

January 1959

MUSICIAN

international



Roy Harris • see page 9

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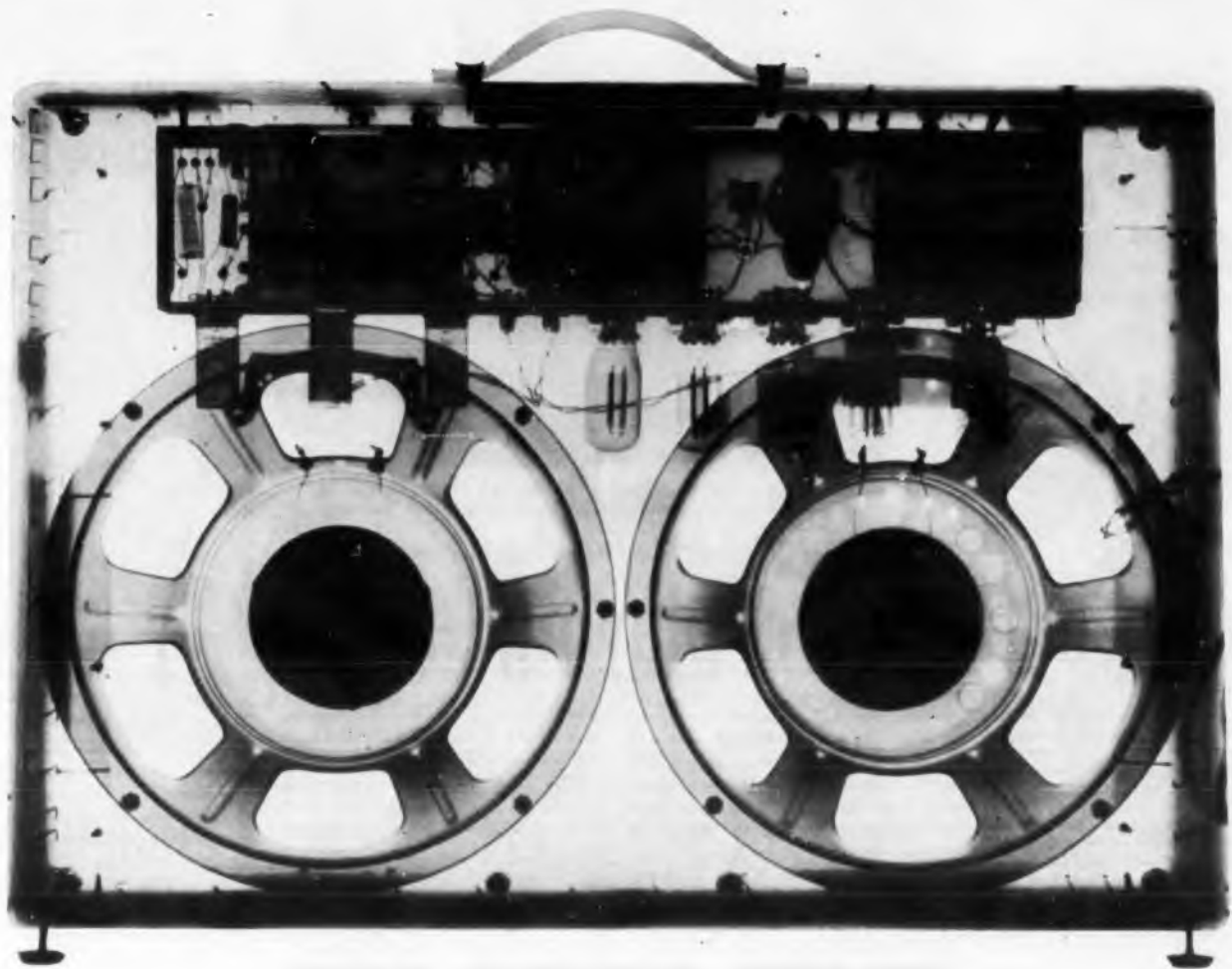
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COVER

Roy Harris

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INTERNATIONAL MUSICIAN



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Where they are playing

Top row, left to right: RICHARD MOSER completed his long-term engagement at the International Club of the Shamrock Hilton in Houston, Texas, the end of November . . . Smiling JACK COLLINS finished up his run at Robinson's Restaurant, Daytona Beach, Fla., on December 24. J. ROLAND JOHNSON recently opened an indefinite engagement in the Gold Room of the Theresa Hotel in New York City. . . . JOHNNY RIVERS, who has been appearing every Wednesday, Friday and Saturday night at the Lodge on Merrick Road in Valley Stream, Long Island, N. Y., has renewed his contract for six months. Bottom row, left to right: HERMAN TROPPE is in his sixth month at 90's Top, LaSalle Hotel, Chicago, Ill. . . . Harpist FRANCES CORSI is in her fifth month of entertaining in the Voyager Room of the Henry Hudson Hotel in New York City.

EAST

Mrs. Dwight D. Eisenhower will be one of the patrons at the Washington (D. C.) Jazz Jubilee, sponsored by the Congressional Circle of Friendship House, on March 16 at the Sheraton Park Hotel. Other patrons will be Mrs. Richard Nixon, Mrs. John Foster Dulles and Mrs. Earl Warren. The concert will be a musically illustrated history of jazz from its beginning to the present day, featuring prominent soloists in various jazz interpretations. The Congressional Circle of Friendship House is made up of wives of senators and rep-

resentatives. Mrs. Richard Bolling, wife of the Missouri representative, is chairman of the jubilee.

The Don Morris Orchestra entertains at the Bar and Grill of the Berkeley-Carteret Hotel in Asbury Park, N. J. Members include Bentley Naison, alto sax, clarinet and violin; Teddy Longo, bass; Wally Osbourne, Jr., drums; Joe Veneri, guitar and bongos; and Don Morris, piano and leader . . . The Squier Brothers Duo (Jay on organ, piano and sax, and Wes on drums, vibes and bells), booked on a two-week contract, is in its tenth month at the Blue Hills

Manor, Dunellen, N. J., playing three nights a week . . . Ed Daniels and his Versatiles are at the Malibar Lounge in Elizabeth, N. J. Making up the group are Ed Daniels, accordion, vibes, bass, piano and leader; Anthony Francis, trumpet, sax and bass; Vince Mazzi, trumpet and bass; and Mike Gandia, drums.

After playing the piano and organ at Jackson's Steak House in the Bronx, N. Y., for over five years, Gil Murray has been brought back again by popular demand. . . . Jody Carver and his Trio are now appearing at Joe Capetta's Hicksville Manor in Hicksville, Long Island, N. Y. . . . His father, Zeb Carver, and his Trio are at Ed and Jim's Driftwood Club in South Farmingdale, Long Island. . . . Piano stylist Larry Leverenz recently opened at the new Leighton's Restaurant in New Rochelle, N. Y., for an indefinite run after a successful five-month return engagement at Leighton's in Ardsley, N. Y. . . . Johnny Mack, "Master of the Keyboards," is in his fifth month at the Powers Hotel Lounge in Rochester, N. Y. . . . Eddie Hazell is currently booked at Otto's in Latham, N. Y.

Eddie Conrad and his Orchestra have returned to the Walpole Echo Inn, Walpole, Mass., for weekend entertainment. The outfit includes Dick Plummer, drums; Charlie Consfas, piano; Kurt Boyden, trumpet; Dana Pierce, tenor sax and clarinet; and Eddie Conrad, bass.

NEW YORK CITY

Joe Saluzzi is club dating in the metropolitan area with his own combo.

Bill Kovero and his Vagabonds, all members of Local 18, Duluth, Minnesota, play engagements in and around that vicinity. Front row, left to right: Kenneth Whitcomb, second tenor sax; Lloyd Hawley, first tenor sax; Glen Lin'berg, baritone sax; Bill Kovero, leader; Mike Meier, guitar; Russel Arkkola, piano; Donna Hammars LaTulip, vocals. Second row, left to right: John Nussey, first trombone; Harry Erickson, second trombone; Tauno Thompson, first trumpet; Pat Sullivan, second trumpet; Art Peterson, drums; Jerry Mowers, accordion; Floyd Brisetto, tuba.



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Reese Markowich and his Modern Jazz Quartet played at the Cafe Bohemia in Greenwich Village, New York City, from December 19 to January 3.

Since the Socony-Mobil Building was erected in 1956, Rosamond Tanner has played Christmas music on the organ. This year the recitals occurred on December 18, 19, 22, 23 and 24 for two hours at noon and again at 4:30 P. M. Every Saturday night she is featured with Hugh Golden's Orchestra in the Exurban Room of the Westnor in Westport, Conn.

MIDWEST

The O'Brien and Evans Duo is currently at the Flame Room, Streator, Ill. . . . Buddy Laine and his Whispering Music of Tomorrow played for the holidays at the Chevy Chase Country Club in Wheeling, Ill. The band is booked there again January 9 and 10 . . . Franz Jackson and the Original Jass All-Stars continue at the Red Arrow in Stickney, Ill., on week-ends.

Pianist Bruce Robins has been held over at the Francis Hotel in Kokomo, Ind. . . . The Castles (Jan Castle, piano and vocals, and Vern Castle, drums and vocals) are appearing at the Van Orman Hotel in Bloomington, Ind. . . . Harold Vickers and his Orchestra have performed at the Elkhart (Ind.) Moose Lodge for the past seven years and have just signed a new contract for another year. With Vickers on drums as lead man, he combines with Beatrice Swartz on piano, Robert Ziemas on sax and clarinet, Anthony Bibbu on trumpet and Glen Boyland on string bass and banjo.

Organist Gladys Keyes recently finished a fourteen-week stint at the Town House in Canton, Ohio. . . . Hal Binkley and his Band entertain at Eddie Abood's new Idleway Lounge in Cleveland, Ohio. . . . Tops Cardone's Group has been at Tassies Skyway Restau-

rant in Cleveland for the past three years.

Billy Maxted and his Manhattan Jazz Band completed a three-week engagement at the Crest Lounge in Detroit, Mich., the end of December. The group is composed of Dan Tracey, clarinet; Maurice Purtill, drums; Chuck Forsyth, trumpet; Gene Deangelo, bass; Lee Gifford, trombone; John Denglar, bass, sax, tuba and trumpet; and Billy Maxted, piano . . . Lee Walters and his Combo (Carroll Consitt, drums; Rudy Davis, piano; and Lee Walters, reeds and strings) are based at the Alamo Supper Club in Detroit . . . Organist-pianist Helen Scott is currently appearing at the Sapphire Room of the Hotel Park Shelton there . . . "Sylvia" is in her ninth year at Detroit's Town Pump.

Peony Park Royal Terrace Ballroom in Omaha, Neb., opened its Saturday-Sunday winter season in December. Jay Bellaire and his Orchestra will be present every Saturday night. During the pause between dances and at intermission Freddy West will entertain at the organ and piano. Patty Walters is the vocalist. The Tony Bradley Crew will be featured every Sunday night.

The Frank Schalk Band has signed a new contract with the Covered Wagon Club in Minot, N. D., for the fourth year. The group performs six nights a week at this spot.

CHICAGO

Chuck Minogue has become a full-time jazz drummer and is currently appearing with the Joe Zack Quartet in the Chicago area . . . The Ed Higgins Trio (Ed Higgins on piano, Bob Cranshaw on bass, and Walter Perkins on drums)

(Continued on page forty-three)



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PRESIDENT KENIN ANNOUNCES . . .

the Summer School for the CONGRESS of STRINGS and the BEST NEW BAND of 1959 CONTEST

President Kenin has announced the formation of a National Advisory Committee of leading exponents of music to assist in the furtherance of two Federation music projects: the International String Congress and the search for the Best Dance Band of 1959. The first will provide annual scholarship instruction for talented young string instrumentalists and the second is a national contest to support the revival of public dancing to live music. Both aim to develop live music and the musicians' profession.

At a meeting at A. F. of M. headquarters recently, attended by a score of leaders in music, entertainment and industry, Dr. Roy Harris, composer-conductor-educator who will direct the String Congress, reported that Oklahoma's famous Greenleaf Lake area, near Tulsa, had been made available as the site of the scholarship summer school. He said that the course of instruction for string competition winners will run from June 15 to August 8

with an outstanding faculty of string teachers in residence.

Mr. Kenin made known that among those who will serve on the International String Congress advisory committee are: James P. Mitchell, Secretary of Labor; Leopold Stokowski, internationally known conductor; Mrs. Ronald Arthur Dougan, president, National Federation of Music Clubs; Miss Vanett Lawler, executive secretary, Music Educators National Conference; Ernest E. Harris, vice-president of the American String Teachers Association; Yehudi Menuhin, noted concert violinist; conductors Eugene Ormandy, Leonard Bernstein, Howard Mitchell, Gregor Piatigorsky, Vladimir Goldschmann, Nicholas Slonimsky; Samuel Rosenbaum; Congressman Frank Thompson, Jr., of New Jersey; and Gerald Doty, president, American String Teachers Association; Carl Haverlin, president of B. M. I.; Paul Cunningham, president of ASCAP; Szymon Goldberg, violinist.

Cooperating with the A. F. of M.'s National Advisory Committee in providing the International String Congress summer scholarship site is the Greenleaf Lake Festival, Inc., of Tulsa, an association consisting of leading citizens of that city who have underwritten a distinguished faculty of artist-teachers. Officers are Burch Mayo, president of the Tulsa Chamber of Commerce; William G. Vandever, vice-president; and Russell F. Hunt, secretary-treasurer. Governor-elect J. Howard Edmondson of Oklahoma will serve as honorary president of the sponsoring group. Assisting in the arrangements with Dr. Harris are Paul J. Cumiskey, president, Local 94, Tulsa, and Douglas H. Timmerman, executive vice-president of the Tulsa Chamber of Commerce.

The State of Oklahoma has provided a youth camp, newly constructed in a state park in the mountains of that State on the shores of a 1,475-acre spring-fed lake. In addition to existing modern facilities, thirty new practice sheds are being constructed to accommodate the Congress students. Combined with intensive study, this beautifully wooded location will provide supervised outdoor recreations, swimming, boating, fishing and hiking.

A minimum of fifty scholarship students between the ages of fifteen and twenty-one from the United States and Canada will be provided for with all expenses paid. According to President Kenin, approximately forty Federation locals have already pledged scholarship contributions to winners of community auditions presided over by leading symphony players.

Applications for such scholarships may be procured from the committees of the various locals and should be filed with the same committees.

(Continued on page forty-five)

Members of the National Advisory Committee who met with A. F. of M. President Herman D. Kenin at the New York headquarters to assist in the promotion of two Federation music projects, the International String Congress and the Best New Dance Band of 1959. From left to right, seated: Mrs. Ronald Arthur Dougan, president, National Federation of Music Clubs; S. Turner Jones, executive secretary, Music Teachers National Association, Inc.; Herman D. Kenin, president, American Federation of Musicians; Miss Vanett Lawler, executive secretary, Music Educators National Conference; A. C. Waern, General Artists Corp. Standing: Oliver Daniel, Broadcast Music, Inc.; George Gabriel, Broadcast Music, Inc.; Henry Ziccardi, A. F. of M. presidential assistant; Sammy Kaye; Paul Ackerman, Billboard Magazine; Paul E. Richards, Conn Instrument Corp.; Ernest E. Harris, vice-president, American Strings Teachers Association; Richard Frolch, ASCAP; Don Jacoby, Conn Instrument Corp.; Leopold Stokowski; Dr. Roy Harris, director, International String Congress; Howard Barlow; Leo Cluettmann, secretary, American Federation of Musicians; George V. Clancy, treasurer, American Federation of Musicians; Otto Weber, managing secretary, National Ballroom Operators Association; Jack Forents, A. F. of M. presidential assistant.



RECORDING CONTRACTS

I am asking each local to see to it that recording contracts which are sent to the President's office contain the names and local numbers of all musicians covered by the contract. Contracts have been received in this office which contain the leader's name only. It would facilitate the work of this office if the contracts were complete in every detail and we would appreciate your cooperation in this matter.

HERMAN D. KENIN,
President, A. F. of M.

◆ Thought for the New Year ◆

The labor movement is not simply a stream to carry to prosperity those who trust themselves to its flow. It is not a conveyance to clamber onto when its direction indicates betterment in one's conditions and to scramble off of when the going gets rough. It is not a ticket to paradise nor a rain-check against possible economic turmoil. Labor organizations, the merged endeavors of a multitude of workers striving to better their conditions, the determination of the many to right common grievances, are not entered into merely because they promise higher wages, more comfortable conditions and old-age security. Labor organizations are entered into because there are wrongs to right, because each mem-

ber feels he can help in their righting only through combining his efforts with those of his fellow members.

So this is the time of all others in which members of labor organizations must sense the importance of their affiliation. Now as never before must each realize the importance of his own individual contribution in bringing about the common gain. What this contribution will consist of, on the part of musicians, will become apparent during the coming months. But it is well to bear in mind that only through concerted effort can members of the A. F. of M. better wage scales, working conditions and employment opportunities.



on the cover:

ROY HARRIS

Roy Harris has long been recognized both as a leading American composer and as a vigorous advocate of American music. From his birth in a log cabin in Lincoln County, Oklahoma, on Lincoln's birthday, February 12, 1898, to his most recent compositions and writings, his artistic and personal life have been colored by the unfolding culture of our native land.

His position in our national culture can best be characterized by the following estimates:

*"America's leading symphonist."
"Like the American continent rising up and saying 'hello.'"*

Time Magazine

"Harris' music is especially rich in qualities Americans regard as reflecting their national life. Harris is a straight-out classicist but, it must be urged, such a classicist as only the present world scene could produce."

Gustave Reice
Grove's Dictionary of Music
and Musicians

"Roy Harris seems to be the answer to our desire for the Essential American. He is among those who have come to stand for the beliefs the people cherish and to be the means of interpreting those beliefs abroad."

International Musician

"I think that nobody has captured in music the essence of American life—its vitality, its greatness, its strength—so well as Roy Harris."

Serge Koussevitzky

"Whenever American music is discussed, the name of Roy Harris comes to the fore. America is rich

in musical talent, but Roy Harris has in the hall of American music a place which is unique."

Nicolas Slonimsky
Christian Science Monitor Magazine

"Roy Harris' Third Symphony, America's most successful work in that form by any standards, has a dignity about it that doesn't wear off."

Virgil Thomson
New York Herald Tribune

"The Seventh Symphony has new sounds and new rhythms which are emotionally uplifting. I believe it has qualities which will strengthen everyone's optimism about America—this seems to me the real meaning of this new music of Roy Harris."

Rafael Kubelick

He has been highly honored by the United States Government; the Governors of the States of Colorado and Oklahoma; the Mayor and Junior Chamber of Commerce of Pittsburgh; the Library of Congress; the National Association of Composers and Conductors; the National Committee of Music Appreciation; Phi Mu Alpha Sinfonia; the National Institute of Arts and Letters; and many others. He has been commissioned by the major Symphonies and recording and broadcasting companies of the nation. Honorary degrees have been conferred on him by the Universities of Rochester, Rutgers, Stanford, and the Philadelphia Academy of Music.

Dr. Harris is resident composer at Indiana University. He is a consultant for the American Federation of Musicians and Founder-Director of the *International String Congress* which is an A. F. of M. project to help correct the growing shortage of string players. (See the article on page 12 of the October, 1958 issue of the I.M.) From September 18 to October 18, 1958, he was in the Soviet Union as cultural ambassador for the State Department.

The present article is the second of four articles on cultural developments in the Soviet Union.

NOTICE TO LOCALS

In the August 1958 issue of the *International Musician* a ruling of the Internal Revenue Service was reported which would affect the tax-exempt status of locals which pay sick, death, accident and similar benefits to their members. I have since received numerous inquiries regarding this ruling. The AFL-CIO has filed a brief with the Service requesting it to reconsider and rescind this ruling. The Commissioner of Internal Revenue has agreed to postpone enforcement of the ruling until a decision on the AFL-CIO's brief is reached. It will therefore be unnecessary for locals to take any action to adjust to this ruling before that time. As soon as a decision is made it will be announced and, if necessary, explained in the *International Musician*.

Fraternally yours,
HERMAN KENIN,
President.

A. F. of M. Thanked for Contribution

Mr. Herman D. Kenin, President
American Federation of Musicians
425 Park Avenue, New York 22, N. Y.

Dear Sir and Brother:

We are quite happy to take this opportunity to express our sincere thanks for your substantial contribution to the campaign against the so-called "right-to-work" laws. Because of your interest and support, we were better able to develop a vigorous and efficient campaign which succeeded in defeating this issue in five of the six states where the mis-named "right-to-work" issue was on the ballot this year.

As you probably know, in California and Colorado, this proposition was defeated better than 3 to 2; in Idaho it was defeated by 12 to 11; in Ohio by almost 2 to 1; and in Washington it was defeated better than 5 to 3. The compulsory open shop proposal won only in agricultural Kansas by slightly more than a 6 to 5 margin.

In Montana, the activities of our groups were successful in keeping this proposition off the ballot as the anti-labor forces could not muster sufficient signatures. In Arkansas, the voters defeated a constitutional amendment to abolish full crew laws for railroads by 4 to 3. This record could not have been achieved without the splendid efforts and contribution of your organization and other affiliates of the AFL-CIO.

Your efforts and financial aid in helping to stop the activities of reactionaries and anti-union corporations throughout the country this year are gratifying. We well know their long-range plans call for the introduction of similar anti-union legislation in many more states next year. We look forward to continued cooperation and help on the part of our affiliates in this continuous fight against anti-labor legislation.

Thank you again. With best wishes, I am

Sincerely and fraternally,
WM. F. SCHNITZLER,
Secretary-Treasurer, AFL-CIO.



Dr. Roy Harris rehearsing the Portland Youth Symphony in his "Reverie and Dance," a work commissioned by the Rockefeller Foundation for the Portland Youth Orchestra.

CURRENT ATTITUDES

in the MUSICAL LIFE

of the U.S.S.R.

By Roy Harris

● The conditions which determine the musical life of the U. S. S. R. are like the spokes of a large and powerful wheel. They center to the hub around which they revolve; and, of course, this center is world socialism.

To those of us who come from a capitalistic democracy the social-economic conditions of the U. S. S. R. seem out of focus with the cultural conditions. We find it difficult to adjust to the obvious discrepancy, or what seems to us a discrepancy, between the restrictions and limitations of private living standards and the advantages and opportunities of collective planning and controls. We are born and trained to extol private initiative and individualism; they are conditioned to glorify nationalistic collectivism.

Backdrop of Darkness

If we hope to understand the intensity and depth of their devotion to collectivism, we must do so against the background of their history. We must try to imagine and comprehend what physical suffering, intellectual tyranny, and personal indignity was imposed upon most of the people by Czarism and feudalism. Our sons and daughters have never experienced such brutal absolutism to which there was no recourse but death. Only then can we realize that freedom is relative to experience. As one Soviet protagonist said to me, "Our people have freedom. What do you have that we have not? We have food

and clothes and an opportunity to work as much as we are able. What else is there to want?"

The Future Looms Big

With this basic kind of Socialistic thinking, we must not then be surprised that the people of the U. S. S. R. are enthusiastic about their progress, eager and energetic to cooperate, and filled with large expectations for the future. Each day is a new day, better than its predecessor. If they feel the need for improving their living standards they are confident that their needs will be satisfied in the foreseeable future. If their roads are inadequate, they will get more and better ones; if their telephone system is a travesty, it is still better than they were accustomed to; if their living quarters are crowded, they are not discontent because they can see hundreds of mammoth apartments being constructed. The future is evident to them in daily expansion and improvement. Meanwhile they are not serfs whose sons can be horsewhipped into servitude and whose daughters can be appropriated by the feudal master.

True—they live under new restrictions, repressions and disciplines; but their children can have as good a technical education as they can use. They are assured work, housing, food, medical care and annual vacations—a job to do which is theirs as long as they can fulfill it. But, perhaps, most important of all,

they believe that the State belongs to them; that they have a collective ownership in all their schools, institutes, universities, hospitals, theaters, ballet companies, orchestras, libraries, museums, parks, the vast domains of wheat and fruit, mines, factories, transportation systems, etc. In their thinking everything belongs to them; so they willingly sacrifice for it. They are building for the future of their posterity.

Only by understanding their expectations against the deprivations of their past can we learn how these people think and feel; what makes them tick. Only then can we understand their abiding pride in their civilization. Only then can we accept the good humor, the friendliness, the consideration and unstinting attention to detail which they lavish on those who come to them as visitors and observers.

Into the Unknown

When we took off from Copenhagen we left a land of miniature and delightful order. As we passed over the neat farms of Denmark and Sweden, we had a genuine sense of departure from the known to the unknown. And so it was.

Soon the precise checkerboard patterns of a highly cultivated agricultural land was swallowed up by rugged terrain, forests, lakes, vast stretches of virgin land with an occasional road and huddling village. The well worn ways of western culture were left behind.

INTERNATIONAL MUSICIAN

When we finally came down into the Moscow airport the scale of values had changed. We were in a new world. Everything was big: big in space, big in numbers; great jet planes on all sides. Life seemed portentous, rumbling with urgent event and destiny. One felt much smaller and less independent, immediately.

When I descended from my plane, a smart young man with a tape recorder strapped to his back stepped up to me holding a microphone and addressed me with the words, "What will be your first words on Soviet soil?" I responded, "I bring you the good wishes of my people to your people." He relaxed and the group that was with him crowded around with cordial curiosity. All of them were young and alert. Only one was older and he was obviously in charge. He proved to be Tikhon Khrennikov, the powerful First Secretary of the Composers' Union of the U. S. S. R. He took us immediately through customs without the delay of luggage inspection, and from that moment, until we left a month later, every path was cleared, every door opened to reveal Soviet culture at its present peak.

Lavish Hospitality

Many surprises were in store for us. The first surprise was the official limousines which awaited us and took us swiftly through fifteen miles of private homes (well equipped with television antennae); the business, the endless streams of private cars (in large, medium and small categories), the amount of new building, the huge stores crammed with consumer goods and jammed with jostling buyers. Then came the unflagging display of generous hospitality: the box seats at the opera, the ballet, the theater, the fabulous puppet show, the circus.

The well informed hostesses who spoke English so fluently as they guided us through the Kremlin, the museums, the schools and conservatories were official representatives of the Ministry of Culture.

I certainly was not prepared for the highly organized Composers' Union which was our host in Moscow, Leningrad, Kiev, and Tiflis. Each chapter of the Composers' Union differed according to its regional customs and officials. Each chapter was well housed in its own locale and well able to plan and develop the long conferences, discussions, parties and dinners which consumed our days so swiftly.

Good Fellowship

We found the works of dozens of young composers well recorded on tape; and we found the groups well coordinated and cohesive. If there were professional jealousies, certainly we were not aware of them. Their good fellowship, calm and pleasure in each others' accomplishments seemed genuine and normal. I do not think it could have been successfully feigned. I was most impressed by the headquarters of the Composers' Union in Leningrad. It was elegantly paneled in oak;

had its own recital hall, library, gaining rooms and dining room. It had formerly been the Officers Club of the Czar's army.

Realism With a Difference

Certainly the economic-social status of the Soviet composers is far superior to that of our own. However, the question which plagued me was, of course, "What about freedom?" How secure are these men in their civil liberties? Who determines their separate destinies? Who is Caesar and how many little Caesars do his bidding?

If the reports of our press are 50 per cent factual, then Soviet composers are sitting on a Socialist hot seat.

The facts seem to be somewhat as follows: 1. Composers are highly honored and well paid; 2. Composers must deliver the goods according to the rather vague dialectic of "Socialistic Realism" which is implemented, as I understand it, by the elected officers of their own union—not by the Politbureau.

Socialistic Realism seems to boil down to the professional ability and creative imagination needed to create a good piece which the public can understand. This does not leave much margin for experimentation. Tradition must be confirmed, but the composer may add as much variation as he is able to coordinate with traditional technics and forms. The composer must be considered a man of Social Service like the doctor, architect, or engineer. He must glorify his civilization with beauty which others can comprehend and enjoy.

Much of our obscure, so-called "advanced" music could not meet such social specifications: it would not be publicly performed. It would be considered socially remote or technically inept, or both! Much of our "pops" music would also be thrown out as superficial, vulgar, degrading to the morale of the public.

The Trombones Are Out

For instance, in discussing this matter, the Secretary of the Music Division of the Ministry of Culture told me that they looked with disfavor upon *Porgy and Bess* because it portrayed the Negro race to such a degrading disadvantage. "A Woman Is a Sometime Thing" could not be acceptable from a Soviet composer because it would be considered unworthy of Soviet womanhood. This puritan attitude was the rock on which Shostakovich's opera *Lady MacBeth* ran asunder (trombones in the bedroom, no!) It was voted unacceptable for moral reasons, not aesthetic ones.

Of course, there are no commercial music critics in the Soviet. There are a few "historian-critics" who are asked from time to time to evaluate particular works of Soviet composers. This they do after concentrated study of scores and recordings. Historian-critics must have won their spurs as historians and musicologists.

There was a long and heated discussion on this subject between us American composers and two "historian-critics" at an extended dinner given us by the Leningrad Composers'

Union. Of course the Americans pointed out the time-honored fact that critics have been notoriously wrong in the past, and that the time lag which seems necessary for the public (that they may catch up to new music) must not be arbitrarily by-passed.

The "Socialistic Realism" point of view seems to us more Socialistic than realistic. As a collective ideal we cannot deny that the arts, especially music, must communicate something to the people. But there are three loopholes: 1. Who are the people? 2. What is to be communicated? 3. When must "the people" understand and use the aesthetic idea created by, for and of human instincts? Is "the people" everybody? And, if not, what percentage constitutes a quorum of acceptance? Must the arts have social significance or may they communicate just anything about anything—human or not? Is music moral or amoral? Does the composer have any moral responsibility to anyone? Must his technic be couched in such traditional terms that *all* can understand at once? And, if not at once, when? Should these matters be determined by the aimless, shifting sands of human multitudes, or by the highly trained specialists of controlled culture?

Resourceful Creativity

Of course, these aggravated questions cannot be permanently answered for all peoples for every society. Thus far in Occidental societies, history indicates certain patterns. Thus far minority authoritarian groups have been unable to contain the mercurial impulses of creative individuals. They are too quixotic, devious, unpredictable and shrewdly germane to their own purposes. They cannot be fenced in, smothered, stamped out, emasculated. They find their own ways of hibernation and with unerring instinct emerge into the warm Spring sunshine of new regimes and controls sympathetic to their purpose.

We need only be concerned that many Soviet composers unknown to our public are producing much solid music; a bit conservative to our ears (a little more adventuresome than Prokofieff, Shostakovich, Kabelevsky and Khatchaturian), but always sure-footed in the ways of Russian tradition and rarely fumbling as aesthetic communication.

We may be sure that the Soviet music world will continue to be very busy, very productive and very well sustained by the expectations of her artists and the social-economic underwriting of Socialism. The historical outcome of the U. S. S. R. experiment will be determined by the historical facts. Meanwhile, we have our own future staring us in the face.

◆

Dr. Harris's fourth article will concern America's future in music, and what we might learn from the U. S. S. R. in service to our own cultural development.

SPEAKING of MUSIC

Campus Contribution

Columbia University's Music Department has proved that a college can perform a real service for music, one not confined to its own individual campus.



Howard Shanet

It proved this by presenting at the McMillan Academic Theatre on December 6, 1958, a concert comprised of works of American composers who lived a hundred years and more ago and are now all but forgotten. The works presented were not masterpieces, but they were sincerely and thoroughly thought out compositions, and they were a good index of the musical mind of their day. Hearing the

concert was comparable to reading the works of James Fenimore Cooper or Washington Irving or of viewing the canvases of Samuel F. B. Morse and John James Audubon.

George F. Bristow, whose works figured first on the program, was a New Yorker who from the age of eleven played violin in the city's theater orchestras. When the Philharmonic was founded in 1842 he became at seventeen one of its first violinists, a position he held for thirty-eight years. His opera, *Rip Van Winkle*, based on the Washington Irving story, was sung in English at its premiere at Niblo's Garden, New York, on September 27, 1955. The works presented at last December's concert were *Symphonie in F-sharp minor*—one of his six symphonies—and "*Serenade Waltz*" which he wrote for the Columbia College Commencement in 1849. Critics at this concert harped on the resemblance of this work to the composer's contemporary, Mendelssohn, without stopping to consider that a tendency to

ape Mendelssohn might be a more praiseworthy trait than that of modern composers to ape street noises and other decibel-lush media. Anyway, we found this music easy listening!

The William Henry Fry work which followed—*Santa Claus: Christmas Symphony*—was less stylized and more spontaneous, and with its sleighbells, Christmas tunes, wind storms and *Adestes Fideles* ending, a "natural" for youth concerts. We warmly recommend an examination of this work for pre-Christmas children's programs.

Fry, by the way, was music critic on *The New York Tribune* in the 1850's, and an ardent champion of American composers.

The last composer on the program, Anthony Philip Heinrich, was a commanding figure in America in the mid-nineteenth century. But this "Beethoven of America" died, after a fantastic career of ups and downs, in extreme poverty in 1861. His work of the evening, with a complexity of orchestration that tried the resources of the Columbia University Orchestra, was full of daring transitions, ingenious instrumental devices, and chromatic filigree-work. It no doubt would have taxed the skill of the orchestras of his day. However, there is no evidence that it was ever played in his lifetime, or has ever been played since—until last December's concert.

Aside from some slips in intonation and tempo in the latter work, the University Orchestra did well by the composers. Howard Shanet, conductor of the orchestra, showed his sympathy for these period works, keeping their performance to the neat boundaries of their times.

32 Cellists 32!

Even before they began to play, the thirty-two cellists who assembled on the platform of Town Hall, New York, December 11, 1958, provoked applause. As well they might. Nowhere, not even in the ranks of our largest symphony orchestras, had there been seen such a collection of these shiny dark instruments, ready equipped with players. Once these players started playing, it was evident the applause was deserved for them, too. The thirty-two cellists were all more than competent. Here was an assemblage of concert artists, making those versatile instruments of theirs sound like violins, like violas, at times like harps and percussion.

With the Bach preludes and fugues, first on the program, they kept within cellistic bounds. But beginning with the Bachianas Brasileiras provided by Heitor Villa-Lobos, these cellists earned fair and square the title of "orchestra." They gave fine high tones. They gave infinitely varied ornamentation. They gave rich harmonies.

Villa-Lobos, who led the group as well as composed for it, is a portly and powerful figure. He got what he asked for from the men and women, and this was considerable. He could cut off phrases like daisy heads. He could swell tones like a glass-blower. He could arouse to noble concepts.

It was an evening to usher in a Golden Age of Cellists in America. Now all that is needed is a violoncello society based in every town of the United States and Canada.

Beethoven at Carnegie

Of the Beethoven program presented by the Philadelphia Orchestra December 16 at Carnegie Hall, the delicacy of the Larghetto in the *Symphony No. 2* stands out as something incomparable. Not like a spider web because it was constantly on the move. Not like breezes because it was deftly directed. Not like birds because it was infinitely more subtle than their flight.



Nathan Milstein

The Violin Concerto after the intermission had as soloist Nathan Milstein who has built up his tremendous technique for the one purpose of allowing the composer to speak through. No obstruction;

no frills. Beethoven lived in the phrases—was there in the concert hall—his nobility, his breadth of spirit.

New Jersey Enterprise

It was good that the Garden State Concerts opened the first of their purely orchestral concerts with a Bach Chaconne played by the Philadelphia Orchestra under Eugene Ormandy. It was better still that it should have been the Chaconne in D minor transcribed in the spirit of Bach by Louis Gesensway. With no florid orchestration, no bombastic self-involvement, Gesensway strove "to do what I imagined Bach would have done if writing for the modern orchestra." So he remembered, as Bach would have remembered, that luminosity comes from within the phrase, that many violins can play as soft as one, and that counterpoint, to be effective, must be a blending of likenesses both in instrumentation and in dynamics. Quiet and clean, deft and delineative, the work gave the proper musical foreword to a season of fine music making in Newark, New Jersey.

Long a resident of Philadelphia, Mr. Gesensway has been a member of the Philadelphia Orchestra's first violin section since 1926. He studied under Luigi von Kunits at the Toronto Conservatory of Music and under Leah Luboshutz and R. O. Morris at the Curtis Institute of Music in Philadelphia. In 1930-31 he went

(Continued on page forty-four)

Heitor Villa-Lobos



INTERNATIONAL MUSICIAN

The VOICE OF FIRESTONE

Commended by the A. F. of M.

"If only there were more sponsors like you!"

Thus did President Kenin welcome to his office in early December Harvey Firestone, Jr., whose "Voice of Firestone" had just observed its thirtieth anniversary of network broadcasting of fine music performed by live musicians.

In welcoming Mr. Firestone President Kenin stated, "We are delighted with the recent statement of Alfred J. McGinness of the Firestone Company that:

"Ratings have a certain importance as guides, but we prefer to rely on our audience's and our own judgment and taste as to what constitutes worthwhile entertainment. Quality existed a good many years before ratings were ever heard of. Quality will be around long after the last decimal point has vanished. Statistics cannot grasp quality."

The occasion was the presentation of a unique plaque by the Federation to the chief executive officer of the Firestone Tire and Rubber Company and one of the nation's foremost patrons of living music.

The plaque, executed on a piece of raw rubber obtained from the Firestone plantations

in Liberia, and bound in tooled leather, was inscribed:

"THE VOICE OF FIRESTONE"
30 Years of Continuous
Live Music Programming
In Appreciation

AMERICAN FEDERATION OF MUSICIANS

Herman D. Kenin, President
November 24, 1958

An explanatory sheet for the back of the desk plaque noted:

"It has been our pleasure to imprint this small evidence of our great appreciation on a background of raw rubber procured from the Firestone plantations in Liberia.

"This comes to you with the grateful good wishes of 260,000 members of the American Federation of Musicians who proclaim you and

"THE VOICE OF FIRESTONE"
the all-time champions of live music and musicians."



President Kenin presents Harvey Firestone, Jr., with A. F. of M. plaque.

In thanking President Kenin and the Federation for the plaque and for the display of the Firestone orchestra on the cover of the December issue of the International Musician, with explanatory story inside, Mr. Firestone said he had resisted numerous suggestions for a change in the format of the "Voice of Firestone" and that it is his intention to continue it as a long-established, nation-wide "voice" of live music appreciation.

ATTENTION!

All Traveling Orchestra Leaders:

My office receives complaints from local officials that numerous traveling orchestra leaders, when contacted by local officials on their engagements, have refused payment of the 10 per cent traveling surcharges, stating that all such remittances are made either by their booking agents, their personal managers or from some home office. **SUCH A PROCEDURE IS CONTRARY TO THE BY-LAWS OF THE A. F. OF M.**

Article 15, Section 7 requires that locals collect the 10 per cent traveling surcharge from orchestra leaders playing engagements in their jurisdiction. Therefore, it is the duty and responsibility of all traveling leaders to make payment direct to the local agent or delegate policing the engagement.

I respectfully direct the attention of all traveling leaders to the provisions of Article 15, Section 8 of the A. F. of M. By-laws, which stipulates that the leader is obliged to send the 10 per cent traveling surcharge direct to my office **IN CASES WHERE NO LOCAL OFFICIAL APPEARS ON THE ENGAGEMENT.**

I hereby advise all traveling leaders that whenever reports are received in my office that the local delegate or business agent has contacted the leader on the engagement and payment has been refused, penalties will be imposed upon the orchestra leader in accordance with the requirements of Article 15, Section 15 of the A. F. of M. By-laws.

While every attempt is being made to cooperate with the orchestra leaders and locals in administering the 10 per cent traveling surcharge accounts, any refusal to make payment to local officials who police engagements cannot be tolerated, and penalties will be imposed upon the traveling orchestra leaders as indicated above.

Geot. Cloney

Treasurer, A. F. of M.

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS



Music is a dual art, shared by two creators, the composer and the performer. Each must devote a lifetime to the enterprise to keep the balance right.

COMPOSER + PERFORMER = MUSIC

Back in the early twenties, Edgar Varese looked ahead to the modern age of electronics and gave as his opinion that the sooner performers—instrumentalists and singers—were removed from the scene the better. They were “fallible.” He would like to have “no distorting prism intervening between composer and listener.” American composer John Cage would also dispense with the human intermediary, relying instead for musical production on electronic means.

These composers must have viewed with satisfaction the unveiling on January 1, 1955, in Princeton, New Jersey, of the “electronic music synthesizer.” For the function of this machine is to create a range of tonal variations by electrical processes alone. The engineers who run it don’t have to know how to play any instrument. They need merely press typewriter keys “to actuate electron tubes and transistors.” In short, all that is needed to extract sounds from the synthesizer is a knowledge of the laws of acoustics and a briefing in its equipment of knobs and keys.

A History of Failure

However, before we go about clearing away the living musicians linking composers with audiences—the musicians and the highly specialized instruments through which they extend their scope—let us remind ourselves that mechanical media have in the past failed to fulfill their initial promise and have been themselves quickly displaced.

One of the first machines built to substitute for instrumentalists was the barrel organ of the late eighteenth century. As this cumbersome cask revolved horizontally, pins protruding from its surface struck levers which in turn operated hammers. These struck tuned bells, strings or pieces of metal, thus churning out the organ’s repertoire. Hundreds of specimens of this machine, with the pins arranged

to sound the hymns of the day, were installed in churches throughout England, displacing the small orchestras then in vogue. But their time was short. After a few years, the barrel organ gave way to the harmonium played by human players.

Entire Orchestra Imitated

In the early nineteenth century, Johann Nepomuk Maelzel of metronome fame constructed a mechanical instrument called the Panharmonicon which imitated the sounds of flutes, clarinets, trumpets, violins, cellos, drums, cymbals, triangles and strings. *The London Times* described it as “a set of musical automata, no less than forty-two in number, which composes a complete orchestra, and executes several of the most difficult pieces of music in the most perfect manner, among others the overtures to *Don Juan*, *Iphigenia* and *La Vestale*.” The article goes on to say, “Those which excite the most admiration and wonder are the violin players, which execute their portion of the music precisely as if they were living performers, viz., by the motion of their fingers, etc.” For all its precision, this Panharmonicon with its simulated instrumentalists playing simulated tunes has now gone the way of the dodo.

Manikins that fingered keys or strummed strings or blew into flutes were quite the rage through the latter part of the eighteenth century and well into the nineteenth. In 1774, P. J. Droz made a stir in Paris with a “lady harpsichordist” which, according to announcements of the day, “breathed, fingered the keyboard of the instrument, and followed the music with head and eyes.” At the end of each piece the figure rose and acknowledged the applause of the audience!

Then in 1824, the Componium, an invention of a certain M. Winkel of Amsterdam, was exhibited in Paris. It was Winkel’s boast that

the machine could compose variations on the tunes already “built in.” To dispel doubts on the truth of this assertion scientist-members of the French Academy were invited to examine the inner mechanism of the thing, and, on February 2, 1824, they issued the following report: “When the instrument has received a varied theme, it decomposes the variations of itself and reproduces their different parts in all the orders of possible permutations. None of the airs which it varies lasts above a minute. Yet through the principle of variability which it possesses, it might without ever resuming precisely the same combination, continue to play not only during years and ages but during so immense a series of ages that though figures might be brought to express them, common language could not.”

The keyboard lent itself to manipulation by machines in a variety of ways. About 1890, Thibouville-Lamy of Paris put on the market a portable boxlike apparatus with protruding felted rods. When this was placed before the keys of a piano and a handle turned, the rods depressed the keys in such sequences as to sound popular melodies of the day. The trouble with this device was that if the handle were turned quickly the melody would come out loud and fast and if the handle were turned slowly, the melody would come out slow and soft, and there was no way to disentangle these associations!

Paper Roll Instrument

Finally came the perforated paper roll instruments—the player pianos. These, which survive as home instruments even today, are worked by means of a roll of heavy paper pierced at designated points with openings which, coinciding with other small apertures in a cylinder, release puffs of air, which in

* As translated in “A Thing or Two About Music” by Nicolas Slonimsky, Allen, Towne and Heath, 1948.

turn activate little hammers. These hammers vibrate the piano strings. Other means of motivation are also in current use.

The player piano—"pianola" is the trade name of the Aeolian Company—is a far more accomplished instrument than its predecessors, and it further has a human element, since the tone and tempo gradations are regulated by hands and feet. It has, moreover, an extensive repertoire, much of which has been arranged from operatic and symphony music.

Composers, by the bye, out of curiosity or for good hard cash, have written music especially fitted to the cogs and wheels of music machines. Handel turned out a work for barrel organ on commission for the Earl of Bute (who owned one), and Beethoven at the insistence of Maelzel wrote a showpiece, "The Battle of Vittoria," for the Panharmonicon. Stravinsky has composed works especially for the player piano. It is to be noted, however, that these examples of machine-directed compositions have never caught on as concert-hall material. Neither Handel's nor Beethoven's works remain in the repertoire, and the piano player's selections—even those by distinguished composers—serve for home use only.

Contrasted with the spurts and false starts of the music machines, the composer-performer alliance through the centuries has been one of unbroken continuity, one element playing naturally into the hands of the other. The shepherd seeking fulfillment of his sound fancies, discovered the reed by the river. Through use of more durable and dependable materials, the reed in time came to be recorders, flutes, oboes, and clarinets, the skill of their players being meanwhile developed. Improved instruments and expert players stimulated composers to write music utilizing the wider possibilities. In due course harmonic interweavings and dynamic effects were called for which even these instruments could not encompass. Then inventive-minded players were led to improve their instruments in construction and themselves in technique. In short, it has been an ever-continuing cycle of emulation.

Fusion of Creative Forces

So Western musical tradition, in its age-long progress, has been a fusion of the composer-performer effort. The marriage contract was signed and sealed, so to speak, with the introduction of notation. As early as the year 1,000, Guido of Arezzo invented the musicians' written language because of his despair over singers' inability to grasp his spoken designations. However, because even the most explicit notation fails to convey all the composer's intention, the performer must himself be imaginative, be creative.

Today the very names of the composers' output—symphonies, string quartets, chorales—prove the works were conceived with the performers in mind. The performers, in turn, are saturated with their mission—to produce the composers' intentions in actual sound. And as in all perfect marriages, the two parties, composers and instrumentalists, have the same name—"musicians."

It is interesting to note that music, of all the arts, alone presents an alliance of two creators. By contrast, relationships in the other arts are haphazard and imbalanced. The architect needs only skilled mechanics to execute his

blueprints. Though actors may give the playwright's plays an added zest, their work is supplementary. Great dramas are communicable as they appear on the printed page. The composers' work, on the contrary, cannot reach its goal without another artist's help. The black notes on lined paper are arrows cased in their quivers until the performer releases them and sends them to their marks.

Thinking Double

Our great composers have always held in mind this duality of process. Tchaikovsky wrote to Mme. von Meck in 1878, "I never compose in the abstract; that is to say, the musical thought never appears otherwise than in a suitable external form. In this way I invent the musical idea and the instrumentation simultaneously. Thus I thought out the scherzo of our symphony (Fourth Symphony) at the moment of its composition—exactly as you heard it."

Rimsky-Korsakov emphasized the fusion of the composer's ideas with the instrumental demands: "A work is thought out in terms of the orchestra," he wrote, "certain tone colors being inseparable from it in the mind of its creator and native to it from the hour of its birth. Could the essence of Wagner's music be divorced from its orchestration? One might as well say that a picture is well drawn in colors."

At the age of fifty-six, Elgar took trombone lessons in order to write expertly for that instrument. Later the results of his lessons showed in his symphony study "Falstaff" in which the trombone plays a principal role.

Hindemith feels that "instruments collectively constitute a world of natural growth, the appropriateness of which they (the composers) must not question so long as they retain their belief in any dignified mission of musical art. How could a misanthropic mind that loses this belief ever maintain a fruitful connection with music!" Of the composer-performer alliance he says, "A performance is for a composition what a precious crystal goblet is for an exquisite wine: the wine's quality remains unchanged, but its color and bouquet unfold in all their splendor."

There are libraries where music on paper is piled up ceiling-high. Dozens of people are employed to sort out and arrange this music—examine it, discuss it, write reports about it. These libraries are supported by cities, states, nations. But such places would become as lifeless as Rome's catacombs if music makers themselves were to pass out of the picture. Pages rustling in a stray breeze would out-sound all the symphonies and all the operas collected there.

Double Life-Span

Music has reached its height—more expressive, more universal, more passionate than any of the other arts—because two lifetimes of genius are poured into each of its creations. A Nathan Milstein playing the Beethoven Violin Concerto is such a merging. The rare individuals combining composer and virtuoso—Paganini, Chopin, Liszt, Kreisler, Rachmaninoff—have, be it noted, composed their best

works for their own instruments as a sort of extension of their scope as virtuosi.

So, with centuries of this highly perfected cooperative art behind us, with traditions in which figure Stradivarius violins, Bach clavier suites, Wagnerian music dramas, chamber music, Boehm flutes, oratorios, symphonies, not to say a long array of great artists in every field, we can afford to look with amused tolerance at Varese composing his "Ionisation" for "percussion, friction and sibilation," Otto Luening creating "tapesichord" works from snippets and shavings of recorded sounds filtered, scrambled and electronically treated, and John Cage arranging his "Imaginary Landscape" for an electrical oscillator, tin cans, buzzers, gong, generator whine, and plucked coil. We can moreover view with calmness engineers aping the artist's role, concocting an electrical music machine of wires, resistors, tubes, buttons and what not—all supposed to mesh the delicate brain waves of composers.

Union Indivisible

We can keep our equanimity in the midst of these tinkering, for we know that, whatever these impatient people do or fail to do, music will continue to be music. Which means it will continue to hold its place as the most humanly expressive of the arts, through the combined fervor of the composer's pen and the performer's instrument.

Note: We have omitted mention of the phonograph in this article, because it is not a music-making machine, but rather a music-purveying and music-packaging machine. In a later article we shall consider the dangers inherent in a machine which tends to emphasize the package over the contents, the baby-carriage over the baby.

Dr. Harry F. Olson, Director of the Acoustical and Electro-Mechanical Research Laboratory, Princeton, New Jersey, operating the keyboard of the Electronic Music Synthesizer.



* From "A Composer's World," by Paul Hindemith, Harvard University Press.

OVER
FEDERATION
 field

NEW YEAR'S FOOD FOR THOUGHT

WHAT'S WRONG WITH US?

*What's wrong with us?—I'll tell you, Pal—
 It's not the job; it's not our gal.
 It's not our kids; it's not the boss—
 It's you and I who've had the loss.*

*Depression days taught us to share
 Our gains and losses here and there.
 Road bands, job done, assembled gents,
 Each smiled and held just fifty cents.*

*Long jump, cramped sleep, nobody there,
 Were all the things we had to share.
 Cold hall, bad roads, some food—not much—
 We laughed, drove on, 'cause life was such.*

*Today we find another age.
 We turn deaf ears to every sage.
 Unwise ambitions in us burn.
 We're spending much more than we earn.*

*In wild confusion we then say,
 "I need the loot so make them pay!"
 This "them" is in the spiral too;
 His books say, "Manage—or you're through!"*

*What's wrong with us? Now this will hurt—
 A few short years—we'll all be dirt.
 You scream, "I will not be the goat!"
 I'm sorry, Pal! We've missed the boat!*

*Vern Swingle, Sec'y-Treas.
 Local 618, A. F. of M.*



Board members of Local 89, Decatur, Illinois: Harold Moats, Glen Click, Paul Dalamas, Dean Mounts, Richard Shirk, W. S. Cusick, secretary-treasurer; Clarence Seip, president; and Lawrence Duncan, vice-president. Gordon Mitchell, another board member, was absent when the picture was taken.

Local 771, Tucson, Arizona, reports it has had "mountains of publicity" in the local newspapers, and over radio and TV, regarding its "Live Music Week," held November 17 through 24, 1958. The preliminary announcement in all the newspapers and over the radio read: "In full awareness that the public too has a real stake in the future of Live Music, Mayor Hummel has proclaimed the first Live Music Week of the country ever set aside by a governmental body in full recognition of America's basic culture—music. During this week many musical events are scheduled: a parade, concerts, opera, teen-age dances, street music, TV performances, chamber music."

Later newspaper reports told of Mayor Don Hummel opening the week "from a truck in front of Local 771's headquarters" and "the five-block long Parade of Music featuring fourteen orchestras." The Tucson Symphony Orchestra played a concert over Channel 13, one feature of which was the Tucson String Quartet demonstrating

with a group of children the type of concerts played in the Tucson schools.

The write-up by Geraldine Saltzberg in *The Tucson News* gave food for thought: "Unless America takes vigorous and sustained action," she commented, "the live musicians will become a historical memory. The phenomenal growth and availability of electronically produced music is transforming this nation into listeners rather than performers. People are forgetting that a live musician is indispensable to a recording . . . The musical culture of our country is at stake unless the public is aroused to keeping it alive."

On January 4, a reception in honor of Adam W. Stuebling, retiring secretary of Local 11, Louisville, Kentucky, was held in that city in the Roof Garden of the Brown Hotel. Mr. Stuebling has given fifty years of service to the local.

William Zink, assisted by Carl S. Weaver, was in charge of the entertainment for the Annual Musicians' party of Local 135, Reading, Pennsylvania, held January 4.

Item of interest: The periodical of Local 135 is called "The Major Chord." Get it—1-3-5?

On January 20, 1959, Local 89, Decatur, Illinois, will celebrate its sixtieth birthday with a banquet and a party for members and guests. This party will be held at the Elk's Club in Decatur. Plans are being made to honor its older members at this event.

Local 5, Detroit, celebrated the Grand Opening of its new Federa-
(Continued on page thirty-nine)



Mayor Don Hummel of Tucson, Arizona, opened the nation's first Live Music Week from a truck stationed in front of Local 771 of that city.

RADIO and TELEVISION...

On January 12 (8:30 P. M. EST) the new Bell Telephone Hour will make its debut on television with the first of four hour-long music specials over NBC-TV, live and in color. The program entitled, "Adventures in Music," will present Harry Belafonte, Renata Tebaldi, Maurice Evans with the Baird Marionettes, duo-pianists Gold and Fizdale with the New York City Ballet, and Donald Voorhees and the Bell Telephone Orchestra.

On the program Belafonte will present a group of the calypso and folk songs. Mme. Tebaldi will sing two excerpts from Puccini's *Madame Butterfly* in Japanese setting and costume. Gold and Fizdale and the New York City Ballet will present a special version of the satirical ballet, "Souvenirs," set to music by Samuel Barber. Maurice Evans and the Baird Marionettes will team with Donald Voorhees and the orchestra to present Saint-Saëns' *Carnival of the Animals* with verse commentary by Ogden Nash.

Later programs will be presented on February 10, March 11 and April 8.

WDEF-TV in Chattanooga, Tennessee presented the first simulcast of its Symphony Orchestra on December 10, the orchestra officially opening the new quarters of the broadcasting station there. The orchestra was led by its regular conductor, Julius Hegyi.

On December 6, brothers Harold and Ralph Gomberg, respectively oboists in the New York Philharmonic and in the Boston Symphony, went on the air as soloists with their orchestras. Ralph played Handel's Concerto for Oboe over WQXR, and Harold, Vivaldi's Concerto for Oboe over CBS.

Beginning in the current month, the Hartford (Connecticut) Symphony will have a full hour telecast sponsored by the Aetna Life Insurance Company of that city.

A "Symphony Hour" is being broadcast every Wednesday evening over KAIM, Honolulu. This hour, based on the activities of the Honolulu Symphony Orchestra and its conductor, George Barati, features previews of music to be performed by the Symphony, news of the Symphony Society and musical commentary.

On six Wednesdays during the season, that is, following each Tuesday evening performance of the Honolulu Symphony, the hour is extended to two hours for a broadcast of the subscription concert taped in its entirety during the live performances at McKinley High School Auditorium. These six concerts are broadcast in stereo on KAIM-AM and KAIM-FM simultaneously. The first three of these broadcasts are sponsored by Home Insurance Company and the remaining three by Bishop Bank.

Cliff Coleman is commentator for the Symphony Hour. Programs yet to be aired are those of January 21, February 18, March 18.

The Thomas Alva Edison Foundation National Mass Media Award for the best children's television program has been given the New York Philharmonic Young People's Concerts. The presentation was made to Philharmonic musical director Leonard Bernstein at a dinner on December 1 at the Waldorf-Astoria in New York. The award was made on the basis of the televised series of the Philharmonic's Young People's Concerts last season. This season of one-hour televised concerts began on Saturday, December 13, and will be given on January 24, February 28 and March 28. They originate in Carnegie Hall, New York.

Bradley University (Peoria, Illinois), is offering two series of educational television programs in that city, one a course in English usage and the other a course in music appreciation. Both are for college credit. The latter course is presented by Allen Cannon, director of the School of Music of the University, as well as the concertmaster of the Peoria Symphony Orchestra and first violinist in the Peoria String Quartet. He is moreover a member of Local 26 and has served on its executive board. In spite of early scheduling of his course—it is held from 7:30 to 8:00 A. M. Tuesdays and Thursdays—seventy persons had already enrolled for credit in No-



Donald Voorhees, musical director of the new Bell Telephone Hour on television, visits Renata Tebaldi in her dressing room before her first performance in "Madame Butterfly" at the Metropolitan Opera.

vember, 1958, and paid their tuition at Bradley. Another hundred or so had purchased textbooks. Mr. Cannon in his talks emphasizes the fact that to enjoy music one must know more about it and that the best ways to gain this knowledge are through studying an instrument and attending concerts. Listeners are taking his words to heart, for since the beginning of his course concerts have been better attended. Colleges in the vicinity have made inquiries and are accepting transfer credit in these courses.

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WINTER LIP CARE

I have often been asked by students for a simple and quick cure for chapped lips. However, I have seen about one hundred times as many players of wind instruments whom I wished would have asked also. Every time I see chapped, scaly, dry, cracking lips, very often among the students, I ask myself such questions as: "Don't they see what I see? Don't those lips feel uncomfortable? Doesn't the student hear the difference in his tone today? Doesn't he know? Or doesn't he care?"

Even among professional players I see lips that look neglected, lips that are unready for delicate work. I am led to the conclusion that many others have not yet found the simple solution that I discovered as a youth.

I have for long used a preparation called Mentholatum. Like vaseline, it has a petroleum jelly base. However, added to the base are several healing ingredients, as listed on the label. In my experience, I have found that lip ointments with petroleum jelly base act quicker than those with a wax base, and produce smoother lip flesh than those in liquid form. The jelly works into the "dead skin" or accumulated coating, softens it, loosens it, keeps it moist instead of dry, and makes it easily removable by wiping off in just a few hours. The waxes tend to remain one coating atop of another, the medications remaining in the wax, rather than working into the tissue. Wax seems less a curative; maybe more a preventative. It would help more applied before going out into prolonged exposure to (1) cold (2) wind (3) strong sun. Wax does have an advantage of staying on longer, as it is less susceptible to being licked off.

However, I prefer to make more frequent applications, and get the most efficient results. And I prefer jelly with added medications over the plain. The heat of the flesh from stimulated blood circulation causes a melting of the jelly which makes it tend to disappear. Good, because some of it is sinking into the surface. Heat, melting, medications, and stimulation combine to give quick action, and return the lip flesh to its normal smoothness.

These Ever Bother You?

Coating on lips in the morning. During sleep, saliva often leaves a sometimes thick and tough coating on the lips. It seems worse than usual after certain combinations of foods and beverages. If the coating does not readily wash off, or wipe off, medicated jelly will loosen it in a few hours.

Coating on the lips from being in prolonged cold. This usually produces a layer of dead white tissue. It must be softened and removed without tearing the thin delicate membrane underneath. Keeping the preparation on overnight works excellently.

(If the job has to be accomplished more hastily, I keep the lips greased all day, even though it is a little unsightly. I keep a small tube or a small round container about the size of a double thick half-dollar in both my trumpet bag and in my brief case. Such containers are available at the dime store.)

Lips with an open crack, either in the center, or at the corners. Apply the preparation day and night until tissue is stimulated to soften, close, and heal. This is sometimes possible in half a day, or overnight. Stubborn cases take about twice as long.

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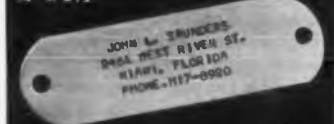
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Dry lips from sunburn or windburn. Although this can often be foreseen, and thus prevented before it occurs, it is human nature to forget, and also not to look ahead. More often we are looking for a quick cure after the damage has been done. Treat as above. A note about sunburn, even though it is out of season: It is the worse of the two exposures, and will not respond quite as quickly to the ointment; so more care should be given its prevention. Tip. Whenever you put sun burn (!) preventative lotion on your "regular skin," put your favorite lip healing preparation on, too—before anticipated long exposure. It will prevent a lot of playing discomfort later that same day.

Dry lip from nervousness. For the many players who prefer using "wet lip," and rely upon the moisture of the saliva to allow the mouth-piece to slide to its proper groove or spot, we must remember the problem that occurs under conditions of extreme nervous tension. *The salivary glands cease their excretion.* The mouth gets dry. The lips

get dry. No moisture—no slide—no old familiar feeling. Help!!!! What do I do now??? Try gently biting the lining of your cheeks near the back molars. Or, a little smear of salve on the lips could save the day.

If you have found your own way to keep the lips smooth, good! Then, too, perhaps you have noticed that when they are *uncoated*, they are more alive, more sensitive, they feel better, they vibrate better, they produce at maximum efficiency, and thus help to produce a rich, beautiful, smooth sound.

Now, we always hear constant discussion from the woodwind players about the importance of care and maintenance of their reeds. Brass instrument players should be concerned with theirs, too.

The next time you see a brass instrument player neglecting "his reed" (lips)—perhaps he is a student and just beginning to become aware—hand him this reminder and tip to more comfort, and more results.

NATIONAL FOUNDATION

An expanded program that will permit a scientific approach to major health problems of the nation has been announced by the National Foundation.

The National Foundation will (1) carry on its winning fight against polio, (2) continue its history-making virus research program, (3) investigate disorders of the central nervous system, (4) have a patient aid program in arthritis, and (5) birth defects (congenital malformations).

The new program was adopted after five years of thorough investigation of areas of need in the health field and careful assessment of the strength of the National Foundation. Conferences were held with medical, civic and governmental leaders, as well as representatives of the National Foundation chapters from all regions of the country. The Board of Trustees approved the program on May 28, 1958.

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The professional musician of today automatically changes popular sheet music chords to modern extended chords. If the harmony calls for C major, he will add an A, B, D (6th, major 7th, 9th) to the three notes of the C major chord. The reharmonization of songs in this manner does not change the original harmony, but merely adds additional overtones to create a more modern, fuller sound. A group of musicians sounds perfect if the guitar or other harmonizing instruments play C major while the piano plays C6, Cmaj9, Am7, Em7 or any other extended variations on the C major chord.

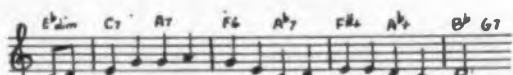
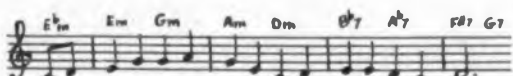
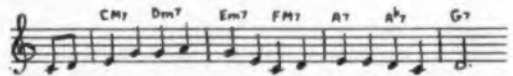
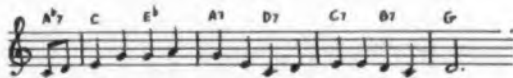
When a song is completely reharmonized and entirely different chords are substituted, those new chords must be played by all instruments as they are not merely chord extensions but chord changes.

The complete changing of chords in a well known melody will create a different, unusual effect on the listener and thereby appear to be very modern. Let's consider the following three chord progressions which may be used as a background for the popular song, "I'm in the Mood for Love." They certainly are far removed from the original harmony:

1. C E7 Am C7 / F Dm Em Ebm / Dm E7 A7 D7 / B7 C Dm Fm / etc.
2. E7 A7 D7 C7 / Dm7 Em7 Fmaj7 G7 / Ab7 G7 F#7 F7 / E7 Eb7 D7 Db7 / etc.
3. C7 F7 / E7 Eb7 / D7 Db7 / C6 Ab7 / etc.

Of course, this is an extreme example intended for the student of modern harmony rather than practical application. Nevertheless, using completely reharmonized sections of songs with everyone in the band following the new chords creates a very modern sound indeed.

A few such modern harmonizations are shown now, applied to the melody of "Oh Susanna." There are hundreds of possibilities of switching chords without following any definite rules other than using your ear. How many variations could you work out on this same theme?



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The foregoing illustrations are still based on conventional sheet music chords. By voicing chords in fourth and fifth intervals, the harsher dissonance of such chords can be extremely effective in modern harmony when used with taste on a limited basis. The following example shows "Oh Susanna" harmonized with fourth and fifth interval chords.



As long as we are going to such extremes, we may as well go one step further and harmonize the same song with all 13th chords. Any of the seven notes in such 13th chords may be omitted in effective



piano voicing. However, in order to illustrate all the notes contained in these chords, the full seven part chords are written out here.

The professional pianist can analyze the chords shown here and use them in similar spots in other music. Once you reach this advanced point in modern harmony, the academic approach together with explanations becomes extremely confusing to the musician who has musician ability without the scientific, mathematical sense for analysis. Imitation, and self-taught rules and principles then become the basis for building a modern harmony technique and style. The author hopes that musical examples such as the ones shown here will serve as an inspiration and lead the way to more musical experimentation by modern-minded pianists.

The musical examples shown here are from Walter Stuart's "Ultra Modern Harmonizations" copyright 1954 by Walter Stuart Music Studio, Inc., Box 805, Union, New Jersey.

CAMPUS ACTIVITIES

★★ The Schola Cantorum of New York, Hugh Ross, conductor, will present a concert of music which Moravians introduced to America, on January 18, in New York's Hunter College. The Schola's second concert of the season will be a performance of Bach's B Minor Mass on April 7 at Carnegie Hall.

★★ The Mannes College of Music presented Victor Vraz, flutist, and Eugenia Earle, harpsichordist and pianist, assisted by Joan Brockway, cellist, and Wayne Connor, tenor, in a benefit concert for the Scholarship Fund of the Preparatory and Intermediate Departments of the school on December 12.

★★ Menotti's *The Telephone* and *The Medium* will be presented January 16-17 by the Peabody College Opera Workshop and Orchestra, Robert Bays, musical director.



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The Bill Boerst Trio (Bill Boerst, sax and leader; Bill Boerst, Jr., trumpet and vocals; Myra Peterson, piano) is spending the winter season at the Viking's Club in Jamestown, New York. They belong to Local 134, Jamestown.

TRAVELERS' GUIDE TO LIVE MUSIC

We welcome photographs for the "Travelers' Guide" department. They should be sent to the International Musician, 38 Division Street, Newark 2, New Jersey, with names of players and their instruments indicated from left to right. Include biographical information and the name of the spot where the orchestra is currently playing. Also state to which locals the members of the group belong.

The George Kudirka Quartet (George Kudirka, accordion; Rafael Fuentes, drums; Pedro Martinez, bass; Carlton Smith, clarinet and sax) has been the nightly attraction at the Swiss Chalet in San Juan, Puerto Rico, for three years. They belong to Local 468, San Juan.

The Al Myers Trio (Morrie Kline, organ; Lynn Merrill, cocktail drums and vocals; Al Myers, guitar and banjo) entertains nightly at the Everglades Restaurant in Columbus, Ohio. The thrasema is in its fourth year at this spot. They are all members of Local 103, Columbus.

The Tetratones, members of Local 151, Elizabeth, New Jersey, perform at the Club D Lane in Linden, New Jersey, every Friday and Saturday. Members include left to right: Joe Rumbolo, drums; Lou La Rocca, sax and clarinet; Jack Fitzgerald, trumpet; Larry Klingbeil, piano.



The Royal Dukes, of Local 561, Allentown, Pennsylvania, are at Allentown's Green Pine Inn. Left to right: Bob Pavano, drums; Ken Sell, trumpet and vocals; Al Garhart, accordion and vocals; Skip Smith, sax and clarinet; Del Lantz, guitar; Tony DeAngelis, clarinet and sax.

The Metronomes Orchestra, members of Local 44, Salisbury, Maryland, appears at various clubs in and around the Salisbury area. Members include left to right: Horace Ians, piano; Cris Pinder, guitar; "Slim" Teagle, guitar; Webb Dorsey, saxophone; and Bobby Harris, drums.

The Rhythm Jesters, all of whom are members of Local 10, Chicago, Illinois, play at various Chicago cocktail lounges, dances and private affairs. Left to right: Johnny Koza on accordion, Ron Stevens on alto sax, Steve Wilson on drums, and Gino Bolcaster on bass.





Tony Sunseri's Orchestra, members of Local 308, Santa Barbara, California, has been playing at the Restaurante del Passo in Santa Barbara for three years. Front row, left to right: Bob Foxen, trumpet; Tony Sunseri, guitar; Dave Flores, sax and clarinet; Fred Quensel, bass. Back row: Eric Maurer, drums; Clarence McCormick, trumpet; Gilbert Rosas, piano.



Al Raymond and his Orchestra, members of Local 77, Philadelphia, Pennsylvania, have begun their third year as house band at St. Alice's Social Center in Upper Darby, Pennsylvania. Left to right: Harry Mitchell, Joe Kurilla, Eddie Stuart, Ted Stim, Jon Arra, Al Raymond, Charlotte Waxler, Frank Gavin, Tom McDonald, Bill Streit, Grant Whisler, Larry Iaccie.



The Keynotes, members of Local 717, East St. Louis, Illinois, and Local 350, Collinsville, Illinois, have a large following in that area. Members include J. C. Gent, drums, vocals and leader; Don Glenn, trumpet, piano and vocals; Jerry Martin, sax and piano; Gene Cleamer, electric bass, electric guitar and vocals; Bill McLure, electric guitar and electric bass.

The Bob Tuckis Combo (Chuck Conelly, piano; Bob Tuckis, sax, clarinet and leader; Bob Seering, cornet; and Jim Burko, drums) has been signed for another year at the Club Terrace on Highway 41, just south of Appleton, Wisconsin. The boys are members of Local 337, Appleton.



The Plaids, members of Local 226, Kitchener, Ontario, are employed at the K W Scots Club in Kitchener. Members include left to right: Gordon Kennedy, electric guitar and leader; Artie Wilson, rhythm guitar and vocals; Jimmy Blair, drums; and John McCann, accordion.



The Three Nickels (Walter "Tiny" Tritchler, drums; Fred Klietz, saxophone and clarinet; and Edmund Nitscho, electric accordion and leader) have been working at the Nickel-Joint in St. Paul, Minnesota, for almost five years. The boys are members of Local 30, St. Paul.



Hotel Bellerive's intimate society cocktail lounge, the Zephyr Room, in Kansas City, Missouri, features the Ken Jones Trio nightly. Left to right: Russ Wagner, bass; Hank Mendershot, guitar; and Ken Jones, piano and leader. The boys are members of Local 34, Kansas City.



The Stan Broadhead Trio, members of Local 134, Jamestown, New York, is playing at the Jamestown Meoso Club. Left to right: Stan Broadhead, piano; Sebastian Muzzy, accordion; George Butler, cornet. Broadhead is business agent of Local 134 and Butler is that local's secretary.



The Dale Foster Combo (Dale Foster, drums; Vito Mamono, accordion; Stan Marsden, vibes; Sid Norman, bass) is appearing at the Crystal Lounge in Troy, New York. All are members of Local 13, Troy, except Stan Marsden, who is a member of Local 293, Hamilton, Ontario.



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RIM SHOT TROUBLE

Just Jazz, Minnesota, complains he has trouble in striking rim shots accurately, and inquires what to do.

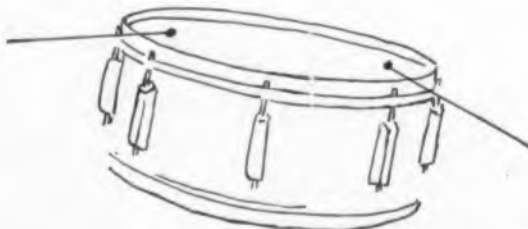
Practice them, *J. J.*, then practice them some more. Countless other jazz hounds complain of the same trouble. It does not occur to some of these that the rim shot is an important member of our rudimentary family in every way but name, and as such calls for its due amount of practice.

Rim shot control represents an exceedingly sharp, distinctly localized example of *kinesthesia*—that perception of muscular movement (sensation of motion through space)—which, through training, enables the vibie player to strike any note on his instrument while his eyes are fixed on the music; or a pianist to pounce upon an unsuspecting E flat on his keyboard a foot or so east or west of middle C while gazing soulfully upward into space.

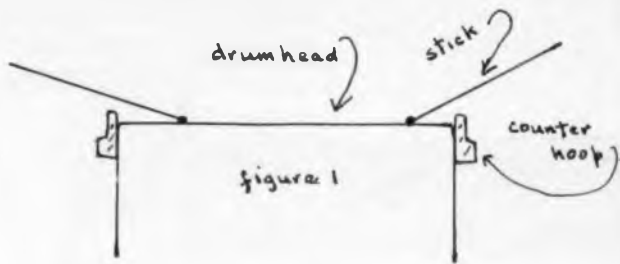
Back to earth, achievement of rim shot technique boils down to the simple fact that you must strike the head of your snare drum and the top edge of the counter hoop simultaneously with either stick *but without looking!* As simple as that, *J. J.*, but, even though the kinesthetic motion involved is exceedingly slight, mastery of the rim shot calls for serious, concentrated study.

Good Practice Routine

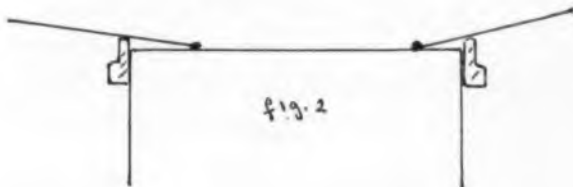
Poise the drumsticks over opposite sides of your drum or thereabouts and prepare to strike on approximately the playing spots indicated in the drawing below.



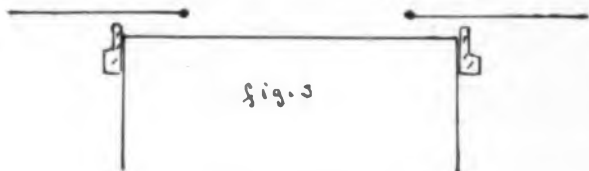
Now commence a slow single stroke roll, say, two beats to the second, striking on the indicated playing spots, with sticks held at a high enough angle so that they are striking the *head* but not the *hoop* (figure 1).



Now gradually—very gradually—lower sticks as you continue, until they are striking *head and hoop* together (figure 2). This is the rim shot as it should be produced.



A still further lowering of sticks will result in striking the *hoop* but with tips completely clear of the *head*.



A reversal of the above (Figures 3 to 2 to 1) will bring sticks back from *hoop* to *head* again, via the *rim shot* level. The above routine, with its reversal, should take from five to fifteen minutes. In later practice speedier routines are indicated.

(Continued on page thirty-one)

ALL SHOOK UP



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JANUARY, 1959

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★★ The convention of the Southwestern Division of the Music Edu-
cators National Conference is being held in Wichita, Kansas, Febru-
ary 22-25 in cooperation with the Kansas Music Educators Association.

★★ On January 20, DePaul University's Center Theater will com-
memorate the two hundredth anniversary of the death of George Fri-
deric Handel by a special concert, in which the Chicago Sinfonietta
conducted by Leon Stein will present Handel works.

★★ Works by twenty-seven midwest composers were played at the
seventh annual festival of the University Composers' Exchange at
Washington University (St. Louis, Missouri) November 21 through
23. The composers were: Robert Wykes, Harold Blumenfeld, Manus
Sasonkin, Paul G. Jones, Robert Crane, Bernard Dieter, Merrill Ellis,
Charles Garland, Walter S. Hartley, Robert Wilson, Markwood Holmes,
William Latham, James Wesley Ming, Florian Mueller, Bain Murray,
Lawrence R. Smith, Irwin Sonenfeld, Leon Stein, Norma Wendelburg,
Ruth S. Wylie, Herbert Elwell, Leon Karel, Robert Kelly, Joseph Wood,
Henry Woodward, Robert Mueller, Richard Wienhorst.

★★ Ohio University announces a competition for a new chamber
opera, to be produced by the Ohio University Opera Workshop in the
Fall of 1959. Operas should be of about forty-five minutes performing
time and simplicity of staging is a desirable feature. They should be
submitted in piano score. For further information address inquiries
to Dr. John D. Bergsagel, Director of the Opera Workshop, School of
Music, Ohio University, Athens, Ohio.

★★ Fellowships and scholarships for graduate study in music are
available for the 1959-60 season at the University of Illinois. Fellow-
ships carry stipends varying from \$1,500 to \$1,800 plus exemption
from tuition for the academic year and summer session immediately
following the period of appointment. Graduate scholarships are for
tuition only. The deadline for fellowship and scholarship applications
is February 15, 1959.

★★ A new orchestral work by Halsey Stevens, *Symphonic Dances*,
had its premiere performance by the San Francisco Symphony in
December. Mr. Stevens is head of the composition department in the
University of Southern California School of Music.

★★ Vladimir Padwa, former accompanist to Mischa Elman, has
joined the staff of Rhodes School, New York.

★★ The development fund of the Manhattan School of Music is
recipient of \$50,000 from the Avalon Foundation, \$30,000 from the
Mary Owen Barden Foundation and \$40,000 from the Carl and Lily
Pforzheimer Foundation and Mrs. John Long. The Manhattan School
of Music was founded forty-one years ago by Dr. Janet D. Schenck,
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grants both bachelor and master of music degrees.

★★ The National Association of Teachers of Singing held its annual
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were built around the theme, "The Cultural Urgency in a Scientific
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★★ Richard Aslanian of Belmar, New Jersey, has been awarded the first Damrosch Scholarship in Conducting at the Mannes College of Music. The scholarship provides full tuition for four years of study at the College.

★★ Edward R. Wardwell has been named chairman of the Executive Committee of the Friends of Music at Yale. This organization banded together some years ago to foster the role of music and musical study at Yale. For February 22, 1959, Yale's mid-winter Alumni Day, the "Friends" have commissioned Yehudi Wyner to compose a new chamber music work. This is the second such commission. Last year's went to Billy Jim Layton, for his small-orchestra work, "Septet."

★★ The music department of the American University, Washington, D. C., is offering a new course this session in Chamber Music Literature. It is being given by George Steiner, Assistant Professor of Music at the University and Director of the American University Chamber Music Society.

★★ The Concert and Placement Bureau of the University of Toronto, the Royal Conservatory of Music, arranges performances for advanced students, graduates and faculty of the school.

★★ Leon Stein's Trio for Trumpets has been selected for performance February 26, 1959, on a Contemporary Music Program at the Biennial Convention of the Music Teachers National Association to be held in Kansas City, Missouri. Dr. Stein is a member of Local 10, Chicago.

★★ At the thirty-fourth annual meeting of the National Association of Schools of Music, held in St. Louis November 27-28, Thomas Gorton of the University of Kansas was elected president, succeeding E. William Doty of the University of Texas. Thomas Williams of Knox College succeeds Burnet C. Tuthill as secretary. Dr. Tuthill, of Memphis College of Music, was one of the original founders of the Association, and has served it for the thirty-four years of its existence.

Added to the Associate Membership in the National Association of Schools of Music were Westminster College Conservatory of Music, New Wilmington, Pennsylvania; Nebraska Wesleyan University, Lincoln, Nebraska; Saint Mary of the Woods College, Terre Haute, Indiana; State Teachers College, West Chester, Pennsylvania; University of Houston, Houston, Texas; and Texas Womans University, Denton, Texas.

★★ Carl Bamberger, director of opera and orchestra departments at the Mannes College of Music, New York, conducted a performance of Ned Rorem's *The Robbers* for the delegates attending the National Opera Association convention in that city, December 29, 30 and 31. He used the forces of the Opera Workshop and the Orchestra of the Mannes College of Music. The first radio performance of *The Robbers* will be conducted by Mr. Bamberger as part of the festival of American music over Station WNYC on February 12, 1959.



Carl Bamberger

★★ The Los Angeles Bureau of Music repeated on December 29 its performance of Hector Berlioz' staged cantata, *The Infant Christ*. It was, as last year, co-sponsored by the University of California, Los Angeles Committee on Fine Arts Productions and the Los Angeles Municipal Art Department. Hugo Melchione was the director.

★★ Texas will hear something new in the way of a concert January 9, when the music department of the Houston public schools and the Houston Symphony will join forces to present a school music festival in Sam Houston Coliseum. Frederick Fennell, conductor of the Eastman Symphony Wind Ensemble at the Eastman School of Music in Rochester, New York, will conduct a combination of 1,300 high school voices and some 300 instruments.

★★ For the academic year 1959-60, two scholarships in voice and two in piano will be awarded by Rollins College Conservatory of Music. The amount of each award, up to \$2,000 annually, will be based on financial need. Application should be submitted by March 1 to the Director of Admissions, Rollins College, Winter Park, Florida.

(Continued on page twenty-nine)



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Views AND REVIEWS

By SOL BABITZ

PRO-GERMAN MUSICOLOGY AS APPLIED TO THE HISTORY OF THE VIOLIN

The recent appearance of H. J. Moser's jingoistic dictionary¹ and Paul Henry Lang's devastating discussion of its post-Nazi methods² brings to mind two less obvious but equally serious examples of this approach in the field of violin history—examples occurring before and after the Nazi debacle.

These examples are to be found in the "*Geschichte des Violinspiels*"³ by Andreas Moser, father of H. J. Moser, and surprisingly in the currently appearing volumes of the new dictionary of music "*Musik in Geschichte und Gegenwart*."⁴ I shall discuss the latter first.

Inasmuch as the alphabet has been covered only up to JE, it is impossible to give more than a partial appraisal. However, a general tendency, at least in the field of violin history, is already evident.

Adolph Busch and some lesser German violinists are covered by articles. However, Mischa Elman and Joseph Achron, the latter also a significant composer, are missing. Bram Eldering, whose chief claim to fame is that he was Busch's teacher, receives ample space, while Leopold Auer, the most significant teacher of his era, is not mentioned. Minor figures like Goby and Siegfried Eberhardt are discussed at length, while Adolph Brodsky, Lucien Capet and the Flonzaleys are missing. Violinists apart, the absence of Arensky and Conus point to a possible anti-Russian bias.

Heifetz receives much less space than any German violinist.

In pre-twentieth century violin history we find that Jean Becker has an article while his non-German teacher, Alard, also the teacher of Sarasate, is missing. Miska Hauser is mentioned, while Bazzini, Cartier and Dubourg are among the missing.

It is interesting to note in passing that full credence is given to the Schering-Schwitzer theory of the "Bach" bow, which can play on four strings simultaneously, a theory repeatedly debunked on historical grounds, rejected in the new Groves Dictionary, and surviving only in provincial music criticism.

More obvious and ridiculous than the MGG procedure is that of Andreas Moser in his violin history, which, while treating fewer violinists than does van der Straeten,⁵ is nevertheless quite imposing in its thoroughness. I shall skip the many points of pro-German bias noted and describe only some genealogical sleight-of-hand whereby most of the leading violinists turn out to be either German or of the German schools.

Take for example Jascha Heifetz, a Russian born and Russian educated violinist. He is, according to Moser's *Stammbäume*, a product of the *Neue Berliner Schule!* Before describing how Heifetz joined up with the Berlin school, it is worth noting that his style is foreign to this school and that he has, as a matter of fact, received more bad notices in Berlin than anywhere else in the world. Heifetz is nevertheless of the Berlin School because he studied with Leopold Auer. Auer is a Hungarian who received most of his training in Vienna; however, he studied with Joachim for a while, several years before Joachim went to teach in Berlin. By stretching a point or two

¹ Die Musik der Deutschen Stamme, Vienna, Stuttgart, 1957.

² Musical Quarterly, N. Y., Oct. 1957, p. 517.

³ Berlin, 1923.

⁴ Barenreiter, Kassel.

⁵ The History of the Violin, London, 1933.

Auer is therefore of the Berlin School. The fact that Auer went on to found the completely different Russian school carries no weight with Moser. For him there is no Russian school. With a stroke of the pen on his magic genealogical tree, he has rendered it invisible! And so, Heifetz and a host of other leading virtuosi have nowhere to go but to Berlin.

Under the Spreading Genealogical Tree

Not only the Russian school but the Hungarian, the eighteenth-century French and the Franco-Belgian schools are among the missing. While there are, according to Moser, nine schools within the borders of the German Empire, there are only five to be divided up between France and Italy!

The German schools are not only numerous. They are also potent. If a violinist studies with someone from a German school he is usually gathered into that school, no matter how much he may have studied elsewhere and no matter how foreign to German his style. If one studies with someone whose teacher studied in Germany, or with a German teacher—into the German school he may go. So potent, in fact, is the German influence that if there was a German teacher three generations removed, Moser will hunt up this fact and gather him in, if he is worth the trouble.

Thus, for example, Fritz Kreisler and Henri Wieniawski, both of whom studied at the Paris Conservatoire, are traced back to the Mannheim School of J. Stamitz (1717-1757).

The trick is done as follows: Kreisler and Wieniawski, driven apparently by a burning desire to join the Mannheim School of Stamitz, went to Paris to study with Massart. Massart, of course, was not educated at Mannheim but was a Belgian who studied with Rodolphe Kreutzer of the Paris Conservatoire.

Kreutzer's credentials as a teacher of the French school are in order. He received his first training from his father, a member of the royal band at Versailles. According to Gerber and Baillot he took Viotti as his model and was the best imitator of the founder of the French school. At the height of his career he joined with Baillot and Rode in the triumvirate which organized the new French school and conservatoire. However, he made a slip which removes him forever from the French school and leaves him in the Mannheim school. As a child he studied for a while with Anton Stamitz, who had himself left his Mannheim home for Paris at the age of sixteen. So potent were these lessons that a lifetime of achievement as a founder of the French school could not remove the stigma of Mannheim. Little did Massart know, when he left Belgium to study in Paris, that he was thus becoming a German violinist of the Mannheim school.

By using the method of selective genealogy Moser has succeeded in minimizing the non-German schools. This method is a two-edged sword, which, if used against the German schools, will not only minimize them but practically obliterate them.

For example, Joseph Böhm, the fountainhead of the modern German schools, took some lessons with Rode. Since Rode was a founder of the French school, all of Böhm's pupils are of the French school. This includes, among others, Hellmesberger, Ernst and Joachim!

EDUCATIONAL NOTES

(Continued from page twenty-seven)

★★ The American University Chorus and Orchestra in Washington, D. C., presented a free Christmas program on December 18 in Clendenen Hall on the campus. The Christmas section of Handel's *Messiah* was sung by the chorus, conducted by James L. McLain, chairman of the music department. A short program of orchestral music was given by the orchestra, directed by George Steiner.

★★ The United States premiere of Luigi Dallapiccola's *Job* occurred when it was performed by the Juilliard Orchestra and Chorus, Frederick Prausnitz, conductor, at the Juilliard Opera Theater on December 19, 1958. Frederic Cohen directed the production.

★★ The Civic Orchestra of Minneapolis presented by the University of Minnesota will include in its February 20 concert a suite from the opera, *The Good Soldier Schweik*, by Kurka and the *Enigma Variations* by Edward Elgar. Thomas Nee is the orchestra's conductor.

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WOODWIND WISDOM

by Vance S. Jennings

CLARINET TONGUING STYLES

In the article previous to this, the fast staccato style of tonguing on the clarinet was discussed. The other tonguing styles will be covered in this article.

Possibly the least complicated tonguing style is that of the legato. In considering the legato style, we think of playing sostenuto with the tongue gently dividing the notes. Some players like to think of the soft tongue as in using the syllable DU. Others continue to think of TOO but with a softer concept of the attack.

I like to think of the legato tonguing style as one in which the tongue is away from the reed, returning only as needed to start each new note. Thus the tongue separates the previous note from the new one by touching the reed very briefly and then leaves again for the duration of that note. By using the syllable DU, the separation is very gentle, which is most desirable in this style. A word of caution is possibly in order here. While I speak of the tongue as being "away," in reality, the tongue is still very close to the reed. The tip of the tongue travels only a very short distance in starting the next note while the bulk of the tongue is virtually still. It does not, as some think, strike at the reed from a considerable distance back in the mouth. The legato tongue then creates the minimum amount of separation possible between the notes to enable the player to express a truly legato style of tonguing.

Semi-staccato

Of the various styles of tonguing, one of the more difficult to perfect is the semi-staccato. This is traditionally marked with dots under a slur:



This tonguing style is an attempt on the part of a wind instrument to imitate an effect which is normally a stringed instrument effect. This tonguing style is produced by beginning the note with the tongue as always, but ending the note by suddenly stopping the motion of the diaphragm muscle. The tone stops when the air supply is suddenly stopped. It is the same effect as a person saying TAH and shortening the syllable to the desired length. It is important to note that the diaphragm motion stopping the air is sudden and that the note stops without any diminuendo.

Since this is a form of the staccato, there must be some separation. This is provided by the silence from the time the note ends until the next note is started. The next note is then commenced as the tongue returns to the reed and starts the new attack with air supplied by a new motion of the diaphragm. Note that there is no basic difference between the slow staccato and the semi-staccato except for the

INTERNATIONAL MUSICIAN

length of the note. In the semi-staccato as the speed increases there is still a separate puff of air for each note, while in the regular fast staccato the tongue stops the previous note and the air pressure from the diaphragm is maintained.

The development of speed with the semi-staccato is limited according to how fast a person can learn to move the diaphragm muscle for the separate puff required for each note. Fortunately, there is not much literature which demands this style of tonguing at a fast tempo. Needless to say, good control of the diaphragm muscle plus coordination with the tongue is essential in the semi-staccato.

Soft and Breath Attacks

Every fine player is faced with the necessity of making entrances which are very delicate. An example of this is found in the opening clarinet passage in the Strauss *Death and Transfiguration* where the first clarinet enters on a solo passage in the nineteenth measure on a high E-flat above the staff with the notes marked pianissimo-dolce. The use of a conventional attack here would be much too hard and sudden. There are two possible ways of starting the note for this type of passage. The individual should know both and use whichever type he can best depend on, since each one has its own special advantage.

One is the idea of using the tonguing syllable THUH. This softens the attack by the tongue and makes it less percussive. The advantage which this type of attack has lies in the fact that it is still a tongued attack and as such is easier controlled as to the exact timing of the start of the note.

If this type of attack is still too harsh and sudden for the passage, the breath attack must be utilized. This does not use the tongue at all. The note is started completely with the breath. With this attack the beginning of the note is usually gentle enough. The main difficulty here is controlling the exact moment when the note begins.

Some players like to use a loose embouchure in connection with this type of attack. This is done in this manner: The embouchure is formed loosely and the air is started through the clarinet. The beginning of the note is then controlled by tightening the embouchure to cause the tone to commence.

I prefer that the embouchure be set and that the beginning of the note be controlled completely by the diaphragm. This method insures that the pitch of the first note will be correct. With diligent practice both of these ways of beginning a note softly can be perfected. Any person needs to have these attacks under good control in order to play the clarinet well.

TECHNIQUE OF PERCUSSION

(Continued from page twenty-five)

Ideal Teacher-pupil Relationship

The value of repetition is one of the first lessons learned by those who go into advertising fields. The following basic rules, they are told, hold the key to reaching the public.

1. Tell them what you are going to tell them.
2. Then tell them.
3. Finally tell them what you have told them.

How simple to paraphrase the above to apply to the teaching of a musical instrument—drums, for instance, viz:

1. Tell them (the pupils) what you are going to teach them.
2. Then teach them.
3. Finally tell them what you have taught them.

The instructor who immediately places a pair of sticks into the hands of a new pupil and says in effect "Let's go!" is, I believe, completely missing the boat. The pupil, whether beginner or in the advanced class, should be told what he is to learn and why. He is vitally interested in this and perhaps apprehensive lest his teacher is intent on making a drum corps drummer out of him whereas his interest is centered on modern progressive jazz. Or, perhaps, *vice versa*.

Detailed explanation of the "whys" and "wherefores" of the lessons, established by the teacher in the beginning and maintained thereafter, results in an understanding and confidence on the part of the pupil that goes so far toward an ideal teacher-pupil relationship.

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and what is being done about it!

As was pointed out in the December, 1958, issue of *The International Musician*, we are facing a severe shortage of excellent string players. Many conditions have been cited as the source of the predicament: emphasis on bands in schools at the expense of orchestras; lack of good string teachers; difficulties in learning string instruments as compared to wind instruments; low salaries for symphony orchestra men; the "virtuoso" complex among our gifted string players which precludes their studying seriously for orchestra work; bad economic outlook for musicians in general.

Paul C. Carpenter, in his book, "Music an Art and a Business," bemoans the fact that "In towns and cities all across the nation, school orchestras have been starved out by the simple expedient of placing bandmasters in charge of all instrumental instruction, with the immediately subsequent abandonment of all stringed-instrument training." Dr. Jack E. Fink of San Jose State College points out that music students are often influenced in their choice of an instrument by the fact that jazz orchestras do not use violins, violas and cellos. The young musician knows jazz band jobs are more plentiful than symphony jobs. Max Aronoff, head of Philadelphia's New School of Music, warns that "We can no longer depend on musicians who treat their teaching merely as a sideline, a convenient way to 'pick up a little money.'"

Then there is the statement of Thor Johnson, director of orchestral activities at Northwestern University and former conductor of the Cincinnati Symphony: "With the world's greatest orchestras now in our own country, the average orchestral musician may have only twenty-two weeks' work during the season and an average yearly salary of from \$2,000 to \$2,500. With this lack of financial security it is impossible to attract many excellent potential talents."

But though we may second all these remarks, we have also to take a look, just for perspective, at the harassed public school

teacher who must satisfy the school board and the taxpayers; at the private music teacher, at first devoting all her time to teaching, but being gradually crowded out by simple lack of pupils; at the orchestras which must play to please or face a vanishing box office.

In a word, it becomes clear that one shortcoming is linked with the others, and that on-the-surface causes relate to more underlying ones. So instead of blaming this institution or that individual, it would be more to the point to enumerate some instances in which the situation is already being to some degree remedied.

Some five years ago, Louis Wersen, director of the division of music education in the Philadelphia city schools, encouraged the principals to have more pupils take up the violin and cello. Now there are 2,957 string lessons given primarily on a class basis once a week. On Saturday mornings, three music centers in Philadelphia are open from 9:00 to 12:00 noon, during which time any Philadelphia school student may receive free string instrument instruction. Besides the orchestras in the separate schools, Philadelphia has an All-Philadelphia Senior High School Orchestra of 110 members, an All-Philadelphia Junior High School Orchestra of one hundred members, and an All-Philadelphia Elementary Orchestra of one hundred members. Twenty-five members of the string section of the Senior High School Orchestra took the places of regular members of the Philadelphia Orchestra in performing at a children's concert in 1957, playing the first movement of the Schubert *Unfinished Symphony*, and, in 1958, playing the Overture to Wagner's *Die Meistersinger*.

A 1952 survey showed only 135 stringed instrument students in Mississippi's public schools. A. J. Bowen, head of the University of Mississippi extension department, had music teachers sent to various areas of the state to organize string classes in the elementary

schools. After a year the schools, most of them, went on with the work on their own.

The second annual string festival and clinic, sponsored by the New York chapter of the American String Teachers Association and the New York School Music Association, was held last February in Massapequa, Long Island, New York. Three large string orchestras (elementary, junior and senior) were assembled from forty-three schools of Nassau and Suffolk counties. The Eastman String Quartet participated. Even more extensive coverage is planned for the 1959 festival, to be held in February in Rockville Centre's South Side High School.

Alabama also highlights string 'playing throughout the State by holding annual "Future Fiddlers'" conventions. Such annual festivals stimulate string playing in other sections of the country.

Whenever a community orchestra allies itself with the local college, and vice versa, interest in strings edges upward. The Springfield (Massachusetts) Symphony Orchestra, conducted by Robert Staffanson, for instance, works in close association with several colleges: Mount Holyoke, Smith, Amherst and the University of Massachusetts, all within a twenty-five mile radius. This season it is getting acquainted also with Boston University and Harvard. At its birth, fifteen years ago, many of its musicians were provided from the staff of the New England Conservatory of Music and the Hartt College of Music in Hartford thirty miles away. Its members have continued to be, many of them, part-time or full-time members of the college staffs, and the concerts have been played in the halls of Smith, Mount Holyoke, and the University of Massachusetts. This all has proved not only of vast advantage to the Springfield Symphony, but, through student teachers who now thoroughly understand the need for strings, will be the means of spreading this knowledge throughout the United States wherever they teach.

In Shreveport, Louisiana, pupils, beginning with the Junior High, are provided with instruments for one year free (after that they want their own). Then, after five years of study of the strings, they are proper material for orchestral membership in senior high school orchestras. The local symphony, here, too, is an incentive to the school orchestras. Scholarships are given to extra good performers to study at Centenary College and to perform in the symphony.

Sometimes public-spirited individuals can almost single-handedly bring about a healthy string situation. In a radio interview program held in Florence, South Carolina, two years ago, several members of the Civic Symphony discussed the lack of string teachers in the community. The listening audience included a civic-minded business man who had just opened a women's apparel shop in the town. Impressed by the need, he immediately telephoned one of the orchestra's board members and offered to give \$500 to be used for "educational purposes." With the money the orchestra (1) engaged a string teacher, Jack Harrison, to come into the community one day a week to teach, rehearse and play with the orchestra; (2) awarded scholarships to a few promising students for study with the teacher; and (3) took responsibility for developing classes of beginning string students to study with Mr. Harrison. Last year Mr. Harrison moved to Florence, and after his first month of residence there, had nineteen beginning violin students plus eight carry-overs from the year before: twenty-seven string instrument students where none had existed before!

Nate Appelbaum, of Local 30, St. Paul, believes the accent should be on the community. "Communities," he writes, "should get behind and support a non-professional type of civic orchestra, where students or even the pros. can rehearse together on a regular basis, under a competent conductor, and strive to gain the necessary experience and enjoyment to perpetuate a fast disappearing art. From these workshop orchestras may emerge the musicians with talent enough to break into the professional ranks, and serve as replacements when the opportunity affords."

As was related in the December issue, the American Federation of Musicians has taken steps toward a "Congress of Strings" to help

correct the growing shortage. In this project, talented youths, representing all jurisdictions of the Federation, will be given an intensive eight weeks' course by a faculty of internationally famous instructors in strings. Director and founder of the project is the distinguished American composer and faculty member at Indiana University, Dr. Roy Harris.

Through their part in selecting these youths, our locals assume the grass roots responsibility for setting up, together with other serious music organizations in their communities, machinery for auditioning, selecting and sponsoring youthful talent. The cost to each local for one scholarship is \$300. Room, board, chaperonage and tuition costs, estimated in excess of \$50,000 will be borne by the education-industry participants in this project which will also select a central location for the Strings Congress.

On page eight of the present issue are described recent developments in the "Congress of Strings."

Other national organizations are adopting programs. The National Federation of Music Clubs in its "Crusade for Strings" grants Awards of Merit and Rating Credit to clubs and individual members who are successful in helping to inaugurate string programs in the schools, particularly in the elementary grades; who bring about more private string instruction; who present outstanding string programs; who establish orchestras or string ensembles with contributions to their support; who aid signally those already established; who give string scholarships, awards or instruments to talented youth. The association is now adding more string scholarships for students to summer music camps.

Over two hundred "Awards of Merit" were presented by the National Federation of Music Clubs to organizations and music clubs during the past two years for their efforts in the "Crusade for Strings" movement.

It is illuminating to read the "Plan of Work," of Dr. Lena Milan, who is co-chairman with Dr. Thor Johnson of the "Crusade." "There are only two simple solutions to this situation," she says: "(1) Encourage school boards and administrative officials to establish first-class elementary string programs in the public and parochial schools; and (2)

create a greater demand for the private teaching of stringed instruments."

Another national organization, the American String Teachers Association, has for its objectives to sponsor research and study on the subject, to promote the highest standards in string teaching, to further the study of stringed instruments in elementary and secondary schools and in colleges, to encourage the composition, arrangement and publication of string and orchestra music, and to demonstrate the social and personal values of string study.

The most recent bits of encouraging news come from two major symphony orchestras:

The Musical Arts Association, which operates the Cleveland Orchestra, and the Cleveland Chapter, Society for Strings, Inc., were sponsors on September 21 and 28 of a string clinic for players in amateur, semi-professional and community orchestras in the north-eastern Ohio area. Four intensive training sessions were held under the chairmanship of Josef Gingold, concertmaster of the Cleveland Orchestra, assisted by Hyman Schandler, second violin; Abraham Skernick, viola; Ernst Silberstein, cello; and Jacques Posell, bass. Ninety-seven players enrolled for the clinic and it looks as though the event will be made an annual affair.

The Women's Association of the St. Louis Symphony is holding a competition open to string players—violin, viola, cello, double bass—between the ages of eighteen and twenty-five, living in Missouri, Kansas, Illinois, Arkansas, Indiana and Iowa. The first prize is a scholarship to the summer music school at Aspen, Colorado, for the purpose of gaining experience in playing in an orchestra plus a season in the string section of the St. Louis Symphony Orchestra as a paid apprentice, and the second prize is a position with the St. Louis Little Symphony for the six weeks summer season. Auditions will be held on April 19, 1959.

So the championship of strings gains strength on every side. There is not the least doubt that the locals of the Federation will become increasingly conscious of their obligation in this great campaign to increase interest in strings, and thus, indirectly, help preserve the great symphony orchestras of our nation.

—Hope Stoddard

Dr. Angelo Le Mariana of Plattsburg State Teachers College conducts the Junior High School Orchestra of the Long Island String Orchestra Festival and Clinic.



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It's in the news!

★ Harpist Susann McDonald presented three programs at Carnegie Recital Hall in December.

★ ASCAP's president, Paul Cunningham, presented a gold medalion to violinist Mischa Elman December 8 at Carnegie Hall on the occasion of Mr. Elman's only New York appearance of the season. The medalion read: "In recognition of his golden anniversary as a great artist and of his contributions to the musical culture of America, American Society of Composers, Authors and Publishers proudly salutes its beloved member, Mischa Elman."

★ A modern version of the classical harpsichord has been imported by the St. Olaf (Northfield, Minnesota) College and was unveiled late last year. The single manual instrument has metal springers and plexi-glass tongues but it retains the conventional wooden frame.

★ Isadore Freed has been commissioned to compose a festival choral work on the 122nd Psalm for the Pittsburgh Bi-Centennial. It is scheduled for performance early this year.

★ The January 18 appearance of Richard Ellsasser with the Tulsa Philharmonic Orchestra, Vladimir Golschmann, conductor, marks the twenty-third symphony in two years which has booked Ellsasser as soloist.

★ Pianist Seymour Bernstein, just returned from a tour of Europe, is at present filling engagements throughout the United States.

★ The Ninth International Music Festival of Vienna will open on May 31, with a concert by the Vienna Symphony conducted by Lorin Maazel.

★ The National Symphony heard the rarely-used fluegelhorn on December 16 in a performance of Vaughan Williams' Ninth Symphony. The composer wrote the fluegelhorn part with the admonition that if the instrument were unobtainable, the part should be omitted. Lloyd Geisler, first trumpeter of the National Symphony as well as the orchestra's assistant conductor, borrowed the fluegelhorn owned by Vincent Bach. The

part was played by George Foss of the symphony's trumpet section. Pitched in B-flat like the trumpet, it has a larger, wider angle bore and is played with a deep cup mouthpiece. Its tone is described as "dark."

★ The twenty-seventh annual Tri-State Music Festival held yearly in Enid, Oklahoma, and sponsored by Phillips University and the citizens of Enid, will be held this year April 29 and 30 and May 1 and 2.

★ In cooperation with the National Education Association, the Indiana University School of Music will conduct a European graduate study tour this summer. Walter Robert, professor of piano at the university, will be in charge of the tour, which will include visits to festivals in Bayreuth, Salzburg, Vienna, Siena (Italy), Lucerne and Edinburgh.

★ Illinois' most talented junior and senior high school musicians—a total of 1,823 youngsters from 358 communities—will gather at the University of Illinois at Urbana January 29 to 31 for the annual Illinois All-State Music Activity.

★ The twelfth Annual Mid-West National Band Clinic, held in Chicago, December 17 through 20, had as its grand finale an All-American Bandmasters' Band, conducted by Major George H. Willcocks, who came from England especially for that purpose.

★ A Ford Foundation grant of \$50,000 will enable the International Musicological Society to hold its 1961 triennial congress in the United States. The September, 1961, meeting in New York City will probably use Columbia University facilities to accommodate an estimated attendance of 700 members. Travel expenses for some one hundred eminent musicologists from all over the world will be covered by the grant.

★ The world premiere of *The Thief and the Hangman*, music by Abraham Ellstein and libretto by Morton Wishengrad, will take place on January 17 when it is presented by Ohio University Opera Theatre. The theatre's director is Dr. John D. Bergsagel.

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Guy Masella

● The Register Fresh Air Fund Dinner and Musical Festival held at Edgewood Park, West Haven, Connecticut, several months ago marked the first public appearance of Guy Masella's new eighteen-piece orchestra, which performed through a grant from the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 234, West Haven. (Guy has been a member of that local for over twenty years.) The several thousand persons who attended this event were probably unaware of the heartwarming story behind the musical portion of the affair.

Guy, who twice was forced to give up a musical career because of unfortunate accidents, has fought hard to make his comeback. He was a first-rate performer on the clarinet and saxophone, playing in leading night clubs and hotels throughout New England, Florida and California. He also played solo clarinet in army bands during his five years of service. A year after his discharge from the army in 1945, he was injured in an automobile accident, losing his left arm. This did not stop him. He took up the trumpet and became proficient on that instrument. In 1948 he organized his own orchestra and his career seemed well on the way to success. Then three years ago he injured his leg, his back and a nerve in his lip from a fall. The lip injury meant the end of trumpet playing. However, still determined, he has reorganized his orchestra, adding six new members. With a library of over 1,000 selections, the orchestra is prepared to play for any occasion. Besides doing his own arranging and directing, Guy also does a fine job of vocalizing.

The band already has numerous bookings and the year 1959 looks bright for Guy Masella and his Orchestra.—A. F. W.

Members of Guy Masella's Orchestra include, front row: Guy Masella, Adolph Thomas, Hugo Monterose, Eric Weinman, Gerson Davis and Dennis Banquer. Middle row: Michael Pontecorvo, Joe Giudice, James DeMaio, Aldo Bernini and Ben Massaman. Back row: Daniel Geremia, Peter Lucibelli, Fred Pinto, Nick Merlotti, Raymond Hannon, Edward VanDeMark and Sabin Storey. The featured vocalist is Frances Lowe.



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● **WILLIAM HARRY**, principal cellist of the San Antonio Symphony, was born in Berkeley, California. Previous to entering the Mannes Music School in 1944, he studied cello with Jan Lotman, Betty Barbour Dexter, and Alexander Reisman, all of California. During the four years he spent at the Mannes Music School he studied under Lieff Rosenoff and (chamber music) under William Kroll.

Before beginning his tenure with the San Antonio Symphony in 1955, Mr. Harry had been principal cellist with the San Jose State Symphony, the Kneisel String Symphony (New York), the Bach Festival Orchestra (Carmel, California), the New Orleans Symphony, the New Orleans Opera House Association and the New Orleans Summer Pops Orchestra. He also was cellist with the Everett String Quartet from 1952 to 1955, and with the Artaria String Trio since 1957.

Mr. Harry was one of the cellists who played for the master classes for cellists and violinists presided over by Pablo Casals at Zermatt, Switzerland, in 1956.

● **FRED BEGUN**, tympanist of the National Symphony, was born in Brooklyn, New York, but moved to Washington (D. C.) as a child and completed his secondary education there. He was a jazz drummer in high school. At the Juilliard School of Music, which he attended from 1946 to 1951, Begun's teacher was Saul Goodman, tympanist of the New York Philharmonic.

He has been with the National Symphony ever since his graduation from Juilliard. While still at Juilliard he performed the Bartók Sonata for Two Pianos and Percussion in Town Hall, New York, and, after joining the National Symphony, at the Catholic University in Washington. He performed the drum solo in Stravinsky's *L'Histoire d'un Soldat* at the Music Festival in Aspen, Colorado, in 1954. In March, 1958, he served as guest soloist with the National Symphony in the premiere of Robert Parris's Concerto for Five Kettledrums and Orchestra which was written for Mr. Begun.

Mr. Begun is married to the former Clair Berger.



● **MICHAEL SPIELMAN**, first bassoonist of the Kansas City Philharmonic, was a scholarship student of Simon Kovar at the Manhattan and Juilliard Schools of Music from 1938 to 1941. In the Summer of 1941 he won a scholarship to the Berkshire Music Festival where he studied under Robert Alard, first bassoonist of the Boston Symphony.

Between 1941 and 1945 Mr. Spielman was in the Army Air Force. After the end of World War II he played first bassoon in the symphony orchestras of Dallas, Buffalo and Indianapolis. He also played with the CBS Symphony Orchestra in New York City.

Mr. Spielman is entering his sixth season as first bassoonist in the Kansas City Philharmonic and is on the faculty of the Conservatory of Music of Kansas City, Missouri, and The Toon Shop School of Music, Prairie Village, Kansas. He is a member of the Kansas City Resident Woodwind Quintet.

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● ROBERT LOUIS SPRENKLE has been solo oboist for the Rochester (New York) Civic and Philharmonic orchestras since 1937. Son of a Pittsburgh (Pennsylvania) high school principal, he graduated in 1936 from the Eastman School of Music in Rochester as oboe performer and with a B.M. degree in public school music. His teachers were W. O. Schultz, Carlos Mullenix, Arthur Foreman and Robert Bloom.

Since 1937 Mr. Sprenkle has taught oboe at the Eastman School, where he also coaches woodwind ensemble. Many of his former pupils now hold important symphony and teaching positions. As soloist with the Eastman-Rochester Symphony Orchestra he played the premiere of Wayne Barlow's *Winter's Past*. In 1948 with Frederick Fennell and the Eastman School Little Symphony he gave the first American concert performance of the Richard Strauss Oboe Concerto.

Mr. Sprenkle spends his summers playing in the Lake Placid Club Sinfonietta under Dr. Paul White, and coaching daughter Roberta, cellist, and daughter Peggy and son Todd, violinists, in ensemble work.



● WILLIAM SABATINI, principal horn of the Detroit Symphony Orchestra, is a native of Philadelphia. He studied at Temple University and the French horn with Pietro Antonelli and later with Anton Horner at the Curtis Institute of Music. His solo debut was with the Trenton Symphony of New Jersey, conducted by his father, Guglielmo Sabatini.

After four years in the Army Air Force, in World War II, Sabatini joined the San Francisco Symphony Orchestra as its solo horn at the invitation of its then conductor, Pierre Monteux. During his ten seasons there and in Los Angeles where the symphony plays a yearly opera season, he worked under the baton of many other great symphony and opera guest conductors. He also did guest solo appearances with the Griller and Pro Musica string quartets at the University of California. He was a member and one of the organizers of the San Francisco Symphony Woodwind Quintet.

Late in 1955 Sabatini left for New York where for one season he was first horn with the former NBC Symphony of the Air. In the Fall of 1956, he began his tenure with the Detroit Symphony, conducted by Paul Paray. He made his Detroit solo debut in the Summer of 1957, with the Detroit Symphony Orchestra, under Valter Poole, associate conductor, playing the Mozart Horn Concerto. Last Fall he gave the Detroit premiere of Howard Thatcher's Concerto for Horn and Orchestra with the Royal Oak Symphony conducted by Henri Nosco. As part of the Detroit Symphony's current series he will perform in February, 1959, the Benjamin Britten Serenade for Horn, Tenor and Strings.

With four other first chair men Sabatini is a member of the Detroit Symphony Woodwind Quintet.

Between seasons in Detroit Mr. Sabatini returns to Philadelphia and New York for various recording, chamber and solo appearances. This past Spring he was soloist with the Trenton Chamber Society and the Philadelphia Sinfonietta.



● MEL BROILES, one of the two first trumpet players of the Metropolitan Opera Company, New York, joined that orchestra last October. Oregon-born, he was reared in Kansas. After completing his academic studies at Wichita University, he came to New York on a scholarship at the Juilliard School of Music. After two years at Juilliard, and after serving for four years as first trumpet in the United States Military Band at West Point, he joined the Symphony of the Air and toured the Far East with

that orchestra. In the 1957-58 season and during its transcontinental tour he was first trumpet with the Philadelphia Orchestra. In 1958 he played for the Pablo Casals Festival.



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WANTED BY THE F. B. I.

William Claude L. Ashe, an accomplished guitarist, is being sought by the F. B. I. for unlawful flight to avoid confinement for the crime of murder. He has been reported to possess a shotgun and, therefore, should be considered



armed and dangerous. He is thirty-three years of age, 5' 7" to 5' 9½" tall, weighs 150 to 160 pounds. He has a ruddy complexion, brown hair, blue eyes and has a cut scar over and under right eye. His occupations include bulldozer operator, weaver in textile mill, and musician. (He plays guitar, accordion, violin and sings.)

Any person having information which might assist in locating this fugitive is requested to immediately notify the Director of the Federal Bureau of Investigation, U. S. Department of Justice, Washington 25, D. C., or the Special Agent in Charge of the nearest F. B. I. Division, the telephone number of which office is listed on the first page of local telephone directories.

WANTED TO LOCATE

Lawrence W. (Bill) Larinde, violinist, thirty years of age, five and a half feet tall, dark hair.

He is a former member of Local 174, New Orleans, Louisiana, and Local 76, Seattle, Washington. He left New Orleans owing dues for which he was suspended and also dues in Local 76, for which he was suspended there. He also owes money to other persons.

Simpkins, Odey, member of Local 16, Newark, New Jersey.

Anyone knowing the whereabouts of the above will please get in touch with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark, New Jersey.

NOTICE TO SECRETARIES

Because of a lack of understanding of many new secretaries we are again calling attention to Article 11, Section 2, and Article 11, Section 4, Constitution and By-Laws.

This means any changes concerning the mailing list of the INTERNATIONAL MUSICIAN must be furnished by the local secretaries on forms provided for that purpose.

These forms are IBM 1, IBM 2, and IBM 3. IBM 1, is for new members, IBM 2 is for changes of address, IBM 3 is for cancellations.

DO NOT send as a LOCAL REPORT any changes that you wish to make on the International Musician mail list.

You can appreciate it is quite a problem keeping a mailing list as large as the International Musician corrected, especially if correspondence must be transferred from one department to another.

Fraternally yours,
LEO CLUESMANN,
Secretary.

NEWS NUGGETS

★ Pianist Leon Fleisher will open his annual North American tour by appearing as soloist with the Cleveland Orchestra under George Szell January 8 and 10 in that city. He will perform in the Concerto for Piano and Orchestra in C major, K. 503, by Mozart and the Concerto for Piano and Orchestra No. 4 in G major, Op. 58, by Beethoven.

★ Pianist Marjorie Mitchell will begin a European tour in February, 1959, giving her first concert in Austria. On May 27 she will appear with the Zagreb Philharmonic Orchestra in Yugoslavia. On June 12 and 13 she will perform in an all-Gershwin program as soloist with the Berlin Philharmonic Orchestra. The conductor both evenings will be Andre Kostelanetz.

★ A late model Baldwin Electronic Organ has been installed in the Academy of Music, Philadelphia. It was first played in public at the Philadelphia Orchestra's performances of Handel's *Messiah* with the Salt Lake Tabernacle Choir October 31.

★ On December 21, the CBS Television Network presented the television premiere of a group of songs by the American composer Leonard Kastle. Baritone Rawn Spearman was heard as soloist with the composer accompanying at the piano.

INTERNATIONAL MUSICIAN

OVER FEDERATION FIELD

(Continued from page sixteen)

tion Headquarters on January 5, from 2:00 P. M. to 10:00 P. M. Photographs of the project and of those engaged in it were contained in the December issue of the local's publication, "Keynote."

◆
The *Major Chord*, periodical of Local 135, Reading, Pennsylvania, printed an interesting little article on women conductors. We give it herewith in its entirety.

Women Conductors

Conducting a symphony orchestra is perhaps the most complex and mysterious task in the whole world, said the late Guido Cantelli, Toscanini's protege. Small wonder women have always had to prove themselves before they were accepted by the men they had to lead. In the case of music, as in medicine, politics and law, men have always been far ahead of women.

But women have had the urge to conduct as far back as the 17th century. History records that Venice boasted a woman conductor in the 18th century. By the 1850's the Vienna Ladies' Orchestra and its popular conductor, Josephine Weinlich, visited the United States and gained enthusiastic acclaim in American musical circles. It was not long before the United States had its own first woman conductor. Emma Steiner. Soon an all-woman symphony orchestra was formed under the baton of Caroline Nichols. This group toured the country from coast to coast for years. Many strictly feminine orchestras were established and by the thirties women began to invade previously all-male ranks in droves. In the twenties Ethel Leginska appeared as guest conductor with the New York Symphony and Nadia Boulanger of France with the Boston Symphony.

Before Antonia Brico came along in 1938 no woman had ever dared dream of occupying the podium of the New York Philharmonic. Miss Brico, a graduate of the Master School of Conducting of the Berlin State Academy of Music, had appeared with the Berlin Philharmonic, the Detroit Symphony and had, in 1934, founded the New York Women's Symphony. Of the handful of brilliant women conductors who are Miss Brico's contemporaries, dynamic Margaret Hillis conducts the New York Concert Choir and Orchestra. In the West, praises are being sung for another woman

conductor, Ruth Haroldson, conductor of the California Women's Symphony. Although she doubles as professor of violin at Whittier College, a short distance from Los Angeles, she continues to perform brilliantly with the oldest women's symphony orchestra in the United States. Fourteen years ago Miss Haroldson became the orchestra's first woman conductor. Today she conducts about a dozen major concerts per season and participates in Los Angeles' annual Bach Festival.

◆
We might add to this list of eminent women conductors the name of Ethel Stark. Born in Montreal, Canada, she studied at McGill Conservatory of Music, Montreal, and at the Curtis Institute of Music. She has been conductor of the Montreal Women's Symphony since 1939, as well as of the Ethel Stark Symphonietta. The Montreal Women's Symphony under her baton was the first Canadian orchestra to perform in Carnegie Hall, this in 1947.

◆
The Madison City Band of Madison, Wisconsin, is made up of one hundred per cent union members, and one hundred per cent Madison residents.



The above photograph was taken on the anniversary of the thirtieth year of Raymond Ira Rose's career of playing. A member of Locals 47, 6, and (for twenty-five years) of 73, he is currently playing at the Overland Bar at Jack London Square, a historic spot in Oakland, California, which London, Stevenson, Miller and a host of writers once patronized. The old piano was a former Barbary Coast movie piano ("Mandoleon" attachment) and Rose plays the tinkle-tinkle tunes of a bygone day. He writes us, "When down our way, come cry in your beer at the Overland Bar."

◆
A Montreal suburb, Ville d'Anjou, will name one of its avenues "Wilfrid Pelletier," reports *Entr'acte*, journal for Local 406, Montreal. A fine way of honoring the name of one of Canada's most famous living musicians.

◆
In Columbus, Ohio, the Columbus Municipal band is made up wholly of members of Local 103 of that city. When on June 10, 1957, the band's founder and first director, Joseph Masdea, passed away suddenly, the band all but collapsed. However, with the elec-

tion of Lucian Tiberi as the band's leader (with the approval of Mayor Sensenbrenner) the band got back on its feet. Director Tiberi, who was born in Italy, where he was a pupil of C. Di Rienza, came to America in 1930. Immediately on his arrival in Columbus he enlisted in the 112th National Guard Band and during World War II was bandsman in the A C Force band. The Columbus Municipal band was founded by act of city council in 1953. It will play concerts in the parks this coming Summer.

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Symphony and Opera

CONDUCTORS

Alexander Brott has resigned as concertmaster of the Montreal Symphony, after eighteen years of association with that Orchestra, to take the position as assistant conductor to the orchestra's regular conductor, Igor Markevitch . . . On December 1, 1958, the San Francisco Symphony Association Board of Governors honored Maestro and Mrs. Enrique Jordá with a testimonial luncheon . . . Dr. Heinz Unger of Toronto, musical director for the York Concert Society of America, has been elected as an honorary member of the Bruckner Society of America. . . . Herbert von Karajan will conduct the opening concert of the second annual Vancouver International Festival in 1959. Managing Director Nicholas Goldschmidt has set the dates of the Festival from July 11 or 13 to August 15 . . . At the invitation of Eugene Ormandy, Leopold Stokowski will conduct the Philadelphia Orchestra in four concerts during the orchestra's sixtieth anniversary season of 1959-60. The dates will be February 12, 13 and 15 (1960), in Philadelphia, and February 16, in New York . . . William Smith, the Philadelphia Orchestra's assistant conductor, led that orchestra in its December 19 and 20 concerts.

Santa Cruz, summer resort on the NEW Pacific Coast, has this year organized a community orchestra which is presenting three concerts this winter under the direction of Detlev Anders . . . Edouard Van Remoortel, the new permanent conductor of the St. Louis Symphony, has named Israel Borouchoff, its first flutist, Lester Cantor, its first bassoon, Bernard Schneider, its first trombone, and Raymond Makowski, its tympanist . . . This season the Nashville (Tennessee) Symphony is playing its subscription concerts in pairs for the first time. The orchestra's conductor is Guy Taylor . . . A symphony new to this country, though well known in Europe, will be introduced here via the Chattanooga Symphony conducted by Julius Hegyi on January 13. It is Rolf Liebermann's Symphony 1949 and it is scored for two flutes, two oboes, two clarinets, bass clarinet, two bassoons, three trumpets, one trombone, piano, tympani and percussion . . . The Dallas Symphony announces a new series of five Saturday evening concerts called "The Connois-

seur Concerts," with the subjects treated: Symphonic Jazz, January 3; Baroque Music, January 31; American Contemporary Music, February 21; Classical Music, March 7; and an All-Stravinsky Ballet Concert, March 28.

Conducting the Chicago Symphony YOUTH in its Youth Concerts of December 16 and January 6, Walter Hendl chose as guest soloist Jeffrey Siegel. The theme of the concert was "The Story of Beethoven," and sixteen-year-old Siegel played that composer's Third Piano Concerto . . . The Nashville Symphony now presents each of its youth concerts to five different audiences. Attendance for each program totals 10,000 . . . Each year a small group of members of the Honolulu Symphony is engaged by the Women's Association to play a series of school demonstration concerts. Over eighty performances are being given this season on an average of three a day, two days weekly. The musicians demonstrate their instruments and play a short program of ensemble works. The "M. C." of the group this year is Robert Fisher, cellist. Other members are Arthur Loventhal, violin and clarinet; Howard Waxer, French horn; Abby Gauggel, viola; Rudolph Ruhmann, violin; Jean Harling, flute.

The St. Louis Symphony prizes, PRIZES awarded by the Women's Association, will be presented to string players between eighteen and twenty-five living in Missouri, Kansas, Illinois, Arkansas, Indiana and Iowa. The first prize is a scholarship to the Summer Music School at Aspen, Colorado, and a season in the string section of the St. Louis Symphony, and the second prize, a position with the St. Louis Little Symphony Orchestra for six weeks during its summer season. Auditions will be held April 19. For further information address Mrs. Stanley J. Goodman, 35 Briarcliff, St. Louis 24, Missouri . . . The Knox-Galesburg Symphony, Donn Mills, conductor, announces its first annual Orchestra Composition Contest, the prize, \$250 plus a public performance of the work. The score must be received by February 1, 1959. For further information address Donn Mills, Musical Director, Beecher Chapel, Knox College, Galesburg, Illinois.

Handel's last opera, *Dei- CURTAIN CALLS damia*, will be produced for the first time in America by the Hartt Opera-Theater Guild in February in Hartford, Connecticut. It will be a part of that College's Handel Bi-Centennial Festival. Dr. Moshe Paranov will be the musical director and Dr. Elemer Nagy, the scenery and costume designer, will be in charge of stage direction . . . Hugo Wolf's only opera,

Der Corregidor, was given its first American performance on January 5, when Thomas Scherman and The Little Orchestra Society presented it at Carnegie Hall. It was offered in an English translation prepared by George and Phyllis Mead. The work was completed by Wolf in great haste just prior to his commitment to the asylum for the mentally deranged in which he died at the age of forty-three . . . Puccini's *La Bohème* was recently presented in Vancouver, by the Grand Opera Society of British Columbia. Thirty-six musicians, most of them members of the Vancouver Symphony, were conducted by Gideon Grau. . . . The newly formed Richmond Opera Company on Staten Island opened its first season December 9, 1958, with a performance of *La Traviata*. *La Bohème* (January 13), *Carmen* (April 7) and *Madame Butterfly* (May 12) will complete the season. A "big-name" star is being brought in for each performance and the casts are professional. Jan Peerce will be the Rodolfo in the *Bohème* . . . For the Summer of 1959, the New York Opera Festival, under the direction of Felix W. Salmaggi, will present a week of opera in Washington, D. C. Also, in the Fall, the Wagner Company expects to make a transcontinental tour of ten weeks' duration. In the tour of 1958, it covered forty-one cities of the United States and Canada . . . The opera chosen for the Vancouver Festival this Summer will be Gluck's *Orpheus*, the title role taken by Sweden's Kerstin Meyer . . . The Opera Society of Washington, D. C., will present the local premiere of Stravinsky's *The Rake's Progress*, February 12 and 15, and performances of Verdi's *Falstaff* April 10, 12 and 13.

The February tour of the Minne- TOURS apolis Symphony will take it to twenty-three cities in Florida, North and South Carolina, Georgia, Alabama, Virginia and Tennessee. The Spring tour will take them through sixteen cities in Minnesota, Illinois, Indiana and Wisconsin . . . The Chicago Symphony will make a six-week European tour in the late Summer of 1959 . . . The first Pacific Coast tour of the Cleveland Orchestra is scheduled for May of 1960. Besides the orchestra's musical director, George Szell, Robert Shaw will go on the tour as conductor. Since its founding in 1918 the orchestra has played over 1,605 out-of-town concerts. It made its first European tour, under the auspices of the U. S. Department of State, in May-June, 1957.

The Cincinnati Symphony under AMERICAN Max Rudolf, started off the New Year right by including in its "New Year Concerts," January 2, two American works: Samuel Barber's *School for* (Continued on page forty-four)

INTERNATIONAL MUSICIAN

COMPOSERS GET A HEARING

Leopold Stokowski conducted a concert for the Contemporary Music Society at the Metropolitan Museum of Art, New York City, on December 4. The works — by Henry Cowell, Colin McPhee, Shukichi Mitsukuri, Chou Wenchung and Odeon Partos — showed Balinese, Japanese, Chinese, Rumanian and Israeli influences but, according to Ross Parmenter, music critic of *The New York Times*, "The program, which on paper sounded so ill-assorted, hung together very well. It was because nearly all the composers had several things in common. They were all concerned with delicate and exotic sonorities as vehicles for the description of wistful, poignant moods and to convey both their apprehensions of subtle beauties of nature and their occasional moments of rhythmic exhilaration."

★ ★ ★

Harold Blumenfeld's "Four Tranquil Poems" to texts of D. H. Lawrence will receive their first New York performance March 25 when they will be sung by the seventy-man Glee Club of Washington University, under the direction of Don Weiss.

★ ★ ★

The series, "Music in the Making," will be resumed in New York City on January 16, in the Great Hall of the Cooper Union, New York City. Four concerts are planned for the Spring season.

A fifty-piece symphony orchestra under music director Otto Luening and conductor Howard Shanet, both of the Columbia University music department, will present new compositions exclusively. The late David Broekman, organizer of the series and its conductor until his fatal illness in November, 1957, selected Mr. Shanet to finish out last year's season. Ray Green of the American Music Center is in charge of music administration. Al Manuti, president, and Al Knopf, vice-president, of Local 802, New York, are assisting in the organization of the orchestra. The musicians are recruited from among the best sight-readers of the modern music idioms.

As in the past, the "Music in the Making" series will present music by living composers, the composers themselves attending the concerts. An audience discussion will follow the playing of the works.

The Martha Baird Rockefeller Aid to Music Program has added its sponsorship to the other contributors: The Cooper Union, the Music Performance Trust Funds of the Recording Industries (administered by Samuel Rosenbaum), Local 802, Alice M. Ditson Fund of Columbia University, Broadcast Music, Inc., The American Music Center, Inc., and various interested individuals.

Since David Broekman created "Music in the Making" six years ago as public rehearsals of new music, twenty-five concerts have been presented and new works of about one hundred contemporary composers have been heard. Audiences — the admission is free — have totaled about 35,000 persons.



Howard Shanet, Ray Green, Colonel Rosenbaum, and Otto Luening looking over music scores submitted for first performance of "Music in the Making."

JANUARY, 1959



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Albert Austin Harding

ALBERT AUSTIN HARDING

Albert Austin Harding, a member of Local 196, Champaign, Illinois, for many years, died December 3.

Born in Georgetown, Illinois, February 10, 1880, he learned to play the brass cornet and the fife as a child, making his musical debut with a fife and drum corps at a political rally. By the time he was a senior in high school, he was director of the Paris (Illinois) City Band and for several years after led bands and orchestras in Paris and nearby towns.

In 1902 he enrolled in the College of Engineering of the University of Illinois. There he joined the University of Illinois Band as a cornet player. As a senior he became student conductor and, upon graduation, its first faculty conductor. Probably more than any other person, he pioneered in developing the band as a symphonic organization.

Harding was a charter member of the American Bandmasters Association and a honorary life president of that organization as well as of the College Band Directors National Association.

ROBERT F. TUNNEY

Robert F. Tunney, a member of the executive board of Local 283, Pensacola, Florida, since 1954, passed away on September 18.

Born February 28, 1930, he played drums with local dance bands on graduating from high school. Later he played with Gene Villar's Dixielanders and the Bourbon Street Six of Pensacola.

CHARLES C. FULCHER

Charles C. Fulcher, an executive board member of Local 488, Augusta, Georgia, since its charter was granted in 1954, died on November 21. Previously he had

CLOSING CHORD

been a member of Local 447, Savannah, Georgia.

Though he mastered many other instruments in the course of his career, the violin was his first love. As the era of jazz was ushered in in the early twenties, Charlie turned to music for his livelihood. A number of today's "name" musicians got their start with the Charlie Fulcher Band. He also wrote and had published many compositions.

Tiring of the road he settled in his home town, Augusta, and opened a piano and violin shop. He was also one of the bulwarks of the Augusta Little Symphony and the Augusta Civic Orchestra from the inception of both organizations.

ROBERT W. CIZEK

Robert W. Cizek, treasurer of Local 171, Springfield, Massachusetts, from 1938 to 1952, died recently at the age of fifty-six.

Mr. Cizek was born in West Springfield, September 26, 1902, and had been active in many civic and fraternal organizations in Western Massachusetts.

He was a delegate to the Conventions of the Federation from 1939 to 1952.

ARTIE MATTHEWS

Artie Matthews, secretary of Local 814, Cincinnati, Ohio, for thirty-five years, passed away October 25.

He was born November 15, 1888, in Braidwood, Illinois. At the age of sixteen, being attracted by the World Fair, he visited St. Louis where he became acquainted with the popular music of that period. Later he became recognized as one of the last great musicians of the golden era of St. Louis ragtime. During this period he wrote several "Pastime Rags" and the "Weary Blues."

By 1916, becoming interested in the more serious side of music, he left St. Louis to assume the post of organist and director of St. Andrews Episcopal Church choir in Cincinnati. From this time until his death he was active as organist and director first of the St. Andrews Episcopal Church Choir,

then of the Carmel Presbyterian Church, and, after 1934, at the Calvary Methodist Church.

He arranged music for the Cincinnati Symphony Orchestra while Eugene Goossens was conductor, arranged scores for the Cincinnati Summer Opera under Fausto Cleva, and music for Summer Park Board Concerts.

As a conductor he led the Cincinnati Opera Association which presented "In a Persian Garden" at the University of Cincinnati, also serving as co-director of the Cincinnati June Festival Association during its numerous programs.

In 1921 he was co-founder, with his first wife, Anna Matthews, and director of the Cosmopolitan School of Music.

Dr. Matthews was a delegate to the Conventions of the Federation on alternate years from 1938.

THOMAS M. MULVIHILL

Thomas M. Mulvihill, a member of Local 5, Detroit, Michigan, since 1944, died in his sleep on October 22 of coronary thrombosis.

Born in Detroit December 26, 1918, he formed his own band known as the Tommy Hill Trio and played the drums with his group at many night clubs in that city.

CHARLES F. HELLINGER

Charles F. Hellinger a member of Local 161, Washington, D. C., since March, 1924, passed away at Pensacola, Florida, on November 21, following a brief illness. He was sixty-three years of age.

For the last several years he had been residing in Florida, but prior to that he had been very active in Washington's music circles. He played cello and bass and was an accomplished performer on both instruments.

JACQUES COHEN

Jacques Cohen, a member of Local 655, Miami, Florida, and Local 215, Kingston, New York, died suddenly on August 7 at the age of forty-nine.

Mr. Cohen was owner of the Ellenville (New York) Music Cen-

ter and the Miami Beach (Florida) Piano Company. He was a charter member of the Miami Beach Music and Arts League, a member of the 14 Club, George Gershwin Lodge of Knights, a member of the Miami Beach Chamber of Commerce and a member of the Piano Technicians Guild.

JOHN A. SCHMIDT

John A. Schmidt, the third oldest member of Local 11, Louisville, Kentucky, passed away on October 7. He was eighty-one years of age.

Mr. Schmidt joined Local 11 June 9, 1903, as a trombone, baritone and tuba player and appeared many times at Phoenix Hill, Lyons Gardens, White City, Fontaine Ferry and Woodland Gardens.

ROBERT A. WILHELM

Robert A. Wilhelm, former secretary-treasurer of Local 26, Peoria, Illinois, died November 27. Mr. Wilhelm had been in ill health for several months and had just resigned as justice of peace and had announced his retirement as attorney. He was fifty-three years of age.

Born May 22, 1905, he was a lifelong resident of Peoria. He received his law degree from Illinois Wesleyan University and was a member of the Peoria Bar Association, the Illinois Bar Association and the American Bar Association. He was also a former member of the Peoria Municipal Band Commission.

HARRY KAMMERER

Harry Kammerer, a member of Local 77, Philadelphia, Pennsylvania, passed away on July 3.

He served the local for many years in various capacities, chiefly as assistant secretary from 1939 until his resignation in 1956.

Often notices concerning the passing of our local officers and members are sent in weeks and even months after the date of their deaths. We received, for instance, notice of a death that occurred on August 7 on November 21, and notice of another that occurred on October 25 on December 24. Naturally, because of this the obituary notices are often published long after the date of death. May we ask the local officers to send in such announcements just as soon as possible so that they may be included in the following issues.

Where They Are Playing

(Continued from page seven)

continues on a Monday-Tuesday basis at the London House.

SOUTH

Local 71, Memphis, Tennessee, has inaugurated a series of projects with various high school bands in Memphis and vicinity. In these projects the high school band director selects the better student musicians in his band to sit in with the local's professional orchestras, thereby allowing them to gain valuable experience. Naturally, this is also very entertaining not only to the participants but to the other high school band members as well. The accompanying photograph shows the principals in the project at Treadwell High School. Ralph Flanagan gave a short talk on school dance orchestras at the Treadwell High School.

Irving Ostroff has come out of retirement, resuming his pro name of Ossy Howard, and is doing society work in Louisville, Ky.

After three years at the Lombardy Hotel on Miami Beach, Fla., the Ralph Carles Society Orchestra opened an indefinite engagement at the Beau Rivage Hotel in Bal Harbour on Miami Beach on December 19. Featured with the group is Frank Ramoni, Latin-American vocalist and accordionist. Ramondi also appears earlier in the evening as a single . . . Leo Sunny and his buddy, Stan Keller, recently moved to the new La Bas-

tille Club, located on the site of last year's L'Aiglon, in Surfside, Fla. . . . Oscar Calvet opened at the Yankee Clipper Hotel in Fort Lauderdale, Fla., on November 22 for the entire season with his Latin band . . . Upon completing ten weeks at the Carousel in Nashville, Tenn., Bob Bellows (piano and vocals) settled at the Patio Delray, Delray Beach, Fla., on December 23 for his third winter season . . . Don Baker's Music Makers are currently doing the musical chores for Guy Lombardo in his newly acquired spot in the Florida Keys.

WEST

Charley Aldrich and his Western Band are playing for dancing at the Riverside Rancho Ballroom in Los Angeles, Calif. . . . The Cliff Moresi Trio (Cliff Moresi, accordion, vocals and leader; Ted Spinola, bass; and Rick Storr, drums and vocals) is employed at Crim's Cocktail Lounge in Oakland, Calif., for weekend entertainment . . . The Carolina Drifters Country and Hillbilly Trio works five nights a week at the Golden Bull Club in Oakland . . . Gene Duncan, western singer and rhythm guitar player, is the star attraction at the Hitchen Post there six nights a week . . . On December 23 Larry Dale, who originally went into Gilby's Cocktail Lounge in San Francisco, Calif., on a two-week booking, marked his first



Newport Youth Band rehearsing under the watchful eye of Marshall Brown, leader and organizer of the group. Mr. Brown is preparing the organization for winter and spring concerts before its performance at the Newport Jazz Festival in summer. Average age of the group is fifteen, with players from the entire metropolitan New York area represented.

year at this Powell Street rendezvous . . . Max Pavon and his Hawaiian Trio play for the floor show acts every Friday and Saturday nights at the Wackakee Night Club in San Francisco . . . Russ Morgan's "Music in the Morgan Man-

ner" is featured at the Hermosa Biltmore Hotel Ballroom, Hermosa Beach, Calif., on Fridays and Saturdays.

Chuck George and his Gang are doing a repeat engagement at Piluso's in Portland, Ore.

VANCOUVER INTERNATIONAL FESTIVAL

Herbert von Karajan will conduct the opening concert, July 11 or 13, of the second annual Vancouver International Festival in 1959 of which Nicholas Goldschmidt is managing director. The festival will run until August 15.

Herbert von Karajan is director of the Berlin Philharmonic, artistic director of the Vienna State Opera, one of the directors of La Scala, Milan, and artistic director of the Salzburg Festival.

The other conductor, Oivin Fjeldstadt, is the director of the Oslo Philharmonic in Norway.

Elisabeth Schwarzkopf, soprano, will appear as soloist in symphony concerts as well as in her own recital and an all-Bach concert.

Two Canadian musicians will figure prominently in the 1959 festival. Violinist Betty-Jean Hagen will perform as soloist in a symphony concert conducted by Mr. von Karajan and cellist Zara Nelsova will be soloist in another symphony concert.

Opera plays a major part in the festival again this year. Gluck's *Orpheus* is the choice of the Festival Society. The leading role will be taken by Sweden's Kerstin Meyer.

The Hungarian Quartet will play several concerts during the festival and the Bach Choir of Montreal, fresh from a tour of Europe including the Edinburgh Festival, will bring their thirty-voice chorus to the Pacific Coast for the first time.

In keeping with the Festival Society's objective to combine the cultural achievements of the Far East with those of Europe and North America, Japan will contribute the varied talents of the Takarazuka Dance Revue, a brilliantly costumed, spectacularly-staged ensemble of dancers and singers—all girls. This troupe will begin its North American tour in Vancouver.

Three Canadian composers have accepted commissions to write works for presentation during the festival period. Harry Somers will compose a string quartet; Pierre Mercure will compose a symphony or a symphonic work; and Robert Turner will compose several songs.

The 1959 festival play will be Schiller's *Mary Stuart*, marking the 200th anniversary of the playwright's birth. The director of this play will be John Reich.

Left to right: Larry Davis, president of Treadwell High School Band; Ralph Flanagan, currently playing at the Hotel Peabody in Memphis, Tenn.; Harlo McCall, director of the Treadwell High School Band; and Vincent E. Skillman, president of local 71, Memphis.



Symphony and Opera

(Continued from page forty)

Scandal Overture and Ives' *The Unanswered Question* (will the new year answer it?). The latter was a first-time-in-Cincinnati performance . . . The third section of the American music survey, offered by the New York Philharmonic, with Leonard Bernstein conducting, will extend from January 29 through February 22 and will be devoted to the music written "from the crash through the second World War." Works to be heard will be Barber's Cello Concerto, with Leonard Rose soloist, Randall Thompson's Symphony No. 2, Harris's *American Creed* and *American Overture*, "When Johnny Comes Marching Home," Piston's Concerto for Orchestra, and Sessions' Violin Concerto. The latter will be having its New York premiere, with Tossy Spivakovsky, soloist . . . The Nashville (Tennessee) Symphony this season has scheduled three important American works. Roy Harris' Symphony No. 3 was played at the December 15 and 16 concerts; Alan Hovhaness' *Mysterious Mountain* will be played on January 12 and 13; and Paul Creston's *Lydian Ode* on February 16 and 17 . . . The Springfield (Massachusetts) Orchestra gave, in November, a concert devoted entirely to the works of American composers. Robert Staffanson conducted the orchestra in Wallingford Riegger's "Dance Rhythms," parts of Carlisle Floyd's *Susannah*, Henry Cowell's Short Symphony No. 4, and Robert Russell Bennett's symphonic arrangement of music from George Gershwin's *Porgy and Bess*. Composers Riegger, Floyd and Cowell were present . . . The Oklahoma City Symphony, Guy Fraser Harrison, conductor, includes an American work in each of its concerts . . . Andre Kostalanetz conducted the Houston Symphony in Creston's *Frontiers* at that orchestra's concerts of January 5 and 6 . . . Wallingford Riegger's Fourth Symphony received its first Cleveland performance on December 8, Robert Shaw conducting the Cleveland Orchestra . . . The first New York performance of Alan Hovhaness' *Prelude and Quadruple Fugue* will take place on January 17 when the Brooklyn Philharmonic will play it under the direction of Siegfried Landau.

In its January 24 concert the **SOLOISTS** San Antonio Symphony will honor members of its orchestra. Ariel Hall, harpist; John Hicks, flutist; and James Dotson, marimbist, will be soloists. Also, the 1958 Michaels Award winner, pianist Agustín Anievas, will be heard . . . Ruth Slenczynska will be piano soloist at the January 9 and 10 concerts of the Cincinnati Symphony. . . . Isaac Stern was soloist at the January 16 concert of the Duluth Symphony . . . Fred Begun will be soloist in the Robert Parris Concerto for Five Kettle Drums, when it is presented by the National Symphony at its January 22 concert. Mr. Begun is the regular tympanist of the orchestra . . . Philippe Entremont will be piano soloist with the Philadelphia Or-

chestra on January 23 and 26 . . . Soloists with the Nashville (Tennessee) Symphony this season include Robert Casadesu, December 15 and 16, and Nathan Milstein, January 12 and 13 . . . Leonard Pennario was piano soloist with the Austin (Texas) Symphony, December 15 . . . Nathan Milstein will be violin soloist with the Nashville (Tennessee) Symphony at its third pair of concerts, January 12 and 13. . . . Nicanor Zabaleta will be harp soloist with the Corpus Christi Symphony under Jacques Singer at its January 17 concert . . . Glenn Gould was piano soloist with the Detroit Symphony at its December 26 and 27 concerts. Paul Paray conducted . . . Henryk Szeryng will be violin soloist with the New Haven (Massachusetts) Symphony Orchestra at its January 20 concert, Berl Senofsky, with the Dayton Philharmonic, under the baton of Paul Katz, on January 20 . . . George Riabikoff will play Tchaikovsky and Rachmaninoff piano concertos at the February 1 concert of the Charleston (West Virginia) Symphony . . . Violinist Anshel Brusilow, associate concertmaster of the Cleveland Orchestra, was soloist in the Brahms Concerto for Violin and Orchestra in D major December 18 and 20 . . . The Chicago Symphony also had a member of its orchestra as soloist when on December 20 Francis Akos, principal of the second violin section, played the Violin Concerto by Aram Khachaturian. Walter Hendl conducted this concert.

COMPOSER SEMINAR The New York City Opera will repeat this Spring its plan of having a number of young composers with talent for the lyric theater attend rehearsals and performances of its repertoire over a two-week period. This project was made possible by the Ford Foundation, which all told has given \$10,000 to its furtherance. Apply to Miss C. Parsons, New York City Opera Company, 130 West 56th Street, New York 19, New York.

PODIUM GUESTS Antal Dorati conducted the Boston Symphony on November 21, 22 and 24. He will conduct the National Symphony, Washington, D. C., in its January 27 and 28 concerts . . . Pierre Monteux and Gerard Samuel are conducting the Minneapolis Symphony during January. Mr. Samuel is the orchestra's associate conductor . . . The Chicago Symphony will also have guest conductors during January. Hans Rosbaud will conduct the first two weeks, Fernando Previtali, the second two, and Sir Thomas Beecham, on January 29 and 30 . . . Sir Thomas will go to Chicago from Philadelphia. He will be guest on the Philadelphia podium January 9 and 10 . . . John Barbirolli will conduct the New York Philharmonic during most of January . . . Aaron Copland guest conducted the

St. Louis Symphony in its January 2 and 3 concerts; Eleazar de Carvalho will be on the podium January 9 and 10; and Pierre Monteux, January 17 and 18 . . . Fabien Sevitzky will be guest on the podium of the University of Miami Symphony on January 18 and 19. . . . Guy Fraser Harrison will return to the Rochester Philharmonic podium January 22. Soloist on that date will be pianist Byron Janis.

The Indianapolis Symphony, **SUBURBAN** Izler Solomon, conductor, is presenting a series of neighborhood pop concerts in several areas of the county this season. The concerts are presented in the local high schools.

The National Symphony of Washington announces the fourth annual Merriweather Post Contest open to all high school violinists, cellists and pianists. The first prize will be \$2,000, a guest appearance with the orchestra, and a guest appearance with the Washington Civic Symphony. Last year, 464 entries were received from all over the United States. After preliminary auditions in seven cities, twelve regional winners came to Washington for the semifinals. The winner of the 1958 award was Shmuel Ashkenasi, seventeen-year-old violinist of Philadelphia. The closing date this year for applications is March 1. Contestant (he must be attending a public, private or parochial high school) must be able to play from memory a complete concerto from standard symphonic repertoire, and must be recommended by a music teacher, principal or conductor. The runner-up will receive \$500 and an appearance with the National Symphony. The third place will receive \$100 and an appearance with the orchestra. The Contest was named for Mrs. Merriweather Post to honor her many important contributions to good music for young Americans. For further information address Ralph Black, Manager, National Symphony, Hotel Roosevelt, 16th and V Streets, N. W., Washington 9, D. C.

Speaking of Music

(Continued from page twelve)

abroad to study composition at the Budapest Academy under Zoltan Kodaly. Mr. Gesenway has devoted much time to composition and his works have been played by major symphony orchestras both in this country and in Europe.

Garden State Concerts, Inc., which like the Phoenix rose from the ashes of the Griffith Music Foundation series after the latter's disintegration last year, began its first season November 2 with a concert by Van Cliburn and the Symphony of the Air. Then came the December 8 concert of the Philadelphia Orchestra. On December 20 a Young People's Concert was a highlight of the Christmas season. On February 8, Artur Schnabel will be soloist in the series, and on March 17 the Philadelphia Orchestra will again be the attraction. Harry Mack is the manager of the enterprise.

Congress of Strings and the Best New Band of 1959 Contest

(Continued from page eight)

Dr. Harris has secured the enthusiastic cooperation of the following artist-teachers:

Violins: Sidney Harth, newly appointed concertmaster of the Chicago Symphony; Victor Aitay, associate concertmaster of the Chicago Symphony; Frank Hauser, concertmaster of the San Francisco Symphony.

Violas: William Lincer, principal violist of the New York Philharmonic; Abraham Skernick, principal violist of the Cleveland Symphony.

Cellists: Theodore Salzman, principal cellist of the Pittsburgh Symphony; Laszlo Varga, principal cellist of the New York Philharmonic.

Double-bass Warren Benfield of the Chicago Symphony.

Faculty concert pianist Johana Harris.

The faculty and students will give twelve or fourteen free concerts to the citizens of Tulsa, providing for the students and faculty of the String Congress a direct, social relationship with the community. These concerts will, by the permission of the Federation of Musicians, be recorded on hi-fi equipment for national and international broadcasting for educational purposes.

Among those serving on the National Committee of the Best New Dance Band of 1959 are top orchestra leaders Howard Barlow, Sammy Kaye, Lawrence Welk, and Stan Ken-

ton; Tom Archer, publicity chairman, and Otto Weber, managing secretary of the National Ballroom Operators Association; Richard Frolich, ASCAP; Oliver Daniel, Broadcast Music, Inc.; Paul E. Richards and Don Jacoby, Conn Instrument Corp.; A. C. Weems, General Artists Corp.; S. Turner Jones, executive secretary, Music Teachers National Association, Inc.; Paul Ackerman, music editor, Billboard Magazine; Secretary of Labor Mitchell and Mrs. Dougan.

All 700 locals of the A. F. of M. in the United States, Canada, Alaska, Hawaii, Puerto Rico and the Virgin Islands have received instructions on how to set up community committees to promote both the International String Congress and the Best Dance Band contests.

Hundreds of music stores and ballroom operators, as well as colleges, universities and national music organizations, will cooperate in creating public awareness through the display of showcards and the distribution of literature.

Deadline for filing entry blanks for the Best Dance Band Contest is January 24, and auditions will be held until February 15. Applications may be procured from the committees of the various locals and should be filed with the same committees.

The winning dance band will be chosen via community, regional and national play-offs. It

will be introduced in mid-April on a nationwide television broadcast, will record a phonograph album for Decca Records, will be provided a complete set of instruments by Conn Instrument Corp., and will play a season of engagements in the major ballrooms of America, as well as receiving other prizes. Travel expenses, plus prevailing scales, will be paid competition winners.

Competing dance bands shall not exceed fifteen instrumentalists, but there are no restrictions as to instrumentation other than that governing a standard dance band. Any professional musician may become a contestant if he is a member in good standing of the American Federation of Musicians. Amateurs who are not members of any union representing musicians may also compete. Established dance bands that customarily travel coast-to-coast and which, in the opinion of the committee, are so-called "name bands" are excluded from competition.

In making known the Federation's public service planning in behalf of live music appreciation, Mr. Kenin said:

"One of our nation's most precious human resources is the potential of our talented youth. The Federation of Musicians is determined insofar as possible to fulfill its responsibilities in helping solve the major problems of music education and to win public appreciation and support for this vital need. We are gratified and encouraged to have associated with us in some of these undertakings so many distinguished and able leaders in government, industry and the arts."

FOR SALE or EXCHANGE

FOR SALE—Conn Constellation cornet, perfect condition, like new; will sacrifice for \$150.00. Dale A. Carlson, 86 South Marshall St., Pontiac, Mich. FEderal 4-6819.

FOR SALE—Used special library for trumpet, trombone, tenor, rhythm. 28 titles easily read and ideal for pickup band; original manuscript, several piano parts missing but all in standard keys. Sacrifice arrangement and case for \$20.00. Also 14 pop styled arrangements for trumpet, tenor, rhythm: \$10.00 if mailed with above, otherwise \$12.00. John Vaughn, 240 Bryant Street, Palo Alto, Calif.

FOR SALE—Two Selmer (Paris) Bb metal clarinets: one with Art. G.8 Fork Eb-Bb mech; one 17-7 ring model. \$35.00 each. Also Conn (F) mezzo soprano saxophone and case, gold lacquer, just factory overhauled; perfect instrument. \$125. D. F. Sheffield, P. O. Box 85, Sioux City 2, Iowa.

FOR SALE—Old Italian 3/4 bass; magnificent instrument. \$950.00. French 3/4 bass-sonant, \$175.00. A. Mack, 86-11 30th Ave., Jackson Heights 69, N. Y. NE 9-5013.

FOR SALE—Gibson GA-50T amplifier with twin Jensen speakers, three instrument and one microphone input with separate volume controls and tremolo; excellent condition. E. L. Jerome, 15 Leeno Terrace, Florence, Mass. Phone: JU 4-5640.

FOR SALE—Used dance library of special for seven pieces. Modern, trumpet, three saxes, three rhythms. Write for list and particulars, Ernie Leap, 2 Dorchester Ave., Cambridge, Md.

FOR SALE—Violin, Peter Guarnerius, of Mantua, about 1720, with papers from well-known appraiser. Insured. Would also consider trade. Salvatore Picardini, 254 West Tupper, Buffalo 1, N. Y. Phone: Cleveland 1928. 1-2

FOR SALE—French Boehm silver flute. G closed. A-40, perfect condition. W. W. Palmer, 1000 Amsterdam Ave., New York 25, N. Y.

FOR SALE—Fender Stringmaster triple-neck guitar; 1958 model, two pedals on center neck. Excellent condition, pedal installation very neat; cost \$540.00; sell for \$300.00. Bob Reber, 212 East Franklin, Kenton, Ohio.

FOR SALE—Used drums: Leedy snare, hi-hat, bass and two toms; stands for all but floor tom; pedals, eight cymbals, \$90.00. Edward G. Halsey, Apt. 13-E, BU Village, Lewisburg, Pa. Jackson 3-6074.

EXCHANGE—Will trade Bach Strad. trombone in excellent condition, with case, for Bach Strad. Bb trumpet in good condition, with case. Donald R. Kephart, 312 West Park Ave., Ottumwa, Iowa

FOR SALE—Selmer tenor Bb sax, 16,000 series, \$185.00; Buffet Bb clarinet, curved octave key model, \$135.00; oboe and English horn case, reed making tools, mandril, knife, plaque, tubes, etc.; \$25.00 takes all. William Schuman, 980 Whitmore Road, Detroit 3, Mich.

FOR SALE—Ludwig four-string tenor banjo, with case. Good condition. \$50.00; will ship C.O.D., subject to examination. F. H. Gailor, 1014 West 14th St., Sioux Falls, S. D.

FOR SALE—18th century violin (labeled Jacobus Cordanus); fine mellow tone, good condition, \$160.00. Concert orchestra library of a thousand numbers also available. G. Groman, 224 Sullivan St., New York 12, N. Y.

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FOR SALE—Two Bettevay piccolos, wood, conical, used. One in C, the other in D; price for both, \$110.00. Also has clarinet, goes to low E; by Martin-Freres; \$185.00. Nicholas Lannutti, 1117 McKean St., Philadelphia 48, Pa.

FOR SALE—Set of LeBlanc Symphony II clarinets. Two years old, factory overhauled this summer. \$450.00. Carl H. C. Anderson, School of Music, LSU, Baton Rouge 3, La.

FOR SALE—Two fine Taylor trunks, 28 x 22 and 36 x 14, both for \$10.00. L. Strashin, 12312 Moorpark St., North Hollywood, Calif.

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

FOR SALE—Rare recordings: early concert bands, soloists, Clarke, Rogers, Pryor, etc., on tape and disc. Write for lists, Glenn D. Bridges, 2199 Lakeview Ave., Detroit 15, Mich.

FOR SALE—Opera piano scores, orchestral pocket scores, classic song coll. and sheets (low voice). Composer biographies, theory books (German). Also fine 3/4 German bass. G. Torke, 7 Harrison St., Dumont, N. J.

FOR SALE—Paramount banjo, leader model with resonator; Gibson tenor guitar; all-wood banjo with resonator made by Paramount; all with cases. Also wood clarinet tuned in C. John Miraglia, High School, Limestone, Maine.

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FOR SALE—Fender triple-neck steel guitar with custom tuning changer pedal. Fender "Pro" amplifier. Sell unit or separately; sacrifice, good reason for selling. Musician, J Overholt St., St. Catharines, Ontario, Canada. 12-1-2

FOR SALE—Bb clarinet and Bb cornet, both overhauled. \$75.00 each. Also used orchestras, assorted. 30 for \$6.00 (postage prepaid). Complete amplifier set with speakers and microphone, \$150.00. Al Williams, 122 Wendell St., Providence 9, R. I. 12-1

FOR SALE—Hacon plectrum banjo and Stromberg tenor banjo; both gold plated, prewar models, fine condition, with hard shell case; both used. J. A. Perry, 535 Slocum Road, North Dartmouth, Mass. 12-1

FOR SALE—Selmer Bb clarinet, used very little, silver keys, \$175.00; sent on tryout basis. Edward A. Lassy, 722 Perry St., Flint 4, Mich. 12-1

FOR SALE—Piano conductor parts of all publications, used for silent movies. Complete sets of hurries, storm and mood music. Schirmer Galaxy, Manus International, etc. Send for list. Alva R. Grafflin, 710 N. E. 74th St., Miami, Fla. 12-1

FOR SALE—Ferdinand Lang string bass, 3/4 size. Flat back, powerful tone for symphony. Perfect condition. \$750.00. Also German 3/4 small, perfect, \$300.00. Bob Swanson, 2291 Morrow Road, Bridgeville, Pa. 1-2

FOR SALE—DeAngelico guitar, blonde finish, new fingerboard and frets, seasoned tone, 12 years old. Truly a fine instrument for an artist who knows. Fine shape, must consider a few nicks not noticeable. \$250.00, no examination, first shipment final. Ray Wolf, State and Church Sts., Hamburg, Pa. Phone: Jordan 24034.

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