

April 1958

# MUSICIAN

international



Fritz Mahler • page 26

OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA  
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#### COVER

FRITZ MAHLER

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# Where they are playing



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

On May 10 HAROLD MICKEY, a member of Local 802, New York City, will have completed twenty-five years of playing and working with Argentines. At present he is in his third year at the new American Club in Buenos Aires where he performs for dinner and dancing every night except Monday. He also does a piano program on radio El Mundo every day except Saturday and Sunday . . . RAY LASSONDE (organ and piano) is booked at the Willard Hotel in Washington, D. C., for an indefinite period.



Harold Mickey



Ray Lassonde

## EAST

The Johnny Barr Trio (Pete Matteo, piano; Armond Sant, drums; and Johnny Barr, trumpet and vocals) is entertaining at the Park Crest Cafe in Pennsauken, N. J. . . . Teddy Daniels and his Four Rocks continue at the Chalet Steak House in North Bergen, N. J. The outfit has Teddy Daniels on bass, Johnny Gambo on drums, Mickey Dean on piano, and Frank DiVito on tenor sax.

"Mr. Hot Piano," Jackie Lee, appeared at Sciolla's in Philadelphia; Pa., March 16 through March 22 . . . The Royal Imperials, a group less than a year old, have made a big success in Chester, Pa. After finishing a four-week engagement at the St. Hedwig's Catholic Club, they signed a contract to appear at the Park Hotel in Chester. The group consists of Bill Manko, first accordion; Ronald Laird, second accordion; Edwin Korenkiewicz, tenor sax and clarinet; and John Ulle, drums.

## MIDWEST

Chet Ryks is in his fifth year of playing piano and electric organ at the Curtis Lounge in Bedford, Ohio.

The Larry Bingham Orchestra, organized since 1946, fills club dates throughout the state of Indiana. Making up the assemblage are Walt Wagoner, piano; Cal Knittle, bass; Phil Hyskell, tenor sax; Bill Hayworth, drums; Larry Bingham, first alto sax and vocals; Harry Cederholm, third alto sax; and Grant Cooper, trumpet . . . In the hope of combatting juvenile delinquency a group of civic minded citizens of Indianapolis, Ind., have formed an organization known as the Youth Advisory Council. To raise money the group will have the Glenn Miller Orchestra, under the direction of Ray McKinley,

play for their four-hour dance at the State Fairgrounds on May 10.

Helen Scott, versatile organist and pianist, has just completed a year's engagement at the Sapphire Room of the Hotel Park Shelton in Detroit, Mich., and is now at the Hotel Phillips' Cabana Lounge in Kansas City, Mo. . . . The Dave Holland Orchestra has played at the American Legion Post No. 359 in St. Joseph, Mo., for over a year and has worked most of the other clubs in St. Joseph and the surrounding area. With Dave leading on trumpet he combines with Jim Gromer, Everett Boyer and Dick Pixler, saxes; J. C. Combs, drums; and Jerry Hopper, piano.

The Gene Pringle Orchestra opened at the Flame in Duluth, Minn., on March 31 for a stay.

The Leo Sunny Duo, featuring Stan Keller, opened at the Northland Hotel, Green Bay, Wis., on April 14 for its fourth engagement there.

## SOUTH

Whenever his schedule allows, Buddy Morrow gives a free concert for school children. For instance, on February 19 in Knoxville, Tenn., under the auspices of the Knoxville welfare department, the band played a free afternoon dance for teenagers. The bandmen are on a weekly salary and it

(Continued on page thirty-nine)

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APRIL, 1958

## 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.

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

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician since June, 1954, contains the names of all companies up to and including February 28, 1958. Do not record for a company not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 5—Detroit, Mich.  
Lowell  
Will-O-Way Records

Local 9—Boston, Mass.  
Newport Music Company  
(Berkeley Records)

Local 10—Chicago, Illinois  
Dance King Records  
Panoramic Tapes, Inc.

Local 16—Newark, N. J.  
Mar Jon  
Peek-A-Boo Records

Local 47—Los Angeles, Calif.  
Brad Atwood & Associates  
Belle Recording  
Del-6 Records  
Demon Records  
Faro Productions, Inc.  
Kary Records (Royka Music Co.)  
Lion Records  
Major Records  
Radio Records Co.  
Wilshire Records

Local 65—Houston, Texas  
Newman Recording Association

Local 66—Rochester, N. Y.  
A-Dora Recording Co.  
Rip Recording Co.

Local 71—Memphis, Tenn.  
Fernwood Records

Local 76—Seattle, Wash.  
Ketchel Miller Laboratories

Local 77—Philadelphia, Pa.  
Future Record Co.  
Jen Dee  
Norgolde Record Co.  
Yorktown Record Co.

Local 86—Youngstown, Ohio  
Savoy Records Co. (listed in Local 27,  
New Castle, Pa., in error)

Local 148—Atlanta, Ga.  
National Recording Corp.  
(Label: NRC)

Local 149—Toronto, Canada  
Ballantyne Music Co.

Local 153—San Jose, Calif.  
Seal Records

Local 174—New Orleans, La.  
Sapphire Recording Co.

Local 257—Nashville, Tenn.  
Cullman Record Co.

Local 325—San Diego, Calif.  
Alva

Local 367—Vallejo, Calif.  
G & G Recording Company

Local 406—Montreal, Canada  
La Cie De Disques Fleur De Lys  
London Record of Canada

Local 461—Anacortes, Wash.  
Topaz Records

Local 478—Cochecton, Ohio  
Lanjo Recording Co.

Local 526—Jersey City, N. J.  
Jax Record Company

Local 586—Phoenix, Ariz.  
Porter Record Company

Local 650—Anchorage, Alaska  
Inlet Records  
Sebec Enterprises

Local 655—Miami, Fla.  
Altofi Records

Local 679—Muskegon, Okla.  
Razorback Records

Local 802—New York, N. Y.  
Aristophone Records, Inc.  
Bop Records  
Bullseye Records, Inc.  
D-Jay Records & Publications  
Fargo Records  
Ivy Records, Inc.  
Journal Records  
Rasa Brothers  
Leo Talent, Inc.  
Terrier Records  
Vintage Records

REINSTATED  
Local 47—Los Angeles, Calif.  
Modera Records, Inc.  
Sims Record Co.



Kings in Action photo by Charles Stewart

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# IMPORTANT!

## Local Officers and Members . . . please read

Dear Sirs and Brothers:

A committee representing the Ballroom Owners' Association of America met with your International Executive Board during the Denver Convention to discuss the sorry plight of the ballroom business, and also to find ways and means to revive this business.

We all know the ballroom business in America is a very sick business and that many ballrooms have either closed or have reduced their operations to fewer nights weekly. Naturally this is a matter of great concern to your officers, the International Executive Board, and also to all of our locals since ballroom employment has always been a big factor for both local and traveling bands.

Among the proposals submitted by the Ballroom Owners' Association are the following:

### 1. Minimum Number of Men Laws:

It was stated by the Committee that it would be helpful if the locals would relax their restrictions as to minimum-number-of-men laws to allow a more flexible type of operation for all ballrooms. Under this proposal the ballroom owners complained that many locals hold to a high minimum-number-of-men regulation for a ballroom both as to regular operations and for rentals on non-operating nights and as a result, ballrooms lose rentals for private dances, weddings, parties, etc., and this business then goes to a ballroom with which our locals have no agreement, dance hall, hotel room, or private club where no such regulations prevail. It was even stated that in some cases because of minimum-number-of-men regulations, parties were lost to the ballroom operator who had an agreement with the local, and this business shifted to those few ballrooms where non-members perform. It was also pointed out that very few locals require a minimum-number-of-men for private parties and dances when the engagements are held in hotels, private clubs, and so forth, and as a result, there is much loss of rental revenue by the large ballrooms.

The question then arises, does a minimum-number-of-men law create or destroy employment? In the instance where an engagement is lost to a ballroom which does not employ our members, certainly the minimum-number-of-men law has destroyed an engagement. In another instance, where a ballroom operator, merely because he operates a large ballroom, is held to a high minimum and loses the party to a private club, hotel room or some other establishment, it is obvious again the minimum-number-of-men law has worked unfairly. The Federation is certainly not opposed to

minimum-number-of-men laws unless they impose unequal conditions on competing halls, especially when a good employer of musicians is operating a hall being unfairly discriminated against.

### 2. Wage Scales Should Be Reviewed:

Under this item the Committee complained that in many cases the ballroom scale is higher than that for private parties held in hotels or locations where lower wage scales prevail. They argue that they face unfair competition in many instances due to the fact that they are held to high minimums and high wage scales merely because they operate a ballroom and therefore cannot lease the premises for private parties without coming in conflict with local regulations.

### 3. Financing of Bands:

The Ballroom Owners' Committee complained that there are not as many traveling orchestras or bands as there were fifteen years ago and therefore the Federation

should take some steps to encourage new bands. This is a matter which is quite complicated in that Federation regulations restrict "financing of bands" and this item will merit further consideration by your International Executive Board.

### 4. Promotion of Live Dance Music:

The Committee suggests that the Federation cooperate in attempting to revive interest in dancing and to adopt a program, if possible, to educate the younger generation to dance. They suggest that a program of dance instruction should be started in the public schools and that locals should encourage this movement through projects from the Music Performance Trust Funds.

There are other factors which have caused the decline of the ballroom business but the foregoing is of particular interest to you and the entire Federation. I submit this to each local realizing that it is not a problem that can be solved by the Federation and each local will have to exercise autonomy in this matter. Your officers and the International Executive Board feel that we should do everything possible to assist in the revival of the ballroom business but we also realize that it rests with each local to determine what consideration may be given to these proposals. The situation is serious and deserves every possible consideration.

Fraternally yours,

JAMES C. PETRILLO.

## For the Information and Attention of All Locals, Officers and Members

A number of violations of the Phonograph Record Labor Agreement have come to light recently. I am writing to you so that you will be aware of them and may report any instances of such violations of which you may learn to the Federation.

Cases have been reported in which as many as seven sound tracks have been recorded of a single performance, to be used as accompaniment for a singer, without having the singer's voice in the sound track. Of these tracks, two were intended for stereophonic recordings. In the absence of a special arrangement, authorized by the Federation, this type of recording is in violation of our agreement.

Where an instrumental rendition is intended as accompaniment for a singer, the entire performance, including the singing and the instrumental performance, must be recorded simultaneously on the same sound track so that they may not be separated. The only exception to this rule is the tracking privilege. Tracking may not be done, however, merely to reduce overtime work. It is available only in emergencies where a session has been called and the singer becomes unavailable due to illness or other uncontrollable emergency which arises after the musicians have been called. Recording a separate

sound track at a record session for the convenience of an artist or soloist or recording company is prohibited. Tracking is allowed only in case of emergency and then ONLY if advance permission has been obtained from the President's Office of the American Federation of Musicians and the local in whose jurisdiction the recording session is to take place.

In addition, a recording session may not result in more than one LP master or four 78 RPM (or 45 RPM) masters. It is not permissible to produce twice those numbers of masters by taking two different types of recordings of the same performance. Musicians will be dismissed upon completion of performances for which they have been engaged to record whether or not the full session has expired.

In the event a company desires to make a special type of recording which, on a single side, embodies multiple sound tracks, special arrangements will be made upon request for such recordings.

You are requested to bring these matters to the attention of your members and of all others concerned.

Fraternally yours,

JAMES C. PETRILLO,  
President.

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INTERNATIONAL MUSICIAN



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# Public School Music in Key Communities



French horn section, Washington High School, Milwaukee, Wisconsin.

In Los Angeles three hundred elementary schools have their own "orchestras"—that is, groups of children sufficiently trained to play a limited repertoire. So has each of the junior and senior high schools in the city. All told, 6,000 pupils play in the elementary orchestras: 2,144 in junior high orchestras and 1,655 in junior high bands. In the senior high schools 1,033 are enrolled in orchestras and 1,158 in bands.

The Baltimore public schools employ thirty-two instrumental teachers of music, part of whose duties are to conduct the nineteen orchestras and twenty bands in the junior and senior high schools. Over thirteen hundred children are enrolled in the three-year piano instruction course. Three hundred are enrolled in the drum and bugle corps. Baltimore has, moreover, thirty-eight elementary school orchestras and four elementary school bands.

In Dallas the school system employs 185 music teachers for the more than 78,000 school children receiving regular music instruction.

In York, Pennsylvania, instrumental music instruction is offered to every child who desires it in grades four through twelve as a regular part of the curriculum.

In Columbus, Ohio, more than 87 percent of all school children take part in some kind of music class or program.

In Wichita, Kansas, music is a required subject through the first eight grades. Throughout the state of Kansas, it is the third most popular subject in the high schools with only English and the social sciences drawing more students.

In Muscogee County School District, in Georgia, all kindergarten and first-grade children play in rhythm bands; second grade children have vocal music; third and fourth grade children learn the song flute; the fifth grade children (all who wish) take the orchestra and band training. In junior high, students receive instruction in all of the instruments.

In Story City, Iowa, almost half of the high school students are members of the bands.

These are but isolated examples, but overall statistics indicate they reveal the pattern of the whole country.

The American Music Conference (AMC) estimates, in its brochure, "A Study of Instrumental Music in 322 School Systems," that the number of students who play instruments in school groups has more than tripled in the

last nine years. About 8,000,000 children are now playing instruments and getting instrumental music instruction in public and parochial schools and with private teachers, compared with 2,500,000 in 1947. It is estimated, moreover, that in 1956 there were more than 60,000 school musical organizations—20,000 orchestras and 40,000 bands.

These are amazing statistics. Even more amazing are the human situations behind them. The millions of child-hours spent weekly in musical pursuits give a quite fantastic picture of the work of energetic and ingenious instructors.

It is possible here only to select a few from thousands of instances. Take the music teaching force, for instance, of Yonkers, New York. The town's director of music education is Richard Berg, a friendly, enthusiastic person with a well-balanced outlook and a constructive approach. Music in schools is a fascinating project to him. He has previously been supervisor of instrumental music in the public schools of Baltimore and director of music education in Springfield, Massachusetts. He has served as visiting instructor at Columbia University, Boston University, the University of Houston, New York State University Teachers College at Fredonia and Springfield College. His present field of endeavor, Yonkers, has twenty-eight elementary, ten junior high and six senior high schools. Each senior high school has its own instrumental teacher and its own vocal teacher. Each junior high has two or three vocal teachers and one instrumental teacher. The latter divides his time between the junior high and elementary schools where he develops "feeder" orchestral and band groups. He is able to teach *all* band and orchestra instruments.

For the vocal work in the twenty-eight elementary schools, seven music supervisors are employed, each one responsible for four schools. These work with the classroom teachers. As Mr. Berg explains, "Some grade teachers are not trained in music, and need special assistance. But it's like neighbors helping out. If one neighbor has a leaky faucet, but no mechanical ability, another neighbor will fix it. Then neighbor No. 1 will mow the lawn for neighbor No. 2." Such examples of over-the-back-fence reciprocity help to make clear

INTERNATIONAL MUSICIAN

the enormous advance of music in public schools despite shortage of teachers, of materials, of classrooms.

In Yonkers elementary schools, the child is "exposed" to music from the start, although at first he is not formally instructed in the rudiments of music. The kindergartner listens, sings and begins to express himself in rhythmic movements. "All children," says Mr. Berg, "take to it if they aren't 'blocked'—that is, forced into it unnaturally. What is behind this early initiation in music? We start youngsters out with the end in view of making them better listeners as well as performers—that is, consumers of music. But at each stage there are two goals: leisure time activity for the majority and a professional career for those so endowed and interested. We think also in terms of developing them on such instruments as will give them experience in school ensembles."

From the third grade on, bells, tonettes, flutophones, saxettes are introduced as talent finders. Through the child's manipulation of these, the teacher can discover whether a pupil has aptitude and interest in instrumental instruction. The auto harp, a simple chording instrument, is used all through the elementary schools.

From the fourth grade up, Mr. Berg explains, free instruction is given in any band or orchestra instrument the student wishes to study. "We encourage private study. Out of every hundred pupils started maybe twenty will go on to private teachers. All through the United States the number of children taking private lessons is increasing."

Yonkers schools, like practically all schools in the United States, use the class method in teaching instruments. This type of instruction, Mr. Berg explains, came about because teachers just didn't have the time to work with individual pupils. Ingenious methods have been devised. Class piano, with facsimile keyboards is particularly effective. One child sits at a real piano. The others play on silent keyboards. Some schools have portable electronic pianos. Via earphones one can hear the child as he fingers the keyboard although he is inaudible to himself. Such silent manipulation of the keyboard makes him concentrate on his hands.

Besides the instrumental and vocal groups, each elementary school in Yonkers has a weekly assembly "sing" and each school has a select chorus for gifted children.

Mr. Berg has developed an all-city orchestra to accentuate strings in each school. Such an orchestra, he thinks, gives the talented students a chance to develop most fully through the challenge of city-wide competition and cooperation. He plans a festival in May, using a six-hundred-voice elementary school choir and an all-city high school band.

An in-service music workshop being offered for elementary classroom teachers has an enrollment of ninety teachers.

Yonkers is also an illustration of cooperative enterprise between professional musicians and educators. Local 402 of that city has formed a "Youth Band," with the help of educational forces. Via auditions, eighty students from the high schools have been selected, and from this unit an additional dance band has been selected. These ensembles will help train young musicians to go into the professional field, by giving them experience under

the guidance of professional musicians. All leaders of the group are members of Local 402.

At Elizabeth, New Jersey, a thriving industrial community of about 115,000 inhabitants, instruction in vocal and instrumental music is carried on during the greater part of the time a pupil attends public schools. From the kindergarten through the sixth grade, the aim is to develop a permanent repertoire of songs—patriotic, hymns, spirituals, folk songs and art songs. In the early primary grades, the main emphasis in music education is placed on rhythmic experience and rote singing. With the fourth grade, musical notation becomes a part of the learning process; in the fifth grade, two-part songs; in the sixth, three-part songs. Many of the elementary schools have organized glee clubs, the personnel of which is chosen on the basis of exceptional voices and interest in group singing.

In the elementary grades (beginning with the fourth) instruction is offered on three instruments—violin, clarinet and cornet (or trumpet). Instrumental instruction on every instrument of the band and orchestra is given in each junior high school and continued in senior high school. Band and orchestra prac-

tice in junior high schools is held one period per week and in senior high schools four to five periods.

Arthur H. Brandenburg, assistant director of instruction in charge of music education, who oversees this well-balanced program of music instruction, heads a faculty of twenty-two full-time music teachers who carry forward all phases of an extensive music program in the Elizabeth Public Schools. Mr. Brandenburg became Supervisor of Music in 1942 and was elected to his present post in 1953.

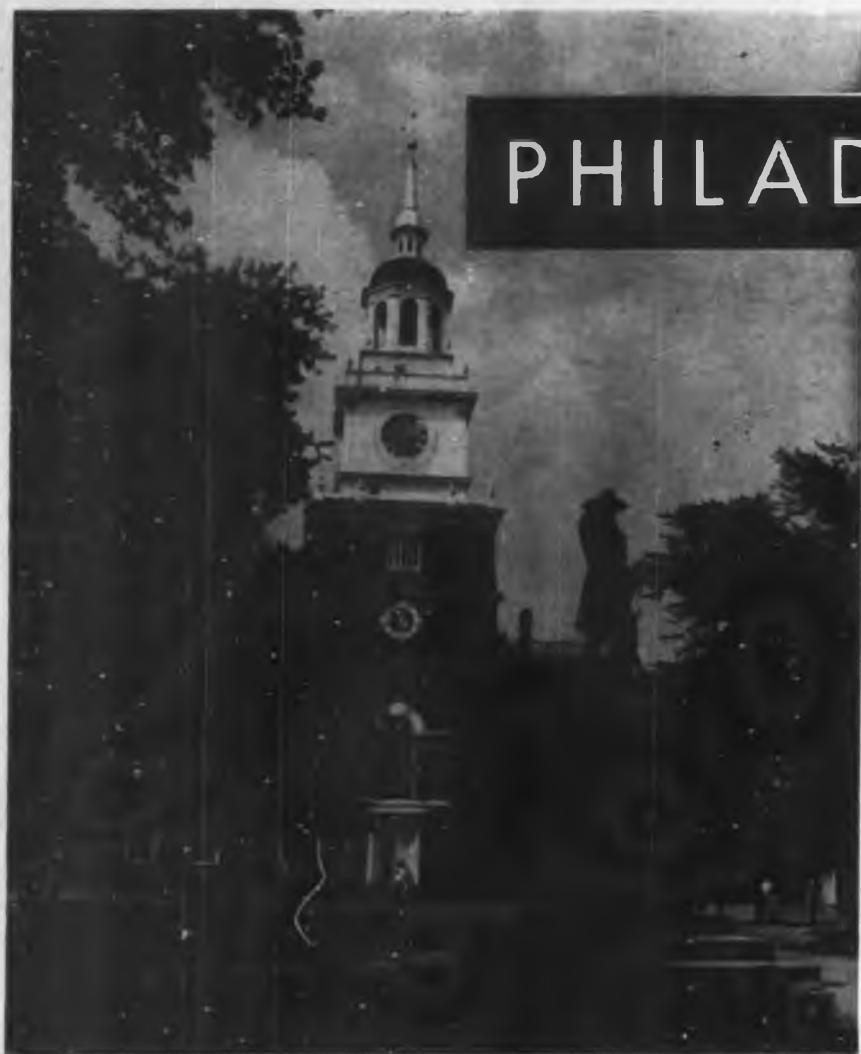
Along with his educational activities, Mr. Brandenburg has always kept busy as a practicing musician—as solo trumpet in the Grinnell College Symphony, as organist and choir-master in New York and New Jersey churches, as private teacher of piano, organ and brass instruments, and as conductor of the Elizabeth Recreation Concert Band which he himself founded in 1944. This "alumni band of sixty players," an outlet for the students graduated from high schools of Elizabeth, has played twenty-six "pops" concerts with prominent guest conductors and soloists in its fourteen-year history.

(Continued on page twenty-eight)

Right: Tubas have a special attraction for youngsters in the early grades.

Below: The orchestra of School No. 31 Yonkers, New York, plays for the kindergarten. Ira Krupony is the conductor. The orchestra is comprised of children from the fourth through sixth grades.





Independence Hall

# PHILADELPHIA

... city of history  
... city of music

● Delegates converging on Philadelphia the first week in June will be laboring under a grave misapprehension if they imagine themselves to be visiting merely a *place*. Philadelphia, while it does indeed appear as a sizeable dot on the map, is really a state of mind, a special way of looking at things—everything, that is, from world events to concert hall decorum. It is one of the few cities left where a person parachuting blind from an aeroplane and landing without seeing any public buildings or signs, will yet receive, within the first five minutes, a distinct and ineradicable impression not to be encountered anywhere else.

For one thing, it was built—or at least conceived—by a very special sort of architect. William Penn, when he first planned his “greene countrie towne,” wanted its inhabitants, no matter how urbanized they became, still to think of their city as an extension of the country—with meadows, cattle, and peaceful living just around the corner. To a surprising extent he succeeded. Philadelphia—even in its business district—is dotted with “squares,” having shaded walks and plash-

ing fountains. Then, too, Philadelphia has the largest within-city-limits park of any city in the United States. Fairmount Park is miles and miles of wooded land, interlaced by streams and scattered with hills and gardens. Those who come to the city by automobile can scarcely miss seeing this great stretch of greenery, and will be surprised when it suddenly kaleidoscopes into bustling mid-town sections of the city, with crowded thoroughfares, imposing buildings and swanky shops.

### Where History Was Made

But if Philadelphia verges space-wise on the country, it also verges, time-wise, on the past. It is without doubt as “historical” a city (not excepting Boston) as any in the United States. Maybe the Constitution would have been formulated without Philadelphia; maybe the Declaration of Independence would have been signed; maybe Washington would have fathered as well as captained our country; maybe Benjamin Franklin would have contributed a thousand ideas and helpful gadgets; maybe Thomas Jefferson and Francis Hopkinson would have functioned as purposefully

without the influence of Philadelphia, but we sincerely doubt it. Philadelphia was not just the “cradle” of liberty. It was its teething ring, its play-pen, its school-house and its piggy-bank.

The breath of history still lingers in its streets. Luckily the architectural evidences of such history are carefully preserved. Carpenters’ Hall which was the meeting place of the First Continental Congress in 1774; Independence Hall (with the Liberty Bell in its main corridor) where the Declaration of Independence was signed; Congress Hall which was the nation’s capitol (George Washington governed from there) from 1790 to 1800; the Betsy Ross House, where the first American flag was sewn; Old Christ Church where George Washington worshipped—these are “musts” for any visitor. And of course there is the United States Mint, located on Spring Garden Street between 16th and 17th streets, where one may actually see coins of the Republic turned out before one’s eyes.

Perhaps because of its imposing historical background, Philadelphians are inclined to be hero worshippers. Dominating the city atop the City Hall is the figure of William Penn. Collections in libraries, plaques and inscriptions on public buildings, statues, fountains, the very stones of the pavement, bespeak respect for notables of the past.

At intervals the good folk of Philadelphia become immersed also in reverence for some still living individuals. The Stokowski era is still fresh in the minds of many of its citizens. Perhaps not many Philadelphians of the twenties and thirties could have told you the name of their mayor. However, scarcely a one of them but could talk at length about their astonishing symphony conductor. It was an event in anyone’s day just to pass Stokowski on the streets, his bright hair aureoled in the sun. His lectures to audiences on concert manners were printed on the first page of the daily newspapers; huge “smokers” were held for him annually, attended by over a thousand prominent persons. At Horticulture Hall on these occasions one saw members of the clergy, the bench and the bar; representatives of the financial world; bank presidents and trust company heads; business folk and manufacturers; leaders in literary, musical and society circles.

INTERNATIONAL MUSICIAN

It was a wise and worthy conductor indeed who could successfully follow this "baron of the baton," but Eugene Ormandy was equal to it. He not only won over Stokowski devotees through his initial impact. He has kept his hold on them and through the years has even strengthened it.

What Philadelphians like particularly about Ormandy is that he has accepted the city as his home as well as his professional headquarters. On April 27, 1952, when the last train pulled slowly out of Broad Street Station just before that ancient landmark was torn down, he led the orchestra's brass in the strains of "Auld Lang Syne" from the train's platform, while some 5,000 onlookers joined in the refrain, many of them with tears in their eyes. What Philadelphian wouldn't be stirred by such a scene!

Delegates to the A. F. of M. Convention will want to see the Academy of Music at Broad and Locust streets where the Philadelphia Orchestra holds forth. Considered one of the most acoustically perfect concert halls in the United States, it marked its centenary on January 26, 1957. One hundred years before that to the day, it had opened its doors with a ball and "musical promenade" attended by the leading citizens and music lovers of pre-Civil War Philadelphia. The Hall is now in process of a gigantic face-lifting session, which will, however, leave its essential structure and those marvellous acoustics untampered with. The citizens have rallied enthusiastically to this refurbishing. The Academy is an invaluable heirloom, associated in every Philadelphian's mind with the artistic, political and social highlights of a century.

The concerts at Robin Hood Dell, one of the famous music festivals of our country, will not yet have started its summer season (its twenty-ninth) when the delegates assemble in Philadelphia. But they may like to take a short ride out there to see this remarkable bandshell and setting. The Dell also has a history stretching back to its use as the Robin Hood Tavern in 1783, adjacent to a ford used in Revolutionary days by trappers, woodsmen and Indians. In 1930 a fund-raising campaign secured the necessary amounts for the thicket



View of Philadelphia showing the City Hall with William Penn Tower

in the glen to be cleared, the shell of the orchestra erected and the concerts to begin. In 1948, because of financial difficulties, the Dell was ready to call quits. At that time through the planning of Fredric R. Mann, elected its president, and through the cooperation of Local 77, it not only was put back into working shape but into such good shape that it has since grown steadily in scope and popularity. The concerts are "classless." The programs are formulated by Mr. Mann—all of them before the season starts—to meet every listener's desires. Audiences average 20,000.

It is only natural that Local 77 should also have special claims to historical significance. It is one of the few locals which has its parent body still in existence and functioning as a separate organization at a separate address and with its own officers. This parent body is the "Philadelphia Musical Association." (Local 77 itself is called "The Philadelphia Musical Society.") Since the "Association" was instituted October 28, 1863, it is probably the oldest union in the United States. Annually at the headquarters of Local 77 the two organizations have a get-together with a banquet

served free to the members and a chance to talk over old days and review the progress the cause of the professional musician has made.

Delegates to the Convention will want to visit the Free Library on Logan Square to see the world-famous Fleisher Collection in action. Here, music-copyists prepare works unobtainable elsewhere, readying them for performance anywhere in the world. Over 10,000 works, complete with scores and parts, are on view.

Local composers Frances McCollin, Marc Blitzstein, Sigmund Spaeth, Paul Nordoff, Vincent Persichetti, Vittorio Giannini, Robert Parris and Louis Gesensway, to name just a few, are good spokesmen for Philadelphia. Pride in his adopted city led Mr. Gesensway, in fact, to choose as the theme of his symphony, "The Four Squares of Philadelphia," the prayer of William Penn that this great city be a "greene countrie towne." Thus, still today, as in the days when Francis Hopkinson formulated carefree songs while he pondered weighty phrases of the Declaration of Independence, history and music are inextricably blended in this city's life.—H. E. S.

Below: Convention Hall where the A. F. of M. will hold its sessions. Right: Carpenters' Hall where the First Continental Congress met.





The Sherry Lee and Don Rays Duo (a husband and wife combination) is currently appearing in the Blackamoor Cocktail Lounge of the Wisconsin Hotel in Milwaukee. They are members of both Local 564, Altoona, Pennsylvania, and Local 655, Miami, Florida.

# 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 Coral Isle Quintet is playing club dates in and around Hamilton, Ontario, Canada. The outfit, members of Local 293, Hamilton, includes left to right: L. LaTondresse, steel guitar; M. Pello, Spanish guitar; A. Massey, vocals and ukulele; S. Roberts, guitar; and B. Shepherd, guitar.



The Eddie Santangelo Trio (all members of Local 20, Denver, Colorado) is featured at the Townhouse Restaurant, Aurora, Colorado. Left to right: Johnny DeFrango, accordion and vocals; Bill Deaver, string bass, guitar and vocals; and Eddie Santangelo, trumpet, drums, vocals and leader.



Joe Zoladz and his Blue Tones Orchestra play in and around Hammond, Gary and Hobart, Indiana. Left to right: Mickey Klym, trumpet; Mickey Zoladz, accordion; Henry Wiczorek, sax and clarinet; Joe Zoladz, drums; James Vasilio, sax and clarinet. The boys are all members of Local 203, Hammond.



The Tony Mazz Trio has been performing at the Lee Club in Paterson, New Jersey, for the past three years. The personnel of the group includes, left to right: Mel Bowen, piano and maracas; Tony Mazz, trumpet and leader; and Dick Richen, drums. They are all members of Local 248, Paterson.





The Sammy Colon Trio, members of Local 154, Colorado Springs, Colorado, is in its third year of playing six nights per week at Floyd's Restaurant and Cocktail Lounge in downtown Colorado Springs. Left to right: Sammy Colon, piano and vocals; John Hubby, bass; and Mickey McPherson, drums.



Eddie Morisey Trio (Sonny Bretherton, accordion; Rosemary Morisey, cocktail drums and vocals; and Eddie Morisey, sax, clarinet and bass) is at the Candlelight Club, Joliet, Illinois. Sonny is a member of Local 37, Joliet, and Eddie and Rosemary are members of Local 70, Omaha, Nebraska.

For the past nine years Jim Sanford's Tophatters have been playing every Saturday night at the Waukegan (Illinois) Elks Club. In the picture below, Jim Sanford, seated at the right, has just signed a renewal of his contract while the present club manager, George Andre, looks on. Standing are Jim's three sidemen: John Mahnich, trumpet and piano; Frank Mihevc, sax; Frank Trusky, accordion. They are members of Local 284, Waukegan.



Wally Olson's Group has been performing at the Colony Club in St. Paul, Minnesota, since August 20, 1954. Members include, left to right: Larry Grivna, trumpet; Toby Bjerke, sax and clarinet; Wally Olson, drums and leader; Arnie Strand, accordion. The boys belong to Local 30, St. Paul.



Baldy's Band plays dates in Oregon, California and Nevada. Left to right: "Baldy" Evans, piano; Pat Laahs, drums; Sam Herman, bass; Ronnie Bryan, vocals; "Pappy" Schulmerich, sax; Russ Saunders, trumpet; Russ Whalen, sax; Freddie Battis, trumpet; Marty Martolin, sax; and "Ski" Selinsky, trombone. All are members of Local 495, Klamath Falls, Oregon, with the exception of Marty Martolin, who is a member of Local 597, Medford, Oregon.



Buddy Barows and the Continentals have played regularly at the South Highland Moose Lodge, Chicago, Illinois, for a year and a half. Left to right: Charlie Jeras, guitar; Hal Giese, drums; Buddy Barows, accordion; Ernie Eldorado, trumpet; Bob Jahn, sax. They are members of Local 10, Chicago.



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We all remember how Ex-President Harry S. Truman enlivened the Convention of 1954 in Milwaukee by playing a piano solo and then engaging in a piano-trumpet version of "Hail, Hail, the Gang's All Here!" with President Petrillo. Now, Mr. Truman, who incidentally is an honorary member of the A. F. of M., has benefited music by offering another of his musical talents. Late last month he helped get the Kansas City Philharmonic out of the red by conducting that orchestra, at a benefit concert, March 22, in "The Stars and Stripes Forever!" The exuberant applause of the capacity audience showed how his hearers appreciated his efforts. A member of Local 34, Kansas City, has sent in the following offering suggesting what went on in the mind of our ex-president as he led the men.

*The cutting fife, the harp's quick hum,  
To lead them all—strings, wind, percussion  
To happy end of a discussion!  
Flick out a hand—the Senate signs,  
Approving to a man my lines!  
Wave to the Cabinet and they  
All race to carry out my say!  
Nod slightly—the whole Congress clan  
Rush legislation to a man!  
Well, one can dream! Here, anyway,  
I can maintain the sort of sway  
That only comes from note and key  
And reaches perfect harmony!  
So, cellos, swell, and horns, go light!  
We're making music for this night—  
And doing more. Our work will get  
The Philharmonic out of debt!*

—E. A. M.

**Podium Thoughts**

*Wish I had got the same applause  
In Washington for passing laws,  
And, in the course of doing it  
Had pulled the country out of debt!  
And in the Congress what a boon  
To sway them all—the last bassoon,  
The shrillest flute, the loudest drum,*

On February 11, Local 456, Shamokin, Pennsylvania, honored twenty-four life members during a dinner and program in the grill room of Shamokin Moose home. One hundred and fifty persons, including members of the local, wives and guests, attended.



Participants in the award ceremonies of Local 456, Shamokin, Pennsylvania. Seated, left to right: Freddie Gilotti, financial secretary and business agent; Wilfred Kaseman, shown receiving a twenty-five year card from Anthony Verano, president of Local 456; and Ralph Pensyl. Standing: Robert Thomas, Daniel Carl, Andrew Primerano, and Edward Sichora.

Brother George T. Davis, Secretary-Treasurer of Local 105, Spokane, Washington, writes us that the local has changed its address and would we please announce the fact in the International Musician. So, get out your pens, especially those of you who will be delegates to the Northwest Conference on April 27, 28 and 29, (Local 105 will be the host local) and jot down the new address:

Musician's Association  
Local 105, A. F. of M.  
State Theatre Building  
West 909 Sprague Avenue  
Spokane 4, Washington

The new telephone number is:  
MA 4-1662

A full-page in *The Indianapolis Times* for February 24, 1958, was given over to material assembled by the Indianapolis Central Labor Union, AFL-CIO. One of the illustrations was the Indianapolis Symphony Orchestra and a paragraph below it stated that "Musicians Local No. 3, A. F. of M. through the Trust Fund of the Recording Industries, have allotted to the Indianapolis Symphony Orchestra for neighborhood concerts, so far in 1958, the sum of \$5,350.00."

The series of articles on music education, being published currently in the *International Musician*, are having a most encouraging response. However, one of our members (he understandably prefers to remain anonymous) seems to have gained a negative notion of class teaching of violin. We print his verse on the subject for what interest it holds:

**On Attending a Fourth Grade Class In Violin**

*Little girls have much decorum,  
At least I thought so till I saw 'em  
Playing in an auditorium.*

*Ten small girls were fingering  
scales,  
Fifty fingers making wails  
Up ten fingerboards! Pen fails*

*Trying to describe the chaos  
Ten wide-skirted on the bias  
Little girls make on a dais!*

*There they were—each drawing  
how  
Like the teacher's—to and fro—  
Why, then, did the sound sound  
so?*

*Anyway the moral of this is:  
One can think of other blisses  
Than class lessons by ten misses!*

Local 30, St. Paul, Minnesota, in its periodical, *St. Paul Musician* (February, 1958), publishes an article by Samuel L. Schiener, a member, on Brotherhood Week, which occurred from February 16 to 22. The closing paragraph is well worth the perusal of all of our members. "It can well be said," writes Mr. Schiener, "that the musicians' locals throughout the country have been in the vanguard of those who really know the true meaning of brotherhood and how to apply it to everyday living. We, as musicians, can be proud of the fact that for many years we recog-

nized that any one who was proficient on his instrument and who could add to the effectiveness of a dance band or symphony orchestra should be employed regardless of race, religion or national origin . . . Let us continue not only to celebrate Brotherhood Week but to practice it as well, by making our musicians' unions truly unions of brotherhood, understanding and good will.

We've been looking over the prospectus that the Philadelphia people have sent us and we think the A. F. of M. delegates have a

treat in store for them in their visit to the Quaker City in June. Seems that no city in the United States is so jam-packed with sights to see, with good restaurants to eat at and with landmarks of history to brouse through. The Federation will be making history, too, or we miss our guess. See you all there, come June 2!

Local 40, Baltimore, reports that 1957 was a "banner year." The highest membership in the history of the local was registered in November of that year.

(Continued on page thirty-three)

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# Modern Harmony

... for pianists, organists, arrangers and composers

Modern harmony does not necessarily depend on the use of modern extended chords. Many interesting harmonic changes are possible through the exclusive use of conventional major, minor and seventh chords. What would make such a chord progression seem "modern" is the unexpected order of chords usually contrary to established chord progression rules. Generally speaking, chords move in a cycle of fifths. C-G-D-A-E-B-F#-Db-Ab-Eb-Bb-F-C. The traditional chord progression is from the right to the left. Harmonic changes that avoid this order of chords could in themselves create an unusual modern effect.

Following are four examples of modern harmonization that make use of major, minor and seventh chords exclusively. The melody line is GABCD, the first five steps of the G major scale.

The voicing of these chords is of great importance when played at the piano. The next three examples will illustrate this point. They all use the first harmonization of the five notes.

The second harmonization of the same melody, Ab-Bb-A-Ab-G is now shown in effective piano voicings using only notes contained in each chord:

Finally here is a modern piano scoring of the last two harmonizations:

By adding a sixth, seventh or ninth to all major chords a more modern sound is created without changing the flavor of the harmony. The first harmonization G-F-E-Eb-D is now shown in three extended chord variations on the same chord progression:

Finally, here are three additional modern versions of harmonizations that use the same five-note melody as a guide. All the chords here have an added sixth, seventh, ninth, eleventh or thirteenth:

Instead of just using a five-note melody, we can go much further by harmonizing a complete scale. Illustrations of modern harmony applied to the C major scale are shown next.

## C MAJOR SCALE

The advanced student of harmony should now try to transpose these four scale harmonizations to all other scales. This should be done at the piano, as it offers a wonderful means of developing a modern chord technique for actual performance as well as arranging. There are also unlimited variations of harmonizing the chromatic scale. The next example shows a descending chromatic scale harmonized with modern extended chords:

The music examples shown here are from Walter Stuart's book, "Piano Perspectives" (Innovation in Modern Harmony), copyright 1956 by New Sounds In Modern Music, 111 West 48th St., New York City. Used by permission of publisher.



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Views and Reviews  
 By **SOL BABITZ**

**THE LOST ART OF PLAYING FORTE**  
**The Liberated Right Arm**

The twentieth century has witnessed the liberation of the bow-arm from the nineteenth century low-arm principle, and the adoption of large, free arm motions sometimes based on shoulder impetus. This change has made it possible to play very large bow strokes with an ease hitherto unknown, thus permitting the development of a new style based on broad, sustained tones. The advent of this style has revolutionized the traditional method of producing *forte*.

In the old method, *forte* is produced chiefly with stronger finger pressure while the bow is brought closer to the bridge. This does not work with the modern large stroke method because when the bow is brought near the bridge with increased pressure the large stroke sounds rough and full of overtones. The modern stroke has therefore necessitated a new approach to *forte* whereby it is played with a minimum of pressure at some distance from the bridge, the volume being derived chiefly from the increased speed of the bow hair over the string.

In his "Art of Violin Playing," Carl Flesch states that inasmuch as the light-fast stroke permits wider vibration of the string, the tone will carry farther and be more powerful. He concludes that for this reason this method should be used in place of the older one.

Curiously enough Flesch immediately refutes this statement by pointing to the "exceptional" case of Fritz Kreisler, whose tone carries as well as anyone's despite the fact that he uses the old method—a minimum of bow and maximum pressure.

**The Liberated Bow-Stroke as a Stylistic Trap**

Actually the two methods produce two completely different kinds of tones, the light-fast stroke sounding very free and resonant but lacking depth, and the heavy-slow having great intensity but lacking the ring of the former. Flesch's idea that one must give up one method in order to use the other is as illogical as the idea that a painter must give up red if he uses green. Surely there is enough variety in the music composed in the last four hundred years to provide employment for every possible type of tone color.

Unfortunately most violinists today follow the fallacious dictate that only one type of tone color may be used. This is largely due to the fact that when a new style (read "fad") of bowing is adopted everyone rushes to play in the new way in complete disregard of musical and historical values. In order to play everything with the liberated stroke they are trapped into a style which must by its very nature be monotonous, inasmuch as only one kind of tone color is used—a color, incidentally, unknown at the time of Bach, Mozart or Beethoven.

Thus, in playing Beethoven, for example, the average performer of today does not fit his style to the music but makes the music fit the latest bowing fad. This has always been the case not only among violinists but among performers in general. However, we are starting to make progress. Performers more serious than the average are beginning to make honest efforts to restrain the modern stroke in

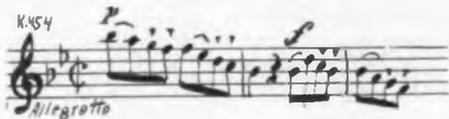
order to reproduce the type of *forte* tone which we know existed at the time of Beethoven. Only in doing this can they honestly say that they are not standing between the listener and the composer but are doing everything possible to carry out the composer's intention.

### Old Style Based on Old Technique

The exclusive use of the light-fast stroke not only restricts the tone color but has a harmful effect on phrasing, articulation and general control. There are certain expressions which are impossible except with the shorter arm motion of the heavy-slow stroke.

For example, a convincing sustained *crescendo* cannot be made with the light-fast stroke because it is necessary to change bows several times, whereas the heavy-slow stroke automatically, creates an organically growing *crescendo* as the bow slowly approaches the bridge and the pressure increases, along with the vibrato.

In the following example from a Mozart sonata there is a natural limit to the amount of bow which can be used, because of the light, bouncy character of the music. This limits the amount of contrast which the light-fast stroke can create at the entrance of the *forte*:



The only convincing *forte* contrast can be made when the amount of bow used is hardly changed but instead the bow is pressed and brought closer to the bridge. This provides not only a contrast in quantity but also a contrast in quality—which was Mozart's intention in writing this *subito*.

One of the main drawbacks of the broad *forte* stroke is that it makes difficult the articulation of separated notes. In the following Vivaldi passage the eighth-notes sound like a long half-note because the bow is so busy sustaining broad loud tones that it has no energy left over for tone separation:



By playing with about twelve inches of bow—in the middle—it is possible to produce a clear *forte* in which the separation of tones can be made audible through slightly increased speed and pressure at the beginning of each stroke. This method makes it possible for the modern bow to give a fair imitation of the articulation of the eighteenth century bow.

The following excerpt from the Brahms Concerto shows how the two different methods can be used in the same passage to provide a necessary change of tone color:



The chords ring best when not too strongly pressed but played with the light-fast stroke at least one and one-quarter inches from the bridge; however, the high "f" will sound superficial with this method and can make its intense impact only with a slow-heavy stroke near the bridge. Both the modern and nineteenth century *forte* techniques are needed in order to do justice to this passage.

However, it should be obvious that if we are to play the music of different periods in their appropriate styles, we must reform and restrain our modern technique along historically correct lines not only in order to restore the "lost art of playing *forte*" but with respect to all phases of technique.

APRIL, 1958

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## Educational Notes



★★ Western Michigan University's department of music will open its seventh annual summer music camp on the campus July 6. During the two weeks of its duration, individualized, ensemble and large group instruction will be given. There will also be classes in music theory, literature and conducting.

and will be awarded annually in an international competition. Address Berklee School of Music, 284 Newbury Street, Boston, Massachusetts, for further information.

★★ Douglas Moore's *Gallantry: A Soap Opera* was premiered March 19 at the Brander Matthews Theatre at Columbia University.

★★ On March 30, Wagner's *Parisian* was produced for the tenth consecutive year by the Indiana University music school. The all-student cast and orchestra were conducted by Wolfgang Vacano.

★★ On March 15 at the McMillin Theatre, Columbia University, was performed the opera, "Committee," by Matt Doran. The single scene of the opera represented "the office of the head of the music department of any large American university." The chamber orchestra was under the direction of Joseph Liebling. The opera describes the "rough hour" that Mr. Doran suffered in his oral final examination for the doctorate at a large Western university.

★★ The University of British Columbia Summer School of Music held on the campus in Vancouver will have master classes conducted by such experts as Victor Babin, Szymon Goldberg, William Prinrose, and Nikolai Graudan. George Schick will be guest musical director of the school.

★★ Pianist Frank Glazer will be in residence this summer at Marietta House on the campus of the University of Wisconsin-Milwaukee. He will also take part in the Summer Evenings of Music series given by that University.

★★ Seven new works by American composers were premiered at the University of Redlands (California) Orchestral Symposium, March 22. The composers were Malcolm Seagrave, Rayner Brown, Halsey Stevens, Marian McLaughlin, David Ward-Steinman, Jean Berger and Dr. Wayne Bahrstedt.

★★ Robert Middleton has been commissioned by the committee for the one hundredth anniversary of Vassar College to write a chamber opera in two acts. The opera to be entitled *Keyboards and Crowns*, will receive its premiere during the college's centennial celebration in 1960-61. Harold Smith of Cambridge, Massachusetts, will be the librettist. Other operatic works by Mr. Middleton, who is associate professor of music at Vassar College, have been produced at Tanglewood and at Boston University.

★★ The Sewanee Summer Music Center (Julius Hegyi, Director) will hold its five-week session from June 17 to July 21, on the campus of the University of the South.

★★ At the 26th annual Tri-State music festival held May 1, 2, and 3, at Phillips University, Enid, Oklahoma, orchestras, bands, choruses, ensembles, drum corps, and glee clubs will hold forth with contests judged by experts in their various fields.

★★ Thomas Beversdorf's oratorio-cantata, *The Rock*, had its premiere March 16 in connection with the musical dedication of the new First Baptist Church of Bloomington, Indiana. Mr. Beversdorf is assistant professor of music at Indiana University.

★★ Joe Glaser, president of Associated Booking Corporation, has set up a scholarship for a jazz musician at Berklee School of Music, Boston. The scholarship is for one year, \$700.00 full tuition

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# SYMPHONY AND OPERA

## COMMISSIONS

The first six commissions in the American Music Center's series have gone to Robert Moevs, Gilbert Trythall, John La Montaine, Paul Fetler, Halsey Stevens and Edmund Haines. Moevs' work will be introduced by the Boston Symphony, Trythall's by the Knoxville Symphony, La Montaine's by the National Symphony and Fetler's by the Minneapolis Symphony. The shorter works of Stevens and Haines will be introduced by the San Francisco and Oklahoma City Symphonies. The series, which will continue for three years, is made possible through a \$210,000 grant from the Ford Foundation.

## TOURS

The eight-week tour of Latin America by the New York Philharmonic will begin April 28, the day after the Philharmonic's final concert of the season at Carnegie Hall. It will terminate June 22, after forty-four concerts in some twelve countries, two days prior to the opening of the stadium Concerts in New York. Leonard Bernstein and Dimitri Mitropoulos will be the tour conductors. . . . The Philadelphia Orchestra will begin its eight-week tour of Europe, Russia and the Iron Curtain countries May 10. It will visit twenty-five cities in thirteen countries and give forty-two concerts. Eugene Ormandy will be the conductor throughout the tour. Both the New York Philharmonic's tour and that of the Philadelphia Orchestra are sponsored by the U. S. State Department under President Eisenhower's Special International Program . . . The National Symphony (Washington, D. C.) is to perform at the Brussels World's Fair next Fall. The trip to Brussels, the orchestra's first European visit, will probably include a concert tour of several European cities . . . The Minneapolis Symphony will begin its Spring Tour on April 13 in Ames, Iowa, and will cover six middle-western states (ten concerts) before returning to the home city April 24. . . . The New Orleans Philharmonic plans two tours next season. In November it will give concerts in East Texas, Arkansas,

Mississippi and Louisiana. In January and February, 1959, it will visit cities in Maine, New Hampshire, Massachusetts, Connecticut, Maryland, Pennsylvania, North Carolina, Alabama and Mississippi . . . On April 14 the North Carolina Symphony, all sixty musicians of it, will set off on a tour of the state, presenting thirty-nine concerts.

## 1958-59 PLANS

A novelty for the New York Philharmonic, in its 1958-59 season, will be its "Thursday Evening Previews." The old type of Thursday evening concerts will be dropped, and concerts "pre-viewing" the Friday-Saturday program of the week will be informally presented: orchestra men in daytime suits; the orchestra stopped at crucial points for special directions; the conductor speaking briefly to the audience to make the music clear. Another innovation introduced by Leonard Bernstein will be the offering of the Saturday evening concerts by subscription in three series of ten concerts each. The popular-priced concerts directed by Andre Kostelanetz will be shifted from Saturday evenings to Sunday evenings. Finally, the season will be lengthened to thirty weeks, an increase of two weeks over past seasons . . . The Nashville (Tennessee) Symphony, under Guy Taylor, will schedule pairs of concerts Mondays and Tuesdays. Soloists already scheduled are Robert Casadesus, Nathan Milstein and Roberta Peters.

## CURTAIN CALLS

Ten American operas are being presented by the New York City Opera between April 3 and May 4. This opera season, the first presented anywhere composed entirely of American works, is being produced under a grant of \$105,000 from the Ford Foundation. Some of the conductors of the series are Leonard Bernstein (conducting the first of the season's performances of his own work, *Trouble in Tahiti*), Seymour Lipkin (conducting later performances of *Trouble in Tahiti*), Arnold Gamson (conducting Mark Bucci's *A Tale for a*

(Continued on page thirty-six)

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(A) Striking rim of snare drum

(B) Striking head of snare drum

Above, the left and right sticks are held tympani fashion. However, the left hand can be played several ways. First, as in photo A, the "butt" (back end) of the left stick extends over the "rim," resting on the rim. The "tip" (front part) of the stick "strikes" against the drum head, near the rim.

Secondly (not shown in the photographs), place the "butt" end on the drum head, with the "tip" (forward part) of the stick extending over the rim, striking the rim with an "up and down" motion. In both instances the stick is gripped between the thumb and index fingers, striking either the head or rim, as desired.

In order to obtain a "muffled" sound, when making "rim shots" or "head strokes" (near rim), with either right or left stick, the left hand, while gripping the stick is kept against the drum head.

The right hand, in photo A, makes a "rim shot" (striking rim and head at same time). In photo B, both the right and left sticks strike the center of the drum head, making an "open" (unmuffled) sound. In this case, the left hand is not kept against the head, but lifted up and away from it, shown in photo B.

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# Fritz Mahler

## — DYNAMIC DIRECTION



"A conductor is a sparkplug," Fritz Mahler, conductor of the Hartford (Connecticut) Symphony, insists. "He must fire enthusiasm and confidence both in his men, in the whole musical organization he heads, in the city itself."

Mahler's Hartford role indeed is a whole ignition system. As musical director of the Hartford Symphony, he assumes every detail of program arrangements. He comes in close personal contact with his musicians. He is a one-man public relations bureau for the Symphony Society. On the podium he is viewed—like all forceful conductors—by some as a "tyrant," by others as "the warmest man I ever met."

### Constant Endeavor

His credo is a simple one: "Work!" But it is work laced with courage and vision. He is a champion of new compositions. He haunts the offices of New York publishers pouring over hundreds of scores in search of that something which marks the genius. "How," he asks, "can we ever expect our young composers to achieve success unless we help them? There seems to be a popular theory here in America that musical training is better in Europe than in this country. This is a fallacy. But it is true that Europeans have a much more interested attitude toward their music—and toward musicians. Americans are interested in a new book. They will read it and

discuss it. They are eager to see new paintings, whether they like them or not. But they avoid listening to new music. Creative music in America is in a bad way when the works of our composers cannot find adequate outlet in performance by our symphonic organizations."

Mahler was fortunate both in his place of birth and in his parents. His father, Ludwig Mahler, was a professor of Oriental Languages at the University of Vienna. He loved to play the violin. His mother had a fine voice and his sister, Hedi, was a piano prodigy. He himself started violin study at the age of fourteen, though long before that he was playing in the family chamber music group and at impromptu recitals when friends dropped in.

Mahler's extraordinary memory—he memorizes a score in "two or three sleepless nights"—was developed through study of languages and literature. "My father knew twenty-three languages," he explains. "He used to say to me, 'Fritz, after you know the first ten, the others are easy.'" The young Fritz stopped at five, but they sufficed as memory stimulators.

Also Fritz hounded the library, studying and memorizing long passages in masterworks of literature—Goethe, Schiller, Shakespeare. At twelve he really wanted to become a writer.

### The Popular Art

But Vienna was a wonderland for the music student, and young Fritz quickly geared his life to music. Even the two shilling admission—a lot of money for that time—to the Imperial Opera House didn't discourage him. He would somehow manage to get the admission price, would sprint up the magnificent staircase along the marble balustrade and go into the land of dreams. He estimates he saw *Salomé* alone fifty different times during its first year of production. Or, when funds were low, he could always attend the free Sunday performances of sacred music in the Burgkapelle where soloists from the opera and the Vienna Boys' Choir appeared.

A typical Sunday from the boy's calendar would show up like this: 10:00 A. M., dress rehearsal of a drama by Goethe; noon, Philharmonic Concert at the Musikverein; 3:00 P. M., popular concert at the Konzerthaus.

INTERNATIONAL MUSICIAN

5:00 P. M. chamber music performance at the Konzerthaus; 7:00 P. M., an opera, possibly *Tristan and Isolde* at the Imperial Opera House.

In Mahler's sixteenth year, occurred one of the determining events of his life. He had attended a concert conducted by Felix von Weingartner—his face glows even today as he tells about it—and from then, as he says, "I knew what my career would be." The next day at the Vienna Conservatory, still under the spell of Weingartner, he went to the rehearsal hall. The student conductor was having a hard time. For the sixth time the orchestra had stumbled to a halt. The *Barber of Seville* Overture had degenerated into a series of discords. "If it just stops once more!" young Mahler decided. It did. The conductor shrugged his shoulders in helplessness. At this the young Mahler started from the shadows. "I can do it," he said to the conductor. He was handed the baton. The knotty passage was executed smoothly.

"I had never conducted," reminisces Mahler, "but that day the inspiration of Weingartner was still on me and I knew I could do it."

The students apparently knew it also. The next day they elected Mahler their leader.

#### Professional Outlook

From that day on Mahler plunged into serious music study. The family's consent came after Weingartner and Alban Berg (later to be Mahler's teacher in composition) had heard the youth conduct a public student concert. Their word that the youth had real talent convinced the parents. However, for a time they insisted that he study law (just in case) at the University of Vienna, and he complied with their wishes. When real engagements began to offer, however, all thought of a legal career was put aside.

First, for two years, Mahler conducted at the Volksoper in Vienna (1923-25). Next he became conductor at the National Theatre in Mannheim. After that he moved to Berlin where he directed the Symphony Orchestra at the Berlin Broadcasting Station. During the same period he was conductor of the Dresden Philharmonic.

But it was 1929, War was in the offing. "I was fortunate in working at a radio station," he says. "For we were all politically aware, and a presentiment of what was coming."

So when in 1930 the call to lead the Danish State Symphony came—this was the first "big job" offered him—he quickly accepted. He conducted in Copenhagen until 1935, meanwhile appearing as guest in Stockholm, Budapest, Warsaw, Florence, Munich, Dresden. Since then he has returned summer after summer to Europe to conduct in its cities.

#### United States Claims Him

In 1936 he came to the United States to direct a series of concerts for the Columbia Broadcasting Company and the Mutual Broadcasting System. In 1937 he became musical director of the Philadelphia La Scala Opera, a post he held until 1940.

During the following two decades Mahler's activities all pointed to further expansion. As Director of Music for the National Youth Administration in New York (1940-41) he directed radio series and concerts at Carnegie Hall, Lewisohn Stadium and Hunter College.

He introduced seventy-five American compositions, including twenty-two world premieres.

From 1939 to 1950 he taught conducting and directed the opera department at the Juilliard Summer School of Music. He was musical director of the Erie Philharmonic Orchestra (1947-52) where his programs featured so many contemporary American works that he received a special citation for his "service to American Contemporary Music."

Under his guidance the orchestra gave, in cooperation with leading choral societies of the city, Beethoven's Ninth, Brahms' Requiem, Prokofiev's *Alexander Nevsky* and Gustav Mahler's\* Second Symphony. He innovated a series of young people's concerts. He organized the Erie Youth Orchestra.

#### Winter and Summer Engagements

During this period Mahler also directed four Carnegie Hall concerts for the Treasury Department and a series with the Columbia Opera Company in Detroit and Toronto. For a number of years he conducted summer concerts of the Toronto Philharmonic.

Since Mahler's engagement as musical director of the Hartford Symphony—that is, in 1954—the Society's budget has grown and attendance has increased. Saturday afternoon concerts for youngsters have packed the 3,300-seat Bushnell Memorial Auditorium. The Symphony has developed to the point where the International Music Fund has invited it to be part of their contest of contemporary music. The orchestra has entered two works of American composers in this contest, the first the suite, *The Good Soldier Scheik*, by Robert Kurka, and the Fourth Symphony of William Schuman.

#### The Broad scope

A typical season under Mahler's baton offers eight resident symphony concerts, augmented by concerts in surrounding cities: a "pop" series; Saturday afternoon sessions for youngsters. His programs have included many world premieres and American first performances of Gould's *Latin-American Symphonette*, Creston's Symphony No. 1; Prokofiev's Symphonic Suite (1941) and Suite Nos. 1 and 2 from the Ballet *Cinderella*; Mahler's Symphony No. 10; Kabalevsky's Cello Concerto; Orff's *Entrata*; Liebermann's Suite from the Opera *Leonore, 1940-45*; Barraud's Suite *La Kermesse* and his *Suite Pour Une Comedie de Musset*; Kodaly's Theatre Overture; and La-broca's *Sonata per Orchestra*.

Each summer European audiences hear Mahler on his tours, introduce numbers of American compositions in concert halls of that continent. These have included Barber's *Medea's Meditation and Dance of Vengeance*, William Schuman's *Undertow*, Roy Harris' Third Symphony, and Copland's *Appalachian Spring*.

Mahler's day in Hartford usually starts abruptly with the clatter of a telephone bell about 8:00 A. M. Audition dates for singers and musicians, a "sales talk" to a prospective symphony supporter, a booking date conflict, all are jammed between a substantial breakfast—"one must keep fit"—and the trip to the symphony office at Hartford's Old State House.

\* Gustav Mahler and Fritz Mahler's father were first cousins.

On days when the schedule is light, he stays at his comfortable brick-frame house in Wethersfield, a suburb some four miles from Hartford. But the calls continue.

#### Home Life

Mahler's wife, known professionally as Pauline Koner, is a leading dancer in the José Limon Dance Company. She shares his enthusiasm for music. In their spare time they play four-hand piano, and, as a hobby, chess.

Mahler wound up his last symphony season with a recording of *Carmina Burana* by Carl Orff—never recorded in America and the first recording date for the Hartford Symphony. It is the first in a series. His next is to be the Berlioz Requiem.

On March 26, 1958, he led the Hartford Symphony in the United States premiere of Witold Lutoslawski's "The Little Suite." The Fourth Symphony by William Schuman was performed at the same concert and a tape recording of the work made for the International Music Fund.

In his write-up of the last concerts of the present season, T. H. Parker, critic of *The Hartford Courant*, concluded, "Mr. Mahler is ever the shrewd, tasteful and assured conductor. For Stravinsky he finds the right wit. For Dvorak the *herzlich* quality, for *Songs of the Wayfarer* the impact that makes them vocally and orchestrally striking. Some symphonies may have conductors who make more show and blow, but not many are directed by men of such musical intelligence and perception."—M.T.B.

Fritz Mahler and Pauline Koner (Mrs. Mahler) go over a score together.





Morrisville-Eston (New York) Central School String Ensemble, Paul J. Mourant, director.

## Public School Music in Key Communities

(Continued from page eleven)

As with most educators, Mr. Brandenburg's teaching progresses in lines parallel with learning. He has presently completed his course requirements for his Doctorate in Education at New York University School of Education where he has long been teacher of brass instruments. Recently during the summers, he has been on the faculty of Douglass College of Rutgers University.

Under Mr. Brandenburg's administration, the instrumental department in Elizabeth schools has expanded to include four junior high schools with an orchestra and band in each, and three senior high schools with three bands and two orchestras. The Thomas Jefferson High School Band, under his direction, won highest honors in Region Four National Competitions for three years.

Also like so many of his brother educators, Mr. Brandenburg has aligned himself with a number of educational organizations. He is a member of the National Education Association; of the Music Educators National Conference, of the New Jersey Educators Association. He is past president of the American School Band Directors Association, an organization whose purpose it is to improve school bands. He is at present conducting a survey for the association to ascertain the methods

being used in instrumental instruction for school bands throughout the United States.

Gerald Whitney, supervisor of music education in the Tulsa (Oklahoma) Public Schools, has worked out a comprehensive program which is to the advantage both of the average child not expecting to "make anything of his music" and of the student of exceptional talents and ambitions. The former gain a knowledge of the fundamentals of music and the opportunity to participate in musical experiences at the level of their abilities. The latter are given the opportunity to advance in skill and appreciation as rapidly as possible through classes at different levels of achievement and through solo and ensemble performance.

A staff of 118 carries through this program in all of the fifty-four elementary, twelve junior high and five senior high schools of the city. Each teacher must have a bachelor's degree and a teaching certificate.

The elementary school program, kindergarten through the sixth grade, offers "music for all" via singing, rhythmic response, listening (including preparation for the Youth Concerts of the Tulsa Philharmonic) and music reading skills. Special choruses challenge the abilities of the better students. The fifth grade offers free instruction in string instruments and, the sixth, both in string and wind instruments.

The junior high schools offer work in orchestra, band, boys' glee club and girls' glee club as well as general music classes. In most schools there are two orchestras and three

bands, each, in a few, four bands and four orchestras, each. Classes are held for beginners on unusual band and orchestra instruments. Junior high also gives special attention to singing skills relative to the changing voice. Musical forms are analyzed. Study of symphony and opera is given via the Youth Concerts and performances of the Tulsa Opera, Inc.

In the senior high schools of Tulsa choral and instrumental groups flourish. Theory and harmony classes are offered.

With its approach, "Music important to all children and all children important in music teaching," the Milwaukee Public School System is a fine example of what can be done in a large city with a complicated educational program. This city, with a population of 637,392 and a school enrollment of 92,463, supports 110 elementary schools, twelve high schools and nine junior highs. The music educational work is carried on by sixty-four full-time music teachers, forty-two part-time teachers, eight supervisors and one director.

The sixty-four full-time teachers are the backbone of the system. They are required to have a bachelor degree from an accredited college or university, and a number of them have earned their masters while in service. They teach ten months per year on fixed salaries scaled to that received in other school subjects. Their duties include conducting school choruses, choirs, bands and orchestras; teaching music appreciation, harmony, music theory, and, in some cases, academic classes in other fields in which they specialized during their college study.

The forty-two part-time teachers are a most necessary element in the system. They travel among the elementary schools of the city teaching (on an hourly basis) instruments in classes of five or more pupils. They also give pre-instrumental music instruction and conduct elementary school ensembles. They are chosen on the bases of performing ability, musical training, personality and general adaptability.

But this is not the whole staff by any means. An army of teachers is added to these two categories. For, in the elementary schools, the vocal music program—a considerable part of the whole scheme—is taught by the regular classroom teachers, under the guidance of visiting supervisors. These eight supervisors have a minimum of a masters degree.

Up through the early grades, the program of music is much like that already described in other cities, namely, singing for all, creative expression via music, integration of music with other subjects, study of folk songs, folk dances, primitive instruments. From the fourth grade on the pupils are taught to read music and to develop a sense of pitch and of rhythm. Aiding this process is regular instrumental music instruction, from the fourth grade.

This instrumental instruction is carefully planned and highly organized. All students intending to play an instrument and join the orchestra or band must first have one semester on the saxette (also called symphonet), a two-octave instrument easy to play but offering technical problems akin to those of the "adult" instruments. At the end of a semester's work on this, the teachers can pretty well decide whether a pupil has sufficient instrumental aptitude to play a band or orchestra

INTERNATIONAL MUSICIAN

instrument. If so, they relay the information to the parents and recommend buying the instrument the child (with teacher guidance) has decided to learn. If the parents feel they cannot afford this outlay, the school—in so far as it can supply them—rents instruments to the child at \$1.50 per semester.

Elementary instrumental instruction is held in all schools which can make up an enrollment of twelve pupils for saxette, twelve pupils for piano or five pupils for violin. These instruments then are taught during school hours. However, if a particular school fails to give the requisite number of pupils for one of these instruments, the children desiring to learn them may go for their instruction to any one of fourteen schools designated as centers for violin, piano and saxette instruction.

A particularly stimulating feature of instrumental instruction in Milwaukee public schools is the Saturday morning instrumental music centers. From eight to twelve o'clock on this day two large school buildings throw open their doors so that students (currently 2,400 are availing themselves of the opportunity) may study orchestral and band instruments. (A third center is to be opened in the Fall.) At these two high schools sixty instrumental teachers—the best the city offers—give instruction in classes ranging from five to twelve pupils, on all wind instruments, as well as on strings, piano, saxette and percussion. Pupils who own their own instruments pay \$2.00 for a semester of sixteen lessons. An additional \$1.50 is asked of pupils who play on school owned instruments.

Each of the nine junior high schools in Milwaukee has two bands, two orchestras and a ninth grade chorus. Rehearsals are scheduled as regular school subjects and win credits toward graduation. This also applies to senior high school activity. Each of the twelve senior highs has at least two orchestras, two bands and an a cappella choir, as well as boys' and girls' glee clubs.

With all these bands, orchestras and choruses, it is natural that a city-wide festival be developed. The Milwaukee Biennial Music Festival, instituted in 1924, has 5,000 students taking part in three choruses (at least 1,000 voices each), an all-city junior orchestra, an all-city junior band (each with over 200 players), an all-city senior orchestra and an all-city senior band (each with over 150 players), a drum corps of sixty players and a trumpet ensemble of fifty players.

No doubt of it, Milwaukee is preparing orchestras as well as audiences for a future musical Milwaukee.

The duality of the pattern in cities everywhere is to be marked: music for every child; music for the gifted child.

The individuals engaged in working out this pattern? Let's take a look at one teacher—say an instrumentalist specialist in a North Dakota high school. At least a month before the opening of his school, he begins going over the class rolls and the organization rosters of the preceding year. The idea is to get up well-instrumented orchestras and bands and at the same time see that each student ready for participation gets into one or the other. Is John Brown ready to play trumpet in the band? Can Jane Smith negotiate second position on the violin and so play in orchestra No. 2? Has David come up to par in his other studies so that he can rejoin the

bugle corps? Mr. A. reads down the list, appraising the possibilities of each student.

Next he examines the school-owned instruments, notes that the supply shows a serious shortage of violins. He decides to have a notice printed in the city's local (A. F. of M.) magazine appealing for instruments. (Any old instruments up attic?) The library next gets a good going over. Mr. A. estimates the musical level of the new groups to be formed and lists new music purchases accordingly. But he doesn't order the music yet. He waits (having learned from bitter experience) until he has actually heard the new groups perform.

Now it is a week before the school opens, and he goes into still higher gear. He gets ready piles of music for the first week rehearsals. He remembers the young folks like "The Mad Horseman," and he somewhat reluctantly includes it. He can ease them from that into something better. He is careful to see that the compositions selected are so scored that they will keep each section of the band and the orchestra busy playing most of the time. Rest periods sprout behavior problems.

With all this preliminary work out of the way, Mr. A. is ready to greet the old students and welcome the new ones with a mind free from details. But he knows, as he raises his baton for the first rehearsal of the season, that his work has just begun.

Dr. Paul Van Bodegraven, head of the music department in the school of education of New York University, says, "I have never known an instrumental teacher who didn't work before or after school." Not at all atypical is Lloyd Bader, Colorado music teacher, who travels 60,000 miles a year in a trailer to give class instruction in music to 200 children in five towns and three rural areas. He teaches accordion, violin, piano, brass and reed instruments, and has organized eight large bands, several orchestras and many small novelty instrumental groups. Currently he is trying to enlarge his span of endeavors by a few more towns and several more instruments.

Such the picture of the music educator in our public schools!—Hope Stoddard.



Double string quartet of Roosevelt Junior High School, West Orange, New Jersey. The instructor is Jennings Butterfield.



Section of the Farmingdale (Connecticut) High School Dance Band. Marshall R. Brown is the band director.

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**LESSON XII**

(Continued from the March issue)

Example: Five Tones of Melody Per Chord

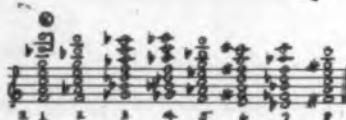


To melodize harmony based on varied  $\mathbb{M}$ , melody tones must be within scales assumed to be present in free chord-to-chord (mixed  $\mathbb{M}$ ) analysis.

**Example**



**Assumed Scales and  $\mathbb{M}$**



\* Tones chosen to complete the  $\mathbb{M}$ .

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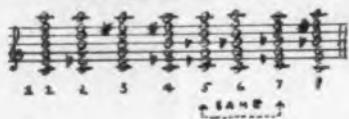
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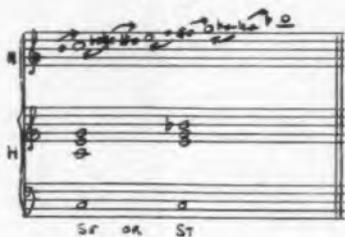


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**Transpositions to C**



To melodize classical or chromatic harmony, i.e., progressions containing triads and seventh chords in root and inverted positions, limit tones of melody to 1, 3, 5 and 7. Employ 9ths, 11ths, and 13ths as auxiliaries which resolve to neighboring 1, 3, 5, and 7th tones of melody.



**Example of Classical M/H**



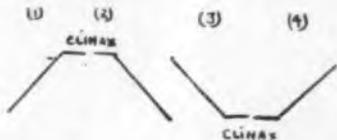
\* Auxiliary tones create "tensions" here. Auxiliary tones may resolve immediately. Their resolution can also be delayed if longer periods of tension are necessary.  
 \*\* In classical melodization it is best to use auxiliaries which resolve upward by a semitone, downward by a diatonic semi or whole tone.

**Example of Chromatic M/H**



To be fully expressive, melodies must contain climaxes. Climaxes are psychological points of melodic tension. Melodic climaxes occur during long time values and on outstanding high or low tones. Every melodic phrase contains a climax. Melodic climaxes vary in "intensity" depending on the importance of the phrase in which they are located. The strongest climaxes occur in phrases located at the end of periods or sectional divisions of musical forms.

Here are the locations of climaxes in fundamental upward and downward concepts of melodic movement.



Melodic movements toward or from a climax may be direct (scale-wise) or indirect. The latter are "resistance" movements which heighten the tension effect. All but ending climaxes must be released. A climax is considered released when melody moves in the opposite direction to that from which progression toward climax took place.\*

\* For additional data on the psychology of melody, see *The Schillinger System of Musical Composition* by Joseph Schillinger; Vol. I, Theory of Melody.

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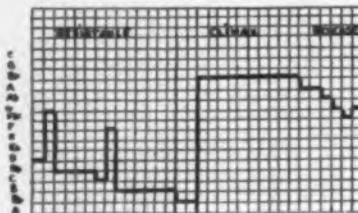
### Example of Melodic Climax and Release



CHORD PROGRESSION: Dmaj7 E7 F#m7 F#m7 E7 Gm7 C7

GRAPH

COUNT ONE SQUARE FOR EACH P.



### Assignment:

Compose melodies to the given chord progressions. Have each melody contain the number of  $\Sigma$  tones per chord asked for. Leave out time values.

1. Compose four tones of diatonic melody to the following five part diatonic harmony. Do not use auxiliary tones.



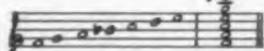
2. Compose six tones of melody to each  $\Sigma$  chord in the following harmony.



3. Rewrite the M/H compose for assignment 2. Apply accidentals taken from the following  $\Sigma$ .



4. Compose seven tones of diatonic melody to each chord in the following diatonic classical harmonization. Limit tones of melody to 1, 3, 5, 7; auxiliaries to diatonic or chromatic 9th, 11th, and 13th.



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- B-5 Connie ..... Ballad... Smooth
- B-6 Eve's Dream ..... Swing... Moving
- B-7 Herbs for Herbie ..... Swing... Lively
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5. Compose eight tones of melody to each chord in the following chromatic harmonization. Limit tones of melody to 1, 3, 5, 7; auxiliaries to diatonic or chromatic 9th, 11th, and 13th. Here, auxiliaries may be a half or a whole degree above or below the tones to which they resolve.



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**MODERN DRUMMING**

(Continued from page twenty-five)

—a “sizzle” cymbal can be substituted for one of the previously mentioned “ride” cymbals. This cymbal is great for “riding” and is very effective behind muted brass, etc.

With this “set-up,” you will have a great variety of “sound,” enabling you to obtain the results you want. Good sounding cymbals will blend with the band rather than clash with it. If you are in doubt about choosing the right type of cymbal, ask a more experienced drummer to make the selection for you. With a full display of cymbals before you, it is often difficult to make a wise choice. It takes time and experience to develop a “good cymbal ear.” Even though you may recognize a good sound when you hear it, the problem of selecting cymbals is apt to be confusing.

I want to thank my readers for their enthusiastic response to my column. I shall continue to present material which is the substance of the popular phase of professional drumming.

[Photos are from the Morales book, of “Latin-American Instruments and How to play Them.”]

**OVER FEDERATION FIELD**

(Continued from page seventeen)

Local 78, Syracuse, in contemplating its sixtieth anniversary, April 29, is happy at the progress it has made. “We were organized February 11, 1886,” secretary Carl L. Bly writes us, “as the Syracuse Musical Union, and on October 1, 1888, became Local 18 of the National League of Musicians of the United States. On April 29, 1898, we became Local 78 of the A. F. of M. We feel that it has been a privilege to have been affiliated with the American Federation of Musicians for so long a time.”—*Ad Libitum.*



Frank M. Folsom (center), chairman of the executive committee of the Radio Corporation of America, and campaign of the New York Heart Fund's 1958 drive, presents a Heart of Gold citation to Alfred J. Manuti (left), president of Local 802, New York City, in recognition of the union's cooperation in helping to arouse public interest in the cause of heart research. Max L. Arena, the local's assistant secretary, looks on at the right.

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and lead trumpet with  
several fine combos



# 1958

## FESTIVALS - from COAST to COAST

*It's festival announcement time.*

*We'll spread the news, this once, in rhyme.*

### • SPRING •

Festivals that come in Spring  
Feature mostly choirs that sing,  
Emulating birds on wing.

#### CINCINNATI, OHIO

(Mid-May)

The Cincinnati Festival  
Was first a singing school for all,  
Back in the nineteenth century.  
It's stable, not too ventury;  
Is held just every other May,  
Just started so and kept that way.

#### ROCHESTER, NEW YORK

(Early May)

Eastman in Rochester turns its full focus  
On "music today" as the one needful locus;  
This, one admits, is a most worthy trait,  
And a record when played for twenty years  
straight—  
Longer than that! It's years twenty-eight!

#### OJAI, CALIFORNIA

(May 23 - 25)

Tucked in avocado groves  
Ojai brings in guests in droves,  
Twelve years old, it now can boast  
Fame as California's host.  
Favors moderns but plays Brahms,  
Even Monteverdi psalms.  
And those mountains and that sky!  
Let's all jump on trains or fly  
Out, this Maytime, to Ojai!

#### BETHLEHEM, PENNSYLVANIA

(Late May)

Bethlehem also is long on longevity  
(Down there every one is a Bach devotee)  
Fifty years now they've sung chorales and  
masses.  
Phil Orchestra men who have helped with the  
brasses  
Won't be there this year, more is the pity.  
(They'll be playing in Europe from city to  
city.)  
But, for keeping the beat and swelling the  
tones  
I am content to trust Ifor Jones—  
His baton, that is, plus the Bethlehem chorus,  
Which has every gift save the power to  
bore us.

#### WASHINGTON, D. C.

(April 16 - 20)

Inter-American in scope  
And inter-world in its high hope,  
A festival in Washington  
In mid-April will be begun.  
Participants will come from most  
Americas. We shall be host.  
Write, in case you want to enter,  
"Inter-American Music Center."  
That is *Washington*, remember,  
And it's *April*, not December!



#### ANN ARBOR, MICHIGAN

(May 1 - 4)

Another festival, century-rounding  
(1-8-7-2, the date of its founding),  
Holds forth in Ann Arbor early in May.  
This Ormandy's men will be able to play,  
Then fly on to Europe the very next day.

#### PUERTO RICO

(April 22 - 30)

Chamber music is the trait  
Of the Puerto Rico fete.  
Senor Casals as its spirit,  
Cellist, leader, must endear it.  
Let it be, moreover, cited:  
Ten young students are invited  
From the U. S. A. as guests  
Of this second annual fest.

### • SUMMER •

#### TANGLEWOOD, MASSACHUSETTS

(June 30 - August 10)

An orchestra that runs a school  
Is not along the general rule,  
Yet Boston Symphony's the mentor  
Of the Berkshire Music Center.  
School and fest in Tanglewood  
Work to everybody's good:  
The Boston men have work all year  
And students come from far and near

INTERNATIONAL MUSICIAN

To learn from them. The music played  
Is thus across the sea relayed.  
Leaders everyone must know—  
Copland, Kroll and Carvalho,  
Burgin, Goldovsky and Ross—  
Spread its fame the world across.  
We also have a sort of hunch  
They do not lose by having Munch.

#### ASPEN, COLORADO

(Late June, July, August)

Another fest and school combined  
In equal strength is called to mind:  
This one is centered in the West,  
Has faculty among the best,  
Its director second's none—  
We point to Izler Solomon.  
Another note we feel our duty:  
Aspen is a place of beauty!

#### CINCINNATI, OHIO

(June and July)

Summer Opera at a zoo  
Might imply a threat or two—  
Picture lions, wild or tame,  
Horning in on *La Bohème!*  
Or the elephants come stormin'  
Up along the stage for *Carmen!*  
But in seasons thirty-six,  
They have never done such tricks!  
All is calm, as Robert Sidell  
Helps to solve the money riddle.



#### CHAUTAQUA, NEW YORK

(June 29 - August 24)

Chautauqua's season eighty-five  
Finds it busy as a hive  
Op'ra with Rudel in charge  
Promises to loom quite large,  
And just contemplate—how grand'll  
Be the concerts under Hendl!

#### REDLANDS, CALIFORNIA

(July 1 - 30)

An orchestra for Redlands Bowl  
Is certainly a worthy goal.  
Harry Farbman's asked to come  
To found it, mount its podium  
And bring it to a level high,  
To start its season in July.

APRIL, 1958

#### CHICAGO, ILLINOIS

(Late June, July, August)

Works for symphony, ballet,  
Chamber music, jazz band play  
Are some very cogent reasons  
Ravinia enjoys its seasons;  
And I'd praise them up some more  
If they'd just send their brochure.

#### NEWPORT, RHODE ISLAND

(July 3 - 6)

The Newport Festival expands  
With jazzists drawn from twenty lands.  
Goodman, Basie, Brubeck, Shearing,  
All and more you will be hearing,  
Plus a happy kind of fluke:  
They'll be a tribute to the Duke.

#### HOLLYWOOD, CALIFORNIA

(July, August)

Once all for the spectacular—  
With thousand-member chorals or  
A chariot race a la Ben Hur,  
The Bowl has now gone safe and sure.  
Its soloists have won their spur.  
Still, something always does occur  
To flame the headlines, make a stir.

#### DENVER, COLORADO

(July)

Last year Red Rocks with scarce a flurry  
Gave such a staging of *Walküre*  
We sha'n't forget—not in a hurry!  
Here's hoping Herbert Graf's on hand,  
The Orchestra, Saul Caston and  
The opera singers, each one grand,  
To do another just as good—  
It seems to me they said they would!

#### CENTRAL CITY, COLORADO

(Late June, July)

How short a ditty  
To Central City!  
I'd write up all its pieces,  
Except, alas,  
Oh sorry pass!  
They've sent me no releases!

#### SANTA FE, NEW MEXICO

(June 25 - August 19)

We've means old and new  
We've busses and trains  
But the same goals hold true  
Whether horses or planes.  
So the Santa Fe trail  
Followed bend after bend  
Still never can fail—  
It's pure gold at the end.  
This is just to make clear  
That the opera there  
Holds its own anywhere.

#### CHICAGO, ILLINOIS

(August 23)

Immense as sky and twice as grand  
Is music of Chicagoland:  
It lasts one day—that is, the spectacle,  
But that's omitting all the tactical  
Maneuverings—contests and such  
That all the young folks like so much.  
Take it from them, this festival  
Is "biggest, finest, best-of-all!"



#### VANCOUVER, B. C.

(July 19 - August 16)

The newest fest, its aim to prove her  
Culture status puts Vancouver  
On the map. There many, many  
Features such as *Don Giovanni*  
With George London as the star;  
Walter, Steinberg, Hoffman—more—  
All will be a fitting steer  
Toward B. C.'s Centennial Year.

#### STRATFORD, ONTARIO

(July 22 - August 16)

Up in Stratford's four-week season  
They range widely and with reason:  
Audiences are receptive  
To most anything that's festive.  
Sixteenth century works, Baroque,  
*Beggars' Opera*, jazz and folk,  
Classic—everything in fact  
That sets fancy on new track.

#### FISH CREEK, WISCONSIN

(Late August)

Up in Fish Creek in Wisconsin  
Works commissioned by Thor Johnson  
Get a hearing every day—  
Just another way to say,  
Here's a fest of pioneering,  
Questing, searching, premiering.

### • AUTUMN •

#### WORCESTER, MASSACHUSETTS

(October 20 - 25)

Worcester Fest in Massachusetts,  
This October is to lose its  
Long-time orchestra, the Philly;  
Still, they are not looking silly.  
They have hired a worthy group:  
It's Detroit's Paul Paray troupe.

(Continued on page thirty-seven)

# Symphony and Opera

(Continued from page twenty-three)

*Deaf Ear*, April 6), Evan Whallon (conducting Menotti's *The Medium* and *The Old Maid and the Thief*, April 20), Samuel Krachmalnick (conducting Marc Blitzstein's *Regina*), and Jose Quintero (conducting Weill's *Lost in the Stars*). The company's director, Julius Rudel, will conduct the Robert Kurka-Lewis Allen opera, *The Good Soldier Schweik*, and the Carlisle Floyd opera, *Susannah*. *The Ballad of Baby Doe*, by Douglas Moore (book by John Latouche) will be conducted by Emerson Buckley, and *The Taming of the Shrew* by Vittorio Giannini (book by Dorothy Fee) will be directed by Peter Hermann Adler. . . . Mozart's *Così fan Tutte* will be presented by the Opera Society of Washington, D. C., April 14, 15, and 17. Paul Callaway, musical director of the opera company, will conduct . . . The premiere of *The Witch*, an opera by Lee Hoiby, will take place on June 20 at the "Festival of Two Worlds" in Spoleto, Italy. Thomas Schippers is the festival's musical director . . . The Wagner Opera Company of New York City is currently on a three-week Spring tour. In the Autumn it will go on a ten-week Fall tour, beginning the last week of September. The company of seventy travels in two large busses, and the scenery and costumes are contained in two trailer-trucks . . . A new opera by Gian-Carlo Menotti will be produced by the N. B. C. Opera Company as an American entry at the International Exposition in Brussels, Belgium, in August. Mr. Menotti is also the librettist . . . As the final concert of its opera-in-concert-form series, The Little Orchestra Society under Thomas Scherman performed Verdi's *Macbeth* in Carnegie Hall, March 26.

**ORCHESTRA MEN** All the keyboard instruments of the New York Philharmonic have been placed under the control of one musician. He is Bruce Prince-Joseph, member of the faculty at Hunter College, New York. He will play the piano, organ, harpsichord and celesta at all performances requiring the use of these instruments . . . On March 25 and 26 Fred Begun, tympanist of the National Symphony, served as its guest soloist in the premiere of Robert Parris's *Concerto for Five Kettledrums and Orchestra*. Appearing as guest soloist on the same program was the orchestra's concert-master, Werner Lywen.

**YOUTH** "Music for Young America Concerts" is a series for high school students held this year from April 22 to May 25, in the Hall of the Americas of the Pan American Union in Washington, D. C. One of its highlights is the Merriweather Post Contest, which brings the winner a \$2,000 cash award, the runner-up a \$500 award, and the third placer a \$100 cash award. All three get to appear with the Symphony. These concerts have been sponsored by Mrs. Merri-

weather Post for the past four years . . . On April 22 the Waukesha (Wisconsin) Symphony will have a gala program to celebrate the opening of the new high school auditorium. Milton Weber is the orchestra's conductor.

## CONDUCTORS

John Barnett has been engaged as musical director of the National Orchestral Association to succeed Leon Barzin who is leaving the Association in June. For the past eleven years Mr. Barnett has been associate musical director of the Los Angeles Philharmonic . . . Thor Johnson will fly to Formosa in early May to begin a three-month engagement as conductor of the Provincial Sym-



Fred Begun

phony Orchestra at Taipei . . . Dr. A. S. McCormick has been director of the Doctor's Orchestra of Akron, Ohio, for thirty-two years. . . . Dr. Hans Lange has resigned as conductor of the Albuquerque (New Mexico) Civic Symphony . . . Last month the Rhode Island Philharmonic and the Evansville (Indiana) Philharmonic exchanged conductors for a single concert. Minas Christian, music director of the latter orchestra, led the Rhode Islanders, and Francis Madeira, music director of the Rhode Island Philharmonic, led the Evansville Orchestra . . . Jacques Singer has been appointed general music director of the Orquesta Sinfonica de la Ciudad de Buenos Aires combined with Orquesta de Teatro Colon . . . Theodore Bloomfield has been ap-

pointed conductor of the Rochester Philharmonic, effective with the 1959-60 season. Mr. Bloomfield is at present conductor of the Portland (Oregon) Symphony.

**MONEY** The Austin (Texas) Symphony put on a free "pops" concert March 17, through a grant from the Music Performance Trust Funds of the Recording Industries in cooperation with Local 433 of that city. The concert was the musical kick-off for the orchestra's annual Continuance Fund drive for \$50,000.

**FINALE** Two major symphony orchestras will close the 1957-58 season with performances of Beethoven's Ninth Symphony: the Philadelphia Orchestra under Eugene Ormandy, April 21; and the Cleveland Orchestra under George Szell, May 1 and 3. Verdi's Requiem will close the season of the University of Miami Symphony May 4 and 5. John Bitter will conduct it, and the soloists will be Frances Bible, Gloria Lind, Jon Crain and Kenneth Smith . . . At the final concert of the Brooklyn Philharmonia's fourth season, March 15, the Hon. John Cashmore, President of the Borough of Brooklyn, presented the orchestra's conductor, Siegfried Landau, with a scroll honoring both him and the orchestra . . . A concert version of Gounod's opera, *Faust*, was the final offering of the current season of the Austin Symphony, March 24.

**SOLOISTS** Joseph Szigeti will be violin soloist with the Miami Symphony April 13 and 14 . . . Eileen Farrell as soloist with the Oklahoma City Symphony, under the baton of Guy Fraser Harrison March 25 . . . On March 24, Joseph Fuchs performed the Bruch G minor Violin Concerto with the Evansville (Indiana) Philharmonic. Then he joined forces with the orchestra's conductor, Minas Christian (a former pupil of his), in a performance of the Bach Concerto for Two Violins . . . Robert Muczynski was soloist with the Chicago Symphony March 29, performing his own Concerto No. 1 for Piano and Orchestra . . . At its March 27 and March 29 concerts, the Cleveland Orchestra had as soloist Rudolf Firkusny playing the Beethoven Concerto No. 4 in G major . . . Rudolf Serkin linked forces with the Philadelphia Orchestra to give the first American performance of Prokofiev's Concerto for Left Hand and Orchestra, as the highlight of the March 28, 29 and 31 programs of the orchestra in that city.

## New Light on Mozart

*Mozart and Masonry* by Paul Nettl. 150 pages. Philosophical Library. \$4.75.

Certain inferences in *The Magic Flute* and other works of Mozart have aroused the curiosity of many regarding his affiliation with the Masonic order. Here completely new material on the subject is presented based on the general background of Freemasonry. The book also deals with the Masonic connections of such other great composers as Beethoven, Wagner and Sibelius.

INTERNATIONAL MUSICIAN

# FESTIVALS - from COAST to COAST

(Continued from page thirty-five)

Too harsh I find the poet's throes!  
If no one minds I'll end in prose.

—H. E. S.

- Anchorage.** Festival of Music, June 9-19.
- Baltimore Starlight Pop Concerts.** Beginning in July, at the Mondawmin shopping center.
- Berea Bach Festival.** Berea, Ohio, in May.
- Boston Arts Festival.** In Boston's Public Garden, in tents, and with a lakeside stage, June 6-22.
- Brandeis University Festival of the Creative Arts.** In Waltham, Massachusetts, in June.
- Brevard Music Festival.** Brevard, North Carolina, July and August.
- Buffalo Civic Orchestra.** Gives open-air concerts in city parks, beginning July.
- Carmel Bach Festival.** In mid-July in Carmel, California. Its twenty-first season.
- Cleveland Summer Orchestra.** Plays a series of performances in the Public Auditorium, beginning in July.
- Connecticut Pops.** Music Under the Stars, Bridgeport, Connecticut, July and August.
- Crescent City Concerts Association.** Pops concerts in New Orleans, Louisiana, June and July.
- Detroit Little Symphony.** Gives a series of concerts at Metropolitan Beach, beginning July.
- Empire State Music Festival.** Symphony of the Air plus opera and ballet. "Near New York City."
- Esplanade Concerts.** At Hatch Memorial Shell, Boston, Massachusetts. Boston Symphony under Arthur Fiedler. July and early August.
- Grant Park Summer Concerts.** Grant Park Symphony, conducted by Nikolai Malko. Begins in June.
- Lewisohn Stadium Concerts.** Members of the New York Philharmonic play under guest conductors a series of thirty concerts in New York City, beginning June 24.
- Miami University Pop Concerts.** In Miami Beach Auditorium, Miami, Florida, featuring well known orchestra conductors and soloists.
- Milwaukee Music Under the Stars.** July and August. Conducted by John Anello.
- Minneapolis Pops Orchestra.** Plays at Lake Harriet for a seven-week season beginning in July.
- Montalvo Summer Music Festival.** Saratoga, California. The Montalvo Festival Orchestra is conducted by Gibson Walters.
- Moravian Music Festival.** Bethlehem, Pennsylvania, in late June.
- Naumburg Concerts.** New York City. May 30, July 4, 31, Labor Day. Given in memory of Elkan Naumburg who founded them fifty-three years ago.
- Pacific Coast Festival.** June 25 to July 1. Directed by John Barnett.
- Rhode Island Pops Orchestra.** Starlight Pops at Mt. Pleasant Stadium. July and August.
- Robin Hood Dell.** Philadelphia, Pennsylvania, June to August. Eminent guest conductors.
- Rockford Symphony Summer Series.** Rockford, Illinois. Four summer concerts at Highcrest Shopping Center, under the direction of Arthur Zack.
- St. Louis Municipal Opera.** This its fortieth anniversary at the Municipal Open Air Theatre, Forest Park. June to September.
- St. Paul Pop Concerts.** St. Paul, Minnesota. July to August.
- San Diego Symphony.** San Diego, California, at Balboa Park Bowl, beginning in July. Conductor, Robert Shaw.
- Santa Barbara Festival.** Santa Barbara, California. Concerts during June.



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# Official Business COMPILED TO DATE

## NOTICE

The Name and Number of Local 687, Santa Ana, California, has been changed to read: Musicians' Association, Local 7, A. F. of M., Santa Ana, California.

## CHANGES OF OFFICERS

Local 10, Chicago, Ill.—Secretary, H. Leo Nye, 175 West Washington St.  
Local 90, North Adams, Mass.—Secretary, Edward E. Kennedy, 580 East Main St.

Local 137, Cedar Rapids, Iowa — President, J. W. Stoddard, 331 14th St., S. E. Phone: EMpire 4-5973.

Local 199, Newport News, Va.—Secretary, Jerry Fisher, 1299 Ferguson Ave.  
Local 269, Harrisburg, Pa.—President, John A. Price, Hall Bldg., Second and Locust Sts. Phone: 4-8400. Secretary, Matt Callen, Hall Bldg., Second and Locust Sts. Phone: 4-8400.

Local 279, London, Ont., Canada — President, Lionel Thornton, 13 Carfras Crescent. Phone: 3-6939. Secretary, Ben Goodfellow, 15 Elliott St. Phone: 8-1969.

Local 300, New London, Wis.—President, Gilbert Buckbee, 164 Garfield Ave., Clintonville, Wis. Secretary, Carl Knopp, 128 Roberts St., Clintonville, Wisconsin.

Local 343, Norwood, Mass. — Secretary, Mrs. Helen H. Neyland, P. O. Box 134. Phone: NORwood 7-3719.

Local 418, Stratford, Ont., Canada—Secretary, Murray A. C. Corman, 72 Daly Ave. Phone: 838.

Local 684, Grafton, W. Va.—President, Scott A. Kenney, Jr., 63 Lincoln St. Phone: 916.

Local 718, Montgomery, Ala.—President, Charles J. Miller, Alabama Industrial School, Mt. Meigs, Ala.

## CHANGES IN ADDRESSES OF OFFICERS

Local 19, Springfield, Ill.—President, Dewey Blane, 47 Fairview.

Local 105, Spokane, Wash.—President, Dudley L. Wilson, W. 1106 27th Ave., Spokane 41, Wash. Secretary, George T. Davis, State Theatre Bldg., W. 909 Sprague Ave., Spokane 4, Wash. Phone: MADison 4-1662.

Local 137, Cedar Rapids, Iowa—Secretary, Leo F. Cole, 4514 "C" Ave. N. E.  
Local 188, Butler, Pa.—President, Clyde A. Hartung, 311 Federal St. Secretary, Edwin O. Olson, 311 Federal St.

Local 256, Birmingham, Ala.—President, Ted Brooks, 313 Forest Ave., Birmingham 9, Ala.

Local 594, Battle Creek, Mich.—President, Dorr A. Stewart, 573 Bedford Rd.  
Local 630, New Kensington, Pa. — President, Joseph S. DeSimone, 925 Fifth Ave. Secretary, Edmond P. Manganello, 925 Fifth Ave.

Local 708, Atlantic City, N. J. (colored)—President, Joseph H. Jacobs, 412 Delta Ave.

## WARNING!

Members are warned that they place their membership in jeopardy should they fulfill engagements with former member Gene Corber, who also uses the names "Eugene Koerber" and "Gene King." This musician stands erased from the Federation for monies due on sur-charges and claims.

LEO CLUESMANN,  
Secretary, A. F. of M.

## CHANGES OF CONFERENCE OFFICERS

Mountain States Conference of Musicians—President, Harry Turner, 1135 North 29th St., Billings, Mont. Secretary, Gib Hochstrasser, 3910 Emerald, Boise, Idaho.

Western Conference — President, Sal Nygard, Box 758, Eureka, Calif.

## WANTED TO LOCATE

Wilson, Andrew, member Local 293, Hamilton, Ont., Canada.

Pritchard, William, former member Local 802, New York, N. Y.

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

## NOTICE

The regular Spring Conference of the Wisconsin State Musicians' Association will be held in Racine, Wisconsin, on Saturday evening and Sunday, May 10th and 11th. Registration, Sun-Dodgers, Conference and Banquet will take place at the Elk's Club, corner of Sixth Street and Lake Avenue. Unaffiliated locals are invited to send delegates.

Yours fraternally,

ROY E. SMITH, Secretary,  
Wisconsin State Musicians' Association.

## CONFERENCE

The Penn Del Mar Conference will hold its 44th annual meeting in Allentown, Pa., Saturday and Sunday, May 17-18, 1958. All locals in the states of Pennsylvania, Delaware and Maryland, as well as in the District of Columbia, are invited and urged to send delegates.

NICHOLAS J. HAGARTY,  
Secretary.

## DEATH ROLL

Boston, Massachusetts, Local 9—G. M. Holmes, Joseph H. Laurino, C. Roy Oulton, Herbert Wianer.

Cleveland, Ohio, Local 4 — Ralph Sirl.

Denver, Colo., Local 20 — Arthur J. Hall, Milton Shrednik, R. Cavallo, Mich Dixon, Charles C. Keys, Thomas Allison.

Detroit, Mich., Local 5—Arthur Erdon, Thomas A. Mitchell, Herbert G. Witt, Jr.

Hanover, Pa., Local 49—Paul E. Baker.

Houston, Texas, Local 65—Franz Roman.

Minneapolis 3, Minn., Local 73—Norman Crockett.

Montreal, Que., Canada, Local 406—Auguste Descarries.

Newark, N. J., Local 16 — Alex DiCarli, William Berco.

New Haven, Conn., Local 234—Henry E. Bradshaw.

North Adams, Mass., Local 96—Adam Lang.

Norwood, Mass., Local 343—John C. Neyland, Frank S. Ellis.

Peoria, Ill., Local 26—Martha Mackemer Brown, Charles T. Bowman.

Pittsburgh, Pa., Local 60—James H. Morrow, John Henry Raab.

Pottstown, Pa., Local 211—Lloyd A. Lafferty.

Rochester, N. Y., Local 66—Dominic Passantino, Earl DeCaire.

San Francisco, Calif., Local 6—Melvin F. Toomey, Manuel Contreras, Miss M. J. E. Hill, Austin "Don" Palmer, Nell D. Black, Tom Ambrosio (Ambrose), Joseph Bateman, Oliver Campos, E. L. Schulteis, George Furness, Gustav Selo.

Topeka, Kansas, Local 36—Otto I. Rahn.

Vallejo, Calif., Local 367 — Bebing Reloba.

Washington, D. C., Local 710—Douglas K. Fickling.

Wisconsin Rapids, Local 610—C. E. Jackson, William Nobles.

Yonkers, N. Y., Local 402—Edwin L. Bowers.

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Club Capri, James C. Hayes and Eddie Oaks, Anchorage, Alaska, \$1,220.72.

## Local Notes

In Milwaukee, Local 8 members are still talking about their annual party held February 17. The ballroom had been arranged by Chairman Wussow to look like a huge palm garden. Dancing, food fit for kings and queens, visits with friends, all helped to make it a wonderful occasion.

At the present writing the local is about to launch its Easter Ball.

The general meeting, held March 10 by Local 12, Washington, D. C., was called "Dan Parenti Night" as a way of saying "thanks" to Dan for the many meals and snacks which he has served the members through the years after their general meetings. He is a life member of the local and has been a loyal and conscientious member, officer and worker through the years.

We hear from Local 34, Kansas City, that one of its members, Zena Kearney, who devotes much time to working with afflicted persons, recently through music was able to draw a child out of a condition of acute shyness, so that she played with poise and charm before "an audience of millions" on the Ted Mack Amateur Hour contest.



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Where they are playing

(Continued from page six)

is on their open days that the free dances are staged. The idea is to get the boys and girls away from dancing to records and expose them to live bands.

Wilma Lee, Stoney Cooper and the Clinch Mountain Clan Band along with Hank Snow and his Rainbow Ranch Boys are performers on the Saturday night Grand Ole Opry Show broadcast over station WSM in Nashville, Tenn.

Charlie Carroll (piano and songs) opened at Chary's in Miami, Fla., in mid-March . . . After closing a three-month stay at the Colonnade Hotel in Miami Beach, Fla., Sandra Shaw is currently appearing at Henry Neyle's Steak House there . . . The Bobby Palk Quartet (Bobby Palk, guitar, flute and vocals; Sammy Stevens, piano; Eddie Schwager, bass; and Pete Helmtoller, drums) has recently completed fifty-seven weeks of jazz playing at the Stut 'n' Tut in Fort Lauderdale, Fla. . . Ralph Proctor and his Continental Orchestra entertain at the Galt Ocean Mile Hotel in Fort Lauderdale. The five-piece orchestra consists of Ralph Proctor, piano, accordion, vocals and leader; Eddie Weston, sax, clarinet and violin; Marty Gregor, trumpet and violin; Buddy Boyer, bass, violin and vocals; and Joe Bush, drums.

WEST

Larry Dale, doing impressions at the piano, has an indefinite contract with Gilbey's Cocktail Lounge in San Francisco, Calif. Originally booked for two weeks, he has been there for almost four months and gives every indication of being at the Powell Street location for a long run . . . The Paul Bley Quartet is booked for another two months at the Jazz Workshop in San Francisco . . . The modern Jazz Quartet is employed at the Blackhawk in

the same city for April . . . Johnny Lane's Randolph Street Five from Chicago opened at the Dragon's Den in Bellflower, Calif., on March 7 for an indefinite stay . . . After five years on the road the Tommy Parks Duo (Inez Turigliatto on bass and Tommy Parks on accordion) is playing dinner-dance music at Lena's in Santa Rosa, Calif. . . The Bob Barnes Quintet is in its sixth month at the Island Cafe in Coronado, Calif. The quintet, featuring modern jazz, consists of Bob Barnes, alto, tenor, clarinet and flute; Dick Williams, piano; George Le Fever, trumpet; Frank Brennen, drums; and Bob Saravia, bass and trombone . . . Western guitarist and country singer Tex Lancaster is featured at the Corral Nite Club in San Leandro, Calif. . . Marvin Fogerson is currently on tour with Curley Gold and his Texas Tune Twisters Western Swing Band, playing one-nighters throughout Northern California.

Organist Kate Thorne is in her fifth year at Fez (Shrine) Club in Albuquerque, N. M.

Alice Duff can be heard on Saturday nights over radio station WFAA broadcast from the State Fair Auditorium in Dallas, Texas. . . The Joe Reichman Orchestra has been held over through July 1 in the Century Room of the Hotel Adolphus in Dallas.

After closing a run of several months at Wally's Clover Club in Miami, Fla., the Frantics have returned to do club dates in Las Vegas, Nevada.

The Larry Ward Quintet (Larry Ward, trombone and bass; Kay Canfield, cocktail drums and vocals; Leon Raye, piano; Monty Schlepp, tenor and clarinet; Milt Abramson, trumpet) is the attraction at the Esquire Dinner Club in Rapid City, S. D. The Group plays society, Latin and Dixieland selections.

BOB ELLIS has been at the Excelsior Lounge in Sunnyside, Long Island, New York, for the past eight months . . . After an eighteen-month engagement at the Lake Club in Springfield, Illinois, BUDDY KIRK began a tour of three months on March 6 . . . Organist BETTY KAYE recently appeared at the Le Moyne Manor in Syracuse, New York, for a four weeker . . . JOHN COX is the organist in the Viking Room of the Hotel Belden in Canton, Ohio.

Bob Ellis

Buddy Kirk

Betty Kaye

John Cox



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Of interest to the world of...

## CHAMBER MUSIC

The many fine woodwind quintets our various large cities boast deserve a special article. However, just at this time space for such is lacking. We should like, however, to bring to the attention of our readers two prominent groups, the photographs of which appear on these pages. For over a decade, the New York Woodwind Quintet has toured the United States, bringing its unusual repertoire of fine woodwind music to both small and large communities, colleges and elementary schools. In the Fall of 1956 the quintet went on a ten-week tour of South America under the sponsorship of the American National Theatre and Academy, and will, this coming summer, tour Europe under government auspices, representing American cultural activities and performing at the International Exposition at Brussels. It is also one of the performing units at the "Summer Evenings of Music" on the campus of the University of Wisconsin-Milwaukee.

Another group which calls for particular mention is the Baltimore Symphony Wind Ensemble which has appeared at young people's educational series in public schools in that city and in colleges in Maryland and Pennsylvania. It has appeared on the Dave Garroway program, NBC network TV. Its 1958 schedule includes many appearances on campuses in Maryland and the surrounding area.

The Summer Evenings of Music, on the campus of the University of Wisconsin-Milwaukee, will have the services, besides the New York Woodwind Quintet, of the Fine Arts String Quartet. (Members of this quartet are Leonard Sorkin, first violin; Abram Loft, second violin; George Sopkin, cello; and Irving Ilmer, viola.) Both these ensembles will be in residence at Marietta House on the Kenwood campus for the entire summer session, June 23 to August 1. Joining the groups as soloist will be concert pianist, Frank Glazer.

During the concert season members of the two ensembles will participate in a series of preview lectures or symposiums on music for strings, woodwinds and piano. Members of

both groups will also instruct music students enrolled in the UW-M's summer session music workshop, running concurrently with the summer session.

The Winterbourne Quartet gave a chamber music hour at the Baltimore Central Y.M.C.A. February 23. Organized several years ago by Estelle Golton, the quartet includes Mrs. Golton at the piano; Semeon Spielman, cellist; Raffaello Ferraco, violinist; and Betty Shoop Parker, violist.

The University Brass Ensemble has given over forty concerts and demonstrations during the past season in the New York area. Many have been given in the public school system of New York City through the sponsorship of Young Audiences, Inc., and the Music Performance Trust Funds of the Recording Industries. Organized during the summer of 1956, the ensemble has as its purpose a review of available brass literature.

Its members are: Wilfred Roberts, trumpet; Irvin Bourque, Jr., trumpet; Theodore Rollins, French horn; Richard Hixson, trombone; Walter Sear, tuba. Roberts, Rollins, Hixson and Sear are also members of the Radio City Music Hall Orchestra. Bourque hails from the North Carolina Symphony, the American Chamber Symphony and Fred Waring's orchestra.

Two concerts, one in the afternoon and one in the evening, were presented on March 9 at the New School for Social Research in New York City. Ernst Krenek and Ben Weber were the featured composers. Participants included Alexander Schneider, violin; Mieczyslaw Horzowski, piano; the Galimir Quintet; the Schola Cantorum, Hugh Ross, conductor; Bethany Beardslee, soprano; and an instrumental ensemble conducted by Mr. Krenek.

The Tichman Trio—Ruth Tichman, pianist, Herbert Tichman, clarinetist, and Alexander Kouguell, cellist—gave a concert in Carnegie Hall, New York, in February. New to concertgoers as a group, its members have been heard with other chamber groups. Mr. Kouguell gave his first solo recital last season.



Baltimore Symphony Wind Ensemble. Standing, left to right: Wayne Raper, oboe; Britten Johnson, flute; Ignatius Gennusa, clarinet. Seated, left to right: Thomas Kenny, French horn; Stanley Petruilis, bassoon.



New York Woodwind Quintet. Left to right: Samuel Baran, flute; Jerome Roth, oboe; John Barrows, French horn; Arthur Weisberg, bassoon; David Glazer, clarinet.

The New York Chamber Music Ensemble was conducted by Dimitri Mitropoulos in the New York premiere of Darius Milhaud's "Aspen Serenade" for nine instruments, on March 10. The same program held a world premiere, a wind quintet by Vittorio Rieti, which the critics called "chic and charming."

A cello-piano duo from Cleveland comes up in the news. The cellist, Albert Michelson, is a member of the Cleveland Orchestra. He came to Cleveland in 1946 from Europe where he was principal cellist in the Monte Carlo Symphony. Frederick Koch is founder-musical director of the West Shore Concerts in Lakewood, Ohio, and director of the Studio-School of Music Art Dance in Rocky River. Besides playing in numerous concerts for schools, clubs, libraries, they appeared in one of the series of West Shore Concerts. At this latter concert, Mr. Koch's new Fantasia for cello and piano was introduced.

"Sinfonietta," conducted by Dr. Constantine Johns, gave a program of chamber music at State Teachers College, West Chester, Pennsylvania, on March 9. Soloists were Nancy Weber, oboe; George Allen, clarinet; Barbara Fatzinger, bassoon, and Harold Butterbaugh, horn.

A chamber orchestra, composed of members of the Brooklyn Philharmonic, were led by Siegfried Landau in the United States premiere of Benjamin Britten, at Kaufmann Auditorium in New York City, on March 19 and 20.

Union University, Jackson, Tennessee, recently presented a chamber music recital, with special guests, Dr. and Mrs. Burnet C. Tuthill of Southwestern University, Memphis. Dr. Tuthill's Fantasy-Sonata for clarinet and piano was played. The Mozart Trio No. 4 in E flat major and "Five Pieces" by Bruch were performed by William Perryman, pianist, Ruth Wood Tuthill, violist, and Frederic Lubrani, clarinetist.

On March 6, the Hollywood String Quartet performed for the first time in New York, at the Grace Rainey Rogers Auditorium of the Metropolitan Museum in the course of its first transcontinental tour. Formed ten years ago, it is widely known. It is surprising, therefore, that its New York debut has been so long delayed.

The quartet is comprised of Felix Slatkin, first violin, Paul Shure, second violin, Alvin Dinkin, viola, and Eleanor Aller, cello. Each of these instrumentalists has been a member of a major film studio orchestra, and Felix Slatkin has also guest-conducted the Hollywood Bowl Orchestra.

Six chamber music concerts will be given on Wednesday evenings during the Berkshire Festival season at Tanglewood. These concerts will be presented on July 2, 9, 16, 23, 30 and August 6 at the Theatre Concert Hall.

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# SPEAKING of MUSIC

## Baton "Greats"

Fritz Reiner and George Szell conducted within five days of each other at Carnegie Hall in early March, and both of them had on their programs works by Mozart. The remarks I jotted down on the program notes of each concert were, for Szell (conducting his own Cleveland Orchestra) "nothing haphazard . . . purposeful . . . military stance . . . well-schooled orchestra . . . vitality," and for Reiner (conducting the Philadelphia Orchestra) "economy of means . . . magician for effects," and then, in large letters, "A MIND!" Amplifying these jottings: Both conductors projected their respective programs with absolute fidelity to the spirit of the composer and with absolute command of their "instruments." But, while the Clevelanders reacted to the intricate rhythmic movements, the unerring designations with highly sensitized eyes, ears, nerves and muscles, the Philadelphians were in the play of — via the merest twitch of an eyebrow, the crook of a little finger, the tilt of a head—a special and powerful way of thinking.

Ennice Podis was the assisting artist for the Cleveland Orchestra, playing Peter Menin's Concerto for Piano and Orchestra in its New York premiere. She is mistress of the light, lithe portrayal. The piano has no mechanism as she plays it. Menin (who took a bow—several bows) must have been very happy with the arabesques, the cadenzas, the spray-like rush of tones she produced.—E. J.



George Szell



Fritz Reiner

## Rochester Hears Echaniz

On March 13 when Paul White conducted the Rochester Philharmonic at the Eastman Theatre, the soloist was Jose Echaniz, who in his alter ego is a member of the faculty of the Eastman School of Music. The smooth and effortless flow of music which he drew from the keyboard reminds us that this pianist has had a long and eventful career in the United States. After a childhood in Cuba, he made his New York debut at the age of sixteen. Since then he has given recitals in hundreds of American cities and has performed with the Philadelphia Orchestra, the Chicago Symphony, the Rochester Philharmonic, the St. Louis, Cincinnati and Minneapolis orchestras, and the Havana Philharmonic.

From 1948 to 1954 he was conductor of the Grand Rapids Symphony.

Now Mr. Echaniz is again giving concerts in this country and abroad. On February 21 he played with the Sociedad Pro-Arte Musical in Havana, following which he toured other cities of Cuba.—H. E. S.



Jose Echaniz

## Force and Focus

A podium personality that will no doubt become familiar to American audiences within the next few years is Paul Kletzki, Polish-born conductor who is making his first visit to the United States this season at the invitation of Eugene Ormandy and who is to be the conductor of the Dallas Symphony for the 1958-59 season. We saw him conduct at the concert of the Philadelphia Orchestra at Carnegie Hall February 19. Our impression was that he is a conductor of great imagination and scope and one with the power to project his ideas. He did so at any rate on this evening, and it could have been no easy task, with the Ormandy-conditioned men of the Philadelphia Orchestra and with such widely diverse works on the program as Brahms' Fourth, Honegger's Symphony No. 2 for Strings and Debussy's *La Mer* sketches.

With the Brahms, Kletzki concentrated on solidity of form with a slow working toward the grand climax. His beat, usually calm and measured, can become ferocious, the power-



Paul Kletzki

ful arms directed toward particular sections, hands drawing notes from single instruments.

Under his baton the Honegger was compelling and luminous. The strings proved their dynamic possibilities. The battery of double basses was impressive. A lone trumpet, Samuel Krauss, waited silently through most of the composition but toward the end made up for his inactivity by coming in with a martial air which in volume and timbre out-sounded the whole string orchestra. In this work also violist Gabriel Braverman's phrasing shone with particular luster.

Of all the evening's offerings, though, we liked best the *La Mer* sketches. Virtuoso conducting was the word for the podium work here. Every instrument was accorded its place. It was a thrilling interplay of all sorts of sounds and tones, meeting, merging, separating, each kept to its channel, yet each driving on toward the consummate effect. One realized that to attain such an end a great conductor was an indispensability—one who could both visualize so complex a pattern and carry it to fruition.—H. E. S.

## Artists Teamed

The well-known "husband and wife team," Carroll Glenn and Eugene List, increased their prestige when they appeared as soloists at the concert of the National Orchestral Association in Carnegie Hall, New York, March 18. In the Viotti Double Concerto in A, Op. 3, they did not step out of the balanced picture once, and Leon Barzin, for his part, kept the orchestra in perfect equipoise. With the performance of Richard Strauss's Concerto for Violin in D minor, another meaningful composition was added to New York's repertoire. The Concerto is closely written, with every finger move and bow stroke called into play, and Miss Glenn played it with power, style and taste: took pizzicato double stops with delicacy; made the upper ranges of the violin eloquent; discoursed with poise; sang jubilantly.—S. E. H.



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# CLOSING CHORD

## OTTO L. RAHN

Otto L. Rahn, former president of Local 36, Topeka, Kansas, passed away on February 20 at the age of eighty-one.

Born June 1, 1876, in Natzlaff, Germany, he settled in Topeka in 1885. He was a member of Local 36 for more than fifty years, serving as president for over fifteen years. He was also secretary of the local for a time and attended numerous Conventions of the Federation. A veteran member of Marshall's Band, his instrument was the clarinet.

## WILLIAM (SHORTY) FREEMAN

William (Shorty) Freeman, a member of Local 364, Portland, Maine, passed away on January 23.

An expert violinist and once a theater musician, he was an original member and business manager of the Katahdin Mountaineers, a famous musical and entertaining group in the state of Maine.

## CHARLES C. KEYS

Charles C. Keys, a life member of Local 20, Denver, Colorado, passed away on January 10.

Born in Beloit, Kansas, July 29, 1888, he received his early training and education in Colorado Springs. He settled in Denver, playing in leading theaters, the municipal band and the symphony orchestra.

Mr. Keys was secretary of Local 20 from 1935 to 1944, at which time he became secretary-treasurer, a post he held until 1953 when he resigned because of ill health. He was also a delegate to many Conventions of the Federation.

## LLOYD A. LAFFERTY

Lloyd A. Lafferty, a life member of Local 211, Pottstown, Pennsylvania, passed away on February 26 at the age of sixty-seven.

He joined the local in 1908 and was the oldest living active member. He was president of Local 211 from 1941 to 1952 and served as delegate to many Conventions

of the Federation, the last one being New York in 1951.

He played French horn in the Pottstown Band for forty years and for many years played in the Sunday School Orchestra of the First Baptist Church of Pottstown. He was also a member and played with the Rajah Temple Shrine Band and the "Never Sink Forest of Tall Cedars of Lebanon Band," both of Reading, Pennsylvania.

## JIMMY GARRETT

Jimmy Garrett, noted pianist in famous dance bands both in the United States and Canada, passed away recently at the age of fifty-three.

Born June 22, 1904, in Brockville, Ontario, Canada, he went to Watertown, New York, in 1925 and joined Freddy Bellinger's Society Dance Orchestra. The next year he was a member of the Avon Theater Orchestra. In the spring of 1927 he went to Dayton, Ohio, where he signed with Art Landry's Orchestra. The following summer he joined the New York City Recording Orchestra of Frank Silver. Mr. Garrett played in bands of Paul Whiteman and the late Tommy Dorsey. He also directed his own band for a time.

He was a member of Local 180, Ottawa, Ontario, Canada; Local 802, New York City; and former member of Local 734, Watertown.

## JOHN C. NEYLAND

John C. Neyland, secretary-treasurer of Local 343, Norwood, Massachusetts, passed away on February 6 at the age of forty-nine.

He was born in Milton, Massachusetts, on January 3, 1909, and joined the local in 1932. He served a term on the executive board and assumed the office of secretary-treasurer in 1940, a post he held until his death. He was a delegate to the Conventions of the Federation, from 1944 (Chicago), and regularly attended semi-annual meetings of the New England Conference.

He played drums and string bass and was cymbalist for the Norwood Musicians' Union Band, for which he also served as manager.

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★ The International Society for Music Education will hold its third International Conference July 31 to August 7, in Copenhagen, Denmark, its theme, the role and place of music in the education of youth.

★ Joseph Szigeti will give three concerts at Indiana University in April. These will include twelve violin sonatas by masters of the twentieth century (April 17, 19, 20).

★ Ozan Marsh, California pianist, has been appointed chairman of the piano department of the Chautauqua School of Music, Chautauqua, New York. Lorene McClintock presents as usual her "McClintock Piano Method."

★ The Ernest Bloch Award was withheld this year because no one work submitted merited the awarding of the prize. However, two fine works, the judges decided, deserved honorable mention. They were *The Vision of Isaiah*, by Arnold Freed of New York City, and *When Brothers Dwell in Unity* by Heinrich Schalit, of Evergreen, Colorado. Sponsor of the prize is the United Temple Chorus of the Five Towns, Long Island, New York.

★ Radio Station WQXR, New York City, will contribute an additional \$500 to the \$13,000 already allocated by Broadcast Music, Inc., for the sixth annual Student Composers Radio Awards. The WQXR prize will go for the best piece of chamber music for a small instrumental group. WQXR will also provide a broadcast performance of the work, by the WQXR String Quartet on one of its fall programs.

Abram Chasins, music director of WQXR, will join the National Judging Committee (Earl V. Moore, Henry Cowell, Claude Champagne) in selecting the prize-winning compositions.

Sponsored by BMI and BMI Canada, Ltd., to further the creation of concert music, the awards are given annually for the best compositions submitted, regardless of instrumentation or length. For further information, address Broadcast Music, Inc., 589 Fifth Avenue, New York 17, New York.

★ Benny Goodman is to appear with his jazz orchestra at the Brussels World's Fair. He and his orchestra, sextet and trio will perform May 25-31 in the American Theatre on the Fair Grounds.

★ This year's spring tour of the Chicago Symphony Brass Ensemble includes appearances at St. Louis Park (Minnesota) High School, May 7; Hamline University and Ramsey High School, St. Paul, May 8; Brookings (South Dakota), May 12; Northern State Teachers College, Aberdeen (South Dakota), May 13; Huron (South Dakota) College, May 14; Hastings (Nebraska) College, May 15, and Yankton (South Dakota) College, May 16. The group's personnel is made up of: Adolph Hersteth and Renold Schilke, trumpets; Wayne Barrington, horn; Frank Crisafulli, trombone; Arnold Jacobs, tuba.



Frank Glazer

★ Frank Glazer will appear as soloist with the Chautauqua Symphony in two performances, August 5 and 9. The opening concert of the season will be given July 5, Walter Hendl conducting.

★ American Opera Auditions has chosen eight winners out of the 1,000 original entrants in its competition for young singers. They are: Saralia Rhodes Hageman, soprano, of New York and Fort Worth, Tex.; Gene Boucher, bass-baritone, of Jefferson City, Mo.; Ronald Reitan, baritone, of Tacoma, Wash.; Jean Deis, tenor, of Dayton, Ohio; Guy Gardner, baritone, of New York and Houston, Tex.; Prudencya Bickus, soprano, of Chicago, Ill.; Marjorie Smith, soprano, of New York, and Rosalia Maresco, soprano, of Jamaica Queens, New York.

★ On March 23, Ronald Hodges, assistant professor of music at Mount Holyoke College, gave a piano recital at Chapin Auditorium, featuring the works of Ravel.

★ Nashville, Tennessee, will be host city to the American Symphony Orchestra League Convention, June 12-14.



The above photograph of the Mrs. Finn-Hazen Drury Orchestra was taken at a recent Teen Town Dance held in the hall of the Stamford Fire Department, adjacent to the City of Niagara Falls, Ontario, Canada. The music for this dance was provided by a grant from the Music Performance Trust Funds of the Recording Industries obtained with the cooperation of Local 298, Niagara Falls, Ontario. For the past two winters, this orchestra has played a number of these teen dances alternately paid for by the MPTF and by the firemen. Left to right: George Holding, violin; Win Eggleston, drums; George Grantham, alto sax; Pasquale Ramunno, accordion; Mrs. Finn, piano; George Sisley, representing the Stamford Fire Department; and Hazen Drury, second violin and master of ceremonies.

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