

February 1958

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Where they are playing

Send advance information for this Column to the International Musician, 39 Division St., Newark 2, N. J.

Above: CHARLIE CARROLL (piano and songs) is being held over at Miles' Golden Steak House in Miami, Fla., until April . . . A jazz ballet by NEAL HEFTI has recently been commissioned by New York's City Center.

Below: Organist LLOYD BURRY is currently appearing at the Amber Room of the Edwin Hotel in Toronto, Ont., Canada . . . VINCENT VILLA is featured at the Elkhart Hotel in Elkhart, Ind., for an indefinite stay . . . BILL STANTON is playing the Antelope Wally Dude Ranch in Southern California . . . HERB FLEMING just completed one year at the Central Plaza Ballroom in New York City, appearing with Charlie Shavers' All-Star Jazz Group.

EAST

The 1958 Newport (R. I.) Jazz Festival will again be held this year in Freebody Park for four days, July 3-6. The same format will be followed as the previous year—four evening concerts, three afternoon affairs and two morning panels.

The Georgie Kaye Duo (Gil Galenti on guitar and vocals and Georgie Kaye on vibes and accordion) is in its ninth month at Charly Balzy's Fireball located in Coney Island, Brooklyn, N. Y.

After a series of one-nighters, Ossie Walen and his Continental Orchestra have returned to the

Schwaebisches Alb in Warrenville, N. J., for their tenth consecutive year. The unit consists of Harry Wallman, piano; Eddie Pochinski, drums; Bernie Siegel, clarinet and sax; and Ossie Walen, violin. Walen is secretary of Local 204, New Brunswick, N. J.

MIDWEST

The Ken Harris Orchestra, on a return date at the Terrace Grill of the Hotel Muehlebach in Kansas City, Mo., has had its option lifted and will stay through February 13. The band last played there five years ago. Harris is at the piano as lead man, Jack Kronger and Carl Johnson on reeds, Mike Lala and Jerry Jolliffe on trumpets, Leonard McKee on bass, Bill Thresto on drums, and Lorraine Daly on vocals . . . The Carl Sands Orchestra is set to play the Hotel Muehlebach for seven weeks beginning February 14, before returning to the Shamrock-Hilton in Dallas, Texas, on April 10 for twelve weeks.

After completing a forty-five day South American tour, Don Baker and his Music Makers are settled at the Flame in Duluth, Minn., for an indefinite stay.

Drummer Frank Schalk and his Band have signed a new contract

(Continued on page thirty-nine)



Charlie Carroll



Neal Hefti

Lloyd Burry



Vincent Villa



Bill Stanton



Herb Fleming



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Outline of Income Tax Highlights for Musicians ...

Introduction:

Income taxes, as everyone knows, are very high and taxpayers should take advantage of every exemption, credit, deduction or benefit permitted by law. This brief outline, prepared pursuant to a Convention Resolution, cannot, of course, serve as *personal* advice to any individual, nor can it even pretend to cover every situation common to all or most Federation members. It can only seek to cover those highlights of the income tax laws that affect most professional musicians. Needless to say, any member with a substantial or complicated tax liability would be ill-advised not to obtain the personalized advice of a tax specialist, be he accountant or attorney. Answers to relatively simple questions can, of course, be obtained from any Internal Revenue office.

I. GENERAL PRELIMINARY INFORMATION

A. What form to use:

1. Form 1040A. This is a form for employees earning less than \$5,000, entirely from wages on which tax was withheld and not more than \$100 from all other sources. The advantage of this form is its simplicity and the advantage of a somewhat larger automatic deduction. If you are likely to have sizable deductions amounting to more than 10% of total income, do not use this form.

2. Form 1040 (short form), using tax table. If your income was less than \$5,000, all from salaries and wages on which tax was withheld and you do not have deductions of as much as 10% of your *adjusted gross income*, and therefore take the standard deduction, you should use this form.

3. Form 1040 (long form). This form includes all pages of Form 1040 and is to be used where the standard deduction is not taken.

4. Estimated Tax, Form 1040 ES.

a. Those who must file an estimated tax must do so before April 15th. Payment is due either at the time the estimate is filed or in four equal installments.

b. Who must file estimated returns:

i. If you have no income, or less than \$100, from any sources not subject to withholding tax, and are single and earn \$5,000 or more from all sources; or \$10,000 if you file a joint return or as head of household; you must file an estimated return.

ii. If you earn more than \$100 from sources on which tax is not withheld and your *total income* is more than the number of your exemptions, times \$600, plus \$400, you must file an estimated return.

iii. The estimate may be based on:

- (a) Your last year's earnings or
- (b) Anticipated earnings.

B. Should you itemize non-business deductions or take the standard deduction:

1. It is simply a question of whether or not non-business deductions total more than 10% of adjusted gross income, *because:*

2. Even though you use the standard deduction, you can still take the following deductions on page 1 to arrive at adjusted gross income:

a. As an employee:

- (1) expenses incurred while traveling for business
- (2) expenses for which you were reimbursed by your employer
- (3) transportation expenses (for example, carting instruments)

b. As a self-employed professional or business man, or employer;

- (1) May deduct ordinary and necessary business costs.

C. When to file:

1. Anytime from now until April 15.
2. To comply literally with the law, your return should be in the District Director's office by April 15.
3. To get an extension of time you must write to the District Director and state year reasons. Even if he grants the extension, you will have to pay interest on unpaid tax at 6% per year.

D. Exemptions:

1. If you file a 1040A or Short Form 1040, you do not figure dollar value of exemptions, but merely list them, as they are figured in the tax table by the government.

2. If you are single or married and file a separate return, you get one exemption of \$600.

3. If you are married and file a joint return you get two exemptions, totalling \$1200.

4. If you are 65 or blind you get an extra exemption of an additional \$600.

5. You take a \$600 exemption for each dependent child.

E. Income:

1. Income may be either all from salaries or wages, for which tax was withheld by employers, or it may fall into the various special categories such as income from rent, interest, dividends, sale of property, etc., and most important to members of the AFM, Schedule C, income from professional or business services, such as an employing leader, an arranger, or a music teacher; income may even be a combination of wages and other income.

2. Where no income is salary or wages and all income is from self-employment, obviously Schedule C, Income from Business or Profession, becomes the crucial reporting part of the taxpayer's return. This is a separate schedule of Form 1040.

II. DEDUCTIONS

1. Non-business deductions, not connected with your work, and to be taken only if the Standard Deduction is not used. The deductions are taken on page 2 of Form 1040.

a. Contributions:

- (1) Examples of allowable contributions—those to: Churches, including assessments; Salvation Army; Red Cross; community chests; non-profit schools and hospitals; Veterans' organizations; Boy Scouts, Girl Scouts, and other similar organizations.

Non-profit organizations primarily engaged in conducting research or education for the alleviation and cure of diseases such as tuberculosis, cancer, multiple sclerosis, muscular dystrophy, cerebral palsy, poliomyelitis, diabetes, and diseases of the heart, etc.

- (2) Examples of non-deductible voluntary contributions—those to: Relatives, friends, other individuals; political organizations or candidates; social clubs; COPE gifts; Chambers of Commerce; propaganda organizations.

b. Interest paid on personal debts.

c. Most state and local taxes paid by you.

d. Medical expenses exceeding 3% of your income up to \$2,500, unless covered by insurance.

e. Other expenses:

- (1) Expenses for child care, not to exceed \$600, where such care of a dependent child is necessary for a woman or a widower in order to seek or retain gainful employment.
- (2) Casualty losses and thefts where not due to your own willful negligence.

2. Deductions which may properly be taken as business expenses—*especially applicable to musicians:*

a. Deductions for sidemen and leaders:

- (1) *Travel expenses* away from home when paid by you and essential to your employment. Transportation, tips, meals, hotel bills, telephone and telegraph expenses, baggage charges and insurance, are examples. This deduction may be taken even though a home is maintained in a single city.

There is no problem where the out-of-town engagement is a one night

stand or for a brief period. However, when the engagement becomes long standing, or semi-permanent, the deduction may not be allowed, as the government takes the position that home should be where the job is located. Determinations will be made in individual cases on the basis of the particular facts involved. Where an automobile is used for such travel, actual expenses plus depreciation may be taken.

- (2) Publicity, advertising, photographs, etc., are deductible.
 - (3) Costumes or uniforms which are not suitable for general wear but restricted to performance use may be deducted.
 - (4) Cleaning, repairs, and other upkeep expenses on the above type uniforms.
 - (5) Depreciation of musical instruments may be taken, provided they have a useful life of over a year. This includes not only an allowance for wear and tear, but a reasonable allowance for obsolescence.
 - (6) Union dues and assessments.
 - (7) Coaching lessons for a particular job or performance only.
 - (8) Contributions and assessments paid to professional organizations.
 - (9) Cost of attending professional or union meetings or conventions where paid by you.
 - (10) Booking agents' fees.
 - (11) Entertainment expenses where necessary. The government will allow much greater deductions for leaders than for sidemen, on the theory that the former might incur such expenses more frequently and in much greater amount than the latter.
 - (12) Legal expenses paid for drawing a contract of employment.
 - (13) Losses incurred in the sale of old, depreciated instruments. Deduct present depreciated value, less the amount for which it is sold.
 - (14) Insurance on instruments and costumes.
 - (15) Music and arrangement expenses.
 - (16) Moneys spent for cosmetics or make-up, for performances *only*.
 - (17) Rental expense for rehearsal studios or for offices.
 - (18) Transportation of bulky instruments by cab, car, or truck.
 - (19) Rental of instruments or costumes.
 - (20) Cost of trade and professional papers and magazines.
 - (21) Miscellaneous business expenses:
 - (a) tips to band boys
 - (b) substitute pay
 - (c) communications expenses, where necessary, such as telephone, telegraph, stationery and postage.
- b. Deductions which may be taken by leaders or employing arrangers only.

- (1) Salaries and wages paid to vocalists, sidemen, etc.
 - (2) Expenses of employees paid by leaders or arrangers.
 - (3) Supplies and equipment.
 - (4) Interest paid on business loans, mortgages, etc.
- c. Deductions available only to members who teach music.

- (1) All the above.
- (2) Educational expenses where necessary.
- (3) Equipment necessary for studio, including instruments, rentals, music and even non-professional magazines for waiting rooms.

III. CHECKLIST OF EXCLUSIONS FROM GROSS INCOME

- A. Accident insurance payments received.
- B. Board and lodging furnished by an employer, where required as a condition of employment.
- C. Gifts received from anyone other than an employer.
- D. Sick payments.
- E. Workmen's Compensation payments.
- F. Unemployment insurance benefits.
- G. Damages received from certain lawsuits.
- H. Dividends:
 - (1) First \$50 of any dividends.
 - (2) G. I. Insurance or from mutual insurance companies.
- I. Group insurance premiums paid by employers.
- J. Money or other property received by inheritance.
- K. Scholarships.
- L. Unrealized appreciation in property value.
- M. Veterans' benefits.

IV. CREDITS

A. Of course, each person who has had taxes withheld is entitled to a credit for such amounts. Your form W-2, showing the total earned and the total deducted must be attached to your form, and where you have several all must be attached.

B. Dividend Credits. You get a credit up to 4% of your taxable income, for certain dividends left after the dividend exclusion. The following dividends may *not* be credited, however:

- (1) Life insurance dividends.
- (2) Dividends from tax exempt corporations, or exempt cooperatives.
- (3) Dividends from foreign corporations.
- (4) Dividends from corporations doing business in the United States' possessions.

C. Retirement income equal to 20% of your total retirement income may be credited, up to \$1,200. (Schedule K, page 4, form 1040).

D. Credit for amounts of social security payments over-withheld. If, because you

worked for more than one employer, more than \$94.50 has been withheld for social security tax, add all over that amount to the "Income Tax Withheld" column on page 1.

VI. MISCELLANEOUS

A. Record keeping:

1. Remember, the burden is always on the taxpayer to prove his figures.

2. It is best to keep as complete records as possible. These records may be demanded by the government. Internal Revenue Service does, however, recognize that complete records on such items as entertainment expense are nearly impossible to keep, so that they will accept memoranda, which are indicative of the items for which deductions are claimed. Please note, however, that some items such as hotel bills, train tickets, and automobile mileage should be accurately kept. Every entry of a deduction should be backed up by some kind of supporting data—if only a memo to yourself.

B. Filing Category:

1. Split income provisions, available to married couples only, in the form of a joint return can save you money. Check on this.

2. If you are not eligible for a joint return, you may be eligible to file as a Head of Household. This, too, can save you money, although not as much as a joint return.

C. Helpful Booklet:

The Internal Revenue Service has published a pamphlet, "Your Federal Income Tax," I.R.S. Publication No. 17, which costs 35 cents and may be obtained either from your District Office, or by writing to: Superintendent of Documents, Government Printing Office, Washington 25, D. C.

You may find this little booklet of value.

D. A word to the wise:

These things slip up on you, so don't wait until the very last minute to fill out your return. You may find that by taking your time and giving serious thought to your income tax, you may effect a sizable saving.

CONVENTION NOTICE

The 1958 Convention of the American Federation of Musicians will be held at Convention Hall, Philadelphia, Pennsylvania, during the week of June 2. The headquarters will be at the Sheraton Hotel.

Information regarding hotel arrangements will be transmitted to the Delegates upon the return of their credentials.

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

Unsolicited Praise

The following letter from an advertiser indicates the value he places on his advertising in the *International Musician*. You will note that he mentions the reason for his knowing he can attribute much of his business to the "ad" is through the fact that so many of his customers write that they saw the "ad" in the *International Musician*.

It is, therefore, urged upon our members that they mention they saw the "ad" in the *International Musician* when writing to advertisers.



International Musician
39 Division Street
Newark 2, New Jersey

Attention: Mr. Fred Asbornsen, Adv. Mgr.

Dear Sir and Brother :

Please accept an unsolicited testimonial as to the advertising feature of the *International Musician*.

I have consistently advertised in the *International Musician* for several years and have finally discontinued every other medium of advertising as the *International Musician* is the only publication which has shown results which make it financially worth while.

I am not guessing about this because the inquiries and orders which I receive say "I saw your ad in the *International Musician*."

It is my belief that the reason for this is that everyone who receives the *International Musician* is a potential customer and makes his living either full or part time playing music, whereas other publications which I have tried have a subscription list of non-musicians and invariably the requests I received from ads in other publications ask for a picture of some prominent steel guitar player, rather than for information on the guitar.

I have been very happy with my connections with the *International Musician*.

Fraternaly yours,

Paul A. Bigsby
PAB:

EDUCATORS' CONVENTION SCHEDULED FOR MARCH

A milestone will be reached in the history of music education when the National Convention of the Music Educators National Conference is held in Los Angeles March 21 to 25. At that time music educators will converge from all parts of the country to see for themselves the amazing development in this field since the founding of MENC in 1907. For, during the half century of its life the MENC has raised music education to the dignity of a profession and has become the spokesman of music teachers and supervisors throughout this country's public school system.

The entire program has been planned with a maximum of attention to the general and special interests of everyone who is engaged in music education in the elementary, junior and senior high schools, colleges and universities. The band, orchestra and choral specialists will find their interests represented in the concert performances, as well as in the repertory sessions, clinics and demonstrations. Music educators in the general school administration field will have ample opportunity for participation in sessions dealing with their special problems. Those whose interests center around the school music programs will have discussion periods and clinics revolving around this subject. Particular emphasis has been placed in the program on music in the junior colleges, since this is a trend of rapid growth and since California leads the country in the number of junior colleges.

Conductors of Festival Groups and Speakers include Howard Hanson, Director of Eastman School of Music, Rochester, New York; Stanley Chapple, Director, School of Music, University of Washington, Seattle; Roger Wagner, University of California at Los Angeles; Charles Hirt, University of Southern California; Lee Chrisman, Boston University, Boston, Massachusetts; Clarence Sawhill, University of California at Los Angeles; Nicholas Furjanick, Long Beach Public Schools, Long Beach, California; Carleton Martin, Adult Chorus Supervisor, Bureau of Music, Los Angeles; Max Kaplan, Boston University, Boston, Massachusetts; Jan Popper, University of California at Los Angeles; William C. Hartshorn, Supervisor in Charge Music Education, Los Angeles City Schools.

There will be a special session on contemporary music, an opera workshop, by the University of California, and a special concert for youth, presented with the compliments of the Los Angeles Philharmonic Orchestra. Four brass bands, an orchestra and the combined choirs of the Los Angeles Bureau of Music will perform Berlioz' *Requiem* in the 6,500-seat Shrine Auditorium.

Government Subsidy of Music?

Virtually all opera companies outside of the United States are publicly subsidized. London's Covent Garden reportedly receives \$700,000 annually, Italy's La Scala receives \$1,200,000, and the Rome Opera a comparable amount. Recently Italy tried to reduce its annual music subsidy from six to four millions. However, this economy move has run into some strong opposition.

The U. S. Government subsidizes farmers and foreign countries, but allows not one penny for music. Petrillo and the Recording Fund do provide a form of subsidy for providing more live music. However, there's little

else. Some states have a law which permits tax money to be used to support municipal bands, but little use is made of this source.

Since it is practically impossible for symphony orchestras, opera companies, and professional symphonic bands to exist without running up deficits, does not the Government have some responsibility to subsidize in order to preserve and extend the cultural benefits of music? Moneys are expended to provide national parks, museums and monuments, etc.—all desirable, but why exclude music? "Angels" who in past decades have supported music activities are becoming harder and

harder to find due to the high income and inheritance taxes.

Most of us are opposed to any increase in the overall Government expenditures, but billions are being expended annually for almost everything under the sun. Shouldn't music receive a fair share? Unless we promote active Government support of symphony orchestras, opera companies, and symphonic bands, these important musical activities are going to decline. If European countries—to a number of which the U. S. contributes monetary aid—can support music, why not the United States?

—*The Instrumentalist*, June, 1957.

SYMPHONY AND OPERA

The Portland (Oregon) Symphony will stage a series of pop concerts again this Spring, featuring buffets during the concerts and following them with dancing. The first will be held February 17, to be followed by concerts March 28, April 11 and April 25. They are under the baton of Theodore Bloomfield . . . Samuel Antek will conduct the Chicago Symphony in a Popular Concert April 5, when Rolf Persinger, the orchestra's assistant principal violist, will be soloist.

ANNIVERSARIES In celebration of his fiftieth anniversary on the concert stage, Mischa Elman was soloist with the New York Philharmonic at its January 9 and 10 concerts. On March 15 he will be guest with the Brooklyn Philharmonia, playing the Tchaikovsky Violin Concerto in D Major, the same concerto with which he initiated his career in 1908 . . . On February 10 the Norwalk (Connecticut) Symphony performed its one hundredth concert, feature of which was Joseph Szigeti playing the Beethoven Concerto.

SOLOISTS A saxophonist has been busily engaged as soloist with a symphony orchestra. Marcel Mule has appeared with the Boston Symphony in seven concerts: in Boston on January 31, February 1 and 2; in Cambridge on February 4; in New Haven on February 11 and in New York on February 12 and 15. Mr. Mule has for many years been artist-teacher at the Paris National Conservatory. There his theories



Marcel Mule

have strongly influenced an entire school of modern saxophone technique . . . When Jack Benny appeared as violin soloist with the eighty-five musicians of the Chicago Symphony on January 12, an all-time record for attendance at a benefit performance was broken. The concert yielded \$106,423 for the medical center dedicated to the cure of cancer, heart disease and leukemia, "The City of Hope" . . . Brahms' Double Concerto for Violin and Cello had the not inconsiderable services of artists Yehudi Menuhin and Leonard Rose when it was performed by the University of Miami Symphony under John Bitter at the February 9 and 10 concert . . . Byron Janis played the solo part of the Beethoven Concerto for Piano No. 3 in C minor, with the Chicago Orchestra on its visit to Milwaukee January 20. Carlo Maria Giulini guest conducted the orchestra . . . Wolf Jessen, flutist, will be soloist with the Austin (Texas) Symphony at its March 3 concert. The orchestra's conductor is Ezra Rachlin . . . Violinist Michel Chauveton will play the difficult Alban Berg Violin Concerto when he is soloist with the Hartford Symphony March 5 . . . Grant Johannesen will be soloist with the Nashville (Tennessee) Symphony March 18 under the baton of Guy Taylor . . . Violinist Fredell Lack will be guest with the Honolulu Symphony March 18 . . . At its February 25 concert the Waukesha (Wisconsin) Symphony will have as soloist Marlene Linzmeyer, winner of the orchestra's annual competition for young Wisconsin artists. Milton Weber is the orchestra's conductor . . . Carroll Glenn and Eugene List will be husband-and-wife artists with the National Orchestral Association, Leon Barzin, conductor, at the March 18 concert at Carnegie Hall.

BALLET The New York City Ballet presented *The Nutcracker* on tour in Chicago (three weeks), San Francisco (one week), Los Angeles (three weeks), and Washington, D. C. (one week), in December and January . . . Maria Tallchief and Andre Eglevsky, stars of the New York City Ballet, were guest artists at the Philadelphia Orchestra Pension Foundation concert directed by Eugene Ormandy January 6.

SOLOIST-MEMBERS Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra, was its soloist at the January 10 and 11 concerts. Other concertmasters to appear with their orchestras are Mischa Mischakoff with the Detroit Symphony, March 6, and Norman Paulu with the Oklahoma City Symphony February 25 . . . Concertmaster of the Kansas City Philharmonic, Tiberius Klausner, as well as its harpist, Lee Swinson, have been featured as soloists with that orchestra this season.



Naoum Blinder

HONORED San Francisco has a concertmaster emeritus. He is Naoum Blinder who retired in 1957, after having served the orchestra for twenty-five years. He received the title in December, 1957, at a meeting of the symphony's board of directors. Mr. Blinder took the post of the orchestra's concertmaster in 1932 at the invitation of Issay Dobrowen, then its conductor. He served also under Pierre Monteux and Enrique Jordá. He continues his work as member of the San Francisco Conservatory faculty.

A biographical sketch of Mr. Blinder appeared in the May, 1956, issue of the *International Musician*.

IDEAS The Abilene Symphony (conductor, Walter Charles), has a Junior Symphony Council made up of 130 young people who plan the entire Youth Concert Series from advertising to selling the 4,000 tickets for each concert . . . This season the Kansas City Philharmonic has instituted a series called "Connoisseur Concerts" made up of music which is not often heard and which is suited to more intimate surroundings. Heard in this series has been Stravinsky's Symphony of Psalms, Milhaud's *Le Boeuf sur le Toit* and the Mozart *Serenade for Thirteen Winds*.

WANTED The new (just completed) two-million dollar Central High School in Phoenix, Arizona, needs a string player (violin, viola or cello) to teach string instruments in the school. A master's degree in music is required. Applicant may be either man or woman. Starting salary with required master's degree but no experience is \$4,200.00. With master's degree and as much as five years' experience, starting salary is \$5,200.00, with a raise of \$200.00 per year. The applicant must be a player of sufficient professional ability to play in the symphony orchestra as violinist, violist or cellist. An ideal situation would be a husband and wife team—able to fill the Central High School teaching post and both able to meet the symphony's standards.

CONDUCTORS Edouard Van Remoortel, thirty-one-year-old Belgian conductor, has been engaged, on a three-year contract, as conductor of the St. Louis Symphony, succeeding Vladimir Golschmann. Conductor of the Belgian National Orchestra from 1951, Mr. Remoortel has been making conducting a career since he was seventeen. He made his American debut last December on the podium of the National

(Continued on page sixteen)



Bands are for People

Thirty-five-Year Conductorship

The Saratoga (New York) Eagle Band, organized as the Saratoga City Band in 1922, has continued under the direction of Charles E. Morris, secretary of Local 506, Saratoga Springs, New York, since its organization. The band has played musical engagements in all of the major cities of New York State and some in Massachusetts and Vermont. It played fourteen concerts weekly during the month of August in Saratoga's famous Congress Park in 1925, 1928, 1929 and 1930 and completed a series of concerts during the months of July and August, 1957, through the cooperation of the Chamber of Commerce and the Music Performance Trust Funds of the Recording Industries with the cooperation of Local 506. It played at the New York State Republican Convention at each nomination of former Governor Thomas E. Dewey and all other conventions which have taken place in Saratoga Springs since 1922 as well as many military, civil and fraternal functions. The title of the band was changed in 1948 from the Saratoga City Band to the Saratoga Eagle Band. Mr. Morris recently completed his thirty-fifth year as director-manager of the band and his thirtieth year as secretary of Local 506.

Three-Quarter Century Band

In spite of television and the automobile, Fulton's American Band of Waterbury, Connecticut, directed by Rocco Pagano, continues to make good music as it has been making it for three quarters of a century. Originally called the American Band, it received its present name when James M. Fulton was made its leader in 1899.

Long experience is the rule among the Fulton bandsmen. The twenty-four members of the organization who played for a recent concert boasted a total playing experience among them of 850 years. One of the old timers is Sherwood Beardslee. For sixty-six years he had been drumming, fifty-one of them with the Fulton's American Band. He has presided at the drums at Waterbury's Palace, at Old

Poli's, at the Garden and at Jacques. Emil Marks has been playing the clarinet with this and other bands for fifty-five years. Salvatore Solla, the French horn, for half a century.

Joseph Pagano, historian and manager of the band as well as French horn player, gives 1881 as the date of its organization, and the name of its founder as Bill Bergin, a trumpet player. Old records list Frank Merrill as the first conductor. Scott Snow was the second musician to lead it, and when he retired James Fulton took over, to be succeeded several years later by his brother Bert. John Clark became leader after Bert Fulton and was in turn succeeded by the present conductor, Rocco Pagano.

In the old days the band was an indispensable at clambakes, at conventions and for Italian funerals. For the latter the band led the procession down East Main Street to Calvary Cemetery. When the street traffic became heavier and undertakers changed to automobiles, the foot pace of the band was no longer practical.

The band also played regularly at the various country fairs. For twenty straight years it played for the Danbury fair, and held forth almost as long at the Beacon Valley, the Middlebury and the Wolcott fairs. In 1916 it played for the "welcome home" celebration

for the local National Guard units that helped chase Pancho Villa in Mexico.

During World War I the band was attached to the Fifth Regiment Connecticut Home Guards. During World War II it played for local bond selling rallies, Navy E award ceremonies and other such events. Annually for three full decades, that is until 1954, it went to college in a body—to Yale to play for the commencement exercises.

Nowadays the band plays regular summer concerts in local parks, the cost defrayed via the Music Performance Trust Funds of the Recording Industries with the cooperation of Local 186, Waterbury. For these concerts the band sticks to solid, melodious pieces.

So, despite the automobile and television, despite be-bop and rock and roll, despite modern tension and restlessness, Fulton's American Band continues to furnish music for folks who like to relax and enjoy good music in congenial surroundings out-of-doors.

New Shell

The Escanaba (Michigan) City Band, started in 1910, was first known as the Escanaba Military Band. It began to be called the Escanaba City Band when it came under city sponsorship in 1917.

The present organization consists of forty-eight active playing musicians, all members of Local 663, Escanaba, under the directorship of Cecil H. Collins. Prior to assuming the position as director of the city band in 1953, Mr. Collins was the Delta and Menominee counties W. P. A. supervisor and director of music and bands and concert orchestra. Before that he was a director of theater pit orchestras in Michigan and Minnesota. During World War I he played clarinet in the 306th Cavalry Band and the 49th Field Artillery Band.

The Escanaba City Band, after many years without a suitable place to present its concerts, is now using a beautiful new band shell

(Continued on page forty)



Nutter's Band, Oscar L. Nutter, conductor, plays for the annual Sousa Memorial Concert in Perry Square, Erie, Pennsylvania. All are members of Local 17, of that city, and Mr. Nutter is the local's president.

Why do ROY J. MAIER SIGNATURE REEDS have more pep, play better, last longer?

The two strange-looking objects in our picture look more like guided missiles, or interplanetary rockets, than what they actually are—Maier Reeds! Enlarged through microphotography, the half-reed at near right is about ten times normal size; the one at far right, about three times. Both views graphically document the fact that there is more "spring" in the tip of every Maier Reed to give you livelier tone, snappier response, more power. The cane fibres (vertical lines) are long, continuous, unbroken from butt to tip. The cane pulp (darker areas) is cushiony, live, unmatted. So quickly and gently are the reed shapes carved, the cell structure of the cane is not forced or disturbed in any way. Even in the thinnest part of the tip, all the vitality of the cane is retained! Pick up a box of Maier Reeds soon—see how their extra springiness brings out the best that's in you.



For our microphotograph, we selected a Maier Reed at random and split it lengthwise from butt to tip. The two halves are shown at left.

Roy J. Maier
**SIGNATURE
REEDS**

Available in 8 Strengths—
Packed in Silver Boxes of 25.
Pick up a Box at your Music
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we teamed
a microscope
and a camera
to get the
inside facts

over
FEDERATION
 field

Local 76 Seattle, which will reach its sixtieth milestone in March, has several points of distinction.

1. It was responsible for successfully negotiating the six-day week in theaters. Other locals soon followed suit.

2. It has seven members of fifty years' membership: W. A. Fuller, who joined July 4, 1900; Hugo Schneider, April 9, 1901; Homer M. Sewell, June 12, 1902; Harry A. Pelletier, July 3, 1902; Raymond Lehr, October 4, 1904; Ordel McLain (president emeritus of Local 76) April 1, 1907; Charles S. "Tiny" Burnett, December 1, 1907.

3. It has 278 "life" members with twenty-five or more years of continuous membership behind them.

4. Plans for new headquarters have been accepted and the building's completion is promised for late Fall.

5. It will be the host of the Annual Convention of the A. F. of M. in 1959.

As a celebration of the fiftieth anniversary of the granting of a charter to Local 479, Montgomery, Alabama, it is planning a banquet and dance on the night of March 30, at the Woodley Country Club in that town. It is hoped that Perry Bremer of Orlando, Florida, one of the local's charter members, will be one of the guests. Invitations are also extended to other former members now residing in surrounding territories.

At the regular monthly meeting, January 7, of Local 204, New Brunswick, New Jersey, thirty-four musicians who have been members of the local for thirty or more years were presented with Gold Honorary Life Membership Cards. As each came forward to receive his card from Dominic Inzana, president of the local, he was greeted with a round of applause. After the meeting a buffet supper was served and a good hour or two of talk over old times and new plans was spent. This was the first time such an honor has been bestowed on so many of the local's

members at one meeting. Each year hereafter the thirty-year members will be so honored.

The members receiving the life membership cards were: William Armstrong, Condit S. Atkinson, Henry E. Austin, William Bennett, Herman Boltin, Charles Clausen, Harry W. Dwyer, Joseph Gross, Sr., Rolf H. L. S. Gunst, A. Estel Horner, Charles Horrocks, Marie G. Jones, Edward Kahler, Alfred Kuhlthau, Leston Kuhlthau, Paul W. Kuhlthau, Benjamin Long, Colin MacAllister, William McDede, Frank Olavary, Menelio Palombi, John Rairpinto, Michael Rieder, Russell Roth, Marcus Schipman, Nicholas Slavick, John Smith, George C. Starch, Jr., Peter Syslo, William Vail, Harry Wallman, Harry Weiss, William Wetzell, N. Ralph Whiteman.

The Official Journal of Local 526, Jersey City, prints in its January issue a set of suggested resolutions for the New Year, six of which follow and warrant careful consideration:

1. I will not contract for any engagement without securing a written contract before starting engagement.

2. I will use official contract blanks furnished by the local properly executed by all parties, unless otherwise permitted by the Board of Directors.

3. I will report all engagements with the local immediately upon acceptance of same.

4. I will not solicit any engagement where the orchestra or members then employed have not received proper notice terminating their engagement.

5. I will pay my 2% tax for any job of which I am the leader by the 15th of the following month.

6. I shall not play for any mechanical device which is used for the purpose of "piping" music anywhere beyond the room in which I am engaged to play.

Ida B. Dillon, member of the executive board of Local 76, Seattle, and editor of its monthly publication "Musicland," has recently been honored in that city, via the



The Saratoga Eagle Band, director, Charles E. Morris, who is secretary of Local 504, Saratoga Springs. A short article about the band appears on page twelve.

"Matrix Table," an annual banquet sponsored by the Theta Sigma Phi, women's national journalism society. The next morning the Seattle Times carried not only the photograph of Mrs. Dillon, but the following summary of her achievements: "One woman, a life member of the Musicians' Union, serves on the union's board of directors and edits its monthly publication. As the vigorous executive secretary of the Seattle Union Card and Label League, she has promoted its campaign so successfully that Washington is considered the most highly organized union-label state in the nation."

All honor to Ida Dillon for her good work for labor!

Can a man be single and married at the same time? Local 526, Jersey City, says it is possible and offers as proof one of its members, Herman Single, who is a happily married man.

—Contributed by the "Smiling Irishman."

William J. Harris, veteran Dallas musician, has been re-elected to his thirty-first term as president of Local 147 of that city.

The annual Christmas Kiddies Party of Local 60, Pittsburgh, was a huge success. The unofficial count of attendance was 1,345 persons, divided 808 children and 537 adults.

Buddy Laine and his Whispering Music of Tomorrow, was this year's chosen band to play for the Annual Musicians Dance and Banquet of Local 37, Joliet, Illinois, held February 11, at the Pioneer Gardens Ballroom.

A conductor of our acquaintance sends us a letter received from one of the ticket-holders at his last concert. It bears thinking over.

*Conductor X of So-and-so,
 You asked I write to let you know
 My summing-up of Thursday last
 When you had programmed a re-
 past*

*Fit for a gourmet's appetite.
 Here's my report—and get me
 right—*

*The music sang; each instrument
 Was handled with a master's bent;
 The strings gave out; the basses
 rolled;*

But, darn it all, the hall was cold!

*To mention heating apparatus
 On par with the divine afflatus
 Is terribly bad form, I grant
 But what to do? I simply can't
 Enjoy the Peer Gynt Suite
 With frozen feet,*

*A. Corelli
 When I'm chilly,
 Pergolesi
 In deep freezee!
 And what's to say
 When Bizet
 Sounds like Carmen
 Needs a warmin'
 "The Rites of Spring"
 Have wintry sting
 Rimsky-Korsakoff
 Starts a cough
 And Bloch simply
 Leaves me goose-pimpily?*

*And so my letter must end thus:
 The program's fine! I make no
 fuss!*

*Only one thing was the matter:
 I couldn't hear for my teeth's chat-
 ter.*

—Ad Libitum.

*the
best
things
don't
always
need
big
packages*



Proof . . . the popular Fender precision bass. It's the instrument with the revolutionary concept . . . designed to offer the highest level of bassmanship yet possible. Conveniently smaller in size and easier to play, this sensational instrument provides the tone range and musical quality suited to every type of instrumentation, combo to full orchestra. Bassmen agree its fast-action neck improves technique and inspires a whole new concept of bass playing.

Why not visit your leading music dealer and ask to hear this remarkable instrument yourself.

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SYMPHONY AND OPERA

(Continued from page eleven)

Symphony of Washington, D. C. . . . Howard Mitchell, conductor of the National Symphony, guest-conducted the Detroit Symphony January 2, and the Pittsburgh Symphony January 10 and 12 . . . Fritz Reiner will guest conduct the Philadelphia Orchestra March 7, 8 and 10 in Philadelphia and March 11 in New York . . . Francis Madeira, conductor of the Rhode Island Philharmonic, will appear as guest conductor February 24 of the Evansville (Indiana) Philharmonic. Soloist will be his wife, contralto Jean Madeira . . . Pierre Monteux will conduct the New Orleans Philharmonic Symphony at its February 25 concert . . . Thomas Schippers will conduct the Boston Symphony on February 21, 22 and 23 in Boston and on February 25 in Providence, Rhode Island . . . Two Bolets will take charge of the March 10 concert of the Corpus Christi (Texas) Symphony. Alberto Bolet will be guest conductor and Jorge Bolet solo pianist. Jacques Singer is the orchestra's regular conductor . . . Erich Leinsdorf will be guest on four podiums during March: the Tulsa Philharmonic on March 3, the Los Angeles Philharmonic on the 6, 7 and 9, the Rochester Philharmonic on the 20, and the Symphony of the Air in Newark and New York on March 25, 27 and 28. The latter engagement will be the performance of Bach's *St. Matthew Passion*. The Rutgers University Choir will take part . . . Charles Munch will lead the Boston University Symphony in a benefit performance for the Schweitzer Hospital in Lambarene, in Symphony Hall, Boston, on February 17 . . . Francesco Di Blasi was guest conductor of the Grand Rapids Symphony January 3, substituting for Desire Defauw who was ill.

. . . Aaron Copland who believes a composer should know how to conduct, made his formal New York debut as a conductor on the podium of the New York Philharmonic, January 30 and 31. He conducted his own *Outdoor Overture*.

YOUTH The National Symphony of Washington, D. C., will again give free nightly concerts for visiting high school students in the Spring sponsored by Mrs. Merriweather Post. They will start April 22 and continue for five weeks, and will be given in the Hall of the Americas of the Pan American Union or, weather permitting, outside in the Aztec Gardens . . . March 12 is the date for the final concert of the series of three the New York Philharmonic is presenting for high school students this season. It will be conducted by Dimitri Mitropoulos.

NEW The Los Angeles Doctors Symphony Orchestra gave its fourth annual concert at the Philharmonic Auditorium in that city January 18, its new conductor, Elyakum Shapira, on the podium. The orchestra numbers eighty doctors. Its conductor, who was born in Tel Aviv, has studied with the late Serge Koussevitzky and Leonard Bernstein at Tanglewood and at the Juilliard School of Music. He also formed the Emanuel Symphony in Beverly Hills, an orchestra composed mainly of movie studio musicians.

TOURS The Philadelphia Orchestra will leave on its annual trip to the University of Michigan Music Festival late in April, following which conductor Ormandy and the ensemble will take off for an eight-week tour of Europe, playing more than a score of concerts in the Iron Curtain countries . . . Marking the tenth anniversary of

its inauguration concert in 1948, the Virginia Symphony is extending its activities beyond its borders this year with a tour into New York State and west through Ohio. William Haaker is its conductor, as well as the conductor of the Onondaga (New York) Symphony. The latter organization will make a short New England tour in April . . . The Minneapolis Symphony began its basic winter tour February 10. By March 19, it will have covered thirty-two towns in Kansas, Texas, Louisiana, Arkansas, Mississippi, Missouri, Kentucky, Ohio, Michigan, Wisconsin, Iowa and Minnesota . . . The San Antonio Symphony performed two concerts in Monterrey, Mexico, January 20 and 21. Victor Alessandro conducted the orchestra on this, its first tour into a foreign country.

TWILIGHT Louis Lane will conduct the Cleveland Orchestra in its February 16 Twilight Concert. when Jeanne Douteil will be violin soloist. . . . Gerard Samuel conducted the Minneapolis Symphony in its Twilight Concert in a concert version of *Die Fledermaus* on February 9.

PREMIERES As the fourth in a series of nine works commissioned for the Fortieth Anniversary Season of the Cleveland Orchestra, Dr. Howard Hanson's *Mosaics* was presented at this orchestra's January 25 concert . . . Henry Barraud's *Symphonie de Numance* will be given its first performance in Cleveland at the February 20 and 22 concerts. George Szell will conduct . . . Paul Creston's *Pre-Classical Suite* was performed for the first time by the New Orleans Philharmonic Symphony on February 4. It was commissioned by Edward B. Benjamin.

(Continued on page forty)

IT'S *Titano* FOR DANCE BAND HEADLINERS, TOO!

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FEBRUARY, 1958

Educational Notes



★★ On February 14 and 15 Aaron Copland visited the campus of Illinois Wesleyan University, as guest composer of the University's Seventh Annual Symposium of Contemporary American Music. During his stay on the campus Mr. Copland addressed an All-University Convocation.

★★ The College Music Association and the Society for Music in Liberal Arts Colleges, two major organizations of college and university music educators, voted in late December to merge as the College Music Society.

★★ The deadline for filing applications for the twenty-seventh Kate Neal Kinley memorial fellowship in fine arts is May 15. The award for 1958-59 will carry a stipend of \$1,500 for a year of advanced study in any area of art or music, and may be used in this country or abroad. At conclusion of the year's study, the recipient is expected to present a concert or exhibit at the university through which he has made the application. The fellowship was established in 1931 by David Kinley, then President Emeritus of Illinois University, in memory of his wife and in recognition of her influence in promoting the fine arts on that campus. For further information address Public Information Office, University of Illinois, Urbana, Illinois.

★★ Artur Balsam, of New York, has been appointed visiting professor of piano at Boston University's school of fine and applied arts. Joseph Fuchs, also of New York, has been appointed visiting professor of violin, and Robert W. Holmes, librarian and instructor of music.

★★ "Ensemble" will be the general theme of the Music Teachers National Association's East Central Division biennial convention to be held in Minneapolis, February 16 to 19. During these four days a performance of the Beethoven Mass in C, Op. 86, will be presented by the 250 voice University of Minnesota chorus and excerpts from Copland's one-act opera, *The Tender Land*, will be given by the opera workshop of the University of Minnesota under the direction of Dr. James Aliferis.

★★ The percussion ensemble of the Manhattan School of Music, New York, gave a workshop recital January 8. Five works dating from 1930 to the present were presented by the student percussion ensemble under the direction of Paul Price, head of the school's new department of percussion ensemble. Instrumentation included all known, and some unknown, instruments that are struck or shaken—an extraordinarily varied group that ranges from timpani and drums to cow bells, brake drums, sirens, water buffalo bells and gourd scrapers. Composers represented were Malloy Miller, Michael Colgrass, William Russell, Jack McKenzie and Amadeo Roldan.

★★ Thirteen full-tuition grants at the University of Illinois will be available to music students entering in 1958 in a program approved December 17 by the University's trustees. These scholarships and thirteen additional grants to be awarded in 1959-60, will be financed by the George A Miller Endowment.

★★ "Music for an Hour" is the title of a series of programs being given throughout the present academic year by the Barnard College music department, New York.



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STARTING THE TONE

I am sure that the many readers of this column who have occasion to arrange, compose, or conduct music will be interested in a topic of discussion requested by Alfred Reed of New York City, whose career is in the three mentioned closely related fields. At the recent Midwest National Band Clinic in Chicago he told me about a common problem of the guest conductor, that of conveying to the brass section—and in just a few minutes—his wishes for different kinds of *attack*, or the starting of a tone. Especially when one conducts his own music would he be acutely aware of just what is desirable to give each different phrase its proper mood, style, and sound. Mr. Reed explained that he could (quickly) think of about five different starting sounds that he would like to ask from the players. He then pointed out that the use of the traditional markings for dynamics and articulations placed above or below the notes is not the complete answer. There is such ambiguity of agreement on what these marks mean (that is, if they are even noticed at all), that experience proves that no certain result can be predicted from even careful and ample use of editing symbols.

FIRST CONSIDERATION

To start with, the guest conductor could ask the brass section to become conscious of dynamics and produce three distinct levels of volume of tone, starting with;

1. *mf* — what the players think and feel is their normal, comfortable, "average sound." Have this sustained for about nine counts.
2. Next, ask the players to take a full, deep breath, but then to let it seep through a small opening in the lips *slow motion*. The result will be something softer than the above. This can be taken for a *piano*.
3. After another long, big breath, the players are then asked to play the same tone (say, a middle range *f-concert*), but this time to expel the air in as *fast a moving steady stream* as possible. This will give a good rousing *forte*, probably louder than is needed. However, do not fear! It takes more exertion and concentration and assurance than you are liable to get when you really want it; so it won't happen too often in a regular performance.

SECOND STEP

Next, the section is to again produce a *mezzo forte* note or chord held for nine counts. In order to call attention to careful listening to "how much separation between the notes" (no matter what they may look like on paper) ask the group to play:

4. Nine consecutive quarter notes in moderately slow time, making as little separation as possible, that is, one just barely audible, if at all. This is done by holding the entire tongue in the mouth loose, limp, relaxed, and by allowing the tip to touch the front teeth (about where they enter the gums) and the roof of the mouth, *simultaneously*, and for as short a

INTERNATIONAL MUSICIAN

time as possible, and as gently as possible. In other words, almost "no touch at all."

Most of the time a group will produce something like the above starting only with "the second note," or only after producing an "extra special thump" for a "first one." On the second try they must be requested to get rid of that first note, by starting with their "second note feeling—and process."

- The next degree of separation is made by what we call "simultaneously stopping one note and starting another." It can be very easily demonstrated by having the group now play eight groups of sixteenth notes, in a comfortable tempo.

Because the notes come out about as quickly as possible, there is no time for a separate stop and start. It is all accomplished with the very same touch of the tongue tip. The tip wiggles faster when it is held a bit more firmly than before. The resulting "space between the notes" at this tempo certainly will not be "a large one." So perhaps we could get a general

agreement that it is just right, just long enough to give distinction and clarity.

Then the players must be asked to concentrate on the sound of this amount of spacing, and to keep it exactly the same while gradually lengthening the duration of the reiterated notes in the effect of slowing down the tempo until the sixteenths become "as long as quarter notes." The project—to lengthen the notes, but not the spaces.

The control is again in the tip of the tongue, which now goes slower, but nothing else. The tongue's touch must stay absolutely identical all through "the tempo change" as to (a) degree of firmness, and (b) as to where it touches, and to (c) how it releases.

This "short spacing" is the true interpretation of that so misused and misunderstood word, *staccato*—which really means, simply, *separated*—and not "short," or "half value."

- A longer separation of the notes than the above is not controlled by the tongue, but rather by the muscles surrounding the breathing apparatus. This is most easily and clearly demonstrated by stopping and starting simple speech, such as the pronouncing of the words *who* (wait)—*who*—(wait)—*who*.

To coordinate the tongue with the above, simply change the word to an "easy" *too*, and notice how the tongue gives a *gentle start* to the word, but how the muscles surrounding the thoracic cavity do the *stopping*. In the meantime (during the *silence* or separation) the tongue just lies in wait, getting ready for its next "last minute ascent" to the "touching place."

To demonstrate this, imagine a quarter-note followed by three beats of rest (in successive measures of common time). Say the word *ha* at an ever-increasing tempo, somewhat like in imitation of an accelerating steam engine. Note two things: (a) how to maintain the word (or note) length while ever shortening the space in between, and (b) how that the *maximum* speed of the words started and stopped this way is only *about half* of that possible in paragraph (5) above. Familiarity with these two methods will show both conductor and player which method is used, according to the rapidity with which the notes are to succeed each other.

THIRD FACTOR

The degree of impact to the start of the tone is controlled by both the tongue tip and the breathing muscles.

- The longer and harder the touch of the tip of the tongue to the teeth of the roof of the mouth, the more the compression of air is built up behind the release of the tone, and the "more explosive" the start will be. *Caution! Use with care!*

The solid start of the tone that is one of the trademarks of the professionals, but is seldom correctly controlled by the untrained, is

(Continued on page twenty-nine)

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TRAVELLERS' GUIDE TO LIVE MUSIC

Pictures for this department should be sent to the International Musician, 39 Division Street, Newark 2, New Jersey, with names of players and their instruments indicated from left to right. Include biographical information and the name of the spot where the orchestra is currently playing. Also state to which locals the members in the group belong.

Lloyd Zimmerman and his Baltimoreans are all members of Local 40, Baltimore, Maryland. The personnel includes besides Zimmerman, Fred Schauer-
man, William Blohm, Thomas Wright, Bernard Thiman, Brenton Cooper, Charles Merit, Paul Placide, Jr., Ed Luetner, Leo Dooley and vocalist Cathy Lee.



Joe Minore and his Cavaliers have been playing at the American Legion Post No. 104, Vallejo, California, since June, 1956. With Joe Minore on drums as lead man, he combines with John Szemanski, tenor sax and clarinet; Alton Robinson, trumpet; and Floyd Duensing, piano. Robinson is also president of Local 367, Vallejo, and Minore is a member of its board of directors.



Curley Gold and his Texas Tune Twisters, members of Local 6 San Francisco, California, are entertaining veterans and servicemen in various hospitals throughout Northern California. Left to right: Marvin Fogerson, Diahl Graham, Curley Gold, Joe O'Rear, Marvin Fried and Prince Wain.



Pete Brady and his Playboys have been appearing every night except Sundays at the El Mocambo Tavern in downtown, Toronto, Ontario, Canada, 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. They are members of Local 149, Toronto.



Walter Stuart's

Modern Harmony

... for pianists, organists, arrangers and composers

This column is intended as an inspiration for pianists, organists, arrangers and composers who are searching for new and unconventional harmonic devices to use in their work. Some knowledge of harmony will help in the understanding of the music illustrations shown here. However, it has been proven that many musicians have developed a harmonic technique "by ear" and that they are able to learn through imitation, analysis of music and listening rather than by academic training in harmony, counterpoint and arranging.

It is for this reason that this column will feature a minimum of technical terminology and a maximum of practical music illustrations. These will speak for themselves.

The best way to illustrate modern harmonization is to take a simple melodic line and harmonize it in a novel, unexpected way. Following are a few examples showing modern harmonizations of the first five steps of the G Major Scale (C A B C D).

4 Part Harmony

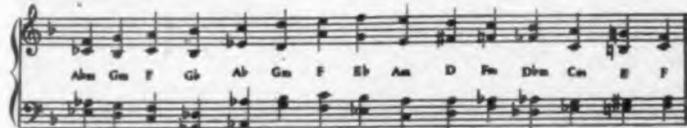


5 Part Harmony



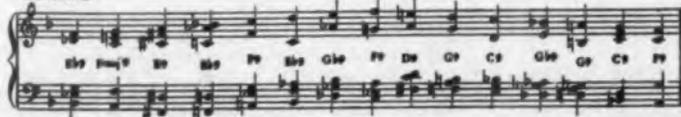
Of course, it is also quite possible to create a modern sound by using only major and minor chords. The following modern harmonization of the F Major Scale will illustrate this point.

Major and Minor Chords only



The harmonization of the same scale in five part ninth chords will illustrate additional modern chord progressions.

5th Chords



(Continued on page thirty-three)

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Boston Brass Ensemble, organized in 1952 by Roger Voisin, solo trumpet of the Boston Symphony Orchestra. Standing, left to right: Paul Keane, horn; Harold Meek, horn; Kilton Vinal Smith, tuba; Keuko Kahila, trombone; William Meyer, trombone. Seated, left to right: Roger Voisin, leader and trumpet; and Armando Ghitalla, trumpet.

Brass Ensembles —

Twentieth Century Specialty

● Where once Chicago and New York were the only cities in the United States boasting even impromptu brass ensembles, now the country-wide music calendar is dotted each season with concerts by such groups. On February 18, the Atlanta Symphony Brass Ensemble will play a concert with the organist E. Power Biggs at All Saints Episcopal Church in that city. This program of concerted music for brass and organ is being sponsored jointly by the Atlanta Chapter of the American Guild of Organists and the Music Performance Trust Funds of the Recording Industries. The Minneapolis Symphony Brass Quintet in augmented form was the featured group at the January 10 Minneapolis Symphony concert, performing under the baton of Antal Dorati the Sonata *Pian e Forte* (for double brass choir) by Giovanni Gabrieli. The Houston Symphony Brass Ensemble has scheduled fifteen concerts this season in that vicinity, including one at Sam Houston State Teachers College in Huntsville. The Kansas City Philharmonic Brass Quartet was the performing unit at a recent "Coffee Concert" in that city. They plan a mid-west tour in the Fall.

The Philadelphia Brass Ensemble, made up of first chair men of the Philadelphia Orchestra, gave its debut concert on November 17, 1957, in a concert at the Jewish Community Center in Reading, Pennsylvania. The Los

Angeles Brass Ensemble plays in musically progressive churches as well as in hospitals of the region. Its members are planning a tour up and down the California coast. The Boston Brass Ensemble, an eight-man group of Boston Symphony men led by Roger Voisin, plays in conjunction with famous choral groups and makes appearances at festivals—the Edinburgh Festival abroad and the Berkshire Festival at home.

New York and Chicago, of course, have kept their places as possessors of brass ensembles of note. The New York Philharmonic Brass Ensemble, made up of first-desk members of that orchestra, made their first public appearance last June in Sioux City, Iowa, at the workshop clinic of the American Symphony Orchestra League. Prospective concerts include one at Peabody Conservatory of Music at Baltimore, and, if their schedule permits, some in South America during the Philharmonic's forthcoming Spring tour. The New York Brass Ensemble, formed in 1946, presented a Canzoni for Brass Instruments by Gabrieli over New York's station WQXR on December 29. This was written, incidentally, for performance at St. Marks Cathedral in Venice in the sixteenth century. In emulative fashion the New York Brass Ensemble during a previous December played carols in the lobby of Carnegie Hall "to put concert goers in the right frame of mind for

the program." The New York Brass Quintet, an offshoot of the New York Brass Ensemble, has given many chamber music recitals and also performed with the Robert Shaw Chorale and the Dessoif Choirs. On January 4 at Carnegie Recital Hall in New York, another group, the Chamber Brass Players, opened a program with "Suite for Brass" by Natalie Tillotson.

The Chicago Symphony Brass Ensemble plays chamber concerts in the home city and on tour.

For Educational Purposes

The most fruitful field of endeavor of all of these brass ensembles, however, is in schools and colleges. The Chicago Symphony Brass Ensemble, for instance, gives regular clinical demonstrations in the schools of that city, in collaboration with the various music departments: informal sessions during which the student brings his instrument for consultation, instruction and personal advice from the members. The programs are aimed especially at elementary school children in the fourth to the seventh grades and the expenses are paid partly by the Junior League and partly by the Music Performance Trust Funds of the Recording Industries.

Highly successful are the concert clinic programs of the Minneapolis Symphony, in which students discuss their own individual problems with the experts. The Los Angeles Brass Ensemble has given demonstrations at Claremont College. The Philadelphia Brass Ensemble is planning to hold clinic demonstrations at nearby colleges and schools. The New York Brass Quintet, besides playing for countless youth concerts and music clinics and on college campuses, has made a TV film for children under sponsorship of the Ford Foundation. The American Brass Ensemble of New York has been engaged by Young Audiences, Inc., to give a series of concerts and demonstrations in the New York public schools. The Boston Brass Ensemble conducts educational brass clinics and coaching classes in the universities and conservatories of the nation.

Then there are the brass ensembles that are part and parcel of educational institutions, recognized training units in their respective schools. The Cincinnati College-Conservatory Brass Choir, the North Texas State Brass Choir, the Sam Houston State Brass Choir, the University of Texas Brass Choir, the Louisiana State University Brass Ensemble, the Indiana University Brass Choir, the Oberlin Conservatory Brass Choir, the Otterbein College Brass Choir (Westerville, Ohio) and Northwestern University Brass Choir are just a few of the many brass groups flourishing on our campuses.

The Chicago Symphony Brass Ensemble, a photograph of which appears on the cover, is a quintet of distinguished musicians who have become authorities in the field of brass literature, interpretation and instruction. They are, left to right: Arnold Jacobs, tuba; Adolph S. Harseth, trumpet; Wayne Barrington, horn; Frank Criscuolo, trombone; and Renold Schilke, trumpet.

INTERNATIONAL MUSICIAN

Add to this data the fact that recently two magazines devoted exclusively to brass players and their problems—*Brass Quarterly* and *Southwestern Brass Journal*—have come into circulation, and one begins to realize the significance of this new development in music.

New Phenomenon

This rising prominence of brass ensembles is a phenomenon of the past two decades.

In early times brass instruments, since they were used, much as the bagpipe is used today, primarily as instruments for the out-of-doors or for vast enclosures, were valuable chiefly because their sound carried to great distances. Thus in the seventeenth century *Stadtpfeifers* in Germany played from municipal towers twice daily. Weddings held on the green had the services of brass ensembles. In fact, this was a particularly lucrative aspect of brass players' professional careers, since townsfolk judged the importance of a wedding by the fee the men received. In England the fourteen trumpets and ten trombones which Henry VIII is said to have maintained were played from parapets and in courtyards, for fanfares and official welcomes.

This tendency for out-of-door use of brass continued into modern times. The 20,000 brass bands that Britain had acquired by the turn of this century (the number now has sunk to around 3,000!) were employed chiefly to lead processions, to play at outdoor meetings and to be present at flower shows, sports events, and for such occasions as required forceful projection of sound.

Then, with the late nineteenth century, the brass began to be used as indoor instruments. This widening in scope was caused in some part by the instruments' widened tonal possibilities. With the invention of the piston valve and improvements in mouthpieces, mutes and other gadgets, brass instruments began to be capable not only of powerful dynamic sonorities but also of subtle dif-

ferentiations in tonal effects, of dynamic gradations down to the lightest pianissimos, and of an individualization on a par with stringed instruments. Even the heavy-treading tuba has latterly stood revealed as capable of great ability and subtle shades of coloring.

Other forces were at work. In the present era indoor music has more decibel content than our forebears found palatable. Our concert halls are larger, and the sound is expected to fill every corner of them. Symphonies written with opulent scoring for brass, by such great composers as Wagner, Brahms, Tchaikovsky, Dvóřák, Rimsky-Korsakov, Sibelius, Richard Strauss, Berlioz and Mahler, gave these instruments dignified entree into the concert world. Berlioz, for instance, intrusted the Funeral Oration in *Symphonie funebre et triomphale* to the solo trombone and employed the trombone's difficult pedal notes for special effects in his *Requiem*. Strauss was one of the first to write chromatically for the trumpet, and in *Till Eulenspiegel's Merry Pranks* he utilized the nasal quality of the muted French horn. He had the tuba do a glissando in *Don Quixote*. Wagner gave solo force to the tuba in his *Faust Overture*.

Training Medium

When in the 1930's and 1940's school bands began to multiply, educators pondered how best to channel all this energy into preparing the gifted young for future membership in the brass sections of symphony orchestras. Student musicians with an orchestral career in mind needed, they knew, besides the training on their instruments, actual practice in ensemble playing. But membership in huge bands did not really offer such experience. What the students needed was work in smaller ensembles in which each instrument was "exposed," and each player accountable for his share in the total effect. Educators figured that the forming of wind choirs by students in conservatories and high

schools would be the answer. It would afford study comparable to that made available to string students in the chamber music groups already functioning in string music departments in music schools the world over.

One of the pioneer educators in this field, Ernest N. Glover, was, besides faculty member of the Cincinnati Conservatory of Music, trombonist in the Cincinnati Symphony and the Cincinnati Summer Opera Orchestra. His early background, moreover, was ideal for a promoter of brass ensemble enterprise. Born of English parents in Perth, Australia, he travelled with his Salvation Army missionary parents to three continents, ears open to the daily outpourings of the gospel via brass band music. He received his early training in England when that country was a bandman's paradise and made many trips to the Crystal Palace in London to sit in on the magnificent playing of brass bands in the national competitions. After he moved to Canada he was successively solo trombonist with the Imperial Concert Band of Toronto under Walter M. Murdoch, and a member of the Anglo-Canadian Concert Band of Huntsville under Herbert L. Clarke. Then for many years he was manager, assistant conductor and trombone soloist of the ARMCO Band of NBC fame. He became affiliated with the Cincinnati Conservatory of Music as teacher of trombone in 1933.

It was not until 1946, however, when he had gathered about him student talent of a high order, that he began to carry out his plan for an ensemble course on brass instruments. His idea caught on. From the very first rehearsal of the brass ensemble, the interest of the brass playing students of the Conservatory was aroused. The following year the registration for this ensemble course so increased that four such groups had to be formed.

These "brass choirs" number each around eighteen or twenty members. The groups are

(Continued on page forty-two)

Cincinnati College-Conservatory Brass Choir, Ernest N. Glover, conductor.



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By SOL BABITZ

NEW FACTORS IN EVALUATING SCALE FINGERINGS

For some reason, probably habit, scale fingerings lag far behind the general trend of technical development. Scale fingerings should be examined critically from time to time to see if they are up to date, because they are of little value for practicing unless they help to prepare the player to solve the problems he will confront in contemporary music as well as the music of the past.

In playing atonal music, for example, it is not always possible to hear if one is playing in tune—the fingers must function in such a way that they will play in tune automatically with very little assistance from the ear. It is for this reason, as well as those of physical convenience that I introduced some years ago the principle of hand forms which shows that the distance between two fingers should be maintained unchanged wherever possible in order to prevent errors of intonation, particularly in fast passages.

In the following hypothetical scale it is practically impossible to play out of tune because the distance between the first and second finger is always a half step while the distance between the other fingers are always whole steps.



In real life, alas, intervals are only rarely arranged so conveniently, still it is possible to arrange fingerings in such a way that the maintenance of unchanged distances between fingers will occur more often than they do.

Differences Between Major and Minor Fingerings

The intervals in the major and minor scales being different, it is not advantageous to use the same fingerings for the two scales as is often done today. Confusion of intervals will result. In the following major scale the upper fingering is right because the first and second fingers are maintained in a separate form throughout the passage:



In the lower fingering the first and second fingers are separate on the first two notes and together on the next two notes, thus creating the problem of the changed form of the hand. In addition the shift in the upper fingering is easier to play than in the lower one because it occurs on a half step while the lower one is on a whole step. This is one of the cases in which the best shift coincides with the best finger arrangement.

I am aware that many violinists will find the upper fingering strange because it goes against the old habit of shifting on the first finger. However, after only five minutes of careful practice, the average player will be able to play the upper fingering smoothly with less exertion and at a greater rate of speed than the lower one.

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He will also have used a scale study to improve his ability to shift with the upper fingers, which is very important in the performance of contemporary music.

In the following minor scale, because of the different intervals, the fingering problem is entirely different. Here again the upper fingering is superior because it shifts on a half step while the lower one is on a whole step; and here again the intervals between the fingers is maintained unchanged in the upper fingering while it changes if the second finger, in parentheses, is used in the lower. It may be argued that with the shift on the first finger the 123 distance between the fingers is unchanged in the lower fingerings. This is true and may sometimes be used in special cases—in this case, however, the upper is too easy to be rejected in favor of the lower one.

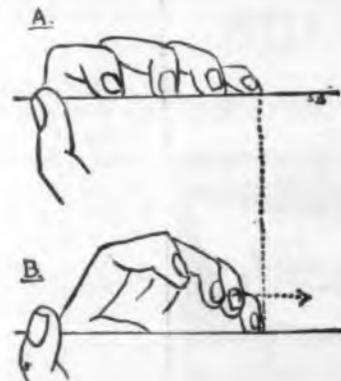


In the following musical example of unusual intervals we see how the above principles can be applied to maintain good intonation without special effort at great speed:



In this example as in the previous one the violinist unaccustomed to modern shifting may at first have some difficulty with the shift at the arrow, but a little practice should clear it up. The main thing is that the distances between the fingers remain unchanged.

The best way to solve the problem of upper finger shifting is to put the hand into a mobile position so that the movement upward is helped by the hand. When the average violinist reaches the fourth note of this passage his hand looks static as shown in Fig. A. The modern violinist, however, has his hand in a mobile position, all fingers lifted so that the second finger can continue upward immediately pushed along by the hand as the arrow in Fig. B shows.



A forthcoming article will treat the subject of three octave scales and arpeggios.

Campus Celebrations

— The New York College of Music is celebrating its eightieth anniversary this season. An event of especial importance will be the United States premiere of Britten's opera, *The Turn of the Screw*, by the college's opera department, some time in March. The New York College of Music, oldest music school in that city, was first under the direction of Alexander Lambert. Then, for nearly half a century, it was directed by August Fraemcke and Carl Hein. Since 1945, Arved Kurtz, violinist and composer, has been the director.

— On December 7, Columbia University presented a concert performance of Puccini's first opera, *Le Villi*, in commemoration of the one hundredth anniversary of that composer's birth (1858).



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by Richard Benda

LESSON XI

The Pedal Point Bass

The regular basses of a chord progression can be replaced by a single tone. Such a tone is known as a pedal point bass. It functions as an "equal bass" to all chords.

Requirements

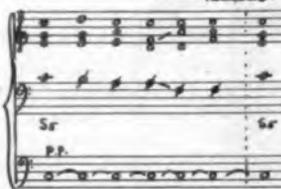
1. A p.p. (pedal point) must be a chord tone of the first and last structures of the progression in which it is employed. A p.p. need not be a regular chord tone of in-between structures.

2. To establish a p.p. bass, compose a chord progression. Then, cancel all basses. Finish by replacing the basses with a single tone which meets the following standards: (a) In classical progressions, the p.p. must be a root or a fifth of the first and last chord. (b) In chromatic progressions, the p.p. may be a root, third, fifth or seventh of the first and last chords. (c) In five-part chord progressions, the p.p. must be a root of both the first and last chord.

Examples

1. Classical progressions, Type I. In this example, the p.p. is the root of both the first and last chords. Since these are the tonic* chords of the key (c major), and progression ends with a plagal cadence, the bass is called a tonic p.p.

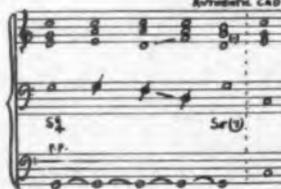
TONIC CAD.



The notation shows a four-part setting (Soprano, Alto, Tenor, Bass) with a single bass line (p.p.) that remains constant throughout the progression. The chords are C major and C major 6/4.

2. Classical progression, Type I. Here, the p.p. is the fifth of the first chord and the root of the last chord. Since the first chord is a S6/4 and the last a S5, and the progression ends with an authentic cadence, the bass is called a dominant p.p.

AUTHENTIC CAD.



The notation shows a four-part setting with a single bass line (p.p.) that changes from the fifth of the first chord to the root of the last chord. The chords are C major 6/4 and G5.

* In traditional theory, the roots of the principal diatonic chords of a key are on the first, fourth, and fifth degrees of prevailing major or minor scales. The roots of secondary chords are on the second, third, sixth and seventh degrees. Their names are: tonic, I; supertonic, II; mediant, III; subdominant, IV; dominant, V; submediant, VI; subtonic, VII.

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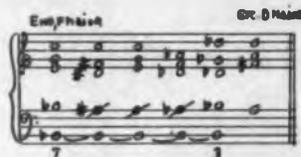
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3. Chromatic progression, Type III. The p.p. is the seventh of the first chord and the third of the last.



4. Five part harmony, progression Type II. The p.p. basses are roots of the first and last chords.



• Notice in the above example at the asterisk inside the circle: five part harmony p.p. basses can be extended by combining the root-fifth or root-third-fifth (triad) in the terminal chords.

The effect of a dominant-tonic p.p. progression can be created within CO. In the following example, both c and g chords obtain their accidentals from one Σ .



In this example, the c and g chords obtain their accidentals from two Σ .



A p.p. bass can replace tonic roots in Type III progressions. The p.p. must be the root of the first and last chords of the tonic system through which progression takes place.



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Pedal point basses can be used when composing introductions and "up-to-finish" endings. In the following example, the accidentals of all but the last p.p. chord are obtained from one Σ .

Assignment:

1. Compose a diatonic progression of classical harmony. Start by adding upper chords to the given basses. Finish by cancelling the basses and substituting a tonic p.p. on d.

(D Major)

2. Compose a diatonic progression of classical harmony. Start by adding upper chords to the given basses. Finish by cancelling the basses and substituting a dominant p.p. on e flat where indicated.

(A Minor)

3. Compose a diatonic progression of five-part harmony. Add upper chords to the given basses. Finish by cancelling the basses and substituting a tonic p.p. on e flat.

(E Minor)

4. Convert the diatonic progression composed for Assignment 3 to Type II. Do so by adding accidentals obtained from the following Σ .

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5. Compose a progression of continuous S9 on the following six tonic basses. Add accidentals derived from transpositions of the given Σ . Finish by cancelling the basses and substituting a p.p. on d.



6. Analyze p.p. endings in Preludes I, II, V, and VI, Volume I, Preludes and Fugues, The Well Tempered Clavichord, J. S. Bach. At sight, reduce each example to a basic chord progression as illustrated in the following example.



7. Analyze the last seven measures of Prelude C Sharp Minor, Rachmaninoff. Note the effect of a tonic p.p. in the CO progression.

8. Analyze measures 1-9; 273-290; 495-511; first movement; 30-40 fourth movement, Symphony I, C Minor, Brahms. Note the tonic or dominant p.p. characteristics and the underlying chromatic harmony.

9. Analyze the five-part harmony and p.p. in Act III, Scene II, Porgy and Bess, George Gershwin; vocal score p. 504, [88]; also, Act I, Scene II, [163].

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TRUMPET TALK

(Continued from page nineteen)

made by (a) not very much dependence on the tongue, but rather (b) a solid "follow through of air" to insure the continuance of what was started so good.

This takes us right back to "breath control" which is so seldom taught, for among other reasons it is a hard thing to teach to whole groups even given a long period of time. It would be just that much harder to get effectively all necessary concepts across in just a few minutes.

8. The sound of both the start of the tone, and its *sostenuto* which follows is affected quite a bit by the direction, and the speed of the tongue's release. A short darting back of the tongue tip gives a little "ping" to the sound; the "quick dropping down" of the tongue will take off some of this ping. In general, the slower the tongue releases, the more gentle will be the start.

In next month's column there will be a list of remedial suggestions for any "Mr. Guest Conductor" to use when he hears brass attacks "other than what he has in mind." Even while considering his limitations of rehearsal time and the insufficient background of so many players, the list should still help produce a measure of quick improvements.

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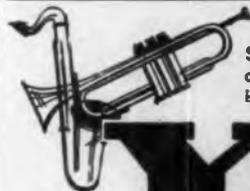
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by Charles Perry

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(Recommended for Advanced "Independence" material: "Advanced Technicians for the Modern Drummer" by Jim Chapin.)

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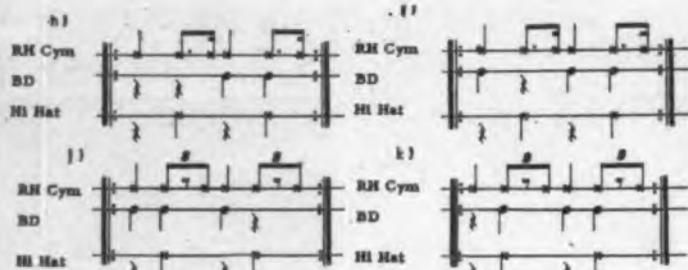
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The last set of exercises are for developing independence between both the bass drum foot and the hi-hat foot.



(Recommended for Advanced "Independence" material: "Advanced Techniques for the Modern Drummer" by Jim Chaplin)

The latter part of this article consists of questions and answers, which are representative of material used in present day "all-around" drumming.

QUESTIONS AND ANSWERS

Q. Should a drummer use a variety of brush rhythms or use mainly one or two rhythms?

A. A good assortment of brush rhythms is a great asset to a drummer. You will notice how certain beats fit into specific tempos and moods of music. Each one has its place, and the proper one at the right time, will add color and finesse to the arrangement.

Q. Is it advisable to change brush rhythms during the course of a soloist's chorus?

A. As a rule, I would say "no." For example, try going from the "circular" type beat to the standard ride rhythm (dotted eighth and sixteenth). Notice the different "feel" between the two rhythms and how it can disrupt the melodic and rhythmic flow of the soloist and the band as a whole. But, there are times, during the course of an arrangement, when a change will produce a good effect and add to the overall sound and mood of the band.

Q. Should the span of a brush (wires) be "wide" or "narrow"?

A. That should be determined by the effect and sound that is desired by the drummer. If you want to use the brushes, in effect, like sticks, to make phrases and fill-ins on your snare, then the narrow span is more productive. The same holds true when using brushes on cymbals or when using brushes at fast tempos. The narrow span is also more manageable on a tight drum head, where more body is required to produce a full and solid sound.

Q. Would you recommend using brushes on solos, of both the four bar and full chorus variety?

A. Why not? Some very wonderful and different sounds can be made when playing solos with brushes. It offers a drummer a good deal more variety, being able to play solos with either sticks or brushes. I also think it is a very good idea to devote part of your practice sessions to playing with brushes, as it serves as a good wrist and finger exercise.

Q. What type of bass drum pedal "beater" would you recommend using for modern jazz drumming?

A. For the most effective bass drum "mops," a rather hard surfaced beater is necessary. You can try a wooden, hard felt, or cork beater. I do not recommend a large "fuzzy" type beater for this particular style of drumming, as you will not get the desired effect. Instead, you should have one that will stand out clear and sharp on all bass drum accents. I personally use a "hard felt" beater and achieve very good results with it. Don Lamond, one of the jazz greats and now a TV staff drummer, finds this type beater good for both phases of drumming.

Q. Should a "heavy after-beat" on the hi-hat be used in modern jazz?

A. This depends on the style of the individual drummer, the style of the band he is playing with and the type of music in general. While some drummers in modern jazz use a very heavy after-beat, others prefer a "light" effect on the hi-hat. If the band is playing a smooth, floating type of jazz, with a sustained feeling, particularly in its rhythmic pattern, then the heavy, chunking after-beat is out of place.

There are some drummers who rely on this heavy after-beat effect to build a driving and swinging sensation, which is necessary to inspire (swing) a band. But, other drummers will use a top cymbal, left hand and bass drum mops, to achieve the same goal.



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Q. Is there a particular size stick that should be used for combo work?

A. No. Once again it is up to the individual drummer. But, in a small group, the smaller stick does have an advantage over the larger and heavier stick. For instance, you can play a bit more natural, as you do not have to hold back so much. You will also notice that the smaller stick gets a better sound on cymbals. The large stick will produce a louder and heavier sound, which although necessary in a big band, is usually out of place with a small group.

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MODERN HARMONY—Walter Stuart

(Continued from page twenty-one)

Finally, the F Scale is harmonized by fourth interval chords.

4th Interval Chords



Careful study of these chords and their voicing will show the unlimited scope of modern chord progression. Although the harmonies shown here are quite extreme in order to make a point, there are many occasions when such modern chords may be used on a more limited scale by the modern jazz pianist or arranger of background music.

The next musical illustration will show a more practical example of modern chord formations used in a typical jazz theme. The chords here are voiced in fourth and fifth intervals.

1. Key of G

CHORDS BUILT BY 4th and 5th INTERVALS



Most of these modern chords are actually substitutes for conventional major, minor and seventh chords. In other words, instead of using the C Major chord (C E G), it is possible to substitute any chord that uses the notes of the C Major Scale, excluding the fourth step (F). Any chord built on the notes C D E G A B may be used. Possible substitutes for C Major are Am7, Em7, Am9, Cmaj7, Cmaj9, or any other 3, 4, 5 or 6 part chord structure that uses the notes C D E G A B.

The next example shows practical substitutions for the much-used chord progression C - Am - Dm - G7.

SUBSTITUTE CHORDS FOR THE PROGRESSION: C-Am-Dm-G7

Key of C



To really develop a modern harmonic technique, it is necessary to transpose all the musical examples shown here into all keys. This may be done in writing or in actual transposition at the piano.

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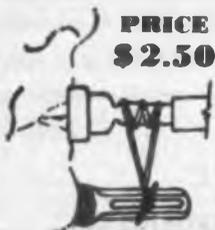
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● DOMENICK SALTARELLI, principal violist of the San Antonio Symphony, is a native of Philadelphia and, in his youth, was a scholarship student of violin with Emanuel Zetlin at the Settlement Music School in Philadelphia. He attended this school for six years, doing teaching during the latter three. Actual orchestral training was received at the Philadelphia Symphony Club, the National Youth Administration Orchestra, the Civic Symphony and the Cosmopolitan Opera Orchestra, all in Philadelphia. Later he received orchestral training at the National Symphony in New York.

Mr. Saltarelli played several seasons as violinist with the Trenton Opera, the Trenton Symphony Orchestra, the Indianapolis Symphony and the Ballet Russe de Monte Carlo Orchestra. Then, on auditioning for a position with the New Orleans Symphony and being told by Massimo Freccia, its then conductor, that they were in need of a violist, he practiced this instrument intensively—for one week!—and gained the position as principal violist of this orchestra. He played the principal viola in both the New Orleans Symphony and the New Orleans Opera Orchestra for five years before going to San Antonio in 1951.

During the various phases of Mr. Saltarelli's career, he has concertized with the Kaminsky Quartet in Philadelphia, with the Guild Quartet in Houston, with the New Orleans Chamber Music Society, with the New Orleans Symphony Quartet and with the Louisiana State University Quartet in its concert of modern American composers. He has acted as soloist both with the New Orleans Philharmonic and the San Antonio Symphony. His summer orchestra activities include his work with the New Orleans Summer Pops Orchestra, the Houston Summer Symphony, the Houston Summerme Opera, and the Houston Lyric Theatre Outdoor Stage Productions.

● LESLIE PARNAS joined the St. Louis Symphony with appropriate ceremonies. At the first symphony concert of the 1954-1955 season, which marked the seventy-fifth birthday of the St. Louis Symphony Orchestra, Max Steindel, the oldest member of the orchestra in terms of service, cut a slice from a huge birthday cake and passed it to Leslie Parnas, the twenty-four-year-old native St. Louis musician who had just taken over the post of principal violoncellist in the orchestra—a post which Steindel himself had occupied for many years. In thus joining the orchestra Parnas had fulfilled the musical promise displayed from his earliest childhood.

Parnas comes from what may well be the most musical family in St. Louis. His mother is a self-taught pianist. His father played the clarinet for several years in motion picture orchestras, and each of the five Parnas children was playing at least one musical instrument before the age of eight. In the early stages of his musical training, Leslie was supervised by his mother. He was then awarded a scholarship to the St. Louis Community Music School, where he and two of his brothers formed an instrumental trio while still in their early teens. Leslie then entered Philadelphia's Curtis Institute of Music and studied under Gregor Piatigorsky.

Parnas appeared in a concert with the St. Louis Little Symphony in 1946, at a symphony pop concert in 1947, and at a student concert in 1948. Military service followed. First though, he had

INTERNATIONAL MUSICIAN



time for a recital under the auspices of the St. Louis Artist Presentation Committee. Leslie spent his time in the Navy with the United States Navy Band in Washington, D. C. When he was named as principal cellist of the St. Louis Orchestra he was the youngest soloist on the instrument with any orchestra in the country.

Parnas recently acquired the famous Rosette Goffriller cello, valued at \$25,000.

● **ABRAM R. BOONE**, newly appointed concertmaster of the Rochester Civic Orchestra, is also assistant concertmaster of the Rochester Philharmonic Orchestra. Rochester born and educated, he fills the vacancy left by the resignation of Raymond Gniewek, at present concertmaster of the Metropolitan Opera Orchestra.



Boone began study of the violin at the age of five, with Franz Kistner. He later attended the Eastman School of Music, where he studied with Miss Effie Knauss. In 1928, he became a member of the Rochester Philharmonic Orchestra. In 1929, on his graduation from Eastman, he joined the Rochester Civic Orchestra and was appointed its assistant concertmaster in 1936.

He has been a member of the Eastman School faculty since 1947.

A member of the Lake Placid Sinfonietta under Dr. Paul White since 1939, he was appointed concertmaster of that group in 1948.

Boone's hobby is astronomy and he has been active for several years in the Rochester Astronomy Club.



● **RAY STILL**, first oboist of the Chicago Symphony Orchestra, was born at Elwood, Indiana, March 12, 1920, moved to Iowa at an early age, then, in 1931, to Los Angeles. He began the study of the oboe in 1936 and joined the Kansas City Symphony in 1939, continuing in this position for two years. He entered the Army in 1943 as a radar man. On his release in 1946 he took up his musical studies at Juilliard School of Music and also, privately, with Robert Bloom. Then, successively, he

was first oboist with the Buffalo Philharmonic under William Steinberg for two years, with the Baltimore Symphony under Reginald Stewart and under Massimo Freccia for four years, and with the Lewisohn Stadium Symphony (New York Philharmonic-Symphony) for one season. In 1953 he was engaged as oboist with the Chicago Symphony, and, in 1954, became its first oboist. Mr. Still has played with the New York Woodwind Quintet, the Tre Corde Trio and the Fine Arts Quartet. On November 23 and again on November 30, of 1957, he was soloist in the first performance in Chicago of the Oboe Concerto by Richard Strauss. Fritz Reiner conducted.

Mr. Still teaches at Roosevelt University.

● **WILLIAM VACCHIANO**, solo trumpet of the New York Philharmonic-Symphony, has been a member of the orchestra since his graduation from Juilliard in 1935. A native of Portland, Maine, he started playing trumpet at the age of ten and four years later joined the Portland Symphony Orchestra. Vacchiano was fortunate in having many fine teachers who came to Maine for their vacations, among whom were Frank Knapp, Louis Kloepf, solo trumpet with Boston Symphony Orchestra; Walter Smith, famous soloist; Gustave Heim, solo trumpet with Damrosch Symphony. He attended the Juilliard School of Music during the years 1930-34, studying with Max Schlossberg.



Vacchiano was solo trumpet with the Chautauqua Symphony for three summers and toured with the Barrere Little Symphony while still a student at Juilliard. After graduation he joined the Philharmonic Symphony as third trumpet. He was appointed to the solo position in 1942. Since 1935 he has been a member of the faculty of Juilliard, since 1936 of the Manhattan School of Music and of Columbia University, and since 1950, of the Mannes College of Music.

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News Nuggets

★ The first prize in the Henryk Wieniawski Contest, held in mid-December in Poznan, went to Roza Fajn, Soviet violinist, the second to Sidney Harth, concertmaster of the Louisville (Kentucky) Orchestra which sponsored his trip. Harth's final score was 406 points as compared to Miss Fajn's 409.

In an editorial the *Louisville Times* described how Mr. Harth "won a foot-stamping ovation from the Polish audience." It added, "Harth's rendition of a Mozart composition had the audience cheering fully five minutes, then they stamped in rhythm to bring him back for three encores."

★ Armando A. Ghitalla, trumpet of the Boston Symphony Orchestra, will present a trumpet



Armando Ghitalla

recital at Town Hall, New York, March 23. To appear with him are an orchestra made up of members of the Boston Symphony conducted by Arthur Fiedler and pianist Paul Ulanovsky. The program will include two first performances in the United States: a Handel Trumpet Suite and Concerto for Trumpet by J. N. Hummel.

★ The Oratorio Society of New Jersey, Peter Sozio, conductor, gave a performance of *Avodath Hakodesh* by Ernest Bloch on February 2, at Montclair State Teachers College, Upper Montclair, New Jersey.

★ Thor Johnson is one of a committee of ten appointees to the newly organized United States Advisory Committee on

the Arts, who were sworn in on January 15, after which they attended the first meeting of the USAC on the Arts. Mr. Johnson is the only music representative on the Committee.

★ The National Convention of the Music Teachers National Conference, which will be held in Los Angeles, March 21 to 25, will mark a milestone in the history of music education. Every music educator will want to be there to see for himself the amazing progress in this field since the founding of the organization in 1907. For in the fifty years of its existence the MENC has raised music education to the dignity of a profession and has come to be representative of all phases of music taught in the schools.

★ The National Chorus of America opened its initial tour at Rutgers University, New Brunswick, New Jersey, January 9, and, after filling fifteen other engagements on the Eastern seaboard, ended the trek in Radford, Virginia, January 25. The chorus's musical director is Hugh Ross. Rene Wiegert is associate conductor. Administrator of the chorus is Julius Bloom.

★ Pablo Casals, completely recovered from his heart attack, will again give his summer master class in Zermatt, Switzerland, between August 20 and September 6. Joseph Szigeti will give a Bach Solo Sonata Master Class at the same time.

★ The Music Teachers National Association, East Central Division (Illinois, Indiana, Michigan, Minnesota, North Dakota, Ohio, Wisconsin) will hold its Third Biennial Convention February 16-19 at Hotel Nicollet, Minneapolis. Performing units will include the Eastman String Quartet, University of Minnesota Opera Workshop and Morse Family Madrigal Singers. Discussions will be held on "Group Teaching," "Opera in America Today," "Common Aims and Objectives of Music Educators and Private Teachers," and "Performance Problems in Contemporary Ensemble Music."



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Of interest to the world of

CHAMBER MUSIC

The Baroque Trio of Montreal has announced plans for a Western Canada tour in early 1959, and is considering also a tour in Europe. Its flutist, Mario Duschenes, received his musical training at the Geneva Conservatory of Music where he obtained the "prize for virtuosity" in 1946. After touring Europe for two years with the "Ensemble Ars Antiqua," he came to Canada where he made a reputation for himself as an outstanding flutist and recorder player. He is a faculty member of McGill University. The trio's oboist, Melvin Berman, was formerly first oboist of the New Orleans Symphony, the Ballet Theatre Orchestra of New York and the Boston Pops Orchestra under Arthur Fiedler. He is now solo oboist of the Montreal Symphony and the CBC Orchestra. He is also a member of the faculty of the Quebec Provincial Conservatoire and is guest teacher at Hartt College in Hartford, Connecticut, where he received his master of music degree.

Kelsey Jones, harpsichordist of the trio, received the doctor of music degree from the University of Toronto in 1951. In Paris he was a pupil of Nadia Boulanger. Dr. Jones is also well known in Canada as a pianist and composer, and his works have received performances by leading artists and orchestras both here and abroad. He is a member of the staff of the McGill Conservatorium where he teaches harpsichord, counterpoint and fugue.

Chamber works by Leon Stein were given a hearing on February 10 at a concert at DePaul Center Theatre, Chicago. Especially interesting were his Trio for Trumpets, played by Vincent Cichowicz, Charles Stine, and William Carroll, and his Quintette for Saxophone and String Quartette in its debut performance. This latter work was played by Cecil Leeson, saxophonist, and the Northwestern University String Quartette: Angel Reyes, and Eduardo Fiorelli, violins; Rolf Persinger, viola; and Dudley Powers, cello.

The McGill Chamber Ensemble is currently giving its seventeenth consecutive season of concert series, having grown during that period from the original McGill String Quartet to the present group of fifteen players. The group, which is directed by Alexander Brott, has given many first performances in Montreal—for instance, the complete set of six Brandenburg Concertos, the four orchestral suites, the "Musical Offering" and the "Art of the Fugue" by Johann Sebastian Bach; the twelve Concerti Grossi by Handel; and many contemporary compositions. In recognition of its cultural contributions, the Ensemble in

1957 obtained a grant from the Arts Council of Greater Montreal. Many famous artists have been soloists with it. On February 12 flutist Jean-Pierre Rampal was guest artist and at its March 12 concert pianist Neil Chotem will perform with it the Shostakovich Concerto for Piano, Trumpet and Strings.

Three first New York performances of works by Corelli, Manfredini and Locatelli were heard at the concert debut of the eighteen-member Chamber Orchestra of New York conducted by twenty-nine-year-old Dean Eckertsen at Town Hall January 16. The first violinist of the orchestra is Daniel Guilet, the second violinist, Edwin Bachman, and the first cellist, George Ricci.

The American University Chamber Music Society, under the direction of George Steiner, presented a concert January 8 in Clendenen Hall on the campus of the American University. The program included a quartet by the Californian composer, Jack Holloway, as well as Dohnanyi's rarely heard Second Piano Quintet. The concert was performed by Evelyn Swarthout, faculty pianist, and the American University Quartet: George Steiner, first violin; Donald Radding, second violin; Richard Parnas, viola; and Morris Kirshbaum, cello.

Thanks to a Rockefeller Foundation Grant to the New York Pro Musica, the group will now be able to provide itself with headquarters, which will include office space, studios, a rehearsal area and, it is hoped, a library. It will also be able to extend its services to other groups purveying early music, since the foundation has contributed the \$46,000 to foster the revival and wider dispersion of such music in the United States.

(Continued on page forty)



The Baroque Trio of Montreal. Left to right: Mario Duschenes, flute; Kelsey Jones, harpsichord; Melvin Berman, oboe.

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FEBRUARY, 1958

WHERE THEY ARE PLAYING

(Continued from page 54)

with Jim Brady's Covered Wagon in Minot, No. Dak. They will continue there six nights a week through 1958.

Franz Jackson and the Original Jass All-Stars have recently completed their first year as the regular weekend entertainment at the Red Arrow in Stickney, Ill. Jackson, surrounded by veterans of the traditional field, tells the old New Orleans jazz story in "Chicago style." With Jackson leading on clarinet, the lineup includes Bob Shoffner on trumpet, Al Wynn on trombone, Bill Oldham on tuba, Richard Curry on drums, Lawrence Dixon on banjo, and Ralph Tervalon on piano.

CHICAGO

The Teddy Wilson Trio opened at the Blue Note on February 5 for two weeks . . . The Gerry Mulligan Trio is booked for this spot for another two weeks beginning February 19 . . . The London House has Carmen Cavallaro for four weeks starting February 19.

SOUTH

The Mam'selles Duo — Doe Bruno on accordion and vocals, and Gene Rinn on trumpet, cocktail drums and vocals — is currently appearing at the 79th Street Music Bar in Miami, Fla. . . . The Tunesters Trio (Bruce Robertson,

drums, vocals and leader; Ed Carhart, vibes, bass, trombone, and vocals; and Sam Heiss, piano and vocals) remains at the New South Seas Hotel in Miami Beach, Fla., until May, 1958 . . . Sir Judson Smith continues at the Crown Room of Morrison's Imperial House in Daytona Beach, Fla.

WEST

Tony Bradley and his Orchestra together with the Jay Bellaire Orchestra are sharing a split Saturday night house band policy at the Italian Village Supper Club in Lincoln, Neb., for three months, ending in April. The Bradley group is also doing a Sunday night house band engagement at the Music Box Ballroom in Omaha, Neb. The band opened there on October 27 and is set for an indefinite period.

Pee Wee White Wing and the Gold Coast Playboys Western Swing Band play every Saturday night at the Napridack Ballroom in San Jose, Calif. . . . Paul Morningstar and his Western Trio perform at Barney's Night Club in San Francisco, Calif. . . . Glen Step and his Western Band are featured on the Glen Step Show every Saturday night on television station KVOR, channel 13, in Stockton, Calif. . . . Ivan Lane and his Orchestra are based at Ben Blue's Supper Club, Santa Monica, Calif., for an unlimited time.



The friend and partnership of James Jeter (right) and Hayes Pillars, members of Local 197, St. Louis, Missouri, started many years ago when both played saxophones with the old Alphonse Trent Band. In 1934, they organized their own unit and played a number of small engagements in the east. About that time, Club Plantation, where Ziggy Johnson held forth as producer for so long, was going strong. The Jeter-Pillars Band came out to St. Louis for a six weeks' engagement there and stayed eleven years. During World War II, the band, with Pillars as the front man and Jeter taking his place in the reed section, joined a USO tour. They were reunited in St. Louis recently when Pillars became a salesman for Anheuser-Busch, Inc., joining James Jeter who has been a Budweiser salesman for nine years. This bit of horseplay followed as Pillars practiced with the lower section of a genuine Alpine horn from Bavaria, while the more conservative Jeter stuck to his baritone saxophones.

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Symphony and Opera

(Continued from page sixteen)

CURTAIN CALLS The New York Philharmonic under Dimitri Mitropoulos will present a concert version of Strauss's *Elektra* on March 6, 7 and 9 . . . Mozart's *Abduction from the Seraglio* will be given concert performance by the Little Orchestra Society, Thomas Scherman, conductor, at Carnegie Hall, New York, February 19 . . . *Tales of Hoffmann* will be presented by the Haritt Opera-Theatre Guild on February 26, 28 and March 1, at the Hartt College of Music. Moshe Paranov will be the musical director and Elemer Nagy the stage director . . . San Antonio's Grand Opera Festival will be presented during the first two weekends of March. Around 25,000 annually attend this event.

BROADCAST A series of four New York Philharmonic Young People's concerts under the direction of Leonard Bernstein are being telecast from coast to coast so that viewers all over the country will have a chance to see and hear this symphony orchestra at first hand. The dates of the concerts are January 18, February 1, March 8 and April 19, and the time, twelve noon to one P. M., E.S.T. Mr. Bernstein is not only the conductor of these concerts but their narrator as well . . . The first series of "live" stereophonic sound broadcasts by a major symphony orchestra will be performed by the Philadelphia Orchestra, Eugene Ormandy conducting, over WFLN, Philadelphia, beginning March 14. The weekly broadcasts, offered to a group of stations across the country, will continue until April 25.

Bands are for People

(Continued from page twelve)

dedicated in 1956, built at a cost of \$22,000. The band plays an average of twenty free outdoor concerts and five parades during the months of June, July and August, beginning rehearsals the first week in April.

The band also furnishes the music for the parade and concert for the unique and colorful Blessing of the Fleet annually at the Harbor of Fayette, Michigan. This affair is sponsored by the Catholic Diocese of Marquette, Michigan, and is attended by thousands of people from Upper Michigan and numerous craft of the Great Lakes.

Recently, director Collins invited three high school bands to participate in summer massed band concerts. These concerts aroused much enthusiasm in local and surrounding areas and also gave the younger musicians an opportunity to increase their musical knowledge immensely. These massed band concerts will again be repeated during the 1958 season.

New Band Platform

The Concert Band of Local 31, Hamilton, Ohio, is already making plans for its summer season, during which it will hold forth at the new Band Platform in Eastview Park in that town. An innovation of last year was the centralization of the band's activities at this park. Through the cooperation of the Department of Parks and Playgrounds of the City of Hamilton a concrete band platform was poured and lighting facilities installed. Further improvements are to be made as funds are forthcoming — permanent seating and a shell to cover the top of the platform.

For the closing concert last summer, Local

31 was honored by having as guest conductor Frederick C. Mayer, Jr., who conducted his march, "Spirit of West Point." Mr. Mayer who recently retired as organist at the United States Military Academy was born in Hamilton.

The band's regular conductor, Irvin C. Hamilton, is Superintendent of Music in the town's public schools. He is also the composer of several band scores for junior high school and senior high school bands, including "The Varsity Pep March," "Down the Old Slant Walk" and settings for other school songs which are traditional on the campus of Miami University.

The band's personnel consists of approximately thirty-one members; three flutes; six trumpets; six b-flat clarinets; one alto sax; one tenor sax; two baritones; three trombones; two basses; three percussion; two French horns.

All credit must be given to the Music Performance Trust Funds of the Recording Industries for underwriting the band's endeavors.

"Dream Home"

One of the highlights of the meeting of the American Bandmasters Association on the University of Illinois campus in March will be the dedication of the new University of Illinois bands building — the \$870,000 "dream home" designed for the exclusive use of the University of Illinois bands. Removal of the bands to the new building was completed in the fall of 1957 although the "settling in" process is still going on.

CHAMBER MUSIC

(Continued from page thirty-eight)

On January 7 in Buffalo, a recital of contemporary American music was sponsored by the Grosvenor Library through cooperation of the Music Performance Trust Funds of the Recording Industries and Local 43 of that city. Three American works—by Herbert Fromm, Walter Piston and Samuel Barber—were given their local premieres by pianist Squire Haskin and the Frey Quartet, which includes violinists Willy Frey and James Nassy; violist Harold Nissenon and cellist Alfred Ozolina. Mr. Frey acted as soloist in the Piston sonatina.

The Budapest String Quartet will present the last of a series of five chamber concerts on March 15 at the Kaufmann Concert Hall in New York. Walter Trampler will be viola soloist. The members of the quartet are Joseph Roisman and Alexander Schneider, violins; Boris Kroyt, viola; and Mischa Schneider, cello.

The premiere of Gardner Read's String Quartet No. 1, commissioned by the Kindler Foundation of Washington, D. C., was performed for the first time on January 6 by the Classic String Quartet in that city.

Philharmonic Brass Quartet of Kansas City, Missouri, I. to r.: Irvine Miller, trombone; Henry Novak, first trumpet; Kaid Friedel, French horn; and Tom Lavitt, second trumpet.



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FOR SALE—Premier 76 N. amplifier: 8 tubes, 12 inch speaker, 4 inputs for instruments; contact or voice mikes. Call after 5:00 P. M.: Flushing 1-6198. Ludwig Weiss, 19-03 147th St., Whitestone 37, L. I.

FOR SALE—Burry (English) 5-string banjo, Leahy (Apollo) plectrum banjo and Bacon & Day (Sultana No. 1) tenor banjo. Will sell for cash or swap for Gibson, Epiphone, Paramount tenor banjo. Allen, 15 Amber Lane, Levittown, L. I., N. Y.

FOR SALE—Gibson Grand Console steel guitar with case and legs. Like new; originally \$340.00, must sacrifice for \$160.00. George Neuhauer, 6831 South Green St., Chicago, Ill. AD 4-7051.

FOR SALE—Huffer Crumpton Paris Ab bass clarinet, practically new, used for symphony orchestra to facilitate passage like an Ab clarinet; in perfect international pitch; will send for trial. \$250.00 C. O. D. Louis Noble, 12711 Casswell Ave., Los Angeles 66, Calif.

FOR SALE—String bass, 1/2 round-back, Caecho-Kevakin; good condition, excellent tone, used in N.A.B.C.; many years; \$125.00. Louis Zinn, 1011 19th St., Miami Beach, Fla.

FOR SALE—Fender stringmaster three-neck steel guitar with case and legs. Must sell, brand new; original price \$449.00, will sell for \$245.00. Donald Anton, 465 North Everett Ave., Scranton 4, Pennsylvania.

FOR SALE—Three Bb clarinets, 17 keys, six rings, Biehn system. Wood, \$40.00; metal double tube, \$40.00; metal single tube, \$30.00; each has case and in good condition; trial, Felix Marinelli, 65 Greer St., Providence 9, R. I.

FOR SALE—Crosby C double bass machine, Alex F. Horst, 1025 St. Paul St., Denver 6, Colo.

FOR SALE—One Bb Leblanc symphony clarinet with leather case, two years old, like new, one owner. Lyle Stevens, Route 3, Box 209, Wisconsin Dells, Wisconsin.

FOR SALE—Challenger, Danelectro accordion amplifier; two channels, w/vibrato circuit, \$110.00. John Kutch, 9 Coeyman St., Newark, N. J. HU 3-6519.

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

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FOR SALE—Hammond organ, model B, and I. B. 20 speaker; excellent condition, \$1,875.00. R. Hark, 97-15 97th Ave., Ozone Park 16, N. Y. Phone: VI 6-0001.

FOR SALE—Old cello purchased from Win. Lewis & Son, made by Francois Breton, Mirecourt, France; beautiful tone, excellent condition, with fine bow, \$300.00. P. K. Oltman, 916 West Charles, Champaign, Ill.

FOR SALE—Irish American (Chicago), 120 bass, four shift, Gloria model. Retail price \$50.00; used only five months, must sacrifice. Excellent condition, very good tone, grey mother of pearl; no reasonable offer refused. Jim Young, 108 South Lakeview, Youngstown, Ohio. SWetbriar 9-6614.

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AT LIBERTY—Vocal group arranger, baritone. Formerly with Modernaires, also was guitarist with Glenn Miller and Kay Anthony. All in queries answered. Bill Conway, 242 Ashland Ave., Buffalo, N. Y.

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The New York Philharmonic Brass Ensemble. Standing, left to right: James Chambers, Lewis Van Hoven, Nathan Prager and John Ware. Seated: William Bell.

BRASS ENSEMBLES — *twenty century specialty*

(Continued from page twenty-three)

graded. Each year, as some members of the top group ("A") graduate from the Conservatory, Glover immediately replaces them by equally well-trained players from the other groups. In determining new placements, he has wisely seen to it that musical merit shall always supercede seniority of students. Under no circumstances, however, is a change made in Group A if the student has served proficiently and faithfully.

Having several groups intensely interested in this work makes for fine discipline. The A group is indeed completely self-disciplined, being composed of students who play like professionals and take pride in conducting themselves as such. The other groups follow suit because of the ambitions of the individual members to be eventually chosen for the top group. Rehearsals, the test-place for any ensemble, proves this point. "Conducting young musicians who have such a high regard for deportment that you can hear a pin drop between numbers," says Glover, "is an inspiration to any conductor."

From the first Glover's work at the Cincinnati Conservatory was watched by educators all over the land. In the 1948 school year Leon F. Brown, assistant professor of music at North Texas State College (Denton), organized a brass choir on that campus. The ensemble made up of some twenty-five players schedules two full concert programs each year, and in addition performs many out-of-town engagements: at the annual Texas Mu-

sic Educators' Conventions of 1951, '55 and '56; the Oklahoma State Band Clinic, 1953; Music Teachers' National Association Convention, 1952; Texas State Baptist Music Festival, 1957. Proposed for 1958 are appearances at the Southwestern Baptist Semi-

nary Annual Church Music Workshop, Ft. Worth, where the Brass Choir will combine with the massed chorus in rendering a sacred program. In May, 1958, the Choir will be on hand at the opening session of the Southern Baptist Convention in Houston.

The Sam Houston State Brass Choir of this State Teachers College in Huntsville, Texas, has been directed for the last two of its ten years of existence by W. F. Lee, Chairman of the Department of Music in that college. Mr. Lee established the instrumentation now used: four trumpets, three French horns, four trombones, two baritones, two tubas, a harp and two percussion. In December, 1957, the group toured south Texas. The Choir will be the official unit at the Texas Music Educators Association annual convention held in Galveston February 20, 21 and 22.

The brass choir, as exemplified in these and other conservatory and college groups, is to be differentiated from the brass band. In the brass band line-up the French horn is replaced by the E-flat alto or mellophone. Also used in the brass band are the E-flat soprano cornet, the fluegelhorn, the small-bore baritones and the E-flat tuba. The choir, on the other hand, might any night go en-masse to substitute for an ailing brass section of a symphony orchestra, since its trumpets, French horns, tenor trombones, bass trombone, tuba, timpani and percussion are in the exact pattern of the brass choir of a symphony orchestra. The only addition is the euphonium (baritone).

The brass choir differs from the brass band also in having a wider repertoire. The brass choir literature goes back to the fifteenth century—medieval tower music is a natural for it—and extends to the most advanced compositional techniques of the present day.

The brass choir was not always so blessed in scores. Twenty years ago its library was



Philadelphia Brass Ensemble. Standing, left to right: Seymour Rosenfeld, second trumpet; Abe Torchinsky, tuba; Henry C. Smith, solo trombone; Mason Jones, solo horn. Seated, Samuel Kraus, solo trumpet.

INTERNATIONAL MUSICIAN

limited to a few transcriptions of Palestrina, Gabrieli, Bach and Handel. It took research to unearth the old works and ingenuity to fit them for modern usage. As for the modern works—they did not exist. Here again Mr. Glover has been pioneer—was forced, indeed, into the role. After one season of playing with his new brass ensemble at the Cincinnati Conservatory of Music and after developing the group into a promising organization of young brass players, he realized to his consternation that he had almost exhausted the supply of good contemporary literature needed for balanced programs. He knew that, to retain the respect and interest of his musicians, he must somehow make up the lack. He spent many restless nights in fruitless thought. Then, as he relates it, "the talented first horn player of my A group, Verne Reynolds, the most reserved but one of the finest musicians I have ever known, brought a composition to rehearsal with the ink hardly dry. Imagine my feelings when, upon reading it through, it turned out to be a brilliant piece of writing that was not only playable but, once I put it into the repertoire, created tremendous enthusiasm among the members of the ensemble. I felt like the man of the fable who looked all over the world for diamonds only to find them ultimately in his own back yard."

Thor Johnson Award

To arouse further interest in brass compositions, Mr. Glover in 1950 suggested a contest among the students of the Cincinnati Conservatory. As sponsor he found a ready enthusiast in Thor Johnson, conductor of the Cincinnati Symphony. The Thor Johnson Awards for Brass Composition, an annual contest for the past eight years, offers three cash prizes, and the works have the added honor of being published by the Robert King Music Publishing Company. In more recent years the Thor Johnson Brass Compositions Awards have grown into an international event, open to students of an invited group of leading music schools here and abroad. Every spring after a careful screening of the scores submitted by talented students throughout the country, the ten best compositions are carefully rehearsed by the Cincinnati College-Conservatory Brass Choir and are played off before three nationally known judges. The winning compositions are not only worthy contributions to the brass repertoire but also a tribute to the creative talent of our American music schools. Last year the prizes went to Carden V. Burnham of the Eastman School of Music, Robert Schaffer of the College-Conservatory of Music of Cincinnati and Stanworth Beckler of the College of the Pacific.

Contemporary literature for the brass choir also includes works by Paul Hindemith, Ulysses Kay, Rudolph Ganz, Wallingford Riegger, Gardner Read, Ingolf Dahl, Jaromir Wein-

berger, Percy Grainger, Marcel D. Dupre, Henri Tomasi and Don Gillis.

The instrumentation which Glover finds most practical and which he encourages composers to score for is the following: three trumpets; four French horns; three or four trombones; one or two baritones; one or two

tubas; timpani and percussion. Other authorities come forward with a variety of suggestions. Leon F. Brown gives three scoring possibilities: a small brass choir—four trumpets, four horns, three trombones, one baritone, one tuba; a medium-sized brass choir—six trumpets, six horns, four or five trombones,



Above: Los Angeles Brass Ensemble. Standing, left to right: Irving Rosenthal, French horn; Tommy Johnson, tuba. Seated, left to right: Lloyd Ulyate, trombone; Lester Romsen, trumpet; Wesley Lindskoog, trumpet.

Below: New York Brass Quintet. Standing, left to right: Erwin Price, trombone; Frederick Schmitt, French horn; John Glazal, second trumpet; Robert Nagel, first trumpet. Seated: Harvey Phillips, tuba.



North Texas State College Brass Choir, Leon F. Brown, conductor.

two baritones and two tubas; a large brass choir—eight trumpets, eight horns, six trombones, three baritones, three tubas. In each case the scoring should include necessary percussion. Mr. Brown thinks larger groups offer "diminishing returns."

Robert King, publisher of brass music and formerly leader of the brass choir at Boston University, believes it is better if the instrumentation remain in semi-standardized form. But he describes the typical brass choir as comprising three to six trumpets playing two to three parts; two to six horns, playing two to four parts; three to six trombones, playing two to three parts; two baritones, playing one part and two tubas playing one part.

Ideally, Mr. King says, the brass choir would have about thirty-two players: twelve trumpets; eight horns; six trombones; four baritones and two tubas.

In all of the above suggestions, the cornet may be substituted for the trumpet.

A word about doubling in the brass choir. The very concept of the brass choir demands a full sonority the secret of which is multiple doubling. This is achieved in one of two ways. First, and most usually resorted to, is the writing of a large number of parts with a considerable amount of doubling at the unison and the octave as well as at other intervals (fifths, for instance). A second method involves writing for a small number of parts (four or five) presupposing that the music will be rendered by many players on each part.

Double Trouble

Another interesting item re doubling in the brass choir: Mr. King considers it not only quite ethical to double on brass instruments but suggests that more than two play the same part. "When two are on one part they fight as far as intonation is concerned. However, when three or more play the same music there is a sort of 'mean intonation'

established. Deviations from the mean, if not too wide, merely give perspective to the tone quality." Another advantage, he says, of having many players on each part, is apparent in soft playing. Each player can grade his tone down beyond the point where it would be safe if he were playing alone. Brass sections can be made to play an unbelievable *piano* under such conditions. It is therefore actually true that three trumpets or three French horns can play more softly than one.

The brass choir is not only winning a place as an integral unit among the major musical organizations of many of our leading music schools but it is also featured in many summer band camps, with a separate conductor employed to lead it. It is in demand at commencement exercises and for other campus activities. As Clifton Williams points out in the *Southwestern Brass Journal*, by building a small but versatile performing group from a limited student body, the administrator of a small college music department may hope to compete successfully with larger institutions.

Moreover, such a group, being more portable, requires a relatively low operating budget when travelling. A gifted faculty member who desires conducting experience but who is hired in another capacity, can form a brass choir to complete and round out his musical life.

Ideal Workshop

The most telling reason for the popularity of the brass choir lies in the fact, however, that the young performer finds in it an opportunity to develop his playing facility to a higher degree than would be possible through participation in a school band program.

Interest in the brass choir has recently spread to Canada, a country where brassbanding after the style of the British contesting bands has long been a dominant feature. During the Spring of 1955 Mr. Glover was invited to lecture and conduct a brass choir clinic for the annual convention of the Canadian Bandmasters' Association in Waterloo, Ontario. His vehicle was the brass section of the Royal Canadian Air Force Band of Aldershot, and this unit after two days of rehearsal under Glover's baton gave a conception in brass entirely new to the Dominion.

Among the enthusiastic Canadian bandmasters for this new brass medium was Flight-Officer Clifford Hunt, conductor of this band. The Royal Canadian Air Force Band now has a permanently organized brass choir unit which is effectively spreading keen interest throughout Canada.

Ensemble and Choir

The brass ensemble is a still smaller unit than the brass choir, but the number of players is not the distinguishing feature. The real difference lies in that matter of doubling. The brass ensemble requires but one player for each part. It avoids doubling the various parts either by an extra player or by indicating on the score the possibility of using one. In other words, it puts the emphasis on linear lucidity rather than on vertical thickness, and thus gains the right to be called true chamber music.

The matter of literature for these ensembles, once quite a problem, has more or less been solved by the tendency of groups once established to stimulate the composer output in their vicinity and beyond. Written especially

Sam Houston Brass Choir, W. F. Lee, director.



for the New York Brass Quintet, for instance, have been Alan Hovhaness's *Tower Music*; William Mayer's *Essay for Brass and Winds*; Arthur Harris's *Music for Brass*; Frank Wiglesworth's *Brass Quintet*; and Hal Overton's *Fantasy for Brass and Percussion*. The Chicago Symphony Brass Ensemble boasts music written especially for it by Florian Mueller, Robert Sanders, Leonard Bernstein, Richard Dunham, Nicholas Berezowsky, Francis Poulenc, Homer Keller, Wilfred Roberts and Leonard Lebow. To balance its programs, the old against the new, the group goes back several hundred years, choosing works by Gottfried Reiche, Orlande de Lassus, Antonio Vivaldi, Giovanni Gabrieli, Henry Purcell, G. Handel, and J. Haydn.

Irving Rosenthal, French horn in the Los Angeles Brass Ensemble, has made for this group special arrangements of Bach organ preludes and fugues, a work by Debussy and a whole suite made up of excerpts from the piano pieces of Béla Bartók's *Mikrokosmos*.

Many other composers living in the Los Angeles area—Ingolf Dahl, Fred Steiner, Matt Doran, Peter Jona Korn and Normand Lockwood among them—have written special works for the ensemble. The library of the American Brass Quintet consists of the personal collection of Arnold Fromme—some 250 pieces, mostly baroque and contemporary. The group encourages American composers to write for it.

The following quotation from a letter from Samuel Baron, conductor of the New York Brass Ensemble, shows how seriously brass groups take their responsibilities. "I began to get interested in the canzonas of Giovanni Gabrieli and adapted some of them for our use," he writes. "These are masterpieces of polyphonic writing, and sound utterly magnificent in brass choirs. The most striking of all his compositions in this style are antiphonal, which means that the players should be divided into two (or more) groups situated in different parts of the hall and that the audience should hear the music coming at them from different directions. Gabrieli was a

master of antiphonal effects and had a true innovator's ear for sound and brilliance. Very often one is put in mind of answering choirs of seraphim and cherubim when listening to this music.

"The antiphonal concept presented a problem for concerts, but still we tried whenever possible to separate our choirs and to give our audiences the impact of being in the middle of the music. This generally meant a lot of extra rehearsal in a given concert setting to find out where to place the second (and

sometimes third) choir and to arrange for all sections of the ensemble to play together without time lag. But we always did it cheerfully because we knew the wonderful effect it would have."

Whether one hears brass choirs playing in concert hall, in lobby, in church, or over the radio, it is this exuberance which tells. A product of our age, its very voice, in fact, brass music is welcomed by hearers of every category and in all parts of the country.

—Hope Stoddard



The Houston Symphony Brass Ensemble photographed with Leopold Stokowski, conductor of the orchestra, and Beatrice Schroeder Ross, who plays with the group for some of the concerts. The instrumentalists, left to right: William Ross, tuba; John Moyes, French horn; Ralph Liese, business manager and trombone; Jack Holland, first trumpet; and Kittrell Reid, second trumpet.



The Cleveland Brass Ensemble. Standing, left to right: Chester Roberts, tuba; Warron Burkhart, baritone; Robert Boyd, trombone; Merritt Dittert, trombone. Seated, left to right: Charles Meis, trumpet; Harry Herforth, trumpet and director; Roy Waas, French horn; Martin Morris, French horn.

MEMBERSHIP OF ENSEMBLES NOT REPRESENTED BY PHOTOGRAPHS

AMERICAN BRASS ENSEMBLE: James Burke, cornet; Carmen Fornarata, trumpet; Joseph Golden, horn; Gilbert Cohen, bass trombone; William Barber, tuba; and Arnold Fromme, trombone.

THE ATLANTA SYMPHONY BRASS ENSEMBLE: John Beer, leader and principal trumpet; James Taylor, second trumpet; Donald Johnson, third trumpet; Herbert Kraft, fourth trumpet; Richard Mansbery, principal trombone; William Hughes, bass trombone; and Eugene A. Rehn, Jr., timpani.

MINNEAPOLIS SYMPHONY BRASS QUINTET: Bernard Adelstein and James Grace, trumpets; Frank Winsor, French horn; Steven Zellmer, trombone; and Paul Walton, tuba.

NEW ORLEANS BRASS ENSEMBLE: Gilbert Johnson and Albert Couf, trumpets; Ned Meredith, trombone; Robert Elworthy, French horn; and Bruce Butler, tuba.

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JOSEPH PAXSON

Joseph Paxson, former secretary of Local 596, Uniontown, Pennsylvania, passed away recently at the age of sixty-two.

He was a prominent violinist and was well-known in musical circles in Altoona, Reading and Uniontown, Pennsylvania. Prior to his death he was concertmaster of the Uniontown Concert Orchestra.

Mr. Paxson had also served as vice-president and business agent of Local 596 for a number of years. He was a delegate to the Federation Convention held in Cleveland in 1934 and had attended several Penn-Del-Mar Conferences.

CLOYCE F. LUCE

Cloyce F. Luce, an assistant business agent of Local 107, Ashtabula, Ohio, passed away on November 17, 1957, at the age of forty-six. He was born in Ashtabula on August 4, 1911, and was a lifetime resident here.

A member of Local 107 for twenty-four years, Mr. Luce had been one of its assistant business

agents for two years and an auditor for ten years. He also had served for a few terms on its executive board.

He was a fine musician, playing saxophone, clarinet and trumpet. His combo, known locally as the Eagles Trio, had been employed by the Ashtabula Eagles Club for the past eleven years. He also owned and operated the Luce Instrument Shop located at his home.



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