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You Go To My Head
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Just One
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Crazy
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Where they are playing



Smitty Al



Joe Howard

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Above: **SMITTY AL** is working out of local 550, Cleveland, Ohio. He is also a board member of that local . . . **JOE HOWARD**, piano virtuoso in the jazz idiom, is currently playing at Bill Gordon's Hideaway in Shaker Heights, Ohio.

Below: Pianist-composer **JOE SULLIVAN** is in his third year at Club Hangover in San Francisco, Calif. . . . **LES BROWN** has been voted number one swing band by the National Ballroom Operators . . . **MARY FRANCES KINCAID** is in her sixth year at the Caribbean Room in Chicago, Ill., featuring such songs by the composer and song-writer Hugh Lyons as "My Paradise of Dreams," "The Underhanded Woman," "My Cimarron Rose," "The Belle of Barbadoe," and "I'm the Girl from Indiana." . . . **RAY ABRAMS** divides his orchestra between the Raleigh and St. Moritz hotels in Miami Beach, Fla., for the winter season.

son on piano, Jack Gormely on bass, and Jodie Lynn on vocals) are located at the Marlton Manor in Merchantville, N. J., for a long run.

Joe Perri and his Orchestra have started their sixth year at the Center City Ballroom in Philadelphia, Pa. Appearing every Tuesday, Friday and Saturday are Joe Perri, tenor sax; Joe Varalla, piano; Larry Mitchell, drums; Johnny Forte, bass; and Bob Pennington, trumpet.

NEW YORK CITY

Henry (Red) Allen has been fronting his own group at the Cafe Metropole for almost four years. The assemblage has Buster Bailey on clarinet, J. C. Higgenbotham on trombone, Coleman Hawkins on tenor sax, Marty Napoleon on piano, Everett Barksdale on guitar, Lloyd Trotman on bass, Cozy Cole on drums, and "Red" Allen on trumpet. From 3:30 in the afternoon various combos play at this spot continuously through the night.

Guitarist Ray Tico, who recently appeared on Arthur Godfrey's show, is currently playing an indefinite engagement in the Medalion Room of the Hotel Welling-

EAST

Frank Kreisel and his Marveltones are signed for an eight and a half weeks' engagement at the Malibar Lounge in Elizabeth, N. J. Personnel includes Frank Kreisel, accordion and piano; George Cipollone, guitar; Don LaPenta, sax; and Eddie Purcell, drums . . . Three Guys and a Doll (Ben Ventura on sax and vocals, Hank Jack-

Joe Sullivan

Les Brown

Mary F. Kincaid

Ray Abrams



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ton. He is a Costa Rican and has played for many presidents of that Republic.

BOSTON

Joe Glaser, president of Associated Booking Corporation, has set a precedent by pioneering in establishing a scholarship to help some outstanding jazz musician at the Berklee School of Music, educational center for the study of jazz. The scholarship is for one year, \$700.00 full tuition, and will be awarded annually in an international competition.

On December 6 the Al Vega Trio (Lenny Hebsch, bass; Al Francis, drums and vibes; and Al Vega, piano) inaugurated a new policy for the Hotel Touraine's Sable Room . . . Eileen Sutherland on electric organ and Joe Sinatra on piano are featured at Dinty Moore's.

MIDWEST

Buddy Laine and his Whispering Music of Tomorrow are on a tour of one-nighters throughout the Midwest.

Lynn Dowdy's Dixieland All-Stars completed their engagement at Buffa's Ballroom in South Beloit, Ill., on January 5. The personnel includes Cully Reese, piano and vocals; Bob Reid, trumpet; Don Wingert, drums; Clyde Hunter, trombone; Chuck Pepitone, sax and clarinet; Lynn Dowdy, bass, sax, guitar, vocals and leader; and Phyllis Lane, vocals.

Stan Getz is booked for the Brass Rail, Milwaukee, Wis., January 27 to February 2. Jack Teagarden is due at the same spot for two weeks beginning March 3.

Harold Loeffelmacher and his Six Fat Dutchmen Orchestra of New Ulm, Minn., have been named the nation's best polka band for their second straight year in a poll of the National Ballroom Operators Association of America.

CHICAGO

Frank York, violin playing band leader, is starting his eighth year in the Sherman Hotel's Porterhouse Room.

SOUTH

Charlie Carroll (piano and songs) entertains at Miles' Golden Steer Steak House in Miami, Fla., until April, 1958 . . . The Gene Krupa Trio opened a three-week engagement at the Golden Strand Hotel in Miami Beach, Fla., on December 26 . . . Organist Betty Gibson started her third winter season at Arthur Wilde's Ocean Front Sea Food Harbor in Miami Beach . . . The Leo Sunny Duo featuring Stan Keller is currently appearing in the Bamboo Room

of the Roney Plaza Hotel there . . . Singer-pianist Bob Bellows settled at the Patio Delray, Delray Beach, Fla., for the winter season on December 18 . . . Smiling Jack Collins (piano and vocals) moved into the "Tail o' the Tiger" Restaurant in Ft. Lauderdale, Fla.

Marty Robbins, Little Jimmy Dickens, Faron Young and Grandpa Jones are currently appearing on the Grand Ole Opry radio and television show over WSM in Nashville, Tenn.

WEST

Sal Carson and his Band took over the bandstand of the ultra new Hotel El Mirador in Sacramento, Calif., for a four months' stay on December 15 . . . Stan Kenton reopened his Balboa Rendezvous Ballroom in Hollywood, Calif., in mid-December with a weekend policy through the winter months and a four-day schedule during the summer . . . After completing three years at Harold's Trading Post in San Diego, Calif., Charles Johnston's Moonlight Serenaders are now appearing at the Club 21 in National City, Calif. Members include Charles Johnston, sax, clarinet and drums; Fred Anderson, piano and solovox; and James Kersey, guitar and vocals. . . Don Pietro is performing nightly on the piano and organo at the Stage Door in Pacific Beach, Calif. . . Joe Minore and his Cavaliers have been playing at the American Legion Post No. 104 in Vallejo, Calif., since June, 1956. With Joe Minore on drums as lead man, he combines with John Szemanski, tenor sax and clarinet; Alton Robinson, trumpet; and

(Continued on page forty-five)

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Problems of the Performing Musician

As a New Year dawns for the professional musician, it is well to review his case and estimate his chances for survival.

The performing musician—he who is behind every phrase of music we listen to—what is he worth? What sort of security should he have?

Through the years his wages have run a wide gamut. Little David playing on his harp for King Saul probably didn't go supperless to bed. Wandering minstrels were sure of a sumptuous banquet spread for them at whatever palace they stopped. King Henry VIII, Louis XIV, Prince Esterhazy, Frederick the Great—in fact, every royal house worth its salt—had ensembles employed on a lifetime basis. On the other hand, "fiddlers" and "pipers" were classed with jugglers and beggars, often had the gates of a city barred to them, played for a penny tossed in the cap.

As cities grew and a powerful middle class emerged, the musician became a concert artist and was paid by the performance. Then he could make some sort of outside life for himself. Violinist Paganini, double-bassist Dragonetti and pianist Liszt amassed considerable wealth. Conductors Wagner and Mendelssohn prospered. Others, less lucky, still made ends meet. Enough musicians were kept alive in body and spirit, generation by generation, to make continuous development of our western music possible.

With the twentieth century life became more complex. No longer could any one musician comprehend, much less manipulate, the levers and pulleys, the checks and balances which motivated his existence. The rugged individualists of the musical world, such as were

Liszt and Beethoven, had now to align themselves with groups—seek the services of an agent, join a copyright organization. Wheels within wheels propelled them whether they won scholarships, made debuts, planned tours, competed for prizes, staged comebacks or got rises in salary.

The connection between the public (the employer of the musician) and the musician himself became less personal as syndicates, hotel chains, theater circuits, concert corporations, and artists' managements were formed. In self-protection the musician was compelled to stabilize his own position. The Federation of Musicians, formed in 1896 to protect the interests of the performing musician, gained new scope and was called upon to solve new problems with every year of the new century.

The Human Aspect

The A. F. of M. differed and differs from the myriad other organizations devoted to the cause of music—schools, forums, associations, conferences, philanthropic groups—in three respects: (1) it focusses on the human being rather than on his product; (2) it is not localized but covers impartially the whole region of the United States and Canada; and (3) it has teeth. So through the years it has been able to wrestle successfully with problems of a wide coverage and those touching most intimately on the musician: the problem of the traveling musician competing with local tal-

ent; that of the need for rises in salaries to keep pace with the rising cost of living; and, beginning in the 1920's, the whole brood of problems ensuing on the appearance of mechanized music.

If unionism for musicians had never been thought of before, the mechanized music problem would have brought it into existence. For this is a direct assault on the *whole body of musicians*. The problem of the "music machine" first cropped up in 1914, but it was in the 20's and the 30's that it became acute. As the phonograph, synchronization in moving picture houses, juke boxes and wired sound in restaurants began to pervade the air, performing musicians lost jobs by the thousands. (Twenty thousand left the pits of moving picture houses alone!) It seemed a phenomenon over which no one could have any control.

Moreover, mechanized music sucked at the very life-blood of all musicians, even the ones doing the recordings. In a sort of monstrous cannibalism it ate up not only its own kind but its own parents. This was the point that made it different from mechanistic competition in any other field.

It was obvious that such a phenomenon could be attacked only on a nation-wide basis. Small recording companies in town after town were undercutting each other and mercilessly exploiting the musicians. Moreover, as "canned music" became more available, out-of-the-way places were finding it more and more difficult to support any enter-

prise based on the actual paid performance of music before audiences.

The Federation of Musicians attacked the problem in the only possible way—by calling a ban on the making of records throughout the whole territory of the United States and Canada. This ban became effective on August 1, 1942, lasted until October, 1943, then, because of certain unresolved issues, was again instituted December 31, 1947, and finally came to an end December, 1948.

It is not the purpose of this article to go into the ramifications of this long struggle. The Federation's initial standpoint did not alter with the years. "The inroads upon employment of musicians by 'canned' music," it stated in an article in the *International Musician* for February, 1943, "have been ever-increasing with no abatement and no evidence of any abatement, but rather continual increase . . . This must of necessity destroy the incentive for the study of music and eventually would destroy the entire music industry and music culture. Therefore it becomes necessary . . . to employ musicians and furnish music gratis throughout the United States and Canada, including localities which have not the means financially to provide the advantages of current live music. A fund shall be created by the payment of a fixed fee to be agreed upon, for each reproduction of records, transcriptions, mechanical devices, and library service . . ."

Arguments for and against the recording ban raged throughout its continuance. While one prominent music club leader early in the controversy bemoaned "the threat to musical culture" inherent in a cessation of recording, Mary Wickerham, President of the Chicago Musical Arts Club, countered with some plain facts: "There are no national orchestras, no national opera houses, no national assistance for students or performing musicians whatsoever that I know of. What is left then except that musicians may hope to become self-supporting by charging for their service in the same manner that any other competent professional service is compensated?"

"At present (March, 1944) musicians are considered about the poorest credit risk of any profession in the country. This individual disgrace is felt by them very keenly but no one knows better than I that they do not pay their bills not because they do not want to; they do not pay them because they cannot.

"Music by its very nature absorbs the sensibilities of any musician talented enough to be termed an artist; it requires full-time attention in study and practice so that no energies remain for routine work which might bring in a livelihood . . .

"I have known of physical and nervous breakdowns due to malnutrition and the disillusion that came when, after great sacrifice and expenditure of money on the part of parents and others, a musician reached a stage of development ready for public performance only to find that most of that performance must be gratis.

"It is my honest opinion that musicians must be paid . . . Some means must be found to pay them so they may live in the dignity afforded by a democratic government. It

Sound and Sight...

Music Speaks to the Ear, but Impact Is Enhanced by Watching Performer

By Howard Taubman

Reprinted from the *New York Times*,
November 3, 1957.

Let us begin this morning with a proposition so obvious that it hardly needs statement: Music is an aural art. In opera or ballet, it is associated with elements that require the eye. But the sound itself can be apprehended only through the ear. As for works like symphonies, string quartets and piano sonatas, only the sense of hearing is needed.

Agreed? Of course. Ask any of the thousands of persons in this country who have given up concert-going on the ground that their record collections provide them with all that they seek from music. They will tell you that they have liberated themselves from nuisances, like spending money on tickets, engaging sitters and bucking traffic. When they want to hear something, they turn on their hi-fi rig. You don't have to look at the performer, do you? What's more, the performance is there to be enjoyed again and again.

These people are wrong. With all the gratitude and respect for the almost incredible richness and variety to be found on records today, it must be emphasized that they are not the same thing as live music. It does not matter how faithfully playing equipment reproduces the sound of the voice or instruments. Nor does the greatness, even the uniqueness, of a performance alter the point, though it is treasurable to have lasting mementos of the master performers.

No matter how magnificent an interpretation, it is forever frozen in those microgrooves. If you play the same record often enough, you will get to know intimately every

detail of the performer's approach. You will be prepared in advance for an inner voice stressed here, a delicious retard made there, a wonderfully built climax. You will be deprived of one of the life-giving forces of music—the freshness of the new and unexpected approach which is inevitable with the flesh-and-blood performer who has not become routinized into a machine himself.

The very possibility of error adds excitement to the living performance. It may be disconcerting to hear a soprano reach for an E flat in alt and have her land somewhere below it. It may be annoying to have a golden horn turn sour. But some of us have grown tired of perfection as it exists in the recording studios where a younger and more agile voice may be borrowed to supply the sure, bright top tones for another singer. There is more adventure in the striving for the difficult than in predictable precision.

Then there is the personality of the performer. He is only human. He responds to people. Often he catches fire from a responsive audience. He charges his music-making with an intensity he did not plan. He plays with a spontaneity he cannot summon up under the eyes of the engineer. He radiates from his person some of the emotions he is trying to express through the music. Suddenly the listener finds it enormously profitable and stimulating to be also a viewer.

Music is aural, but visual impressions affect and complement the aural. Some day television will recall this vivid lesson and make use of it—to its own and our advantage.

seems to me that Mr. Petrillo and the Federation stand almost alone in this fight. I feel that every musician and every music lover should be wholeheartedly in support of this effort."

In December, 1948, when contracts were at last signed with all recording companies and the principal that the musician was a laborer worthy of his hire was reestablished, performing musicians all over the United States and Canada could once again begin to think of music in terms of a career. President Petrillo was the first labor leader to achieve a labor-industry formula to cushion the effects of automation.

Not that conditions became on the moment ideal. The musician continues to be a sort of dust-bowl fugitive, traveling here and there where the pickings are good, and shifting occupations as the winds of chance dictate. He still has patent unfairnesses to combat—

witness the 20 per cent tax, which since 1943 has robbed him collectively of 25,000 man-years of work.

However, the opportunities opening up through the moneys offered by the Music Performance Trust Funds of the Recording Industries give the musician a chance to keep his hand in, his budget at least partially balanced and his spirits up. They often, indeed, spell the difference between complete despair and the strength to make one more stand. A few—a very few—musicians feel that the competition is such that it's "every man for himself and the devil take the hindmost," and would callously record their fellow musicians into oblivion sans compensation, sans recourse. The large majority, however, hold to the Federation motto, "The most good for the most musicians" and renew their efforts to be worthy of an organization vowed to keep their interests to the fore.

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

JANUARY, 1958

9

THE Professional Musician LOOKS AT PUBLIC SCHOOL TEACHING

Musicians, like painters, sculptors, architects and poets, have always passed on their secrets to a few chosen pupils. Until well in the twentieth century such teaching was carried on largely in the private studio and the music conservatory. In the last twenty-five years, however, leaders in the field of public education have come to recognize music as one of the indispensables in schools, to be as closely incorporated in the curriculum as the three R's. These educators' approach is somewhat different from the artist-teacher's. The benefits of music study, they hold, are all-inclusive. Rather than focussing on the musically gifted, they believe in teaching every child to respond to music and to make it. This is less to fit him for a special career than to prepare him for a well-rounded life. Through music, he learns cooperation with his fellows, acquires finger-skill, widens his appreciations. He marches and dances to music. He joins quartets, choruses, bands and orchestras. He is stimulated through it to loyalty to the group. This music inculcation is a faculty-directed activity, organized, systematized, graded. It is initiated by boards of education, developed by associations of educators, paid for through city and state taxes. It requires a nation-wide program comprising the building of music halls, construction of practice rooms, purchase of musical instruments and accumulation of music libraries. It requires, moreover, a vast army of especially prepared teachers. Whether it is a group of seven-year-olds who are to be brought to a knowledge of the scale via toy flutes, a school band which is to be organized, or members of a class-room who are to be



raised to four-part choral efficiency, a highly trained musical personnel is indispensable.

Such music specialists have many of them been chosen from the ranks of practicing musicians. They will continue to be so chosen. Moreover, as such specialists become more aware of and better able to cope with the problems involved, the tendency will increase

not only to raise the standards in public school music teaching but to demand more from music teachers who are now teaching privately. It is significant that Oregon already requires a special certificate for private music teachers, that three other states are contemplating the move and that at least eleven states require parochial and private school teachers to hold certificates.

For these reasons and because work in the public performance field is on the decrease, professional musicians are studying means of



making the transition from the field of performer to that of certified teacher.* The hurdle requires far more than buying a brief case and equipping oneself with a piece of chalk and a ruler. In going into the field, the musician must acquire new slants, new values and new skills.

He must be aware, for instance, of the unspoken as well as the very outspoken precepts of a whole new set of employers—principals, supervisors, college boards, boards of education. He must become beholden to educational organizations founded for his protection and direction, such as the Music Educators National Conference, the Music Teachers National Association and the National Association of Schools of Music.

The most radical adjustment he must make, however, lies in his preparatory studies. His previous training as a professional performer was aimed at developing instrumental skills. His public school training, on the other hand, is aimed at equipping him to use his musical knowledge for the all-round development of youth. It includes courses which stress psychology, history, sociology and musicology.

Exactly which courses the prospective teacher shall study to obtain the requisite credentials for teaching is a matter which his individual state decides. Because of certain

*This does not mean that the musician-teacher need give up his activities as a performer. Many a musician, even while he teaches in the public schools, is still filling his Saturday night dance dates and continuing his affiliations with a symphony orchestra.

contingencies the states differ widely in their requirements. The usual prerequisite is a four-year college course, but some states require less than this, some more. Some states list separate requirements for various categories: instrumental teacher, vocal teacher, band leader, supervisor of music; other states issue a certificate which qualifies a person to teach any subject in any category. Some states require U. S. citizenship, some, medical health certificates, some "evidence of successful music teaching." Other states make no stipulation regarding these issues. Some states require examinations, others, not. Some require recommendations from the educating institutions. Some states set the term of the certification at one or two years; others make it permanent. Some states designate minimum requirements only; others give directions regarding all the courses, musical and otherwise, which the prospective music teacher is to pursue.

Reciprocity agreements between certain clusters of states make it possible in some instances for a prospective teacher, or a teacher actually at work, to go from one state to another without involving himself in any extra paper work. Usually, however, if he



decides to change his locale, he must conform to the rulings of the new state.

This variableness among the states has as its cause a variety of conditions. Some sparsely settled states have but scant facilities for the preparation of music teachers and hence must temper their requirements to the supply offered. Some states suffer from budgetary difficulties, and requirements are made low to match the salaries. Some states with an abundance of teacher material must resort to a stringent weeding-out process. On the other hand, a dearth of music teachers in any given period causes a spurt of "emergency certificates." Such emergency teachers often are permitted to hold jobs for several years, in the meantime taking the requisite courses

At the A. F. of M. Convention in Denver in 1957 a resolution was passed to the effect that the editorial policy of the "International Musician" be expanded to include articles dealing with such topics as "How can A. F. of M. members prepare for school music teaching?" and "State certification of part- and full-time music teachers." This article is one in a series prepared in accordance with this resolution.

to fit them for permanent posts. Professional musicians find this an especially welcome provision and take advantage of it in great numbers. All the states except Kansas and Massachusetts issue emergency certificates under certain conditions.

Traceable Trends

If uniformity in requirements, mode of issuance or duration of certification is a condition altogether lacking in the United States, basic trends and universal goals are in evidence. All states are consistently seeking to provide competent and effective personnel for schools and to stabilize and develop courses to this end. Musical proficiency tends to be given more and more prominence. It is less and less the custom to employ a "general teacher" to fill a vacancy in the music staff. In most states categories are distinguished—part-time teachers, full-time teachers, supervisors—with courses correspondingly differentiated.

Certification—that is, the granting of the right to teach—usually rests with the chief education agency in each of the states. However, there are exceptions even to this. In Pennsylvania, county superintendents may recommend to the state board the issuance of emergency certificates. In Missouri, certification authority is shared between the state agency and any one of six colleges. Some states grant first say to principal cities in the matter of certification. Wilmington (Delaware), Baltimore, Buffalo and New York City have such prerogatives. Several cities in North Dakota, school districts of over 100,000 population in Oregon, and all "first class" cities in Colorado are other communities which regulate their own certification schedules.

The following outline of the requirements for certification in the various states is printed not as a guide—it cannot indicate differentiations some states make in various categories (vocal, instrumental, band-leader) but rather as an illustration of the wide divergence among the states. *Musical requirements alone*

are indicated. The first column, marked BR (basic requirements) gives the number of semester hours (units of college study) required for teaching music in a school full-time, for a major part of the school day, or in the highest classification the school offers. The second column, marked MR (minimum requirements) gives the number of semester hours for teaching music part-time, for a minor part of the school day, or in the lowest classification the school offers.

Requirements for Authorization to Teach Music*

State	BR	MR
Alabama	24	18
Arizona	30	.....
Arkansas	24	24
California	40	40
Colorado	12	.....
Connecticut	35	35
Delaware	60	.....
District of Columbia	30	.....
Florida	36	.....
Georgia	50	50
Hawaii	36	24
Idaho	15	15
Illinois	16	16
Indiana	40	24
Iowa	20	10
Kansas	62	6
Kentucky	48	18
Louisiana	62	62
Maine	96	96
Maryland	30	30
Massachusetts	18	9
Michigan	24	15
Minnesota	24	15
Mississippi	35	35
Missouri	24	24
Montana	30	.....
Nebraska	15	12
Nevada	M**	.....
New Hampshire	18	.....
New Jersey	40	40
New Mexico	15	10
New York	36	36
North Carolina	36	.....
North Dakota	30	15
Ohio	.....	24
Oklahoma	46	16
Oregon	16	16
Pennsylvania	60	30
Rhode Island	40	40
South Carolina	30	30
South Dakota	15	.....
Tennessee	36	36
Texas	45	18
Utah	20	12
Vermont	36	36
Virginia	36	36
Washington	M	m**
West Virginia	24	15
Wisconsin	20	20
Wyoming	24	6

* This chart is derived from page thirty-five of "A Manual on Certification Requirements for School Personnel in the United States, 1957 Edition, published by the National Commission on Teacher Education and Professional Standards, National Education Association of the United States.

** M Means "major"; m, "minor."

For all their usefulness in keeping up standards, it is clear that certifications can do no more than verify that the candidates have been properly selected, screened and prepared by their respective colleges and conservatories. The focus is really on the institutions themselves. Luckily there exists an organization, the National Association of Schools of Music, the express purpose of which is to establish closer relationship between schools of music and the state education boards or

commissions. In 1950 it was designated by the National Commission on Accrediting as the recognized accrediting association for mu-



sic. The NASM "proves" a school to be accredited on bases such as the enrollment in its music department, the size and quality of its music faculty, the amount of its expenditures for books, music, phonograph records, equipment and up-keep and evidences of its "permanence and stability." The facts are ascertained not only by written reports but also by actual visits to the schools. The NASM through the years has also made it its job to develop a curriculum in the field of music education and in so doing has had the full cooperation of the Music Educators National Conference and the American Association of Colleges for Teacher Education. It follows that schools which become "members" of the NASM are by this very token especially well equipped to turn out school music teachers. The current membership of these schools—a list of 237 colleges—may be obtained free by addressing the association's secretary, Burnet C. Tuthill, Memphis College of Music, 1822 Overton Park Avenue, Memphis 12, Tennessee.

The professional musician desirous of gaining for himself the proper credentials for public school teaching will get in touch with the chief educational department in his state and with an accredited music college or conservatory. He will find that his present skills and acquisitions will be counted toward his accreditation. He will also find that provision will be made for his continuing his professional career even while he is engaged in his studies. A member of the Radio City Music Hall Orchestra in New York City is at present taking courses for his musical education degree at New York University. A private music teacher in Montclair, New Jersey, is attending Douglas College of Rutgers University in that state. A member of the Minneapolis Symphony is preparing at the State University of Minnesota to teach in the public schools of that city. Instances can be multiplied indefinitely of practicing musicians in process of securing teaching certifications.

The educational system, on its side, is in need of good teachers of music and is eager to encourage musicians who are good teacher material. But it would be misleading to represent the transition as an easy one, on a par with changing one's orchestra or shifting from second- to first-chair.

Rather the musician must look on public school music teaching as a whole new way of life. Perhaps before referring to the state board of education or to a particular school, he had therefore best look within himself—test his sincerity, size up his capabilities, estimate his chances. This article and subsequent ones on the same theme may help him to come to a decision.—Hope Stoddard.

SPEAKING of music

American Launchings

The National Symphony visiting Carnegie Hall on December 6 brought New York City two local premieres by American composers.



Howard Mitchell

It also brought a youthful verve and luminosity, especially in the string section of the orchestra. The *Symphony in D (A Festival Piece)* by John Vincent, was better in its solo portions than in its harmonic interweavings. The jubilation, however, was unmistakable even if it led to the orchestra's leaning at times rather heavily on the brass section.

Leontyne Price who was soloist in the second premiere piece, *Songs of the Rose of Sharon* by John La Montaine, must be the composer's dream of the perfect launcher of new works. She gave this one the nobility and tenderness it deserves. Conductor Howard Mitchell managed the intricate orchestra accompaniment deftly, a feat which took some skill, since the work is really a series of widely spaced arias with long interlocking instrumental passages. The Shostakovich *Symphony No. 5* which completed the program showed up the forthright quality of the orchestra. The harpist (Sylvia Meyer), and the oboist (Earnest Harrison), not to speak of the cymbalist (Frank Sinatra) gave especially good accounts of themselves in their "solo" passages.

The National Symphony is having fifteen pairs of Tuesday and Wednesday concerts in its regular Constitution Hall series in Washington, D. C., this season. On January 21 and 22 the orchestra and the New York City Ballet will be featured in performances of Tchaikovsky's *The Nutcracker Suite* and on April 8 and 9 Strauss' *Salome* will be presented in concert version.

The post-season series of the National Symphony is also noteworthy. For five weeks in April and May high school students visiting

the nation's capital enjoy free concerts given by the National Symphony under the sponsorship of Mrs. Merriweather Post, vice-president of the orchestra.—H. E. S.

Music in Mid-Manhattan

Probably no greater concentration of music lovers are to be found anywhere than congregate in restaurants and cocktail lounges



Ray Tico

in the blocks immediately surrounding Carnegie Hall in New York City on concert nights. Musicians carrying their instruments—and there are many of these—are no more obviously members of the great group of music lovers than are the couples eating in the locality from seven to eight, and, as the dessert comes, anxiously consulting their watches to be sure to start for the Hall in time. But of all the restaurants catering to these music lovers only one to our knowledge offers what these people obviously consider as important as food itself—what they have come to get, from uptown New York, from Greenwich Village, from Long Island, from New Jersey. We speak of music offered by living musicians right on the spot.

This one restaurant which provides live music is the Medallion Room of the Hotel Wellington at 55th and Seventh Avenues. It is not a night club. There is no floor show, no dancing. But every evening during the dinner hour a guitarist—Ray Tico, a member of Local 802—stands in the doorway between the dining room portion and the cocktail lounge and strums lightly on his guitar—popular numbers, recent hits from stage plays and movies, requests. His playing gives a human quality to the place, a friendly, companionable quality lacking in the other eating places. It is not only the sounds themselves which accomplish this end. What pervades the atmosphere like a warm glow is the fact of the musician being on the spot, making music then and there and for those present. It is the small flourish he puts in now and then, smiling toward a table, the special arpeggio, the light run. It is his playing over a request number a second time, with a slight difference—the theme from the "Third Man" or "White Christmas," as he did on the mid-December evening when I was there. His is an all-inclusive presence, one which gives, with very human outpourings and at times very human hesitations, music as it is actually made. With this example of expressiveness, conversation all around comes easy. No one coming alone to the restaurant is really alone. There is a living musician there, sharing with him his experiences.

There may be other restaurants among the Russian, French, Chinese, Italian and American eating places in the district affording live music. We hope so. So far, though, we have happened in on only this one. Only this one restaurant among perhaps fifty in this concert-going district which gives the music lover the right preparation for the evening to come!—E. H.

Gain Noted

After a brilliant debut in November, 1954, Michael Tree played a second violin concert before a large and enthusiastic audience in Carnegie Hall, New York, December 3. In the intervening months, Mr. Tree has been on tour in the United States and Canada, and has played as soloist with the Los Angeles Philharmonic and the Philadelphia orchestras.

The young virtuoso has gained in poise and presence since his first Carnegie Hall concert. After the Beethoven Sonata, Op. 30, No. 3, which opened the program, he played the B minor Concerto by Elgar. The listener might have expected to miss the orchestral support in this composition, but Mr. Tree filled the auditorium with soaring, singing melody.

That his music was not dependent for its sonority and richness on the excellent accompaniment of Vladimir Sokoloff was demonstrated by Mr. Tree's moving rendition of the Reger "Sonata for Violin Alone," Op. 42.

Further varied by works by Debussy and Saint Saëns, the program gave the violinist an opportunity to show his mastery of the violin repertoire in different moods and from other times. Mr. Tree gave three short encores which were charming in very different ways: Hungarian Dance, No. 17 in the Brahms-Kreisler arrangement; "Playera" by Sarasate-Zimbalist; and Wieniawski's Caprice in A Minor.—J. S.

Of Things to Come

The Philadelphia Orchestra gave on December 10 at Carnegie Hall another of its sure-fire concerts, this



Aase Loevberg

one a Beethoven-Wagner program, under the conductorship of Eugene Ormandy. So explicit and so intense are this conductor's directions that one is reminded of concerts under the baton of Toscanini who, by the bye, was the pattern for Ormandy in his formative years. The Philadelphia Orchestra conductor takes after his idol also in his knack for introducing new talent to America—and this he did at the December concert. Aase

Nordmo Loevberg, Norwegian soprano, proved to be a singer of high musicianship. She has no mannerisms, no sudden fluctuations of mood or style, no freakish vibrato, but rather one which serves always the purposes of music. A fine, full flow of tone, breath control, subtle phraseology and nobility of concept mark her as the artist. This was the case even though on this evening she was running a temperature and sang against the advice of her physician. If Ormandy merged at times, at that December 10 concert, into the image of Toscanini, Loevberg came close to merging into a concept of Kirsten Flagstad whom she physically somewhat resembles. All of which helped to make it an evening not only of achievement, but of promise of things to come.—E. J.



● **Sidney Harth:** At least half of our conductors today have in their earlier years pursued the career of violinist and most of these have at one time or another occupied the desk of concertmaster. The transition is a natural one. Only a little over a hundred years ago the concertmaster was the conductor, his up-and-down bows the beat-setter and his musical taste the orchestra's criterion. Thus it was a natural transition when concertmaster of the Louisville Symphony, Sidney Harth, became its assistant conductor in 1954, and it was natural, too, that he should retain his old post along with his new duties.

So that we may get the whole picture of Harth's activities and relationships, we add herewith that Mrs. Harth is the orchestra's assistant concertmaster, that both Mr. and Mrs. Harth play in the Louisville String Quartet and that both teach violin at the University of Louisville School of Music. From April 22 to May 9 of the present year they both played in the orchestra that performed at the Casals Festival in Puerto Rico. Mr. Harth was the assistant concertmaster.

Moreover, both the Harths are natives of Cleveland and both began their musical studies there. At four young Sidney was already negotiating a pint-size fiddle. Both he and his wife-to-be were scholarship students at the Cleveland Institute of Music. Harth graduated in 1947, she a year later. Both went to New York to continue their studies. Joseph Knitzer was teacher to them both. Mr. Harth also studied with Mishel Piastro and Georges Enesco, she with Louis Persinger.

In 1949 they were married. Immediately thereafter they took off on a joint tour of the Southern States. In 1953 both were awarded Fulbright Fellowships to study in Italy but turned them down to go to Louisville.

Before his Louisville move Mr. Harth played with the N. B. C. Symphony under Toscanini, taught at Bennington College in Vermont and toured France and Germany for the U. S. State Department. He was soloist and concertmaster with the Saidenberg Little Orchestra and concertmaster for the Szymon Goldberg Ensemble.

His activities have not decreased during his Louisville tenure. Over the last three years he has conducted the Louisville Orchestra in more than twenty student award pieces. With his leadership of the Louisville String Quartet, his editorship of the local magazine, "Arts in Louisville," his conductorships of ten library children's concerts per season and of

the Louisville Ballet, his guest appearances as violinist, his teaching schedule at Colorado College this summer, his "Evenings of Ensemble"—six concerts annually of free chamber evenings—and, his latest responsibility, the development and conductorship of the recently formed seventy-five-member University of Louisville Orchestra—not to speak of his home duties as father of two lively youngsters—he is indeed a busy and a happy man.

● **Henry Plukker:** Calgary, in Alberta, Canada, prides itself on its strong musical traditions. Its symphony orchestra has carried on intermittently ever since its formation in 1913. Thousands of students annually enter the music festival and take the recognized examinations. However, "something was added" in 1955 when Henry Plukker took over as conductor. Attached to the Concertgebouw Orchestra from 1944, Plukker had conducted the Netherlands Radio, the Dutch Philharmonia Orchestra, Radio Wien, Ravag, Western Broadcasting Group in Austria, Wiener Symphoniker and Unesco Concerts.

Born in 1908 in Austria of Dutch parentage, he came with his parents to New York a year later and received his early education there. Studying violin from the age of eight, by sixteen he had won the Kubelik scholarship to study with Sevcik and at eighteen had gone to Europe, where he studied violin with Flesch, Kulenkampff and Thibaud, and conducting with Zilcher and von Hoesslin.

A difficult situation confronted Plukker in Calgary: musicians generally were discouraged; concert patronage belonged to a small

and exclusive minority. However, he was equal to the problems. He has wrested from his musicians a remarkable quality of performance. His insight into the composers' intentions results in a recreation of the work, not a copy or a photographic representation.

He makes it a point to give every musician a hearing. Those who conform to his standards either orchestrally or as soloists are provided with an opportunity to participate. Those who require further training are given advice on how to set about it.

Between January and April, 1957, he gave nine concerts for the CBC in addition to the public concert series. During May, 1957, he gave six concerts for children, with 10,000 attending without charge. The project was made possible by the Music Performance Trust Funds of the Recording Industries through cooperation of Local 547, Calgary.

Even greater plans are being made for the coming season. For the first time a private radio is sponsoring a series of twenty-two broadcasts of Plukker directing live music, entitled "Henry Plukker Presents."

● **Francis Aranyi:** The birth of an orchestra in a town already blessed with a major symphony is news—and when this comes at least partly as the result of the eagerness of subscribers to the city's major orchestra series to rehearse together the program they will shortly hear, it is doubly interesting. The Civic Orchestra of Seattle has thus been recently formed. The Evening Division of Seattle University has established it for business and professional people and homemakers who after working hours feel a desire to play orchestral literature—especially the works that are scheduled for coming programs of the Seattle Symphony. Francis Aranyi has been designated the conductor of this rehearsal orchestra. He says that so far the only complaint of the members is that rehearsals are not long enough.

Mr. Aranyi has had a career that includes musical activity in almost every part of Europe and the United States. Born in Budapest on March 21, 1893, son of Fritz Aranyi who not only had been a student of the great Joachim, but was also a professor at the Budapest National Conservatory and concertmaster of the Royal Hungarian Opera, he was naturally directed into musical study at an early age. At thirteen he became a pupil of

(Continued on page forty-two)

Sidney Harth



Henry Plukker



Francis Aranyi



ANNOUNCING
THE
SAX-O-MATIC
By MUSIC-ALL



Colors:
White-Black
-Gold
\$3.90
Guaranteed

An Automatic
SAXOPHONE STRAP

Open Position "SAX-O-MATIC" Other Strap
Closed Position "SAX-O-MATIC" Other Strap

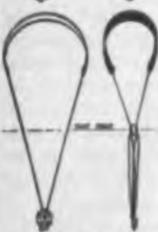


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The professional musician looks ahead to 1958 with some trepidation. However, as always, the Federation stands ready to uphold his interests and to open as many avenues of activity to him as are possible. The Federation, in return, can rely on the musician's loyalty and his adherence to the motto, "The most good for the most musicians!"

Local 40, Baltimore, prints an interesting item in its monthly paper. "One of the problems confronting new members of the local," it states, "is their inability to secure engagements from leaders who have never heard them perform. To help alleviate this situation, the board has instituted an 'Audition Night,' at which time any member who so desires may perform in the Union Hall for interested leaders . . . These 'audition nights' will be scheduled once every two or three months, depending upon the number of new members that join the local."

"Hi-Notes," periodical for Local 161, Washington, D. C., publishes a set of eight precepts which should be followed to insure clean, honest and workable unionism:

1. Attend all meetings.
2. Study the issues.
3. Make your voice heard.
4. Take an active interest in policy-making.
5. Accept appointments on committees.
6. Run for office or encourage others with high ideals and competence to do so.
7. See that complete financial statements are regularly given to the entire membership.
8. Pray that charity, fairness and honesty prevail in all union activities.

"There is no substitute," the last sentence reads, "for personal responsibility!"

Anniversary doings of the locals are already mapping up for 1958. No fewer than fifteen locals will be celebrating their fiftieth

anniversaries as members of the A. F. of M. and thirteen locals will be celebrating their sixtieth birthdays. In this latter group, two Texas locals, No. 72 of Fort Worth and No. 74 of Galveston, were chartered on January 1, 1898, and one Iowa local, No. 75, of Des Moines, joined on January 27 of that year. On February 6, sixty years ago, Local 71, Memphis, became an affiliate of the A. F. of M.; on March 1, Local 76, Seattle; on May 1, Local 78, Syracuse; on July 4, Local 61, Oil City, Pennsylvania; on September 13, Local 52, Norwalk, Connecticut; on September 20, Local 81, Anaconda, Montana; on October 1, Local 83, Lowell, Massachusetts; on October 10, Local 51, Utica, New York; on November 1, Local 84, Bradford, Pennsylvania; and on November 24, Local 86, Youngstown, Ohio.

The fiftieth anniversaries include Local 301, Pekin, Illinois (January 1); Local 471, Pittsburgh, Pennsylvania (January 7); Local 472, York, Pennsylvania (January 9); Local 230, Mason City, Iowa (February 15); Local 479, Montgomery, Alabama (March 30); Local 480, Wausau, Wisconsin (April 13); Local 261, Vicksburg, Mississippi (April 27); Local 484, Chester, Pennsylvania (July 27); Local 485, Grand Forks, North Dakota (August 3); Local 499, Middletown, Connecticut (October 1); Local 500, Charleston, South Carolina (October 10); Local 432, Bristol, Connecticut (October 12); Local 504, Fort Dodge, Iowa (November 7); and Local 498, Missoula, Montana (November 16).

Local 172, East Liverpool, Ohio, held their annual dinner-dance on Sunday, December 8, at the American Legion Hall in Chester, West Virginia. Many guests were present, including the mayor of East Liverpool, representatives from cities without the local's jurisdiction, and the officers of surrounding locals: Local 82, Beaver Falls, Pennsylvania; Local 223, Steubenville, Ohio; Local 60, Pittsburgh;

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"The Hot Shots" left to right: Irv "Cactus Butch" Brykczynski, Irv Mushes, Walter J. Damm, Joe Patzner, Alex Mayr, Joe Shott and Ray Suminski.

and Local 509, Cannonsburg, Pennsylvania. Also present were many "old-timers" who had received their twenty-five year life membership cards. Five new ones were added to this group during the evening's ceremonies. It was a jolly occasion, with dancing to the music of the Joe Negri Combo of Pittsburgh.

Composers claim that by dubbing ordinary sounds—squeaks, rattles, hisses, booms—onto tape, compositions can be written and prepared for public hearing all at one stroke. Just what this will do for Johnny's musical education can be imagined!

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Doing fine
With his music—
He's just nine.*

*Ought to hear him
Creak a door—
Seven octaves up
And more!*

*Crackles paper
Like a master;
Every day
Can crackle faster!*

*Backfires engines,
Pops a gun.
Riveting
Is loads of fun!*

*Makes a
Radiator squeak
Eloquent enough
To speak!*

*Doing fine
Is Johnny Moser—
He'll turn out
A great composer!*

The annual Musicians' Ball of Local 771, Tucson, Arizona, will be held on January 10 in one of the larger ballrooms of that city. The last dance attracted close to 3,000 persons.

In recognition of twenty-five years of employment on the musical staff of WTMJ and WTMJ-TV, the Milwaukee Journal stations, Alex Mayr a member of Local 8, Milwaukee, received his twenty-five-Year Club Medallion from Walter J. Damm, vice-president and general manager for the Journal Company, radio and television. The presentation was made on the set of "The Hot Shots" television show, on which Mr. Mayr appears six days each week. Mr. Mayr joined the Journal stations' musical staff on October 1, 1932, as a clarinet and saxophone player. In his twenty-five years with the stations, he has played in virtually every type of musical aggregation, from a brass band to a symphony orchestra to a calypso band. For the past six years he has been a member of "The Hot Shots," pictured herewith.



A short biography of Cresto Vessella, band and orchestra conductor, appeared on page fourteen of the December issue.

"The Commentator," periodical of Local 655, Miami, Florida, includes in a recent issue an "Invitation to our members to join new workshop symphony orchestra." The invitation reads, "An ambitious group of symphony mu-

(Continued on page forty-four)



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SYMPHONY AND OPERA

CURTAIN CALLS

The National Symphony, Washington, D. C., will stand host to the New York City Ballet at its tenth pair of concerts, January 21 and 22, when Tchaikovsky's *Nutcracker Suite* will be presented . . . What was believed to be the first complete, staged American performance of Hector Berlioz' sacred trilogy, *L'Enfance du Christ*, was given by the Los Angeles Symphonic Chorus of the city's Bureau of Music on the University of California in Los Angeles Campus, on December 30. The soloists were Yola Casselle, soprano, who has had major roles with the San Francisco and New York City Opera companies; Richard Robinson, tenor, who was soloist this year with the New York Philharmonic-Symphony Orchestra under Stravinsky's baton; and Sam Van Dusen, Allen Gildersleeve and Robert Oliver, bass baritones, who have been featured at the Ojai Festivals, Monday Evening Concerts and other local concert and opera ventures . . . The Cincinnati Symphony will feature an opera night on January 25. The "De Paur Opera Gala" will present highlights from *Porgy and Bess*, *4 Saints in 3 Acts* and *Carmen Jones* . . . Menotti's *Amahl and the Night Visitors* was presented by the Lafayette Opera Guild and the Hoosier Symphonette

conducted by Thomas Wilson December 14, in Lafayette, Indiana. The music on this occasion was provided by a grant from the Music Performance Trust Funds of the Recording Industries obtained through the cooperation of Local 162. *Amahl* also found a place on the schedule of the San Antonio Symphony. It was presented December 15 at an afternoon concert so that parents could bring their children . . . The Little Orchestra Society, in its Carnegie Hall series in New York, will present Mozart's *Abduction from the Seraglio* at its February 19 concert. Thomas Scherman will conduct . . . "The Dialogues of the Carmelites has as good a chance as any work written in the last thirty years of making its way through the opera houses of the world," says Howard Taubman writing of this Poulenc opera in *The New York Times*. It was presented on December 8 by the NBC Opera Company on a national network. The performance was conducted by Peter Herman Adler . . . Eleanor Steber will take the title role in the Menotti-Barber opera, *Vanessa*, at its world premiere at the Metropolitan Opera on January 15 . . . Lincoln Center for the Performing Arts received unanimous approval on November 26 by the New York City Board of Estimate. Condemnation proceedings for the sixty-eight-acre, \$205,000,000 project were to begin in December . . . Alban Berg's *Wozzeck*, in English, and Verdi's *Macbeth* will be presented for the first time by the Metropolitan during the 1958-59 season, conducted respectively by Karl Boehm and Dimitri Mitropoulos.

PENSIONS

The Philadelphia Orchestra Pension Foundation concert January 6 had Maria Tallchief and Andre Eglevsky, stars of the New York City Ballet, as guest soloists. The second pension concert on February 23 will be entitled "Music of the Theatre" and will be directed by Franz Allers. The final one will be held Tuesday, March 25, and Rudolf Serkin will be visiting soloist. For the latter two events, the Philadelphia Orchestra Chorus will be directed by assistant conductor William Smith . . . The New York Philharmonic Pension Fund Benefit concerts are Wednesday affairs. The first

one, held January 10, had two conductors of quite different personalities: Dimitri Mitropoulos and Danny Kaye. The second concert will be held February 26, and Bruno Walter will conduct. "Should the Philharmonic ask for my services for an extraordinary occasion, it will make me happy to comply," Mr. Walter said last season after announcing his decision to retire from regular guest conducting. This is the "extraordinary occasion."

The Philadelphia Orchestra flew to **TOURS** Cuba on January 12, played two concerts there January 13 and 14, and on January 15 will fly to Miami to play under the sponsorship of the Miami Lions Club, in a performance to aid the Lighthouse for the Blind. On the return trip concerts will be given in Augusta, Georgia, Asheville, Charlotte, North Carolina, and Lynchburg, Virginia. On May 21 the orchestra will start on an eight-week tour of Europe to play a minimum of forty concerts overseas . . . The New York Philharmonic will make an extensive tour of four to six weeks in South America at the close of its current CBS Radio broadcast season in May, 1958.

IN THE ROUND

A new series of concerts "in the round" have been inaugurated by Harry Levenson, conductor of the Worcester (Massachusetts) Orchestra. The first of these concerts, on November 24, had as its general theme "From Symphonies to Broadway Musicals" and featured works the whole family could enjoy. Two newspapers, *The Worcester Telegram* and *The Evening Gazette*, played host on this occasion, and distributed tickets free, until the supply, some 3,000, was exhausted two days before the concert. The audience was welcomed by Leslie Moore, executive editor of *The Telegram* and the *Gazette*. The next concert will be held in mid-January.

CONDUCTORS

Five major changes have been made on podiums of our symphony orchestras within the past two months. Dimitri Mitropoulos has resigned as conductor of the New York Philharmonic and Leonard Bernstein who has been sharing the conductorship with him has been appointed sole musical director for a three-year period beginning with the Fall of 1958. Vladimir Golschmann, in his twenty-seventh season as conductor of the St. Louis Symphony and Walter Hendl in his eighth as conductor of the Dallas Symphony and Massimo Freccia in his sixth as conductor of the Baltimore Symphony, have resigned their respective podiums. Their successors have not yet been named. Thor Johnson has resigned as musical director of the Cincinnati Symphony and Max Rudolf, a conductor of the Metropolitan Opera, has been named to succeed him. Taking Mr. Rudolf's place at the Metropolitan will be Robert Herman, who for more than three years has been Mr. Rudolf's assistant. Another addition to the Met's conductorial staff next season will be Erich Leinsdorf. It will be a return for him. He conducted there for seven seasons in the 1940's. Thor Johnson has recently been chosen by Secretary John Foster Dulles to advise the State Department on its cultural exchange



The Milwaukee Pope Orchestra, Arthur Fiedler conducting.

program . . . Four conductors scheduled for podium activities with the Chicago Symphony during January are Leopold Stokowski, Samuel Antek, John Weicher and Carlo Maria Giulini . . . Andre Audoli was guest conductor of the Detroit Symphony at its January 10 concert . . . Paul Kletzki will make his United States debut as guest conductor of the Cincinnati Symphony January 17 . . . On January 19, Igor Stravinsky will lead the University of Miami Symphony in two of his own works: Scenes de Ballet and Suite from *The Firebird*. . . Robert Shaw will conduct the Boston Symphony on January 24, 25 and 28 . . . Erich Leinsdorf will conduct the Philadelphia Orchestra in three of its February concerts . . . Richard Marcus, twenty-eight-year-old Philadelphian and a student of Leonard Bernstein, has been named music director and conductor of the Easton (Pennsylvania) Symphony Orchestra for its 1957-58 season. An anonymous out-of-town benefactor has underwritten the 1958 concerts and made possible a revival of the twelve-year-old symphony . . . Frank Grabowski has been re-engaged as conductor of the Hamtramck Philharmonic Symphony for his thirteenth season. He is also conductor of the Hamtramck Municipal Concert Band. . . Nicholas Harsanyi is the new conductor of the Colonial Little Symphony, Madison, New Jersey . . . The Los Angeles Doctors' Symphony is now under the conductorship of Elyakum Shapira.

On February 1, two "firsts in PREMIERES San Francisco" will be presented by the San Francisco Symphony, Villa-Lobos' *Memories of Youth* and Grofé's *Hudson River Suite*. These will be part of the program of the Saturday Night Pops conducted by Andre Kostelanetz . . . *Mosaics*, in the Form of a Passacaglia, by Howard Hanson, will be presented at the Jan-



The Worcester Orchestra, Harry Levenson, conductor

uary 23 and 25 concerts of the Cleveland Orchestra under George Szell. This work was commissioned for the fortieth anniversary of the orchestra . . . The Boston Symphony under Charles Munch presented the local premiere of Roger Sessions' Third Symphony when the orchestra played in Washington, D. C., December 12. The work had its New York premiere also by the Boston Symphony December 11. Mr. Sessions says all of his orchestral music has been written essentially for the Boston Symphony, which he heard regularly during four impressionable years in his life, from 1911 to 1915 . . . The local premiere of Yasushi Akutagawa's *Music for Orchestra* occurred on October 20, when the Amherst Symphony played it at Snyder, New York, under the baton of Joseph Wincenc. Akutagawa also wrote the music for the Japanese film, *The Gates of Hell*. At the Snyder concert sixteen young women in Japanese costume, members of the Japanese-American Club of Buffalo, passed out programs at the door and acted as usherettes. Conductor Wincenc obtained the score of the work from Thor Johnson who in turn obtained it during his tour of the Orient as co-conductor of Symphony of the Air . . . The Charleston (West

Virginia) Symphony sends word of a local premiere also by an Oriental. *Korea* by Eak-tay Ahn, a native Korean, was performed by that orchestra under its composer's baton, at the November 12 concert. The orchestra's regular conductor Geoffrey Hobday was instrumental in bringing Mr. Ahn to Charleston . . . The Houston Symphony under Leopold Stokowski has included on its programs already this season two world premieres, *Sinfonia No. 1* by José Serebrier and *Sinfonia Elegiaca* by Andrzej Panufnik, as well as sixteen "first Houston performances" . . . On March 2 and 3, C. V. J. Anderson's *Psalm for Orchestra* will receive its premiere when it is played by the University of Miami Symphony Orchestra. Mr. Anderson is a former U. of M. music student and winner of the 1956 Edward Benjamin Award.

The composers of the two best contemporary works which have been included in the 1957-58 season of the Philadelphia Orchestra will receive prizes of \$2,000 as first, and \$1,000, as second. The judges will be the first-desk men of the orchestra.

(Continued on page forty-three)

World accordion Olympics winner won on a *Titano!*



Ronald Sweetz of Summerfield, Florida and his Emperor TITANO Accordion returned from the World Olympic Accordion Contest in Saarbrücken, West Germany with the coveted Championship. This is only the second time a contestant from the United States has carried away the highest honors in this dominantly European competition.

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EDUCATIONAL NOTES



Roy Harris (center), well-known American composer who is in residence at Indiana University this year, goes over his composition, "When Johnny Comes Marching Home," with Tibor Kozma (left), conductor of the university's philharmonic orchestra, and W. C. Bain, dean of the School of Music.

★ Oberlin College's "Salzburg Plan" provides for one hundred Oberlin Conservatory juniors each year studying for two full semesters at the Mozarteum, in that Austrian city, then returning to Oberlin for their senior year. As worked out by David R. Robertson, director of the Oberlin College Conservatory of Music, and Dr. Eberhard Preussner, representative of the Mozarteum (Academy of Music and Allied Arts) in Salzburg, the cost of the Salzburg year, including trans-Atlantic transportation, board, room, tuition and fees, will be no more than that for an equivalent year spent on the campus in Oberlin.

★ The Music Educators National Conference will hold its biennial convention in Los Angeles next March.

★ The Juilliard School of Music presented the world premiere of the opera, *The Sweet Bye and Bye*, with music by Jack Beeson and libretto by Kenward Elmslie. November 22. The production was conducted by Frederic Waldman and directed by Frederic Cohen.

★ Theodore Lettvin has been appointed head of the piano department of the Cleveland Music School Settlement.

★ The Joseph H. Bearns Prize in Music has been awarded by Columbia University to Anthony Strilko of New York City for his composition, "String Quartet." The award carries a \$1,200 stipend.

★ Southern Illinois University Department of Music announces a series of seminars by Mlle. Nadia Boulanger, May 13 to 27.

★ David Chazanoff has been appointed assistant professor of music and director of orchestra at Northern State Teachers College, Aberdeen, South Dakota.

★ New members of the faculty of the Manhattan School of Music are Alexander Schneider, violinist; Paul Price, percussion; James Chambers, French horn; Dorothea Spaeth, dance exponent; Frances Blaisdell, flute; Richard Moore, French horn; Dr. Charles Walten, theory; Sidney Baker and Beula Eisenstadt, music education; Frederick Kreiling and Henry Brennecke, German diction; William Wagman, psychology; Martha Weaver, piano; and Nicholas Milella, Italian.

★ Gustave Rosseels has been appointed as a member of the faculty and second violinist of the Stanley Quartet, at the School of Music of the University of Michigan. Mr. Rosseels has been a member of the Paganini Quartet since its founding in 1946.

★ The band members of the Illinois University band have new uniforms: deep royal blue coat, with a new cut-away, turn-back flap of brilliant orange. Orange braid extends the full length of the blue sleeves. Orange spats and an orange belt help set off this vivid ensemble.

★ Three members of the music faculty of Boston University School of Music — Joseph Fuchs, violinist; Artur Balsam, pianist; Jules Wolfers, critic—are presenting a three-year television series over WBGH-TV called "Sonata." It consists of ten one-hour lecture-recitals yearly and includes outstanding examples in violin-piano literature. The series was made possible through a recent Ford Foundation grant.

★ Young American musicians will have a chance to study abroad under the Fulbright and Buenos Aires Convention scholarship programs for 1958-59. Fulbright awards for pre-doctoral study and research in Europe, Asia and Latin America cover transportation, tuition, books and maintenance for one academic year. The Buenos Aires Convention awards provide transportation from the United States government and tuition and maintenance from the government of the host country. Austria, Finland, France, Germany, Italy and the United King-

dom have facilities for the study of musical composition. France, Germany, Italy and the Netherlands are popular for the study of conducting. Instrumental music may be studied in Austria, Belgium, Denmark, France, Italy, Germany, the Netherlands, Norway and the United Kingdom.

Students interested in musicology will find opportunities in Austria, Belgium, France, Germany, India, Italy, the Netherlands, Norway and the United Kingdom. Voice students will be particularly interested in Austria, Germany and Italy. The United Kingdom is recommended for both choral and religious music and Norway has facilities for the study of folk music. In Latin America, both Brazil and Chile offer opportunities for musicians.

Eligibility requirements for these foreign study fellowships are United States citizenship, a college degree or its equivalent by the time the award will be used, knowledge of the language of the country of application sufficient to carry on the proposed study, and good health. Preference is given to applicants not more than thirty-five years of age.

The programs under the Fulbright Act and the Buenos Aires Convention are part of the international educational exchange activities of the Department of State. They will give almost 1,000 American citizens the chance to study abroad during the 1958-59 academic year. Since the establishment of these programs over 6,500 American students have received grants for foreign study.

Persons interested in these awards can receive further information by writing to the Institute of International Education, 1 East 67th Street, New York 21, New York, for the brochure "United States Government Grants."

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CLOSING CHORD



WILLIAM H. SEIBEL

William H. Seibel, president of Local 379, Easton, Pennsylvania, for the last twenty-five years, died August 25 at the Causa Convalescent Home. He was seventy-eight years old.

A pioneer in music synchronization in the early silent movie days, he was a pianist in Easton theaters and an organist in Allentown theaters for thirty years. For eight years he toured with the Lyman Howe Moving Picture Company. He was also a member of the Easton Rotary and Lions Clubs and played for eighteen years at their meetings.

On March 20, 1950, Mr. Seibel was honored at a testimonial dinner held at the Hotel Easton by more than 200 musicians and friends. He was lauded for his truthfulness, justice, loyalty, fair convictions and friendliness. A gold emblem of the A. F. of M. was presented to him at that time.

Mr. Seibel attended the Conventions of the Federation as a delegate for twenty years prior to his illness. He was a close friend of President Petrillo, and for many years they worked closely at the Conventions of the Federation.

P. A. RUDD

P. A. Rudd, the last of the charter members of Local 382, Fargo, North Dakota, passed away on October 10. He was eighty-four years old.

Born on January 9, 1873, Mr. Rudd came to this country from Norway in 1882. In his early days he was active playing string bass in theater and concert groups and baritone horn in bands. For many years he was director of

Masonic choirs and for twenty years choir director in St. Mary's Catholic Church in Fargo.

He was the first treasurer of Local 382 and later served for some time as its president.

MRS. ONALEE MALAMBRI

Mrs. Onalee Malambri, a life member of Local 265, Quincy, Illinois, passed away on October 30. She had been ill for several years.

Born in Quincy in 1902, she was a graduate of the Quincy College of Music. For a number of years she played piano in the Empire Theatre Orchestra under William "Billy" Call, and in more recent years served as an accompanist for the Harriet Musolino School of Dancing.

Surviving are her husband, Frank A. Malambri, Sr., an officer of the local, and three sons, William, Frank, and Nick, all musicians and members of the Federation.

JOHN LAWRENCE BENGTON

Pianist John Lawrence Bengton, a member of Local 125, Norfolk, Virginia, died at a Clifton Forge, Virginia, hospital on August 2. He was sixty-three years of age.

He played in the Pastime Theater in Portsmouth, Virginia, when he was fourteen. After moving to Norfolk he was employed at the Wonderland, Old Academy of Music, Colonial Theater, Norva and Loew's State theaters. During his years at the academy, he played accompaniments for such singers as Al Jolson, Sophie Tucker and George M. Cohan. He was also pianist for many civic functions.

RICHARD W. (DICK) MICHAEL

Richard W. (Dick) Michael, vice-president of Local 196, Champaign, Illinois, died October 9. He had been quite ill for a month, suffering from a heart attack.

Mr. Michael was born on May 2, 1895, in Champaign; graduated from Champaign High School, and attended the University of Illinois 1915-18 and 1919-21.

He played clarinet with the University of Illinois Band. During World War I, he was a member of the United States Navy Band stationed at Norfolk, Virginia. He also played clarinet with the Champaign Elks Band and was band manager.

(Continued on page thirty-nine)

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● **HELEN LUNN**, solo harpist with the Denver Symphony Orchestra since 1946, was born in Philadelphia, Pennsylvania, and began her musical studies at the age of twelve.

At seventeen, Mrs. Lunn was soloist with the Chamber of Music groups in Philadelphia. While in that city, she studied with M. M. Barton, Edna Phillips, and Carlos Salzedo. She was winner of a scholarship to the College of Chestnut Hill in Philadelphia.

She has been soloist on several occasions with the orchestra and also with a chamber music group in Denver. She teaches harp at both the University of Denver and the University of Colorado.

She is married to John Lunn, first trombone for the Denver Symphony Orchestra. They have a son, John, and a daughter, Pamela Ann.

● **CARLTON COOLEY**, who joined the Philadelphia Orchestra in September, 1954, and was named its solo violist in the Fall of 1956, was born in Milford, New Jersey. Moving to Philadelphia in 1910, he was educated in that city. His early musical training was received at the Philadelphia Musical Academy where he studied violin with Frederick Hahn, and composition with Camille Zerkwer. He concluded his musical training at the Institute of Musical Art in New York City in 1917. In 1945 he received the honorary degree of Doctor of Music from the Philadelphia Musical Academy.



Though most of Cooley's artistic career was spent with the Cleveland Orchestra and the N. B. C. Symphony, he was briefly a member of the Philadelphia Orchestra's viola section. In fact, at the age of twenty-one, he played one season in Philadelphia and received the Stokowski Medal for violin playing. Then from 1921 to 1923 he served as assistant concertmaster in Cleveland, but gave that up in 1924 to head the viola section. He left Cleveland in 1937 to take the first viola chair with the N. B. C. Symphony in New York, a position he relinquished on Toscanini's retirement in 1954.

Cooley has been a soloist with the Philadelphia, Cleveland and N. B. C. orchestras and was a member of both the Cleveland and the N. B. C. string quartets, the latter giving a series of weekly broadcasts covering a period of fourteen consecutive years.

A composer of reputation, one of Cooley's works, *Capensacchi, Epic Poem for Large Orchestra* (based on Browning's *The Ring and the Book*) was performed by the Philadelphia Orchestra under Eugene Ormandy's direction in February, 1943. His compositions include two string quartets, *Eastbourne Sketches for Strings*, A Song and Dance for Viola and Orchestra, and a Concertine for Viola and Chamber Orchestra.



● **DOUGLAS CRAIG**, principal bassoon of the Utah Symphony, was seventeen years of age (he is twenty-nine now) before he ever so much as sounded a note on the bassoon. He took it up—and this method of choice is not unusual—because his high school band in Los Angeles was shy a bassoon player and the teacher decided Craig, who already played piano, clarinet and saxophone, could readily adapt himself to this instrument. His teachers were Don Christlieb and Lloyd Hildebrand.

With the exception of two years in the infantry Craig spent his whole youth in the Los Angeles area. His father is district engineer in Van Nuys, near Los Angeles.

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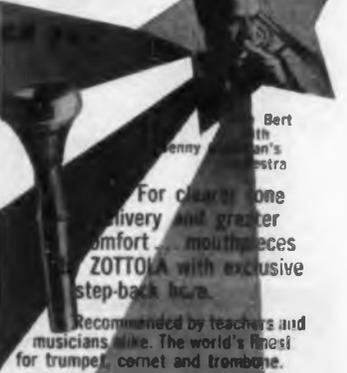
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During his two-year tour of duty in the Orient, Craig organized a woodwind group which broadcast regularly on the Far East Network of the Armed Forces Radio Service.

He was auditioned and engaged as a member of the Utah Symphony by conductor Maurice Abravanel on his return to the United States. He has spent his summers since then as principal bassoonist of the San Diego Symphony under Robert Shaw, and since 1955 has filled the same position with the Greek Theatre Orchestra of Los Angeles.

In 1952 he received his bachelor's degree in music at the University of Utah, where he is currently studying for his master's degree. Craig, believing that "chamber music is the highest form of art," belongs to chamber music groups of the University, of which he is also a faculty member. He also has the strong conviction that the two main-streams of contemporary music, "serious music" and "jazz," which are still following their separate courses, have much to offer each other. In an attempt to bridge the gap and establish a new approach to modern music, Craig has organized and is writing experimental arrangements for a quintet of symphony musicians who are also versed in the jazz field.



● **MURRAY GRAITZER** accepted the invitation of Pierre Monteux to join the San Francisco Symphony as first flutist in 1948 and held the position till 1957. Born in Brooklyn in 1922, his early musical education was received under the sponsorship of the New York Philharmonic-Symphony. He studied flute with both John Amans and John Wummer, and theory, counterpoint and composition with Karl Weigl. While working under the Philharmonic scholarships, he received his bachelors degree in economics at Brooklyn College. During the war he flew thirty-five missions as a B-24 bomber pilot in the Philippines. After leaving the Air Force he earned his Master of Arts in Music at Columbia University, working his way through school as a jazz pianist and leader of his own dance band in New York's Greenwich Village. He played in the Radio City Music Hall Orchestra, Carnegie Pop Concerts, National Symphony, Washington, D. C., recorded with Leopold Stokowski's Symphony Orchestra, and in San Francisco has often been soloist with the symphony, and has given many chamber music performances as well as successful recitals.

Murray Graitzer has also been active as a conductor, having studied with Pierre Monteux, Leon Barzin and Albert Woolf. In San Francisco he organized not only the San Francisco Doctors' Orchestra but also the California Symphony Orchestra—a training orchestra for symphony players that has trained and placed many of its members in professional symphonies all over the country. It also serves as a composers' workshop and has introduced many new works, including the First Symphony of Roger Sessions. Graitzer has appeared in San Francisco as guest conductor for the New York City Ballet, and last year conducted for the New York City Ballet on its tour of Europe, which included Berlin, Zurich, Munich, Frankfurt, Antwerp, Copenhagen and Stockholm. In June, 1957, he conducted the NIR Orchestra—the Belgian National Radio—in Brussels, giving an all-American program of first performances there of *Jubilation Overture* by Robert Ward; *Age of Anxiety*, by Leonard Bernstein; *Signs and Alarms* by Henry Brant; and Paul Creston's Third Symphony.

● **ALLEN R. SIGEL**, a native of Iowa, is principal clarinetist with the Buffalo Philharmonic Orchestra, a position he has held for nine years. In addition to his work with the Philharmonic, Mr. Sigel teaches clarinet at the University of Buffalo.

He has had a wide range of teaching experience at the State University of Iowa, California State College, Kentucky State College, and in several public school systems in Iowa.

The bachelor of music degree was awarded to Mr. Sigel by the State University of Iowa where he studied clarinet with Mr. Himie Voxman. He received his masters degree in Music from the Eastman School of Music where he studied clarinet with Mr. Rufus Arey.

Mr. Sigel is clarinetist with the University of Buffalo Woodwind Quintet. He recently performed the Copland Clarinet Concerto at a dedication program for the new music building at the University of Buffalo.



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The Music Hall Symphony Orchestra under the direction of Raymond Paige with Radio City's sixty feet high proscenium arch curving above it.

Raymond Paige

... he rubbed
Aladdin's lamp



● Raymond Paige had rather be on the podium of Radio City Music Hall in New York City than on any other podium in the world. Certainly he could not find a conductorship to duplicate it anywhere else. Here he is the heartbeat of a gigantic organism, as alive as six hundred very active human beings, including stage hands, costume designers, radio technicians, color artists, librarians, carpenters, mechanics, arrangers, singers, dancers, engravers and orchestra players, can make it. The building itself is a fabulous construction. Ushers traverse miles of carpet a day just showing the 6,500 stub holders per performance to their seats; the Rockettes, actors and musicians have a complete life under its roof—eat in the restaurant, play ping-pong in the club rooms, see movies in small private halls, practice, rehearse, visit, read. The actors and musicians become as

immersed in it as circus folk who for generations have lived under the big tent.

The Symphony Orchestra has been a distinguishing feature of the Hall since its opening on December 27, 1932. In providing the proper dynamic balance for this huge theater it is to all intents a broadcast orchestra. A radio technician high in the uppermost gallery sits surrounded by dials, like a player at an organ console, reading a score which tells him to bring out this solo instrument, give prominence to that section, merge this and that body of instruments. Twenty-seven microphones placed so as to stand one near each pair of players catch up a lilting melody, cause the violins to rise above the clarion trumpets, carry the singers' slightest inflection to every tier and alcove in the vast expanses of the auditorium.

A great stage swings houses, bridges, moun-

tains and actors about at scene changes. The "props" are high curtains of steam, simulated rain, waterfalls, panoramic vistas, and the starry heavens with their galaxies complete.

The orchestra—an electrically driven bandwagon, vast and commodious—rises for its part in the performance on a huge platform propelled to near stage level from deep in the basement. While it makes its ascent, the men and conductor continue their performance. When the choristers are far back stage, or ranged around the auditorium on the choral stairway, the conductor uses an electrically lighted lucite baton. Then, the number finished, the platform descends to its region below stage. Even here, since the conductor can still see the stage though he is out of range of vision of the audience, the men perform in perfect synchronization. Richard Wagner with all his revolutionary ideas of invisible con-

INTERNATIONAL MUSICIAN

ductor and orchestra, movable stage and lighting scene shifts, never imagined anything like this for efficiency.

Manipulators of the spotlights sitting in aeries high up among the scaffolding give sets and costumes new hues, bring into dazzling prominence a single dancer or sink in mysterious darkness the whole stage—all at the flick of a wrist. These men also read from scores carefully prepared and are adept at split-second timing.

The life back-stage is as quick in tempo as the life on-stage. Dancers swim past one; choristers march by; a comedian gets into his act by going through his routine on-stage behind the blank curtain; a city passes by on wheels to turn into a skyline behind the chorus.

The Heart of the Machine

At the center of all this curtain raising and fountain playing, this pulley juggling and platform elevating, this flashing of lights across valleys of upturned faces, is the man on the podium. Trigger quick and blade keen his mind must be—aware of sound, light, stage, actors, audience, as well as of chorus and orchestra. Raymond Paige fits the role exactly.

This man who is just where he wants to be practiced violin eight hours a day in San Diego, California, in his boyhood because "I was convinced that the violin would prove to be an Aladdin's Lamp if I just rubbed it long enough." His father, who had played trombone in the town band in Wausau, Wisconsin, where Raymond was born, liked this show of spirit in his son. He was pleased when young Raymond became concertmaster of the junior college orchestra and tenor in the glee club. He liked to see him direct a Sunday school orchestra that the boy had organized himself, and was pleased when the minister even preached a sermon built around the lad's efforts. (During the prayer that Sunday the boy *thought* he heard the minister say, "Thank Thee for food and Raymond!")

The father went along with all this. But when they moved to Los Angeles and the boy told him he wanted to take up music as a career, it was another thing. The father tried to discourage him—even got an auditioner to point out the horrors of a musical life. But the boy persisted. He got a job in the record department of the Southern California Music Company and practiced there every morning before the store opened. Then he got a chance to study with Christian Timmer, former concertmaster and assistant conductor of the Concertgebouw Orchestra of Holland. Timmer got Raymond out of the music store and into the first violin section of the symphony orchestra at Grauman's Million Dollar Theatre—and his career had begun. Says Paige, "We changed conductors quite often and each new one would discharge most of the musicians and engage his own men. But I contrived to stay because as librarian of the orchestra I had concocted a unique filing system—one not easily decipherable by would-be successors."

Paige had dreamed in and out of season of becoming a conductor. So one day when Arthur Kay, the current conductor, didn't show up nor the assistant conductor either, and the concertmaster was too frightened to take over, "I made my way as if in a dream

to the podium and gave such a down beat that I almost lost my balance." He kept the men with him, though, and had the satisfaction of hearing them play a rousing overture. His satisfaction, alas, was tempered by his sighting in the wings the tardy Arthur Kay glaring at him. At the end he just laid down the baton and sheepishly made his way back to his place.

So nothing came of this foray—nothing at that theater, that is. The effect of the adventure was strong enough, however, to cause him soon thereafter to leave Grauman's and accept a position as violinist and assistant conductor of the California Theatre Orchestra under Carli D. Elinor.

After trying vainly to get a position as real conductor in Los Angeles, Paige decided to leave the city. He became violinist with a musical comedy on the road. By the time the show was playing in San Francisco, he had become its conductor.

Paige points out that a young conductor has a difficulty unknown to instrumentalists. Having no "instrument" of his own to play on, it is hard for him to audition for a job. However, by being a conductor of the musical comedy for its long run in San Francisco, he found it possible to get the manager of the Imperial Theatre in that city to come to a performance. This manager engaged him to organize a new orchestra of San Francisco musicians for his theater.

As soon as he had his "maestro credentials" in San Francisco, Paige returned to Los Angeles and got a job, first at the Ambassador Theatre, then at Loew's, and then at the Paramount. Here he became acquainted with Gus Eyssell, then Paramount's manager, now the president of Radio City, Incorporated. Through Eyssell he was helped to his present position.

That was still in the future, however. Sandwived in between the Paramount in Los Angeles and Radio City in New York was a whole career in radio. After substituting one

night at the Don Lee (KHJ) station of the Columbia Network in Los Angeles he was called to the office of Mr. Lee, who bluntly asked, "What would you do if you were the musical director of a radio station?" Young Paige, on his slender experience of one rehearsal in radio, gulped, but managed to say: "First, I'd hire men who respected this job and not allow them to send substitutes whenever something more attractive came along. I would increase the size of the orchestra to the point where the instrumentation was adequate for the performance of the standard, operatic and symphonic repertoire. I would engage a staff of arrangers to help me make it the largest and finest orchestra on the air—a symphonic group for the presentation of popular music in a new dimension. I would plan the programs more carefully—never playing an old waltz for fifteen minutes—with all the repeats, *dal segnos* and *da capos*"—as he had just rehearsed. Don Lee hired him as musical director. Soon after, Paige started the first transcontinental broadcast series, "California Melodies," featuring many Hollywood stars. He also took over the "Packard Hour," developing a large orchestra and a ninety-voice chorus of college students. It was at KHJ he met his wife-to-be, Mary, who had had quite a career in Hollywood as writer, actress and singer. She came to the radio station to audition for Paige. He didn't hire her. He married her. They have two daughters, Jane and Rae.

After Don Lee's death, Paige made plans to go to New York. Once there he made straight for the Columbia Broadcasting System, was hired, and soon was deep in his "Ninety-nine Men and a Girl" program. (U. S. Rubber, sponsor.) He later took on also the NBC "Musical Americans" for Westinghouse, commuting to Pittsburgh every week for the program which was broadcast from the huge Shrine Auditorium. It used the entire Pittsburgh Symphony augmented by a complete

(Continued on page forty-five)

Musical staff planning a show with the producer. Left to right: John Dowe, assistant conductor; Raeburn Wright, arranger; Leon Sawiczka (standing), assistant conductor; Leon Leonidoff, producer; Raymond Paige, musical director; and David Parrie, librarian.



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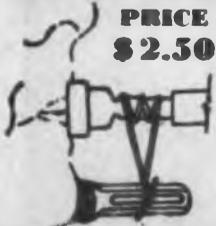
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IEWS AND REVIEWS

By SOL BABITZ

"ALL OF THE OTHER METHODS ARE CRAZY"

In reading the literature of violin pedagogy one usually finds that the authors are not satisfied merely to expound their methods but must in addition destroy all other methods on the grounds that they are unnatural, crazy or both. This procedure is most frequently used in describing the methods of the past generation because it is against this school that most new schools react.

It cannot be denied that from the point of view of change in taste the technical method suited to a recently outmoded taste seems absurd; but I believe that we would come closer to the truth if we explained this fact and made it clear that the method used by the past generation was not crazy but merely the one best suited to the style of playing which was then popular, whereas the present method is suited to the present style. As a matter of fact they would have been truly crazy sixty years ago if they had tried to use the modern method for the old style.

The author of a recent book on violin bowing, for example, took great pains to prove that all violinists who played fifty years ago or earlier played with the bow on the fingerboard about one half of the time. In trying to prove that the modern method of using the full arm motion is "superior" to the old wrist motion he shows how the old bending motion causes the bow to go onto the fingerboard, as can be seen in the following illustration.



If these drawings tell the truth then Joachim and Sarasate played with the bow on the fingerboard a good deal of the time, an idea

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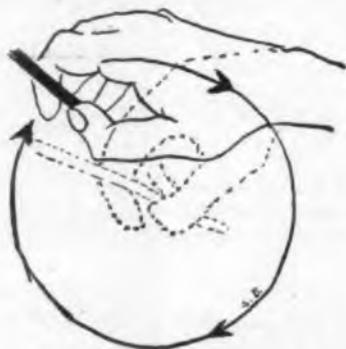


which is more absurd than any of the old methods. Actually what is shown in the drawing is not the simple hinge bending of the wrist but a combined sideward bend. With the pure hinge motion the bow does not go on the fingerboard but is only slightly displaced on the string as the following illustration shows:



Actually neither the modern wristless method of bowing nor the old independent wrist motion is "superior." I have pointed out at the beginning of this article each has its stylistic use and, as I have pointed out in previous articles, the performer of the highest attainment is not the one who makes everything fit the modern technic and taste but one who has mastered all of the old technics so that he can select the proper one to suit the style of the music he is playing.

To improve the wrist motion which is so neglected today, I suggest that the following wrist rolling exercise be practiced in addition to the purse hinge motion. In order to achieve a wrist motion independent of the fingers and forearm, the forearm should rest horizontally on a table so that no motion but that of the wrist shall be permitted. The material practiced should include very short strokes on various strings and string changing.



The pure hinge motion is also an excellent preparatory exercise for *spiccato* and can be employed in Kreutzer studies Nos. 6, 7, 13, 17 and 25.

SCHOOL NEWS

★ The Juilliard Orchestra, which is composed of students of the Juilliard School of Music, New York, has been chosen to represent the United States at the Brussels World's Fair International Festival of Young Musicians held from July 13 through July 20.

JANUARY, 1958

★ Perry Voultsos was awarded the Honorary Degree of Doctor of Education by the Calvin Coolidge College of Liberal Arts. He has been a member of Local 802, New York City, for thirty years and has been for the past twenty years a member of the faculty of the New York College of Music.

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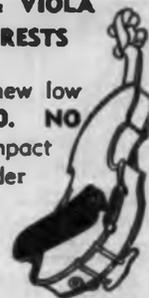
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Pattern 1



. . . but I have noticed that confusion ensues when the same pattern is accented as in Pattern 2:

Pattern 2

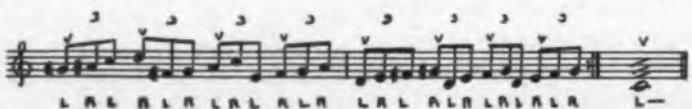


Patterns 1 and 2 are suggested for practice in the various keys, major and minor, and in various scale formations—chromatic, for instance or in the whole-tone pattern shown below:

Pattern 3



Pattern 4



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The eager beaver may want to work up patterns of his own, ascending and descending, from the above suggestions. There are many ramifications if he wants to work them out.

Drumsticks De-Luxe

A Southern reader asks if it is possible to obtain a pair of coco-bolo snare drumsticks. If such sticks are available I don't know where they may be obtained. If some reader does know, maybe he will drop me a line, care of this column and I will relay the information.

Concurrently, another reader with some hand-turning experience plus the equipment to go with it, asks about the possibilities of entering the hand-turning field on his own, with the view of supplying drumsticks of exotic woods in different and better models for those discriminating few who want the best, with money no object.

Since these questions have something in common, I will try and dispose of them together. There is a moral involved in any answer to questioner No. 2, which shouldn't be hard to find.

Hard Hardwoods

Coco-bolo is a West Indian wood of extreme density and, to the turner of drumsticks, it presents a problem, for its close-grained flinty texture turns the edge of the sharpest chisel. This, together with the scarcity and price of the imported wood, can well be the reason for its non-existence in the drumstick market.

Ebony is another *hard* hardwood that we rarely see turned up into drumsticks, likewise granadilla. These woods make fine, heavy-weight sticks for rudimental playing on a big drum, but try and find them today. Granadilla, by the way, is the wood preferred by the Spanish dancers for the hand castanets used in their *tango, malagueñas, Sevillanas*, and the like.

Snakewood (leopardwood) is another foreign wood of exceeding density, but there are snakewood sticks available, also rosewood, another *not so hard* hardwood. Look in the drum catalogs, *Southern Reader*. They probably will be hand-turned, but so much the better.

Now to Break into the Business

First, the ambitious hand-turner, who yearns to give the drumming work something different, must import some foreign logs of his favorite wood. Some time later he saws the logs into planks and lays them away in some loft to air-dry. Later, he resaws the planks into lighter boards and again up they go into the loft for still further drying. Later still, the boards are stripped into squares (slightly larger than the predetermined diameter of the finished sticks), cut into lengths, and once again they must be laid away. All this cutting and drying, if the moisture-content of the wood is to be reduced to a minimum, takes a little matter of nine years, more or less.

Then comes the turning of the drumsticks with loving care to the desired models by the hand-turner, should he still be alive and kicking, with the work of turning being alternated by the sharpening or replacing of his chisels as they falter before the by-now hardness of his seasoned wood.

Now Begins the Recapitulation

There is a 10 to 20 per cent loss involved in each cutting process of the wood, from the log to the stripped squares. Figure out the power involved in keeping the lathe turning, and the cost of each spoiled chisel. There is a good big 10 to 20 per cent loss in the finished product, due to some warpage which can not be entirely eliminated, and another loss percentage in splits uncovered during turning, and more loss in such "unforeseens" as gouging of a chisel, knots, wormholes, irregular grain, etc.

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Henritze's, a newly opened establishment in Denver, Colorado, employs in its Waterfall Room Duke and Maggie Melody at the twin pianos for dinner, cocktails and dancing with an augmented group. They belong to Local 20, Denver.

TRAVELERS' GUIDE TO LIVE MUSIC

Pictures for this department should be sent to the International Musician, 39 Division Street, Newark 2, N. J., with names of players and their instruments indicated from left to right. Include biographical information, and an account of the spot where the orchestra is playing at present time.

"Chubby Jackson's Rascals" are playing on ABC-TV in Chicago, Illinois. The progressive quintet has Chubby Jackson on bass viol, Cy Touff on bass trumpet, Sandy Mosse on sax, Don Osborne on drums, and Marty Rubenstein on piano (not shown). They are all members of Local 10, Chicago.



Freddie Masters Sextette as it appeared recently at Thule Air Force Base NCO Club in Greenland. Left to right: Tom Naylor, bass viol; Bill Seibold, drums; Hans Kuenzel, trombone; Buddy Clark, piano; Freddie Masters, cornet; and Dixie McCone, clarinet. All are members of Local 802, New York City.



Eddie Hammond and the Four Naturals are currently working out of Local 669, San Francisco, California. Members in the assemblage include from left to right: George Walker, drums; Sammy Simpson, tenor sax and vocals; Billy Hathaway, piano; and Eddie Hammond, bass, vocals, and leader.



The Brian Adams Quartet—four men and fourteen instruments featuring strictly jazz tunes—is working out of Local 149, Toronto, Ontario, Canada. Members include Brian Adams, piano, vibes and leader; Eddie Sossin, sax and flute; Norm Shane, bass and vocals; and Sid Mandel, drums.





The Skip Connors Trio (Skip Connors, guitar and vocals; Joe Merlino, bass, drums, maracas and vocals; Al Peck, accordion and vocals) is playing an indefinite engagement at the Blacksmith Shop in Whitman, Massachusetts. All are members in good standing of Local 138, Brockton, Massachusetts.



The Jimmy Rovitto Trio is playing hotel and club date engagements in and around the Fort Worth, Texas, vicinity. The personnel includes Tom Kekas, bass, trumpet, and clarinet; Jimmy Rovitto, accordion and piano; and Homer Fulton, guitar. The boys are all members of Local 72, Fort Worth.

The Don Roth Trio opened for a six months' engagement at the Nauna Kea Room of the Princess Kaiulani Hotel in Honolulu, Hawaii, on September 29. The trio's personnel consists of Don Roth on accordion and vibraharp (Local 34, Kansas City, Missouri), Bill McPherson on organ and celeste (Local 34), and Bobby Neville on percussion (Local 161, Washington, D. C.).



Clayton Fattey Quartet, organized about four years ago, plays hotels, night clubs and one-nighters in the Niagara, New York, area. Left to right: Victor Delivio (Local 43, Buffalo, New York), Arthur Zgoda (Local 43), Clayton Fattey (Local 649, Hamburg, New York), Jerry Russell (Local 43).

The Moderne Moods Orchestra, members of Local 491, Virgin Islands, is currently performing at Pilgrim's Terrace in St. Thomas, Virgin Islands. Members include Leon Sealey, Wilburn Smith, Jr., Robert Francis, Collins Wesselhoff, Calvin Francis, Raymond George, Wilbur Smith, Julian Phillips, Louis Isaac and Aubrey Haynes. Member Charles Bastian is not pictured.



Stony Cooper and his Clinch Mountain Clen Band are currently appearing on the Grand Ole Opry radio and television show in Nashville, Tennessee. Left to right: Jimmy Crawford, Willma Lee, Stony Cooper, John Clark and Woody Woodham. All are members in good standing of Local 257, Nashville.



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SCHILLINGER SYSTEM ARRANGING

by Richard Benda

QUESTIONS AND ANSWERS

EDITOR'S NOTE:

Richard Benda is a leading authority on the Schillinger System. He has created a new curriculum that is widely recognized as having simplified Schillinger theory and made its application practical. In this curriculum, the goal of centuries of theoretic effort has been achieved by the successful synthesis of musical components into a unified and complete system of composition.

His background includes extensive professional experience as a pianist and composer-arranger. In addition to a graduate degree in music education, he has had five years of personal instruction from Joseph Schillinger. His courses are accredited by Teachers College, Columbia University. He is the author of numerous articles on music and "Lessons on Schillinger System Arranging" now appearing as a regular department in the "International Musician." In preparation are texts on harmony, orchestration, vocal scoring and strata-harmony composition.

How often is arranging a slow and difficult procedure instead of a stimulating, creative experience? The answer depends on how many creative tools are brought to the job and, above all, fluency in orchestration. It is while orchestrating that creativity flows or ebbs, fluctuating around the ability to visualize musical continuity through orchestral arrangements of melodies and their counterparts.

Technically, orchestration is not difficult. Because of its strategic position as a musicianship skill, special research has gone into creating simple, speed-writing "Schillinger" techniques which can be easily learned and applied.

In this brief report, I can only touch upon a few of the many practical aspects of the Schillinger approach. To do so, I shall answer some key questions on Schillinger arranging, composition, and Schillinger instruction in the school and college music program.

Q. What method do you use when orchestrating?

A. I orchestrate melody-leads "sketched out" in advance.

Q. Why?

A. Orchestration hinges on instrumental concepts of melody. Since a melody-lead (or its counterparts) can only be orchestrated as a solo, unison, octave, close-rhythm or wide-chorale block progression, it is easy to lay out an advance lead based on one of these five instrumental textures.

Q. How do you choose instruments for a particular texture?

A. First I choose a texture for a phrase of orchestration; next, the instruments whose tone qualities are best suited to express harmonic color within this texture.

Q. How do you determine harmonic color?

A. By associating expression of harmony with instrumental tone qualities (imaginative projection). I create tone qualities by combining instruments which have homogenous or heterogenous timbres (the quantity and intensity of harmonics). To aid visualiza-

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tion, instrumental tone qualities are classified within five basic timbres: consonant, reed, full, double reed, and dissonant. Homogenous qualities are created by use of instruments associated with a single basic timbre, heterogenous qualities from instruments expressing two or more basic timbres.

Q. Which do you consider to be the most functional chords to use when scoring for school orchestra, marching, or dance band?

A. Triads, added sixth, seventh, ninth, eleventh, and thirteenth chords in *root position only*.

Q. What about triads and seventh chords in inverted positions?

A. When scoring "modern" or popular music, I by-pass inversions of triads and seventh chords so as to be able to compose *free* counter-melodies in the bass register.

Q. Do you employ traditional rules of counterpoint when composing orchestral counter-melodies?

A. No. I compose counter-melodies from the same chords that harmonize the melody-lead (correlated melodization).

Q. Arrangers often have trouble composing introductions, modulations or endings. Can you suggest a helpful approach?

A. Yes. Concentrate on composing the melody-lead. A lead can be an original or a thematic melody. If a thematic melody is desired, compose it as a melodic variation of a chorus theme. I offer students six Schillinger techniques for varying a melodic theme. Typical is melodic permutation, a technique whereby melody is varied by circular (clock-wise) rotation of its tones (see Lesson II, "Lessons on Schillinger System Arranging").

Q. Is the Schillinger system a "scientific system"?

A. No! The Schillinger System does not curb artistic freedom or do away with the need for natural talent. It does provide a rational theory and precision techniques for every medium of musical craftsmanship.

(Note: Misunderstanding concerning the Schillinger System exists because much of the basic data needed to understand this system has never been published. It has been my privilege to supplement and complete theoretic work left unfinished by Joseph Schillinger's untimely passing and create a curriculum needed for truly authoritative instruction.)

Q. Is a mathematical background necessary to learn and apply Schillinger techniques?

A. Not at all!

Q. Does the Schillinger System conflict with courses in traditional harmony and counterpoint and taught in schools and colleges?

A. No. Properly taught, it integrates and extends their application. Broad creative success with Schillinger techniques should not be expected without a musicianship background derived from ear training, dictation, and other preliminary studies of the harmonic and counterpointal practices of the sixteenth to the nineteenth centuries.

Q. Can you suggest Schillinger material which helps teaching band and orchestra musicianship in the senior high school and college music program?

A. Yes. Material now being serialized under the title "Lessons on Schillinger System Arranging" in the *International Musician* will prove very helpful. Try the lessons on harmony first, and present them as a very short unit course to instrumentalists in the orchestra, marching, and dance bands. Later, as this course proves effective, other Schillinger resources can be tried. As these also "prove out," you will come to realize the deep significance of Schillinger theory and rightfully regard its application as a new, powerful aid to better teaching of school and college music and musicianship.

Q. Would you comment on any of the technical problems confronting modern composers?

A. The creation of a symphonic masterpiece in absolute form is unnecessarily rare today. Are we to assume there is a decline in talent or that some technical block hampers today's composer? Beyond any doubt the block is technical *not* psychic. Now, as in the past, composition depends on unimpeded visualization of instrumental or vocal melodization of harmony. Nineteenth century composers were able to sketch-score thematic forms at high speed because it was easy to visualize melodization from a consistent three and four part harmonic vocabulary. The contemporary composer works at a dis-

(Continued on the next page)

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BEAUX ARTS TRIO



Beaux Arts Trio. Left to right: Daniel Guilet, violinist; Menahem Pressler, pianist; Bernard Greenhouse, cellist; and Dean Wilfred C. Bain of the Indiana University Music School.

★ Organized in 1955, the Beaux Arts Trio has given two coast-to-coast tours, playing in most of the leading music centers of the country. Before the formation of the trio, Daniel Guilet was concert-master of the NBC Symphony under Toscanini and still holds that position in the Symphony of the Air; cellist Bernard Greenhouse has won recognition as a teacher at the Juilliard and Manhattan Schools of Music; and Menahem Pressler is resident pianist at Indiana University.

SCHILLINGER SYSTEM ARRANGING

(Continued from preceding page)

advantage because he does not have systematized dissonant harmony from which to melodize. Consequently, he must compose melody first, and then harmonize intuitively. The result of thus "composing in reverse" is harmonic in consistency, bar to bar craftsmanship, and ultimately, ambiguous form. The same difficulty hampers composition in progressive jazz. (At present, small combo "head" arranging also results in abstract, non-thematic melodization because instrumentalists melodize simultaneously from different, un-coordinated concepts of harmony.)

Difficulty with modern harmony and form is completely eliminated by strata-harmony composition, a process whereby harmony is pre-arranged in layers from which melodic profiles are "carved."

This process is a new and historic development in compositional technique. In keeping with today's efforts to modernize education, strata-harmony composition techniques should be tested by the theory and composition departments of our professional music schools and teachers colleges. Given objective tests, the techniques are certain to be recognized as powerful educational tools which release the highest levels of musical creativity and open new roads to greatness and distinction in American composition and musical culture.

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Richard Benda is available to demonstrate his presentation of the Schillinger System. For information and bulletins describing his curriculum write: RICHARD BENDA, 200 WEST 57th STREET, NEW YORK 19, N. Y.

★ The MENC Biennial Convention will be held in Los Angeles, California, March 21 to 25. This will mark the second time the MENC has met on the West Coast. The program for the Festival Week will include Smetana's *The Bartered Bride* (compliments of the Guild Opera Company of Southern California in cooperation with Los Angeles Philharmonic); a "Los Angeles Night," to be presented by the Los Angeles Public Schools; a Festival Band, Orchestra and Chorus Concert; Belioz' *Requiem*, presented by the Bureau of Music, Los Angeles; a Bach Festival; a special session on music in film making, presented by Hollywood studios; a special session featuring contemporary music and participation of contemporary composers; a general session under the auspices of the College Band Directors National Association; Western Division Junior College Chorus; and a special concert for youth, to be presented with the compliments of the Los Angeles Philharmonic Orchestra.

★ The Mid-West National Band Clinic held its eleventh consecutive convention at the Hotel Sherman in Chicago on December 18, 19, 20, and 21. An enthusiastic audience of approximately 5,000 from practically every state in the United States and Canada attended.

★ Boston University's School of Fine and Applied Arts will move into new and enlarged quarters on the university's Charles River Campus in February, 1958. This new school will be among the finest of its kind in the country. It will house the divisions of art and music and the core courses of the theatre division of the School of Fine and Applied Arts, which was organized in its present educational pattern in 1954.

★ Sponsorship of National Music Week has been transferred to the National Federation of Music Clubs, New York, and the American Music Conference, Chicago. Formerly it was sponsored by the National Recreation Association. NFMC and AMC are preparing jointly a manual on "music week" to distribute to NFMC's more than 5,500 local music clubs.

★ Hugh Ross, long-time conductor of the Schola Cantorum of New York, has been named musical director of the National Chorus of America. This chorus, which has been created by the United States Brewers Foundation through the National Institute for Music, Inc.,

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is presently making a tour of eastern colleges. Julius Bloom is the chorus's administrator.

★ The University of Utah has established an opera workshop under Carl Fuerstner, formerly of the Eastman School. It will cooperate in producing works conducted by Maurice Abravanel.

★ The Third International Conference on "The Role and Place of Music in the Education of Youth and Adults" under the auspices of UNESCO will be held in Copenhagen, July 31 to August 7.

★ *Mayerling*, a new opera by Henry Humphreys, received its premiere on November 16 when it was given by the Cincinnati College-Conservatory of Music at the Robert A. Taft High School in that city.

★ At the December 21 concert of the New York Philharmonic-Symphony when André Kostelanetz gave the downbeat for Tchaikovsky's *Romeo and Juliet* what came out was "Happy Birthday." Both the orchestra men and the Saturday night audience were delighted at Mr. Kostelanetz's obvious astonishment. The orchestra in this way gave honor to the conductor on his fifty-sixth birthday.

★ On December 27-28 nearly one hundred music educators gathered at the Yale University School of Music for the annual meeting of the College Music Association. In addition to panels and business discussions, the members made visits to Yale's John Herrick Jackson Music Library, one of the outstanding libraries in the country.

★ Reginald Stewart, who for sixteen years has been director of the Peabody Conservatory College of Music in Baltimore, has resigned. He will devote his time to concert work.

★ The tenth annual Illinois All-State Music Activity will be held February 14 and 15 at Peoria. This project is sanctioned by the Illinois High School Association, sponsored by the Illinois Music Educators Association, and conducted by the Music Extension Office, U. of I. Division of University Extension.

★ Twelve short summer camps for promising junior high and high school musicians will be conducted on the Urbana-Champaign campus during June and July, 1958, by the University of Illinois. New this year will be a Junior Baton Twirling Camp, June 15-21; Senior Wind Instruments Camp and Percussion Ensemble, June 29-July 12; Senior Dance-Show Band, July 6-19; Elementary Wind and Percussion Instrument Camp, July 6-19, and Elementary String Instruments Camp, July 6-19.

★ Harrison Keller is to retire as president of the New England Conservatory of Music at the end of the academic year.

★ David M. Epstein, conductor of the Antioch (Ohio) Community Orchestra, is presenting twelve concerts from a basic repertoire of three programs during the current season. Nucleus of the orchestra personnel comes from qualified students of the college and members of the community. Additional musicians are imported from the ranks of professionals in nearby cities.

★ Ronald Sweetz was accordion soloist with the Symphony of the Air in a concert at Carnegie Hall late last year. One of the compositions on the program was Arcari's *Accordion Concerto in D Minor*. The conductor of the orchestra was Michael T. Privitello.

★ The All-American Chorus will undertake another good-will concert tour of Europe next Summer, appearing in twenty-odd cities, among them Paris, London, Munich, Venice, Monte Carlo, Brussels, Milan, Heidelberg, Luxembourg, Innsbruck and Geneva. The starting date for the one-hundred-voice chorus is July 2. Founder and conductor is Dr. James Allan Dash of Baltimore.

★ A new publication has made its appearance: the *Southwestern Brass Journal*. It is published and its cost underwritten by the Department of Music of Sam Houston State Teachers College and its editor is William F. Lee. The first issue, a forty-two-page magazine printed on good paper and with a heavy cover, contains a dozen articles by prominent players and educators on technical and teaching problems of all the instruments.

★ The establishment of annual F. E. Olds and Son scholarships in music has been announced by that company of instrument manufacturers. The scholarships consist of awards in the amounts of \$500, \$350 and \$200 and are open to all juniors, seniors and graduate students in accredited schools or departments of music at the college level. Awards will be for term papers, theses, or articles relating to instrumental music, and showing the greatest evidence of original thinking, sound research and intelligent objectives. The chairman of the 1958 scholarship committee is G. C. Bainum, director emeritus of Northwestern University Bands.

★ The world premiere of the first symphony by Arved Kurtz, New York violinist and composer, will be given Sunday evening, January 19, by the Orchestre Symphonique de Quebec in Quebec City with Wilfrid Pelletier conducting. Dr. Kurtz performed an all-Canadian sonata recital with Otto Herz, noted pianist, in New York in January, 1956, including some premieres here. This concert was given in association with the Canadian Consulate at the New York College of Music, of which Dr. Kurtz is director, and offered works by Canadians Jean Coulthard, Jean Papineau-Couture, John Weinzweig, and Jean Valderande.

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How to Improve Your "Brass" Technique

By Frank Zottola

With the proper utilization of these five points—air, tongue, teeth, lips, mouthpiece—the student or the amateur will realize a notable improvement in playing. Using the above five points correctly will help produce perfect vibration with the least amount of effort.

Notice that the horn has not been included in the list because the five points are the controlling factors of good sound. Starting with a good mouthpiece, one must learn to breathe correctly through air control and proper positioning of tongue and lips. When these rules have been practiced and completely mastered one will achieve perfect vibrations.

Air: Correct Breathing

Be sure to breathe from the diaphragm. Use sufficient amount of air for every phrase played. In playing a short phrase do not over-breathe, and when preparing for a loud phrase be sure to expand fully so that sufficient air is ready as needed. Practice relaxing when breathing. Don't cramp the diaphragm muscles by slouching, especially in the high register. Your tongue must not get curled up or jammed against the roof of your mouth. This will tend to cut your volume of air and tire you. For ultimate results, especially in the higher register, relax the back of your tongue so that inside your mouth you have developed a wide open chamber. This will give you complete freedom and thus allow the air to flow freely. Your lips will vibrate with the least amount of resistance.

Tongue

The tongue acts as a valve for the release and shut-off of the necessary air passing through. I repeat: never allow the middle of your tongue to curl up so that it closes the passage between the roof of your mouth and the tongue. This is most important as this area is the tunnel through which the air passes. Never tongue between your lips, because you will find that your attack will be thumpy, irregular and sluggish. To produce the proper attack in the lower register see that your tongue strikes the bottom edge of your upper teeth: Example, "Taa."

For the high register raise your tongue a little so that the tip of your tongue strikes closer to the upper part of the top teeth: Example, "Tee." Position your mouth in a wide open chamber-manner while blowing. By so doing you will never find it difficult to get the high register using the minimum amount of effort.

Teeth

Assuming that you have at least two good upper front teeth and two good lower front teeth, you have sufficient support for the amount of pressure necessary to produce the required playing in both the high and low register. For the players with buck, crooked or irregular teeth, it will be necessary to shift the mouthpiece until the desired comfort is achieved. The teeth are used as a support for the lips and without this support it is almost impossible to play well.

Lips

The lips are used as two reeds vibrating together and, when positioned correctly, the air passing through will produce true vibrations. This is where good sound is made. The position of the mouthpiece on the lips should be 1/3 on upper and 2/3 on the bottom lip.

INTERNATIONAL MUSICIAN

This arrangement will favor the high register, which is the important factor in keeping with today's modern trend.

The register of the trumpet and trombone has increased approximately from three to four tones. Brass men of today, especially in the Modern bands, are playing harder and tougher books in every respect. They strive and reach for the extreme in the high register: "Shakes," "Trills." Complicated phrasing together with unusual affects are greatly in demand.

This makes the positioning of lips to the mouthpiece most important and one can readily understand that the 2/3 on the top lip and 1/3 on the bottom lip would not be advantageous in today's brass playing. It cuts down a certain amount of your high register. This does not apply to symphony men or other types of musicians who do not play in the really high register. My past experience has been that the first and second trumpet player of today's modern dance band very seldom plays below G in the staff, but is constantly playing from D to high G. The same applies to the first and second trombonist. Brass players especially in the modern dance band recognize and acknowledge the fact that the register has most certainly climbed upward.

Mouthpiece

Much has been said about the first four steps: air, tongue, teeth and lips, and if each is followed faithfully, one will definitely produce improved vibrations. The mouthpiece is the amplifier, and your horn is the speaker, and the phrase, "A good mouthpiece is more important than a good horn," has proven true time and time again.

Let me illustrate this fact: Suppose we follow the first four steps precisely and finally produce good and controlled vibrations with our lips while using one of the best trumpets or trombones that can be bought together with a mediocre mouthpiece. The result will be a complete waste of your studied effort and the money spent purchasing a fine horn will also be wasted. A poor mouthpiece will handicap the musician in his delivery because of the discomfort it causes through improper feel and the lack of control in both the high and low registers. The tone will suffer as a result.

Now let me illustrate the second fact: suppose we again follow the four important steps and this time use an average trumpet or trombone, even one with imperfect intonation, this time using a fine precision built mouthpiece. You will find the comfort of proper feel, good control in both the low and high register, and good tone quality, thus increasing your confidence in your delivery. All of this as a result of using a precision built mouthpiece.

The greatest surprise will be in producing fine tone beyond your expectations, with an average instrument. Make this test and you will be convinced that a good mouthpiece is more important than a good horn. Certainly good horns are the desired choice of artists and students and when coupled with an outstanding mouthpiece one has the combination required to produce superb tone.

It is common knowledge that students will buy a fine horn and suffer with an inferior mouthpiece for quite a few years before becoming aware of this important feature. Most top men sell their horn from time to time, but can you buy their mouthpiece? Of course not! This carefully chosen mouthpiece becomes part of the musician. You will find that most good brass men carry their mouthpiece with them at all times.

Mouthpiece Practice

Practising with a mouthpiece alone is a very valuable way to produce pure vibrations. Because your horn is not attached, you will be able to adjust your mouthpiece to your lips more correctly and to concentrate on your center of tone by listening carefully.

In your daily routine, allow at least fifteen minutes practicing with just your mouthpiece. Then attach your horn and you will notice a marked improvement in a few weeks. You will begin to acquire improved quality of tone, good intonation, perfect control on long sustained notes. "Slurs" and endurance will mold together. Your ear will ultimately become more sensitive to these strong points. Make it a ritual to practice daily in this prescribed manner. Your lip muscles will automatically become self adjusted and strengthened. I know that a great amount of practice and patience is required to control the five points discussed, but the enjoyment and satisfaction of your quick response will be well worth it.

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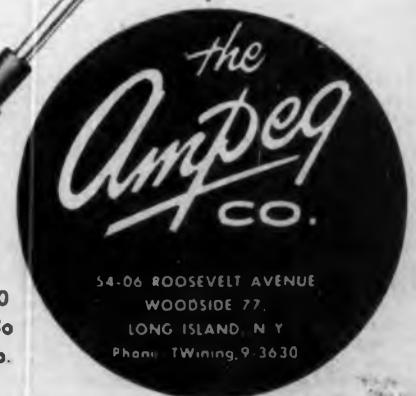
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TRIBUTE TO OTTO A. HARBACH

October 23 was proclaimed "Otto A. Harbach Day" in Salt Lake City, Utah. The city paid tribute to a native son whose name for half a century has been famous in the theatrical and musical world.

Highlight of the day was a concert in the Assembly Hall on Temple Square at which a thirty-piece orchestra under the direction of Eugene Jelesnik accompanied pianist Patricia Karrol and the Brigham Young University A Cappella Choir directed by Prof. Norman Gulbrandsen. Some of Mr. Harbach's best known numbers were played as well as two new ones.

The "Tribute to Harbach Night" was presented to the people of Utah by the Salt Lake City Commission, the Salt Lake City Chamber of Commerce and the Desert News-Telegram in cooperation with the American Society of Composers, Authors and Publishers. Mr. Harbach is a charter member of this latter organization and has been a member of its board of directors since 1920. He served as its vice-president (1936-40) and as its president (1950-53). The music was furnished through a grant from the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 104, Salt Lake City. On this occasion Guy W. Heric, president of Local 104, presented Mr. Harbach with an honorary life membership in the local. He was also given a key to the city by the Chamber of Commerce. The eighty-four-year-old "Dean of American Librettists" was congratulated on his life-long achievement and contribution to the world of music culture.

Mr. Harbach was born in Salt Lake City on August 18, 1873, a son of a Danish watchmaker and jeweler who emigrated to the United States and drove an ox team across the plains to Utah in company with some of our early settlers. He played the violin in a Salt Lake City orchestra and attended the Salt Lake Collegiate Institute (now Westminster College), graduating in 1891. He then worked his way through Knox College in Galesburg, Illinois, receiving his B. A. in English in 1895 and his M. A. three years later. From Illinois Mr. Harbach went to Walla Walla, Washington, where he began teaching English at Whitman College. In 1901 he established himself in New York City and took courses at Columbia University. He worked for a New York advertising firm as copywriter and shortly after started writing song lyrics and the "books" for musicals. He collaborated with such men as Karl Hoschna, Oscar Hammerstein, II, Jerome Kern and Rudolph Friml.

Among his thousand or more songs are "Smoke Gets in Your Eyes," "Cuddle Up a Little Closer," "Every Little Movement," "Giannina Mia," "Indian Love Call," "Rose Marie," "Who," "No! No! Nanette," "The Desert Song," "One Alone," "Love Nest," and "She Didn't Say Yes."



A "Welcome Home! Otto Harbach." Left to right: Guy W. Heric, president of Local 104, Salt Lake City, Utah; Oliver G. Ellis, commissioner of finance; Joseph Christenson, commissioner of streets; Mrs. Harbach, Mr. Harbach, Grant Burbidge, commissioner of water; Adiel F. Stewart, mayor of Salt Lake City; Eugene Jelesnik, musical conductor for the concert; Robert Harbach, son of Mr. and Mrs. Harbach.

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On January 6 the Classic String Quartet presented the world premiere of Gardner Read's String Quartet No. 1, Op. 100, in the Textile Museum in Washington, D. C. This work was commissioned by the Kindler Foundation of that city and is Mr. Read's first full-length string quartet. It is in four contrasted movements, of which the third, a scherzo, makes use of the modified twelve-tone technique. Mr. Read has been professor of composition and music theory at the Boston University school of fine and applied arts since 1948.

Israel will hold her second, annual International Chamber Music Seminar and Festival in Zichron Ya'akov, in the Mount Carmel Range of Israel, from July 14 to August 3, 1958. The Seminar will have on its faculty Rudolf Kolisch, head of the Kolisch Quartet and professor at the University of Madison, Wisconsin; Edward Steuermann, professor at the Juilliard School of Music; O. Partos, Israeli composer; Frank Pelleg, Israeli harpichordist; I. Tal, Israeli composer. Following the seminar a chamber music festival will be held. For further information address Israel Government Tourist Office, 574 Fifth Avenue, New York City.

The Budapest String Quartet—Joseph Roisman, violin; Alexander Schneider, violin; Boris Kroyt, viola; and Mischa Schneider, cello—presented concerts at the Kaufman Concert Hall in New York on January 4 and 11, and will give another one there on March 15. Walter Trampler, viola, and Benar Heifetz, cello, will be the guest soloists.

The St. Louis String Ensemble, conducted by Russell Gerhart, presented a concert at Sheldon Auditorium in that city on December 3, 1957, which included works by Britten, Wolf-Ferrari, Marcel Granjany, Hindemith and Elgar. The ensemble consists of sixteen violins, six violas, four cellos, two double basses and one harp. Jean Rayburn is the concertmaster.

The second concert in the newly introduced chamber music series in Paterson, New Jersey, will take place January 29 at the YMCA when Stanley Drucker, clarinetist, and a member of the New York Philharmonic, will be guest artist with the Paterson Trio. The Trio consists of Isadore Freeman, pianist; Isabelle Wegman, violinist; and Carl Wegman, cellist.

Over a period of several years, the Richmond String Quartet has played in the major cities of Virginia, and in Richmond has presented twenty-seven concerts at the Virginia Museum of Fine Arts. The quartet has

made a special point of presenting American works to its audiences. First performances for Richmond have included quartets by Americans Walter Piston, Quincy Porter, Ross Lee Finney, David Diamond as well as Europeans Prokofiev, Milhaud, Shostakovich, and Boris Blacher.

The first violinist, Milton Cherry, was a pupil of Hugo Kortschak. Former posts of his have been head of the violin departments at Louisiana State University and Ithaca (New York) College and assistant concertmaster of the New Orleans Symphony.

Violinist Henry Liscio was born and received his training in New York City. He is concertmaster of the R.P.I. Civic Symphony. Violist Mary Cherry, pupil of Adrian Friche and Mr. Cherry, was formerly a member of the New Orleans Symphony Orchestra, the Louisiana State University String Quartet, and the Cherry String Quartet. She has been a member of the Richmond String Quartet since its founding in 1950. Cellist David Pownall has been a pupil of Friedlander of the Pro Arts Quartet; of Fritz Magg of the Berkshire Quartet and of Kolisch and Heermann. He was formerly a member of the National Symphony of Washington, D. C., of the Tulsa Philharmonic, and of the Nashville Symphony. He also has taught at Peabody and Western Kentucky State College.

Arabella Hong, coloratura soprano, and the Reisman Trio, a Newark, New Jersey, ensemble consisting of piano, violin and cello, were guest artists at the Newark Museum on December 1 in the second concert of the Museum's annual Sunday afternoon concert series. For three seasons the Reisman Trio has been earning a solid reputation for itself in the New Jersey area and on tour. Made up of three sisters—Shirley, pianist; Mona, violinist; and Barbara, cellist—the ensemble possesses a close integration.



The Richmond String Quartet. Left to right: Milton Cherry, violin; Henry Liscio, violin; David Pownall, cello; and Mary Cherry, viola.

CLOSING CHORD

(Continued from page nineteen)

ALFRED BARTHEL

January, 1958, marks the first anniversary of the death of Alfred Barthel, prominent oboist brought to this country in 1904 by Theodore Thomas to play solo oboe in the Chicago Symphony.

Mr. Barthel was an outstanding teacher and well-known performer on his instrument. He played first oboe with the Chicago Symphony from 1904 until his retirement in 1929 and then performed with the Chicago Opera Company as first chair oboist for ten years after that. He also served on the faculty of the University of Wisconsin.

Born in 1871, Mr. Barthel came to this country from France, where he had played in the Opera Comique of Paris. He won the grand prize of the Paris Conservatory at his graduation in 1891.

JOHN D. CAMERON

John D. Cameron, a life member of Local 164, Grand Junction, Colorado, passed away last month at the age of sixty-nine.

Born February 27, 1888, in Grand Junction, Mr. Cameron was taken to his first band rehearsal at the age of ten in the old city fire department headquarters where Professor S. M. Boyer directed the Grand Junction Band. He played drums with this band until 1904 when he went to Warren, Ohio, to enroll in the Davis Conservatory of Music. He then traveled for many years with a number of famous bands of that time, and later with a circus band.

ALPHONSE CINCIONE

Alphonse Cincione, a life member of Local 103, Columbus, Ohio, since 1950, passed away July 21 at the age of seventy-three.

Born in Castel Di Sangro, Italy, on January 31, 1884, he immigrated to America shortly after the turn of the century and settled in California where he became a member of Local 47, Los Angeles, and of the Long Beach Municipal Band. He then toured the country with bands of prominence, and eventually came to Columbus where he became a member of the Majestic Theater Orchestra and the Neddermeyer Band. At the beginning of World War I, he enlisted as a musician in the 166th Regiment Band. At the end of the War, he became conductor of the Franklin Post No. 1 American Legion Band. During his thirty-two years in that capacity, the band won one national and several state championships.

During his forty-seven years as a member of Local 103, he had

served for long periods as a member of the executive committee and was a delegate to many National Conventions of the Federation. He also served in a similar capacity at the Tri-State Musicians' Conference. As a board member, many laws were passed of which he was the proponent and at the National Convention, he sponsored a resolution and saw it passed which provided that the Federation shall provide a concert band at all Conventions, a provision which has been followed down through the years.

FOREST E. DICKSON

Forest E. Dickson, former treasurer of Local 362, Huntington, West Virginia, passed away November 23 at the age of fifty-nine.

During his musically active years he was a percussionist of the Huntington Symphony Orchestra and at one time he and his wife were active with their own orchestra.

Mr. Dickson served many years as an officer of Local 362, the majority of them as treasurer of the local. He was a delegate to numerous Conventions of the Federation and to the Tri-State Conferences. He was one of the four life members of Local 362.

JOSEPH F. MASDEA

Joseph F. Masdea, director of the Columbus (Ohio) Municipal Band, died June 10, 1957, at the age of sixty.

A native of Philadelphia, Italy, where he studied music under Maestro Nicola Carlisano and Professor Raffaele Maiolo, he came to America early in life and settled in Lynch, Kentucky. Here he was director of that town's band. In 1928 he moved to Columbus and was trumpet soloist with various bands including the Franklin Post No. 1 American Legion Band. Then he organized the Masdea Concert Band which later was called the Columbus Municipal Band.

Mr. Masdea became affiliated with Local 103, Columbus, on April 27, 1943.

WILLIAM R. WILLIAMS

William R. Williams, president of Local 436, Lansford, Pennsylvania, passed away on November 29.

Born July, 1882, Mr. Williams was a member of Local 436 since 1907, vice-president for ten years and its president since 1937. He represented this local at numerous Conventions of the Federation and at the Penn-Del-Mar Conferences.

Mr. Williams was also leader of the Music Masters Orchestra which entertained shut-ins and others of those less fortunate at various hospitals.

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The Eastman Wind Ensemble

The seventeenth century might have been called the century of vocal music; the eighteenth, one of stringed instrument music; the nineteenth, one of the development of comprehensive instrument ensemble, namely the symphony orchestra. The twentieth century, however, might well—at least the first half of it—go down in history as the era of the development of wind playing. The schools have been chief fosterers of this trend, but composers, instrument manufacturers, conductors and the great music-hearing public itself have all had a part in it. Next month an article will be devoted to the development of brass ensembles in our schools and communities. This month, however, let us look at a wind ensemble all-inclusive in its scope—the Eastman School of Music Ensemble.

Its conductor, Frederick Fennell, points out that the very formation of this ensemble lay in his earnest belief that "schools of music, colleges and universities, the communities and professional musical societies, including those which maintain symphony orchestras, should develop wind ensembles." He believes that the present renaissance of wind playing will continue indefinitely and that, unless the schools recognize this fact, they will be missing an opportunity. The wind ensemble, as Fennell envisages it, be it noted, differs both in its instrumentation and in its literature from the symphonic band. The instrumentation of the former is as follows:

Woodwinds

Two flutes and piccolo and/or alto flute
Two oboes and English horn
Two bassoons and contra bassoon
One E-flat clarinet
Eight B-flat clarinets, or A clarinets divided in any manner desired or fewer in number if so desired
One E-flat alto clarinet
One B-flat bass clarinet
Choir of saxophones — two alto E-flat, tenor B-flat, baritone E-flat

Brass

Three cornets in B-flat
Two trumpets in B-flat or five trumpets in B-flat
Four horns
Two euphoniums (bass clef)
Three trombones
One E-flat tuba
One B-B-flat tuba or two B-B-flat tubas if desired
One string bass

Other Instruments

Percussion, harp, celeste, piano, organ, harpsichord, solo string instruments, and choral forces as desired.

Much of the music which the Eastman Ensemble performs was written in the sixteenth,

seventeenth, and eighteenth centuries and utilizes small choral forces. Mozart wrote abundantly for the winds of his day, and, since it is seldom performed, this music brings a freshness with it as well as true beauty.

Mr. Fennell states that the foregoing instrumentation is but a point of departure and fixes no limitation on the number of variants that other ensembles may adopt. However, he believes there should be no doubling of parts save where sonority in the score shall so indicate. He also points out that "within this assembly of wind-brass-percussion sonorities there exists a reed ensemble, a brass ensemble, a reed-brass-percussion ensemble and almost limitless combinations of all three groups, in both large and small instrumentalizations."

He finds it advisable to construct his programs as follows: one-third music for reeds, one-third for brass, and one-third for the reed, brass and percussion combination. This Eastman Wind Ensemble has come to serve as a

laboratory in which the student composer can test the products of his creative instincts and mental processes, but it is a laboratory, too, for the young wind player. The average student in our schools of music desires more training and experience than current conditions offer. They have little means of hearing, much less playing, the music of the sixteenth, seventeenth and eighteenth centuries. As Mr. Fennell points out, "it is as though our universities gave courses for instructors in drama but included no plays written before 1700 (Shakespeare and Euripides) or after 1900 (Shaw and O'Neill)." Here in the compact wind ensemble (where every member has an integral part) the student may learn what are his responsibilities and his outlets, in the field of wind playing. In fact, the opportunities of such wind ensembles are limited only by the vision of management and the equipment and enterprise of the musical director.

Conductor Fennell ends an article in "The Music Journal" with a statement which is conducive to serious thought: "It seems that the time has come for the wind instruments to own a decent home of their own, unmortgaged by the limitations and traditions of other properties in which they have resided for so long." Such a home has been provided for them at least in Rochester. Concerts by the Eastman Wind Ensemble have become a regular part of Rochester concert life. These events, together with the Annual Symposium of new music for all wind combinations from nine instruments to the limits of the composer's desires, have become outlets of interest to the American composer.

The Eastman Wind Ensemble, Frederick Fennell, conductor. All of the forty-six players in this ensemble, as well as the conductor, are members of Local 66, Rochester. Thus they gain professional experience within the framework both of the Eastman School of Music and the Federation.



● by Alfred Mayer

guide to accordion playing



THE ENTERTAINING ACCORDIONIST

The Season just past has revealed to many accordionists that they are lacking in a repertoire of carols. Everywhere in the holiday season the entertaining accordionist is called on to play reams and reams of this music. Perhaps now is the time to speak a word therefore on this very much neglected field. If you play carols in a band you can read; however, when you're strolling or playing for community singing, you just won't have time to flip pages and juggle music. I've seen some accordionists with all sorts of gadgets to hold down little cards a la *Tune Dex* atop their instruments; this might suffice for lyrics, etc.; but I doubt if it would do for carols. You should prepare yourself beforehand; that's the only genuine solution.

First off, it's a good idea to familiarize yourself with all carols. Most of us learn them while we're in school. They should be in our inner ear. If they are not, make an effort to listen to a few albums. It's not a bad idea to read over the lines. This may help sometimes when the memory of the melody eludes.

Few accordionists have specific arrangements of carols to play. They more or less go along by ear playing the melody and playing all I, IV, V sustained chords and basses and usually all in root position. This might suffice for some banal, pop tune where it really doesn't matter too much. However, when you're playing choral type music such as this, when so many of the singers have spent time drilling the various four parts of the song, you're not fooling anyone but yourself. Let's take a specific example. Here is an original harmonization of *The First Noel*:



By the way, this is usually done in the key of D. It's not a bad idea to be able to do this a tone higher or lower for whatever the occasion requires. On my new accordion (*the Alfred Mayer Model Super Classic*) I can play that *exactly* as written with no compromises. However, on most accordions this must be adapted. Here's one solution:



In such a manner, you can retain the bass line and get a very legato melodic line. The harmony is there but to my ears it's all muddled up. The transparency and opened and closed harmonies of four parts is lacking. It is an accurate transcription, nonetheless. This is the rendition I would personally prefer:



Of course, if the proper shifts are not used as indicated, this will not sound correct. All that is necessary for this is one shift on the bass side. This presumes that your accordion has a break in the left hand between the second line "B" and the second space "C." If your instrument varies from this standard, change the shift markings to suit your particular instrument. Some people don't like this registration; they like it heavier and a little stronger in the right hand. This can be easily done by merely raising the right hand an octave and making the necessary switch changes thus:



In addition to our crop of perennial favorites, it might not be a bad idea to scan through a few collections of foreign carols. Each country has its favorites aside from those we know and it might be a feather in one's cap to know them. In addition to the carols, we should have renditions under our belts of "White Christmas," "Rudolph the Red Nosed Reindeer," "Santa Claus Is Coming to Town," "The Christmas Song" and whatever current Christmas song Tin Pan Alley is attempting to plug. I make a practice of playing these tunes throughout the year. They are particularly appealing in the Summer time in the sweltering heat. They're always good for a laugh then.

KNOW YOUR CONDUCTORS

(Continued from page thirteen)

Jenő Hubay at the Budapest Royal Academy and of Zoltan Kodaly, and at fifteen was admitted to the master class of Henry Marteau at the Hochschule für Musik in Berlin. Here he also perfected himself in piano playing. On weekly trips to Leipzig, he studied conducting with Artur Nikisch.

After graduation from the Hochschule at the age of eighteen, he became successively concertmaster of the Tonkünstler Orchester in Vienna (1911-14), of the Honved Orchestra in Budapest (1914-18) and of the Budapest Symphony (1915-18). Solo appearances with major symphonies led to his making tours as violin virtuoso throughout Europe (1920-35). During this period also he founded the string quartets of Wiesbaden, Zagreb and Stockholm. In the 1921-22 season he was concertmaster of the Konsertfoerening at Stockholm.

Coming to America in 1935, he headed the violin department at Duquesne University in Pittsburgh until 1940 and at Michigan State College from 1938 until 1941. In 1941 he became concertmaster and assisting conductor of the Seattle Symphony. Some of the children's concerts were under his baton.

In 1942 a Youth Symphony Orchestra was founded in Seattle and Aranyi was appointed and has since acted as its musical director, not only during the winter but for a six-week summer session as well. A high percentage of the 700 graduates of this training orchestra are now in leading positions at various well-known musical organizations all over this country. Then, in March of the present year, he was engaged as conductor of the newly formed adult Civic Orchestra.

Mr. Aranyi is a member of Local 76, Seattle; chairman of Junior Festivals of the Washington State Federation of Music Clubs; director of Instrumental Department and Chamber Music Classes at Seattle University; and director of music at the Museum of History and Industry, where he performs with his quartet and conducts string and chamber orchestras whose members are Seattle Symphony members. With his quartet he established the Chamber Music Series at the Seattle Public Library. This, together with his position as musical director of the Pacific Northwest Music Camp, now in its fifteenth season, and his most recent assignment as conductor of the Civic Orchestra, makes him one of the key figures in the cultural development of the Seattle area.

● **Earl Murray:** A native of San Francisco and a resident there for the thirty-one years of his life, Earl Murray feels right at home as associate conductor of the San Francisco Symphony. He feels doubly at home because he has lived continuously in a musical atmosphere from the day of his birth. His father, Ralph, has been the tuba player of the San Francisco Symphony since 1917 and since 1923 has been bandmaster at Golden Gate Park as well as personnel manager for both the San Francisco Symphony and the San Francisco Opera. His father's father was president of Local 76, Seattle, and a founding member of the Seattle Symphony. His father's mother was a singer and accomplished trombonist. "However," as he tells us in the descriptive sketch of his musical background, "my mother is a bit of a disgrace, having played the mellophone, and so was her father, having played the fife. Virtual lepers in symphonic society, both of them!"

In the family tradition, Earl was studying piano at five, percussion at nine, horn at ten, and then successively trumpet, violin and contrabass. His theory teacher was David Sheinfeld, his solfège teacher, Jeanne Ferrier. He attended the University of California for three years. His summers, however, were taken up with studies at the conductor school of Pierre Monteux in Hancock, Maine. In 1951 he received the school's highest honor: "Disciple of Monteux."

In 1942 Earl Murray became a member of the trumpet section of the San Francisco Symphony, in 1951 its rehearsal conductor, in 1953, its assistant conductor. In 1955, he conducted the orchestra on the regular subscription series. At present he holds the title of associate conductor and serves as conductor-commentator for the series of seventeen youth concerts.

In 1952 Mr. Murray resigned a five-year tenure as conductor of the city amateur symphony to become musical director and conductor for the San Francisco Ballet. This organization travels to the principal cities of the West with a repertoire that includes Stravinsky's *Renard*, Britten's *Variations on a Theme of Frank Bridge*, Milhaud's *Le Boeuf sur le Toit* and Tchaikovsky's *Nutcracker Suite*. He has been guest conductor of the New York City Ballet (1953) and the Theatre Arts Ballet of Salt Lake City (1953-56).

In 1953 Murray conducted the world pre-

miere of Fragaie's opera *Jekyll and Hyde*, a project to which several musical organizations in San Francisco, including Local 6, gave their backing. He also began a five-year tenure as musical director for the annual Fol-de-Rol of the San Francisco Opera Company. In the Spring of 1956, he gave the local premiere of Menotti's *The Saint of Bleeker Street* at the San Francisco State College where he is head of the orchestra and opera departments.

Clearly, Murray keeps busy. In a single month in the current year he conducted five youth concerts; a jazz concert for his orchestra's pension fund; a chamber concert for the American Composers' Alliance; the local premiere at State College of *Bluebeard's Castle* by Bartok; gave two lectures for civic groups and, as producer-conductor-commentator, weekly telecasts which related to some specific work on that week's symphony concert. On this telecast, symphony men demonstrate and perform in various combinations to underline the points under discussion.

The interest aroused by these telecasts, Murray reports, is amazing. "We are receiving cooperation from many sources so that we can show a ballet class, contrast it with a modern dance trio, let them perform to an original score written for the show and played by a symphony chamber group, then analyze *Petrouchka* so that it makes sense to the uninitiated listener."

● **William C. Byrd:** The musical director of the Lima Symphony Orchestra has been closely affiliated with towns in Ohio ever since his birth in Cincinnati in 1927. He started composing at the age of seven, and before he was through high school had composed a cantata, an operetta, an opera and numerous anthems, songs, and piano pieces. More recently he has composed two operas: *Hold That Note* and *Scandal at Mulford Inn*. On commission from the Cincinnati Symphony he has composed a choral work, *Creed of Life*. After receiving his bachelor's and master's degrees in voice and composition at the College of Music in Cincinnati, he founded and conducted the Fort Thomas Choral Society, the Cincinnati Little Symphony and, with the assistance of others, the Cincinnati Music Drama Guild. He also served as the college chorus and orchestra conductor. He has conducted widely in Europe.

In England and Denmark alone Mr. Byrd has conducted twenty-three broadcasts of all-American music, and has become known as the Ambassador of American Music.

Since his mounting the podium of the Lima Symphony in 1956 the orchestra has experienced remarkable growth.

● **Thomas Mayer:** The new conductor of the Ottawa Philharmonic was born in 1907 in Germany and studied conducting and composition at the Academy of Music in Berlin. After starting his professional career in the Municipal Theatre of Beuthen he went as conductor to the Leipzig Opera in 1931. In 1933 he began a five-year stint as an opera and symphony conductor in Czechoslovakia, and in 1938 joined the staff of Buenos Aires' Teatro Colon to become the assistant to both Erich Kleiber and Fritz Busch. Five years later he went to Santiago as permanent conductor of the German opera season there, and,

Thomas Mayer



William C. Byrd



Earl Murray



at the same time, took over the leadership of the State Orchestra of Montevideo, Uruguay.

In 1947 Mr. Mayer came to North America and became Mr. Busch's first assistant at the Metropolitan Opera. The next summer he conducted the Cincinnati Summer Opera's first production of Strauss' *Salomé*. After leading the first performance of *Tristan und Isolde* ever given in Central America, in Caracas, Venezuela, with Kirsten Flagstad and other Metropolitan singers, he was invited to conduct the National Orchestra in that city for the 1949-50 season. In 1950, he gave three performances of Honegger's *Joan of Arc at the Stake* before audiences of 12,000 each time, in Havana's Cathedral Square. The same work he conducted in Mexico City where it was so successful that, instead of two, ten performances were given. After symphonic and operatic guest conducting in Cuba and Colombia, as well as in Chicago and Buffalo, in 1955, Mr. Mayer was appointed permanent conductor of the Halifax Symphony, resigning to accept his present post.

SYMPHONY and ORCHESTRA

(Continued from page seventeen)

SOLOISTS Lorne Munroe, first cellist of the Philadelphia Orchestra, was its soloist December 13 and 14, in Schumann's Concerto in A minor for Violoncello and Orchestra. Munroe has appeared thirty times with the orchestra in virtuoso capacity. Canadian born, he joined the Philadelphia ensemble in the Fall of 1951, at the age of twenty-six. Another of the orchestra's personnel, concertmaster Jacob Krachmalnick, was soloist in the local premiere of Miklos Rozsa's Concerto for Violin and Orchestra December 16 . . . Violinist Joseph Fuchs and violist Lillian Fuchs will be guest artists in the performance of Mozart's *Sinfonia Concertante* at the January 14 concert of the New

Haven Symphony under conductor Frank Brief . . . Pianist Paul Badura-Skoda, violinist Erica Morini and pianist Eunice Podis will be featured artists during February and March with the Cleveland Orchestra, which is celebrating its fortieth anniversary . . . On February 9 and 10 Yehudi Menuhin and Leonard Rose will be soloists with the University of Miami Symphony. John Bitter is the orchestra's conductor . . . Richard Koebner, a Milwaukee oboist and a member of the Waukesha Symphony, was soloist in that orchestra's December concert in a work he himself composed: *Sarabande for Solo Oboe and Strings*. Milton Weber conducted . . . Les Brown and his "Band of Renown" will play with the Inglewood Symphony of Los Angeles on January 26, when the orchestra programs Concerto for Jazz Band and Symphony Orchestra by Liebermann . . . Glenn Gould will be piano soloist with the New Orleans Philharmonic January 28 and the Buffalo Philharmonic February 7 . . . January concerts of the National Orchestral Association (New York) and the Evansville (Indiana) Philharmonic will have as soloists respectively cellist Maurice Gendron and pianist Gina Bachauer . . . Soloists for February concerts of the Vancouver Symphony, the Hartford (Connecticut) Symphony, the New Jersey Symphony, the Indianapolis Symphony, and the Honolulu Symphony will be respectively pianists Geza Anda, Dame Myra Hess, Gary Graffman, the fifteen-year-old Tong Il Han of Korea, and Moura Lympany.

APPOINTMENTS Abram R. Boone has been appointed concertmaster of the Rochester Civic Orchestra and assistant concertmaster of the Rochester Philharmonic Orchestra . . . Michael Semanitzky is the new concertmaster of the Nashville Symphony . . . Klaus G. Roy has been appointed assistant to the manager

of the Cleveland Orchestra, his new duties to begin January 15. For the past seven years he has served as music critic of the *Christian Science Monitor*. Robert Shaw, the orchestra's associate conductor, has been re-engaged in the same capacity for the 1958-59 season. . . . Carol Baum is the new second harpist with the Chicago Symphony . . . James Browning is the new assistant manager of the Pittsburgh Symphony. He will also edit the program magazine of the orchestra . . . Henry Janiec, associate conductor of the Chautauqua Opera Association, has been appointed conductor of the Chautauqua Student Symphony Orchestra.

FEATURES On February 2 Robert Shaw will conduct the Cleveland Orchestra in one of its Twilight Concerts, featuring a Baroque program including works by Bach and Purcell. The Oberlin Choir will take part . . . The York Concert Society of Toronto, Canada, will present a special concert January 22, when what is considered to be the first Canadian performance of Gustav Mahler's *Resurrection Symphony* will be heard. Dr. Heinz Unger will conduct. . . . Emmett Kelly, famous clown of Ringling Brothers-Barnum and Bailey Circus, was "featured artist" at a Christmas "pops" concert of the Savannah Symphony December 16. Scores of orphans were the special guests of the Symphony Society . . . The Chicago Opera Ballet will be the guest ensemble with the Corpus Christi Symphony, Jacques Singer, conductor, February 18. This affair is called a "bonus concert" and is free, but open to season ticket holders only . . . Verdi's *Requiem Mass* will be performed by the Brooklyn Philharmonia February 8. Conducted by Siegfried Landau, the performance will have the assistance of the choirs of the Manhasset Congregational Church, Robley Lawson, director, and soloists Saramae Endich, Mary McMurray, Jean Deis and Kenneth Smith.

When Polio Strikes at a Union Man— or Woman

The March of Dimes, now celebrating its 20th anniversary, has for many years exerted a strong appeal to the men and women of organized labor. The chief reason for the financial responsiveness of union members has been the swift and sympathetic action of the local March of Dimes chapter whenever and wherever polio strikes.

Of particular interest to the labor public this year is the news that about \$6,000,000 was expended in March of Dimes funds in 1957 for the care of trade union patients or their families. These costs remain high, despite the March of Dimes-developed Salk vaccine, because 90 per cent of the care is needed by patients stricken in earlier years. These "old cases" cannot be forgotten simply because new cases can now be prevented. That would be unthinkable.

In view of all this, we should resist the temptation to believe that the development of the Salk vaccine has spelled the end of polio. New polio, perhaps. But old polio, no. The blunt truth is that while new cases declined 50 per cent in 1957, there remain 300,000 survivors of paralytic polio, at least one-third of whom could be returned to more productive lives.



At one of the recent concerts the Calgary (Alta., Canada) Philharmonic Orchestra, conducted by Henry Plukker, presented Betty Jean Hagen, violinist, as soloist. An audience of 2,700 filled the house and many had to be turned away.

Over Federation Field

(Continued from page fifteen)

sicians, all members of the A. F. of M., have for the past several months been sharpening their playing skills and broadening their symphonic knowledge through rehearsals of some of the world's greatest music . . . The orchestra, which at present numbers some sixty active and enthusiastic musicians, was organized in April of last year by Carmen Nappo who is its present conductor, and it is incorporated under the name of 'Symphonic Workshop of Greater Miami' . . . Rehearsals are held every other Sunday from 12:30 to 3:00 P. M. and refreshments are served during the intermission by wives of the players." The "invitation" goes on to say that the orchestra's goal is one hundred members. A worthy project, Local 655! Keep us posted!

On November 26 we wrote to the principal trombone of the Toronto Symphony, Alfred E. Wood, asking him to send a sketch of his career for use in the "Meet Your First Desk Players" department. As answer we received a letter from Executive Officer W. M. Murdoch, with the sad news that this fine musician "had died suddenly while playing in the Santa Claus Parade in Toronto on



Alfred Wood

November 16." Brother Murdoch went on to give particulars of Mr. Wood's career. He was born in England in 1910 and his family moved to Canada the same year. He started playing on the cornet in a boys' band and later switched to the euphonium and finally to the trombone. He played on many network radio and television shows, was also much in demand by the Canadian Broadcasting Corporation. He retained his connection with the Royal Regiment of Canada Band and accepted the Santa Claus Parade with a great deal of enthusiasm. He was a member of the Executive Board of Local 149, Toronto, for many years and was the official delegate at two Canadian Eastern Conferences, in 1956 and 1957. He was also a delegate to the national conventions at Milwaukee and Cleveland."

Brother Murdoch relates that the Morley S. Bedford funeral parlors could not contain the hundreds of members who attended

to pay him the last tribute. Sergeant Eldon Lehman in the full dress of the Royal Regiment of Canada, played *Last Post* and *Reveille*.

Local 64, Ottumwa, Iowa, celebrated its sixtieth milestone at the annual dinner, the first Monday in December.

A most promising young member of Local 77, Philadelphia, is John Pintavalle, who made his debut at a Philadelphia Orchestra



John P. Pintavalle

youth concert last year and who at present is a student at the Juilliard School of Music under Oscar Shumsky, who also as a youth was featured as a Philadelphia prodigy. Pintavalle played the difficult Glazounov Violin Concerto and, according to Eugene Moore's review in the *Philadelphia Bulletin*, "displayed an unusually beautiful tone and a solid technique." Much is expected of this young man in days to come.

Local 30, St. Paul, Minnesota, held a "Musicians' Spectacular" on November 4 at the Prom Ballroom, its theme "Live Music Is Best!" John Wilfahrt (Whoopie John) was the chairman and things moved fast. The evening started with a half-hour band concert directed by A. M. Cruchot. Other orchestras that played during the evening were Masterman's Old-Time Orchestra, and the orchestras of Dick Kast, Joe Tourville, Larry Fisher, Whoopie John, Jules Herman and Joe Brabec. George Innocenti's Orchestra and the Four Chordsmen played for the dancing. The success of the event was so outstanding that the local's president, Dick Kadrie, on the spot reappointed Mr. Wilfahrt chairman of the next year's event.

The proceeds of the affair went into the local's welfare fund.

A violinist friend has just sent in some fragments he penned in an idle moment. Other members of the Brotherhood of Strings may be interested—in fact, all musicians who know the intricacies of the bowed and plucked instruments.

PEGS

*Pegs keep strings tense:
They make sense.*

FRETS

*For hitting pitch
Right in the niche
Lay bets
On frets!*

THE SORDINO

*You can drink your cherry vino
Minus ruby maraschino,
You can play your violin-o
Without assistance of sordino.
But you're doing much, much
better
If you use a mute as whetter,
On occasion, to the latter,
As a mystery begetter.
Mutes bring something unobtrusive,
Gentle, calm and yet conclusive;
Can, in short, be most conducive
To the distant and elusive.*

The one we like best, though, is the following:

THE SOUND-POST

*A post is meant to wave a flag,
Or brace a porch or lift a sag,
Or twist out spirals for a barber,
Or carry lanterns in a harbor,
Firmly etched against the sky
It's long on pride and short on shy.
Quite other is the tale that's told
Of one post anything but bold!
A sound-post, inches high and
slim,
Stands shaded in its cavern dim
Year out and in—no eye to view it,
And none to seek it save to glue it.
And yet of every kind of post
Here is the one that's needed most.
Without it violins go dead,
Cellos get raspy in the head;
It is the heart of any Strad:
Good sound-post—good; bad
sound-post—bad!
Example good, for any post
Of what in life should matter most.*

For its fiftieth anniversary Local 472, York, Pennsylvania, is planning to hold a banquet in the

spring. At that time the local's only remaining charter member, Stuart S. Heiges, will be honored.

December 6, 1957, marked the thirtieth anniversary of Local 691, Ashland, Kentucky. To celebrate the local's birthday, a buffet dinner was held at MacArthur Hotel in Ironton, Ohio, with members and their guests in attendance. Local groups furnished music for the occasion throughout the evening with the following units participating: Johnny McCoy Quartet, Bill Hanichen Combo, Gene Stephenson Quartet, and orchestras lead by Ronald Irwin, Harold Scott, Bob McCoy and Harry Dodson.

At the Semi-Annual Meeting of the New England Conference held in Stamford, Connecticut, on October 27, 1957, the following officers were elected and installed to serve for a term of two years, 1958-59: Frank B. Field, President; Alcide H. Breault, Vice-President; Andrew E. Thompson, Secretary-Treasurer; A. Leon Curtis, Assistant Secretary; Martin Gordon, Trustee; Samuel Marcus, Trustee; Charles DeBlois, Advisory Officer; William A. Smith, Secretary Emeritus.

On January 5, the annual party for members of Local 135, Reading, Pennsylvania, was held at the Orioles' Home Association in that city from twelve noon to six o'clock. Brother William Zink served as general chairman of this gala occasion. A wonderful menu of tasty food and plenty of sparkling beverages was available to the many present. It was a time of strengthening old friendships and of developing new ones.

In reporting a fine Quarterly Meeting held late last year, Local 161, Washington, D. C., writes in its periodical, "Hi-Notes," "It was a good meeting, with much more happening than can be reported here. The good fellowship, for instance, can never be documented, but you just feel it, and know it brings your organization closer together. That was the tenor of the meeting and everyone left it with a glowing inner self—a certain pride associated with accomplishment and the knowledge that you are a part of it—the sudden realization you belong and that each is part of the whole. Yes, it was a good meeting. Let there be more—and more! Let's resolve to make 1958 a four-full-meeting-year and it will indeed be a HAPPY NEW YEAR!"

—Ad Libitum.

INTERNATIONAL MUSICIAN

Where they are playing

(Continued from page seven)

Floyd Duensing, piano. Robinson is also president of Local 367, Vallejo, and Minore is a member of its board of directors.

Johnny Greene and his Thunderbird Orchestra recently finished twenty-five weeks at the Thunderbird Supper Club in Seattle, Wash., and have just signed a new three-month contract. The band plays three shows nightly, six nights a week. Personnel includes

Monty Sewell, trumpet; Don Koch, drums; Milt Price, piano; and Johnny Greene, guitar and electric organ.

Trombonist Jimmy Blount, ex-Louis Prima man, recently opened at Harold's Club in Reno, Nev., with his own group consisting of Tommy Maxfield, piano; Ray Casella, drums; Don Peterson, doubling on saxophone, trumpet and bass; and Marcy Layne, vocals.

CANADA

Pete Brady and his Playboys with vocalist Rose Jackson have been appearing every night except Sundays at the El Mocambo Tavern in downtown Toronto, Ontario, since New Year's Eve 1956. They are also featured every Saturday on "The Main Street Jamboree" over television station CHCH out of Hamilton, Ontario, from 7:00 P. M. to 8:00 P. M. The group is mceed by Bill Long, who has been in the night club circuit for twenty years in the United States and Canada and has had his own television show over CHCH every night for three years.

ALL OVER

Erroll Garner opened his first concert tour of Europe on December 5. The initial stop for the pianist was Paris where he headlined the program at the Olympia Theater for three weeks. Garner also will appear in concerts in Amsterdam, Brussels and Frankfurt, which already have been sold out in advance. He will stay abroad until the middle of January and will follow his European tour with concert dates here as well as resume work on a ballet score which he is composing.

Buck Clayton's outfit is due to go to Europe early this year.

Raymond Paige

(Continued from page twenty-three)

popular band, a large chorus, and soloists from the Metropolitan. "Battle of Music" and "Stairway to the Stars" were among many other radio programs he developed.

When Erno Rapee passed away in 1945, Gus Eysell, who was then president of Radio City, Incorporated, and Paige talked tentatively about the possibility of his coming to Music Hall. However, it was five years later, in 1950, after Charles Previn of Hollywood had directed there two years and Alexander Smallens, three, before Paige found himself at Radio City on a long-term contract. Mr. R. V. Downing, president of Radio City Music Hall, was most helpful in making Paige's debut, as well as the subsequent seven years, a great success.

From the start Paige was completely happy with the job. Little wonder! Raymond Paige has all the knowledge of the repertoire, plus the flair for making music please people. Moreover he knows how to correlate his efforts with those of the other key men of Radio City. To understand what an amount of ability this takes, one must know something of the workings of this amazing place.

Each show—and a new one is put on every month or six weeks—is master-minded by the producers Leon Leonidoff and Russell Markert. They get the idea for a show far in advance—the theme might be "Tahiti," or "Inside U. S. A.," or "Nights in Vienna." Consultations between Mr. Paige: the art director, Stewart Morcom; the lighting engineer, Eugene Braun; the stage manager, John Jackson; the costume designer, Frank Spencer; and others follow. Then Mr. Paige builds a music program around the idea. He selects an overture. This need not be "on the theme" of the stage show. Indeed it may be chosen because of its contrast value. Paige also selects the choral works for the glee club of twenty men. The ballet choreographer selects the music for the ballet in the show. Paige picks out the bridge music (connecting passages). All this music is not of course ready in printed form. The immense music library of Radio City is supplemented by a machine for copying music. The process goes like this: Ray Wright, assistant to Paige and arranger Kenyon Hopkins, arrange music exactly suited to the orchestra's instrumentation. The librarian David Perrie

turns out, by hand, perfect-as-print copies of the manuscripts. These are reproduced in the number desired by the machine, in a matter of minutes.

As for the orchestra, the Radio City Music Hall Symphony has through the twenty-five years of its existence been the greatest continuous feature of the organization. The men, or rather men and women since seven girls are members, are under contract; fifty-two weeks a year with two weeks' vacation. And the pay is good. The "working hours" are on a three-week basis: first week, six days; second week, five days; third week, five days. A "day" means four performances beginning at 12:00 noon and ending at 10:14 P. M. There are four to five rehearsals for each new show—that is, once every six weeks or so. These are carried on in one of the three rehearsal halls, one of which is the exact size of the stage, with lines marking the different elevators on the floor. One entire wall is covered with mirrors so that the dancers can check their movements.

Special problems Paige relishes as much as the special advantages. "One day the ballerina will be not so fresh as on others. The tempo has to be slower . . . A polka must sound as perfect as a symphony. Anything worth playing is worth playing well . . . There are thirty-six Rockettes on the stage at one time and they must dance with bullet preci-

sion. One must set a steady beat and not deviate."

He gets newly excited in working out each production. The choice of the music—for the Tahitian show, for instance, was the "Bahama Lullaby" for the glee club, and "Tahitian Dance" for Geoffrey Holder who worked with his own Tahitian percussionists. The glee club followed this up with "Calypso Melody." For the Rockette routine they chose and arranged "Del Caribe," "Caribe," "Caminando," "Bamboo" and "Piriman." The finale was a reprise of "Tahitian Melody" during which the scenery and costumes of the entire cast were brought out with ultra-violet light, in a sort of color music.

A show Paige often recalls was a European novelty, "imported from Germany at great expense"—a huge network of pipes—a pool and hundreds of trick fountains, sprays, waterfalls, streams, jets and squirts—all controlled from a large console. "The operator had a musical ear and a good sense of rhythm," Paige explained, "so I was able to arrange a ballet-like score that synchronized with the dancing fountains and accompanying lighting effects."

No wonder Paige would rather be in his present post than on any other podium! Where else can a conductor play at being monarch of the winds and waves!

—Hope Stoddard.

Rehearsal scene of the orchestra and the male chorus.



FOR SALE or EXCHANGE

FOR SALE—Guitar amplifier, 12 inch speaker, three inputs and built in vibrato; only six months old. Original price \$120.00, will sell for \$60.00 complete. Jerry Lama, 2047 Westchester Ave., Bronx 62, N. Y.

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

FOR SALE—"Ace" accordion, latest model, American made; 11 treble switches and one master switch, seven bass switches; only eight months old. Cost \$1975.00, will sell for \$700.00. A. J. Demeter, Box 111, Zelenhope, Pa.

FOR SALE—One 4.4 size J. Juzek bass in fine shape; or trade for 1/2 size bass. Sam Lepera, 900 Main St., Holyoke, Mass.

FOR SALE—"Tru-Touch" four octave silent practice keyboard; measures 29 x 12 inches, weighs 15 lbs. Sets on table or arms of chair; like new, only \$35.00. D. Lieberfeld, 760 West End Ave., New York 25, N. Y. Phone: AC 2-7411.

FOR SALE—Heberlein, Kreuzinger and Glass violins; 1894 to 1913; all in fine condition. Also Gustave Bernardel violin bow. Harold C. Halm, 2013 Third St., Peru, Illinois.

FOR SALE—Accordion, LaDuca Bros., 120 bass; Petite model, excellent condition. Sacrifice, \$210.00; three day trial. Jerry Billington, 102 State St., Madison, Wis.

FOR SALE—F5 alto saxophone, Buffet (Paris, France), with case; \$75.00, F. O. B. Providence, R. I. G. Pettine, 117 Broadway, Room 4, Providence 3, R. I.

FOR SALE—Leedy bass drum; pearl finish, diamond design, 14 x 28; small drum to match, 14 x 5, and pedal, \$90.00; F. O. B. New York. A. Schmehl, 358 E. 138th St., New York 54, N. Y.

FOR SALE—Heagan electronic cathedral chimes, piano keyboard, 50 foot cable for organ attachment, A-1 condition; \$425.00. B. C. Newman, Box 8655, Tampa 4, Fla.

FOR SALE—Vega amplifier, new, never used; model S. 45, three channels, six controls; lists for \$355.00, will sacrifice. John Platt, 2456 South Lawndale Ave., Chicago 23, Ill.

FOR SALE—Selmer tenor, 53,000 series; carrying case, accessories, \$210.00. J. Greenblatt, 1728 Crotona Park East, Bronx 60, N. Y. LXA 3-0261.

FOR SALE—Three used French bassoons; \$165.00 will buy the whole three. Also a clarinet in C, Penzel-Mueller, \$45.00; and Eb clarinet, Penzel-Mueller, \$70.00. Nicholas Lannutti, 1117 McKean St., Philadelphia 48, Pa.

FOR SALE—Old Italian viola, 16 1/2" (Andrea Gualberti fecit Parma 1757). Marvellous tone, with James Tubbs bow, and a case. Also 100-year-old Spanish gut string guitar. W. G. Erwin, 10329 Fargrove, Tujunga, Calif.

FOR SALE—Sheet music (300 lbs); mostly piano, some classical and some popular; wish to dispose of all. P. P. Houppert, Clinton, Conn.

FOR SALE—De Armand guitar pickup; perfect condition; cost \$40.00, will sell for \$22.50. Also guitar foot pedal, brand new, worth \$50.00, sacrifice for \$25.00. B. H. Bell, 272 Parnassus Ave., San Francisco 17, Calif.

FOR SALE—Bb soprano brass, straight saxophone. Needs adjusting, polishing and repair on high side D key. Good pitch, used with Jimmy Dorsey and Carmen Cavallaro. Complete with mouthpiece and case, \$30.00. No trials, shipping and insurance paid. Frank C. Langone, 6416 La Mirada Ave., Hollywood 38, Calif.

FOR SALE—Soprano Bb sax (Carl Fisher); silver plated, overhauled, Conn Reso pads, case, mouthpiece, \$65.00 postpaid. Also straight Bb Buescher soprano sax; gold plated, case, mouthpiece, \$40.00 postpaid. Will trade either for curved Eb soprano sax. Musician, 180 Shelburne St., Greenfield, Mass.

FOR SALE—Brilliant tonelin tenor mouthpiece No. 5, \$9.00; Conn Comet No. 3 alto mouthpiece, \$6.00; Conn No. 4B baritone sax mouthpiece, cap and lig, \$7.00; Conn Marvelone No. 5 baritone mouthpiece (new), cap and lig, \$12.00. Also a No. 3 baritone mouthpiece, cap and lig, \$5.00. All postpaid. Musician, 180 Shelburne St., Greenfield, Mass.

WANTED

WANTED—The sheet music to "Cherokee" by Ray Noble. I want the first printing which showed the picture of an Indian man on the cover. W. A. Atkins, 73 Seventh St., Old Town, Maine.

WANTED—Orchestra snare drum, approximately 5 1/2 or 6 x 14; any finish, nickel, wood or pearl. No objection if heads broken, but price must be attractive. Musician, 3609 Stoer, Cleveland, Ohio.

WANTED—Inexpensive five-string banjos and Bat-top center hole guitars; in any condition, for my Folk Music Club. State make, condition, and lowest price. Sidney Locker, 4326 Pine St., Philadelphia, Pa.

WANTED—Pianist desires contact with recording company; distinctive styling. Also wishes personal management by experienced showman. Mario Del Raye, 5311 South Christiana, Chicago, Ill. HEmlock 4-6653.

WANTED—String quartet library; Beethoven, Mozart, Haydn, and best examples of later composers. Send list to Jane Tetzlaff, cellist, Minneapolis Symphony Orchestra, University of Minnesota, Minneapolis, Minn.

WANTED—Selmer or Buffet Bb Boehm clarinet (wood); also Selmer or Olds Bb trumpet; Eb baritone saxophone, valve trombone and Spinet piano in good condition. Wayne Mountjoy, 1629 South Park, Sedalia, Missouri.

WANTED—Individual string bass parts of stock orchestration standard; rent or buy. Ted Polek, 5119 South Aberdeen, Chicago 9, Ill.

WANTED—Bassoon, Selmer, French Conservatory system, Rosewood, 19 or 20 keys. C. Horvath, 168 East 24th St., New York 10, N. Y.

WANTED—Good used harp. Marie M. Naugle, 330 West 16th St., New Cumberland, Pa.

WANTED—Lyon and Healy harp, 22 model or larger in good condition. Glenn Wilder, Chardon, Ohio.

WANTED—Will purchase from owner Italian solo violin, fine bow; describe condition, body length, history and guarantees. M. Levine, 38 West Newton St., Boston, Mass.

AT LIBERTY

AT LIBERTY—Bass player; vocals, reads, fakes; open for dates. Call evenings: HY 5-3195. Murry Kaslow, 616 Dumont Ave., Brooklyn 7, N. Y.

AT LIBERTY—Accomplished organist and pianist; will travel and move own organ. Play "Jackie Davis" style organ and Errol Garner style on piano; project the songs on screen for community singing. Kim Smilo, 1600 Cabrillo, Alhambra, Calif. Phone: CU 33249.

AT LIBERTY—Duo (husband and wife team), piano, drums and singing. Work alone or with group; cabarets, affairs, etc.; all types dance music and novelty singing. Elaine Edell, 2437 East 23rd St., Brooklyn 35, N. Y. Nightingale 6-6709.

AT LIBERTY—Experienced tenor, alto sax, clarinet; willing to travel. Local 40 card. Michael Mitchell, 636 William St., Baltimore 30, Md. SARatoga 7-4650.

AT LIBERTY—Conductor (band, symphony and opera orchestra); graduate of Conservatory of Music in Ljubljana and Academy of Music in Zagreb. Former member of the State Opera, Ljubljana, and conductor of the IV Army Symphony Orchestra in Ljubljana. L. F. Smrekar, 17 West Reece Ave., Chilliwack, B. C., Canada.

AT LIBERTY—Vibraphone - Drums; excellent performer on both instruments; recently from England name band. Fake anything vibes, read anything drums. Long Island, New York area: Local 802 card. Bunny Bower, 68 Graywood Road, Manorhaven, Port Washington, L. I. PO 7-8823.

AT LIBERTY—Trombonist, desires work in big band or combo; experience in both; have own bass trombone. Bob Stroup, 812 Wyllys St., Midland, Michigan. Phone: TE 5-5878.

AT LIBERTY—Drummer; single, Local 151 card. Plays Latin, society; big band experience; also swings. Wishes work with combo; will travel. Dick O'Brien, 124 East First Ave., Roselle, N. J. Phone: CH 5-1009.

AT LIBERTY—High society pianist wishes a featured spot with society orchestra at top hotels in New York City, Miami Beach or Hollywood, Calif.; Local 10 card. Mario Del Raye, 5311 South Christiana, Chicago, Ill. HEmlock 4-6653.

AT LIBERTY—Bass player with experience in society, jazz, Latin; read and fake; Local 802 card. Would like steady work for Friday and Saturday evenings; Brooklyn or lower Manhattan preferred. Fred Rago, 3194 Bayview Ave., Brooklyn 24, N. Y. Phone: CO 6-8270.

AT LIBERTY—Drummer, experienced, open for all engagements; read or fake. Nick Marsman, Jr., 3016 Folsom St., Los Angeles 63, California. Phone: AN 1-7853.

AT LIBERTY—Tenor man; two beat society style; hotel or club work only, no one-nighters. Can start immediately. Monroe Wike, 84 East Franklin St., Ephrata, Pa.

AT LIBERTY—Pianist, composer, arranger. Very experienced, show, dance; fast sight reader, transposer; large repertoire; arrange any style, including choral. Work around N. Y. C. Phil Foose, 705 Carnegie Hall, New York 19, N. Y. JLDson 6-3043.

AT LIBERTY—All-around pianist and accordionist, open for steady or single engagements. Cui shows. A. Hardi, 41-23 67th St., Woodside 77, L. I., N. Y. Phone: DE 5-3395.

AT LIBERTY—Conductor (orchestra and band), Graduate of Slavkic Conservatory in Katowice; conducted the Radio Symphony Orchestra in Katowice and military orchestra and band in Lubliner. Also the Hanover Die P. X. Band in Germany, and as guest conductor for the Worcester Symphony Orchestra, Worcester, Mass. For more information contact: A. Musiol, 109 Endicott, Worcester, Mass.

AT LIBERTY—Commercial lead alto or tenor; double flute on Latin; bass clarinet, clarinet, jazz; name and show band experience; will consider hotel or combo work only. Eddie Beau, Taycheedah, Wis.

AT LIBERTY—Experienced bass player, desires work in Miami or Jacksonville, Florida, with small group or combo. Play shows, Latin and stroll; sober, reliable. Jay Dale, 199 Loring Road, Levittown, L. I., N. Y. PErshing 5-0169.

AT LIBERTY—Guitarist, vocalist, M. C.; white, 30. Rhythm, take-off, sing solo, 2nd and 3rd; Radio, TV and Night Club M. C.; double drum and bass. No habits, single, have transportation, will travel. Prefer combo in southwest or south, no cold weather. Musician, Box 131, Seaser, Ill. Phone: 3682.

AT LIBERTY—Singer, rhythm guitar, doubles trombone; country and western, pop, community. Desires to join either accordions, piano or steel for weekends. Hank Jennings, 83-64 Talbot St., Kew Gardens 15, L. I., N. Y. Phone: (Mornings) VI 7-5023.

AT LIBERTY—Organist; has own full size Hammond; will travel, relocate. 36 years old, plays organ and piano simultaneously, solo; does not sing or entertain. Harry Strat, 1-05 Astoria Blvd., Astoria 2, L. I., N. Y. YE 2-6554.

TUNE TRENDS...

the nation's 30 top tunes in alphabetical order

ALL THE WAY

APRIL LOVE

AT THE HOP

BE BOP BABY

BONY MORONE

BUZZ BUZZ BUZZ

CHANCES ARE

FASCINATION

GREAT BALLS OF FIRE Singular & Sea-Lark

I'LL COME RUNNING BACK TO YOU

Maraville I'M AVAILABLE

Fleet JAILHOUSE ROCK

B. R. S. Music JUST BORN

Travis KISSES SWEETER THAN WINE

Venice LIECHTENSTEINER POLKA

Cash LITTLE BITTY PRETTY ONE Recorda Music

Karwin MELODIE D'AMOUR

Southern MY SPECIAL ANGEL

OH BOY

Venice PEGGY SUE

Golden West

Presley

Winneton

Folkways

Burlington

Recorda Music

Rayven

Merge

Nor-Va-Jak

Nor-Va-Jak

PUT A LIGHT IN THE WINDOW Planetary

RAUNCHY

ROCK 'N' ROLL MUSIC

SILHOUETTES

THE JOKER

TILL

WAKE UP LITTLE SUSIE

WHY DON'T THEY UNDERSTAND

WILD IS THE WIND

YOU SEND ME

Planetary

Maraville

Arc

Regent

Angel

Chappel

Acuff-Rose

Hollis

Ross-Jungnickle

Higuera

HONORABLE MENTION

Alone	Around the World	Could This Be Magic?	Diana	Give Me a Gentle Girl	Honeycomb	Hey Little Girl
I'll Never Say "Never Again" Again	I'll Remember Today	Ivy Rose	I Want You to Know	Just Forever	Keep a' Knockin'	Little
Bisqueit	Lips of Wine	My Girl	No Love	Peanuts	Pretend You Don't See Her	Push De Button
Sail Along Silvery Moan	Tammy	The Stroll	Tear Drops	The Story of My Life	Waitin' in School	Wall Flower
When the Swallows Come Back to Capistrano	Would I Were	Wun'erful, Wun'erful.				

NEW... FOR YOU



Show You Belong — New Car Emblems. Fits all cars, wins traffic court. 4-inch cast aluminum, beautifully painted, highly polished, rustproof, \$1.98.



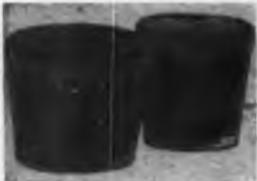
A. F. of M. Cuff Links—Gold Finish—Lacquered—Carefully Detailed Construction—Swing-swivel back for easy insertion, pair \$2.50.



Lapel Button—Gold Finish—Lacquered. You will proudly wear, \$1.50.



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NEWS NUGGETS

★ A new sonata for cello, Op. 6, by Samuel Barber was the highlight of a recital of piano, and cello music presented at the Newark (New Jersey) Public Library on December 2, 1957. Besides the Barber "Sonata," the two young artists, Fortunato Arico and Harriet Elsom, played selections by Tartini, Beethoven, Fauré and Casadò. Miss Elsom also played two intermezzi and a rhapsody by Brahms.

Mr. Arico, the cellist, is a Newarker and Miss Elsom comes from Philadelphia. They are students at the Curtis Institute of Music where Mr. Arico is a pupil of Leonard Rose and Orlando Cole. Miss Elsom studies under Vladimir Sokoloff.

★ Yehudi Menuhin will introduce Ross Lee Finney's Chromatic Fantasy for violin alone when he opens the American program at the World's Fair in Brussels next year. Mr. Menuhin will use his fee for the engagement to commission the work.

★ The American Musicological Society met in Los Angeles on December 28 to 30. A variety of papers were read by representatives of a cross section of American universities, among them Albert Seay of Colorado College, Immanuel Wilhelm of the University of Illinois, Richard H. Hopkin of the University of Texas, Milton Steinhardt of the University of Rochester, Irving Lowens of the University of Maryland, Edward Lowinsky of the University of California, Charles Seeger of Santa Barbara, Edward Lippman of Columbia University, Raymond Kendall, Hans Lampl and Murray Lefkowitz of University of Southern California and Dr. Arnold Geering of Berne, Switzerland.

★ Sigurd Rascher was soloist on January 10 in the first performance of "Pastorale for Saxophone and String Orchestra" by Paul Schwartz, Chairman of the Department of Music at Kenyon College, Gambier, Ohio.

★ Beginning January 13 on WGBH-TV, Channel 2, Alexander Borovsky, pianist and professor of piano at Boston University School of Fine and Applied Arts, will present forty-eight Preludes and Fugues from both books of Bach's "Well-Tempered Clavier" on a series of eleven telecasts entitled "Borovsky Plays Bach."

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