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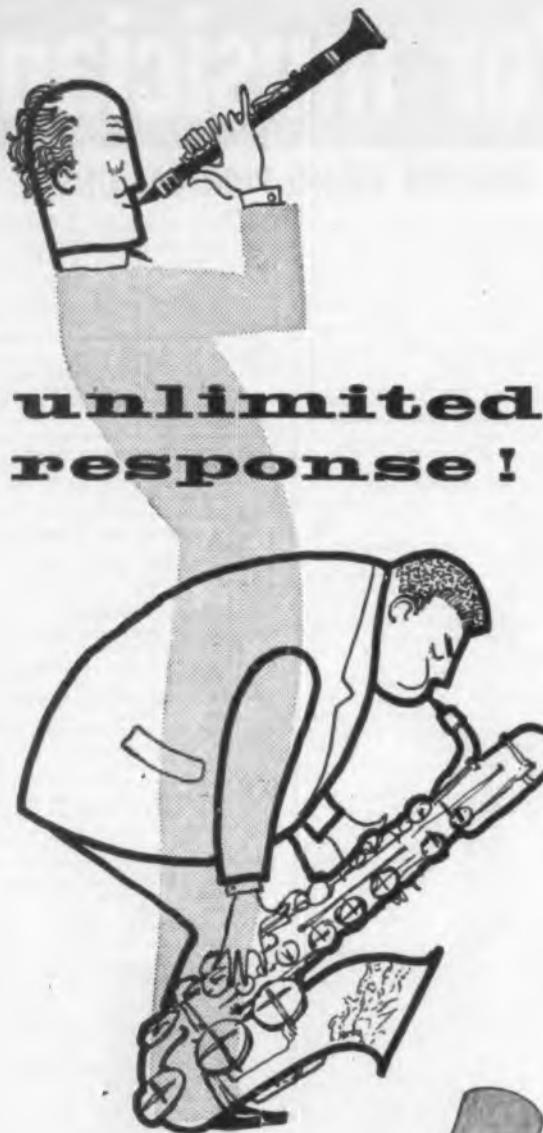
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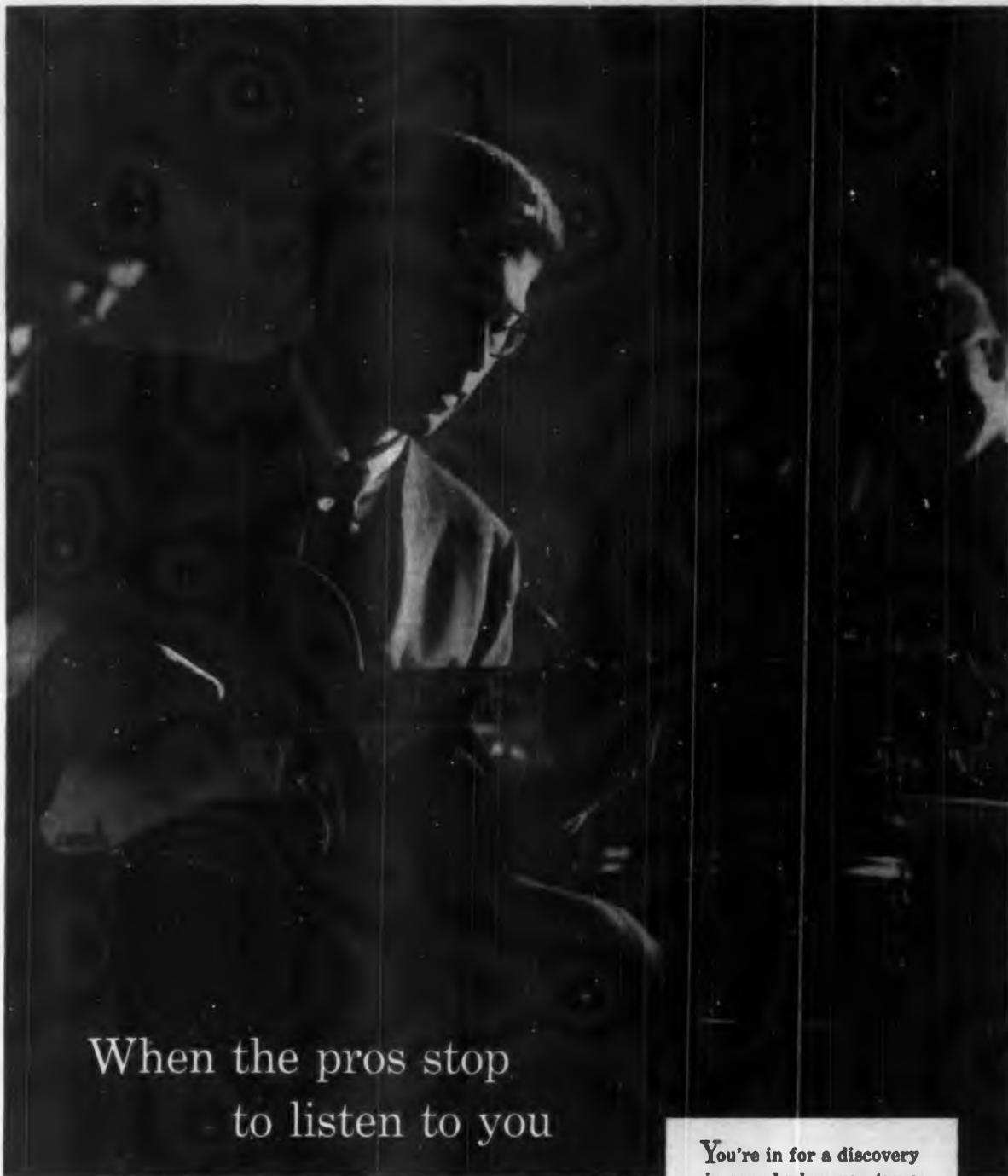
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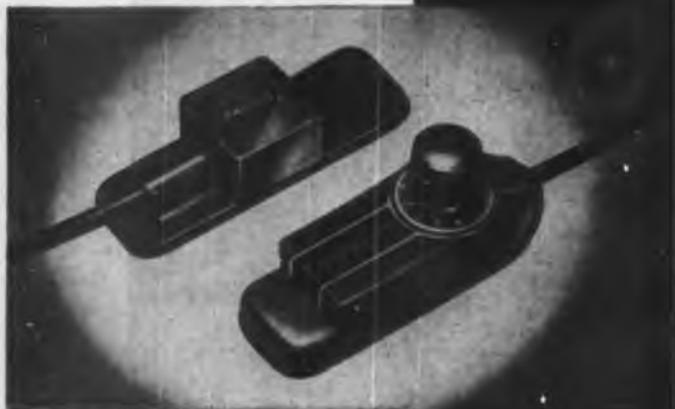
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**Where they
 are playing**



Bobby Hackett



"Red" Allen

We welcome advance information for this column. Address: International Musician, 39 Division Street, Newark 2, New Jersey.

BOBBY HACKETT, HENRY "RED" ALLEN, and JIMMY McPARTLAND were among the top-notch performers at the "Dudy in Dixieland" concert held at Carnegie Hall, New York City, on February 1 . . . **DICK CARLTON** opened a month's engagement at the Aragon Ballroom in Chicago on March 4 . . . Pianist **EUGENE IOSE SINGER** is in his ninth month in the Burgundy Room of the Adolphus Hotel in Dallas, Texas . . . **RALPH PROCTOR** is playing at the Galt Ocean Mile Hotel in Fort Lauderdale, Fla.

EAST

The Keystoneians (Frank Mazur, accordion; Stan Small, drums; and Leo Mazur, sax) are in their third year at Frank's Wheel, Clark, N. J. . . . Johnny "B" and his Rock-a-Bops are booked at the Twin Bar in Gloucester, N. J., for an indefinite stay. With Johnny on drums as lead man, he combines with Joe Phillips, sax; Vince Sego, guitar and vocals; Sonny Sparano, accordion and vocals; and Freddie Anzide, bass . . . The Jerry Winner Group (Walter Penny, piano; Lou Koppelman, drums; Pete Rogers, bass; and Jerry Winner, sax, clarinet and flute) is appear-

ing at the Rendezvous on Route No. 1, in Trenton, N. J. . . . Frank Kreisel and his Marveltones opened January 31 at the Pink Elephant in Perth Amboy, N. J., for an indefinite engagement. The combo has Frank Kreisel on accordion and piano, George Cipollone on guitar, Don La Penta on sax, and Ed Purcell on drums.

Paul Jouard and his Orchestra have begun their ninth consecutive year at the Lake Placid Club, Essex County, N. Y. . . . J. R. Monterose and his Quartet recently opened at the Gayety Lounge in Albany, N. Y., for a long run. Jazz concerts are held on Sunday nights with a quintet . . . Guitarist-vocalist Eddie Hazell is based at Foster's Supper Club in Buffalo, N. Y. . . . Al Postal is signed for his eleventh consecutive summer season in the capacity of music and entertainment director at Toro Hill Lodge in Monroe, N. Y. . . . Bob Ellis and his Trio have been at the Excelsior Lounge, Sunnyside, Long Island, N. Y., for over a half-year.

The Continental Dixieland Jazz Band is in its second year at the Continental Inn, Wilkes-Barre, Pa. Making up the group are Frank Casty, clarinet; Gene Morris,

Jimmy McPartland



Dick Carlton



Eugene Singer



Ralph Proctor





Kings in Action photo by Charles Stewart

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MARCH, 1958

trombone; Bobby Baird, cornet; Jerry Strum, piano; Andy Marko, bass; and Dick Davis, drums . . . Al Irvin and his Orchestra are starting their ninth month of playing every Friday and Saturday evening at the La Casa De Amour Ballroom in Havertown, Pa. The personnel includes Harry Wilson, piano and organ; Murray Belmont, vibraphones; Eddie Purdue, tenor sax; Vick Wyker, tenor sax; Bill Wolseneraft, baritone sax; Eddie Schuth, trumpet; and Al Irvin, drums.

The fifth annual Newport Jazz Festival will be held again this year in Freebody Park, Newport, R. I. It will span a period of four days, July 3-6. The regular series of lectures, group discussions and studies of jazz will be given in conjunction with the concerts.

NEW YORK CITY

The Dixieland jazz show, "Dody in Dixieland," at Carnegie Hall on February 1 was a huge success in bringing Dixie renditions to an enthusiastic, jam-packed house.

The show had some forty top Dixieland instrumentalists and four jazz bands. Appearing on the all-star program were Henry "Red" Allen, Joe Barfuldi, Dick Carey, Cozy Cole, Wild Bill Davidson, John Dengler, Al Hall, Max Kaminsky, Jimmy McPartland, Miff Mole, Marty Napoleon, Vic Dickinson, Buzzy Drootin, Roy Eldridge, Pee Wee Erwin, Phil Faiella, Bud Freeman, Tyree Glenn, Bobby Hackett, Dick Hafer, Tony Parenti, Tommy Potter, Sonny Price, Stan Rubin and his Tigertown Five, Pee Wee Russell, Gene Schroeder, Charlie Shavers, Avрил Shaw, Zutty Singleton, Willie "The Lion" Smith, George Wettling, Bob Wilbur and others.

With such an array of leading performers little time was had to feature any one particular person or group. During the program the musicians broke into segments of three clarinet stylists, Joe Barfuldi, Tony Parenti and Pee Wee Russell; five trumpets, Henry "Red" Allen, Max Kaminsky, Jimmy McPartland, Pee Wee Erwin and Charlie Shavers; and a trio of trombones, Vic Dickinson, Tyree Glenn and that old Dixieland man Miff Mole. Only Bobby Hackett's aggregation stayed on long enough to offer several numbers in soothing jazz arrangements.

With two shows scheduled for the evening—8:30 P. M. and midnight—the musicians, running way over time, had to come to a rapid conclusion to make way for the already gathering crowd in the lobby for the second session.

Birdland—the "jazz center of the world"—was the locale of a

program dedicated to the originator and king of modern jazz, the late Charlie "Bird" Parker. Entitled "The Mythical Bird," the program was viewed on CBS television's "Camera Three" on February 23.

MIDWEST

Pianist Bill Miller is in his twenty-third year at Al Maharas's Steak House in Cleveland, Ohio. . . . The Pink Owl Lounge in the same city has Joe Petruno and his Boys on Wednesday, Friday and Saturday nights.

Mel Sparks and his Orchestra are at Paul Russell's East Side in Terre Haute, Ind. . . . The Four Guys (Karl Ake, bass; Phil Schenkel, trumpet and cocktail drums; Jay Friedley, piano and accordion; Rex Steffy, sax and clarinet, with all featured in vocal arrangements) are currently entertaining in the new cocktail lounge of the American Legion Post No. 47 in Fort Wayne, Ind.

The Sherry Lee and Don Raye Duo (a husband and wife team) are playing in the Blackamoor Cocktail Lounge of the Wisconsin Hotel in Milwaukee, Wis.

Babe Teske and his Notables are in their fifth consecutive season at the Michigan Elks Club in South Haven, Mich. Personnel includes Inez Allyn, vocals; Charles Wallbaum, piano; Clarence Teske, drums; Bud Berkins, clarinet, tenor sax and arranger; and Babe Teske, trumpet, arranger and leader.

Wally Olson heads the group at the Colony Club in St. Paul, Minn.

CHICAGO

Woody Herman and the Third Herd opened at the Blue Note on March 5 for one week. The Al Belletto Sextet is featured with the group . . . Harry James will lead his band into the Blue Note on April 16 for a like period . . . Carmen Cavallaro keyboards at the London House until the Teddy Wilson Trio moves in on March 19 for four weeks . . . Barbara Carroll's Trio returns to this spot on April 16 for a five weeker . . . Eddie Higgins' Trio continues at the London House on Monday and Tuesday, supplementing this with a Wednesday through Saturday booking at the Cloister Inn . . . Russ Bothie and his Local 10 Dixielanders have switched to the new West End Ballroom after having spent more than seven consecutive years at the now closed Paradise Ballroom in this city. Besides Russ, who plays drums, the members include Howard Luehring, electric organ; Dave Snapp, clarinet; Charles Barber, trombone;

(Continued on page thirty-nine)

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SYMPHONY AND OPERA

The Ford Foundation having given **GRANT** \$165,000 for the furtherance of the New Orleans Opera, that company is branching out this season, after a period during which it looked as though the project would have to be suspended. Its artistic director, Renato Cellini, has selected some twenty singers for the more than two hundred auditioned and is now in process of choosing the operas to be presented in the season starting May 5. This experimental season, which starts just two days after the New Orleans final major production of *Il Trovatore*, will use the orchestra, chorus and production staff of the big company. The 1,500-seat Civic Theatre will be used. Each of the five productions will have three weeks of preparation, and each will be presented three times. Such a season will be repeated in 1959 and 1960, thus giving New Orleans an annual opera festival of five weeks.

IDEAS The concert by the Abilene (Texas) Symphony brought into focus the close relationship between the Arts. Members of the Creative Arts Club submitted canvases of their interpretations of two of the works on the program. These paintings were exhibited in the lobby the night of the concert . . . The Louisville (Kentucky) Orchestra paid for the transportation of its concertmaster, Sidney Harth, to Poznan, Poland, for the Henri Wieniawski contest. He came in second, bringing more than \$1,000 home in prize money . . . Leonard Bernstein, who begins his three-year tenure as musical director of the New York Philharmonic this coming Fall, has announced major changes in the structure of the concert schedule. These will include: "Thursday Evening Previews," combining concerts with brief commentaries by the conductors; a longer New York season; a rescheduling of the major pair of con-

certs; and an increase in the number of Saturday evening concerts . . . The Kansas City Philharmonic is having a Benefit Concert March 22 to raise funds for the orchestra. (\$15,000 has already been raised.) This will be a rather special concert. Former President Truman (who suggested it) will act as Master of Ceremonies. Jack Benny will play some "serious" pieces. The first half of the program will be, however, the usual serious fare, and will be conducted by Hans Schwieger, the orchestra's regular director.

AWARDS The Merriweather Post Contest, to discover the nation's finest pianist, violinist or cellist among the thousands of young musicians attending approximately 35,000 public, private and parochial high schools in this country, is now in its preliminary auditions stage. That is, the young musicians (who have been recommended by music teachers, school principals or conductors) have sent in their applications. Those accepted have gathered in cities in various parts of the country to have local winners chosen. After these elimination auditions have taken place, some twelve of the local winners will converge on Washington for the semi-final auditions. When the final contest has been held, the winner will receive a \$2,000 cash award, the runner-up a \$500 cash award and the one gaining third place, a \$100 cash award. All three will have the honor of appearing as soloists with the National Symphony Orchestra. The contest is conducted in conjunction with the orchestra's "Music for Young America" series of free concerts for high school students visiting Washington. These concerts will start April 22 and will continue for five weeks . . . The Music Critics Circle of New York has named American Leo Smit as composer of the best new orchestral work performed in that city during 1957.

MONEY Toledo's City Council voted \$10,000 for the support of the Toledo Symphony this season, thus showing, as an editorial in one of the city's papers stated, "its appreciation of the contribution the orchestra is making in establishing Toledo as a cultural center." Wrote one subscriber, "The free children's concerts alone are worth this sum, to say nothing of the aid and inspiration given to the Youth Orchestra, and the bringing to Toledo of the professional musicians who teach music to our children." This year the orchestra earned through ticket sales a respectable forty per cent of the budget—the highest by far in its history . . . "Up the Scale to Live Music" was the slogan of the Music Association fund campaign of the

Important Notice for All Members

Negotiations for a new trade agreement covering the employment of musicians in the making of motion picture films were conducted from February 10 through 18, inclusive, with Loew's, 20th Century Fox, Paramount, Columbia and Warner's. The Federation was represented by President Petrillo and the International Executive Board. Committees from Local 47, Los Angeles, and Local 802, New York City, were also present at all negotiations.

No agreement was reached and negotiations have broken off. The International Executive Board called a strike against these five companies effective February 20, 1958, which was the day following the expiration of the old trade agreement.

Rochester Civic Music Association . . . The Oklahoma City Symphony Society has added up its receipts and gifts, and announces that the \$160,000 budget has been met with the recent gift of \$14,000, profits from a "Winter Ball" sponsored by a local group for the benefit of the Symphony . . . Since the first of this year, a finance committee set up by the Midland (Texas) Symphony Association has been approaching businessmen in the city to contribute substantial sums to the maintenance of the orchestra.

CURTAIN CALLS The Hartt Opera-Theatre Guild of Hartford will present three performances of Carlisle Floyd's *Susannah* in April . . . The five-week season of the New York City Opera, beginning April 3, will present ten American operas composed in the past twenty years. These will include one world premiere and three New York first performances. The world-premiere is *The Good Soldier Schweik*, composed by the late Robert Kurka, to a libretto by Lewis Allen. The New York premieres are *The Ballad of Baby Doe*, by Douglas Moore and the late John LaTouche; *The Taming of the Shrew*, composed by Vittorio Gianinni to a libretto written jointly by him and Dorothy Fee, and *Tale for a Deaf Ear* by Mark Bucci, who also wrote the libretto. Other operas to be given will be Leonard Bernstein's *Trouble in Tahiti*, Carlisle Floyd's *Susannah*, Mark Blitzstein's *Regina*, Lillian Hellman's *The Little Foxes*, Kurt Weill's *Lost in the Stars*, and Menotti's *The Old Maid and the Thief* and *The Medium*. Julius Rudel is the general director of the company. The performances have been underwritten by the Ford Foundation . . . Smetana's *The Bartered Bride* will be presented at the Music Educators' National Conference Convention at Los Angeles, March 21-25. It will be given by the Guild Opera Company, Inc., of Southern California in cooperation with the Los Angeles Philharmonic Orchestra . . . The

(Continued on page forty-four)

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.

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INTERNATIONAL MUSICIAN



The following article by Dr. Howard Hanson, director of the Eastman School of Music, is an abridged version of an address presented by him at the general session of the National Education Association in Philadelphia last July, on the occasion of its one hundredth anniversary. It was first published in the September-October, 1957, issue of "Music Educators Journal."

the Arts in an Age of Science

That this is the age of science there can be no doubt. Research has proceeded at such a giddy speed that the textbook of today is obsolete tomorrow, and the physical theories which we painfully studied in our college days are now referred to somewhat patronizingly by the high energy physicists of today as "classical" physics.

The man of art can do no more than gasp with wonder and admiration at the accomplishments of his scientific brother. The artist and the humanitarian also realize all too clearly that he has an additional and staggering handicap. The modern scientist has knowledge and technical facilities at his disposal not even dreamed of by Archimedes, Copernicus or Newton. In at least one sense the bright college graduate of today in science is already a "better" physicist than the great ones of the past. For the sciences are cumulative, each decade adding its contribution, large or small, to the accumulated knowledge of the past, and being itself the possessor of the whole.

In the arts this is not so. Who would dare claim that the greatest architect of today is necessarily more capable than the builder of the Cathedrals of Chartres, Milan or San Pietro in Vaticano? Who would dare speak of the "progress" of music from Palestrina or Bach to the music of today—or indeed to the advance of the arts of painting, sculpture or literature?

No, the arts are non-cumulative. They represent rather the changing mores of their times. They change, they vary from century to century, each period striving painfully to express itself through its creative artists, each striving to reflect the *Zeitgeist*, the time-spirit,

of its own age but with no assurance of "progress" in the scientific sense.

Indeed Art may be more than content if it can show no regression from some of the golden ages of the past.

And yet, with all of these handicaps, the worker in the humanities has no real cause for discouragement, for in this age of science we are making one important discovery—the discovery of what science *cannot* do. Science can kill or cure, heal or maim, but it cannot, of itself, minister to man's spiritual needs. It cannot supply him with the sustenance his soul demands. Science can get him from New York to London faster than he has ever traveled before but it cannot, of itself, give meaning to the trip. Perhaps he should go slower—or perhaps stay at home. Our mental hospitals are being too rapidly filled with people who have gone too fast—and, perhaps, with no purpose; with men and women who have burned out their bearings racing the motor. For we have ample evidence that man can be as unfulfilled, as frustrated, in the age of the jet-plane as in the age of the horse and buggy. Perhaps he is even more frustrated, for the age of speed brings with it a certain uniformity of experience which forces him to spiritual conformity. He not only moves too fast; he moves in too many directions, and he moves too far from the natural world of which primitive man must have felt himself an integral part. He has no time to see the beauty of the forest, the majesty of the sea, the eternal mystery of the stars extending out into an infinity of space. He has to get to New York—or Washington. Why? He is on a committee!

Another thing that we are learning is that

the time-saving devices of science at its utilitarian best are the grandest of hoaxes—or rather the saddest of hoaxes—if we do not learn how profitably to use the time we have saved. Have any of you saved any time recently? Do not despair. There is always television!

I recall my days in the high school of Wahoo, Nebraska. The building was old and probably not very efficient. The course of study included—as I recall it—four years of English, four years of Latin, two years of mathematics, two years of laboratory sciences, three or four years of history and some French and German. On the side some of us studied the piano, the cello, the trombone, played in the band and the orchestra, participated in basketball, debating, and had a real good time to boot!

Time! We didn't have to "save" it. We had plenty! We had not yet acquired the benefits of those time-saving devices, the automobile, the radio, and—oh yes—television.

But now I am sounding like an old fuddy-duddy. Am I suggesting that we turn back the clock, give Manhattan back to the Indians, the wireless back to Mr. Marconi, and colored television back to General Sarnoff? Almost, but not quite.

I am, rather, suggesting that we cannot expect too much from science. The miracles which come out of the laboratory possess neither mind nor soul. They are ours to use as we will but their possession does not convey any guarantee that we have the wisdom to use them properly. This is strictly up to us. We can create a bright new world or blow ourselves out of it.

(Continued on page thirteen)

Special Problems of School Music Teaching



At Haven School, Evanston, Illinois, this keyboard experience class introduces students to the piano and prepares them for later advanced instruction.

Music is firmly entrenched in the more than 27,000 secondary schools and the more than 134,000 elementary schools of our land. Already there are fifty to sixty thousand music teachers in these schools. But more teachers are called for—teachers equipped musically for the task of instilling a love of music in the thousands of young people under their instruction. These teachers must be musicians in every sense of the word or they cannot properly serve music. But these teachers must also have a comprehensive outlook on music. Music is the great medium it is because it so deeply fulfills the needs of the individual. Thus, these teachers must see music less as an "art for art's sake" pursuit than as an "art for the child's sake" project.

Professional musicians are puzzled by this difference in approach between the teacher in the studio and the teacher in the classroom. For centuries, artist-teachers have been transmitting their skills to the young by way of

private instruction. They have formulated methods; founded "schools"; built up traditions. The whole intricate world of instrumental and vocal performance exists through a teacher-to-pupil transference, era to era, country to country. The accent, in such instruction, however, has been on virtuoso or at least on highly-professional performance. How many artists has the teacher turned out? What "secrets" has he imparted? What career opportunities has he opened up?

Thus it comes as something of a shock to the musician who has taught only privately that, in public school teaching, the end in view is, rather than specialization of the gifted few, education of *all*. It has come as an even greater shock to him to learn that, to enter the field of public school teaching, he must go through an intensive training period from two to four years in college.

Artistry is not the criterion here. The greatest of our artists—such as a Segovia or an

Elman—could qualify as faculty members of a college or conservatory. They could not, unless they received special certification, get jobs as supervisors of music in the public school system of any town in the United States. Eugene Ormandy could master-teach a conducting course at Harvard. Unless he had taken the requisite courses, he would not be qualified to teach a rhythm group in grade one of any public school.

Such rulings are not set up through contrariness on the part of school boards. Neither are they mere elimination contests, to clear the ground in an overcrowded profession. So far the demand for school music teachers far exceeds the supply.

The stiff requirements for public school teaching have been instituted for no other reason than to obtain persons suited to and trained for such teaching. It has become apparent through the past twenty or so years that the individuals who stand at the instructors' desks as the music period bells ring over the land must be more than instrument-skilled. They must also be youth-sympathetic, have a broad and enlightened training in all aspects of music, and be fully aware of the part music training plays in the educational scheme.

For music in schools is taught not in order to produce a thousand extra music performers per square mile—where would they perform after graduation and who would pay them?—but in order to develop the student's character. As has been recognized in every age, the study of music gives mental discipline. It develops the ability to concentrate and it stimulates the sense of cooperation. Of course music does these things *only if the teacher himself is thoroughly steeped in his subject*. The child—any child—will concentrate only if he is convinced of the value of the thing he is to concentrate on. To be shown that the music sheet before him contains a very special magic, to be derived from no other source; to be shown, moreover, that its magic will be

Class Period in Strings, Oak Park, Illinois.



released only through concentration on the subject and cooperation with his fellows, requires a demonstration none but the thoroughly equipped and wholly dedicated teacher can give. It is a teacher, in a word, who has not only a deep conviction about music but special training in the art of transmitting its secrets not just to the chosen few but to all children in his charge.

The college training period requisite for the teacher-to-be is one in which he has a chance to find out whether he loves music enough—its history, its creative aspects, its modern divergencies—to impart its secrets to hundreds of young people of all ages, backgrounds and levels of ability.

There's a joke told about the orchestra member who sat with an agonized look on his face during rehearsals and, when queried—didn't he like the piece being performed, didn't he like the conductor?—said, no it wasn't that. He just didn't like *music*. This joke would turn sour if told on a music teacher. In order to stand up there at his desk day after day, year after year; in order to have his students take fire from his fire; in order to have anything but boring inaction or rank disharmony in his classrooms, the music teacher must have a deep conviction of music's power.

The public school music teacher's task—to put it quite simply—is to teach the girls and boys to love music as part of life. He shows them that they can express themselves through it. (Psychologists call this "overcoming mental blocks.") He gets them to merge their efforts with those of their classmates. He gets them so interested in making it that they in the process develop good work habits.

It isn't that the process is a formalized one. On the contrary, there is room for great variety in the methods of different teachers. A sampling of music classes throughout the United States will demonstrate this. In a kindergarten class on Long Island, New York, each child, for one morning's hour, is given a large square of gauzy cloth with the suggestion only that he "play with it." After a period in which the children variously whip the scarfs through the air, spread them out on the floor and tie them about their waists, the teacher says, "Richard has found an interesting way of using his scarf. Let's see if we can wave it the way he does." Then she improvises music to the rhythmic waving. Soon the other children are joining in, keeping quite unconsciously to the rhythm.

In a fifth grade classroom in Chicago a visiting supervisor of music casually remarks as he is leaving the room that after lunch, and just before the next meeting of the class, there will be a car parked near the school that has a certain license number. Then, after carefully establishing the tonic, he "sings" the number. Then he has the class sing it twice over. Coming back in the afternoon, he parks his car and goes to the principal's office. A few minutes later, glancing out of the window, he sees a group of eight boys dashing frantically around checking automobile licenses. When they reach his car there is a pause and evidently a discussion, whereupon they come running to him and report that they have found his car. He tells them that they will have to prove it by "singing" his license. They sing 25364—the correct sequence.

A young itinerant teacher on his day in a

junior high in Iowa springs to the piano keyboard. "Tap your feet to this—softly!" and he plays a quick palpitating air. Tapping of feet is heard all over the room. "Now sing 'la-la-la' to it!" He goes on playing the notes and the voices go 'la-la,' softly and in time. "Now sing one long 'la'!" Again the voices sound out and there is a sense of subdued aria. "Now say the words," and he stands before the class:

*Joshua fit the battle of Jericho.
Joshua fit the battle of Jericho . . .*

Soft, insistent tones are heard all over the room as they follow him. So far it has been on one vocal line. Now he has the "basses"—there are four of them among thirty students—softly sing their part, then the tenors, the altos, the sopranos. Each line he sings first himself, taking the alto and soprano in falsetto. Next he has the four lines come in together. The room is humming now with chordings perfectly harmonized. None can miss the beauty of the effect. "Now all together again!" It has all taken only about fifteen minutes.

In the Sussex Avenue School in Newark, New Jersey, the fourth grade is ready for its music lesson. It is an old-fashioned school-room, and the pupils sit along orderly rows of seats in prim postures, their flutophones set nicely in the pencil grooves. The teacher, Gerald Del Mauro, breezes in and hardly waits an instant before saying, "When my hands go up, have flutophones in position." In a

this. Then they learn another letter, also by way of the flute hole name, and another, and another. Very soon they are reading music from the staff, and playing it on their flutophones. After they have played a little ditty all together, without a noticeable mistake, Mr. Del Mauro says decisively, "Now no more 1, 2, 3's! That's kindergarten stuff!"

In a huge auditorium during the Southwestern Music Educators Conference 3,500 students picked from 1,000 high school bands are assembled. Paul Lavalle, famous band leader, is selecting, from among these, 165 boys and girls of outstanding ability. During the week of the conference he welds these students into such a band as to start the blood tingling. It is a marvelous experience to the students—this master lesson with an eminent band leader.

From these samples—kindergarten play, initial instrument instruction, part singing, band work—one can see just why there is such need for broad training on the part of the public school music teacher. Variety in the classrooms is fine, but behind and underneath the whole system must be a balanced program. Without well-rounded teacher training the system in any one community or school would tend to become lop-sided. Or the period which should open up new avenues of appreciation and expression to the child would deteriorate into a mere interlude whose only purpose would be to pass the time. Nothing is more demoralizing to stu-



Children of a Sioux City, Iowa, kindergarten take the first step on the road to playing. Such rhythm training helps them to graduate easily into strings and brasses in grade school orchestras and bands.

second the children are playing "The Bells of St. Mary," deftly and in absolute unison. It is a happy little sound—like shepherd's pipes. "Now we shall have something in two parts," says Mr. Del Mauro, and adds, "You know, this is the beginning of the orchestra." The pupils stir proudly. "Be careful," he warns as he lifts his hand, "Don't distort the sound. Don't overblow the instrument." After this is played he says, "Now we're going to change over from your numbers to notes. I'll tell you why. Next year some of you will be playing grown-up instruments—saxophones, flutes. When you play these instruments, you have to read notes." He rapidly makes a staff on the blackboard and puts "C" on it. "That's the thumb note—the number seven on your flutophone," he explains. He has them play

dent and teacher alike than a stop-gap conception of music and nothing more awkward in any school system than a teacher bent on carrying out his own particular music specialty. Our educational system, with its elementary, high school, and college divisions, with its rural and urban classifications, with its youngsters of every age group and culture level, with its principals and supervisors and administrators, with its associations, conventions and periodicals, is a world of vast ramifications. It is a world in which no teacher—however clever in any particular field—can find his way around without sound educational preparation, and, more, integrity as a mature, stable musician, ready to give his talents, full measure, to the enrichment of the youth of our land.—Hope Stoddard.



Above: Freddy Martin
Below: Pianist Dave Leonard



Freddy Martin...

...the swing was to the classics!

A date which really is a dividing line is a rarity in the field of dance music, but Freddy Martin has come up with one. It is May 3, 1941, and it was on this day, late in the afternoon, that Martin first discovered Peter Il'yitch Tchaikovsky. He heard—rather for the first time he listened to—that composer's Piano Concerto in B flat minor. It was being played over the radio by Vladimir Horowitz and an orchestra conducted by Arturo Toscanini. He rang for his arranger and they then and there set to work. They played this arrangement first in the Ambassador Hotel's Coconut Grove in Los Angeles. Once the guests realized they could actually dance to the classics, the stampede was on. Tchaikovsky overnight became a best seller, and a trend was started in the band business which has continued to this day. As for Martin, he adopted the Tchaikovsky melody as his theme song ("Tonight We Love") and has become thoroughly identified with it.

Because Martin is able to treat with equal ingenuity classics, ballads, rhythm tunes, novelty numbers and whatnot, he has won the name of "flexible Freddy"—an attribute that must have stood him in good stead, incidentally, in his early youth. Born in Cleveland's East Side, December 9, 1906, he lost his mother when he was three and his father when he was four. Since none of his other relatives could take care of him, he spent the years from his fourth to his thirteenth in an orphanage in Springfield, Ohio. There he marched in columns, two by two, with the 349 other orphans on their daily walks, and wore, like the other boys, black stockings, knee-length dark trousers, blue shirts and gingham

ties. As Martin remembers, the boys made their own ties—as a form of punishment.

He can remember also trying unsuccessfully to run away when he was seven, and he can remember joining the school band as drummer, and being instructed by a Professor Schultz who taught all the instruments. Except for a few such details, however, the whole period has simply blacked out of Martin's memory.

When he was sixteen Martin went to live with his Aunt Anna in Cleveland. He worked in a grocery store after school hours and bought a saxophone (complete with ten free lessons) with the money. He meant to play his way with it through a journalism course at Ohio State University. Instead, through another part-time job as salesman—saxophones were his line—he met Guy Lombardo. This band leader, though he didn't buy a saxophone from Martin, did get the Music Box Restaurant where he was then playing to hire the young man and his band (rounded up on the spur of the moment) to pinch-hit for him on his night off. In Freddy's joy in actual public performance, the vision of college and a journalistic career faded away.

Martin's next venture took him to Finland—and almost left him stranded there. A young friend wanted to introduce hot American jazz to the Finnish people and persuaded Freddy to join his band for the trek. Somehow hot jazz didn't impress the Finns. After six months—"the first half of it was daylight all the time and we couldn't sleep; the last half was dark all the time and we couldn't do much else"—the band came home, the members having sold their instruments for third-class passage.

Next Martin joined Eddy Hodges and his Band of Pirates. Then, after a stint with the Mason-Dixon Hot Band, Martin free-lanced it for a time. He remembers with particular pride being hired by Jack Albin at \$115 per week for tenor sax duties and vocalizing at the Hotel Bossert in Brooklyn, New York. On the strength of this high-bracket job, he married, on December 10, 1930, Lillian Reardon, who was then secretary to the vice-president of *Harpers Bazaar*. His son, Freddy, Jr., was born on January 1, 1932, just as Martin was playing the first New Year in, fronting his own band—his wife had talked him into forming it—at the Hotel Bossert.

This was the period when Martin earned, and well-earned, the title of "Flexible Freddy." He made the jump to Manhattan, first appearing at the Roosevelt Grill, following this with dates at the Waldorf, the St. Regis and the Ritz Carlton. But it wasn't just his physical ability to get around and ahead that brought him the designation. It was his way with melodies. His arrangements of classical favorites and his ways of improving the band's styling, be it hill-billy, Kern tunes, Dixieland, rufbas, or whatnot they played, won him the title.

Then in 1935 the young man went West. At first his presence was hardly marked on the Pacific Coast. Then at the St. Francis Hotel in San Francisco he began playing Ravel's *Bolero* and Debussy's *Clair de Lune*, and they began to prick up their ears. In 1940 he and Coconut Grove became a celebrated twosome. A year later he introduced his version of Tchaikovsky's Piano Concerto.

Of course, his knack at popularizing classic piano concertos puts his pianists in the spotlight. For ten years—until he graduated into a band of his own—Jack Fina was his star. Others of his piano alumni have been Claude Thornhill, Murray Arnold, Russ Morgan, Terry Shand and Barclay Allen. For the past three years Dave Leonard and Robert Hunter have handled the chores on twin pianos.

Martin's current television show, "Band of Tomorrow," actually is creating bands of tomorrow, in various areas of the nation. One of these, made up of winning contestants on the show, has recently had a two-week engagement at the Hollywood Palladium.

As for Martin, he continues to make music of his own individualistic sort in locations such as the Hollywood Palladium and the St. Francis Hotel in San Francisco.—S. E. H.

INTERNATIONAL MUSICIAN

The Arts in an Age of Science

(Continued from page nine)

Let me use one very obvious illustration in a field with which I am very familiar—the impact of the science of electronics on the art of music. Here science has furnished us with constantly improving resources for the recording of music. Perhaps the inventions of tomorrow will make today's equipment obsolete. I can testify, however, that the fidelity of today's best recording technics is breathtaking. Not long ago I sat in a New York studio and heard the stereophonic reproduction of a work which I had recorded only a few weeks before, coming to me with a clarity not only of quality and dynamics but of space direction, which made me imagine for the moment that the orchestra had suddenly been transported from Rochester to New York. To any of us who are old enough to remember the old Edison cylindrical record with the hand-wound spring turntable and the horn speaker, this type of reproduction of complex musical sound is in truth a modern miracle. How can we use it? I repeat, it is strictly up to us.

The Impossible Extremes

It might be informative and even amusing to try to prognosticate what might happen to this particular art in an age of science, projecting the possibilities perhaps to absurd and unlikely lengths on both sides of the artistic ledger. On the credit side of our ledger we might prophesy a completely musically literate nation, the development of a recorded library of all the world's greatest music (which indeed we have already almost achieved). This great music would, in this Utopia, be played in every home, classroom, over every radio station. Public taste would improve so that rock-and-roll would disappear and every child would become a potential musicologist.

Interest in the art would so increase that thousands of symphony orchestras, choruses, opera companies, would spring up over the country. Our churches would reverberate with the noblest and most inspiring music of all time. Every home would have its own string quartet with mama playing first violin, papa second violin, as usual, and little Mary and Bill playing viola and cello. The need for new music would become so urgent that tens of thousands of Bachs, Mozarts and Beethovens would blossom from the rock-bound coast of Maine to the fringed palms of southern California.

Having pondered the majesty, or horror, of this thought let us look through the left—or pessimistic—eye of prophecy. We see with this eye a world of music completely mechanized. There are no longer living composers as all composition is now produced by the M.I.T. electronic computer which can turn out in one day as many symphonies as Haydn wrote in a lifetime—and much more accurately! All professional symphony orchestras have disappeared, save two—electronic orchestra number one and alternate electronic orchestra, number two, which together record all of music which needs recording. Those will be replaced by the musical synthesizer

which will simultaneously compose and record its own music.

As a matter of fact there is no longer—in this fictionary dolorous age—very much need for symphonies, since the taste of the public has been so debased by mass communication to a uniform conformity that the only music listened to is a new form of art known as *duck and dive* popularized by a gifted young artist by the name of Melvin Pelvin. Papa no longer plays even second violin in the quartet for mamma is now a member of fifty-two national committees for cultural uplift, and Mary and Bill will listen only to Melvin. There is still some original poetry and music written, but it is used exclusively to advertise cigarettes, soap and sugar substitutes.

Growth in Musical Literacy

These two contrasting communities of a mythical future which I have portrayed with the tongue only partially in the cheek are, in spite of the implications of two completely paradoxical situations, not wholly fantastic. There is already concrete evidence of simultaneous developments in the two opposite directions. There is, for example, a tremendous development of amateur symphony orchestras coinciding with a steadily increasing economic problem facing our professional symphony orchestras, so that the proud philharmonic of the nation's metropolis is forced to beg for support over a national radio network. We send abroad annually dozens of young gifted and well-trained American singers so that they may secure operatic experience in the hundreds of opera houses in economically poverty-stricken Europe, because our own country cannot afford to develop its own opera houses.

We find a gratifying response to serious music, a growing musical literacy among our high school and college students and in the general public, developed through electronic recordings, which extends even to serious contemporary music. At the same time we see a great recording company whose name was once a synonym for great music using a disproportionate amount of its energy in the recording of millions of records of music which has anatomical rather than aesthetic implications . . .

If the arts are to contribute to the education and the enrichment of man in the age of science, we must, I believe, bear certain things in mind:

First, it is logical that, since I do not believe there is any "core of education" suitable for all students, I also do not believe that anything is to be gained by force-feeding the arts into the reluctant student. All that we can hope to do is to try to open the ears and the eyes of our young people; to show them the riches of the worlds of sound and sight in the hope that they may find in these new worlds some of the enchantment which they hold for some of us.

Nothing Good Comes Easy

I doubt very much, however, that any of the arts will surrender their charms on casual acquaintance. Unfortunately, great music, like great literature, does not "come easy." The description of music, for example, as the "universal language," speaking across language barriers and understood by everyone,

is the purest buncombe. It is a language of the greatest complexity and to enter into its mysteries one should hear it, feel it, perform it, express oneself through it—in other words become immersed in it.

Unfortunately such "immersion" is hindered, not only by the pressure of time, but by the philosophy which probably springs from New England Puritanism, and still affects some of our older and more conservative eastern universities, that there is something slightly subversive and a little dangerous about the arts. It is probably a relic of the old fable that there is a devil in the violin. At any rate in our more conservative colleges the arts are still used with the greatest circumspection. They are discussed in terms of history and aesthetics but seldom understood in their completeness. Through this philosophy much of their value is lost. For the arts are human, personal and warm. They do not yield their best when handled with gloved hands and forceps, and viewed under a microscope. Fortunately for everyone the modern university appears to be recognizing this fundamental truth and is becoming gradually a center for the understanding of the arts through active participation. Your high school chorus, orchestra or band may be an unmitigated nuisance in terms of schedule and budget—but it is also, when properly used, one of the greatest instruments in your curriculum, for it not only sensitizes the mind to an appreciation of beauty but it is a living, breathing course in sociology, an unparalleled exercise in the highest form of team-work and an emotional therapy of greatest potency.

Plumbing Plumbing

Finally, there is the problem of the teacher of the arts. I shall not engage in the current dispute over subject matter versus educational technique. They are both important. I am still apologizing for a story which I told to the MENC meeting in Philadelphia in 1952 about a mythical university which I visited. In this fictitious university, which trained plumbers, there were courses in the History and Principles of Plumbing, the Psychology of Plumbing, the Philosophy of Plumbing, Plumbing for the Adolescent, the Methodology of Plumbing, the Sociology of Plumbing, and finally Plumbing and the World Community. But there were no courses in Plumbing. I doubt if this approach will ever do much for effective plumbing or effective art. For the arts, like any other subject which challenges men's minds, are demanding taskmasters and require teachers immersed in the essence of their subject and completely and enthusiastically convinced, through their own experience, of the contribution which the arts can make to the lives of the students who are touched by them . . .

I believe that through the arts man can be helped not only to a realization of the beauty which surrounds him, but that through this sensitization he may be helped to find his own soul. And perhaps in this age, threatened by the impact of a materialistic science, we as educators should approach our high calling with a new dedication, a new sense of urgency and a new reverence, remembering the burning words of the Nazarene, "For what is man profited, if he shall gain the whole world and lose his soul?"

over
FEDERATION
 field

*"O Music! Thou who bringest
 The receding waves of eternity
 Nearer to the weary heart of man
 As he stands upon the shore and
 Longs to cross over!
 Art thou the evening breeze of this
 life,
 Or the morning air of the future
 one?"*

... Jean Paul.

The thirty-year membership party of Local 5, Detroit, held in the Statler Hotel, January 20, was an affair to be remembered. As Eduard Werner, president of the local, wrote in the local's periodical, *The Keynote*, "One really must be part of this select group that is honored each year to appreciate the spirit and purpose of this day when the old-time members gather to meet and talk over bygone years."

Two large ballrooms were utilized for the 350 members present, each of whom could boast thirty years' membership in the local. Many members came from distant parts of the country to be present. Detroit's Mayor Louis C. Miriani and Mrs. Miriani were among the guests as were Andrew McFarlane, president of the Detroit and Wayne County Federation of Labor.

Charlotte Ross describes it vividly in her column, "They Tell Me." After giving an account of the welcomings, she focuses her verbal camera on the dining room.

"Glittering silver letters formed the words, 'Live Music Is Best' against a backdrop of ruby velvet. The head table which was on a slight elevation seated the officers, board of directors and especially invited guests, while directly adjacent forty-six fifty-year members were seated at a table of their own. Two tables were reserved for the women members near the speakers' platform. Other tables filled the big room to its capacity to accommodate our members. (There are 756 thirty-year members in addition to the fifty-year member group.) Flowers in gay profusion were everywhere . . . A few moments before dinner Gustave Mann arrived. At ninety-six years of age he is our oldest living member. He was joyously greeted and personally escorted to his place by President Werner, and honor guests Mayor Miriani, Andy McFarlane and George Stark . . . President Werner invited all to stand while the National Anthem was played and the invocation given." She follows this with a description of the speeches and the music, and ends, "The party was a success. Everyone enjoyed the evening tremendously and looks forward to another eventful Thirty Year Party in '59."

Officers of the New York State School Music Association and the New York State Conference of Musicians, representing 45,000



Annual dinner dance party of Local 303, Lansing, Michigan, in the Elks Temple on February 10. Left to right: George Butkus, traveling representative of the A. F. of M.; Wernay Ruhl, band leader; C. V. "Bud" Tooley, secretary-treasurer; Frank Parker, president.



The New York State Conference and the New York State School Music Association sign the Code of Ethics for the year 1958. Seated, left to right: Carl L. Bly, secretary of Local 78, Syracuse, New York, and executive board member of the New York State Conference of Musicians; Albert J. Mastriani, vice-president of the New York State Conference of Musicians, Schoenectady, New York; Harold Henderson, president of NYSSMA, Auburn, New York; Robert W. Easley, secretary of Local 115, Olean, New York, and secretary-treasurer of the New York State Conference of Musicians; Dean L. Harrington, executive secretary-treasurer of NYSSMA, Saftord, New York; Dr. Joseph Saetveit, third vice-president of NYSSMA and state supervisor of music, Albany, New York; Maurice Whitney, first vice-president of NYSSMA, Glens Falls, New York. Standing, left to right: Anthony Gorruss, executive council of NYSSMA, Snyder, New York; Carl Diapanza, secretary of Local 108, Dunkirk, New York, and executive board member of the New York State Conference of Musicians; Maurice Harper, executive board member of the New York State Conference of Musicians, Ithaca, New York; Dr. William Reeves, executive council of NYSSMA, Albany, New York; Fordyce Fox, executive council of NYSSMA, Randolph, New York; Burton Stanley, past president of NYSSMA, Cortland, New York; Walter Ebersole, executive council of NYSSMA, Bellport, New York; Stewart J. Wagner, president of Local 51, Utica, New York, and executive board member of the New York State Conference of Musicians; Clement Barton, executive council of NYSSMA, New Rochelle, New York; Arthur Rei, executive council of NYSSMA, Elmira Heights, New York; Edward Hacker, executive council of NYSSMA, Utica, New York; Dr. Frederic Fay Swift, editor of "School Music News," chairman of the music department of Hartwick College, Oneonta, New York, and director of the music education program, Hartwick College Radio Choir. Al Manuffi, president of Local 802, New York, New York, and president of the New York State Conference of Musicians, was held up because of bad weather and is not present.

professional musicians, met early this year and again signed (as they have done each year for twenty years) the Code of Ethics. They had a photograph taken on this occasion and we have reproduced it herewith.

This code, which was published in its entirety in the November, 1957, issue of the *International Musician*, was brought into being in New York State in 1939, at a joint meeting of the officers of the A. F. of M. locals of New York State and the officers of the New York State School Music Association. Through correspondence preceding this event the officers had agreed on the fundamental policies. Thus the meeting was reserved for drawing up and endorsing the Code.

During the first few years several incidents occurred wherein school organizations, either through ignorance or because of administrative pressure, ran into conflict with the Code. However, as time went on, through a process of education the Code became better understood and is now working very successfully. Although there are still a few cases

in which school groups are asked to enter into competition with the professional musician, there have been in recent years almost no violations of the Code.

The accompanying photograph of this year's signing of the Code appeared in the January issue of the *School Music News*, the official NYSSMA monthly publication.

Tel Sharpe, Secretary of Local 467, Brantford, Ontario, gives us a happy description of that local's fiftieth anniversary. "Sixty-five of our members with their wives and sweethearts assembled at Hotel Kerby for the celebration," he writes. "After serving cocktails, we sat down to a turkey banquet. Each lady received a gold cup and saucer. Our members received gold plated nail-cutters. Many door prizes went to holders of lucky ticket numbers. Entertainment followed with high-class acts from Toronto and Hamilton. Dancing by a seven-piece modern band and an old-time band rounded out the evening.

"President Albert Chowhan gave the address of welcome to

(Continued on page thirty-three)

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★ 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.

★ Thomas Martin, conductor and librettist, has been appointed to the faculty of the Seven Arts Center's Department of Voice and Musical Theater Arts, New York City. He will conduct a course in Repertory for operas and musicals for showcase productions at the Center. His classes will operate in conjunction with the Opera Workshop course directed by Felix Brentano. Mr. Martin has been conductor of the New York City Center Opera Company for twelve years.

★ Paul Whear, assistant professor of music at Mt. Union College in Alliance, Ohio, has been announced the winner of the Oshkosh Senior High School Band's

Composition Contest. The winning entry, "Hartshorn," a prelude for band, was performed at the school department's annual "Music for Moderns" concert, February 6, 7, and 8.

★ Thor Johnson has been engaged as Director of Orchestral Activities at Northwestern University, Evanston, Illinois. His duties there will begin in September.

★ Sixty 1957 music education graduates of the University of Southern California are now in new positions, all but three of them at work in California schools. Twenty-one of the graduates who located in California are in Los

Angeles City schools, thirty-three are in other schools throughout the state, and three at colleges. Five are working at the administrative level in music supervision; eighteen are teaching at the elementary level; thirty-one at the junior high and high school level; six at college level. The three outside California are teaching at Western Washington College of Education, North Texas State College and in the Plains, Kansas, school district.

★ *The Dragon*, a new opera by Deems Taylor, had its world premiere February 6 in the Hall of Fame Playhouse on the uptown campus of New York University. It was presented by the Opera

Workshop of New York University, conducted by John Lovell, assistant professor of music, and directed by William Vorenberg, assistant professor of drama.

★ 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. The starting salary with required master's degree but no experience is \$4,200, with a \$200.00 rise per year. The applicant (man or woman) 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-wife team—able to fill the Central High School teaching post and both able to meet the symphony's standards.

★ The "Singing Illini"—University of Illinois Varsity Men's Glee Club—will know, by the time this magazine reaches its readers, whether it has realized sufficient funds for a trip to sing at the 1958 World's Fair in Brussels, Belgium. Though it was invited by the State Department, neither the United States government nor the Brussels Fair management
(Continued on page twenty-five)

Educational Notes



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RULES FOR CHORD PROGRESSION

Traditional harmony textbooks which are based on the music composed before 1900, establish certain rules of chord progression still applied in our music today. An example of this traditional chord progression would be: Dominant 7th chord—Tonic chord. This would mean G7 - C in the key of C or B \flat 7 - E \flat in the key of E \flat . Since the turn of the century parallel chord movements have become more and more popular. First, as used by such composers as Debussy and Ravel and today by practically all popular pianists or organists. The old law against parallel fifths and octaves has been ignored and parallel fifths and octaves have become accepted as the rule in modern parallel chord progression.

To develop a technique in modern chord movements of this type, ninth, eleventh, and thirteenth chords should be practiced ascending and descending chromatically as shown in the following illustrations. The eleventh and thirteenth chords shown here are "altered" inasmuch as the eleventh is raised. G11 is GBDFAC. As shown here it is altered to GBDFAC \sharp .

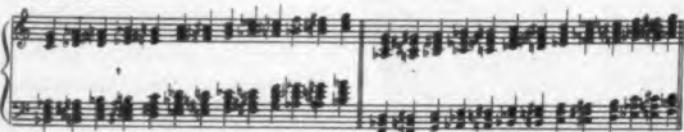
Ninth Chords



Eleventh Chords



Thirteenth Chords



These chords should be memorized in reverse, from top to bottom. In other words, the top note "G" could belong to the F9 chord, D \flat 11aug or B \flat 13 \sharp 11 (Root position of chords).

Many performing musicians have developed a great technique in modern harmony without being able to explain the chords they use in proper technical terms. The following illustrations should serve as an inspiration to those modern pianists who can learn by imitation. The parallel chord progressions shown here should be transposed and started on every step of the scale.

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If you find it difficult to understand the chords shown here, they may be broken down in the following manner:

- G major plus D minor equals G9
- G7 plus A major equals G13#11
- G major plus F augmented equals G11aug

This rule may be applied to all other ninth, eleventh and thirteenth chords. Transposed to C it would be:

- C major plus G minor equals C9
- C7 plus D major equals C13#11
- C major plus B_b augmented equals C11aug

A more practical application of these modern parallel chord progressions is shown in the following popular style four-bar piano introductions.

Key of C



The musical illustrations shown here make rather extreme use of modern parallel chord progressions. Individual taste would probably dictate a much less extreme application of such chords. Nevertheless,

(Continued on page thirty-one)

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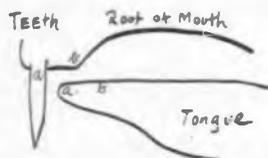


CORRECTING UNMUSICAL STARTS

To follow this discussion with greater empathy, let us all imagine ourselves in the position of guest conductor. Just before mounting the podium we consult with the professional musician's first and main requisite, "the crystal ball." We try to conjure up and tune in the picture of how this brass section will play, too staccato or too legato. Taste says that we must declare each an equal crime against good performance.

By instrument, most of "us conductors" will not have had our major training "in the brass family." So it is somewhat logical to expect "us" to (unconsciously) desire brass players to sound more like "our instrument" than their own. However, we shall determine to do our utmost not to fall into this trap, and we shall remember that such suggestions as "sound like an organ," "like a choir," "like a flute," "like a singer," "like angels," etc.—etc.—all apply only to certain phrases. The brass man's first duty is still and always will be to produce his instrument's true individual timbre and character. And this character, other fine musicians have learned to like and accept. Even so, with justification, a large number of complaints on brass playing come under the heading of "too loud or too rough."

Probably the first starting sounds the conductor hears that need correcting will be these: (1) The start is too loud. In this case, blow the wind "slow motion." Do not *over-tense* the high abdominal muscles. (2) The start is too explosive. In this case, shift the "contact point" from *a* to *a* back to *b* to *b*, as shown in the diagram. The tongue should



be kept off the roof of the mouth. Now hold the tongue looser, more limp. While getting ready to play, set the abdomen and the lips *first*, and the tongue *last*. The tongue should do its waiting resting *down*, not held *up*. After its ascent, *let it drop*, easily and naturally. (3) The start is "not finished." In this case the solid start must be *sustained* solid by keeping on blowing the air at the same speed for the *duration* of each note (or the whole series of notes). Do not relax "your set"—i.e. *moderate* degree of tension in the breathing muscles, immediately after the tone starts—just because you are so pleased that the correct note did come out after all.

The untrained player naturally has more fear and apprehension of his production than has the veteran. Some of these doubts get transferred from the mind to the tongue. The tongue then holds up against the teeth "for dear life," and then when it is suddenly withdrawn—*bang!*

If most of this fear and *tension* is translated into a greater effort fully to inflate the lower chest, so that an expansion outward can be felt "under the arms," then the results will be more what *everyone* desires.

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Two Summary Points

1. Transfer security feelings and attentions from the tongue to "breathing in," and "letting it out."

2. Beware of the tongue being held too high and/or too far forward! This hinders speed, clarity, tone quality, and intonation, and —delicacy.

For the utmost in the gentle start, it will be necessary for the brass players eventually to learn to start a tone without any use of the tongue. This is done by setting the embouchure muscles to form a small aperture, and simultaneously setting the muscles supporting the diaphragm to the proper tension. Because of the *higher pitch* of the tones to be thus produced, this technique is more difficult on the trumpet than on the lower brasses.

However, the above is most necessary for smooth *solo work*, or any passage wherein the trumpet plays in a style imitating woodwind or string instruments or the human voice—all of which more normally start their sound more gently than do the brasses. In the end it is the player's responsibility to come to learn and to distinguish between ideal solo playing and ideal ensemble playing. The former is smoother and gentler (*dolce*), while the latter must usually be more crisp and vigorous (*marcato*).

Experimental Suggestions

See what results can be obtained by trying the entire brass section on the production of three successive chords—*f—mf—p*—requesting the players *not* to use the tongue. Someone is sure to ask *why*. The answer is to encourage more control of the embouchure and the diaphragm by taking away one of the helpers, the tongue. The difficulties in producing accurate response *softly*, and *together* with the other fellows, will give everyone a little something extra to work on.

Here and now would be a good place to agree that such "instruction" as the above far more properly comes from the *lesson studio* and not from the *podium*; but often the guest conductor has no choice other than to try to get across in a few minutes those things that have been either overlooked or not gotten around to yet. Anyone who ever has an opportunity to observe Mr. Clarence Sawhill of the University of Southern California in action at a rehearsal with inexperienced groups should surely do so in order to see a most enlightening and encouraging example of what can be done under these circumstances.

The Other Side of the Picture

In direct contrast to the brass section that sounds too boisterous are those that simply have no sound at all. Most of the professional musicians I know and work with very regularly refer to the alarming, growing tendency to *underplay* the instruments. Two big causes would be: (1) lack of confidence from lack of instruction, and (2) too much indoctrination against sounding too brassy. As a Chicago Symphony Orchestra French horn player put it, "I wish more people would realize that no real musical performance can result from a *negative approach*." It has been my observation that, in our present era, the guest conductor will find his greatest disappointments with playing that is too weak, too insecure, too unmeaningful.

The hope for correcting such troubles lies again with *more teaching*. Here it has been the experience of most conductors that it is far easier to tone down over-production than it is to "pump up" and "pull out" something that is not there. However, if time allows, the conductor can give these corrective instructions for the following faulty starts:

Too soft: inhale longer, and deeper, and more fully; use more exhale, use up the wind faster.

Too legato, mushy: make *the tip* of the tongue a bit more firm. Wrong pitch: hum or sing in your mind *before* you play the entrance note. From this cue get your aim.

Wobbly start: set the muscles of both the abdomen and the lip *before* the tongue works, *not after*. The cycle is: *breathe in—set—tongue*. It is not: Ready?—Fire!—and then aim afterward!

(Continued on the following page)

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NEWS NUGGETS

★ On February 21 the Metropolitan Opera Guild, Inc., sponsored the first of its seven "Student Performances" at the Metropolitan this season, all of them of Bizet's *Carmen*. The performance on March 28 will be the hundredth in this series since 1937. The students who attend schools in Greater New York, Long Island, Westchester and New Jersey, prepare for their visit to the opera house—in many cases, the introduction to a lifetime of opera going—through classroom projects in the art and history of opera. This year the Guild is making it possible for more than 25,000 students and their teachers to attend *Carmen* at approximately half the box-office price. In the twenty years that they have sponsored the student performances, over 35,000 young people have enjoyed them.

the Polish Embassy in Washington, D. C., on February 20 and 21. Mr. Harth is concertmaster and assistant conductor of the Louisville Symphony.

★ Benny Goodman, clarinetist, has joined the faculty of Boston University and is conducting a workshop in modern music performance and techniques.

★ Peggy Glanville-Hicks' opera, *The Transposed Heads*, was recently presented in New York City's Phoenix Theatre in its local premiere. It was first introduced to the public in Louisville, Kentucky, via a commission by the Louisville Orchestra under its Rockefeller subsidy.

★ A spring season, from May 5 through June 7, has been set for the Experimental Opera Theatre of America, affiliated with the New Orleans Opera House Association, funds for which were made available by the recent Ford Foundation Grant to the New Orleans Opera. Renato Cellini is the artistic director and conductor of the New Orleans Opera.

★ The All-America Chorus, founded and conducted by Dr. James Allan Dash, will undertake a concert tour of Europe next Summer.

★ The Chicago violinist, David Davis, is currently giving concerts in Greece, Italy, Austria, Denmark, Holland and Finland on a European tour. He is including Norman Dello Joio's "Fantasy on a Gregorian Theme" on all his programs.

★ December 19 marked the twentieth anniversary of the founding of the American Composers Alliance, an organization of 130 American composers of concert music. Since its inception, ACA has been an increasingly strong force in the effort to improve the position of composers of serious music.

★ Sidney Harth, who was a laureate at the recent Third Henryk Wieniawski International Violin Competition in Poznan, Poland, was guest artist at recitals held in

TRUMPET TALK

(Continued from the preceding page)

Delayed response: remove any of these possible causes: (1) insufficient air supply; (2) insufficient air pressure (over-relaxed musculature); (3) lip aperture too large.

Of course any accomplished player will tell you that the control of the start takes plenty of study to learn and plenty of practice to maintain. And ideally it is done under the regular guidance and supervision of a private teacher who then has both the time and the opportunity to listen carefully and make the necessary corrective instructions. For the player who must do all this for himself, trumpeter Wayne Reger has written a most helpful book called "The Talking Trumpet."

Under conditions of prolonged large group instruction, and predominantly only group playing experience, many many players can get "a start." But who will provide some "finish," some "polish," and the necessary corrections that go with this? Will it be "Mr. Guest-Conductor"? A little, perhaps.

What would be your answer to the problem?

INTERNATIONAL MUSICIAN

TECHNIQUE

OF PERCUSSION



by George Lawrence Stone

From a current South American drum method written in Portugese with English translation comes a dilly, and new, to me at least, wherein a snare drum with snares disconnected is translated into a "dumb drum."

Following along with the gag, why couldn't we call a vibe with muffled bars a set of "dumb-bells," or a waiter who stumbles over his feet and spills the coffee down the back of a diner's neck, a "dumb-waiter?"

THE CHOKE CYMBAL

Quite a few inquiries have been received recently about the choke cymbal—what it is and how it is choked. This item is nothing new to the drummer; it has been called for in stock sheets and special

arrangements for lo, these many years. Like the boy from the sticks who, visiting the big city for the first time, was surprised at the number of people who had never heard of his own home town, East Gwonk, Idaho, I am similarly surprised at the number of supposedly hep drummers who seek information on this simple gimmick. However, here it is.

Usually a Small Cymbal

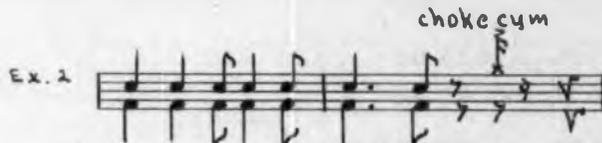
The choke cymbal is a small one, usually seven to eleven inches in diameter. Veteran cymbalsmith Avedis Zildjian lists it as a *splash cymbal*. It is thin in weight and normally used for fast cymbal crash work. When the tone is choked (stopped) immediately after the cymbal is struck it becomes a choke cymbal for the time being.

Prolonged Cymbal Tone Versus the Choke

For a prolonged cymbal tone we generally use a *big crash cymbal* (fourteen through eighteen inches in diameter), striking it and letting it ring throughout its notated value or thereabouts, as shown in Example 1, below.



For a choked cymbal tone we strike the smaller cymbal and immediately thereafter stop its tone, making its duration correspond approximately to that of the cymbal note appearing in Example 2.



(Continued on the following page)



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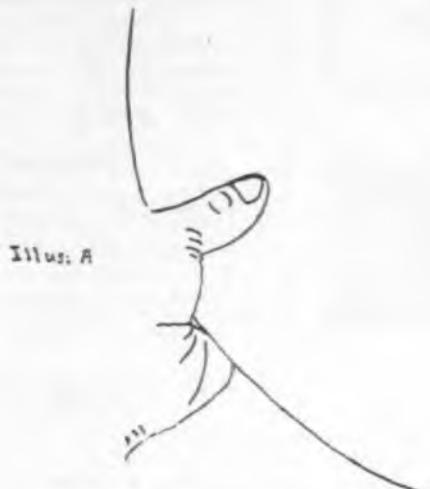
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How the Choke Is Accomplished

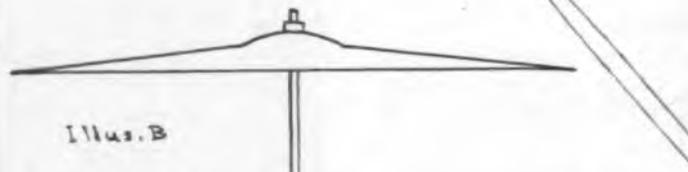
We stop the cymbal tone by hand pressure, with the idle hand, thumb above cymbal and fingers and hand largely below. The closing of thumb and fingers around the cymbal *but fast* after striking, stops the tone and produces the mild explosive that we call the choke. Illustration A, below, shows the position of thumb and fingers against cymbal edge, in the choke position.



Illus. A

We Strike the Cymbal on Its Edge

... by the shoulder (the fleshy part) of the stick:



Illus. B

The question arises: *won't this type of blow break a thin cymbal?* The answer is *no*—not unless you *try* to break it. You can get just so much volume out of a cymbal—any cymbal—and extra pounding will give you no more. Thus for the *forte* power you might expect from the choke cymbal, you strike it with a *forte* blow, and in this way you get all the power *and tone—and tone*. I repeat—the cymbal possesses.

Notation for Choking Varies

It sometimes occurs that cymbal notes are marked *choke* but are notated as, say, quarters, instead of the more precise sixteenths:



This is possibly because of careless editing or just as possibly because some arranger took it for granted that a drummer should know this much about chokes (as he really should). But irrespective of notation, cymbal notes identified as chokes will sound of short duration, as shown in Example 4, below.



Chick Webb

It might be interesting to know that the choke handhold shown above originated, so it is believed, with the late Chick Webb, the daddy of us all, whose early pioneering in jazz drum technique gave us the foundation from which we work today.

Using this handhold Chick would cup a silver dollar in his fingers and between striking his right stick down onto a cymbal and closing the dollar-laden left fingers up against its lower side he would

(Continued on the following page)

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Educational Notes

(Continued from page seventeen)

could furnish financial support. And, as a tax-supported institution, the University of Illinois could not use its budgeted funds for the purpose. Hence the fund-raising drive. It had to have sufficient money (about \$50,000) pledged by March 1 or the trip would have to be cancelled.

★ Participants in the festival to be held on the campus of the University of California from April 15 to May 23 are the San Francisco Symphony, the San Francisco Ballet, the Stanford University Orchestra, the Mills College Chorus and all of the University of California's own ensembles, including the Griller String Quartet.

The festival is in effect a series of seventeen concerts dedicating the university's new May T. Morrison Music Building, the 750-seat Alfred Hertz

Memorial Auditorium, the Edmond O'Neill Memorial organ and the Ansley Salz collection of string instruments. Six new works have been commissioned: a ballet by Sir Arthur Bliss; quintets by Ernest Bloch and Roger Sessions; choral works by Randall Thompson and William Overton Smith; and a new symphony (his eighth) by Daris Milhaud. Ten other modern works will be performed, composed by Charles Cushing, William Denny, Albert Elkus, Arnold Elston, Andrew Imbrie, Edward Lawton, Joaquin Nin-Culmell, Henry Leland Clarke, Seymour Shifrin and Jerome Rosen.

★ Dale V. Gilliland of Ohio State University, was elected president of the National Association of Teachers of Singing for the 1958-59 term, succeeding E. Clifford Toren of Northwestern University.



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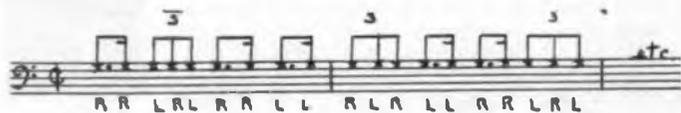
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TECHNIQUE OF PERCUSSION

(Continued from preceding page)

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Bass Drum Sizes

A reader asks if there is a difference in tone and volume between bass drums sized, respectively, 14 x 20 inches, 12 x 22 inches, 14 x 22 inches, and 14 x 24 inches.

There is a difference in *volume* between bass drums of two given sizes, this primarily being in ratio to the amount of air space enclosed within their respective shells and heads. Thus on the face of it, the larger the drum, the more the volume.

But correct proportions enter the picture too, for a drum not of proportions designed for maximum power and tone could prove to be a dud when compared to a smaller but better proportioned instrument.

The thickness, texture and correct matching of heads, one against the other, tend to modify cut-and-dried statistics, likewise the mufflers (tone controls), in general use today, which transform the natural drum tone into a *thump*.

However, the consensus among professionals is to use a smaller drum for the combo and a larger one for big band work. The gradations in tone and volume between the 20-inch and the 22-inch drums are slight, while the 24-inch drum will give added power when it is needed.

Maybe He Wasn't Following Strube

Ed Gerhardt, Baltimore, sends in a clipping from the "100 YEARS AGO" column in the Baltimore Sunday Sun Magazine, telling of a drummer of that period who was *arrested and committed* for creating a *disturbance by beating a drum through the street!*

If our current legal fraternity could construe this action as a precedent, my oh my! What a flock of drummers of today might be scurrying around for someone to bail them out.



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● **SINCLAIR LOTT**, solo horn of the Los Angeles Philharmonic, first came into prominence on the west coast as star football player and track athlete at the University of California at Los Angeles where he won six letters in football and track and achieving honors in the 440-yard dash. But always it was music which was his "major." He comes of a musical family—his father was a leading baritone and his mother a pianist—and began the study of trumpet at the age of six. Before many years, though, he gravitated to the French horn and at fourteen was a full-fledged horn player.

While a student at UCLA, Mr. Lott played a season with the Philharmonic under Otto Klemperer. But even after he got his bachelor of arts degree and after he had taken on heavy orchestral duties, he continued his studies. After graduation, he filled jobs in motion picture and radio studios, but returned to the Los Angeles Philharmonic in 1947 when the solo horn position was offered him.



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● **JOHN MELICK**, first trombone of the Baltimore Symphony, started off, in his native Boston, playing the banjo. But he was persuaded that he would be far more useful to his school orchestra as a trombonist. In fact, its director, Arnold L. Chick, offered to teach him. So it was as a trombonist that he went through school, toured with the Mal Hallett Band in 1944 when he was only seventeen years old, and became a member of the Newport, Rhode Island, Navy Band after he entered the Navy in 1945. After his discharge in 1946, he again took up the study of the trombone, this time with John Coffey, meanwhile attending Boston University. In 1947 he entered the Curtis Institute of Music, Philadelphia, studying trombone with Charles Gusikoff. In the summers of 1949 and 1950 he studied at the Berkshire Music Center.

He joined the Baltimore Symphony the same year he graduated from Curtis, that is, in 1951. In Baltimore, he and Gordon Miller, clarinetist of the Baltimore Symphony, have operated the Miller-Melick Music Studios where all orchestral instruments are taught. In 1955, Mr. Melick toured with the Sauter-Finegan Orchestra during his "off-season," and he has also played with the American Broadcasting Company Staff Orchestra and the Radio City Music Hall Orchestra.

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● **RAYMOND TOUBMAN**, who has been principal oboe with the Atlanta Symphony Orchestra since 1953, has had a variety of experiences since first entering the professional field in 1945. He was first oboe with the Indianapolis Symphony for one year, with the Oklahoma Symphony for four years, and with the Boston Symphony in its Esplanade Concerts for four spring seasons. Also he was first oboe with the Boston "pops" touring orchestra in 1953, as well as during the 1952 spring season.

He was a member of chamber groups at the Elizabeth Sprague Coolidge Concerts at Fogg Art Museum, Harvard University, 1942; at Boston University, 1945; and at Dumbarton Oaks, Washington, D. C., 1945. In the summer of 1949 he participated in a concert series

INTERNATIONAL MUSICIAN

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at Black Mountain College, North Carolina, and in the 1949-50 season organized, directed and performed with the Oklahoma Chamber Music Society. He also organized, directed and performed with the Boston Chamber Music Society, in that city from 1950 to 1952.

Mr. Toubman is a native of Hartford, Connecticut. Fernand Billet, for twenty-five years first oboist of the Boston Symphony Orchestra, was his oboe teacher.

Aside from his orchestral duties, Mr. Toubman has organized the Atlanta Woodwind Quintet which is giving a series of concerts at the Atlanta Art Institute and elsewhere in Georgia.

His wife, Olivia, is a cellist and has played in many of the chamber and orchestral groups with which Mr. Toubman has been affiliated. They have two children, aged fourteen and eleven.



● **LEE SWINSON**, at the age of twenty-six, is in his third season as solo harpist with the Kansas City Philharmonic. A native of Anthony, Kansas, he started his musical studies as flutist and pianist, switching to the harp at the age of seventeen. His first practical experience was gained as harpist with the Chicago Civic Symphony and the Chicago Business Men's Symphony while he was still a student at the American Conservatory in Chicago. Later he studied with Edward Vito, then solo harpist in

Toscanini's NBC Symphony, and with Carlos Salzedo at the latter's harp colony in Maine. Previous to playing in the Kansas City Philharmonic, he was solo harpist with the United States Navy Band and Orchestra in Washington, D. C., for four years, appearing as soloist on its tours throughout the United States.

Last summer he was first harpist with the Santa Fe Opera Festival, in Santa Fe, New Mexico, and he will be there again in the same capacity this summer. During the Kansas City Philharmonic's season he is active in the "Coffee Concerts" series of chamber music. He has served as the orchestra's soloist during the past three seasons, both in the subscription concert series and on the regular weekly broadcasts, "The Kansas City Hour." In 1956-57 he substituted for William Primrose on two days' notice.

Mr. Swinson will also be harp soloist with the St. Louis Sinfonietta, on its tour in April.

● **HENRY C. SMITH** who was appointed solo trombone in the Philadelphia Orchestra in September, 1957, after serving for two years as assistant and associate solo trombone, was born in Philadelphia on January 31, 1931, and is the youngest member of the orchestra. His musical training began at the age of ten with several years of violin study. Several years later he became interested in the possibility of some day playing in the high school marching band, and so began to study the euphonium. After realizing his dream of playing in the marching band and winning several state solo competitions, he began to take music more seriously. In 1946 he began to study trombone with Robert Lambert. After graduation from Lower Merion High School, Ardmore, Pennsylvania, he attended the University of Pennsylvania and received a Bachelor of Arts degree in 1952. During this time he was student conductor of the University Band and Choral Society and had several of his compositions performed by these groups. He was also active as an organist and choirmaster during his student days.



In 1951 Mr. Smith became a student of Charles Gusikoff at the Curtis Institute of Music. Study was interrupted for two years, during which time he served as a lieutenant in the United States Army. Returning to Curtis after army service was completed, he graduated in 1955 and joined the Philadelphia Orchestra immediately thereafter. Since joining the Orchestra, Mr. Smith has been appointed to the faculty of Temple University and the Philadelphia Settlement School of Music. He also serves as conductor of the Musical Art Society of Camden, New Jersey, a community choral society which has appeared several times with the Orchestra. He is a co-founder of the Philadelphia Brass Ensemble.

MARCH, 1958

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The "Two Bobs" (Bob Ehrhardt on string bass and violin, and Bob Prosty on piano and accordion), working together for the past three years as a duo, are featured at Dutch's Club Lounge in Milwaukee, Wisconsin. Both are members of Local 8, Milwaukee.

TRAVELERS' GUIDE TO LIVE MUSIC

We welcome photographs for the "Travelers' Guide" department. They 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 of the group belong.

The Hank de Ceito Orchestra appears every Wednesday night at Jack's Club in downtown Modesto, California. Left to right: Frank Ramulo, Dutch Mills, Howard Edwards, Wally Freeman, Hank de Ceito, Carmie Garcia, Gabe Ferreira, and Jerry Williams. The members all belong to Local 652, Modesto.



The Penthouse Trio (Denny Oliver, vibes and accordion; Duke Heatherly, cocktail drums, vocals and emcee; and Chuck Roberts, guitar and vocals) is in its third year of playing at Hickam Air Force Base Officers' Club in Honolulu, Hawaii. All are members of Local 677, Honolulu.



The Hi-Lighters have recently begun their third year at the White Star Restaurant in Fairview, New Jersey. Left to right: Ralph Li Butti on trumpet and vocals, James Golden on drums, and John Prudente on electric accordion. The boys all hail from Local 326, Jersey City, New Jersey.



Lynn Dowdy's Dixieland All-Stars, members of Local 183, Beloit, Wisconsin, and Local 326, Pana, Illinois, play engagements throughout the Midwest. Left to right: Cully Reese, Phyllis Lane, Lynn Dowdy, Bob Reid, Don Winger, and Clyde Hunter. Chuck Popitono (not in photograph) is another member.





The Ruby Melnick Orchestra is in its ninth winter season at the Laurel in the Pines, Lakewood, New Jersey. Left to right: Ernie Landers, piano; Dick Reed, bass; Ruby Melnick, trumpet; Murry Key, drums; Danny Blasi, sax; Ernie Nagel, accordion. All are members of Local 802, New York City.



Jimmie Gordon and his Band, all members of Local 6, San Francisco, California, are in their third year at the Oakland Moose Club in Oakland, California. Left to right: Bill Tapia, bass; Jimmie Gordon, sax and clarinet; Clark Lyle, piano; Joe Moreira, drums; and John Schuster, trumpet.

Ray Marshall and the Ko-Ko Nuts, featuring a "built-in" floor show, are performing at Jack Rowes Restaurant in Washington, D. C. Organized about 1948 the group, all of whom are members of Local 161, Washington, D. C., includes Ray Marshall, Clyde Marshall, Stan Jones and Andy Burton.



Joe Gladin and his Versatones, all of Local 4, Cleveland, Ohio, are currently playing at the Mentor Lounge in Mentor, Ohio. Left to right: Rotta Francisco, organ and piano; Lenard Ruzzo, drums; Joe Gladin, organ, piano, accordion and leader; and George Davidson, guitar and vocals.



The Buddy Bryant Orchestra, members of Local 3, Indianapolis, Indiana, entertains at the Indiana Roof Ballroom in the winter and at the West Lake Terrace in the summer. Left to right: Sarah Huddleston, vocals; William Johnston, piano; Robert Reaves, drums; John Snell, trumpet; Vincent Stewart, sax; Francis Leath, bass; Clifford Henderson, sax; William Offett, sax; Buddy Bryant, sax and leader.



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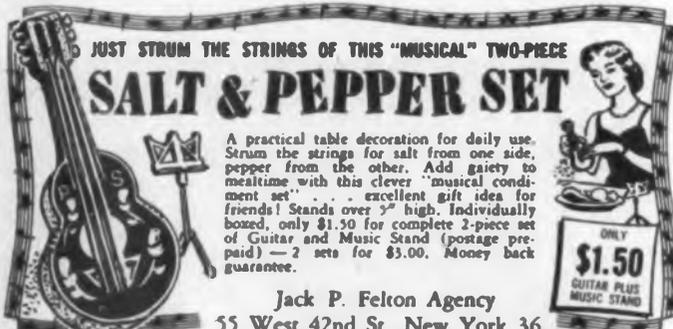
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IEWS AND REVIEWS

By SOL BABITZ

SOME REMARKS ON ACCENTS AND PHRASING

The main natural accent in music falls on the first beat of the measure and it is therefore the duty of the performer to bring out this accent somewhat in performance. This must be done even when other notes in the measure require emphasis for harmonic, melodic or rhythmic reasons. In the following example:



the second note requires a strong accent (see larger accent sign in Fig. 1 a). Despite this the basic accent of the first note must not be ignored and it should be played with some accent (see smaller accent in Fig. 1 a) so that it will sound stronger than the unaccented third note. By giving the first note some accent one prevents the music from inadvertently sounding like a different rhythm (Fig. 1 b).

The matter of the accent in this example is fairly obvious. It is also obvious in the following example from J. S. Bach's Allegro movement from his A minor Sonata for violin solo:



Here the changes of the harmony coincide exactly with the changes of the beats and simple accents are needed to convey this to the ear.

However, the matter of phrasing and accent is not so simple in the following example from the same Bach movement:



Harmonically this example is not more active than Fig. 2. However, the melodic line moves in a more complex way, a fact which is unfortunately not obvious to the average modern musician unacquainted with Baroque style. Unlike his procedure in Fig. 2, Bach does not use any slurs to guide the performer here. He must discover for himself how to accent this and how to bring out the subtle phrasing.

The first step is to find where the characteristic Baroque phrasing which runs over the beat occurs, since over-the-beat phrasing was used almost constantly to offset the figured bass regularity of the chords and give the music more variety for the ear. The most obvious over-the-beat phrase occurs on the little descending scale ending on D of the third beat:



Thus we have a group of four notes which end on the first note of a beat instead of starting in the usual way. When this is repeated in

INTERNATIONAL MUSICIAN

the fourth beat the first note of the second measure turns out to be not the important note that a first note is supposed to be but merely the last of a group of four notes.

How can the performer bring out this effect and imitate the playing of J. S. Bach, who, according to Forkel, made the music sound "like a conversation" even in the fastest tempos?

The first thing to remember is that no matter what one does the first beat of the measure must not be fluffed off as unimportant even though it is the last note of a group of four, because if this is done then the second note will become important and the ear will hear the following distortion:



To avoid this calamity and still to convey the melodic counterpoint which Bach has written to the chords, the first note of the beat must be emphasized, but in a subtle way:



That Bach intended this type of phrasing is shown in his arrangement of this piece for the keyboard where he divides up the melody between the two hands. In the following example L.H. means left hand and R.H. means right hand:



Here we see the over-the-beat phrasing in action and get a glimpse into Bach's workshop where the music, even when fast, conversed. Naturally not all the notes are accented alike, but variety in attack and color is constant on the violin.

This is a far cry from the procedure of many performers today who do not trouble themselves about phrasing or accents but merely play the notes dynamically and metronomically "as written," namely, without expression.

The excuse given for this callous procedure is that the performer must not intrude himself between the composer and the listener but must merely play the notes and be "self effacing."

Since the sound of mechanical playing of notes is very uninteresting, these performers compensate for this dryness by playing everything with a sweet and loud tone, and conceal the lack of phrasing in allegros by playing too fast. Thus we have the paradox that those performers who are most vehement about being self effacing are most guilty of intruding lushness and speed—the hallmarks of empty virtuosity.

The need today is for more performers who are not afraid to use audible accents in good taste and unambiguous phrasing; and who are furthermore not afraid of the hard work necessary for the preparation of this kind of performance.

MODERN HARMONY

(Continued from page nineteen)

modern harmonic progressions add a lot of "spice" to even the most conventional piano styling if used with taste. If you feel that your style of playing has become stale and repetitious, the extended modern parallel chord progressions shown here might very well add more harmonic variety to your musical performance.

The music examples shown in this column are from Walter Stuart's book **INNOVATIONS IN FULL CHORD TECHNIQUE** (How to develop a modern chord technique) copyright 1956 by New Sounds in Modern Music, 111 West 48th Street, N. Y. C. Used by permission of publisher.

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Samuel Antek

SAMUEL ANTEK

On January 27, conductor Samuel Antek died of a heart attack in New York City, on his way to Maplewood, New Jersey, for a meeting of the New Jersey Symphony's committee on concerts for young people. It was a tragedy not only in the fact of so young and vigorous a musician being struck down but in the fact of thousands of music lovers themselves suffering thereby a personal bereavement.

There is little need to point out the promising career of this conductor: how, after playing many years as first violinist in the NBC Symphony Orchestra under Toscanini he became conductor in 1945, of the New Jersey Symphony; how he developed the orchestra to major calibre, and started children's concerts, called "Music for Fun," which became a pattern for concerts for youth; how this enterprise procured for him the engagements, first, as conductor of the children's concerts of the Philadelphia Orchestra and then, in 1957, of the young people's concerts of the Chicago Symphony. He also conducted some of the adult programs of the Chicago Symphony — was in fact scheduled to lead that orchestra on the Saturday night of the week he died.

That further advancements lay before him cannot be doubted.

It is not of what was ahead of him we wish to speak, however, but of what he had already accomplished. He had raised musical life in northern New Jersey to a level which put it on a par with New York City itself. Night after night concert halls in towns scattered through this region were filled to capacity — audiences lis-

CLOSING CHORD

tening intently to music which, in selection and performance, showed Antek a worthy follower of his mentor, Toscanini. Also, he inaugurated summer festivals in Millburn, New Jersey; was conductor, commentator at dozens of high school concerts annually; and periodically prepared special offerings which drew music lovers from New York State and Pennsylvania as well as from all parts of New Jersey. His conducting of Verdi's *Requiem* in 1952 will not soon be forgotten.

Such initiators and champions of music are exactly the ones who have changed the United States in the past twenty years from a nation boasting musical culture only in the larger cities or via highly organized and centralized concert corporations to one in which music springs from the communities themselves, nourished by townsmen and villagers for their own delight. Sam Antek, born in Chicago (in 1910) and trained at the Juilliard School of Music in New York, chose to give his talents to New Jersey. That they bore a rich harvest present conditions show. Numerous organizations devoted to music have sprung up through his inspiration and efforts.

But we want to speak also of him as a person. His was a cheerful, outgoing nature, comradely, unostentatious. A thoroughly dedicated artist, he gave all of himself, on and off the podium. He was the type of American musician who simply by being wholly convinced of the worth of his mission and wholly convinced of the idealism of his fellow citizens, accomplishes the seemingly impossible.

The conductor is survived by his widow, Alice; a daughter, Lucy; his mother, Mrs. Annie Antek; and two sisters.

He was a member of Local 16, Newark, N. J.

WALTER PAGE

Walter Page, well-known jazz bass player, died December 20 at the age of fifty-seven.

Born in Gallatin, Missouri, on February 10, 1900, Mr. Page went to Kansas City around 1920. At that time he played tuba and bass saxophone. Later he switched to string bass. In the late 1920's he

led a group called the Blue Devils which had as its pianist Count Basie. Then Bennie Moten took over the band. When Moten died in 1935 the group split into smaller, but equally good ensembles, one of which was led by Basie. Mr. Page was with Basie off and on from 1935 to 1938. He also played in bands of the late Oran "Hot Lips" Page and Jimmy Rushing. He had been scheduled to go to Europe early this year with an ensemble led by trumpeter Buck Clayton.

Mr. Page was a member of Local 802, New York City.

DOMENICO FILIZOLA

Domenico Joseph Filizola, charter member and former secretary of Local 755, Fort Scott, Kansas, passed away on January 16.

Born April 23, 1880, at Torroco, Salerno, Italy, he came to this country with his father and a brother when he was seven, settling in Houston. As a youth of eighteen he came to Fort Scott, joined a local band and later became its director.

Last year Mr. Filizola was presented a gold card by Local 755.

JOHN "CHIVO" MARSAGLIA

John "Chivo" Marsaglia, a member of Local 323, Coal City, Illinois, since its charter year, 1904, passed away November 1 at seventy-one years of age. He was also a life member of the local.

Born in Monestero Di Lanzo, Italy, he played bass horn with the orchestra of the late Barney Falletti, in the Bubbles Orchestra and several Kajdo bands. His bass horn was donated in his memory to the grade school band by his family.

GEORGE J. CAREY

George J. Carey, a member of Local 1, Cincinnati, Ohio, and principal percussionist with the Cincinnati Symphony since 1925, died January 28 during a concert of the orchestra. He was sixty-three years of age.

Born in Boston, Massachusetts, he studied with George Braun of the Metropolitan Opera, specializing on tympani as well as percussion and vibracussion instruments.

After World War I he became well-known as tympanist and xylophone soloist of Sousa's Band. In 1924, Victor Herbert engaged him as a member of the Herbert Symphony Orchestra. Then after playing five years with the Metropolitan Opera Orchestra, he joined the Cincinnati Symphony.

JOHN HENRY NILES

John Henry Niles, a member of Local 283, Pensacola, Florida, passed away on October 12, 1957. Born on September 10, 1900, in Tennessee, he was a saxophonist with the Jan Garber Band for some time. Mr. Niles also held membership in Local 806, West Palm Beach, Florida.

MRS. LILLIE APPLE HESSEN

Mrs. Lillie Apple Hessen, widow of J. H. (Jack) Hessen, former Memphis, Tennessee, city treasurer, died January 7 at the age of seventy-four. She was the first woman admitted to membership in Local 71, Memphis. That was around 1900.

Born in Nashville, Tennessee, she moved to Memphis as a child. As a young woman she played the piano at the old Lyceum Theater with Ike Kahn's Orchestra.

ARVILLE BELSTAD

Arville Belstad, a life member of Local 76, Seattle, Washington, collapsed and died in December while giving an organ recital.

He was director of music for twenty years at the Plymouth Congregational Church and at the University Methodist Temple, Gethsemane Lutheran Church and Scottish Rite Temple, as well as organist for E. R. Butterworth and Sons and the George Washington Lodge, F. & A. M. He was also director of the College Club Glee-men and other choral societies and past dean of the Seattle chapter of the American Organists' Guild.

COY MILLER

Coy Miller, president of Local 157, Lynchburg, Virginia, passed away on January 9 at the age of fifty-seven.

Mr. Miller was president of Local 157 on and off for the past nineteen years and attended at least ten Conventions of the Federation. He was well known locally as an orchestra leader.

FRANK J. HEJDUK

Frank J. Hejduk, a life member of Local 4, Cleveland, Ohio, passed away on September 22 at the age of seventy-eight. He played clarinet for many years in theaters and brass bands.

(Continued on page forty)

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MARCH, 1958

Over Federation Field

(Continued from page fourteen)

the ladies. Mrs. H. McKinnon responded graciously. Vice-President James Boyd, master of ceremonies for the evening, did a fine job. Telegrams of congratulations were read from President James C. Petrillo, Treasurer George V. Clancy, Secretary Leo Cluesmann, International Officer Walter M. Murdoch, Provincial Secretary J. H. Addison and Norman Harris, Secretary of Local 149, Toronto."

Local 71, Memphis, Tennessee, chartered February 6, 1898, staged a sixtieth anniversary dance February 24. The members' first quarter dues cards for 1958 were their tickets of admission for self and one guest. Refreshments consisted of plenty of pretzels, peanuts, potato-chips and other assorted tidbits, and the GIANT Shrimp Bowl with cheese dips. The local's own orchestras played for the dancing which started at eight-thirty and continued far into the night. Harry Hartshaw was chairman of the entertainment committee, and its members, Warner Laster, Gene Maharrey, Richard Mosteller and Allen Goldsmith.

Local 72, Fort Worth, Texas, reached its sixtieth milestone January 1, and the event was signalled by the arrival of a huge bouquet of flowers and a message of congratulations from President Petrillo. The members of the local celebrated the anniversary in connection with their Christmas party. The local has traded its property at 108 Penn Court for a site on Blue Bonnet Circle. It has until May 1 to vacate its present premises.



Taking the oath of office from traveling representative Paul Huffer, left, are these executive board members of Local 72, Fort Worth, Texas. They are, front row, left to right: Jerry Albright, president-secretary; Perry Sandifer, Bill White, Don Thomas and Neil Duer. Back row, left to right: Jack Wiggins, vice-president; Charles Alexander and Carl Austermaehle. Three executive board members were excused from this meeting because of other commitments: John Hawkins, Alan Klaus and Kenneth Pitts.

Joseph Friedman, secretary of Local 402, Yonkers, writes us that the annual installation dinner-dance of the local was held on January 20 at the Tropical Acres in that city. Over 350 members and friends attended. Past president Irving Rosenberg installed the officers. President Achilles (Al) Donatone was presented with a gift by the local's vice-president, Mario DeSantis, for his outstanding work during the past year. Walter C. Kluz was general chairman of the affair.

Nearly 350 members of Local 303, Lansing, Michigan, were entertained at a dinner dance in the Elks Temple of that city, on February 10, 1958. Traveling representative George Butkus, present for the event, said in his short talk, that he was amazed to see so many young people representing the local. (The membership includes seventy-five under thirty years of age.)

The band of Barney Ruhl of Detroit played for the dancing.

Local 8, Milwaukee, had a red-letter day for itself February 17. On that evening it held a big membership party at George Devine's Million Dollar Ballroom. The fun started at 8:00 P. M. and lasted until 1:00 A. M. and after. The ballroom looked like a huge palm garden.

The really Big-Time, though, will be on April 9 when the local stages its annual Easter Ball of modern and old-time orchestras. Again the locale will be George Devine's Ballroom.

—Ad Libitum.

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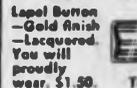
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LESSON XII

Melodization of Harmony Fundamentals

1. A chord can harmonize one or more tones of melody.
2. Melody tones must be within the $\frac{M}{H}$ scales of harmonizing chords. In diatonic tonality, both M/H must be limited to one scale.

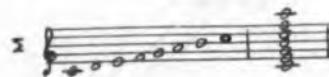


Chart of Diatonic M/H Relations



Neutral M/H expression is present when a tone of melody duplicates a chord tone of its harmonization (i.e. is a chord tone). Melodic tension occurs when a tone of melody is outside of its harmonization (is a non-chord tone). In the above chart, the most common tension tones of melody are encircled. A tension tone is best harmonized by a chord whose highest function is a 3rd lower in rank. In five part harmonization, a melody 9th is therefore to be harmonized by a seventh chord (an added sixth is also common); a melody 11th by a ninth chord; a melody 13th by an eleventh chord.

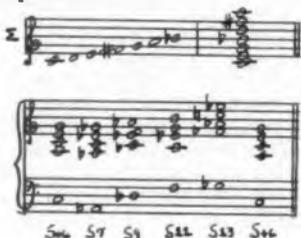
Tones marked \rightarrow sound harsh. They are best used as auxiliary tones.

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Example: Five Tones of Melody Per Chord



Melodies may be composed to harmony derived from one or more M . To melodize harmony derived from one M both M/H must be limited to one scale and its root-to-root M transposition.



M Transpositions

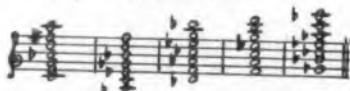


Chart of Transposed M/H Relations



* Notice in the above example, at the asterisk inside the circle: harmonization of a melody 13th with a dominant seventh or ninth chord is common.

(To be continued)

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SPEAKING of MUSIC

Good Opera — Good Theater

Those privileged to view *Vanessa*, opera by Samuel Barber, in its premiere performance January 15, 1958, at the Metropolitan Opera House in New York, saw a splendidly unified work. From the very first outpourings of the orchestra, the mood of the opera was set, and this mood was sustained. The opera ended as it began—though with two of the characters reversed in their attitude, as an intriguing trick of plot—on the note of tragic longing.

If this was a rather dark mood, it was shot through with brighter elements. Somber happenings were set off by vivid events; the lavenders, purples and mauves of stagings and costumings were interspersed with slashes of scarlet, as in the costume of Vanessa in the first scene and variegated colorings and lightings in the ballroom scene. The fine old drawing room in the Scandinavian castle of the early twentieth century, the locale of the opera, had, even in its darkest moments, the illumination of snow-lit windows and the

backstage illusion of a brighter room extending into the house.

The plot, one that composer Samuel Barber and librettist Gian Carlo Menotti had evolved between them, concerns the forty-year-old Vanessa who has waited twenty years for the lover of her youth to return and finally accepts his son Anatol as substitute. It deals with Anatol's visit—from curiosity and romantic urge—to Vanessa's home, to find her as beautiful as his father had pictured her and as desirable. However her niece, Erika, catches his heart for a brief night, a night she is to remember forever though his impression of it is not nearly so lasting. Thereafter, succumbing to the more forceful beauty of Vanessa—she had appealingly declared her constancy through the years when he had first appeared in the dim room, under the impression that he was her long-absent lover—Anatol makes love to her, marries her and takes her with him to Paris and its gay life.

At the last Erika is left in the lonely castle, waiting for love, as her aunt had so long waited.

The orchestra richly implements the doings on stage. The little fantasy developed from the ringing sleighbells and the clicking hoofs of the approaching horses is perfect accompaniment. The soliloquy of Erika in Act II is interwoven with religious themes. Ironic orchestral outbursts underline the fateful twists. Marvellous overtures anticipate the action of the coming scenes. The in-between-line comments of the orchestra, incidentally, were skillfully treated by Dimitri Mitropoulos, the conductor of the evening, and as eloquent a figure in his role as any on stage. In the final scene all strands of the plot were gathered together in a masterly quintet.

Besides this quintet, several other musical portions deserve to stand on their own and will no doubt be heard on programs in the concert hall for many years to come: for instance, the delightful waltz song, *Under the Willow Tree*, the love duet in the third act and the country dance of the peasants.

The singers were all well chosen for their parts. Eleanor Steber who sang the title role



At a rehearsal preceding the world premiere of his opera, "Vanessa," at the Metropolitan Opera House on January 15, 1958, the composer, Samuel Barber (left), discusses the title role with soprano Eleanor Steber, and the librettist-stage director, Gian-Carlo Menotti.

will surely find this to be one of her famous characterizations. Rosalind Elias as Erika gave a poignant performance, singing her lines beautifully and with excellent diction. Nicolai Gedda as Anatol was sufficiently attractive both in appearance and voice to give substantiation to the rather equivocal part he had to play. Giorgio Tozzi made a sympathetic doctor, and George Cehanovsky a proper sort of major-domo. Regina Resnik, though she was given little to sing, was dramatic in the role of the baroness.

Especial praise should be given Ignace Strasfogel who was responsible for the musical preparation.

The audience tried to respect the request printed in the program notes, not to "interrupt the music with applause." However, the "Willow Tree" was given a deserved tribute and the quintet brought down the curtain with cheers.—H. E. S.



One of seventeen curtain calls after the Metropolitan Opera premiere, on January 15, 1958, of "Vanessa." Left to right: Giorgio Tozzi (the doctor), Regina Resnik (the baroness), Dimitri Mitropoulos (conductor), Rosalind Elias (Erika), Gian-Carlo Menotti (librettist-director), Samuel Barber (composer), Eleanor Steber (Vanessa), Nicolai Gedda (Anatol).

800-Year-Old Opera

Another opera besides the celebrated *Va-nessa* was given in mid-January in New York city and deserves special focussing. The performance, first at the Cloisters in far upper Manhattan, and then in Riverside Church at 120th Street, was a premiere by all counts, since it had not been given for probably six hundred years. Directed by Nikos Psacharopoulos and produced by Lincoln Kirstein, the *Play of Daniel* was a dramatic work which was enacted annually between 1150 and 1250 by students of the Cathedral of Beauvais in France. Surely, therefore, it has won its right to be called the earliest opera extant.

This writer viewed it in the perfect setting of the Riverside Church. It was given with all the Medieval pageantry and with authentic Medieval music—the thrilling call of straight trumpets, the light whistle of recorders, the blur of rebecs, and the tingle-tangle of little bells. The tale, told pre-scene by narrator Bernard E. Barrow, appearing at the pastor's lectern in monk's habit, was given in the stirring verse of W. H. Auden. But even without this vivid explanation, the action—Belshazzar's feast, the handwriting on the wall, its interpretation by Daniel, the plotting of his enemies, his ordeal of the lion's den, his final triumph—was there to be grasped through visual means: gleaming robes, winged seraphs, the cloth of gold awarded Daniel, the processions down the aisles of the church. It all made the so-called Dark Ages seem bright indeed.

The Pro Musica and their leader Noah Greenberg deserve not only credit for the instrumental and vocal work but for actually bringing about the performance authentic in instruments, costumes and action. For it was they and their friends who raised the money.

It is a play, we surmise, which we shall be hearing of, instruments and all, come religious holidays, in churches all over the country.

—H. E. S.



Noah Greenberg

Rare Artists

A visitor to New York City with a taste for exceptional musical entertainment could not do better than park himself outside Carnegie Recital Hall and attend all the events—sometimes four a day—which it offers. In this setting—and setting is the right word since it is a jewel of a place—one hears soloists of rare gifts too modest to attempt a Carnegie Hall debut or wise enough to know the value of intimate surroundings—chamber groups, guitarists, lute players, harpichordists, in fact, a whole retinue of players highly skilled in and wholly in love with their art. The audiences, too, are special—more than interested, part of the artist group in the intensity with which they partake of the offerings. The ap-

plause is not ostentatious. Everyone knows the performance is enjoyed. It is a circle of close friends, and one is happy and proud to be a part of it.

Lyrical Line

Marjorie Mitchell, of Charlottesville, Virginia, in her concert at Town Hall, New York, January 22, proved a pianist capable of the sustained lyrical line, an ability apparent particularly in the Adagio of the Beethoven Sonata Op. 101. In the "Eight Preludes for Piano" by the Swiss composer, Frank Martin, she caught melody threads deftly wherever they were to be caught, and, in the more impressionistic portions, was mistress of the mirage. One Prelude, Debussy-like in its liquid effects, she executed with note-showers as effervescent and as bright as waterfalls. The outstanding characteristic of her playing was "controlled lightness."—S. H.



Marjorie Mitchell

Music with Finesse

On February 7 impeccable Claudio Arrau treated Carnegie Hall listeners to a program of Beethoven, Schubert and Liszt. His clean, articulate phrasing, his unblemished melody line, the runs up and down the keyboard as smooth as cards being shuffled in a pack, his staccato notes repeated so rapidly the ear was hard put to it to catch them, his breathing bass chords in the Beethoven Sonata in F, his way of transporting one at a leap to a high percussive plateau, his way of using the pedal sparsely only to connect, never to blur—these all marked



Claudio Arrau

him the artist.

The audience listened without a stir, without a cough. Their gratified applause he answered with the same austerity, the same finesse shown in his playing.—J. S.

Invisible Conductor

On the night of February 10, when Leon Barzin guest conducted the New Jersey Symphony in East Orange, although he made the appropriate directive gestures and stimulated the orchestra members to fine climaxes, it was not really he who made the sound come out with an eloquence associated with major symphony orchestras. I say this with no slight intended toward the conducting prowess of Mr. Barzin, which is considerable. However, the conductor who was responsible for that

tone and that breadth was Samuel Antek, who had met his death just two weeks before as a result of a heart attack, but who through a decade had developed the orchestra to its present level. His friend, Mr. Barzin, on hearing of the tragedy, had volunteered to fill the podium for that concert.

This orchestra of Mr. Antek's making was, I realized, a suitable monument for that indefatigable conductor. As I had listened to it at its monthly concerts through the years, I had seen it emerge into full musical awareness and stature. I had watched Mr. Antek rouse it to achievements seemingly impossible. I had noted the new lustre of the strings, the increasing mellowness of the brass and woodwinds. So, when I heard it on February 10 play the Mozart Symphony No. 35 with deftness and sheen, the Rachmaninoff with nobility, the Wagner with surety and grandeur, I thought, not of the podium guest of the evening but of the conductor through the years. Even the piano soloist, Gary Graffman, had been Antek's choice, and a better one for Rachmaninoff could not have been conceived.

The first number on the program, Veracini's Largo as arranged by Mr. Antek, was conducted by Jennings Butterfield, the assistant conductor of the orchestra and Antek's associate through the years. It was a quiet, luminous work, well-chosen for a memorial.

The trustees of the New Jersey Symphony have established a Samuel Antek Memorial Fund, to perpetuate the memory of this, their conductor. "There is no more appropriate way," the announcement reads, "to honor Samuel Antek's name than by placing it in association with the organization that was the major interest of his professional life." Checks are to be made payable to the Samuel Antek Memorial Fund, New Jersey Symphony Orchestra, Post Office Box No. 53, Orange, New Jersey. The spirit of Mr. Antek is still at work, it seems, in this, the orchestra he raised to so high a level.

—H. E. S.

Father and Daughter

An assurance beyond her years marks the playing of cellist Zoia Polewska, heard at Town Hall, New York, February 9. She has a competent grasp of harmonics and of intricate trills, and in the slow passages—such as the Largo of the Vivaldi Sonata in E minor—a sense of phrasing which commands respect. Max Springer's Adagio and Bagatelle from this composer's Suite, written for and dedicated to Miss Polewska, is a lyric of great beauty, and it was played with lyricism. Here all histrionics, all "effects" were forgotten, and the purity of its progressions was revealed.

Miss Polewska was accompanied by her father, Nicholas Polewsky, who provided the background, neat and deft, required by this cellist.—E. H.



Zoia Polewska

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TO ALL CONNECTICUT LOCALS

Greetings! In conformity with the agreement of the Connecticut Conference of Musicians, all State locals constituting the Connecticut Conference are hereby notified that the next meeting will be held at Tom's Restaurant, 282 South Colony Street, Wallingford, Connecticut, Sunday, March 30, 1958, at 11:00 A. M.

Fraternally yours,

Francis Fain, President,
Local 285, New London.

Joseph W. Cooke, Sec'y-Treas.,
Local 432, Bristol.

THE NEW ENGLAND CONFERENCE

The New England Conference is scheduled to be held on Sunday, April 27, 1958, at "The Capri" at 110 Essex Street, in the City of Lawrence, Massachusetts. Host local will be Local 372, Lawrence, Massachusetts.

(Signed) Andrew E. Thompson.

Secretary of the Conference.

PLACED ON NATIONAL DEFAULTERS LIST

The following are in default of payment to members of the American Federation of Musicians either severally or jointly:

Carroll, Richard, Hollywood, Calif., \$45.00.

Maurice Duke and Maurice Duke Enterprises, Hollywood, Calif., \$1,742.35. Bel Waller Enterprise, Los Angeles, Calif., \$673.51.

Fisher Attractions, and Joseph Fisher, Wilmington, Del., \$25.00.

Brothers, Wallace, Cocoa, Fla., \$300.

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Royal Nevada Hotel, and Morey Friedman, employer, Las Vegas, Nev., \$3,400.00.

Club Elgar, Newark, N. J., \$108.00.

Carteret Cocktail Lounge, Orange, N. J., \$420.00.

Londino's Tavern, and Carmine Londino, employer, Paterson, N. J., \$305.00.

Schantz, Mrs. Gertrude, Bronx, N. Y., \$187.25.

By-Line Room, Inc., and Mildred Ramshai, New York, N. Y., \$1,347.00.

Jones, Gerald, New York, N. Y., \$155.80.

Band Box, and Lou Noce, Rochester, N. Y., \$939.00.

Steinberg, Irving, Mansfield, Ohio, \$1,500.00.

Fireside Bar, Youngstown, Ohio, \$23.00.

Omar Supper Club, and Tom Hasbem, Scranton, Pa., \$450.00.

Taylor, Tony, Washington, D. C., \$125.00.

Club Oasis, and Frank Evans, Anchorage, Alaska, \$412.50.

Flamingo Club, and Freddie W. Fleming, Fairbanks, Alaska, \$3,920.20.

DEATH ROLL

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SYMPHONIC FEATURES

Verdi's Requiem has been performed by two outstanding orchestras since the first of the year. The Brooklyn Philharmonia gave it on February 8 and the Detroit Symphony on March 13 and 14. The former orchestra was conducted by Siegfried Landau and augmented by the Brooklyn Philharmonia, and the latter orchestra had Paul Paray on the podium and the Rackham Symphony Choir as assistant ensemble. The Requiem will also be heard on April 3, 4, and 8 when it will be presented by the Chicago Symphony under Fritz Reiner and on April 18 when it is given by the Portland (Oregon) Symphony under Theodore Bloomfield . . . Berlioz' Requiem will be given by the San Francisco Symphony on April 2, 3 and 4 . . . Antal Dorati, conductor of the Minneapolis Symphony, has scheduled Beethoven's Ninth Symphony for the April 11 concert. The Macalester College Choir will take part . . . April 8 will see a performance of Carl Orff's *Carmina Burana* by the New Orleans Symphony, under the direction of Alexander Hilsberg . . . The Tulane University chorus will take part, as well as soloists Irene Jordan and Morley Meredith . . . Vera Zorina and Martial Singher will be soloists in Honegger's *Jeanne d'Arc au Bucher* with the Hartford Symphony, April 16.

SOLOISTS

Violinist Werner Lywen and tympanist Fred Begun will be soloists with the National Symphony Orchestra at its March 25 and 26 concerts . . . Rudolf Firkusny will be the assisting artist with the Cleveland Orchestra at its concerts on March 27 and 29 . . . Vera Franceschi will be piano soloist with the Cincinnati Symphony on March 28 and 29 . . . Norman Paulu, concertmaster of the Oklahoma City Symphony, was soloist with that orchestra February 25, performing Tchaikovsky's Violin Concerto . . . Simon Sargon, pianist, Florica Remetier, violinist, and Mary Fraley Johnson, cellist, played Beethoven's Concerto for Piano, Violin, Cello and Orchestra in C major, at the February 27 concert of the Civic Symphony Orchestra of Boston. Paul Cherkassky conducted . . . On March 18 Carroll Glenn and Eugene List will be husband and wife artists with the National Orchestral Association in the playing of Viotti's Double Concerto in A . . . Gabriel Banat will be violin soloist with the Colorado Springs Symphony March 27.

INTERNATIONAL MUSICIAN

Where they are playing

(Continued from page seven)

Wellington Schiller, piano; Hilton Brockman, trumpet; and Al Simms, bass.

SOUTH

Raymond Lassonde (organ and piano) is appearing at the Willard Hotel in Washington, D. C., for an indefinite time.

The Arturo Quartet is working at Logun's Lobster House in Key West, Fla. . . . The Sandpipers (Gene Hoover, bass and vocals; Bill Graham, accordion, piano and vocals; and Joe Salvi, fiddle, drums and vocals) entertain at the Bahia Mar Yacht Club in Fort Lauderdale, Fla.

Martha Lynn and Linda Brannen are the star attractions on the Louisiana Hayride, country and western live radio show originating from the Municipal Auditorium over station KWKH in Shreveport, La.

Dell Woods, Marty Robbins, George D. Hayes and the Wilburn Brothers are currently featured on the Grand Ole Opry Show from the Ryman Auditorium every Saturday night on WSM radio and television station in Nashville, Tenn. . . . The Don Glasser Orchestra opens at the Peabody Hotel in Memphis, Tenn., on March 10 for three weeks. He moves his group to the Vogue Ballroom in Chicago, Ill., on April 4 for an indefinite period.

WEST

Shep Fields and his Orchestra remain at the Shamrock Hilton Hotel in Houston, Texas, until the end of April.

The Sammy Colon Trio (Sammy Colon on piano and vocals, John Hubby on bass, and Mickey McPherson on drums) is in its third year of playing six nights a week at Floyd's Restaurant in downtown Colorado Springs, Colo.

The Sparks, formerly known as "The Three Sparks," are in their fifth month at the Hacienda in Las Vegas, Nev. Norman Prentice has replaced Buck Monari, who had been with the group since its origin in November of 1955.

The Tin Angel in San Francisco, Calif., reopened in March, after being closed for two months, with the Marty Marsala Jazz Band again on stage. The group, originally a two-week replacement unit, began its run on July 15, 1957 . . .

Pete Daily and his Chicagoans are currently at San Francisco's Alpine Club . . . Dusty Dale on bass

and vocals is featured with Mike O. Hern and his Key Men Western Trio, performing every Friday, Saturday and Sunday at Dukes and Larry's Night Club in San Francisco . . . Pianist Betty Wooldridge returned to Mike Lymans in Hollywood, Calif., the end of February for a stay . . . Sal Carson and his "Dance for Joy" Band are being held over at the new El Mirador Hotel in Sacramento, Calif., through May.

CANADA

Jazz concerts, again an integral part of the Stratford, Ont., Music Festival, will present in its four-week season, July 22 to August 16, Wilbur de Paris, Errol Garner, Carmen McRae, Billy Taylor, Canadian-born Moe Koffman, and other top performers. All programs will be given in the air-conditioned Avon Theatre instead of the Concert Hall as in previous years.

At the festival in Vancouver, B. C., this summer, jazz by Oscar Peterson, Dizzy Gillespie and Jack Teagarden will be featured.

ALL OVER

The Dave Brubeck Quartet, featuring Paul Desmond, opened its twelve-week world tour at the Royal Festival Hall in London on February 8 to be followed by other cities in Great Britain, Germany, Holland, Belgium, Scandinavia, Poland, India and the Near East.

Lionel Hampton and his Band are doing a five-month goodwill tour abroad which will include several hundred concerts in more than ninety cities. In March he will appear at Ghana to introduce his symphonic suite, *21 Ghana Salute*. He will also play free concerts at U. S. armed forces bases and will wind up his tour in Israel as soloist with the Israel Symphony Orchestra.

Jazz impresario Norman Granz will sponsor a European concert tour by the Duke Ellington Orchestra which will run eight weeks starting in the spring. In addition Granz has scheduled a month's tour in twenty-two cities for Ella Fitzgerald and the Oscar Peterson Quartet beginning in Paris on April 10. On May 2 Jazz at the Philharmonic will kick off its six weeks' European tour in London. The partial list of personnel thus far includes Stan Getz, Sonny Stitt, Coleman Hawkins, Roy Eldridge and Dizzy Gillespie. Granz is also setting Benny Goodman's tour on the continent this fall.

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ANNOUNCEMENT

The High School of Music and Art, Convent Avenue at 135th Street, New York 31, N. Y., is making a survey of its graduates who are professional musicians. Alumni are requested to write the school giving their name and address and listing their musical achievements.

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PIANISTS

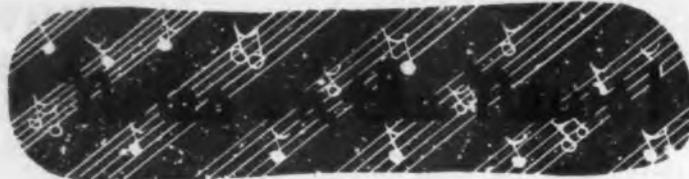
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★ The Beaux Arts Trio has commissioned Roy Harris to write a Triple Concerto for trio and orchestra. The work will receive its world premiere performed by this trio in 1959.

★ A Bach-Beethoven-Brahms Sonata Cycle is being presented in three concerts in Philadelphia—March 12, April 16 and May 7—by Toshiya Eto, Japanese instrumentalist.

★ Richard Strauss' *Ariadne on Naxos* will be given three performances in the Juilliard Concert Hall, New York City, March 21, 22 and 23. All three performances will be for the benefit of the School's Student Aid-Scholarship Fund, with minimum donations, \$2.00 per ticket.

★ Our trumpet columnist, Daniel Tetzlaff, sends out an appeal (via *Fanfare*, organ of Local 73, Minneapolis) for stringed instruments for the schools of that city. His letter reads in part, "The Minneapolis public school music department is interested in developing a greater interest in the string instruments among children in elementary schools. We all know people who have fiddles gathering dust up in the attic or in the back of some closet. In our schools some kid is just itching to have his chance at music. We could give it to him, if we had that violin. Remember, we can't live up to the

slogan, 'Help Keep Music Alive,' with a dead fiddle!" Mr. Tetzlaff asks that a postcard (or better yet, a fiddle), be sent to him at Music Department, Minneapolis Public Schools, or to his home address: 519 West 27th Street, Minneapolis 8, Minnesota.

★ Los Angeles' fourth annual Business and Industry Choral Festival was held March 1 in the auditorium of East Los Angeles Junior College. Nine choruses representing ten firms, plus the Los Angeles Civic Concert Orchestra, took part. Arthur Babich directed the forty-four-piece professional Civic Concert Orchestra.

★ Pianist Leonard Pennario has just left for Europe for his first tour there since 1952. He will appear with the London Philharmonic on March 7 and at Wigmore Hall in recital on March 29. On March 17 he will present a concert in Amsterdam.

★ The duo-piano team, Arthur Gold and Robert Fizdale, will perform at the Aix-en-Provence Festival in July in a program paying homage to French music.

★ The School of Music of the University of Southern California will present a cycle of the most significant late operas by Giuseppe Verdi, extending over five years and culminating in a Verdi Festival in 1963, the 150th anni-

versary of the composer's birth. All works—including *Otello*, *Falstaff*, *Macbeth*, *Simon Boccanegra*, *Aida* and *La Forza del Destino*—will be done in English.

The first opera to be presented in the series will be *Don Carlos*. This will be staged and conducted by Walter Ducloux, chairman of the Southern California Opera Department, May 2, its first performance on the West Coast.

★ The American Concert Choir and the American Concert Orchestra, under the direction of Margaret Hillis, presented a concert at Town Hall in New York City on February 19. Works by Purcell, Erich Itor Kahn and Igor Stravinsky formed the program. A rousing ovation was given to Miss Hillis and the musicians under her baton.

★ We get news from Local 135, Reading, Pennsylvania, that the Ringgold Band of that city will observe its 106th anniversary with a concert at the Rajah Theatre. Rodney W. Orth, a member of Local 135, will be the featured soloist.

During the year 1957 the Ringgold Band enjoyed a successful year by playing a total of thirty-four engagements. Already this year (February 1) the band has booked twenty-four engagements. *Good going, boys!*

(Continued on the opposite page)

CLOSING CHORD

(Continued from page thirty-two)

MRS. RENATA REINHART

Mrs. Renata Caroline Reinhart, a life member of Local 553, Saskatoon, Saskatchewan, Canada—she had joined it in 1914 when she came to Canada—passed away on January 22. She was seventy years old.

Her mother taught all the children—there were twelve girls and two boys in the family—to play on four different string instruments.

As a young woman she was a member of the Fox Sisters Orchestra. After that followed seven consecutive seasons with a Ladies' Spanish Orchestra, then a tour with a women's sextet. She was a charter member of the Saskatoon

Symphony Orchestra and leader of its cello section.

WALTER H. PUGH

Walter H. Pugh, a member of Local 135, Reading, Pennsylvania, passed away on December 4, 1957, at the age of sixty-seven.

An outstanding violinist, he gave his first solo performance with the Pottsville Symphony Orchestra at the age of nine. He came to Reading in the mid-1920's, playing with the pit orchestras of the Colonial, Astor and Rajah theaters. He was also an organizer and first violinist with the Reider String Quartet.

Mr. Pugh resigned his position

as concertmaster of the Reading Symphony Orchestra over a year ago because of ill health. He had been affiliated with the orchestra for twenty-eight years.

DOUGLAS K. FICKLING

Douglas K. Fickling, treasurer of Local 710, Washington, D. C., passed away recently at the age of sixty-seven.

A native of Washington, D. C., Mr. Fickling attended the Boston Conservatory of Music. He was for a time director and pianist for the "Dixie Harmonies," a quartet that performed on local radio stations for many years. He had been organist at the Calvary Episcopal Church for thirty-six years.

INTERNATIONAL MUSICIAN

★ Prof. Cavaliere-Loreto Marsella, who is the founder and director of the Verdi Band, Inc., and who for the past sixty-three years has spent his life as a teacher, organizer, director and composer of music in America, has written to the Congress of the United States, with the plea that our country be properly represented at the 1958 World Fair in Brussels. "Every country," he writes, "will send the best of their creations in every field . . . Millions of people from all parts of the world will be visiting Belgium . . . All the nations of the world will be looking to what America will do. We must stand invulnerable and strong in every field . . . Yet here in America bills have been shelved, bills for the appropriation of funds for the advancement of our own musical organizations . . . It is a vital necessity for the government to appropriate funds."

This and much more he writes, in an eloquent appeal. It would be good if others followed his example.



Edouard Nies-Berger

★ March 14, 15 and 16 are the dates on which the First Congregational Church of Los Angeles presents its twenty-fourth Annual Bach Festival. Edouard Nies-Berger, its musical director, played the traditional organ recital on March 14, assisted by the Chancel Singers. Choruses and orchestras of the Los Angeles City Schools were featured on March 15. On March 16, the St. John's Passion (unabridged) will be given, with the Cathedral Choir, soloists, chamber orchestra. Mr. Nies-Berger will conduct.

★ Music lovers from all over Southern California will gather at Arrowhead Springs Hotel, San

Bernardino, March 21 for a gala banquet in honor of the thirty-fifth anniversary of the founding of Redlands Bowl where an estimated 1,383,200 persons have heard fine music since 1923. Proceeds from the dinner will be used to help establish a permanent Redlands Bowl Festival Orchestra. This will perform at thirteen of the nineteen concerts, ballets and operas scheduled for the coming summer season. Harry Farbman is the Bowl's musical director.

★ Twenty composers of Los Angeles have formed the Bohemian Composers Group, its aims, to help solve the many problems confronting the serious composer today and to find means for new music to be heard more frequently. The composer members are: Haakon Bergh, Zarh Bickford, Otto Bostelmann, Stanley Bridges, Rayner Brown, Arthur Carr, Henry Leland Clarke, Dezzo Delmar, Anthony Galla-Rini, Russell E. Garcia, Elliot Griffith, Charles Haubiel, Frank Allen Hubbell, Vernon Leftwich, Lowndes Maury, Charles Maxwell, Josef B. Piastro, William Schmidt, Bert Shefter, Allan A. Stevenson. Their first step has been to issue a catalog of their orchestral and choral works, which they have sent to conductors, orchestras, music publishers and all others who form the link between the composer and the public.

★ The nineteenth annual WNYC Festival of American Music came to an end February 22 after ten days of music, in which seventy premieres of works by American composers were offered in one hundred special programs.

★ Roman Totenberg, violinist, is giving concerts in Poland during the current month.

★ The Oratorio Society of New York is preparing Haydn's Lord Nelson Mass for presentation May 15, at St. Thomas Church in that city. The Amherst Glee Club will participate. E. Power Biggs will play Poulenc's Concerto for Organ, Strings and Timpani.

★ When the National Association for American Composers and Conductors gave its second concert of the season on December 22 the program was a memorial tribute to the association's founder, Henry Hadley. A twelve minute speech was given by Theodore F. Fitch, followed by the playing of Hadley's Elegie for cello and piano by Benar Heifetz and Kenneth Newburn.

MARCH, 1958

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Of interest

CHAMBER MUSIC

The chamber ensemble has been a sustaining force in music from early times. Chamber music has that rare quality of being able to delight as well as instruct. It is delightful because the most penetrating thoughts and experiences of master composers have been couched in its idiom down through the ages. In this sense it embodies the best we know in the expression of musical aesthetics and metaphysics. Chamber music has long been a moral and social force because it has given amateur and professional musicians an opportunity for intimate association in performing inspired works. It is quite possible that music might never have reached the prominent cultural position it now occupies had it not been for the influence of chamber music.

—Leroy Robertson

Adult education courses in music are becoming the order of the day in many towns all over the United States. They are being paid for by the respective boards of education—adult education branch—in these communities. As a case in point, take the Great Neck (Long Island, New York) 3,000 "night students," 175 of whom have enrolled for a course in chamber music. The Claremont String Quartet from the University of Delaware is the group giving the course. On alternate Mondays, the four member-teachers—Marc Gottlieb, Vladimir Weisman, Irving Klein and William Schoen—play music and lecture. On the other Mondays they tutor eight different quartets, made up of housewives, business men, lawyers and doctors. All of these have taken up this quartet playing as a hobby.

It was Mrs. Leonard Rose, wife of the well-known cellist, who first thought up this course, this when she was a member of the school district citizens committee on adult education. "The idea," she explains, "was two-fold: to have experts help chamber music listeners understand the compositions of Bach and Beethoven and other of the 'greats' and also to have them instruct amateur instrumentalists in playing the music." Mrs. Rose discussed the idea with Dr. David Rauch and between them they struck on the scheme of having a chamber music quartet handle both phases of

the program. The Claremont String Quartet seemed the ideal one for the purpose. They explained their plan to the Advisory Committee on Adult Education and the school board, and it was speedily endorsed.

The program, now in its second year, and well over its experimental period, has been copied by school systems all over the country. As Mrs. Rose puts it, "Musical motifs by Bach and Beethoven no longer perplex Great Neck residents. The much used hi-fi's have been stowed away in the attic. Anyone who enjoys chamber music in Great Neck attends Monday night classes at the high school."

In a future issue we shall have more to say about these adult education groups. Any com-

munities having such groups supported wholly or in part by the Adult Education Program are invited to send in a description of its workings.

In the second of its series of concerts this season, on February 10, the St. Louis String Ensemble presented a program including works by Johann Christian Bach, Lekeu, Ireland, Tansman and Tchaikovsky, many of which have been seldom heard in concert halls. In the Lekeu Adagio—Guillaume Lekeu died in 1894 a day after his twenty-fourth birthday leaving a number of unfinished works—soloists Jean Rayburn, violin, Helen Stalman, viola, and Rosemarie Niederkorn, cello, were, according to newspaper reports, "outstanding in a work that required, and received, the utmost in control to bring out its elegiac character."

Russell Gerhart is the conductor of this Ensemble.

A correspondent living in Houston, Texas, tells us that there are four chamber music groups in that city, composed all of them of resident artists. And they all play to capacity houses! The Lyric Art Quintet, for instance, does a series of concerts at Rice Institute. Its members, Fredell Lack Eichhorn, violin, George Bennett, violin, Wayne Crouse, viola, and Marion Davies Bottler, cello, combined with the Music Guild Quartet—Raphael Fliegel, violin, Max Winder, violin, Maurice Bonney, viola and Lucien De Groote, cello—in a concert early this year to play the Mendelssohn Octet in E flat Major, the Shostakovich "Two Pieces for String Octet," and the Enesco Octet in C Major.

This concert, and five others this season, were presented in the Jewish Community Center. Albert Hirsh, concert pianist, now a resident of Houston, is a frequent artist on this series, as well as Marion Davies Bottler



Claremont Quartet: Marc Gottlieb, violin; Vladimir Weisman, violin; Irving Klein, cello; William Schoen, viola.

and Fredell Lack Eichhorn. Houston's J. S. Bach Society, moreover, performs three All-Bach concerts a season at the Unitarian Church. The music ranges from Cantatas and Brandenberg Concertos to solo suites and sonatas. At its February 2 concert the participants were Nancy Heaton Simon, violin; George Bennett, violin; Bernhard Goldschmidt, violin; Wayne Crouse, viola; Marion Davies Bottler, cello; Fredell Lack Eichhorn, violin; David Colvig, flute; Albert Hirsh, piano; and, as guest artist, Jack H. Ossewaarde, organist.

The Chattanooga Symphony's "Music in the Round," a series of three concerts featuring works of Mozart, Beethoven and contemporary composers, has two concerts still to go. The one on March 21 will include works by Béla Bartók and Ben Weber; the one on May 3, works by Aaron Copland and Walter Piston. Participating artists are Julius Hegyi, violin; Thomas Beck, viola; Martha McCrory, cello; Jay Craven, clarinet; and Charlotte Hegyi, piano.

The Denver Symphony Guild sponsors annually a series of four chamber music concerts featuring the Denver Symphony String Quartet.

The recently organized Westwood Musical Artists, consisting of Louis Kaufman, violinist; Louis Kievman, violist; George Neikrug, cellist; and Emanuel Bay, pianist, all members of Local 802, New York, have been holding a series of concerts called "Three Evenings With Great Composers." These evenings are devoted to rarely heard works of Mozart, Schubert and Brahms. The remaining concert is to be given April 13.

The Little Symphony of San Francisco, a group of thirty musicians under the direction of Gregory Millar, presented a concert at the Veterans' Auditorium in San Francisco on February 4. Guest artists were Detlev Olshausen, violist; Roslyn Frantz, pianist; Frealon Bibbins, clarinetist; and Roslyn Frantz, pianist. The choir of St. Luke's Church also took part. At the concert February 14, the music from Handel's opera, *The Faithful Shepherd*, was presented in its original form.

The Eastman School of Music String Quartet appeared at the opening concert, February 16, of the Music Teachers National Conference East Central Division Convention, held at Minneapolis.

On January 24 Sarah Lawrence College, Bronxville, New York, opened its fifth annual series of chamber music concerts. For a while it was thought the concerts would have to be abandoned, because of lack of public support. But after a campaign had been carried forward (started by Robert Ransom, a New York lawyer) the series was again put on a sound financial footing. New works this year have been contributed by Wallingford Riegger, Alex Wilder and Ezra Laderman. The third of the series will be given on March 17.

The Roth Quartet gave two concerts in Salt Lake City on January 20 and 21 as part of the University of Utah's Tenth Annual Chamber Music Festival. Works by Mozart, De-



Members of the Roth String Quartet: Feri Roth, Thomas Marrocco, Laurent Halleux and Cesare Pascarella.

bussy, Brahms, Schubert and Vernon Duke (C Major Quartet) were played. Both concerts were played to capacity audiences.

The members of the quartet are Feri Roth, Thomas Marrocco, Laurent Halleux and Cesare Pascarella.

A contest for a chamber work by a Minnesota composer has been instituted this year as part of the centennial celebration of that state.

The DiJanni Symphonette, a group of musicians from the Metropolitan Opera Orchestra, made its debut February 2 at the Hasbrouck Heights, New Jersey, high school. Raymond Gniewek, newly appointed concertmaster of the Metropolitan Opera Orchestra, and John DiJanni, solo violist at the Metropolitan as well as regular conductor of the symphonette, were soloists in the opening number, Mozart's Concertante for Violin and Viola. Walter Hagen conducted this work.

At the final concert of the chamber music series at the Paterson Y. M. and Y. W. H. A. chamber music series, March 19, the Musart Quartet of New York will offer a program of Mozart and Beethoven quartets. Isadore Freeman, pianist, will join in the performance of the Schumann Piano Quintet. The Musart Quartet consists of Karl Kraeuter, first violin; Eugenie Dengel, second violin; Renee Galiimir Hertig, viola; and Gerald Maas, cello.

"Musica Viva," a chamber group of New York City, directed by James Bolle, will present at Kaufmann Concert Hall, on March 26, Monteverdi's *Orfeo* in concert form, using early instruments. Soloists will be Bethany Beardslee, Cynthia Lee, Bob White, Jerold Synce and Robert Peterson.

With this concert, the group will have presented five concerts this season.

March 7 was the date of the fourth and final concert of the series put on by the Denver Chamber Music Society in this, its fourth season. Works by Haydn, Prokofiev, and Schubert were played. Besides the members of the quartet—Harold Wippler, and Irene Abosch, violins; Sally Burnau, viola; and

Fred C. Hoepfner, cello—the assisting artists were Paul Hockstad, flute; Richard Joiner, clarinet; Gunter Jacobius, bassoon; Kathleen Joiner, piano; David Abosch, oboe; John van Buskirk, double bass; and Max Lanner, piano.

On February 2, the Museum of the City of New York presented the New School Recorder Ensemble, with Doris Kane, soprano; Vally Gara, viola da gamba; Claudia Lyon, recorder; and Reba Paeff Mirsky, harpsichord. Works by Bach, Gluck, Handel, Pepsuch, Fux and Handel were included on the program.

The University of Illinois Walden Quartet gave premiere performance to a newly composed string quartet by Gordon Binkerd on February 12. Prof. Binkerd, who teaches theory and composition in the School of Music, has been on the faculty since 1949.

Members of the Walden Quartet are Homer Schmitt and Bernard Goodman, violins; John Garvey, viola; and Robert Swenson, cello. All are full-time faculty members of the University's School of Music.

Barnard College, New York, is presenting a series of programs, "Music for an Hour," at the college this year, its aim to provide an opportunity for music majors to perform in concert for the diversion of the entire Barnard community.

On February 20 the program included Mozart's Trio No. 7, K.498; Scarlatti's Quartet in F Major for Two Violins or Flutes and Piccolo; and Beethoven's Sonata for Violin and Piano, Op. 96. The Mozart Trio was played by Francis Fortier, violin; Judy Hamilton, viola, and Sue Fremon, piano. Members of the Quartet are flutists Andrew Alpern, W. Lawrence Parker and Steven Paul. Louise Glickler played the continuo.

In the article on the Eastman Wind Ensemble, which appeared on page forty of the January, 1958, issue of the *International Musician* an inaccuracy occurred in the listing of instruments. One of the most important basic instruments was omitted, namely the B-flat contrabass clarinet. This was added to the instrumentation during the past four years.

Symphony and Opera

(Continued from page eight)

premiere of *The Witch*, an opera by Lee Hoiby, is announced for June 20 at the "Festival of Two Worlds," in Spoleto, Italy, by Thomas Schippers, musical director of the festival. Patricia Neway will create the title role. Commissioned by the Curtis Institute, *The Witch* was composed during 1954 and 1955 in Rowe, a small Massachusetts town on the Mohawk Trail . . . When *Ariadne auf Naxos* by Strauss was performed by the Opera Society of Washington, D. C., on February 6, 7, and 9, Lisa Della Casa sang the title role and William McGrath, tenor, sang opposite her. The National Symphony Orchestra was conducted by Paul Callaway . . . The Wagner Opera Company of New York will go on a three-week Spring tour April, 1958, in the Southeastern states section. The general manager is Felix W. Salmaggi . . . The Nashville (Tennessee) Symphony will present *Tosca* in concert performance on April 15 . . . On April 28 the Cedar Rapids (Iowa) Symphony will present *La Traviata* . . . Gluck's *Iphigenia in Tauris* will be the offering of the Little Orchestra Society of New York at its March 25 concert . . . The Austin Symphony under Ezra Rachlin will present a concert version of Gounod's *Faust*.

During the past year the Honolulu **HAWAII** Symphony presented a total of forty-five concerts. The twelve subscription concerts featured mainland guest artists. In addition there were fourteen special concerts designed to bring the symphony to the people of the Islands through related community activities. Youth Concerts had a total audience of 15,000 children and tours of the Islands by the Honolulu Little Symphony were undertaken. All concerts were directed by George Barati, regular conductor of the orchestra.

April 19 is the date of the **TELEVISION** last of the series of televised Young People's Concerts which the New York Philharmonic is presenting this season. At least twenty-eight symphony orchestras throughout the United States and Canada are stimulating local participation in these telecasts through school systems, music education associations and private teachers. In a number of instances audiences have been organized to see and hear this first series of such programs to be offered on network television (CBS-TV) for young people in this country. Minas Christian, conductor of the Evansville (Indiana) Philharmonic, expresses the opinion of all when he writes, "I consider these programs to be valuable extensions of the educational work carried on in the schools of Evansville and Vanderburgh County in cooperation with the Evansville Philharmonic Orchestra. Such telecasts will bring fine music into the homes of young people whom we are unable to reach because of the present limitations in our performance schedules." . . . A first for Connecticut television as well as for the Hartford Symphony occurred January 12 when the orchestra was

televised in full dress rehearsal. For an hour and a quarter Fritz Mahler led the seventy-piece orchestra while television viewers looked in on the complexities of a rehearsal. Permission for the telecast came through Local 400, Hartford.

The Lawrence County (Pennsylvania) **NEW** Symphony had its debut performance February 16 in New Castle. Its director is Alvin Myerovich of Youngstown, Ohio. . . . An orchestra, led by Frank Dooley is in the making in West Palm Beach, Florida . . . Four concerts by the St. Louis Symphony in mid-February were of the "pop" variety. Arthur Fiedler guest conducted them in the Khorossan Room of the Chase Hotel and a spirit of informality was encouraged by letting the guests dine as they listened.

On February 17 the Detroit **TOURS** Symphony concluded a three-week tour during which it flew by chartered planes for the first time in its history. The flights were to and from Florida and Georgia. The orchestra was conveyed by bus to dates within these two states . . . The North Carolina Symphony is touring as usual from the end of January to the end of March. That is, twenty-four of its members are giving the first sixty-eight of the season's concerts. Then on April 14, the full symphony of sixty musicians will set off for thirty-nine more concerts. Benjamin Swalin is the conductor of all the concerts . . . The Czech Philharmonic, Karel Ancerl conducting, presented a concert in Newark, New Jersey, on March 13, under the auspices of the Griffith Music Foundation . . . The Onondaga (New York) Symphony will make a short New England tour in April. In that month the Virginia Symphony will be touring northern New York and western Ohio. William Haaker is the conductor of both orchestras, and will be kept busy shuttling back and forth between them. . . . The Vancouver Symphony set out on a British Columbia tour March 1. The seventy-five member orchestra goes by plane because winter road conditions bar their approaching remote towns by bus. The tour, which will bring the orchestra to about 60,000 British Columbians who never before heard it "live," will end May 1 . . . An eight-week tour (ANTA projected) of the New York Philharmonic will open in Panama City April 29 and end June 22 after it visits most of the Latin American countries.

Paul Kletzki, Polish-born **CONDUCTORS** conductor, has been named music director of the Dallas Symphony Orchestra for the 1958-59 season. He succeeds Walter Hendl, whose resignation will take effect in March . . . Leon Barzin, conductor for twenty-seven years of the National Orchestral Association, has resigned from this post. He has also resigned from his post as conductor of the New York City Ballet. In July he plans to leave for Europe with his wife, thereafter making his home in Paris.

. . . For the 1958-59 season, the New York Philharmonic will have four guest conductors: Dimitri Mitropoulos, Sir John Barbirolli, Herbert von Karajan and Thomas Schippers. Leonard Bernstein has been appointed the orchestra's musical director . . . George Schick has been appointed director of the opera workshop of Queens College . . . Walter Hendl guest conducted the Chicago Symphony in its performance in Milwaukee February 17. . . . Jacques Singer was guest conductor with the Havana Philharmonic January 26 and with the Rochester Philharmonic February 27 . . . Julius Rudel, general director of the New York City Center Opera Company, has been appointed musical director of the Chautauqua Opera Association. He will conduct three of the six operas scheduled for Chautauqua's eighty-fifth season which will open June 29. Alfredo Valentini, for many years director of the Chautauqua Opera Association, will continue through this season as artistic director of the troupe . . . Ezra Rachlin has been engaged for the 1958-59 season, his tenth, with the Austin (Texas) Symphony . . . Howard Mitchell will be guest conductor of the Miami (Florida) Symphony April 13 and 14. The orchestra's regular conductor is John Bitter. Franco Autori, associate conductor of the New York Philharmonic, was on the podium for that orchestra's February 22 concert. The program included Vittorio Giannini's Symphony No. 2, and MacDowell's Piano Concerto. For the latter work, the soloist was Claudette Sorel . . . Franz Allers conducted the Philadelphia Orchestra in a program, "Music of the Theatre," February 23 at the orchestra's second Pension Concert of the season.

Prokofiev's Piano Concerto for **PREMIERE** Left Hand will receive its premiere at the March 31 concert of the Philadelphia Orchestra, conducted by Eugene Ormandy. Rudolf Serkin will be the soloist . . . The world premiere of Carmen Dragon's *Santa Fe Suite* was the event of the February 8 Pops concert of the National Symphony in Constitution Hall . . . *Alacran* by Oflando Otey, a member of Local 77, Philadelphia, had its premiere December 3, 1957, when it was played by the Lancaster Symphony, Louis Vyner conducting . . . Symphony No. 1 by George Rochberg will be performed for the first time by the Philadelphia Orchestra under Eugene Ormandy on March 28 in Philadelphia and will be followed by a performance in New York on April 1 . . . The Cleveland Orchestra's concert of February 27 included the world premiere of the contemporary American composer Peter Mennin's Concerto for Piano and Orchestra. Eunice Podis was assisting artist. The new work was especially commissioned for the Fortieth Anniversary of the Cleveland Orchestra and Miss Podis . . . This is the year of Minnesota's Centennial. As one of its musical offerings the Minneapolis Symphony has commissioned a work by Roger Sessions, to be introduced in the Fall. There is also a contest for a symphonic work, to be composed by a Minnesota composer . . . Robert Parris' Concerto for Tympani and Orchestra will be given its first performances on March 25, 26 and 27 by the National Symphony under Howard Mitchell, with Fred Begun, the orchestra's tympanist, as soloist.

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AT LIBERTY—Bassman, age 23, B. S. music degree; jazz, R. & B., shows, symphony, burlesque, also M.C. do comedy. Available in June, will travel. Bassman, 7403 Darden St., Norfolk, Va.

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AT LIBERTY—Organist-pianist; college, age 37; wide experience, hotels, cocktail lounges. Desires solo work only; own Hammond organ, Leslie speaker; travel anywhere. Prefer to contact good agent. Jack Spiker, 204 South Graham St., Pittsburgh 6, Pa. Phone: MO 1-8347. 2-3

AT LIBERTY—Drummer, 24, all-around experience, four years with Air Force band. Prefer jazz or rock 'n' roll. Local 472 card. Chuck Straubach, 1015 Chanceford Ave., York, Pa. Phone: 83439. 2-4

HELP WANTED

WANTED—Young pianist and guitarist for established entertaining combo. Some vocals; must travel, neat, congenial; one doubling on drums preferred. Also will consider sax man. Joe Jenkins, 8205 Baltimore Blvd., College Park, Maryland. Phone: Tower 9-6934. 2-3

WANTED—Musicians for polka band in vicinity of Naugatuck Valley, Naugatuck, Conn. Contact Bob Bobinski, 465 North Main St., Naugatuck, Conn. Park 9-0016 (after 5:00 P. M.)

WANTED—Piano, guitar, trumpet; Pee Wee Hunt style Dixie band; especially interested in vocal double; white or colored, give age, etc.; year around work. Jimmy Thomas, Luverne, Minn.

WANTED—Violist and 2nd violinist, husband and wife, to complete conservatory faculty string quartet. Both should be able to teach piano, guitar, accordion or any other instruments. Opportunity for local symphony work. No degree required but some college training preferred. Permanent position, home furnished. P. O. Box 3391, Corpus Christi, Texas.

WANTED—Accordionist, preferably one who can sing standard numbers; to join trio for club work, etc. Nick Mason, 9330 Fort Hamilton Parkway, Brooklyn, N. Y.

WANTED—Immediately, lead saxophone, double on alto, tenor and clarinet, or lead trumpet; also a string bass man, double on blow bass. Year-round job, established territory, home most every night. Johnny Fider's Orchestra, P. O. Box 113, Mandan, N. D. Phone Mandan 2434.

WANTED—Tenor sax or guitarist; must double bass and sing harmony, for organized entertaining trio; guaranteed salary. Send information to: Joe Harlan, 1225 North Ninth St., Springfield, Illinois.

WANTED—Young guitarist to sing bass harmony and do some comedy for well-known traveling trio. Must be white, dependable; steady work. The Tunesters, % 104 Laidlaw Ave., Jersey City 6, N. J. Phone: OLdfeld 3-2671.

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