorio Society of New York under William Strickland on December 13 . . . Berlioz' *L'Enfance du Christ* will be the December 22 offering of the Little Orchestra Society (Thomas Scherman, conductor) in its Carnegie Hall series in New York. Soloists will be Frances Bible, Martial Singher, Leopold Simoneau and Jan Rubes . . . Holst's *Christmas Day* was presented by the Waukesha (Wisconsin) Symphony and the Waukesha High School Chorus under the baton of Milton Weber on December 3 . . . Menotti's *Amahl and the Night Visitors* and Bach's *Magnificat* will be Christmas offerings of the San Antonio Symphony under the direction of Victor Alessandro. The Southwestern University A Cappella Choir will participate.

**IDEAS** New Jersey Symphony subscribers are now able to attend lecture recitals on the programs to be played. Sponsored by the Glen Ridge Women's Club, these events offer piano demonstrations of, recordings of and anecdotes on the scheduled compositions. They are held from 10:30 A. M. to 12:00 noon, and coffee is served . . . A season's "preview concert" presented by the Jacksonville (Florida) Symphony under the baton of James Christian Pfohl, is credited with the increased interest displayed in the orchestra's activities this season. This year's budget of \$52,000 was nearly all guaranteed when the season opened, contributions showing fifty-seven per cent over last year. The preview concert was given under the sponsorship of the Music Performance Trust Funds

of the Recording Industries with the cooperation of Local 444, Jacksonville . . . A thirty-minute live telecast of a New Orleans Philharmonic-Symphony rehearsal was presented in October from the studios of WYES, the educational TV outlet in the New Orleans area. The venture is expected to be continued on a regular basis.

**CONDUCTORS** On December 5, 12 and 19, respectively, the Rochester Philharmonic will stand host to José Iturbi, Henry Sopkin and Milton Katims . . . Pierre Monteux will be the guest conductor of the Buffalo Philharmonic at its December 18 concert. Monteux, who was regular conductor of the Boston Symphony between 1919 and 1924, will also act as that orchestra's guest conductor in January, 1958, at concerts both in Boston and in New York City . . . Paul Kletzki will be guest conductor of the Cincinnati Symphony January 17 and 18 . . . William Steinberg guest conducted the Cleveland Orchestra in its December 5 and 7 concerts, including on the program Mozart's *Jupiter Symphony* and Mahler's *Symphony No. 6*. The Cleveland Orchestra's series of Twilight Concerts is under the direction of Robert Shaw . . . Paul Paray will guest conduct the National Symphony Orchestra in two concerts, December 30 and January 1 . . . Igor Stravinsky will occupy the podium of the University of Miami Symphony for the January 19 and 20 concerts. The orchestra's regular conductor is John Bitter . . . Andre Kostelanetz is conducting the San Francisco Symphony Orchestra in four Saturday night pops concerts this season, as well as in the third annual Black and White Symphony Ball.

**ORCHESTRA MEMBERS** It is good news to members of orchestras when some of their number act as soloists in their symphonic groups, and it is a welcome attraction for the audiences, too. This was the case when, for the December 13 and 14 concerts of the Philadelphia Orchestra, Lorne Munroe, the orchestra's first cellist, served as its solo-

ist in the Schumann Cello Concerto in A minor. On December 27 and 28 two other first-chair members will be soloists: Marilyn Costello, harp, and William Kincaid, flute, in Mozart's Concerto for Flute and Harp, K. 299. Another instance of home products on display was the appearance of oboist Ray Still, first-chair oboist of the Chicago Symphony, as soloist with that orchestra on November 23.

To celebrate Oklahoma State's fiftieth anniversary, the Oklahoma City Symphony under Guy Fraser Harrison premiered, at its November 17 concert, the especially commissioned *Symphony No. 8, The Oklahoman*, by Dr. Jack Frederick Kilpatrick. Kilpatrick was born in Stilwell, Oklahoma, is of Cherokee descent, and graduated from the Bacone College for Indians in Muskogee, Oklahoma. He is now professor and composer-in-residence at Southern Methodist University, Dallas, Texas. This work and the other compositions on the program—*Folk Rhythms of Today* (Harris), *Dance Suite* (Norton) and *Mirror for the Sky* (Kubik)—were performed with the help not only of the orchestra but of an inter-high school chorus of 150 voices, square dancers, an Indian dancer, and film star, Will Rogers, Jr. . . . The Duluth (Minnesota) Symphony is celebrating its twenty-fifth anniversary, and the Greenville (South Carolina) its tenth . . . As a special feature of its fortieth anniversary season, the Cleveland Orchestra, George Szell, conductor, is presenting three concerts in Carnegie Hall, New York, February 5 and 11, and March 7. Three soloists will appear: Paul Badura-Skoda, Erica Morini and Eunice Podis, and three new works especially commissioned by the orchestra will be performed: *Partita for Orchestra* by William Walton; *Mosaics* by Howard Hanson; and *Concerto for Piano and Orchestra*, by Peter Mennin.

**GRANT** A \$210,000 grant made through the American Music Center by the Ford Foundation provides that for the next three years the symphony orchestras of Boston, Knoxville, Minneapolis, Oklahoma City, San Francisco and Washington will each commission one major new work annually. Each orchestra will then undertake to perform its own commissioned composition, plus at least three of the five other new works.

**PREMIERES** The first performance in Canada of Gustav Mahler's Second Symphony (*The Resurrection*) is to be an event of the coming Toronto musical season. Dr. Heinz Unger, musical director of the York Concert Society, will conduct the Toronto Symphony in the work on January 22. Soloists will be Lois Marshall and Claramae Turner . . . Five compositions commissioned by the Louisville Orchestra will be premiered this season, their composers, Sir Arthur Bliss, Halsey Stevens, Colin McPhee, Herbert Elwell, Klaus Egge and Henry Cowell . . . John Bavicchi's Concert Overture was given its first performance on December 5, when the Civic Symphony Orchestra of Boston played it under the baton

(Continued on page forty-two)

**KEEP MUSIC ALIVE . . . INSIST ON LIVE MUSICIANS**

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Cedar Rapids Symphony children wait for their tickets.

# From Little Red Schoolhouse To Symphony Hall !

● Throughout the United States and Canada, morning shoppers in the downtown areas of our great cities often pause to marvel at the cavalcade of busses pulling up before music auditoriums and frothing out children; of the long cues of youngsters forming blocks around the concert hall; of the bubble and excitement as they stream up the halls' broad steps. When one of these passersby decides to investigate further and go inside the auditoriums, he is rewarded by a remarkable experience.

If it is the Municipal Auditorium of Oklahoma City he enters, he may see Guy Fraser Harrison conduct the Oklahoma City Symphony in Haydn's *Surprise Symphony* with some 7,000 youngsters "doing the surprise." If it's the Georgia Auditorium of Vancouver, B. C., he may hear the audience singing rounds, section-wise, to Irwin Hoffman's ba-

ton and the Vancouver Symphony's accompaniment. In Orchestra Hall in Chicago, conductor Samuel Antek may be giving the young folks the time of their lives by letting them "conduct" the Chicago Symphony. In the Academy of Music in Philadelphia the visitor may hear a young local soloist playing a concerto with the Philadelphia Orchestra. In Dallas he may happen in on an elementary school string choir of violins playing with the Dallas Symphony say, the Andante movement of a Schubert symphony. In San Antonio, it may be one of the "man-for-man" concerts in which one member of the student orchestra sits with a member of the orchestra, the young paired with the old. In New York City, twenty-five students may be playing the first movement of Dvorák's *New World Symphony* beside Philharmonic members. If it is in Indianapolis, a music memory contest may

be in progress or, in Baltimore, a demonstration of orchestral instruments. At a concert of the North Carolina Symphony, the visitor may hear selected groups of children play themes on tonettes along with the orchestra. Or children, far to the north in Halifax, N. S., may be playing the various bird calls to Haydn's *Toy Symphony*. Or, in Cincinnati's Music Hall, the orchestra may be in the midst of a performance of the Cantata, *Moonrocket*, by Dorothy Fee, with trained choruses of youngsters describing their trip to the moon, even down to the fun of not having to take baths while weekending on this water-shy satellite.

Then there are the audience "sings." And always, whether it's Sibelius' *Finlandia*, which the Dallas young people sang on that composer's ninetieth birthday (and sent their recording to Sibelius), or the anthem the Van-

couver children join in singing, the listener finds one constant factor—enthusiasm rampant.

The conductors are fully aware of their responsibilities in these young people's concerts. Benjamin Swalin, conductor of the North Carolina Symphony, never veers from his major tenet, namely, that the youth must be served first. Concerts, everywhere the orchestra goes, and it tours all over the state, are organized as the young peoples' occasions. Before and after the concerts, youngsters wearing overalls and gingham dresses swarm onstage. They inspect tubas, kettledrums, harp; ask questions; get autographs; beg (and are given) the chance to touch violin strings or press down celesta keys. Henry Sopkin of the Atlanta Symphony gives during concerts a light and witty commentary on the works played. Harrison of the Oklahoma City Symphony has won the adoration of his youthful audiences "to a tot." They recognize him all over town with great squeals of delight.

Samuel Antek believes "every youth concert should have a gala holiday feeling." As conductor of the New Jersey Symphony since 1947, for a period of the Philadelphia children's concerts and now of the Chicago Young People's Concerts, he has been one of the first to stress enjoyment of concerts rather than the more formal cultural trappings. It is the conductor's role, he believes, to "give the child the thrill of seeing music come alive," to see that the children experience that "special festive atmosphere only a live symphonic youth concert can produce." He goes on to say, in a recent article in *The New York Times*, "There is much more to music making than just hearing beautiful sounds, understanding them or knowing about composers. Just as dining out, or happy and jolly associations and meetings with friends or groups at festive parties, have much more personal enrichment and enjoyment than eating alone for sustenance, so actual participation in a happy musical event by personal attendance can have much richer and more meaningful overtones of fulfillment than just hearing good music alone . . . Children should be excited by the playing and the performance as well as by the music itself."

Since youth concerts are one of the most difficult assignments a conductor can undertake, major orchestras' regular conductors, loath to give over their orchestras to less experienced hands, often retain podium duties in the youth series. This is the case in the Atlanta, Kansas City, Louisville, Oklahoma City, Cincinnati, Vancouver, Indianapolis, Rochester, Denver, New Orleans, Toronto, New York City, North Carolina and Florida orchestras. When the regular conductor shares the assignment with his assistant, as orchestras in Minneapolis (Dorati, Samuel), Dallas (Hendl, Johanos), the National (Mitchell, Geisler), Baltimore (Freccia, Bolognini), Philadelphia (Ormandy, Smith), Pittsburgh (Sternberg, Kritz), and when an associate or assistant conductor takes full charge, as in orchestras of Los Angeles (Barnett), Cleveland (Shaw, Lane), San Antonio (Yaeger), San Francisco (Murray), Buffalo (Page), Houston (Bonney, Susskind), Chicago (Antek), St. Louis (Farbman) and Detroit (Poole), the conductors chosen are always men who have already won their spurs.

This astonishing widening of the walls of the little red schoolhouse in the youth concert schedule of our great symphonies does not end with the concerts themselves. Children are initiated into the wonders of music also in their classroom, in pre-concert study.

Program booklets, valuable tools of the classroom, are usually made up by orchestra boards and passed out to the teachers in September, and their contents made a living experience bit by bit throughout the term. In San Antonio it is an eighty-page "Teachers' Study Manual" with notes on the programs, the history of the orchestra and its instruments, and work sheets for correlating other subjects with the concert themes. Detroit teachers get a booklet filled with musical illustrations, biographical sketches, background material. The Toronto Symphony and the Louisville Orchestra also give out booklets of astonishing clarity and range. In Buffalo a committee of public and parochial teachers prepares a syllabus based on the youth programs. The Philadelphia Orchestra sends out to the schools about 3,000 copies of each of its children's concert programs and each child purchasing a ticket is given one to take home. In Rochester each pupil in the elementary school is given a "radio concert notebook" which contains the important themes to be heard by the city's symphony, plus an explanation of and comments on the music. In Oklahoma City, the program notes, written by conductor Harrison himself, are printed and distributed by the board of education. In Atlanta, a handsome brochure giving life sketches of composers and stories of the compositions is used as a season ticket—\$1.00 for the series.

In the matter of paid admissions to youth concerts, orchestra managements entertain a variety of opinions. Some orchestra associations—among them the Utah, Indianapolis, New Orleans and Kansas City—have the children come free. Other orchestras charge a nominal admission price, to give the pupils a sense of the worth of what they are getting, and also, of course, to cover part of the enormous overhead entailed. Some orchestras offer inducements—a free ticket to every adult bringing a certain number of children (the Chicago Symphony, Dallas Symphony), and many orchestras provide free bus transportation or transportation at reduced rates.

Distribution of classroom materials is often state-wide in scope. The New Orleans Philharmonic distributes to 30,000 teachers, principals and school superintendents of the State of Louisiana a study booklet of fifty-six pages. The North Carolina Symphony issues concise and practical directions to the teachers throughout the State. Charts, booklets, discussions gauged exactly to their age level, prepare the children weeks in advance for the music. Children learn not merely by "intellectual" listening but by "experiencing" the music through creative dance and dramatizations. Mrs. Fred B. McCall, director of the children's division of the North Carolina Symphony, not only instructs classes of teachers who in turn show their classes how to relate themselves to the music programmed, but also writes the "Symphony Stories," which give information in story form about the composers, as well as songs to be sung and the seating plan of the orchestra.

The booklets of every orchestra, in fact, give far more than a knowledge of the com-

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Frank Cristofoli, bass trombonist of the Chicago Symphony Orchestra, shows a Chicago school boy how to play his instrument as a part of a series of demonstration concerts in the Chicago public schools by members of the orchestra.





# PEAKING of MUSIC

## In the American Manner

If one has fears that the Arts, music included, are in for a period of decadence, one need only go to a concert like the one this writer attended at Carnegie Hall on November 17 to be reassured. Refreshing, positive, it bespoke all great periods but stamped them with a modern creativity and an American zest.



Albert Ligotti

In the prefatory number, a Torelli Concerto for Trumpet and Strings, solo by Albert Ligotti, one got acquainted with the qualities of the trumpet so often obscured—delicacy, subtlety, grace. As was fitting for a Torelli work, Ligotti indulged in no emotionalizing, but played it "straight." His attacks were marvels of clarity.

The Bach Concerto No. 1, with which Eugene List took over as soloist, was vibrant and forthright. The rhythmic interplay between the Knickerbocker players—a dozen or so strings directed by George Koutzen—and List, was deft and expressive on both sides. List plays Bach with straightforwardness, and a manliness the composer would have liked. And he has a keen sensitivity for inner voices.

In the Shostakovich work many in the audience had a surprise coming to them. Clarion and overt—Ligotti at his trumpet helped in this—it was a cry of exuberance. List went at it right heartily with great percussive effects and splashes of melody. This and the orchestra's prodigality in technique and the close interaction of all elements made the work as rousing as a Sousa march and as songful as a Tchaikovsky Andante. A beautiful trumpet solo (muted) in the Lento movement was as melodious as a lullaby. Shostakovich never had it so good.

Bach and Shostakovich might be considered types enough for one program, but this group didn't stop at that. The Liszt Concerto for Piano and Strings (*Malédiction*) showed that the orchestra and pianist could wax romantic also. But it was the final number on the program, the Gottschalk Tarantella for Piano and Strings, arranged by Hershy Kay, that really opened doors. A gallop, a jamboree, irrepressibly gay, with List all over the keyboard and grinning from ear to ear, it was wonderful entertainment. The very sheets of music vibrated and the piano all but got up and jigged.

This program, we understand, is to be performed on a fifty-date concert tour of the United States. We promise audiences from coast to coast a most invigorating two hours of music, wide in scope and positive in effect.

## Decade of Excellence

The Juilliard Quartet presented its tenth anniversary concert October 31, at Town Hall, New York. The players—Robert Mann, Robert Koff, Raphael Hillyer and Claus Adam—have developed into an ensemble of virtuoso calibre. Inner voices stand out; dynamics are as complete as the instruments permit; the members' interaction is fully realized. The program on this occasion consisted of Schubert's A minor Quartet, Beethoven's Quartet in F (Op. 135) and Peter Mennin's Quartet No. 2.

## Visit to a Past Century

When the New York Pro Musica (director, Noah Greenberg) gives a recital, as it did on November 9, 1957, at the Kaufmann Auditorium in that city, neither the music nor the instruments seem anachronistic after the first five minutes. For so thoroughly do singers and players align themselves with the era from 1400 to 1500 that members of the audience must fit themselves into the picture, too.



Noah Greenberg

The gentle and fragile progressions, the all but imperceptible developments, the subtle climaxes—these, though they are as far away from the ordinary concert procedures as the heart's beat is from a microphone's blast, still become understandable and enjoyable to the audience.

The instruments played at this November 9 recital consisted of viols, all with six strings, sloping shoulders and arched bows and all held downward; the harp, small and held on the lap; the pear-shaped rebec; the ten-stringed psaltery (a "box of wires" plucked by the fingers); a set of recorders; a harpsichord; a set of tuned bells; and, to us the most interesting of all, a portative organ. One has seen samples of this latter instrument in old prints, an intent angel facing the keys end-to, playing with her right hand only, while her left reaches around the back of the instrument to work the bellows. On November 9, the organ was played alternately—the in-

strumentalists shift about as was the custom in early times—by Paul Maynard and Charles Bressler.

An ensemble always, the group saw that no undue prominence was given any part. Here—and that means in the fifteenth century chamber music world—the music was the thing. And rarely rewarding the experience proved to be!

At the end of the concert when we thoughtfully strolled out, soothed and sensitized, a nearby movie marquee was emblazoning the words, T-H-E P-A-J-A-M-A G-A-M-E! and traffic was shattering the air.

## Virtuoso Orchestra

One must now and then marvel that the miracle of a symphony orchestra is taken as a matter of course by thousands of music



André Cluytens

lovers: that one hundred instrumentalists contending with recalcitrant keys, valves, strings, reeds, pedals and bows, all affected by temperature, humidity and other contingencies beyond the players' control, yet play not only together but with such unanimity that the impression is given of one gigantic instrument.

This at least is what impressed me when I attended a concert of the New York Philharmonic under the baton of André Cluytens at Carnegie Hall, November 14. The orchestra has become a virtuoso instrument which, though batoned by perhaps more conductors than any other of our major symphonies, yet plays as if one inner motivation guided all. The violins are a composite artist with scintillating spiccato as delicate yet as incisive as though a single bow executed them, and the winds blow hot or cold as by a common impulse.

In a situation like this, the conductor might well become supernumerary. That this was not the case on the evening designated is due to Maestro Cluytens' ability to sense fully the capabilities of the instrument under his hands and bring them to the full by the directional force of his especial gifts: a sense of style—effervescence in the Mozart *Haffner*, drama in the Moussorgsky *Khovantchina* Prelude—and a youthful vigor. He conveyed his wishes by motions wide in range but exactly tempered to the idea.

In this talent-packed program, special praise must be given the Westminster Choir for its ability to sustain a perfect *pianissimo*—a quality that assisted much in the interpretation of Debussy's *La Damselle Elue*.

The piano soloist, Aldo Ciccolini, both in the Franck Symphonic Variations and in the Honegger Concertino for Piano and Orchestra, was the deft interpreter, with capacity for sudden forceful utterance. He and the orchestra expressed the jazz element in the Honegger work so well that I had a hard time believing I had not been transported to Newport, Rhode Island, at the height of their Jazz Festival.—J. E. S.



● **John Barnett:** The conclusion of a three-month engagement touring Japan as conductor of the Japan-America Philharmonic Orchestra through the offices of the American Embassy, Tokyo, and the Japanese International Cultural Exchange in no way indicated a rest for John Barnett. On his return to Los Angeles in late August he immediately resumed his duties as associate music director of the Los Angeles Philharmonic. In this capacity he has shared conductorial duties not only in the home series but also in the orchestra's appearances on tour in more than twenty communities in Southern California. He also conducts the nationally broadcast "Symphonies for Youth" concerts.

He has still another responsibility. Engaged as conductor of the Los Angeles Guild Opera Company in 1953, he has since 1954 been its music director, working with stage director Carl Ebert. Productions are staged yearly with the cooperation of the Los Angeles Board of Education and the sponsorship of Los Angeles County. From 50,000 to 75,000 young people and adults attend its performances each season.

All through his career John Barnett has been alert to new experiences and avid to broaden his scope. His early musical training was received largely in his native New York City where he graduated from the Manhattan School of Music and where he was trumpet player in the National Orchestral Association. Through a scholarship from the New York Philharmonic Society he studied (1936-37) at the Mozarteum in Salzburg with Walter, Weingartner and Malko, and in Paris with the late Roumanian composer-conductor Georges Enesco.

Following his return from Europe, he became assistant conductor of the National Orchestral Association (1937-39) and conductor of the New York Civic Orchestra. From 1939 until he entered military service in 1942 he was conductor of the New York City Symphony and in 1941-42 of the Brooklyn Symphony.

After his three-year military service Barnett headed for the West Coast where Alfred Wallenstein had chosen him as associate conductor of the Los Angeles Philharmonic.

Other opportunities came his way. From 1947 to 1949 he was director and founding conductor of the Phoenix (Arizona) Symphony. In 1953 he became associated with the Hollywood Bowl as music co-ordinator,

and the following season was reengaged as music director, the latter post encompassing the selection of guest conductors, soloists, programming and yearly appearances in the "Symphonies Under the Stars" concerts. In 1956 he was named director of the Pacific Coast Festival at Santa Barbara. He has appeared as guest conductor with the San Francisco Symphony and the Los Angeles Chamber Symphony. For eight years he conducted the Los Angeles Summer Series of broadcasts of "The Standard Hour," where he became well known for his introductions of new and outstanding young artists.

In the spring of 1956 Barnett accompanied the Los Angeles Philharmonic on its tour of the Orient, at the conclusion of which he was invited to stay on in Tokyo to form the Japan-America Philharmonic (sixty-three Japanese string players and thirty-nine American wind and percussion players) under the auspices of the U. S. I. S., American Embassy. His return to Japan in May, June and July of the present year was the result of his success in this enterprise.

Mr. Barnett has been recipient of several awards: Columbia University's "Ditson Fellowship in Music" in 1946; the National Orchestral Association's grant in 1956 "for his service to American music and musicians"; and, in 1957, an award certificate from the National Association for Better Radio and Television for his "Symphonies for Youth Series."

● **Richard Bales:** Not only born in the United States—in Alexandria, Virginia, on February 3, 1915—but also trained in this country, Richard Bales has been faithful to his de-

termination to "devote a large part of my time and energies to the study and performance of American works." Since 1943 when he first assumed his post as music director of the National Gallery of Art in Washington, D. C., he has conducted more than one hundred premieres, a large percentage of which have been by Americans, many written especially for the National Gallery concerts. In addition he has launched well over a hundred "first-in-Washington" performances. Several hundred American artists have appeared on the concert series.

Mr. Bales decided to become a conductor around 1930 at a time when few Americans dared hope for such a career and the field of symphonic conducting was almost entirely closed to them. When he became a student at the Eastman School of Music, Howard Hanson's example, as well as, later at Juilliard, that of Albert Stoessel, inspired him to concentrate even more on American works. Stoessel also encouraged him to compose and make transcriptions. In 1940 Serge Koussevitzky selected him as one of the members of his first class in conducting at Tanglewood.

During June, 1943, Mr. Bales was invited to take charge of concerts at the National Gallery of Art, by David E. Finley, then its director, and the one who originally conceived the idea of regular concerts there. In this position he has been enabled to realize many of his ideals as conductor, composer and active participant in America's musical life.

● **Julius Rudel:** On January 17, 1957, when the board of directors of the City Center of Music and Drama appointed Julius Rudel as General Director, the fourteen-year-old company was assured not only an independent continuance—there had been talk of the Metropolitan Opera taking it into protective custody—but also, as events have proved, a successful one. The Fall season just past was extended by a week and this was followed by a two and a half week tour, one week in Boston, one in Detroit and visits to two other cities.

Julius Rudel, who is thirty-six now, was only twenty-two when he started with the newly-inaugurated New York City Opera Company as coach, assistant conductor and general factotum, including in his duties those of rehearsal pianist, lighting director, negotiator and administrative offices. Even back there in 1944, he was not entirely a novice. Music had been an essential part of

(Continued on page forty-four)

John Barnett

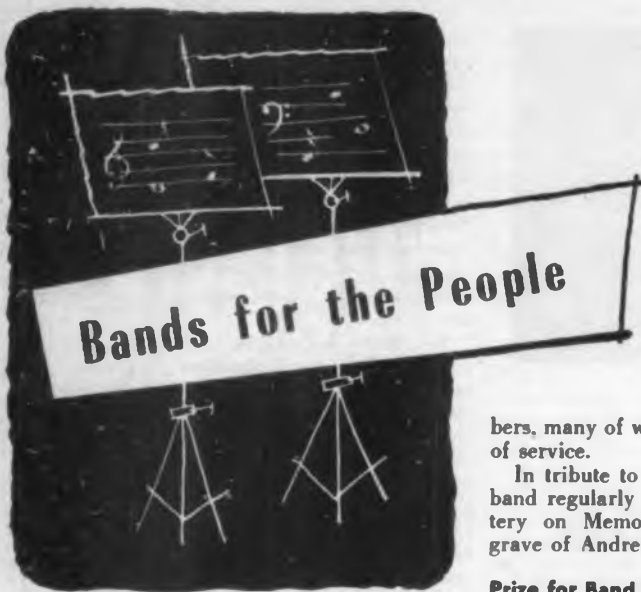


Richard Bales



Julius Rudel





## Bands for the People

### New Band Shell

The summer bands of Los Angeles are now assured an adequate place in which to present their concerts. At least one of the eight parks in which the five bands perform each summer has been equipped with a band shell. It stands in MacArthur Park in a natural amphitheater, and its stage, forty-five feet deep and seventy-one feet wide, is ample for the largest band or orchestra. It has a movable platform for folk dancing and choral groups, dressing rooms and a public address system. It cost \$40,000. The dedication ceremonies were themselves something to remember: 8,000 attended; three bands—the Los Angeles Symphonic Band under Arthur J. Babich, the Los Angeles Metropolitan Band under Millard Lacey, and the Los Angeles Concert Band under Gabriel Bartold—successively presented selections which had won popularity through the many years of summer band concerts.

Councilman Ransom M. Callicott, when he cut the ivy garland to signify the opening of the structure, voiced the belief that the band shell "will greatly enhance the enjoyment of music in this pleasant out-door setting."

### Centennial Concert

The Decatur Municipal Band played its Centennial Concert this year on November 19 at the Decatur Masonic Temple. All members are members of Local 89 of that city.

The band is well known throughout Illinois and plays approximately sixty free concerts during the summer, as well as leading in local parades. Robert Kruzan is the leader, Paul Dalamar, the manager, Gordon Mitchell, the solo clarinetist. The local newspaper ran double-page spreads showing the band at different stages through the years.

Founded September 17, 1857, by Andrew Goodman, the band, known as the Goodman Band, attained a national reputation and played at many major national events, including the inauguration of President McKinley in 1901 and the opening of the St. Louis World's Fair in 1904. In 1942 it was renamed the Decatur Municipal Band. Now supported by a municipal tax, it has forty regular mem-

bers, many of whom have thirty to forty years of service.

In tribute to its leader for many years the band regularly goes to the Greenwood Cemetery on Memorial Day, and decorates the grave of Andrew Goodman.

### Prize for Band Work

The Du Pont Employees Concert Band, Wilmington, Delaware, will award an honorarium of \$100 for the best unpublished short piece for solo instruments with band accompaniment submitted to it before January 15, 1958. For further information, address: Du Pont Employees Concert Band, Du Pont Building, Wilmington 98, Delaware.

### Pryor Memorial

A band concert by the Asbury Park Band (Frank Bryan, conductor), dedicated to the memory of Arthur Pryor and held at the Eighth Avenue Pavilion in Asbury Park last August, brought back memories of the famous bandmaster and his band which entertained there for so many years. Mrs. Roger Pryor, wife of the late bandmaster's son, was present,

as well as Armand Scala, daughter of Arthur Pryor, Jr. Mayor Thomas F. Shebell brought greetings from the city. It was in 1904 that the City of Asbury Park first engaged the Pryor band. When he died in 1942, his band had appeared there for twenty-six summer seasons.

### Goldman Award

The first Edwin Franko Goldman Scholarship has been awarded to Harold Jones, a native of Chicago, and a flute student of Julius Baker at Juilliard School of Music. This scholarship is presented annually to a wind instrument player of outstanding character and ability, and enrolled in an accredited school of music.

### Worthy Record

Oreste Vessella, a life member of Local 661, Atlantic City, New Jersey, has a long record for encouragement of live music. At the age of eight he began the serious study of music under Francesco Borre. Four years later he became clarinet soloist in the municipal band of his home town, Alife, Italy. Several years later he became this band's conductor. He won admission to the Regio Conservatory of Music, "San Pietro a Majella," of Naples when he was fifteen, studied clarinet further under Gaetano Labanchi and harmony under Camillo De Nardis. For three years he served as clarinet soloist in the Italian Army's Fourth Infantry Regiment Band. In 1901 he emigrated to America and organized his first band of fifty musicians during the winter of 1902. From 1903 until 1925—with the exception of two occasions when the band was on tour—he played at Atlantic City's Steel Pier. Mr. Vesella is a famous old-timer in Atlantic City, and he in turn not only loves the city but has devoted a lifetime to furnishing it with fine entertainment.



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**Language of Bells**

*I heard the bells on Christmas Day.  
What did they play? What did they say?  
No word they used, no language, they,  
But every folk the earth among  
Could understand their clapper tongue,  
As they did ring, as they did sing,  
"Good will to men this Christmas Day!"*

On January 7, 1958, Local 471, Pittsburgh, will celebrate its fiftieth anniversary as an affiliate of the A. F. of M. Granted a charter on January 7, 1908, the local through the years has contributed much to the world of live music. Among the artists who started their careers in it are Mary Lou Williams, Erroll Garner, Earl Hines, Ahmad Jamal, pianists; Roy Eldridge and Benny Carter, trumpets; Art Blakey, drums; Ernie Williams, guitar; Ray Brown, bass; Billy Strayhorn, arranger; and Billy Eckstine, band leader.

Its president, Carl N. Arter, at the time of his election to the office, was the youngest president in the Federation. On November 3,

1957, he was nominated without opposition for his third consecutive term. He is working as an organist and leader of an organ trio. James A. Baldwin, vice-president, has served in this capacity and as business agent for four consecutive terms. He is a drummer. Ruby L. Young, secretary-treasurer, was the first woman to hold an office in the history of the local. She was elected board member in 1948, secretary-treasurer in 1954. She is one of the finest swing organists in the area.

The oldest active member is board member Henry J. Jackson, aged eighty-one. A charter member and one of the first board members, he has served six terms as the local's president.

The sixtieth anniversary celebration of Local 70, Omaha, held on November 18, took the form of a ball open to the public. During the course of the evening awards—special plaques—were presented to individuals and groups who have made major contributions to the cause of live music.

Fred Heck, former president of Local 71, Memphis, and Lester Bruch, Sr., have been members of that local for over fifty years.



Local 471, Pittsburgh, Pennsylvania, will celebrate its fiftieth anniversary on January 7, 1958. Left to right: Carl N. Arter, president; Ruby L. Young, secretary-treasurer; and Henry J. Jackson, board member.



Otto K. Schill, grandfather, and Otto K. Schill, grandson

The tradition is being carried on in the Schill family. Above are violinist Otto K. Schill and his grandson who bears the same name. Schill, senior, who is ninety-four and a half years old, is the oldest member of Local 16, Newark, New Jersey, of which he is also honorary member. He is likewise a member of Local 802, New York City, where many years ago he was a member of the Dannreuther String Quartet. For a number of years he was a violin soloist and teacher of some of our best known violinists, as well as the author of several well-known violin methods. His grandson who was two years old on December 9 already shows promise of following in his grandfather's footsteps.

In connection with the celebration of its half-century milestone, Local 301, Pekin, Illinois, sends us some interesting data concerning its origin. "On January 15, 1908," writes secretary Albert Schilling, "a group of Pekin musicians held a meeting and formed 'The Musicians' Protective Union.' Of the twenty-one persons who attended this meeting only Brother George Eidenmueller is still alive. When the Gehrig Band was formed its members increased the membership. Prices in the old days make an interesting contrast with those of today. The total cost of a

(Continued on page forty-four)

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★ Chicago-born Robert Muczynski, one of the youngest composers to receive a Louisville Symphony commission, will appear in a program of his own works at Carnegie Recital Hall on February 4, 1958. Among the works to be performed will be his most recent composition, Sonata for Piano.

★ The 375-voice Salt Lake Tabernacle Choir, in observance of the 110th year of its founding and the ninetieth year of the completion of the Tabernacle, is presenting a Christmas program appropriate for the occasion.



Harry H. Moskowitz

★ Harry H. Moskowitz has been elected president of the New York Flute Club for the season of 1957-58. He is a member of the Voice of Firestone Orchestra, under Howard Barlow.

★ The University of Illinois Varsity Men's Glee Club has been selected as the American choral group to represent the United States at the Brussels World's Fair at Charleroi, Belgium, August 24 to 31, 1958. Harold A. Decker is the director of the group.



★ At the Far Western Composers' Festival, held November 24 and 25, as the tenth anniversary of the Institute of Contemporary American Music of the Julius Hart Musical Foundation, the composers represented were Bloch, Cortes, Dahl, Imbric, Kirchner, Kohs, McKay, Robertson, Smith, Stevens, Strang, Verrall, and Weiss.

★ Emerson Buckley will lead the Columbia University Orchestra this season while its regular conductor, Howard Shanet, is on leave of absence.

★ The Emmett Steele Chorale appeared in Hinsdale Community House, Aurora, Illinois, in a program of Christmas music, December 14.

★ Eugene Feher, a member of Local 47, recently completed the orchestration of a dramatic setting of the United States Constitution, for mixed chorus, soloists, full orchestra and narrator.

★ The Chicago Singing Teachers Guild announces an award for the best original song submitted by a resident citizen of the United States, of the Dominion of Canada, or of any Central or South American Republic. Judges will be Alexander Tcherepnin, Anthony Donato and Leon Stein. Further information may be obtained from John Toms, School of Music, Northwestern University, Evanston, Illinois.

★ The Minnesota State Centennial Commission is sponsoring a composition contest for Minnesota-born or resident composers, in commemoration of the state's 100th anniversary. The first prize for a chamber music work for any combination of five or fewer instruments is \$300, the second prize \$100 and the third prize \$50. A single prize of \$500 will be awarded for a symphonic work, not to exceed twenty minutes in playing time.

★ The premiere performance of William Schmidt's "Variations on a Negro Folk Song" was given October 13 by the Los Angeles Brass Ensemble in that city. The group consists of Lester Rensen and Charles Brady, trumpets; Waldemar Linder, French horn; Bryon Peebles, trombone; and Thomas Johnson, tuba.

★ The American Music Center (New York) offers young composers a depository for their works in published, unpublished and recorded form; an information service about their works for conductors, performers and teachers, and a clearing house for information and data about the music business that young composers should know in pursuing their careers. Its executive secretary is Ray Green.

★ America's year-round professional chorus, the National Chorus of America, is now rehearsing under its conductor, Edwin MacArthur. The assistant conductor is Kene Wiegert. Sponsor of the project is U. S. Brewers Foundation. Director of the National Institute for Music, of which the Chorus is a part, is Julius Bloom.

★ Dr. A. S. McCormick has directed the Doctor's Orchestra of Akron, Ohio, since it was founded in 1926.

★ The National Gallery Concerts in Washington, D. C., resumed under the direction of Richard Bales on September 22 and will continue until June 22, 1958. This, the sixteenth season of Gallery Concerts, marks Mr. Bales' fifteenth year in charge of music at the National Gallery of Art. Through the cooperation of Local 161, Washington, D. C., the concerts will be broadcast by Station WGMS, Washington.

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 Lover Come Back To Me

*the players*  
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 Jimmy Raney—GUITAR  
 Oscar Pettiford—BASS  
 Kenny Clarke—DRUMS  
**VOLUME 2**

*the songs*  
 Oh, Lady Be Good  
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**VOLUME 3**

*the songs*  
 Jeepsis Creepsis  
 My Heart Stood Still  
 You Go To My Head  
 Just One Of Those Things  
 Crazy Rhythm  
 When Your Lover Has Gone  
 Don't Take Your Love From Me  
 Strike Up The Band

*the players*  
 Joe Wilder—TRUMPET  
 Hank Jones—PIANO  
 Mundell Lowe—GUITAR  
 George Duvivier—BASS  
 Max Roach—DRUMS  
**VOLUME 4**

Music of GEORGE GERSHWIN  
*the songs*  
 Someone To Watch Over Me  
 Got A Crush on You  
 Of Thee I Sing  
 E'Wonderful  
 Fascinating Rhythm  
 Bidin' My Time  
 But Not For Me  
 Somebody Loves Me



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*the players*  
 Ray Bryant—PIANO  
 Kenny Burrell—GUITAR  
 George Duvivier—BASS  
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**VOLUME 5**

Music of COLE PORTER  
*the songs*  
 Night and Day  
 Let's Do It  
 Begin The Beguine  
 Love For Sale  
 I Got A Kick Out of You  
 You Do Something To Me  
 Anything Goes  
 You're The Top



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● **IRVING MILLER**, first trombonist of the Kansas City Philharmonic, is entering his second season with that orchestra after being associated with the San Antonio Symphony for four seasons. He studied under Simon Krasick at the Brooklyn Conservatory of Music and was at that time also a member and first trombonist with the National Orchestral Association under Leon Barzin. He is a native of Brooklyn.

Besides the San Antonio and Kansas City orchestras, Mr. Miller has been associated with the New York Brass Ensemble and the Gotham Brass Ensemble, as well as with the Brooklyn and Long Island symphonies. He has also played in many radio, television, opera, ballet, theater and dance orchestras. He has performed under the batons of conductors Max Rudolf, Heitor Villa-Lobos, Sir Ernest MacMillan, Milton Katims, Franco Autori, Arthur Fiedler, Victor Alessandro and Hans Schwieger.

He is at present teaching privately in Kansas City as well as at several music schools. This Fall he was appointed to the Faculty of the Conservatory of Music of Kansas City.



● **BERNARD H. GARFIELD**, recently engaged as the principal bassoonist of the Philadelphia Orchestra, was born in New York City on May 27, 1924. At the age of thirteen, after several years of piano instruction, he was accepted as a student at the High School of Music and Art in New York City, where he was assigned the bassoon as his secondary instrument, in order to participate in the school orchestras. Under the guidance of Simon Kovar, he made the bassoon his major interest. The war interrupted his studies, and after three and one-half years of Army service he returned to New York University to earn his bachelor's degree in English literature. In 1950 he received his M. A. in musical composition at Columbia University. During the last few months of his Army service, while waiting for his discharge, he attended the Royal College of Music in London and received the associate diploma in bassoon.

In 1946 Mr. Garfield organized the New York Woodwind Quintet and was a member until 1957. Also from 1948 to 1957 he played principal bassoon with the Little Orchestra Society of New York, frequently appearing as soloist, and also was first bassoonist (1950-57) with the New York City Ballet Orchestra. During the summers of 1953 and 1954 he was a faculty member and performer at the Aspen Festivals, and during 1956-57 was instructor of double-reed instruments at the Yale School of Music.



● **DORIOT ANTHONY** was appointed first flutist to the Boston Symphony in 1952, and the orchestra therewith acquired simultaneously a fine first flute and a new chapter in its history, since this was the first time a woman had been chosen as a first-chair player. For more than three decades the flute section of the Boston Symphony had been headed by the great Georges Laurent. With his impending retirement in 1952, the question came up of his most likely successor. Shortly before the first rehearsal of the 1952-53 season, conductor Charles Munch told eager

**INTERNATIONAL MUSICIAN**

newsmen, at the pre-seasonal press conference, "At Tanglewood I auditioned many flute players. The best was Miss Doriot Anthony of the Los Angeles Philharmonic." In fact, the flutist Laurent himself had helped audition the young lady and had approved the appointment.

Miss Anthony came to her new position as an extremely well-equipped flutist. Her lessons began at the age of eight with her mother, an excellent player, and one who had won the praise of Laurent, when she played a solo at a concert on a trans-Atlantic liner years ago. One of Laurent's pupils, Ralph Johnson, became the second teacher of Doriot in her native town of Streator, Illinois. While attending high school she studied with Ernest Liegl, first flute of the Chicago Symphony, and, summers, with Georges Barrère. After graduating from high school she was a student for four years of Joseph Mariano at the Eastman School in Rochester. Her first professional engagement was as second flute of the National Symphony in Washington, D. C., and, between duties, she commuted to study with the Philadelphia Orchestra's famous first flute, William Kincaid. Then she was flutist in the CBS Studio in New York and with the Leonid Massine Ballet Company; solo flute in the Bach Festival at Carmel, California; second flute for six years with the Los Angeles Philharmonic; first flute for three summers at the Hollywood Bowl. She made chamber music appearances in "Evenings on the Roof" in Los Angeles and with the Coleman Concerts in the Pasadena Playhouse.

In May, 1953, Miss Anthony married a Boston physician, Dr. Thomas F. Dwyer. As principal flute of the Boston Symphony she has proved her fitness both to the satisfaction of critics in Boston and in cities visited on the orchestra's tours.

● JAMES L. PIERCE, who leads the Cincinnati Symphony Orchestra's horn section, was launched on his musical career through an unusual set of circumstances. Each year the George Eastman School of Music donates musical instruments to school bands in Rochester. By the time thirteen-year-old James Pierce as a schoolboy in that city was allowed to make his choice of instruments only three remained—an oboe, a bassoon and a French horn. He chose the horn, played it in his high school band and entered the Eastman School, where he was principal French horn player in the orchestra and a pupil of Arcady Yegudkin.



After graduation with distinction, Pierce spent two years as principal of his section in the Oklahoma City Orchestra, then one year in the same position with the National Symphony in Washington, D. C. He was appointed first horn player with the Cincinnati Symphony Orchestra in 1945. Incidentally, he has two former students in the Cincinnati Symphony Orchestra, William Wagner, third horn, and A. C. Myers, assistant.

He has many duties outside the orchestra. He plays first horn in the Cincinnati May Festival Orchestra (biennial) and third horn in the Cincinnati Summer Opera Orchestra. He is the French horn instructor at the College-Conservatory of Music of Cincinnati and choir director at the Pleasant Ridge Methodist Church, where his wife is organist. The eldest of Pierce's three sons is at fourteen first French horn in Withrow High School senior band.



● GILBERT REESE, principal cellist of the Indianapolis Symphony Orchestra, was born in Long Beach, California, in 1925, and graduated as Licencié from Ecole Normale in Paris, France. He was a pupil of Pablo Casals for three years, and also studied with Diran Alexanian, Alexander Borissoff, and Arthur Honegger. He made tours throughout western Europe, appearing as soloist with most major symphony orchestras. In the 1952-53 season he joined the Indianapolis Symphony Orchestra.

At present he concertizes as soloist in Europe and America each season and holds a position as resident cellist at Butler University. He is a member of the Jordan String Quartet and associate director of the Spring Chamber Music Festival of Indianapolis.

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A first-grader's impromptu kettle drum solo adds zest to "The Stars and Stripes Forever." The Tiny Tots Concerts, Atlanta Symphony Orchestra.

## From the Little Red Schoolhouse to Orchestra Hall!

(Continued from page eleven)

positions to be played. Background information on the orchestra is stressed. Cues for concert behavior are inserted. Toronto's booklet contains such pointers as "Assemble for concerts quietly and in good time . . . remain in seats during the playing of numbers . . . listen quietly . . . wait until the end of the last number to put on wraps . . . gum-chewing is not concert etiquette." Atlanta's booklet stresses "applaud when you like the music," and "find a hostess if you get lost."

The booklets and, of course, the concerts, are made springboards to wider endeavor. Inspired by the story of *The Sorcerer's Apprentice*, a young class in North Carolina staged a puppet show. In Atlanta schools the children interpret their impressions of the symphonies by means of water colors, oils and ceramics. Both this orchestra and the New Jersey Symphony utilize prize-winning paintings of students as covers for their program booklets. In Atlanta, San Antonio, Houston, Minneapolis and Denver, student art exhibits are held, consisting of paintings inspired by the symphony concerts. The students in Philadelphia are responsible for painting a large backdrop—a different one for each youth concert—related to an item on the program. They also make the concert posters.

The Halifax Symphony sponsors competitive essays. The Pittsburgh Symphony has a letter-writing contest. The San Antonio Symphony produces a fully staged and costumed opera as part of the student concert series. This season the Utah Symphony will have the best violinists of all the city schools—about thirty—join the orchestra in playing Handel's *Largo* in the Tabernacle. The New Orleans, the San Antonio and Oklahoma City orchestras put on ballet numbers by the stu-

dents. The San Antonio, the New Orleans, the Kansas City and the North Carolina feature also school choral groups. The North Carolina also has school orchestras playing along with the orchestra members.

Youthful soloists for the concerts are chosen by auditions, in the form often of contests with orchestral appearances the prize. The Philadelphia Orchestra has a young soloist at every concert. Other youth series content themselves with from one to five soloists a season. The Vancouver Symphony, through

its Women's Committee, awards a trophy at the end of the season to the best instrumentalists who have appeared during the past concerts.

Dallas even has a competition for youth conductors, the winner allowed to conduct the symphony in a major work at one of the youth concerts. The Houston Symphony last year had several promising batonists conducting it in "The Stars and Stripes Forever."

Forward-looking are the contests for young composers. The Vancouver Symphony awards each season the de Rimanoczy Trophy to the composer of a work not less than two minutes or more than three minutes in length. Open to all school children but limited to works composed in the current season, the entries must each year be in by December 31. Three examiners are appointed by the society to select the winner, but, if in the opinion of the examining panel, no composition reaches the required standard, the award is withheld for that year. The Dallas Symphony has a composition contest with Hendl directing the winning work at the Youth Awards Contest in the spring. Students in Cincinnati compete annually in a composers' contest, and the prize work is orchestrated and performed at the final youth concert of the series. In Louisville and Houston student compositions are performed. In the current season William Smith plans a composition contest for young concert-goers in Philadelphia.

Most symphony orchestras separate their youthful audiences into age groups and plan programs accordingly. The Cincinnati, Buffalo, Houston, Philadelphia, Baltimore, New Orleans, Toronto, Denver, Florida and Utah orchestras have separate series for elementary grades, junior high and senior high school pupils. The Dallas Symphony has, besides its series for youth, a series for "small fry," and the Atlanta, a "tiny tots" series for those between the ages of three and seven. These concerts are given "in the round" in a large hotel ballroom, and the children are free to roam among the orchestra members and examine the instruments and players at work.

At the Tiny Tots Concerts of the Atlanta Symphony Orchestra, children are encouraged to walk through the orchestra and examine the musical instruments.

"Photo: Levison-Atlanta."



The Louisville Orchestra has three series, one aimed at pre-school through grade three, one slanted for the fourth through the sixth grades and one for junior and senior high school students.

The San Francisco Symphony presents as part of its youth program eighteen concerts especially for university students.

The Denver Symphony has a "Special Care" concert for mental defectives, spastics and problem children.

Often one or two series in the season's youth concerts are presented in the schools. The Baltimore Symphony presents fourteen concerts in the city schools during school hours; the Utah and New Orleans, nine each; the Kansas City Philharmonic, ten; the St. Louis Symphony, and the Indianapolis, fifteen each; the Vancouver, twenty-three. The Rochester, Buffalo, Florida, Oklahoma City and Denver orchestras also give a large percentage of their concerts in the schools. There are drawbacks, however. The Oklahoma City Symphony notes that "too few schools have adequate auditoriums. We have had to discontinue concerts in one school because the crowds were so big it became unsafe."

Sometimes single sections of the orchestra make visits to the schools, for demonstration purposes. Each of fourteen schools in Chicago are being visited in this fashion this season by four ensembles representing the strings, woodwinds, brass and percussion-piano groups of the Chicago Orchestra. Each ensemble gives a forty-five-minute program and close participation by the children—meeting the players and handling the instruments—is encouraged. Expenses are paid partly by the Junior League and partly by the Music Performance Trust Funds of the Recording Industries. The school administration is solidly behind this program, which is giving ninety-six such demonstrations this fall. Also underwritten by the MPTF are chamber music performances in the San Antonio public schools by members of that city's orchestra. The strings, brass and woodwind quartets of the Louisville Orchestra present programs at the Louisville Free Public Library in the "Introduction to Music" series.

What compositions are chosen for the Young People's Concerts in the various cities? Conductor George Yaeger of the San Antonio Symphony seeks to work each program around a theme such as "Christmas in Many Lands," "Music of Freedom," and "Musical Menagerie." The Chicago Symphony programs shape up into such units as "A Day in the Country Through Music," "Music in the Theatre," and "Musical Shapes and Forms." Robert Whitney of the Louisville Orchestra builds programs around such themes as "Music Links the Peoples of the World" and "Music Inspired by the Sea." Compositions that allow for a singling out of the instruments and a demonstration of their characteristic qualities—i.e. *Alice in Orchestra* (Gillis), *The Young Person's Guide to the Orchestra* (Britten) and *Peter and the Wolf* (Prokofieff), are popular. Story compositions, like *The Tree That Found Christmas* (Kleinsinger), *The Sorcerer's Apprentice* (Dukas), *The Greatest Sound on Earth* (Mayer) and *The Frog Prince* (Nordoff), are much used. Compositions that imitate sounds of living creatures—*The Flight of the Bumblebee* (Rimsky-Korsakoff) and *The Birds* (Re-



Dr. Benjamin Swain, director of the North Carolina Symphony, rehearses children before a concert.

spighi) have the children's whole-hearted vote. Compositions that call for audience participation are also happy choices, such as *Ritmo Jondo* by Surnach, which specifically calls for handclapping as part of the score and *The Waltzing Cat* which cues in audience meows. Orchestral works in the traditional repertoire which fit in well in youth concerts are *Funeral March of a Marionette* (Gounod), *Eine Kleine Nachtmusik* (Mozart), the Overture to *The Bartered Bride* (Smetana) and the *Waltz of the Flowers* (Tchaikovsky).

The Dallas Symphony is lucky in having a conductor who is also as a composer chiefly interested in works for children. In 1955 he was commissioned to write a Concerto Grosso for four string orchestras, and the work has proved most successful. The elementary pupils perform on the open strings, the more advanced have a part in the first position, the advanced high school students have a part in all positions. The adult players in the symphony orchestra have the Concertino I part, of suitable difficulty. This work, entitled *Fantasia for Massed Strings*, had its world premiere March 22, 1956, at State Fair Auditorium, with Hendl directing one hundred and fourteen string players, including strings from the Dallas Symphony Orchestra and eighty-nine strings from the schools. On November 29 of the current season it was performed in the new Dallas Memorial Auditorium for the Texas State Teachers Association.

Boards of education and symphony orchestra associations often cooperate in planning the actual programs of the season. The Houston and the Baltimore orchestras work out their whole youth concert plan in close

collaboration with the public schools, and in Baltimore the school music supervisor actually acts as commentator for the concerts. The entire youth concert schedule of the Atlanta Symphony centers about the school education program. In New York City, in Dallas and in Denver the symphony concerts are planned with the cooperation of the respective city's educators. In Oklahoma City the youth musical season is the result of the joint planning of the symphony forces—Women's Committee, the chairman, conductor, manager and publicity head—and the board of education. In Florida, the superintendent of music education of Orange County and the Florida Symphony concert committee develop between them the programs for the state-wide youth concerts. The music supervisor of schools in Los Angeles is also a member of the board of directors of the Los Angeles Philharmonic. Thus he is the natural choice as advisor of the youth concerts. So involved, indeed, are the machinations of the youth concert schedules that several orchestras have one single person employed just to coordinate these with the educational system. The San Antonio Symphony thus has Harvey Biskin responsible for the planning, programming, coordination and production of the youth concerts. Mrs. Fred B. McCall is director of the children's division of the North Carolina Symphony. The music department of the Detroit public schools works out a comprehensive educational program with Valter Poole, associate conductor of the Detroit Symphony and conductor of the children's concerts, involving pre-concert training via recordings, films, program annotations.

The Florida Symphony operates a Saturday morning music school staffed by first chair

men of the orchestra, which complements music instruction given in the Orange County School System.

Recordings, and often radio, form increasingly useful tools in studying the symphony programs in classrooms. Youth concerts of the Baltimore Symphony, the Detroit Symphony, the Los Angeles Philharmonic, the New Orleans Philharmonic, the Atlanta Symphony, the New York Philharmonic and the Rochester Civic are broadcast, most of them directly into the schools, many of them to state-wide audiences. The New York Philharmonic is to pioneer in television, providing young people of the country with a telecast of its youth concerts. Beginning January 18, 1958, four of the young people's concerts directed by Leonard Bernstein will be telecast directly from Carnegie Hall.

Boards of education and major symphony orchestras were natural aiders and abettors of each other long before actual arrangements were entered into for cooperative enterprise. The main deterrent to the merger lay in budgetary considerations, for neither orchestras nor boards of education had much money to spare. Recently several means have been found to overcome the difficulty.

For those orchestras which are recipients of direct grants from city or state, the problem has been immensely simplified. The school City Government of Indianapolis, for instance, pays the Indianapolis Symphony \$25,000 to perform sixteen concerts in large high school auditoriums. Eight schools stand host to the concerts given twice a morning, each time to different sets of children. Simi-

larly each season the city of Detroit "buys" sixteen services of the Detroit Symphony for school concerts at a cost of \$25,000.

The city of New Orleans grants \$17,500 to the New Orleans Philharmonic-Symphony Society from its recreation department for presentation of the local youth concerts. The Board of Education contributes \$5,000. Louisville, Kentucky, receives subsidies from the city totalling \$30,000, of which amount \$10,000 comes from the library for the "Introduction to Music" series and \$20,000 direct from the city for the "Making Music" and the "High School" series.

The legislature of North Carolina grants \$30,000 annually to the North Carolina Symphony for concerts throughout the state. In the various localities the school superintendents further the orchestral project by making available the county school buses as well as the school auditoriums and gymnasiums.

Tantamount to civic and state grants is sponsorship of concerts by boards of education. Thus St. Louis through the Board of Education sponsors a series of five concerts given in that city's schools. The Kansas City (Missouri) Board of Education purchases from the Philharmonic Association a series of ten concerts in which the orchestra is presented before the entire student body, in assembly, at each of the city high schools. In Canada Toronto's Board of Education sponsors eight concerts for students of grades seven and eight. The Cleveland Board of Education considers the concerts of the Cleveland Orchestra in the nature of a field trip—

in the same category as visits to the Art and Natural History Museums. Incidentally, it is in no wise to the orchestra's disadvantage that the supervisor of music of the Cleveland public schools, Ernest Manning, is also a trustee of the Musical Arts Association which helps finance the Cleveland Orchestra.

School board recognition of and aid to symphony orchestras is implicit in the number of services they offer. The District of Columbia Board of Education makes available its high school auditoriums for concerts. The Board of Education in Cincinnati excuses junior high school students from class to attend the Tuesday afternoon concerts by that city's symphony, and the same is done in Pittsburgh for that symphony's Monday afternoon concerts. In Minneapolis the schools provide transportation to and from the auditoriums and the teachers monitor the groups. The Board of Education in New York City allows the public high school student concerts to be given on school time (2:15 P. M. on week-days) and urges the individual principals to allow their students to attend. The music chairmen within each school are responsible for the ordering of tickets. The supervisor of music for the board of education collaborates in the program-making. The Rochester board of education allows the use of its high school auditoriums for concerts and excuses students from classes so that they may attend. When the Denver Symphony plays for the High School Promenade which combines a dance and a concert and is given in the University of Denver's Student Union Hall, John T. Roberts, supervisor of music in the Denver public schools, conducts the dance phase and Saul Caston the concert part.

Cities within the radius of orchestras' touring visits also make contributions to youth concerts. Ogden sponsors four public school concerts by the Utah Symphony. School organizations in the area of Denver underwrite concerts of the Denver Symphony. In California, San Diego, Long Beach, Whittier, Santa Barbara, Riverside, Pasadena and San Bernardino engage the Los Angeles Philharmonic for youth concerts, and Berkeley, San Leandro, Martin County, Walnut Creek, Richmond and San Mateo, the San Francisco Symphony. The Halifax (N. S., Canada) Symphony has its thirty young peoples' concerts on tour sponsored to the extent of half the cast, by the department of education. School board cooperation in the various localities the Vancouver Symphony visits includes the distribution of leaflets, transportation arrangements, and setting up of chairs, ushering, the collection of admissions and bus fare, and submitting to the orchestra of lists of the schools and numbers of children involved. A program for bringing successful British Columbia artists before school audiences is financed from the general funds of the Community Arts Council and from special contributions of public-spirited groups and citizens. In New Westminster the concerts are considered an integral part of the regular music curriculum. The Baltimore Symphony presents twenty-two youth concerts on tour.

In some cases the boards of education are co-sponsors of youth concerts with other groups. The Chicago one hundred concerts in schools were undertaken through a four-way cooperation between the Junior League of Chicago, the Music Performance Trust

Arnold Jacobs, tuba player of the Chicago Symphony Orchestra, demonstrates his instrument during a recent series of ensemble programs given by members of the orchestra in the Chicago public schools.





Funds of the Recording Industries, the Chicago Public Schools and the Chicago Symphony. The school authorities and symphony management handle the administrative arrangements of scheduling and planning the concerts, and thus leave all the funds for the payment of the personnel.

The Music Performance Trust Funds also pay for five Denver high school concerts. In Toronto it pays for the appearance in the schools of several orchestras, many of whose members are also members of the Toronto Symphony. In San Antonio it finances the appearances in the schools of chamber groups whose members are also members of that city's symphony orchestra.

Sponsorship of youth concerts is rightly considered one of the best means of advertisement for commercial enterprises. In Washington, D. C., youth concerts are sponsored singly and in pairs by Capitol Cadillac-Oldsmobile, the Chesapeake and Potomac Telephone Company, the Restaurateurs Groups, the Campbell Music Company, the Hecht Company, and by Frank R. Jelleff. In Salt Lake City the AG stores are sponsors of concerts for young people. Joske's, one of the leading department stores of Texas, sponsors a contest among the children of San Antonio and furnishes an annual scholarship for the furtherance of the winner's musical career.

Women's committees of the various orchestras have been outstanding sponsors. The management of the Vancouver Symphony writes us, "After allowing for the token payment of twenty-five cents per student, the young people's concerts for our school children add about \$10,000 to the deficit of the Vancouver Symphony. Our Women's Committee, which is composed of a number of voluntary helpers, is responsible for contributing most of this sum, thanks to their untiring hard work in organizing such projects as rummage sales and "decorama shows." In Indianapolis, four children's concerts in the Murat Theatre are sponsored by the Women's Committee of the symphony society. In Minneapolis a "Young Talent Contest" is under the sponsorship of the Women's Association of the Minneapolis Symphony. The Women's Committee of the Oklahoma City Symphony is in charge of arrangements of the school concerts and also handles the taking of tickets and the procuring of ushers. In San Antonio the Women's Committee and Junior League help underwrite the concerts and give over a hundred "demonstrations" of the concerts in various schools.

Individual women have furthered orchestras' youth projects. Mrs. Merriweather Post, vice-president of the National Symphony Orchestra, has extended that symphony's season by five weeks, by the financing of thirty concerts for teen-agers, enabling 61,000 students from forty-two states to attend symphony concerts in Washington each spring. In Houston, Texas, the Ima Hogg Scholarship Fund provides training for talented instrumental students.

Why all this nation-wide enterprise in behalf of the youth? The answer is: our symphonies simply cannot continue to exist without the children. They are the audiences, the patrons, the instrumentalists of tomorrow. They are our musical world of 1975. Whether symphony orchestras will continue to exist in the twenty-first century—harried as they are

by lack of funds, by lack of string players—is up to the children of today. In making available concerts for them, therefore, the orchestras are but rearing their own members and sponsors of tomorrow.

This is one way to look at it. But when our visitor walks into the typical concert hall of this nation and views the children listening in delight and in wonder to a symphony, they need not think so far ahead to appreciate what orchestras are doing. Right here and now, these orchestras are making young people live more fully and happily. They are making the present world a better place to live in.—*Hope Stoddard.*

Admittedly, the foregoing review of the work of major symphony orchestras in the field of youth concerts does not cover the entire territory. The Rhode Island Philharmonic Orchestra conducted by Francis Madeira, for instance, presents as part of its cultural and educational service to Rhode Island an extensive series of children's concerts: a series of thirteen, at public junior

(Continued on page forty-two)



With all children the big gold harp is a favorite instrument. This child, speechless with admiration, watches Emily Kellam, harpist of the North Carolina Symphony.

## SYMPHONY MEMBERS AS TEACHERS

The major symphony orchestras exert a vast influence over the youth of our land outside their direct participation in the young people's concerts. Many of the orchestras' members are key teachers in our principal conservatories and colleges. Thirty members of the Utah Symphony, for instance, teach at the University of Utah, at Brigham Young University and in the public schools of Salt Lake City. Twenty of the players of the Oklahoma City Symphony teach at Oklahoma University, Oklahoma City University and in the public school system. Five are band directors in the city schools. Sixteen members of the San Antonio Symphony teach in local schools and colleges. (Twenty members are equipped with master's degrees!) Thirty-one members of the Louisville Philharmonic teach in colleges and schools, and such is the close liaison between the board of education and the orchestra that the teaching members are allowed to be absent from classes in order to play at the young people's concerts held in school hours.

The faculties of Baldwin-Wallace, Kent State University, Oberlin and Western Reserve colleges are augmented by members of the Cleveland Orchestra, and of Kansas City University, University of Kansas and Parke College, by members of the Kansas City Philharmonic. First-chair men of the Philadelphia, Baltimore, Boston, Toronto, Indianapolis, Cincinnati and Rochester symphony orchestras are faculty members respectively of the Curtis Institute of Music, the Peabody Conservatory, the New England Conservatory, the Royal Conservatory, Jordan College of Music of Butler University, the College Conservatory of Music of Cincinnati and the Eastman School of Music. The Buffalo Philharmonic and the Houston Symphony are feeders for universities of those two cities. Loyola, Tulane and Xavier universities have members of the New Orleans Philharmonic on their faculties and the University of De-

troit and Wayne University, of the Detroit Symphony. Approximately two-thirds of the members of the Minneapolis Symphony are affiliated with the schools and colleges of that State, members traveling weekly or bi-weekly to the cities to teach. A number are on the faculty of the University of Minnesota. Pittsburgh Symphony members are on the faculties of Carnegie Institute of Technology, Duquesne University and Chatham College.

In the present season over forty, or about half, of the musicians of the Atlanta Symphony are occupying teaching posts with the City of Atlanta and the Fulton County boards of education. This high percentage is made possible by the scheduling of afternoon rehearsals by the orchestras and the avoidance of long tours.

So much for nourishment of the educational system by the men and women of our major symphonies. And this, remember, is not counting the vast number engaging in private music teaching.

This overlapping of the roles of education and professional performance has several distinct advantages both to the parties immediately involved and to the country's musical life in general. For not only are schools enabled to draw on a ready supply of highly trained, competent and enthusiastic teachers. Not only do orchestras gain a more stable and dependable type of players, since, with the double source of income, members are more apt to settle down in the community. But, most far-reaching gain of all, the large number of expert instrumentalists, which these teachers in combination are the means of bringing to maturity, enrich not only the ranks of orchestras throughout the United States and Canada but also, through the key teaching positions they come to hold, in turn give life to music in the whole national scene. In fact, it is impossible to overestimate the vastness of this seeding process from the nurseries of our major symphony orchestras.

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### LETTERS TO TRUMPETERS

To John Kinyon, Lima, N. Y.

My experience has not exactly substantiated the idea that a large bore trumpet (or mouthpiece) is "hard to fill." In this conception I see half "right," half "wrong." My findings are as follows:

1. You don't exactly "fill an instrument." This term more describes a sensation. More specifically, you blow air through the lips to keep them vibrating.
2. However, this blowing gives the feeling of blowing on out through the horn, yes, even out across the room! And, it very definitely helps to think this!

On a violin, the sound is generated right where the bow meets the string. On the trumpet, it is where air meets lip. When this function takes place at a "normal volume" and during average blowing, you can accurately say that the instrument is actually "being filled." In my discoveries, the effects of different bore sizes and shapes of taper are not readily discernible in "average playing." In other words, at a *mf*, the different size trumpets and cornets tend to play and sound surprisingly alike.

But, when played at the more extreme dynamics, it is a different story. Then bore size can not only influence the tone quality, but it can be an important help or hindrance to optimum results in control, comfort, and accuracy. This is what you perhaps are more interested in, especially the instrument's performance at the *ff*, demanded in professional work.

The smallest "hole" in a mouthpiece or tubing is called the "Venturi Opening" (look this up in your library). In the trumpet this is at the small end of the leader pipe. If the trumpet is "large bore," this opening is "larger," and the tubing flares out from it "more rapidly." There is thus "less resistance" for the player to "blow against," and, when he tries for a *fortissimo*, he expends more energy and air, and expends it more rapidly.

Also, if he tries to match "a sound in his ear" that was impressed there from a smaller bore instrument (either one that he himself previously played or one that some colleague is using sitting along side of him), he is fighting a very fatiguing battle. The accoustical design of the large bore instruments does not favor the production of brilliance with ease.

So, when you say that a large bore instrument is "hard to fill," it really isn't, at a *mezzo forte*. However, it is hard to produce the normal trumpet brilliance expected in a good *fortissimo*. Thus it seems "hard to fill" because the amount of exhale you are expending is meeting with less resistance and is thus producing a tone with less high overtones. This tone to many persons sounds soft or dull or dead, so you work harder to bring it up to color. This gets to be too much work. You sense a lack of efficiency.

In symphonic work an extreme *pianissimo* is constantly demanded. Although this is exact opposite relation to *mf* as is *fortissimo*, it presents practically an identical production problem on large bore instruments. Again, it is not a "hard to fill" problem. It is a "less resistance" problem. The smaller Venturi opening of the "smaller instruments" gives a little more to work against and keeps the soft tones from going dead and especially from sounding *too flat* from a lack of higher overtones.

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Investigation and consultation reveal that a "mezzo-forte comfort," even while playing the extreme *ppp* or the extreme *fff* (without going flat in either the low or the high register) is more possible on a C trumpet than on a B flat instrument. And this is one of the reasons why so many of our present day symphony trumpeters use the trumpet in C, especially when making records or radio broadcasts. In a job where the demands for control are ever increasing, increasing, increasing, you can appreciate this simile: if you were to walk a tight wire for a living, what would you wear, slippers or boots?

To Vincent S. Abato, Lakewood, Calif.

The above paragraphs also serve as a rather indirect answer to some of your questions about the present day usage of the C trumpet. For more information, three other articles come quickly to mind. See the article by Dr. Peter Swanisch in *LeBlanc Bandsman for March*, 1957; the article by Cliff Lyllya in *Instrumentalist* for December, 1956; and the article by Daniel B. Tetzlaff in the *International Musician*, April, 1952.

To Joe Goodman, Oklahoma City, Okla.

You have obviously discovered that constant playing in a mute, as is demanded in many "society bands," creates an abnormal resistance to the lip which is in contrast to playing "open horn," and that this sooner or later creates a problem of double lip set to the player. This resistance problem is in line with previous discussion.

Yes, the tendency the mutes cause, especially if you are trying to overcome intonation discrepancies, is either to encourage or allow the lips to assume a "too open position," one that is compensated for by the "back pressure" from the mute. But, when the mute is removed, so is this artificial crutch, resistance, back pressure which tends to brace the lip to an artificial security. We find the lip out of adjustment for control of the open bell sound of warmth and beauty.

The trouble: lips overrelaxed and too far apart.

Suggested cure: soft practice, on the mouthpiece alone, to encourage more lip muscle to enter the mouthpiece in order to make the opening where the air comes through just a little smaller. When the tone comes clear, resonant, and on pitch, the aperture is set just right.

It is a real shame that there is such prevalent misconception about "muted" and "soft" being synonymous as far as trumpet playing is concerned. Many *pianissimo* passages played in a mute are actually more audible than if played "open" because of the more penetrating sound some of the mutes make as they filter out lower overtones and accentuate higher ones. Also, in *f* and *ff* passages, the more nasal and sizzling sound that mutes can make actually will cut through a large ensemble with greater audibility than "open bell." It is actually more accurate and more safe to consider the mute as a device to change the tone color, or the size of the sound, rather than the volume.

The tone of the trumpet when played softly by a schooled player, without mute, and in the middle or the low register, is a very mellow smooth sound that can be as gentle and rich in character as the flute or the clarinet playing the same pitch. It is true, however, that the production of this sound requires above average control of lips and breathing muscles to create a resistance to work against for control, and that all this is quite difficult on a lip that is not warmed up properly, or one that is tired and puffed up from lots of high and loud and driving lead work.

Putting a mute into the bell of the instrument creates a "substitute resistance," but it also creates a "substitute sound." Many players have learned through slow careful warmup exercises the art of producing a natural open bell *piano*, unaided and unadulterated. In our best dance bands we have all admired the players with training who nightly demonstrate that they can control the sound of the saxophone down to the same volume as that usually produced by the clarinets. The same admiration goes to the trumpeter who plays open and soft (as is generally imagined only possible "with mute"). These are beautiful and distinctive sounds that leaders and arrangers and composers should be able to expect with confidence from the serious instrumentalists.



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## modern drumming

by  
Charles  
Perry

The theme of this article is concerned with the interpretation of drum (parts) music, when playing jazz, either with a combo or a big band, or when playing jazz type arrangements with show bands.

Time and time again, the drummer will be confronted with drum part notations, which, although written one way, can be interpreted in numerous ways. To some drummers this presents a problem, while to others it offers an opportunity to display both their drummistic and musical ideas. As can be imagined, it is the latter drummer who feels and plays at ease, while the former drummer, because of lack of ideas and "know how," finds himself working under a strain. Therefore, it is important that the drummer not only read a drum part, but also give it the proper interpretation (feeling, dynamics, fill-ins, etc.).

As an example, I have selected a common figure, a dotted quarter note followed by a straight quarter. In Ex. 1:

Ex. 1



this figure appears as written, starting on the "an" of three and carrying over to the "one" of the following measure, which is the first beat of the "cymbal ride rhythm" being resumed. Now, this part can be played exactly as written or it can be "filled-in" by the drummer. This is determined by what the arranger desires. If he wants the drummer to play through the opening, he sometimes writes above the "rest" notation, "play" or "fill-in." But, there are times when he will instruct the drummer to honor the rest and let the opening stand. However, more often than not, the part will appear as it is written here, without any further instructions. This leaves it to the drummer's own discretion. By hearing the arrangement through once or twice, he should know how to interpret it.

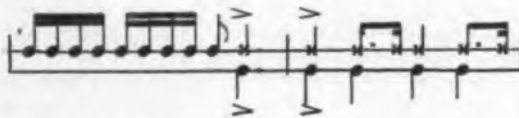
Ex. 1 is followed by several variations of "fill-ins" that can be used for this opening, a two-and-a-half-beat rest, which occurs during the first part of the measure. The eighth note triplets and the straight eighth of Ex. 1A:

Ex. 1A



can be played as a seven-stroke ruff or a seven-stroke roll. The sixteenth notes of Ex. 1B:

Ex. 1B



Ex. 1C



can be played as a nine-stroke ruff, a nine-stroke roll or a triple paradiddle. They can be played either straight or as a crescendo, with equal effectiveness. If so desired, they can be played with one hand instead of two, using right or left hand alone. Finally, they can be played on snare drum, tom toms or a combination of both.

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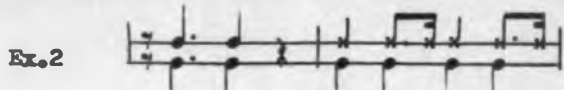
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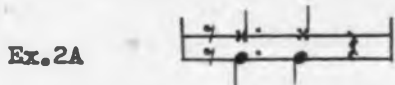
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In the first measure of Ex. 2:

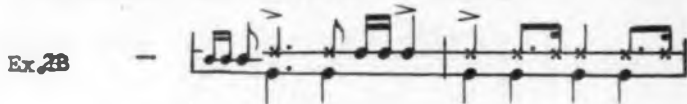


we have the dotted quarter occurring on the "an" of "one," with the straight quarter falling on three, followed by a quarter rest on "four." Although this figure may be written as in Ex. 2, which would be played on the snare drum, it is many times played on the cymbals, as in Ex. 2A:



This can be executed, and often is, in the following manner. Right and left hand play simultaneously (R. & L. Tog.). Right hand on the top cymbal—left hand on the snare drum. This figure is usually "caught" (played) on the bass drum at the same time (R. & L. hand & BD Tog.).

On the "one" of the first measure of Ex. 2B:



we use as a fill-in, a "ruff," also known as a "half drag." In Ex. 2C:



it is a "flam." In Ex. 2D:



a "rim-shot." In Ex. 2E:



a "two-hand press" (buzz), and in Ex. 2F:



a "tap."

If the readers have any questions concerning material used in my articles, or any other questions pertaining to drums or drumming, please feel free to write. Your letters will be most welcome.

## OPERA WORKSHOP IN NEWARK, NEW JERSEY

On October 28, 1957, the Rutgers Opera Workshop of Rutgers University presented under the auspices of the Newark (New Jersey) Public Library the one-act opera by Gian-Carlo Menotti, *The Telephone*. The soprano, Devy Barnett, is a student at the Newark Colleges of Rutgers, and has appeared as soloist in a performance of Handel's *Messiah* given in 1954 and 1955 by the Rutgers University Choirs. She has also sung at Newark Library concerts and in the Library production of Mozart's *Bastien and Bastienne*. The baritone, Richard Kuelling, received his B.A. from Juilliard, and has won scholarships at the Aspen Music Festival and at Tanglewood. For the past three years he has sung leads in Juilliard Opera Theater productions. The production's musical director and accompanist, E. Judd Woldin, is studying for his master's degree in music at Rutgers. Melvin Strauss, the opera's producer, is a graduate of Rutgers and New York Universities and is currently instrumental instructor at the Newark Colleges of Rutgers University and assistant conductor of Cantata Singers directed by Dr. Alfred Mann.

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## SCHILLINGER SYSTEM ARRANGING

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### LESSON X

#### Auxiliary Tones

#### Foreword

Lesson X has a twofold purpose: 1. To describe auxiliary tones and their role in the evolution of harmony. 2. Composing altered chords for modern jazz harmonization.

As usual, the subject matter is presented in highly concentrated form. It requires close study.

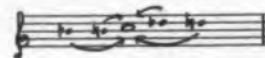
Despite the generous space made available, it is not always possible to include extra material needed to expand these lessons. To meet this need, the writer is preparing a text "Schillinger System Arranging" for early release. This text shall be based on the present series of articles. It shall also include much extra material and additional important chapters which contain long sought, practical applications of Schillinger techniques to arranging and composition.

Auxiliary tones are embellishments of chord tones of harmony. There are four basic forms of classical embellishment.\*



#### Requirements

1. Auxiliaries must be limited to a semitone or a whole tone above or below the chord tones they embellish.



2. Auxiliaries must be resolved within the time limits of the chords they embellish.

3. Auxiliaries may be obtained from tones of a prevailing  $\Sigma$ . They can also be taken from tones outside a prevailing  $\Sigma$ . Auxiliaries within a prevailing  $\Sigma$  are diatonic; outside, chromatic.



4. Upper and lower auxiliary tones may be chosen freely and used singly or in "clusters" of two, three, or more at a time.

The following example illustrates a diatonic progression of five-part chords embellished by diatonic auxiliaries. Starting chord parts are listed as soprano, alto, tenor, baritone and bass. Upward move-

\* See Nonharmonic Tones; Ornamentation: Harvard Dictionary of Music, Willi Apel.



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Nineteenth century chromatic harmony was once "modern." It developed because resolutions of chromatic auxiliaries in classical harmony slowed down and then froze to become triads and seventh chords in non-key progressions. Here is a vivid example of how chromatic harmony grew. Note how the underlying harmonic foundation disappears as auxiliary tones form modifying, chromatic chords.

The Creation. Josef Haydn  
No. 1: Representation of Chaos.



Seventeenth and eighteenth century classical harmony was also once modern. Although basically diatonic, it already contained auxiliary dominant and diminished sevenths, chords which were formed with auxiliaries present in sixteenth century vocal counterpoint.



Today's popular song harmony contains both regular and altered five-part chords. These stem from varied, not a single source. Here is an example of mixed harmonization, such as could be employed in composing a popular song ending.



#### Assignment

1. Add auxiliaries to chords in the following progressions. Choose auxiliaries freely from upper or lower semi or whole tones. Apply to soprano, alto, tenor, baritone and bass parts as called for in each Plan of Embellishment. Write the auxiliaries and the chord

(Continued on page forty)

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# WHERE THEY ARE PLAYING



Johnny La Padula has been making a new name on the West Coast as a singer and entertainer.

(Continued from page six)

marathon was Russ Bowman and the Finger Lake Five and Phinney's Favorite Five.

## MIDWEST

The Lin-Mar Trio (Linda Wellbaum, piano and harp; Mary Margaret Byrd, violin; Joan Pringle, cello) has appeared at the Florentine Room of the Sheraton-Gibson Hotel in Cincinnati, Ohio, for nearly two years. This group fills requests from the classics to the current popular hit tunes . . . The Keynotes (Al Constantine, accordion, piano, vocals and leader; Joey Lorenz, alto sax, clarinet, bongoes and vocals; Bill Moser, bass and vocals; George Gold, drums) completed a two-week stay at the Esquire Lounge in Dayton, Ohio, on November 24.

Joe Knight and the Crusaders, a six-piece Dixie combo which has been together for five years, started their second year of parties for the Oldsmobile and Fisher Body locals in Michigan on November 2. Members include Joe Knight, bass; Stub Dast, trombone; Keith Arnold, sax; Clyde Grant, piano; Doc Darling, drums; Stan Viculin, trumpet.

The O'Brien and Evans Duo opened at the Hotel Northland, Green Bay, Wis., on November 11.

## CHICAGO

The Gene Esposito Jazz Rhythm Section (Lee Loving, vocals; LeRoy Jackson, bass; and Don Jaco-netti, drums) is featured every Sunday night at the Club Chinaco.

DECEMBER, 1957

## SOUTH

Bill Snyder has regrouped a traveling orchestra after a five-year layoff and is doing a string of one-nighters through the South.

## WEST

Organist Frankie Drummy has returned to work after a year and a half of illness and is now playing at Fishers Supper Club in San Gabriel, Calif. . . . Mildred Dalie has signed an indefinite contract at the Flamingo Hotel in Santa

Rosa, Calif. She appears four nights a week at the piano bar and on Fridays and Saturdays is part of the Flamingo Trio . . . The Carolina Drifters are performing at the Hitchin' Post Night Club in downtown Oakland, Calif. . . . Drummer-vibist Jack Taylor has joined with pianist Kathy Phillips to form the duo of Jack 'n' Kathy. They are presently booked for an indefinite engagement at Oakland's House of Harvey.

The Buddy Waples Orchestra opened at the St. Anthony Hotel, San Antonio, Texas, on November 12 and will perform through the Christmas season.

## ALL OVER

Fredric Vonn (pianist, comedian, improviser) has just returned from a round-the-world tour of seven months, covering 74,000 miles in twenty-five countries.

Jazz will play a prominent part in the musical events connected with the Brussels World's Fair planned for April 17 to October 17, 1958. Three days will be set aside especially for jazz—one day devoted to Belgian musicians, one designated as international jazz day, including the United States, and the third day wholly for American jazz.

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The Bell-Tone Trio (Bob Marrama on guitar; Lou Donato on piano, and Joe Garente on bass) performed on the Arthur Godfrey Talent Scout Show on August 26 and won first prize, appearing the remainder of the week on his morning show. The boys all hail from Local 9, Boston, Massachusetts.



## TRAVELERS' GUIDE TO LIVE MUSIC



The Tune Cryers Trio, which has been formed for the past ten years, recently started its second year of working at the "Dome," Hotel Sherman, in Chicago, Illinois. The boys, all members of Local 10, Chicago, include George Mazdra on bass, Dick Caldwell on accordion, and Joe Mazdra on guitar.



The Mot-O-Dotts All-Girl Orchestra of Local 8, Milwaukee, Wisconsin, play club and dance dates in the Milwaukee area. The assemblage includes Erna DeVore, string bass; Pat Nelson, accordion; Joy Peck, alto sax and accordion; Shirley Usher, tenor sax and vocals; and Helen Westphal, drums.

"The Fabulous Knuckleheads" (Tony Fritz, bass and violin; Jimmie Vincent, accordion and leader; and Mike Rogina, guitar) are currently appearing at Popeye's Restaurant in Lindenhurst, Long Island, New York, for an indefinite engagement. The boys are all members of Local 802, New York City.



Johnny Vaughn and his Orchestra play dates in the San Francisco, California, area. Personnel includes Vic Bacigalupi, Hank Uribe, Judy Vaughn, Pete Hyde, Van Hughes, Ken Timm, Harold Wylie, Tom Kakko, Johnny Vaughn and Fritz Jensen (not shown). They are all members of Local 6, San Francisco.



The Three Toppers, who have worked night spots from coast to coast, are currently appearing at Murry's, Route 70, Camden, New Jersey. Left to right: Joe Giordano, violin; Phil Zito, accordion; and Ricky Giordano, guitar. The boys hail from Local 16, Newark, New Jersey.



The Evan Charles Trio (Richard Conrad on piano, Milt Ebmke on drums, and Evan Charles on organ) recently began its seventh year of playing at the Boulevard Cafe in Minneapolis, Minnesota. The trio performs six nights a week for dinner and dancing. They are all members of Local 73, Minneapolis.



The Buddy Brock Orchestra is working out of Local 65, Houston, Texas. Personnel includes Elwood Hanson, James Bruton, Charles Perkins, Orlando Spagnolo, Mat Copus, saxes; Ralph Leise, Emil Orth, Leo Frantz, trombones; Don Bailey, Dick Stahl, Glen Baxter, trumpets; Bob Herralid, piano; Bob James, bass; Bob Jeambert, drums; Felix Stagno, guitar; Buddy Brock, leader.



Wally Myers and his Starlit Rhythm, organized since 1946, have been playing club dates throughout the state of Pennsylvania. Left to right: Francis Marcianah, piano; Wally Myers, sax and leader; Bob Kopp, drums; Joe Dellaquilla, sax and clarinet; Charles O'Connor, trumpet; Lew Ziegler, sax and clarinet. All are members of Local 317, Ridgway, Pennsylvania.

The Paul Beauregard Orchestra of Local 406, Montreal, Quebec, Canada, has begun its ninth season at the Town Hall, Town of Mount Royal, near Montreal. The personnel includes Art Maiste, Roger Brousseau, Bert Brown, Jack Clement,

Rolly Verdon, Bill Sawyer, Johnny Weisnagel, Will Gillmeister, Paul Beauregard, Joe Caruso, Joe Zuskin, Gerry Hanson and Mike Laena. The band, directed by the late Blake Sewol, is in its second year under Paul Beauregard.



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Anyone knowing the whereabouts of the above will please get in touch with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Avenue, Newark 4, N. J.

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Pittsburgh, Pa., Local 60—Wm. Scherer, Henry N. Hary, Gregorio Bokser.

Quincy, Ill., Local 265—Mrs. Frank Malambri (Onalee).

Racine, Wis., Local 42—Eugene J. Kraemer.

St. Louis, Mo., Local 2—Henry J. Falkenhainer, Chas. F. Meier, Alfred Westphalen.

St. Paul, Minn., Local 30—Benedict G. "Ben" Fuller, Ralph L. Bruns.

San Francisco, Calif., Local 6—Carl Hranek.

Wheeling, W. Va., Local 142—Arthur Mancuso.

Youngstown, Ohio, Local 242—Chas. S. Exum.

New York, N. Y., Local 802—Gregorio Bokser, Emilio Di Liberato, Samuel Hirschfeld, Morris Wencher, Joseph McGuire, Joseph Porretta, J. C. Prouty, Morris Schickman, Adolf G. Schulze, George Wilson, Louis Brandwein, Joe Brattain, St. Clair Brookes, Alexander Bunchuk, Edward Canavan, Joseph Gioe, Erwin J. Glucksman, Nathan Gruber, Leopold Haggblad, Paul Heimberger, Lloyd H. Howland, Adolphe Morel.

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# CLOSING CHORD

## GUY MONTANI

Guy Montani, charter member of Local 3, Indianapolis, Indiana, passed away on October 12 at ninety years of age. He was born August 9, 1867.

Mr. Montani was one of the first to entertain the thought of organization for musicians. He proposed the suggestion to his musician friend, Louis Ostendorf, and these two men laid the groundwork for the first meeting of professional musicians held on August 17, 1890. From this the Indianapolis Musicians Protective Association developed. The nucleus of what

was to become the American Federation of Musicians was born in Indianapolis and its first Convention was held there in 1896.

One of the last times Mr. Montani appeared in public was when he attended the celebration of the sixty-seventh anniversary of Local 3 at Westlake Terrace in Indianapolis on August 18, 1957. He was one of the three charter members honored on this occasion.

During a period of time prior to the first meeting held by the Indianapolis Musicians Protective Association, Guy Montani and his brother, Dominic, played each Saturday night at Henry Ostendorf's Restaurant. Guy Montani played at Tomlinson's Hall when it was opened as the City Auditorium in 1886. His records refer to the Grand Theater, the Empire Theater and Fairbank's Garden.

Mr. Montani often said, "It is not material things that are valuable, but what means more, is the friendship of people." What a wealthy man Guy was!

## DENNIS W. BUSSETT

Dennis William Bussett, secretary of Local 684, Grafton, West Virginia, since 1949, died suddenly on July 4 at the age of forty-four.

He was born in Preston County, August 7, 1912, and had lived in Grafton for twenty-five years.

His widow, Helen Edwards Bussett, was appointed to fill the office of financial secretary-treasurer in his place for the remainder of this year.

## WILLIAM V. COUNTEE

William V. Countee, secretary of Local 558, Omaha, Nebraska, for the past thirty-five years, passed away at his home on October 16.

Born in Memphis, Tennessee, in 1884, Mr. Countee came to Omaha in the early part of the twentieth century. He played trumpet with the original Dan Desdune's Band. In his later years he played trumpet in St. John's Church Choir.

## LEW L. BARRETT

Lew L. Barrett, honorary life member of Local 409, Lewiston, Maine, passed away on October 20. He was in his eightieth year.

Mr. Barrett was a life-long resident of Lewiston and one of the charter members of Local 409. His life was devoted to the development of musical activities in that area.

(Continued on page forty-three)

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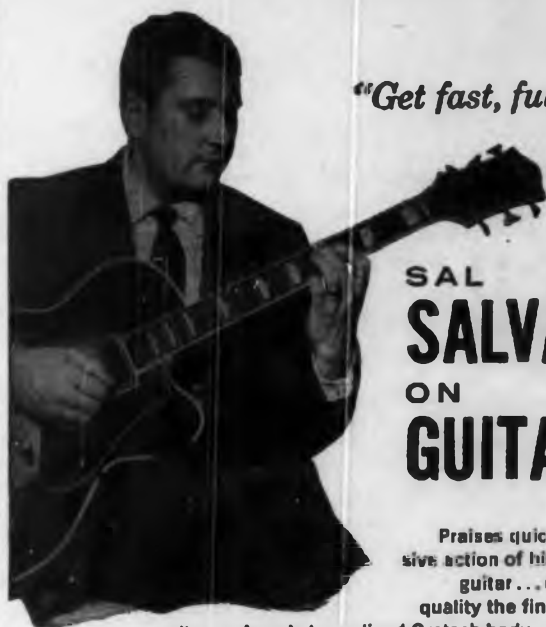
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# CHAMBER MUSIC

Art museums and galleries have long been the home of fine chamber music series in our principal cities. The National Gallery in Washington, D. C., has presented concerts in its East Garden Court for fifteen years. The Metropolitan Museum of Art in New York City, the Cleveland Museum, and the Taft Museum in Cincinnati have also long and worthy records. The Newark, New Jersey, series in that Museum has had a ten-year life under the sponsorship of Mr. and Mrs. Franklin Conklin, Jr., and Mr. and Mrs. Leonard Dreyfuss. In the present season it presents the Philadelphia Woodwind Trio in five programs under the musical direction of Dr. Alfred Mann, head of the music department of Rutgers University's Newark colleges.

The most recent gallery concert series is probably that started at the Art Institute of Chicago. It has one year to its credit, since last year the Chicago Chamber Orchestra presented a series in the Institute's McKinlock Court. This year the Music Performance Trust Funds of the Recording Industries has offered to underwrite the costs of one performance for every performance for which the Art Institute can obtain support from other sources, and musically and civically interested persons have formed a group to find means to establish as a regular continuing activity free monthly concerts in the galleries, serenades in the garden and the occasional presentation in Fullerton Hall of concerts featuring a nationally known solo artist. The second concert of this year's series, held on October 6, in the gallery, presented the Chicago Chamber Orchestra, Dieter Kober, conductor, in works by Sibelius, Vivaldi, Albinoni, von Koch and Brunetti. At the November 19 concert, which supplemented the Picasso exhibit, pianist Irene Albrecht was heard in Isaac Albeniz' "Leyenda," and other music of Spain was presented by the orchestra. French music on the program included Lully's "Ballet Music" and Jacques Ibert's "Impressions of Paris." The concert was sponsored jointly by the Art Institute of Chicago and the Music Performance Trust Funds of the Recording Industries.

Universities also foster chamber music activities.

The Committee on Fine Arts Production of the University of California at Los Angeles announces for Sundays early in 1958 a series of "Three Evenings With Great Composers." These concerts will be played by the Westwood Musical Artists, a newly formed organization which consists of Louis Kaufman, violinist; Louis Kievman, violist; George Neikrug, cellist; and Emanuel Bay, pianist. The three concerts will be devoted to chamber works respectively of Mozart, Schubert and Brahms.

Louis Kaufman has since 1949 toured annually Europe and North and South America. Louis Kievman has toured with the Musical Art and the Stuyvesant String Quartets of New York. George Neikrug has recently re-

turned from a tour of England, France, Czechoslovakia and Rumania. Emanuel Bay has made numerous world tours as assistant artist to distinguished soloists, including Jascha Heifetz.

The Claremont Quartet has the unique distinction of being "in residence" in two places, one at the University of Delaware, and the other as part of the Adult Education program in Great Neck, Long Island. Besides these two assignments, they tour all over the country.

The Flor String Quartet started its eighth season on October 22, with a concert in the Student Lounge of Macalester College (Saint Paul, Minnesota), where it is quartet in residence. Guest artists during this season are the pianists Gertrude Flor and Richard Zgodava and the pianist-composer Alexander Tcherepnin. On each of the four concerts during the season a contemporary American composer will be featured: Walter Piston, Irving Fine, Donald Ferguson and Alexander Tcherepnin. For the past two years the personnel of the Flor group has been unchanged—Samuel Flor, Ronald Balaza, Alan Iglitzin, Paul Thomas—and this condition has resulted in the development of a well-knit and well-balanced ensemble.

The University of Buffalo Woodwind Quintet visits educational institutions throughout the area for a combination of clinics and concerts. Its members are Robert Mols, flute; De Vere Moore, oboe; Allen Sigel, clarinet; Lowell Shaw, French horn; and Robert Hughes, bassoon. Mols, Moore and Sigel received their M.M. degrees from the Eastman School of Music. Shaw received his from Northwestern University, and Hughes, from the University of Buffalo.



The Ritterhouse String Quartet. Left to right: Frank Costanzo, first violin; Isadora Schwartz, second violin; Paul Ferguson, viola; and Francis dePasquale, cello.

Wind and percussion ensembles have much to choose from among the works of modern as well as early composers. Thus the program which the New York Brass Quintet and the New York Percussion Trio presented in Carnegie Hall on December 3 is worthy of inspection. It included Suite for Brass Instruments by Johann Pezel (1639-1694); the Sonatine for Brass by Eugene Bozza, the Fantasy for Brass, Piano and Percussion by Hall Overton, the Sonata for Two Pianos and Percussion, by Béla Bartók, and Music for Brass Instruments by Ingolf Dahl. The New York Brass Quintet consists of Robert Nagel, first trumpet; John Glasel, second trumpet; Erwin Price, trombone; Frederick Schmitt, French horn; and Harvey Phillips, tuba. The New York Percussion Trio is made up of Arnold Goldberg and Ronald Gould presiding at the percussion and David Shapiro, at the piano.

The Monday Evening Concerts of the Southern California Chamber Music Society this season span four centuries and are offered in twelve programs at Los Angeles County Auditorium from September 30 to March 19. The series is sponsored by the Southern California Chamber Music Society, Mrs. Oscar Moss, president, and Lawrence Morton, executive director. Performing groups are the Los Angeles Wind Quintet, the Los Angeles Percussion Ensemble, and the MEC Instrumental Ensemble under Robert Craft.

The Pro Musica Trio is presenting a Chicago series of six concerts under the auspices of the Chicago Chamber Music Society: October 9, November 13, December 4, January 8, February 12, and April 9. The concerts are most of them held at 11:30 A. M. The members of the trio are Herman Ciebanoff, violin; Leopold Teraspulsky, cello; and Niwa Mesirrow Minchin, pianist-founder.

The 1957-58 season of the new Little Orchestra of the Seattle Symphony begins on January 19, with the first of four concerts in the Palomar Theater. Performers are drawn from the Seattle Symphony. Soloists will be: January 19, Marie Aimee Warrot, a French pianist living in Vancouver, B. C.; February 27, Andres Segovia; April 9, Stanley Chapple and Milton Katims; and April 30, a harpsichordist as yet unannounced.

On November 13 the Rittenhouse Quartet made up of four members of the Philadelphia Orchestra—Frank Costanzo, first violin; Isadore Schwartz, second violin; Paul Ferguson, viola; and Francis de Pasquale, cello—played a program of modern works as part of the Composers' Forum of Philadelphia. *The Evening Bulletin* reported, "The men had obviously been much rehearsed, for they presented an interesting and diversified program with expert playing and unusual care for nuance and detail." On January 4 the group will play at the University of Pennsylvania for its Museum Concert Series.

Intimate Concerts Association has scheduled four concerts for this season, October 18, November 15, April 11, and May 9, at the



New Art Wind Quintet. Left to right: Martin Orenstein, Charles Russo, Robert Cecil, Morris Newman and Melvin Kaplan.

Village Church, Bronxville, New York. Artists for the series include: Juliette Arnold, piano; Julius Baker, flute; Loren Bernsohn, cello; Robert Conant, harpsichord; Eugenie Dengel, viola; Stanley Drucker, clarinet; Mary Gale Hafford, violin and musical director; Anabel Hulme, flute; Alexander Kouguell, cello; Raymond Kunicki, violin; Josef Marx, oboe; Homer Mensch, double bass; Joseph Singer, French horn; the New York Chamber Chorus of the Mastersingers (Joseph Liebling, conductor); and Manuel Zegler, bassoon. The musical director is Mary Gale Hafford.

New York City's Kaufmann Concert Hall (YM and YWHA) has scheduled an unusually fine series of chamber concerts this season. Groups which are appearing in the series are the Budapest String Quartet, the New York Pro Musica, the Kroll String Quartet, Musica Viva, and the New York Chamber Ensemble.

The New York Chamber Ensemble is happily able to present works in almost every conceivable instrumental combination. They can do this because in the six years of their existence they have won the respect of all categories of instruments in the New York Philharmonic and their eagerness to participate. On November 10, at the Kaufmann Concert Hall, four bassoonists joined the ensemble in William Schuman's Quartettino for Bassoons. Also fifteen wind instrument players performed the necessary parts in Ned Rorem's Sinfonia for Winds. Dimitri Mitropoulos led the Rorem work.

The Clebanoff Sinfonietta presented a concert at the Goodman Memorial Theatre in Chicago on October 10. Flutist Julius Baker was the guest artist. The orchestra is conducted by Herman Clebanoff.

In their dozen years, since 1946, of continuously performing together, the Fine Arts Quartet—Leonard Sorkin, violin; Abram Loft, violin; Irving Ilmer, viola; and George Sopkin, cello—number eight years of consecutive weekly broadcasts, coast-to-coast, over the ABC network. Now it has TV to its credit. On October 15, America's TV audiences, coast-to-coast, enjoyed chamber music with their breakfast coffee, when the Fine Arts Quartet was featured on Dave Garroway's NBC-TV show, *Today*.

With Norman Dello Joio acting as host, the Budapest String Quartet made its television debut October 27 over WCBS-TV under the auspices of the Metropolitan Educational Television Association. META is a non-profit organization, chartered by the Board of Regents of the State of New York to bring a cultural, informational and educational television service to the New York Metropolitan area.

The Charleston Chamber Music Players, of Charleston, West Virginia, have scheduled five events for the 1957-58 season. The LaSalle String Quartet appeared under their auspices on October 12, and "I Solisti di Zagreb" on December 7. Programs still to be given are: January 8, the pianist Irene Schreyer; February 18, the Amsterdam Duo; and March 10, the Hollywood String Quartet.

Five chamber music concerts under the musical direction of Vladimir Sokoloff at the Pennsylvania Academy of the Fine Arts is the announcement from Philadelphia for the current season. The Philadelphia Chamber Players—Krachmalnick, Reynolds, Cooley, Munroe, Sokoloff—were the artist group for the November 8 concert.

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- A-4 Ojos de Beca . . . . .Swing . . . . .Moving.
- A-5 My Kick . . . . .Swing . . . . .Moving.
- A-6 Melody So-O . . . . .Swing . . . . .Smooth.
- A-7 Sound of Rain . . . . .Ballad . . . . .Smooth.
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*(Continued from page thirty-two)*

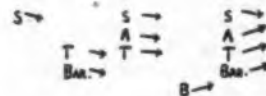
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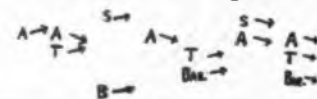
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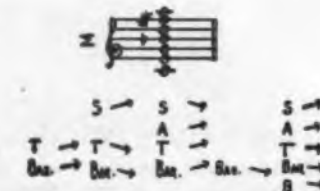
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2. Optional: (a) Compose a table of altered chords based on one listed in Lesson IX. Do so, by substituting one or more auxiliaries for the regular tones of triads, sevenths, five-part ninths, elevenths, thirteenth, and extended six and seven-part chords.



(b) Analyze at sight, the harmony of standard popular song ballads. Be able to identify all regular and altered chords. Notice which + or - cycles underlie chord progressions of unusual interest.

(c) See altered dominant seventh chords in Porgy and Bess, Gershwin; Act III, Scene II, Vocal score p. 490-65; altered dominant ninth chords: p. 495, measures 7-9.

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## SYMPHONY AND OPERA

(Continued from page eight)

of Paul Cherkassky. Jerry Garfield was soloist in Tchaikovsky's Concerto for Piano and Orchestra in B flat minor . . . The first Washington performance of a recent composition by Alan Hovhaness, Prelude and Quadruple Fugue, was an offering on the November 15 concert of the American University Orchestra directed by George Steiner, in Washington, D. C. . . . Boris Blacher's *Music for Cleveland*, commissioned for the fortieth anniversary season of that orchestra, received its premiere when it was performed under George Szell's direction November 7.

**MUSIC BANK** The American Symphony Orchestra League has received a grant from the Rockefeller Foundation in the amount of \$6,450.00, enabling the League to take the first steps in developing a project designed to encourage international knowledge and performance of contemporary music through establishment of a "World Music Bank." It will work like this: Juries appointed in each participating country will select a small list of symphonic works which they feel can serve as a fitting introduction of their country's music. Copies of scores and recordings of these works will be deposited in each of the duplicate branches of the World Music Bank from which conductors, composers, educators and critics will be able to "borrow" for study and performance purposes. The idea was developed by Igor Buketoff, conductor of the Fort Wayne Philharmonic Orchestra.

**PRIZES** An anonymous donor has made possible the offering of two prizes by the Philadelphia Orchestra and its conductor, Eugene Ormandy. These prizes, one for \$2,000 and a second for \$1,000, will go to the winning contemporary compositions among those offered by the orchestra this season. They will be bestowed at the end of the season, and the orchestra men will be the judges. Requirements: the compositions must have been composed within the last twenty-five years and must have had their first hearing by a major orchestra not earlier than fifteen years ago . . . The Women's Committee of the Brooklyn Philharmonia is sponsoring a special competition for string instrumentalists open to all residents of Brooklyn, nine through sixteen years of age. First prize will be a solo appearance at the third youth concert of the Brooklyn Academy of Music, April 19, 1958. For further information write Youth Contest, Brooklyn Philharmonia, 30 Lafayette Avenue, Brooklyn 17, New York.

**CURTAIN CALLS** The Duluth Symphony presented a concert performance of Verdi's *La Traviata* at its November 15 concert . . . A Juilliard School of Music offering November 22 was an opera by composer Jack Beeson and librettist Kenward Elmslie. It is called *The Sweet Bye and Bye* and is about a lady evangelist . . . During 1958 the Dallas Civic Opera Company projects a three-week repertory season in Dallas and plans to tour major cities of the United States. Nicola Rescigno is its musical director.

## Little Red Schoolhouse

(Continued from page twenty-five)

and senior high schools throughout the State; and a series of twelve concerts at the Veterans Memorial Auditorium for elementary school children in grades four through six. The New Jersey Symphony under Dr. Antek will this year present ten concerts for young people all over the Northern New Jersey area. The Cedar Rapids Symphony Orchestra under Henry Denecke gives a series of concerts in high schools especially selected for the young people as well as a series of student-parent concerts. Thomas Scherman and the Little Orchestra Society of New York City are currently in their tenth season of young people's concerts and this season are premiering two new works for children: *The Thirteen Clocks*, based on a fairy tale by James Thurber, music by Mary Johnson, and a ballet, *The Family Album*, by Martin Gould. The Baton Rouge Symphony (Emil Cooper, conductor), the Pasadena Symphony (Richard Lert), the Flint Symphony (Raymond Gerkowski), the Erie Philharmonic (James Sample), the New Haven Symphony (Frank Brieff) and many more have active and fruitful youth programs.

The Boston Symphony Orchestra, while it does much for its young people, does it in

such an exceptional way that the results could hardly be treated in the foregoing article. Its summer offerings for children are a case in point. Since 1938 free children's concerts have been given Wednesday mornings in late July and early August by the Boston Symphony Orchestra on the Charles River Esplanade, under the direction of Arthur Fiedler and Harry Ellis Dickson, assistant conductor of the Boston Pops Orchestra. These concerts usually feature one or more young people appearing as soloists. During the winter season students from surrounding schools and colleges are given an opportunity to hear the orchestra at a very moderate price in a series of open rehearsals. Moreover, the Boston Symphony Orchestra is unique among major orchestras in operating a school of music, namely, the Berkshire Music Center attended by some 350 students from all parts of the world each year.

In spite of unavoidable omissions, this presentation of the youth activities of most of our major symphony orchestras will give at least some idea of the vast extent of the project. Later, we may be able to fill out the picture by giving data on the scores of community orchestras actively engaged in work with young people.



The Louisville Orchestra under Robert Whitney presents a "Making Music" concert at Freedom Hall.

## Additional Recording Companies That Have Signed Agreements with the American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician Monthly since June, 1954, contains the names of all companies, up to and including November 6, 1957. Do not record for any company not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 3—Indianapolis, Ind.  
Thunderbird Record Co.  
Jet Recording Co.

Local 4—Cleveland, Ohio  
B & F Budapest Record Co.

Local 5—Detroit, Mich.  
Blue Danube Recording Co.

Local 8—Milwaukee, Wis.  
Wally's Sound Service  
Let's Fly, Inc.

Local 9—Boston, Mass.  
Jorry Records

Local 10—Chicago, Illinois  
Bi-Fi Company  
Iana Records  
Henry J. Macie

Local 11—Louisville, Ky.  
Trademark Investments  
(Legacy Records)

Local 20—Denver, Colo.  
Bradford Sales Company

Local 27—New Castle, Pa.  
Savoy Records Co.

Local 47—Los Angeles, Calif.  
Carter-Artinger Enterprises  
Discos Orquidia  
Educational Records  
Fine Arts Recording Co.  
Holiday Productions, Inc.  
Lyric Records  
Stardisc Record Co.

Local 71—Memphis, Tenn.  
Hi Recording Company

Local 77—Philadelphia, Pa.  
Hye Record Co.

Local 86—Youngstown, Ohio  
Dusi Records  
Whirl-Wind

Local 132—Ithaca, N. Y.  
Marlee Record Co.

Local 161—Washington, D. C.  
S & G Recording Corp.

Local 257—Nashville, Tenn.  
Goldenrod Record Co.

Local 293—Hamilton, Ont., Canada  
Arrow Record of Canada, Ltd.

Local 442—Yakima, Wash.  
La George Music Co. (Air Records)

Local 655—Miami, Fla.  
Caribbean Records

Local 764—Vincennes, Ind.  
Spin Records

Local 802—New York, N. Y.  
Associated Artists Enterprises  
Carlton Record Corp.  
Charm Records  
Coronado Productions, Inc.  
(Formerly Honeydreamers Corp.)  
Maxwell Enterprises  
Montilla Records  
Nina Record Co.  
Rialto Record Corp.  
Roman Records  
Thaddeus Suski Productions  
Web Records, Inc.  
Worthy Records  
Juno Record Co.  
Valye Music Corp.

## CLOSING CHORD

(Continued from page thirty-seven)

### JOHN RODENKIRCHEN

John Rodenkirchen, a life member of Local 30, St. Paul, Minnesota, having joined that local in November of 1902, died September 12.

Born in Muelheim on the Rhine, Germany, on August 28, 1875, he came to the United States with his parents in 1889. Having begun his study of music in Germany, he continued here under the tutelage of Emil Oberhofer, Frank Danz, Claude Madden, Fred Will and D. F. Muehlenbruch. He joined Seibert's Great Western Band and Orchestra in St. Paul and the Danz Orchestra in Minneapolis. Mr. Rodenkirchen was a member of the Minneapolis Symphony. He

also played in the Twin City theatres for about eighteen years. When the Minnesota State Band was organized, he joined under C. M. Selling and later became assistant conductor under A. L. Snyder. Having studied church music at St. John's University, he took over the choir direction at various St. Paul Catholic churches and continued in this work for thirty-three years.

In 1923, with several other post-office employees, he organized the St. Paul Postoffice Musical Society for the purpose of bringing musical programs to shut-ins in hospitals, orphanages and old peoples' homes. This organization is still in operation.

DECEMBER, 1957

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## Over Federation Field

(Continued from page sixteen)

'Smoker' held on January 1, 1911, was \$4.95; beer, \$2.00; cigars, \$1.75; ham, 50 cents; cheese, 40 cents; bread, 30 cents. This was for all fifty of the members. In 1912 the salary for vaudeville leaders was \$18.00 and that for side men \$15.00 a week. For movies (admission 5 cents) piano players were paid \$10.00 a week and side men \$7.00."

Vincent E. Skillman, president of Local 71, Memphis, Tennessee, recently was made a full-fledged USO "volunteer" by H. H. Fisher, AFL-CIO Community Services Activities representative of the Memphis Community Chest. This was in recognition of the program of music provided by a grant from the Music Performance Trust Funds of the Recording Industries

with the cooperation of Local 71. This local began its program of fine music in January, 1954, and has continued without interruption to the present date. During summer months the local provides music for two monthly dances.

The Empire Orchestra of Albany, New York, started on its fifty-fifth year on November 7, as the result of the unanimous vote to continue, taken at a banquet held shortly before that date. Host of this banquet was one of the founders of the orchestra and its conductor, Dr. Leonard G. Stanley, a member of Local 14, Albany. Dr. Stanley was also assistant conductor of the Albany Symphony for seventeen years, as well as its treasurer and a violinist in its ranks.

Billy Eckstein, a member of Local 406, Montreal, Canada, for

more than forty years, has staying powers—and his career proves it. He first played the piano in public at the age of three. He was a "boy wonder" at nine. When at fourteen he made his first Broadway appearance at Wistaria Grove Roof Garden, he had already played two summers at the Canadian National Exhibition. Then began a series of tours in which he covered a good part of the United States and Canada and was invited to play the golden piano in the White House for President Teddy Roosevelt. ("Deeeeee-lighted!" exclaimed Roosevelt.) Next came a five-year vaudeville tour during which he was presented as "The Boy Paderewski."

Suddenly he was too old to be "The Boy Paderewski" any longer and the bookings stopped. For a while he played piano in a 128th Street, New York City, honky-tonk with singing waiters and coin-tossing customers—this for eighteen dollars a week and tips!

Then he started a new career. He became "cinema interpreter" in Montreal movie houses. At the Strand he was able to plug his own songs, such as "When I'm Dreaming of You," "Where the Niagara Flows" and "Sweet Senorita." Incidentally, he is the composer of the song which was sung during the A. F. of M. Convention in Montreal in 1953 and which was distributed to all the delegates on a special recording made for the occasion.



Billy Eckstein

During World War I he was too short to fight, being under five feet. He wrote victory songs and played for Victory Loan campaigns. Later he was engaged at Chateau Ste. Rose, north of Montreal—stayed there twenty years—then moved to the Lido Club. In 1956 he returned downtown to the Smart Clover Cafe where he plays six nights a week from 7:00 to 2:00 with an hour's intermission.

He plays old medleys, honky-tonk on a special old upright, burlesques, rock 'n' roll and sometimes parodies his early "cinema interpretations." Recently he "interpreted" for a Montreal Men's Press Club showing of Douglas Fairbanks' "Black Pirate."

—Ad Libitum.



Banquet given by Dr. Leonard G. Stanley, Empire Orchestra director.

## Know Your Conductors

(Continued from page thirteen)

his life in Vienna where he was born and where he had acquired his great love for opera. Family history records that he started to play the violin at the age of three and had begun the study of piano at six. His formal studies, which began at the famous Academy of Music in Vienna and were completed at the David Mannes College of Music in New York, led him through piano, theory, composition and conducting, the last becoming his choice of a career.

By the time he had his conducting diploma, in 1942, from the Mannes School, Julius Rudel had acquired quite a bit of conductorial experience. In 1941 he conducted Gilbert and Sullivan's *Mikado* at City College. He did symphonic and "pop" concerts with a semi-professional group in Parkchester, and began a series of apprenticeships with small opera companies in Connecticut, Philadelphia, and Boston. Conductorial assignments with the New York City Opera and elsewhere, increased considerably after his very successful debut there in November, 1943, doing Strauss' *Gypsy Baron*. In a few years after that he had a sizeable repertoire under his conductorial belt. In addition to conducting, his vaguely defined "staff" duties at the City Center soon took him into administrative

work. His flair for it surprised no one more than it did himself.

This talent had been developed, however, during his seven-year tenure, from 1945 to 1952, as Director of the Third Street Music Settlement. During that time, he started opera and language departments, opened the facilities of the school to the returning veterans, and brought the school enrollment to an all-time high of 1,150 students and 135 faculty members. He also developed the student senior orchestra to the point where it could give frequent concerts, often broadcast on WNYC.

Aside from the considerable amount of opera conducting Julius Rudel has done during these fourteen years, he has also gone off in two other directions. First, he has felt increasingly that native American opera will probably spring from the great American musical and also that opera had much to learn from that widely-accepted idiom. For five years, therefore, he has spent his summers doing musicals in stock. When the New York City Light Opera Company was formed in 1954, he was able to utilize this experience as musical director and conductor. He is proud of having conducted such "hit" revivals there as *Carousel*, *Fintian's Rainbow*, *Carmen Jones*, and *Brigadoon*. When he was asked to return to his native Vienna in January and February, 1956, it was to conduct not only opera but

also *Kiss Me, Kate*, a production that has had fantastic success there. He has been asked several times since to return to do both opera and musicals.

To enrich his conducting experience in the symphonic field, he has been doing concerts during the past five summers at the Lewisohn Stadium in New York, the Robin Hood Dell in Philadelphia, the Milwaukee "Pops," and the Grant Park Symphony in Chicago. During the past summer he conducted the Puerto Rico Opera Festival.

His plans for the spring season call for an experiment of national as well as international significance. With the aid of a grant from the Ford Foundation, Mr. Rudel will present five weeks of American opera. The season should give the nation and, in fact, the world, an opportunity to appreciate our native operatic output and our young composers the chance to learn through observation of actual production in a major lyric theatre.

Julius Rudel's long-range hope is that the success of the New York City Opera will provide the impetus for other large cities in the United States to establish city centers of their own. He sees these community enterprises as a strong cultural force in providing more of the country with musical theatre and more of our talented young people with the opportunity of being heard.

The following books, received at our editorial offices during the past year, are of more than routine interest.

*Speaking of Pianists* by Abram Chasins. 310 pages. Alfred A. Knopf. \$4.00.

Abram Chasins, who himself has been a concert pianist, composer and teacher, describes at length some two-score of his pianist friends—the colossi of the keyboard from the 1920's to the present day. He does more. Without detracting from the enchantment of the concert pianist's world, he makes it a real one, fenced in by the three-meals-a-day, roof-over-one's-head necessities of living. He shows that it is even more circumscribed than most because "soloists vegetate within a regime that denies them fundamental rights that belong to all others—the chance to do their work, the chance for advancement in recognition of a job well done and of long and loyal service." Further he says, "An environment that compels an artist to do less than his best work, or even other work, in order to exist, destroys his spiritual and emotional fibre and menaces his power."

His chapter on "High Fidelity—High Fatality," describes the recording studio, where often the technicians have the last say, as the hell of lost hopes for many a pianist, and the albums that emerge from the debacle as possessing "all the coherence of a birthday party for a mob of three-year-olds." The reason, he says, is clear; mass production by its very nature is "incompatible with the superlative craftsmanship of a creative work of art."

With all his knowledge of the facts of artistic life, Mr. Chasins, with the incurable optimism of the creative person, is forward-looking. He believes musicians are not powerless; that honest purpose and ideals of dedicated people will do their good work in the end.

*The Story of Beethoven* by Helen L. Kaufmann. 181 pages. Grosset and Dunlap. \$1.95.

The author has made the childhood of Beethoven real. If she has constructed situations out of the blue, they are situations which accord with what we know of Beethoven as a tragic but fate-conquering individual. The story, gauged to the level of young readers, will also be welcomed by grown-ups who like a tale well-told.

*Music in American Life* by Jacques Barzun. 126 pages. Doubleday and Company, Inc. \$2.75.

To build the American musical scene—rug-cutting, quartet playing, school music, state support—into a single gigantic structure is a feat in itself, but Barzun also manages to fill the structure with very human men and women, who, though of disparate aims, ages and talents, still manage somehow to work together to bring into being an American art of music. The conclusions he draws are sometimes wry, but it would seem the situation justifies them.

*The Musician's Guide, the Directory of the World of Music*. 864 pages. Music Information Service, Inc. \$10.00.

In its third annual directory the "Musician's Guide" presents information in every field of music. Listed are all periodicals featuring musical activities; all colleges and universities with scholarships and fellowships for musical studies; awards, grants and prizes offered by foundations, industrial firms and government agencies; locals of the A. F. of M.; addresses of manufacturers of musical instruments and merchandise; music publishers; booking agents; concert managers; dance halls; concert halls.

A series of educational and informative articles contributed by recognized leaders in their respective branches of music increases the value of this fine reference book.

*Music in Your Life, the Lives of the Great Composers*, by Delos Smith. 272 pages. Harper and Brothers Publishers. \$3.95.

Mr. Smith's characterizations of these forty-five composers—the thoroughly regulated Mendelssohn, the saintly Franck, the worldly Rossini, the Casanova Paganini, the tragic Berlioz—are apt. Vivid, visual impressions, as though the author had done considerable ghost-journing through the four centuries the book represents, and a sense of climax—the initial failure of Bizet's *Carmen*, the final letter of Nadejda to Tchaikovsky, the disaster of Rachmaninoff's first symphony—enliven the stories.

*A Handbook of Jazz* by Barry Ulanov. 248 pages. The Viking Press. \$3.50.

The book is more than informative. It is illuminating, whether the author is describing

the history of jazz, its derivatives, its essential characteristics (flexibility, improvisation, experimentation with instruments), its language, its place in the modern scene or its protagonists. In the chapter on "morality in jazz" Ulanov seeks to discover, by examining the lives of its musicians, what is to be done about their "burden of frustration." He advocates educational opportunities to defeat the license which has often surrounded the name of jazz.

*The Story of Jazz* by Marshall Stearns. 367 pages. Oxford University Press. \$5.75.

As far as Marshall Stearns is concerned, jazz came from Africa and West India, by way principally of New Orleans. The work songs, spirituals, blues spread through Chicago, New York, St. Louis and Kansas City to become a national affair. A plethora of "names" gives validity to the narration, but also makes it confused. The chapters on the nature of jazz—their thesis, "Jazz is a separate and distinct art that should be judged by separate and distinct standards"—give boundaries to the genre, and a means of dealing with it as a workable and developing art form.

*Untune the Sky, Poems of Music and the Dance*, compiled by Helen Plotz, illustrated by Clare Leighton. 162 pages. Thomas Y. Crowell Company. \$3.50.

Poems about music are important items in the musicians' mental filing system, for he can not only gain inspiration from them, but also quote them to his friends, write settings around them and improvise on them in the bath. The present selection is wide, consisting of verses from Euripides to Marianne Moore. It includes humorous verse. A particularly choice one by Ogden Nash—too long, unfortunately, to quote—deals with the little piano exercise "Chopsticks" and is addressed to suffering parents.

*Symphony Conductors of the U. S. A.* by Hope Stoddard. 405 pages. Thomas Y. Crowell Company. \$5.00.

This book, which gives biographies of thirty-two of our major conductors and life sketches of some 400 more, will prove valuable as a reference book as well as source material for those who like to know about the careers of these musical leaders in our cities and towns.



## FOR SALE or EXCHANGE

**FOR SALE**—Three superb concert violins: Antonio Stradivari, J. B. Guadagnini, J. B. Vuillaume. Owner must sell at once; consider trade. Ted Marchetti, 1275 Westwood Ave., Columbus, Ohio.

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**FOR SALE**—Vega professional five-string banjo; also Bach trumpet, and a French horn; all are used. J. Perry, 535 Slocum Road North, Dartmouth, Mass. 11-12

**FOR SALE**—Leedy utility tympani, 25 x 28, band tuned with trunks, \$125.00. Charles LoCascio, 3716 Colonial Ave., Norfolk, Virginia. MADISON 2-3555. 11-12

**FOR SALE**—Gibson Console electric double-neck steel guitar and case. Like new, detachable legs, price \$180.00. Morland Beckstrom, 1326 South 51st St., Omaha, Neb. Phone: Glendale 7801.

**FOR SALE**—Beautiful and complete set of drums, \$300.00. Like new, must see to appreciate. David K. Smith, Danlog, Illinois.

**FOR SALE**—K Kay string bass, perfect condition, \$100.00. G. Fiorentino, 8812 19th Ave., Brooklyn 14, N. Y. Phone: ES 2-4135 (After 6:00 P. M.)

**FOR SALE**—Jen-Co Celesta, four octave, like new. Will sacrifice. John Simpson, 154 Longview, Decatur, Ill.

**FOR SALE**—Benge, Bach and French Selmer trumpets. All medium-large bore; like new. Must sacrifice at \$135.00 each. R. Shorman, 4746½ Sacramento, Chicago, Ill. IRving 8-9448.

**FOR SALE**—Hammond spinet organ; model M-2, walnut finish, guaranteed like new, 2½ years old. \$950.00, no tax. Clarence G. Lane, 1818 North Red Bank Road, Evansville, Ind. Phone: HA 4-3448.

**FOR SALE**—Three-quarter size Kay string bass, good condition; dark red color, cloth case. German bow: \$150.00. Harold Murphy, Box 325, Burgettstown, Pa.

**FOR SALE**—By Slide trumpet, King make; silver plated, gold bell, with case; excellent condition, \$75.00. Charles Suhya, 303 Burk Ave., Johnstown, Pa.

**FOR SALE**—Library of symphonic arrangements scored for symphony orchestra. Ideal for radio or pop concerts. Catalog on request. Clifford Reckow, 510 East Whitting Place, Fullerton, Calif.

**FOR SALE**—One Emperor Epiphone guitar; used less than two months, \$400.00 (Four hundred dollars). Will accept good acoustic guitar as trade-in. Fred C. Nance, 1801 Arnold Drive, Charlotte 5, N. C.

**FOR SALE**—Large stock of vocal, instrumental, brass, woodwind, chamber music parts, scores; also lots of teaching material. B. Rosca, 1504 South Wilton Place, Los Angeles 19, Calif. Phone: REpublic 2-7857.

**FOR SALE**—E9, quick change to F, rotary Olds melophone alto horn; like new, with case; owner retired. (Cost \$210.00, will sell for \$150.00; only used on six concerts. Albert C. Meckley, 26 North 13th St., Harrisburg, Pa.

**FOR SALE**—Gibson Grand Console steel guitar with case and legs. Like new; originally \$540.00, must sacrifice for \$140.00. George Neubauer, 6831 South Green St., Chicago, Ill. AB 4-7051.

**FOR SALE**—One Ambassadors trombone. Olds, like new, brass lacquer; also Conn curved soprano sax, gold lacquer, perfect condition, just overhauled. Will sell, or trade for baritone sax. Lyle V. Olson, Rushford, Minn.

**FOR SALE**—Used Dave Pell styled arrangements for trumpet, trombone, tenor sax, also doubling baritone sax, piano, bass and drums. Bub Eberhart, P. O. Box 323, East Lansing, Michigan.

**FOR SALE**—Saxophone, tenor Bb, Conn, with case; fine condition and tone. Used five months, \$160. Fred Vincen, 3553 North Broad St., Philadelphia 40, Pa. BA 5-3788.

**FOR SALE**—Kruppe single four-valve Bb French horn, with Schmidt bell. German silver and brass, two interchangeable slides for fourth valve; two detachable blow pipes; very good condition. \$250.00. Donald Wenner, Cragston R. D. 1, Highland Falls, N. Y.

**FOR SALE**—Full Berhm Selmer A clarinet, like new, \$150.00. Or exchange even for good tenor banjo, A-1 condition, 1920 through early 1930 era. Anthony Curcio, 554 Eighth Ave. South, St. Petersburg, Florida.

**FOR SALE**—New soprano Bb cornet; German hand-made writing on bell reads "Angelstrig-Von-Fos Monke in Köln A/R/12." Over-all length only 12". Will sell for any offer; cost new \$300. Picture will be sent on request. Frank Chrystem, 19427 Schoenher, Detroit 5, Michigan.

**FOR SALE**—Radrizzani ½ bass, mint condition; fine tone, perfect instrument for symphony musician, \$500.00. Call WE-twood, N. J. 5-0770-J. John A. Roskoski, 49 Palm St., Hilldale, N. J.

**FOR SALE**—Lenny Dee type Hammond organ outfit with 40-watt Leslie, 60-watt custom cabinet with four 15" speakers, Hammond reverberation unit, vibrachord, silvox; complete relay system for mixing any combination desired. The best outfit for sale in the country. \$4,600.00. Morris Kline, 2655 Mock Road, Columbus 19, Ohio.

**FOR SALE**—Ludwig 18 x 22 red sparkle cocktail drum; bass pedal, 5 x 7 side tom tom, covers; complete outfit, \$100.00. Irving Steinbrecher, 1131 Elder Ave., Bronx 72, N. Y. Tlvt 2-6011 (7:00 to 10:00 P. M.)

**FOR SALE**—C clarinet, wood, by Buffet; Albert system, 15 keys, four rings, good leather case; \$35.00. Bb same as above, \$25.00; also E9 same, no name, leather case, \$25.00. Felix Marielli, 65 Gealer St., Providence 9, R. I.

**FOR SALE**—Selmer gold-plated alto sax; cigar cutter, 15,000 series, perfect condition and wonderful tone. Sacrifice for \$350.00. Geo. Fasola, 1255 S. W. Tenth St., Miami, Florida.

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