

international



The Philadelphia Orchestra page 9

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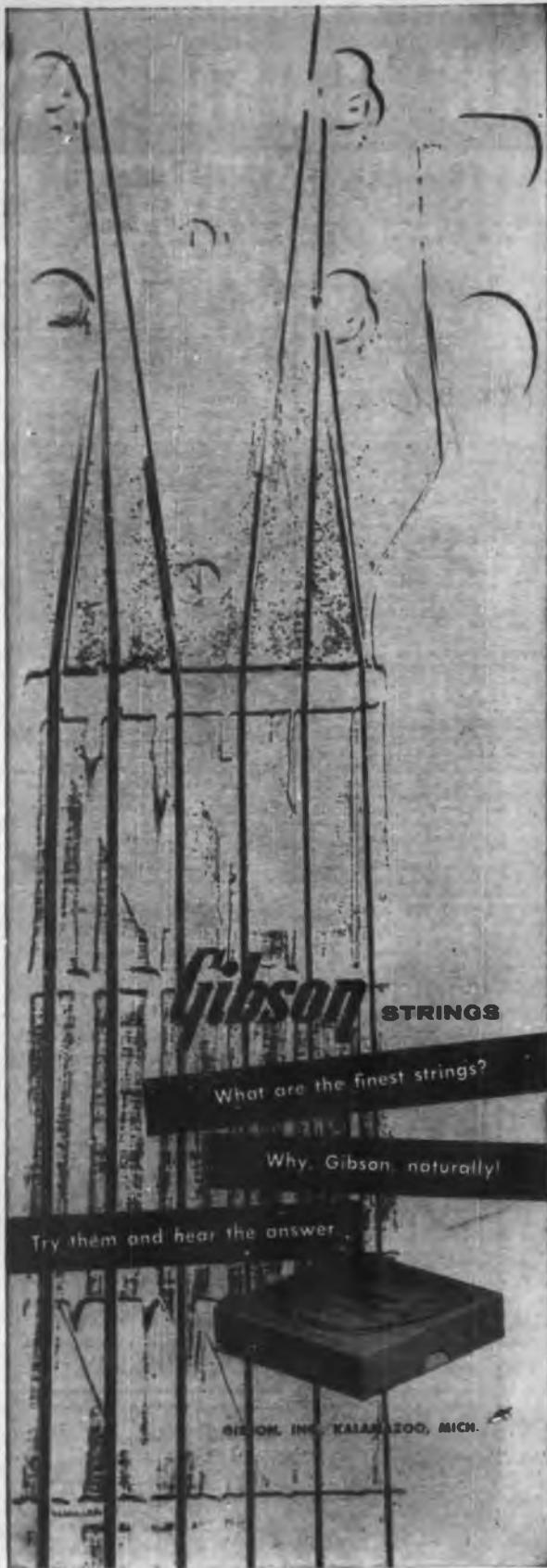
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IMPORTANT NOTICE FOR ALL MEMBERS

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.

Historic Tablet Placed On A. F. of M. Building in Newark, N. J.

A tablet recently placed on the office building of International Secretary Cluesmann and International Treasurer George Clancy, that is, 220 Mt. Pleasant Avenue, Newark, New Jersey, singles out this piece of ground as one of the important historic sites of the United States.

This was the site of the Mt. Pleasant Estate of Isaac Gouverneur, "merchant of Curacao, citizen and patriot of the American Revolution." His descendant, Nicholas Gouverneur, built a mansion which became the residence of Gouverneur Kemble, nephew of Nicholas, in 1807. In subsequent years the writers Washington Irving and James Kirk Paulding were entertained there and collaborated on the humorous sketches, "Salmagundi."

The tablet placed on the A. F. of M. building by the Schoolmen's Club in commemorative ceremonies May 16, recalls that Irving and his friends retreated from the noisy city of New York "to stroll, hunt and fish in these pastoral hills, guests of Gouverneur Kemble. Here their literary genius created the Salmagundi Papers and immortalized the Kemble Mansion as Cockloft Hall. Thus the genius of Washington Irving, inspired by those Newark scenes, transmuted the literature of Addison and Steele into a classic of American Literature."

A Convention of Great Decisions

● Conventions of the American Federation of Musicians have all been momentous ones. This, our sixty-first convention, however, would seem to be one of the most important. Within the brief five days allotted to them, far-reaching decisions must be made by the delegates. The 263,863 members are looking to these delegates to give them direction and indicate courses of action. That these delegates have sincerity and courage cannot be doubted, and that they have full knowledge of the seriousness of the musician's predicament is also not to be questioned. The week of June 2 to 7 will therefore be one to be watched from every locality within the Federation's jurisdiction.

Union-Owned Insurance Firm Scores Record-Breaking Gains

Record breaking achievements during the past year, especially in benefits distributed among union workers, were reported by the Union Labor Life Insurance Company at its annual meeting in Baltimore. Edmund P. Tobin, president of ULLICO, announced that insurance in force is now nearing the billion dollar mark and that new highs were scored in growth of company assets and premium income.

ULLICO stands pre-eminent in the insurance field in providing insurance programs that are broad and liberal in coverage, yet at the lowest premiums consistent with safety and legal requirements.

The American Federation of Musicians has been a stockholder in ULLICO since it was founded in 1927. The A. F. of M.'s purchase of \$25,000 in stock has proved a wise investment. The union has received in cash dividends over the years more than the original cost of the stock. It has also received a substantial stock dividend and today its holdings are worth \$29,167.

Joseph N. Weber, former president of the

A. F. of M., served on ULLICO's first Board of Directors. At present International Secretary Leo Cluesmann serves on the company's board.

Many locals throughout the country carry their insurance and welfare programs through ULLICO not only because they believe in patronizing union services but because of the good service rendered.

A. F. of L. Secretary-Treasurer William F. Schnitzler told the stockholders' meeting he was especially impressed by one key figure in ULLICO's annual report — the payment of more than twenty-six million dollars in benefits to living policyholders alone in 1957.

"That shows the important role you are playing in the trade union movement," Schnitzler declared. "This is not a cold, callous corporation, interested only in profits. You are gearing your operations to service for the nation's workers and that is why your potential for greater expansion is unlimited."

Both Schnitzler and AFL-CIO President George Meany serve on ULLICO's Board of Directors and Executive Committee.

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● Have you noticed the new address label on your *International Musician*? Yes, the *International Musician* has moved into such illustrious company as *Life*, *Time* and other national magazines in the method of addressing magazines. We hope, by this new method, to vastly improve the mailing and distribution of our magazine.

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KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

INTERNATIONAL MUSICIAN



Philadelphia's Orchestra -

Eugene Ormandy

The Philadelphia Orchestra has one of the fullest and richest concert seasons in the whole annals of symphonic ensembles — twenty-eight pairs of Friday afternoon and Saturday evening concerts, ten Monday evening, four student and five Saturday morning children's concerts; it has ten concerts in New York, six in Washington, eight in Baltimore, six at the festival in Ann Arbor, one or two concerts each in a number of other cities, and a mid-winter tour of several cities in the South. There are also three pension concerts. Also most of the members continue their season in the summer as members of the Robin Hood Dell Orchestra.

Quite as unusual as its present breadth of achievement is its history. The orchestra was born at the turn of the century, the twice removed offspring of the oldest musical organization in continuous existence in this country, the Musical Fund Society, founded in 1820. For this Fund Society, by standing sponsor at various times to the predecessors of the Philadelphia Orchestra, made the latter's existence possible.

Another hoary institution, the Germania Orchestra which dominated matters musical in Philadelphia from 1856 to 1895, gave its membership indirectly to the Philadelphia Orchestra. That is, the Henry Gordon Thunder Orchestra (1896-1899) which had annexed to a man the Germania Orchestra, passed on many of its members to the Philadelphia Orchestra. Also the Philadelphia Symphony Society (1893-1900) which, though an amateur organization, had a large orchestral library, gave this library to the new group, plus a set of music stands and kettle drums.

For many seasons Philadelphians had been brooding over the idea of starting a really professional orchestra. When Theodore Thomas,

who had been considered a possible podium candidate, was called to Chicago in 1891 as the permanent conductor there, many felt they had missed a chance that would never again be offered. Some, inconsolable, turned their backs on the whole enterprise, boycotted concerts, were deaf to any entreaties for funds. Others took it as a lesson to profit by. When Fritz Scheel arrived from the West Coast to conduct summer concerts at Woodside Park in 1899, the quality of his performances so aroused the admiration of these Philadelphians that the Symphony Society (amateur) engaged him to direct its three concerts on his stipulation that he be allowed to conduct two concerts with a professional orchestra in the Spring. Come Spring, Scheel asked that his part of the bargain be honored.

Now music-promoting Philadelphians resorted to a ruse. They knew that the citizenry which would not rise to support a symphony orchestra or even attend concerts as *entertainment* would turn out en masse for a "worthy cause," be it flood victims, milkless babes or Greek destitutes. So, just as eighty years before the Musical Fund Society had got its start with a benefit concert (for "decayed musicians"), so this concert of March 29, 1900, given for the "Relief of the Families of the Nation's Heroes killed in the Philippines," was such a success that immediate plans were made for a permanent orchestra. A fund of \$15,000 was raised, and, on November 16, 1900, the first concert of the Philadelphia Orchestra of eighty-five musicians was conducted by Scheel. Although there were discouraging deficits the first season, the musical standards were high, and from year to year the generosity of patrons increased. In 1902 and 1904 tours were undertaken to New York and Boston, daring moves in those days, but,

as it turned out, rewarding ones. By 1905 Scheel was not only giving regular concerts in Philadelphia and thereabouts, but also touring the middle Atlantic States. His death in 1907, at the age of fifty-five, was said to have been due to overwork.

A Women's Committee for the Philadelphia Orchestra was organized in 1904—over the protests of a large segment of the citizenry, since women in those days were expected to sponsor benefits but not build orchestras—and has, throughout the ensuing half-century, played a vital part in the success of the orchestra. (Philanthropists Alexander van Rensselaer and Edward Bok also tided it over in various of its crises.) After 1907 Carl Pohlig took over for a five-year period, resigning because of difficulties with the management, to make way for Leopold Stokowski, engaged, sight unseen, on the basis of reports of his work in Cincinnati. During the twenty-nine years (1912-1941) of his conductorship, the Philadelphia Orchestra rose from a community ensemble to a position of a world-renowned instrument, famous for its forays into new fields of musical literature and for its virtuosity. It was Stokowski, too, who inaugurated Tuesday night concerts in New York City. He started the children's concerts and a youth series. He obtained solid financial backing for the orchestra.

However, in 1934, Stokowski stated that he preferred not to sign himself to a long-term contract, but said he would agree to conduct a certain number of concerts a year. The board saw that this plan, if continued, would not be to the best interests of the orchestra, and engaged a co-conductor, Eugene Ormandy, to ease the load for Stokowski. In 1938, Ormandy was given the title of "musical director" of the orchestra and Stokowski's regime was virtually at an end.

Time has proved that Mr. Ormandy has exactly the right ingredients for the successful conductorship of the Philadelphia Orchestra. Year by year it has risen in musicianship and in prestige.

During Ormandy's tenure on the podium the Philadelphia Orchestra has made history through its touring. In 1937 it went on its first transcontinental tour, with repeats in 1938, 1946 and 1948. In 1949 it made its first foreign pilgrimage—to Britain, playing twenty-eight concerts in ten cities. London reviewers dwell on the orchestra's uncanny precision, tone quality, and balance of ensemble. In the spring of 1955 it flew to Europe, to give concerts in France, Belgium, the Netherlands, Spain, Portugal, Italy, Switzerland, Austria, Germany, Sweden and Finland. In 1957 the orchestra made another transcontinental tour of six weeks, Portland, Maine, to Portland, Oregon, south to Los Angeles, and home via New Orleans.

Currently, the orchestra is engaged in an eight-week tour of Europe, Russia and the Iron Curtain countries. Before returning to the United States in July the 116 musicians and staff will have visited twenty-two cities in thirteen countries of Continental Europe and four in England. It will have played a total of forty-three concerts, twenty of them in Russia and its satellite nations. The tour is administered by the International Cultural Exchange Service of the American National Theatre and Academy.

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*Conventionites have more to do
 Than shout our troubles to the
 blue!
 One and all they'll fight them
 through,
 Find cures for some, for some
 redress,
 And will in any case express
 The will of all—this is our guess!*

In celebrating its fiftieth anniversary, Local 484, Chester, Pennsylvania, really did itself proud. Included in the festivities by proclamation of Mayor Joseph L. Eyre, was a week of live music, during which the residents were called upon to acknowledge and celebrate with the members of the local in a spirit of community friendship.

During this week (April 7-16) there was dancing to live music at various centers, a live-music parade with officials, bands and floats, a president's reception, and a Golden Anniversary Banquet, with appropriate ceremonies, followed by a show and dance.

As part of the fanfare, an attractive brochure was distributed, listing the events of the week and giving a history of the local's "fifty years of live music." Its early vicissitudes were cited—the effects, for instance, of the Great Depression—its pioneer work in drawing up a Music Code of Ethics defining the jurisdiction of the professional musician and the school musician,

its officers through the years, its long-standing musical organizations—i. e., the Chester Elks' Band and the Lukens' Steel Band—and its current activities.

The record ends with the following message: "President Petrillo, on our Fiftieth Anniversary, please accept our many thanks and good wishes for a job being well done. It is our fervent hope that you will be able to continue with your work as long as you may desire."

On March 8, 1908, the "youngest drummer boy in Baltimore" was enthusiastically applauded after several drum exercises during a concert at the Bennett M. E. Church. The boy's name? Gerhart E. Helmers. "Doc" Helmers is still being enthusiastically applauded—but at Maria's and on the piano.

—From Local 40's
 "The Baltimore Musician,"
 April, 1958.

Local 388, Richmond, Indiana, boasts a father and son. John and Ray Conolly, who are both life members of the local. The son, Ray Conolly, was presented with his gold card early this year. John Conolly has been a member for fifty-one years—he just missed being a charter member—and for a long period was a board mem-

President J. Bruce Eckenrode of Local 388, Richmond, Indiana, presents a life membership card to Brother Ray Conolly of that local. Looking on (left) is Secretary Earl J. Brisco and (right) John Conolly, father of Ray.



ber. He played cornet with the Richmond Symphony, the Richmond City Band, the old Richmond Grotto Band and the Odd Fellows Lodge Orchestra. Ray has played with a number of theater orchestras and radio staff orchestras. He is also a member of Local 3, Indianapolis, and is at present playing with the Walt Jackson Dance Orchestra in that city.

Pvt. Edward Alley a member of Local 361, San Angelo, Texas, has been selected as conductor of the United States 7th Army's seventy-member symphony orchestra stationed in Stuttgart, Germany. He won the post after competitive auditions. The judges, all Germans, were conductors of the Stuttgart Opera, the Stuttgart Radio Orchestra and the West Germany Philharmonic Orchestra.

The orchestra, under the auspices of the State Department, has traveled to ten European countries, playing often in small towns where they provide the populace with their only chance to hear live symphonic music. Wherever they have played, they have astonished music-conscious Europeans, accustomed to viewing "GI's" only as harbingers of rock 'n' roll and hill-billy music. Radio Free Berlin commented, "These splendid boys win our sympathies faster than all the nuclear divisions which are ready to defend us."

In a recent interview, Pvt. Alley stated that "my seven seasons in the double bass section of the San Angelo Symphony Orchestra have been of primary importance in determining the later course of my career." Previous to his enlistment in the Army, he had completed a five-week course in operatic conducting under Boris Goldovsky.

The story is told of a great conductor who took his orchestra on tour, and during his travels received a note from a well-meaning person in one of his audiences. "I think it only fair to inform you," it read, "that the man in your orchestra who blows the instrument that pulls in and out only played during the brief intervals when you were looking at him."
 —Information Magazine.

Sam Nicholas, a member of Local 802, New York, and a well-known pianist on Long Island, has one of the most unusual "accompansists" in the business.

It's a seeing eye dog. Sam is blind but for the past seven years has been accompanied by "Tiny" who, he says, has made all the difference in his life. For now he finds, "I can really get around by myself and perform my work just as normally as a sighted person."

"Tiny" was trained and given to Sam by Second Sight, Guide Dog Foundation for the Blind, which wants all A. F. of M. members to know that it welcomes "all qualified applicants from among the forty-eight states, regardless of creed or national origin. The Second Sight guide dog, four weeks training in its use and care, and board and lodging while the student is at the training center in Smithtown, Long Island, are given entirely free of charge."

In order to qualify, an applicant must be totally blind or possess such little light perception that it does not interfere with the proper use of the guide dog. He or she must be in good physical and mental health, must need the dog for a constructive purpose and must be able to provide adequate housing and care for the dog.

Applications should be sent to "Second Sight, Guide Dog Foundation for the Blind, Inc.," 71-11 Austin Street, Forest Hills 75, New York.

In spite of the fact that 300,000 persons are out of work in Detroit, the administration of Local 5 of that city has made Herculean efforts to stem the tide that is flowing against all the entertainment industries. And it seems success has crowned their efforts. Writes President Eduard Werner in his President's report, contained in "The Keynote":

"I was advised by the Department of Parks and Recreation Commission of Detroit that cuts will have to be made this year on account of the bad financial situation in which our city finds itself. Anticipating this, I met with the Mayor and also attended a conference with the Parks and Recreation Commission, and the superintendent, John Considine. I confronted them with figures and statements, showing them how the Detroit Federation of Musicians has cooperated with the city . . . In view of this I again attended a meeting with the Mayor, the budget director of the City of Detroit, and the Parks and Recreation Commission, together with Superintendent John Considine. I need not tell you how happy I was to hear from the lips of the Mayor that the budget for music in the parks is not going to be cut, that the same number of men will play this year in the park as did last year, under the same conditions and the same salaries. I am speaking of the Belle Isle Band, the Rotating Band, the Leroy Smith Band, and the Detroit Symphony Orchestra. All this has been accomplished through the eternal vigilance of your administration."

—Ad Libitum.

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MUSICIAN



Earl Denny Orchestra



Johnny Austin Orchestra

Philadelphia Tunes Up After Dark...

Leo Zollo and his Orchestra



The Earl Denny Orchestra is in its sixth year of playing for dancing and floor shows at Palumbo's. Prior to this engagement the orchestra was featured for six years in the Garden Terrace of the Benjamin Franklin Hotel.

On May 16 the Johnny Austin Orchestra opened at the Sunset Beach Ballroom, Almonesson, New Jersey, just outside of Philadelphia, for a six weeks' stay. This engagement is followed by an annual two-week run at Palisades Park in North Jersey. The band then returns to Philadelphia for an extended run at the popular Wagner's Ballroom.

For the past fourteen years Leo Zollo and his Orchestra have appeared periodically at Wagner's Ballroom. Besides Leo Zollo the assemblage consists of Tom Varrone, Larry Yetter, Marty Master, Steve Markert, Ed Gormley, Mike Amato, Stanley Tauber, Matt Rastelli, William Schneider, and Frank Hopwood.

Al Small and his Orchestra are now in their eighth season at the Celebrity Room in Philadelphia. Left to right: Bob Sinone, Al White, Al Small, Lew Dacri, Joe Valino, Penny Peindleton, Jerry Gilgor, Red Rodney and Joe Alaimo.

Al Raymond's present eleven-piece orchestra, formed four years ago, has been the permanent house band at St. Alice's Social Center in suburban Philadelphia, for over a year and a half. Betty Jane Bruce, a former "Miss Philadelphia," is the featured vocalist.

The Joe Frassetto Band is currently appearing at the Latin Casino. Personnel includes George Frame, piano; Lou Krause, bass; Hank Caruso, drums; Joe Frassetto, leader; Joe Frusco, tenor sax; Angelo Matera, trumpet; Sam Lala, sax; Vic Pace, trumpet; and John Lala, sax.

The Jules Helzner Orchestra performs at the top society events in and around Philadelphia. Members include left to right: Jules Helzner, Gloria Mann, Don Young, Michael D'Ottavio, Milton Schatz, Tommy Farrel, Jules Benner, Joseph Kauffman, Leo Tauffer, and Buddy Dietz.

Al Small and his Orchestra



Al Raymond and his Orchestra



Joe Frassetto Band



Jules Helzner and his Orchestra



JUNE, 1958



Oberlin Orchestra, David R. Robertson, conductor

The College Campus... center of music

Perhaps it is the law of compensation at work that makes the present period — a relatively barren one for the practicing musician—one of the most burgeoning for the teaching musician. With eight million children now studying instruments in our schools—three times as many as were doing so ten years ago—with thousands of communities in America still without thoroughly trained music teachers, it is easy to see that students taking the musical education courses in our colleges have a good prospect ahead of them as well as a fruitful scene around them.

Already hundreds who have obtained the training necessary for teaching music in the schools—in most states this means a full four-year college course—have found their places. In Milwaukee, each of the sixty-four full-time teachers of music in the public schools has earned his bachelor's degree in an accredited college or university. In Tulsa, Oklahoma, 118 members of the music teaching and administrative staffs have gained bachelors' degrees in institutions of higher learning. The 258 music positions in New York City's academic and vocational high schools and the 307 positions in the junior high schools are filled by teachers holding "regular" and "substitute" licenses in vocal and orchestral music. To qualify for the "substitute" license the applicant must hold a B. A. or B. S. degree. An additional thirty semester hours of study are required for the "regular license."

The some 60,000 instrumental groups—orchestras and bands—existing in the schools of

the United States and Canada, are conducted largely by degree-holding (or degree-obtaining) music instructors.

Arnold M. Walter, director of the Faculty of Music at the University of Toronto, believes the music teacher training program, which has developed in practically all our institutions of higher learning, has more than any other factor helped to change the musical scene in North America. He tells about the effect of the establishment thirteen years ago of a music education training course at the Royal Conservatory of Music of the University of Toronto. "Graduates," he says, "have gone out in almost missionary spirit to preach the gospel of music, to teach and to organize, and in school after school, community after community, through the Province of Ontario (nine times the size of Italy) the lights of music have gone on as if by magic."

What exactly is new about the music education courses now being offered in the United States and Canada? Such courses as music history, music theory, harmony, counterpoint, ear training, orchestration and pedagogies have been figuring in college curricula for dozens of years and have lately only been amplified and extended. But comparatively new in the field are courses in conducting, opera, the psychology of music, radio and television music, and music therapy.

Cornell University, in September, 1957, established an advanced doctor of musical arts degree which emphasizes original creative work and is intended for persons planning a serious full-time career in composition and

teaching of composition at the college level.

Then there are the courses in "applied music," aimed at acquisition of skills on musical instruments.

When only a few years ago Dr. Howard Hanson, director of the Eastman School of Music of the University of Rochester, announced such a course of study leading to a degree of Doctor of Musical Arts, Dr. Paul Henry Lang wrote to the *New York Times* questioning the need for the proposed doctorate. Was the University of Rochester, he asked, "the place for training of performers?" He feared it would lead to competition among music schools that would result in a "degree factory," turning out "doctors of piccolo playing and duo pianism." However, in a letter in answer to this criticism, Dr. Hanson insisted that a skilled performer is as much entitled to a degree as a musical scholar who works for a Doctor of Philosophy or a Musical Doctor degree. Moreover, he pointed out, there are practical aspects which must be considered. Many expert musicians are unable to get desirable teaching or other musical positions because they do not have a degree. They should be able to earn such a degree along the lines of their careers. At the University of North Carolina the courses in applied music are regarded not only as technical training in performance but also as a comprehensive survey of the standard literature for the particular instrument or ensemble group. Credit is based primarily on the stage of advancement and the number of lessons and hours of practice a week. Converse Col-

lege, in Spartanburg, South Carolina, now offers majors in piano, organ, voice, violin, cello, flute, oboe, clarinet, trombone, bassoon, horn, trumpet and tuba.

With this tendency toward diversity goes also a tendency toward unification of the music program. Hartwick College (Oneonta, New York) has recently revised its music education requirements and now has all of its music education majors follow the same music curriculum, regardless of the performing medium in which the student may be most proficient. All students are required to participate in instrumental and vocal organizations, and each student must take private lessons throughout his four-year study in two instruments of different categories, i.e., a wind and a string instrument, a wind and a percussion.

At the Conservatory of Music of Oberlin College, as in most institutions of higher learning, the "hours" in the music education courses are divided as follows: approximately sixty hours (of the 130 required for graduation) are devoted to studies directly connected with acquiring of musicianship; thirty-nine to forty-five, to subjects outside the field of music; and the rest to subjects having to do primarily with teaching vocal and instrumental music in the schools. At least one successful appearance in student recital is required.

The number of highly specialized courses offered in our colleges is in itself indicative of the vastness of the musical program. Smith College (Northampton, Massachusetts) offers a course in "controversial composers." A course at Oberlin deals with "modulation at the harp." Yale lists one in "paleography." Four courses in the mastery of the recorder are offered by Boston University.

The musical equipment of colleges strives to keep pace with this vast expanding program. At Hill Music Hall, at North Carolina University, there are, besides offices, library, auditorium, classrooms and choral rooms, some twenty-two practice rooms. Three other buildings have been put to use: Hill X with further piano studios, practice rooms, and graduate student study rooms; Hill Y with further voice studios and practice rooms; and Hill Z, an additional rehearsal hall for band and orchestra. Plans are already under way for an entirely new wing to replace the temporary buildings.

A new home of University of Illinois bands was dedicated March 7 of the current year. Its main rehearsal hall accommodates 200 players in the rehearsal area and an audience of about the same number.

Oberlin has 247 pianos. A large two-manual harpsichord is available for instruction. Organ students have recourse to no fewer than twenty-five organs, two of them large concert size instruments.

Many colleges of music possess famous libraries of music.

The faculty members presiding over this vast army of students and materials on our campuses are outstanding both for numbers and for quality. The University of Iowa has forty-two teachers in its music department; Oberlin, sixty-eight; St. Olaf, nineteen; the University of Oregon, twenty-four; Smith College, twenty; Baylor University, thirty-three; Syracuse University, thirty-one; Yale, thirty-six; Northwestern University, seventy.

Even more remarkable is the calibre of these teachers. Bartók, Schönberg, Hindemith, Stravinsky, Milhaud, Krenek, Martinu, have lectured and taught in our colleges. Ernst von Dohnanyi teaches at Florida State University. Gregor Piatigorsky is on the faculty of Boston University. Mlle. Nadia Boulanger, during her current visit to America, is giving lectures and seminars in colleges and universities in Philadelphia, Montreal, Ann Arbor, Chicago, Pittsburgh, Potsdam (New York), Washington, Cambridge (Massachusetts) and Carbondale, Illinois.

Such talent is naturally attracted to our universities. The career of a college teacher is both satisfying and challenging. The work allows time for study, for research, and for concert performance. Specialists are welcome. Even those in the rosy glow of recent successes turn to this field. Carlisle Floyd, whose opera, *Susannah*, won the New York Music Critics' Award in 1957, will return this Fall to teaching at Florida State University. Thor Johnson, from 1946 to the end of the current season music director of the Cincinnati Symphony Orchestra and recent recipient of the Laurel Leaf Award for his service to contemporary music, will become director of orchestral activities at Northwestern University (Evanston, Illinois) this Fall.

Music is at base a matter of musicians playing their music directly before audiences. Unless college music has this element of aliveness, it cannot adequately convey the potentialities of the Art. Here, too, the colleges have met the challenge. Practically every university in the United States and Canada gives the student a chance to participate in musical activities: chamber and symphony orchestras, marching and concert bands, choral groups, opera workshops. The University of Iowa—and scores of others can show a like record—has two bands, two orchestras, six chamber ensembles, a string quartet, a woodwind quintet, a chorus and a chamber singers' group.

The University of Oregon Band—and it follows a prevalent pattern—is organized as a marching unit during the Fall quarter, when it performs at Oregon football games. In the Winter and Spring quarters, it performs as a concert band, presenting concerts of high

calibre. One of its most noteworthy achievements has been its leadership in seeking out and performing contemporary music.

Student recitals in piano and voice are offered each month at Fisk University (Nashville, Tennessee). The Royal Conservatory Orchestra (University of Toronto) has pioneered in giving first performances of works by Canadian composers. The orchestra at Brown University (Providence, Rhode Island), including women from the coordinated college, Pembroke, presents compositions in the regular symphonic repertoire, with student soloists.

Often, as is the case with the University of Virginia, the university orchestra is open to, as well as students, faculty members and residents of the community.

What happens to the students whom these excellent institutions all over the country have fitted so carefully for the profession of school music teacher? More often than not they land jobs even before graduation. Some colleges—for instance, the Royal Conservatory of Music at the University of Toronto—have placement bureaus which arrange interviews for advanced students and graduates.

The University of Southern California has released the following information concerning its 1957 music education graduates:

Sixty are now in new positions, all but three of them at work in California schools. The three outside California are at Western Washington College of Education, North Texas State College and the Plains, Kansas, school district. Twenty-one of the graduates are in Los Angeles city schools, thirty-three are in other schools throughout the State, and three at colleges, one each at Orange Coast Junior College, St. Mary's College and San Jose State College.

Five of the sixty are working at administrative level in music supervision. Eighteen are teaching at the elementary level. Thirty-one are teaching at the junior high and high school level. Six are teaching at college level.

It is impossible to overestimate the influence exercised by our young graduates of over a thousand colleges and universities, on the musical life of North America.

—Hope Stoddard.

University of Wichita (Kansas) School of Music Brass Choir



REPORT OF DELEGATES TO THE A.F.L. - C.I.O. CONVENTION HELD IN ATLANTIC CITY, N. J.

BY FRANK B. FIELD, DELEGATE

THE second constitutional convention of the American Federation of Labor and the Congress of Industrial Organizations opened at Atlantic City, N. J., on December 5, 1957, with its deliberations taking place in the spacious Convention Hall on the world renowned boardwalk, with delegates in attendance from all over the United States, Alaska, Hawaiian Islands, Canal Zone and Puerto Rico, and with Fraternal delegates representing Canada (the Canadian Labour Congress), Great Britain (the British Trade Union Congress) and countless visiting representatives from almost every country in the Free World.

Every working man interested in labor's many current serious problems had been alerted by the press of the country that this convention would face monumental decisions at an hour of grave importance to the entire American Trade Labor movement.

Your official delegation of representatives to this important convention totaled seven, based upon the membership of the American Federation of Musicians, and, of course was headed by our great leader James C. Petrillo who also was present in his capacity as a member of the Executive Council of the A.F.L.-C.I.O. The others elected at our Denver, Colorado, convention were: Eduard Charette of Local 406, Montreal; Robert L. Sidell, Local 1, Cincinnati, Ohio; Edward P. Ringius, Local 30, St. Paul, Minn.; Frank B. Field, Local 52, Norwalk, Conn.; Kenneth E. Plummer, Local 20, Denver, Colo.; Hal C. Davis, Local 60, Pittsburgh, Pa.

President Petrillo was honored by appointment to the important resolutions committee.

It was our great thrill to hear the opening number of the musical program opening day being played by a wonderful group of Atlantic City Local 661 brother musicians under the leadership of the popular Harry Chazin. (An actual count showed a personnel of fifty musicians in the orchestra.) We found that while it was originally planned that only twenty-five musicians were to be engaged, true to his usual understanding and interest in the employment of our members, it was through the voluntary efforts of our own President Petrillo, who interceded with the "powers that be" who planned the convention arrangements, that the original number of men was doubled to fifty musicians.

May we register briefly herewith the commendation of the American Federation of Musicians, as your representatives, our praise of the President's thoughtful act and as well our compliments to Conductor Harry Chazin and his Atlantic City brother musicians for the splendid musical program and the excellent manner in which the numbers were pre-

sented. Before every A. M. and P. M. session an organist provided a program of fine music.

Miss Lillian Hayes sang the National Anthems of the United States and Canada on the opening day accompanied by this large orchestra.

John Moretti, President of the Atlantic City Central Labor Union, was the chairman of the opening day ceremonies and warmly welcomed the delegates and their guests of labor to his city, and introduced the usual list of dignitaries to the convention in a capable manner.

Following Monsignor Higgin's most meaningful invocation the chairman regretfully read a telegram from New Jersey's Governor Robert B. Meyner who was to have personally addressed the convention. His plane was prevented from "taking off" at the Mercer and Bader Airport because of the snow, wind and icy conditions. Governor Meyner expressed his sincere regrets at being prevented from attending, through no fault of his own, and sent his sincere best wishes for a productive convention.

The Honorable Joseph Altman, Mayor of the City of Atlantic City, N. J., was introduced as "always a great friend of the laboring man," and he delivered an appreciated but brief, yet sincere welcome to all those in attendance and presented a "key to the city" to President George Meany.

The convention was addressed, also, by several leaders of labor on a state level who addressed the delegates in a warm and sincere manner, as representatives of their own State organizations: namely, Lou Marcianti, president of the New Jersey State Federation of Labor, and Paul Krebs, president of the New Jersey State C.I.O. Council.

In introducing President George Meany of the A.F.L.-C.I.O. as permanent chairman of the official convention, Chairman Moretti stressed the seriousness of the problems that would come before the convention. He stated that men of good will here present will have conflicting and different opinions upon the matters before the convention, but that he had every sincere confidence that, having met here as responsible trade unionists in a democratic manner as members of a united labor group, of over 15,000,000, the largest in the whole world and although faced with grave responsibilities to our Nation and to free men everywhere, that with our continued support of, and the wisdom, experience and proven courage of our joint organization's great president George Meany, this convention will be a great success and will surmount all obstacles, and, will "carry on" with even

greater solidarity within our ranks, and as reflected in the eyes and minds, and the hearts of the citizens of America as well as of the entire Free World.

A tumultuous rising reception greeted President Meany as he approached the rostrum and, after several minutes, appealed to those present to be seated so that he might proceed.

Much of a constructive nature for the members of our A. F. of M. could, I am sure, be gained IF every single word of President Meany's history-making opening address of this first joint meeting of the A.F.L. and the C.I.O. organizations since the amalgamation just two years ago in December, 1955, in New York, N. Y., could be printed in detail. However, it is the considered judgment of the writer and your entire delegation that neither time nor space in our monthly International Musician magazine could be spared for all the details of a ten-day convention of such magnitude as this. We are agreed, therefore, that the press of the nation having carried a thorough coverage of the details of the business of the convention, daily as they occurred at that time, that it is neither necessary nor expected that we report to you in detail at this time. However, we will point out certain highlights that we feel will be of interest to you, as they were to each of us, as we, as a result of a first-hand knowledge, realize more and more just what a great factor our great American Federation of Labor and the Congress of Industrial Organizations membership of more than fifteen million members, representing American Labor, really is in domestic and world affairs, and, rightfully so, and in its responsibilities in helping to shape and improve the ideals and structure that make our economic and social conditions and policies, so that they may everlastingly remain as they currently are, at the highest standard of life on the face of this earth.

Highlight of the Convention "Labor Cleans its House"

Your delegation unanimously agrees, and we are most certain of your endorsement of our opinions, that the one great action of this 1957 Labor Convention was not only the expulsion of the Teamsters Union, the Bakery and Confectionery Workers of America, and the hearing of the appeals and also expulsion of the Laundry, Dry Cleaning and Dye Workers International Union, and the Wood, Wire and Metal Lathers International Union, and of Paul Dorfman representing Federal Labor Union No. 20467—but, the democratic manner in which this unpleasant business was accomplished.

(Continued on page thirty-nine)

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*For 8" x 10" autographed print
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to Gretsch, Dept. SP in cover
handling and mailing.*

Sonny Payne plays Gretsch Drums

You can too. Try an outfit like Sonny's or specify your own set at your dealers. Write Gretsch, 60 Broadway, Brooklyn 11, N.Y. for Diamond Jubilee drum catalog. (This is our 75th year.)

Sonny's outfit, finished in "Starlight Sparkle" contains: 24" x 14" bass drum; 15" x 9" and 16" x 16" tomtoms; 14" x 5 1/2" snare, plus exclusive Gretsch Disappearing Drum Spurs, #4805 All-Height cymbal holders and other accessories shown here.

JUNE, 1958

15



Bands are for People

Today, more than at any time in our nation's history, the need for keeping alive the ideals and characteristic organizations which have served to distinguish this nation from all others has never been more urgent. One of the most outstanding symbols of our American life and heritage is the music of a great band because nothing else matches its ability to stimulate patriotism and high courage.

If, through the medium of band music, we are able to remind the people of this country of their origin and destiny, we shall have made a direct contribution to the preservation of American ideals and institutions.

—Leonard Smith. (At the one hundredth birthday anniversary of John Philip Sousa.)

Band of Many Uses

This summer the Racine Park Board Band will celebrate its thirty-fifth anniversary with the record of thirty-five consecutive years of outdoor concerts in the Parks of Racine, Wisconsin. The opening concert is scheduled for June 22 at Zoo Park.

The band will provide twenty free concerts in Racine parks, three of which are in cooperation with the Music Trust Funds of the Recording Industries. The number of these outdoor concerts has doubled since 1943 and

attendance has tripled. Last summer approximately 50,000 persons attended the events.

In addition to its park concert schedule, the band has appeared for the past twenty years in the Annual Racine Goodwill Parade, and for eight years has sponsored a benefit concert in connection with the Annual "Good Feller" charity project in Racine.

The band's director, John T. Opferkuch, is now serving his sixteenth year with the group. Mr. Opferkuch also directs St. Catherine's High School Band and is a board member of Local 42, Racine.

Forty-first Season

The Guggenheim Memorial Concerts will present the Goldman Band in fifty appearances on the Mall in Central Park and at the Music Grove in Prospect Park, Brooklyn, this summer. These concerts have been a feature of New York City's life for forty years.

The season will open on June 18 and continue through August 15. Concerts will be given in Central Park on Sunday, Monday, Wednesday and Friday evenings and in Prospect Park on Thursday and Saturday evenings. Admission is free.

Forty-fifth Year

Celebrating its forty-fifth year of existence, the Hagerstown (Maryland) Municipal Band feels it is at its all-time peak both as to instrumentation and individual performance. Numerous rehearsals and the tireless effort of its conductor, Dr. Peter Buys, have greatly improved its national rating as a municipal band.

This past winter it reopened its series of indoor concerts in Hagerstown's South High School Auditorium. Three concerts—all well attended—were given under the sponsorship of the Music Performance Trust Funds of the Recording Industries. Entirely symphonic in nature, the music included such compositions as "Siegfried's Rhine Journey" and the entire *Nutcracker Suite*.

On June 15 the band will play its first concert of the 1958 summer season. Held every Sunday evening until September 1, these concerts will feature music for the whole family and will continue to be symphonic.

All-American Banquet

What is said to have been the largest banquet in the history of Nebraska, held March 18 in Omaha in the City Auditorium banquet hall, had dinner music provided by the Vincent Emmanuel Concert Band. J. Frank Terry arranged the official song, "The All-American City—Omaha," for the forty-piece band on this occasion.

Some three thousand persons attended this fest, which celebrated the choosing of Omaha by the National Municipal League and "Look Magazine" as the "all-American city," for its successful fight for good government.

Concerts in Cleveland

Local 4, Cleveland, has completed plans for brass band concerts to be played this summer throughout Cleveland and its suburbs. The project has been made possible by a grant from the Music Performance Trust Funds of the Recording Industries with co-sponsorship by the Golden Krust Baking Company. Ten concerts and eight rehearsals by Al Russo and a forty-piece band are on the schedule.

"Best in Civic Music"

Henry Everett Sachs, conductor of the Denver Municipal Band, has recently been honored by the city for his "eminent leadership and untiring devotion in promoting for the citizens of Denver the very best in the realm of civic music." For more than thirty years the director of the band, Sachs was presented with a plaque by Edward C. Huffman, president of the Robert W. Speer Club of that city. The presentation was made on July 22 before a club gathering at Brown Palace Hotel.



The Decatur Municipal Band plays a memorial number to the memory of Andrew Goodman, the band's founder and long-time leader.

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Prizes for Band Composition

At the American Bandmasters Association Convention in Urbana, Illinois, March 5-8, 1958, J. Mark Quinn received the \$500 Ernest Ostwald Memorial Award for the best band composition of 1957. His composition, entitled "Portrait of the Land," received its first performance in the University of Illinois Auditorium, March 8, by the Illinois University Concert Band conducted by Major Hugh Curry. Mr. Quinn, who won honorable mention last year for his "Hymn in Black," has written for orchestral, chamber, choral and jazz ensembles, as well as for bands. He is studying composition with Dr. Leon Stein at De Paul University School of Music and expects to receive his bachelor of music degree this June.

Vittorio Giannini is the recipient of the Edwin Franko Goldman Commission for an original band work. It is expected that Mr. Giannini's work, "Prelude and Allegro," will be performed during the coming summer by the Goldman Band.

Mr. Giannini's opera, *The Taming of the Shrew*, has been produced by the New York City Center Opera in its April-May season this Spring, and his Second Symphony was recently performed by the New York Philharmonic. The "Prelude and Allegro" will be Mr. Giannini's first work in the band medium.

The annual band commission was established in 1957 by Richard Franko Goldman in memory of his father who did so much to enlarge the original band repertory through commissions and performances. The first of the Edwin Franko Goldman Memorial Commissions was awarded last year to William Bergama.



Westchester County Band, Frank Servello, director. All are members of Local 398, Ossining, New York.

City as Contributor

Topeka, Kansas, will contribute approximately \$2,500 toward a continuation of the series of band concerts in the city park this summer. A grant from the Music Performance Trust Funds of the Recording Industries with the cooperation of Local 36 will aid the concerts to the extent of about \$1,500.

A Live Affair

In a program publicized as "Live Music with Live Musicians," the Stegmaier Gold Medal Band presented a "Night of Music" at the Irem Temple in Wilkes-Barre, Pennsylvania, March 17. The affair was under the

sponsorship of the Stegmaier Gold Medal Band and—through a grant from the Music Performance Trust Funds of the Recording Industries—also under the sponsorship of Local 140. John J. Sauer is the bandmaster and Ross J. Tarantino the assistant bandmaster.

Members of Local 140 formed the reception committee.

The program had a contemporary flavor—witness "The Trumpet Polka" by Paul Lavalle and Joe Tarto; "Colonel Bogey" by Kenneth J. Alford; "The Phantom Regiment" by Leroy Anderson; and selections from *The King and I* by Richard Rodgers.



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KALAMAZOO, MICHIGAN

SUMMER COMES ALIVE WITH MUSIC

Summer has been given a new dimension through music. Here are a few of the many centers, both rural and urban, in which music has become the focus and the regenerator.

Pierre Monteux will conduct the Robin Hood Dell Orchestra in three concerts, the first of which will have violinist Tossey Spivakovsky as soloist, and the last, pianist Claudio Arrau.

Alfred Wallenstein will baton the Dell men on July 14 (Roberta Peters, soloist) and on July 15, and Franz Allers on July 17, when Robert Merrill will be soloist. Josef Krips will conduct on July 22 and July 24, with Michael Rabin and Hilde Gueden performing under his baton, and Erich Leinsdorf on July 28, 29 and 31. Jan Peerce will be tenor soloist in the final concert.

Throughout the season Richard Korn will conduct children's concerts at eleven, Wednesday mornings.

GRAND OPERA ON A GRAND SCALE

Robert L. Sidell of Local 1, Cincinnati, will begin his ninth year as managing director of the Cincinnati Summer Opera Association July 5, when the thirty-seventh season opens with a performance of *Der Rosenkavalier*. Other operas to be presented during the five-week season, each in at least two performances, will be *Madame Butterfly*, *Carmen*, *La Traviata*, *Boris Godunov*, *L'Elisir d'Amore*, *Faust*, *Il Trovatore*, *La Bohème*, and *Lucia di Lammermoor*. The singers engaged at this writing are Roberta Peters, Eleanor Steber, Belen Amparan, Dorothy Warenskjold, Frances Bible, Thelma Altman, Eva Likova, Nadine Conner, Elinor Ross, Ruth Thorsen, Eugene Conley, Brian Sullivan, Barry Morell, Roberto Turrini, Giuseppe Moretti, Frank Valentino, Walter Cassel, Frank Guarrera, Napoleon Bisson, Wilfred Engleman and Edward Doe.

Salvatore Baccaloni, fresh from his triumphs in four movies, will return to Cincinnati for the leading comedy basso roles.

William Wilderman, the newest basso of the Metropolitan Opera, will sing the role of Baron Ochs in *Rosenkavalier*.

Fausto Cleva, Carlo Moresco and Anton Coppola have been engaged as the season's conductors. Anthony Stivanello will be stage director. Lucien Prideaux will be Premiere Danseur and choreographer, and Lydia Arlova will again be Premiere Danseuse.

COMMAND PERFORMANCE

Her Royal Highness, Princess Margaret, will visit the Stratford Festival, at Stratford, Ontario, to attend a command performance of *The Winter's Tale* on the evening of July 31.

On July 30 and August 1, New York's Pro Musica, a group performing on early instruments—the recorder, rebec, viol da gamba and one-keyed flute—will give chamber concerts at the festival. The musical director of this group is Noah Greenberg.

There will be, besides this group, concerts by the festival singers conducted by Elmer Iseler, by Festival Instrumental Ensemble, by folk singers, and by jazz groups, including Dizzy Gillespie Orchestra, Henry "Red" Allen and his All-Stars, the Errol Garner Trio, the Moe Koffman Quartet, Carmen McRae and Trio, the Billy Taylor Trio, and Wilbur de Paris with Wilhelmina Gray.

FORTY-YEAR-OLD SERIES

From 1918 to 1958, the length of time the New York Stadium Concerts have been in operation, may seem a short time in an atomic age which measures events in light years, but in the annals of music in America it is very long indeed. It has been a period of difficulties and successes. It has been a period of enrichment during the summer months for a multitude of New Yorkers.

The opening concert June 23 will be conducted by Leonard Bernstein, musical director of the New York Philharmonic. Then, for six weeks, five concerts a week, the Stadium Symphony Orchestra, composed mainly of regular members of the New York Philharmonic, will present symphonic music under the batons of Pierre Monteux, Joseph Krips, Alexander Smallens, Thomas Scherman and Max Rudolf. Mr. Krips will conduct a "Beethoven festival" of four concerts July 14 through 17.

Four artists who will make their debuts in the series this summer are sopranos Hilde Gueden and Elisabeth Schwarzkopf, and pianists Guiomar Novaes and Benno Moiseiwitsch.

Aspen Festival

ROBIN HOOD DELL

For the first time in the twenty-eight-year history of the Dell, it will be served by two major symphony orchestras. Between June 16 and June 26, when the Philadelphia Orchestra (whose members make up largely the Dell Orchestra) will be completing its European tour, the Cleveland Orchestra will be giving six concerts at the Dell. George Szell will conduct. The guest artists will be Erica Morini in her fourth Dell visit; duo-pianists Vronsky and Babin; pianist Guiomar Novaes in her Dell debut; and Philadelphia-born soprano Margaret Harshaw in her second appearance at the Dell.

The Dell will be closed during the week of June 30. Then the regular Dell Orchestra will take over. During the week of April 4,

ST. LOUIS CELEBRATES

Another fortieth anniversary is being celebrated by the St. Louis Municipal Opera, and suitably enough they open (June 5) with a performance of *Show Boat*, a musical play depicting life on the Mississippi in our early days and itself celebrating a performance span of thirty years. (It opened at the Ziegfeld Theatre, New York, December 27, 1927.) This production will be presented for eleven nights (June 5-15), followed by *Roberta*, *Silk Stockings*, *Rose Marie*, *Lady in the Dark*, *On the Town*, *Rosalinda*, *Happy Hunting*, *Finian's Rainbow*, *Hansel and Gretel* and *Oklahoma*.

Edwin McArthur is returning for his fourteenth straight summer as musical director. Edward Greenberg will be stage director.

The season closes August 31 after completing its eighty-eight-night season.

LAST FRONTIER FESTIVAL

As this issue reaches our readers, the Anchorage Festival in that Alaskan city will have passed its intensive preparatory stage under local conductors Thomas Madden and Mrs. Mary Hale and will have begun its actual performances. The final concert on June 19, which will be held in the modern 2,000-seat Anchorage High School Auditorium, is to be the main event of the season. In addition to the Brahms' *Requiem* featuring Carol Jones, mezzo-soprano, and McHenry Boatwright, baritone member of the New England Opera Company and the Anchorage Community Chorus, and the commissioned work by Jacob Avshalomov, conductor of the Portland (Oregon) Symphony, the Anchorage Symphony will perform Bach's D Minor Concerto for Clavier and Orchestra, with Julius Herford at the piano. Mr. Herford and Allen Lannom are co-directors of the Festival.

A BOWLFUL OF STARS

Hollywood Bowl's thirty-seventh season, opening July 8 with Jascha Heifetz as soloist and Eugene Ormandy conducting the Los Angeles Philharmonic, will feature "Symphonies Under the Stars" Tuesdays and Thursdays and "Pops" Saturday evenings. Conductors Andre Kostelanetz, Johnny Green and Carmen Dragon have been engaged for the "Pops." Guest conductors for the symphony concerts will include William Steinberg and Georg Solti. Soloists already engaged for the eight-week season are Hilda Gueden, Guiomar Novaes, Elisabeth Schwarzkopf, Rudolf Serkin and George London. Erika Koeth, coloratura of the Vienna State and La Scala opera companies, will make her American debut at the concert of August 7.

BOSTON SYMPHONY'S SUMMER HOME

July 4 is the date of the opening of the Berkshire Festival. On this Friday evening, its director, Charles Munch, will conduct a chamber orchestra composed of members of the Boston Symphony in an all-Bach concert. The next evening's concert, also all-Bach, will have Lukas Foss as piano soloist in the D minor Concerto. On July 6, Bach's B Minor Mass will be conducted by G. Wallace Woodworth.

The weekend of July 11, 12 and 13 will also be devoted largely to chamber music, but the featured composer will be Mozart.

Besides Mr. Foss, soloists will be Ruth Possett, violinist, Joseph de Pasquale, violist, and Seymour Lipkin, pianist.

Subsequent weekends will center on symphony concerts. On July 18, 19 and 20, with Brahms the favored composer, Mr. Munch will conduct two concerts and Pierre Monteux one. This will be the apportionment of concerts also on July 25, 26 and 27 when Russian and French composers will have their innings, on August 1, 2 and 3 when Wagner will be featured, and on August 8, 9 and 10 when Beethoven will be given special prominence.

This year is the sixteenth session of the Berkshire Music Center founded in 1940 by the Boston Symphony Orchestra and held from June 30 to August 10 in connection with the Festival. Approximately 5,000 young musicians have received training at Tanglewood, and many of the alumni are now on the

rosters of this country's symphony orchestras and opera companies as well as the faculties of our principal music schools.

GRANT PARK GRANTS MUCH

The Grant Park series in Chicago (June 25-August 17) will hold special interest in so far as instrumental soloists are concerned. Van Cliburn, the twenty-three-year-old American pianist who won the first prize in the Soviet Union's International Tchaikovsky Piano Competition recently, will be making his debut in the series at its July 16 and 18 concerts. Others appearing there for the first time will be Joseph Eger, French horn player, and Janos Starker, cellist. Returning will be pianists Jorge Bolet, Sanroina and Lilian Kalir; violinists Michael Rabin, Fritz Siegal, and Elaine Skorodin; and cellist Leopold Teraspulsky.

(Continued on page thirty-two)

A ride in a nine-dog team is a "must" for guest artists arriving at International Airport for the Anchorage Festival. Standing, left to right: Mel Peterson, Peter Herford and Robert Gorte. Seated: Blake Stern, left, and John Westman, beside the driver.



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Modern Harmony

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The term, "modern harmony," is rather difficult to define inasmuch as it is relative to the listeners' musical experiences. Music by Beethoven was considered very modern in his time, while it now represents the traditional and conventional approach to harmony. Debussy was one of the extremely modern composers of the late nineteenth century, but today compositions such as his *Clair de lune* may almost be considered as written in a popular music style.

Contemporary modern harmony is practically limitless in scope, defined only by the imagination of the composer and the listener. It is true that many listeners will consider modern harmony as using "all wrong chords" when their ears are accustomed to the harmonies of Haydn, Mozart or Stephen Foster. However, continued listening to modern sounds trains the ear and the "dissonant ugly" chords of yesterday become the "interesting, different" harmonies of today.

George Shearing's "Interpretations of Famous Standards" (published by Robbins Music) feature complete reharmonizations of well-known melodies. Students with an ear trained in the old classics only, think that these chords sound all wrong. Modern musicians find the identical harmonies very original and interesting, while a third group might find the chords weird or forced and unnatural. In other words, what is "modern harmony" to one may mean something quite different to another.

If you try the following musical examples on your piano, you will get an idea of some of the modern harmonic devices used in our contemporary music of today. The melody of "Swanee River" is used in all harmonizations. This song is originally harmonized with just three chords, yet it could be reharmonized with a great variety of additional chords as shown here.

The first five examples show a few potentialities in harmonization utilizing only major minor and seventh chords. Quite modern effects can be achieved this way without the use of extended chords.

Chord progressions for the five examples:

- C Dm F#m E^b D D^b Em A D G
- F#m F E B⁷ Am7 F#m Fm A7 D⁷ C7 A⁷ G7
- Em E^b G7 A^b A7 D7 G7 Dm7 E⁷ D7 Fm
- Fm F#m F7 E^b7 Dm7 Em F G Am Fm D7
- Am B⁷ A^b F#7 F7 E^b7 D7 Em F G7

INTERNATIONAL MUSICIAN

The use of ninth chords will create a fuller sound as is shown in the next harmonization of "Swanee River." The melody is now written in the key of F in order to transpose the chords into a better tonal range at the piano.



Going one step further to more extended chords, the melody could be harmonized with all eleventh chords. Although the modern harmonizations shown here hardly fit the simple spirit of this song, the melody is used just as an illustration of modern harmonic possibilities. It is a matter of individual taste to decide just where and when such modern harmonic material is to be used. The next harmonization uses all eleventh chords (six part harmony) in the key of G.



The ultimate harmonic extreme is reached with the use of all thirteenth chords. Often one or two notes are omitted when playing thirteenth chords, but for the sake of complete illustration, all seven parts are shown in the next example (Key of C).



Finally, chords built on fourth and fifth intervals applied to the same melody (Key of G):



How do these harmonizations sound to you as a listener? Well, your answer to this question would determine your general reaction to modern harmony. All the harmonies shown here would sound wrong to the listener of 1900 or to a person who listens to music only of previous centuries. Today all modernists use harmonies of this type, serious composers as well as modern jazz artists. Exploring and searching for new harmonic sounds is a continuous adventure for the creative modern musician.

The music examples shown in this column are from Walter Stuart's "ULTRA MODERN HARMONIZATIONS" copyright 1954 by Walter Stuart Music Studio, Inc., Box 514, Union, New Jersey.

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Educational Notes



★ A \$1,000 contest for a symphonic composition not to exceed fifteen minutes has been announced by the Indiana University School of Music. The deadline for the competition, open to all composers in the United States and to American composers living abroad, is December 1. Entries should be submitted to the Luria Award, Indiana University School of Music, Bloomington, Indiana. Each composition must be signed with a pen name.

★ Beginning this summer, special training for gifted high school musicians will be offered at the University of Illinois. Following their junior year, students will be permitted to enter as Summer Session students on the Illinois campus, and they may return for a second summer following high school graduation. One of the benefits of this program is to determine, prior to college entrance, whether or not a student is suited to follow a musical career.

★ The Ford Foundation has announced a \$75,000 grant for a five-year jazz research project. Tulane University was the recipient. Under the supervision of the university's history and music departments, William Russell and Richard Allen will develop, through interviews with survivors of the New Orleans jazz period, a systematic oral history on tape.

★ The Sewanee Summer Music Center, now in its second year, will open on the campus of the University of the South (Sewanee, Tennessee) June 15. The five-week session will be presided over by Julius Hegyi, music director of the Chattanooga Symphony. The closing weekend, July 18, 19, and 20, will be devoted to a festival. For further information write the Sewanee Summer Music Center, 730 Cherry Street, Chattanooga, Tennessee.

★ The American Symphony Orchestra League will present artist musicians from seven major symphony orchestras—the Boston, Chicago, Cleveland, Louisville, National, Philadelphia and Pittsburgh—in the Sixth Annual Musicians Workshop in Nashville, Tennessee, June 11-14. The project is under the auspices jointly of the League and Broadcast Music, Inc., and is held in conjunction with the League's annual national convention of symphony orchestras, June 12-14.

★ Inspiration Point Opera Workshop (Eureka Springs, Arkansas) will hold a Cadman Festival from June 16 to July 25. The young musicians will work on three Cadman operas, *Shanewis*, *The Garden of Mystery* and *A Witch of Salem*. The director of opera there is Constance Eberhardt.

★ Brown University has announced a competition for a choral work, for composer residents in Rhode Island. The winning work will be published by Boosey and Hawkes and the composer will receive from the Wassili Leps Foundation \$200.00 in advance of royalties.

The entries may be for any combination of voices, with or without accompaniment, sacred or secular in subject matter. December 31 is the closing date. For further information write Wassili Leps Foundation, Department of Music, Brown University, Providence 12, Rhode Island.



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IEWS AND REVIEWS

By **SOL BABITZ**

THE LONG LINE

Old and New Methods

An important characteristic of the modern performance style is the long line, wherein a phrase or motive is played in a sustained manner to emphasize its longer proportions rather than the individual notes or groups of notes. In the following example from Brahms the whole is performed with sustained dynamics and a small peak on the *f* sharp as though it were sung with one breath.



If this example were played with the older bowing expression of the Mozart-Beethoven era, the changes of the bow would be audible through small silences or diminuendos between strokes; this, plus a frequent rising and falling of dynamics would tend to break up the flowing line intended by Brahms. Obviously the older method does not help the newer music.

One of the earliest composers to indicate a long line in his notation was Beethoven. In the following example from the Ninth Symphony we see how he employs a long slur (above the staff) to prevent the typical Mozartean phrasing (below the staff), which the average player would use in those days.



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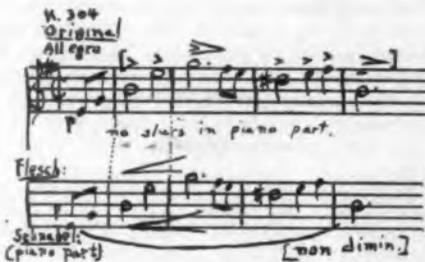
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(Continued on page thirty)

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VIEWS AND REVIEWS

By SOL BABITZ

THE LONG LINE

Old and New Methods

An important characteristic of the modern performance style is the long line, wherein a phrase or motive is played in a sustained manner to emphasize its longer proportions rather than the individual notes or groups of notes. In the following example from Brahms the whole is performed with sustained dynamics and a small peak on the *f* sharp as though it were sung with one breath.



If this example were played with the older bowing expression of the Mozart-Beethoven era, the changes of the bow would be audible through small silences or diminuendos between strokes; this, plus a frequent rising and falling of dynamics would tend to break up the flowing line intended by Brahms. Obviously the older method does not help the newer music.

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SHOULD I CHANGE EMOUCHURE?

The answer to the question is usually "No." And rightly so. Most brass instrument players' main possibility for improvement lies in other directions—more lessons, more thinking and listening, more practice on breathing and slurring. These are the things that pay the biggest dividends and the most lasting rewards.

However, each week I see young beginners with poor embouchures who just will never make it, in spite of their efforts and their teachers. Some should change to a larger mouthpiece instrument. Others, when they reach an intermediate state, will have to seek private studio instruction if they are to make any further progress.

For the Minority

Thus once or twice a year I see some student who needs an embouchure change. Perhaps the natural elimination of the unsuccessful through discouragement prevents my seeing others. It must be admitted that it takes real courage and determination, and love of the instrument to keep going in spite of "a bum lip." For the "unlucky ones," nature's way, or "the natural way" of playing led the mouthpiece to a spot that produces limited results.

In such cases my procedure is as follows. I recommend embouchure change mostly as a second step. I believe the student should be able to prove both to himself and his private teacher that he has gone as far as possible with his "original mouthpiece setting." A certain period of time must be devoted to analysis. Faulty processes other than in the embouchure must be located, corrected, and eliminated. And this will take time and effort, patience and concentration.

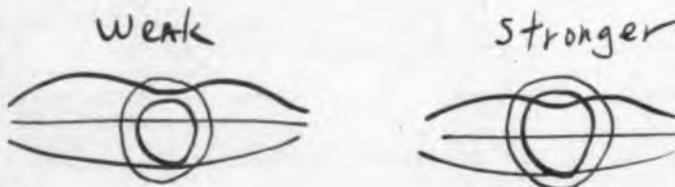
Then, after this, attention can be devoted to embouchure as a separate thing—and as one of the last steps in the corrective process. Attention can be devoted to it free from other hindrances. This I believe is the ideal way to prevent getting one correction mixed up with another. Summarized, this would mean that the first two processes are: (1) Determine the actual need for embouchure change. (2) Determine for sure that it is the embouchure that is at fault. And then what ? ? ? ? ?

The Higher Setting

The one embouchure change—in this instance meaning setting the mouthpiece at a *different place*—I have occasionally recommended to several students (and with so far absolutely 100 per cent results) is a *moving of the mouthpiece up a full one-eighth of an inch on the upper lip*. But I do this only after determining that the player has:

1. little or no high register (high c and above),
2. poor endurance,
3. tone quality on the dull side.

Also it must be determined that *one* of the contributing factors is that the *inner rim* of the mouthpiece is resting on, and cutting into, the *red flesh* of the upper lip. This is pictured thus:



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A reader who is interested in this problem can look at his own lip, or that of another player *immediately after* the mouthpiece is removed after the playing of an extended passage. If a mark on the lip is to show up, it will then. Thinking it through, the player will realize that almost half of the rim's total circumference (cutting edge) is resting on the most sensitive part of his lip, actually one of the most sensitive parts of his entire body, and that least able to stand abuse.

Perform this self-demonstration. With your fingernails, pinch the corner of your "red lip." Hurts, doesn't it? And the tissue immediately swells, doesn't it? Now do the same over on your cheek, on "the white skin." Not nearly the same results. So with the mouthpiece. When the rim rests mostly on the white, you can see the advantage the lip has for standing up against "pinching" and "pushing."

Reasons for the Higher Setting

1. The white skin can stand more abuse than the red flesh. It can better resist excess pressure and/or a mouthpiece with a high sharp inner rim, such as is very popular with those who want to feel "a good grip."

2. The majority of players have a slight "overbite." That is their upper jaw juts slightly forward above the lower jaw. For this reason, the mouthpiece rests harder on the upper lip than the lower, and thus the upper takes more of a beating. These are good reasons for attention to getting the mouthpiece to the place where it will be to the best advantage on this lip.

It is my conviction, based upon both observation and personal experience, that the upper lip, being part of the *immovable jaw*, has the most *strength*. And the lower lip, being part of the movable, hinged jaw, has the greatest possibilities in the department of *flexibility* and *control*. Because the lower jaw and lip are flexible, and are moved up and down a bit, and because usually they take on a bit less pressure than the upper because of the receded position, it is a more rare occurrence to discover "abuse of the lower lip." Think now. How many brass players have you seen whose upper lip shows a "bump," a permanent swelling and hardening from pressure and cutting? Quite a few, yes? And usually from a "low setting" that could be corrected, eliminating or at least minimizing the bump. I cannot recall seeing a bump on a *lower lip*—except in a few cases where the player had a protruding *lower jaw*, in which case, of course, the situation would be turned around.

Most of the students I have seen seem to have ample lower lip in the mouthpiece. In those instances where there is a deficiency here, I suggest they feed in a little more—say what feels like 1/16th of an inch. It is not an easy thing for the teacher and the pupil to determine which lip to cover more largely with the mouthpiece. It takes personal observation, private investigation. I can only pass along these findings: (1) I find more players need more upper lip than lower lip in the mouthpiece; (2) I feel that more upper lip gives an increase in strength; (3) more upper lip combats the tendency for the mouthpiece to keep slipping farther down (*gravity* simply prevents a "slipping upward"); (4) more lip in the mouthpiece is the *easiest way* and the least painful or harmful way of making the *smaller aperture* (air hole) between the lips necessary for the *trumpet*, as contrasted with the trombone; and the trumpet *high register*, as contrasted with the trumpet middle register.

A Possible Help for Many

Sooner or later the thinking brass man must begin to realize that there is some reason why he can hear so *many other* players play the high register that he himself cannot. And he will be forced to give *embouchure* at least some consideration. The teacher must do likewise. A case history comes to mind. A certain college student of mine a few years ago came to me as a far-above-average player in *every respect*—training, experience, style, tone. After hearing him attempt "The Trumpet Shall Sound," we determined that the one thing he needed was "more high register." Now how to get it! Upon suggestion, he moved the mouthpiece up about 1/16th of an inch on the upper lip, which is really not much of a change but which *immediately* added a *third* to his upper register. This new little ring of muscle inside the mouthpiece sometimes makes the tone in the middle register fuzzy. This is to be expected, since this new muscle is just a beginner and for a short while produces that beginner's sound. But it develops

(Continued on the following page)

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TRUMPET TALK

(Continued from the preceding page)

very rapidly because it is such a small area, and because it has so much help from the other 90 per cent "old veteran" muscles.

The end result is—more muscle inside the mouthpiece to help keep the aperture small and tight as is necessary for the altissimo register.

Other Considerations

The player then must stay alert to the following points:

1. Not to let the mouthpiece slip down to the "old spot," and thus end up right back at the starting point.

2. The use of a mouthpiece of at least "medium depth," or more. If the player places more flesh into the cup, and if he wishes a nice tone in the middle register, he must learn to *relax* the tightness around the hole. And if he then wishes to continue on down into the *low* register with a nice *rich* tone, he will have to *relax even more*. Now all this relaxed muscle *must have some place to go*. Into the cup is the only place. If it is too shallow, we hit bottom. Not so good! And when the lips swell up a little bit from extra hard work (as is experienced by all professionals), where do the lips go?

There are *two* reasons why most of the symphonic trumpeters use a large mouthpiece. One is to facilitate a nice full sound, and the other is to allow room for that little extra amount of muscle *inside the mouthpiece* that is necessary for control of the sound in *all registers* of the instrument, not just one.

If you are interested in the possibilities of a slight embouchure change as has helped others to (1) endurance and (2) high register, first determine your needs. Then be sure it is in the embouchure department—then determine which lip it is. Next, give the new area involved a chance to develop until it is the equal of the old. Give constant alertness, through feeling and through the use of a mirror, to preventing slipping back to the old place.

In prescribing the above to several students—only when needed, and anything but promiscuously—I have noted some reluctance, some impatience, and some eventual reversion to the old ways. But not in a single instance have I seen harm, retardation. So, what do you have to lose? Summer time—or any other off-season—is the ideal time to try out any little new idea.

VIOLIN—views and reviews

(Continued from page twenty-seven)

Violinists who wish to do a fairly accurate performance of a Mozart violin and piano sonata should keep an eagle eye on the piano part in order to prevent the constant legatoizing of passages.

In the following examples Mozart's intended contrast between legato and non-legato is eliminated:



The music of each historical period was written to be performed in the style prevalent at that time. It is the elementary duty of the performer to learn how to alter his style somewhat to conform with the music he is playing. This, unfortunately, is not always done. Performers have a tendency to become enamoured of the latest style and to use it indiscriminately for the music of all periods. Because the long, loud sustained bow-stroke and the long-line style is popular today, it is being used for everything from Corelli to Stravinsky. Mozart lived long before the advent of the long line, and the result of trying to make him fit into it can be seen in the above sad examples.

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JUNE, 1958



Buddy Laine

● Buddy Laine is one of America's up and coming young band leaders making a bid for the name band spotlight of tomorrow.

Born and reared in Pennsylvania Buddy inherited the musical background which has prevailed in his family for years. It was quite natural for the lad to follow in the footsteps of his father, a well-known drummer.

During the latter part of his high school years, Buddy formed his first band—a six-piece outfit which proved quite successful. With this group he played at many of the social affairs in the Pittsburgh, Pennsylvania, area, building up a reputation in addition to gaining a considerable amount of valuable experience. When he graduated from high school, he was faced with the problem of either following music as a career or entering the mechanical trade. He felt he could best express himself through music, and has never regretted his choice.

The long road to success was an admittedly difficult struggle for the young musician. After several years of working at numerous engagements throughout the country, his musical ability and determination won for him the enthusiasm of an impressive following of fans.

Buddy considers Sammy Kaye's invaluable assistance as one of the contributing factors to the recognition he and his band have attained. Kaye helped compile the musical repertoire of the band. Even now he admits to a slight resemblance to the Kaye style in his arrangements. However, he has developed a sweetly-styled format of his own.

The combination of talent, genial personality, diplomacy and showmanship may be considered the "magic" of Buddy's success. Between sets he circulates among the audiences, winning new friends and renewing old acquaintances. On the bandstand he tries to play the type of music and tempos within the range of the public's taste. Experience has taught the Laine organization that the dance crowd can be versatile and therefore includes a jazz or dixieland tune here and there among its ballad selections.

For the past three years the aggregation has been appearing on and off at the spacious Chevy Chase Country Club in Wheeling, Illinois, which Buddy regards as his base for operations. The band also plays a lot of college dates. Currently it is traveling throughout the Midwest on a tour of one-nighters.

Previous engagements for Buddy Laine and his "Whispering Music of Tomorrow" include Aragon Ballroom, Chicago, Illinois; Empire Room, Rice Hotel, Houston, Texas; Prom Ballroom, St. Paul, Minnesota; Delavan Gardens, Delavan, Wisconsin; Marcane Ballroom, Cleveland, Ohio; Holiday Club, Chicago; Indiana Roof Garden, Indianapolis, Indiana; Vogue Terrace, Pittsburgh, Pennsylvania; Oh Henry Ballroom, Chicago; Melody Mill Ballroom, North Riverside, Illinois; Palladium Ballroom, Chicago; Surf Ballroom, Clear Lake, Iowa; William Penn Hotel, Pittsburgh; Terp Ballroom, Austin, Minnesota; Hub Ballroom, Edelman, Illinois.

Buddy believes that if you "give the people a nice dancing tempo, some personal attention and play their requests, when you return for a repeat date, they'll be there to support you."—A.F.W.

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SUMMER COMES ALIVE WITH MUSIC

(Continued from page nineteen)

Conductors will be Joseph Rosenstock, Morton Gould, Leo Kopp (Rogers and Hammerstein nights), Theodore Bloomfield, Alfredo Antonini (Puccini Centennial program) and Milton Katims. Four conductors will be making their debuts: Frederic Balazs, George Barati, Irwin Hoffman and Fausto Cleva, the latter conducting a concert performance of Donizetti's *L'Elisir d'Amore*. Julius Rudel will conduct the last five concerts, closing the 1958 season with a performance of excerpts from *Carmen*.

The concerts, given Wednesdays, Fridays, Saturdays and Sundays, are free and it is expected that the crowds, dispersed on the 10,000 seats and spacious lawn areas, will total for a single concert as many as 40,000.

BACH FESTIVAL

The Carmel (California) Bach Festival's twenty-first season will be held July 14 to 20, and Sandor Salgo will be its conductor and musical director. Principal instrumentalists in the Bach-sized chamber orchestra are Alice Ehlers and Ralph Linsley, harpsichord; Lillian Steuber and Maxim Schapiro, piano; Ludwig Altman, organ; Rosemary McNamee Waller, violin; Eva Heinitz, viola da gamba; Roberta and Colin Sterne, recorders, baroque flute, lutes and virginals; Mary James, viola, and Raymond Duste, oboe.

PUERTO RICO FESTIVAL

The Fifth Opera Festival of Puerto Rico will be presented again this year at the University Theatre of the University of Puerto Rico in Rio Piedras, between June 13 and June 21. The season will consist of *Carmen*, *La Forza del Destino*, *La Traviata*, *Aida*, *André Chénier*, *La Bohème*, *Madama Butterfly* and *Rigoletto*.

70,000-SPECTATOR FESTIVAL

New musical director for the Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Inc., is Robert Trendler. Sharing the spotlight with Paul Whiteman, guest of honor, will be Herb Shriner, harmonica playing humorist from Indiana. Individual and group winners from fourteen contests held across the country will compete in the finals at Soldier Field on Saturday night, August 23.

WORLD'S SERIES OF JAZZ

The Newport Jazz Festival, held from July 3 to July 6 at Newport, Rhode Island, will consist of four programs: (1) a "Tribute to Duke Ellington," featuring a reunion of former Ellington sidemen — Ben Webster, Cootie Williams, Rex Stewart, Lawrence Brown, Willie Smith; (2) a "Benny Goodman Night," starring Benny and his big band; (3) a "Blues Night," with performers Count Basie, Dinah Washington and Ray Charles; and (4) an "All-Star Night," with George Shearing, Billie Eckstine, Dave Brubeck and Miles Davis, among those taking part.

An "International Youth Band," composed of fine young musicians from twenty countries, including two from behind the Iron Curtain, will appear over the July 4 weekend.

Immediately prior to the festival a jazz critics' symposium will be held under the direction of Marshall Stearns of Hunter College. "We hope," says Professor Stearns, "to minimize factional division and isolation by giving all music writers a chance to get together and exchange ideas at our Symposium and, as an end result, to raise the standards of jazz criticism."

RICHEST SQUARE MILE

When its "pay dirt" was paying off at the rate of a fortune a square foot, Central City, Colorado, built its famous opera house—the most elaborate west of the Mississippi. In 1932, after an extended period as a ghost town, Central City formed an Opera House Association, repaired the opera house, and started the Central City Opera Festival. This summer its twenty-seventh opera festival will be held from June 28 to July 26, with performances of *I Pagliacci*, *Cavalleria Rusticana*, and *La Perichole*. Cyril Ritchard will star in and direct the latter opera and there will be talent to match in the other roles. The *Pagliacci* and *Cavalleria Rusticana* will be directed by Hans Busch.

All operas will be sung in English and performed under the musical direction of Emerson Buckley. Mr. Walter Taussig of the Metropolitan Opera Company will be associate conductor. The chorus will be under the supervision of Roger Dexter Fee, Director of the University of Denver School of Music.

NEW FEATURES

Several new features are apparent in looking over the prospectus of the Peninsula Music Festival, held at the Gibraltar Auditorium in Fish Creek, Door County, Wisconsin, from August 9 through August 24, under the direction of Thor Johnson.

For one thing, the forty-two member Festival Orchestra under Dr. Johnson will assist the Peninsula Players in presenting *Love's Labour's Lost* to which Vittorio Giannini has written incidental music.

For another thing, Sidney Harth, who recently crashed the news as a winner in the Third Henri Wieniawski International Violin Competition in Poznan, Poland, has been appointed concertmaster of the Festival Orchestra and will act also as soloist in two of the festival concerts. His wife, Teresa Testa Harth, will be the orchestra's assistant concertmaster. The Harths, Cleveland born and graduates of the Cleveland Conservatory, hold the dual positions of concertmaster and assistant concertmaster also in the Louisville Orchestra during the winter season. Grant Johannesen will be another of the instrumental soloists at the festival, and the orchestra membership will provide still others.

The third unusual feature has to do with the period immediately following the festival. Then members of the festival committee will be hosts to a one-week "Consort of Conductors," a workshop for young conductors sponsored by the University of Wisconsin and directed by Dr. Johnson.

EIGHTY-FIFTH SEASON

Doubtless the oldest of our summer schools-plus-festivals is that at Chautauqua, New York, now approaching its eighty-fifth season (June 29 - August 24). Operatic repertoire is being given special prominence with the appointment this season of Julius Rudel as musical director of the Chautauqua Opera Association. He has scheduled *Don Giovanni* (July 11, 14), *Susannah* (July 18, 21), *Faust* (July 25 and 28), *Samson and Delilah* (August 1 and 4), *Tosca* (August 8 and 11), and *The Mikado* (August 15 and 18). Alfredo Valenti is artistic director of the Association, Henry Janiec the associate conductor.

At the opening symphony concert of the season, July 5, Walter Hendl will be on the podium. This is his sixth season as director of the orchestra.

SUPERB SETTING

Circled by some of the highest peaks on the western slopes of the Rockies, Aspen Music Festival got off to a good start in 1954 on the basis of its scenic attractiveness. Since then it has increased its prestige through the value of its cultural program.

Festival concerts take place in the Amphitheater at four o'clock every Wednesday, Saturday and Sunday afternoons from June 25 through August 31. Led by Izler Solomon, programs this year will emphasize particularly the works of Franz Schubert and Paul Hindemith. Of special interest will be the American premiere of Hindemith's Cantata *Ite Angeli Veloces*, presented with Jennie Tourel as soloist, with tenor, chorus, orchestra and wind ensemble.

An American cycle, presented from July 19 to August 3, will be led by Elliott Carter, Lukas Foss and Roger Sessions and performed by soloists William Masselos, Zara Nelsova, the Juilliard String Quartet and the Aspen Festival Orchestra. Mr. Foss, as special guest artist, will be heard in a performance of his own Piano Concerto No. 2. Resident faculty artist Charles Jones will perform the world premiere of his own Piano Sonata.

Among the members of the Aspen artist-faculty in residence for the Aspen Music School, held from June 23 to August 23, are in addition to those already mentioned, Darius Milhaud, William Primrose, Szymon Goldberg, Roman Totenberg, Vronsky and Babin, Mack Harrell, Eudice Shapiro, Rosina Lhevinne, Leonard Shure, Joanna and Nicolai Graudan, Leslie Chabay, Earl Bates and George Gabor.

A program for serious students of high-school age in string ensemble playing will be a feature of the Festival Music School.

RAVINIA

The first week in July at Ravinia will be taken up with four Fritz Reiner conducted concerts, at one of which (July 5) Elisabeth Schwarzkopf will be soloist, as well as the opening, July 6, of the art exhibition, a display of paintings and sculpture by outstanding artists of the Chicago area. The second week will have William Steinberg conducting three concerts and the Budapest Quartet making four appearances. Soloists in this week will be, again Miss Schwarzkopf, and, in two appearances, pianist Guiomar Novaes.

INTERNATIONAL MUSICIAN

AMERICAN MUSIC FESTIVAL

The fifteenth American Music Festival of the National Gallery of Art was presented on the Sunday evenings between May 4 and June 1 in Washington, D. C. First performances were given works by La Salle Spier, Charles Ives, Mark Fax and Walter Spencer Huffman. The National Gallery Orchestra and the Kohon String Quartet took part in the concerts, and instrumental soloists were pianists Isabelle Byman and John Kirkpatrick.

The series is under the general direction of Richard Bales.

INTERNATIONAL

The Vancouver International Festival (see the May issue, pp 12, 13) will open July 19 with a symphony concert under the baton of Bruno Walter. Maureen Forrester will be the soloist.

REDLANDS BOWL

In honor of the thirty-fifth anniversary of Redlands Bowl this summer there will be a total of twenty-one events, introducing the new Redlands Bowl Festival Orchestra, with Harry Farberman from St. Louis and Springfield, Illinois, as musical director. Five nights of symphony, five of opera and light opera, three of ballet, six concerts by world-famous artists and two evenings of *A Midsummer Night's Dream* are scheduled.

The season will open July 1 with Farberman conducting the orchestra and the American soprano, Marilyn Horne, as soloist.

POPS

The twentieth season of summer pops concerts by the Cleveland Summer Orchestra, Louis Lane, conductor, will open July 9 in the garden setting of their air-conditioned Public Auditorium. The season of sixteen concerts will have a Lerner-Loewe program, a Rodgers and Hammerstein Night, and a Cole Porter Night. On July 12 Luboshutz and Nemenoff will appear in a Viennese program. The jazz world will be represented by the George Shearing Sextet August 6. The closing program, August 30, will feature the concertmaster of the orchestra, Ernest Kardos, and pianist Eunice Podis.

The eight-week pops series of the Crescent City Concerts Association has appointed James Yestadt musical director. Guest conductors will be David Rose and Knud Anderson, who is assistant conductor of the New Orleans Opera House Association. Among the season's attractions will be pianist Joseph Battista, and a presentation of Menotti's *The Telephone* with Audrey Scuh, soprano, and Don Bernard, baritone.

A summer season of pop concerts in Sissippi Music Shell, Rockford, Illinois, will start July 10. Six concerts are planned.

The summer series in the Metropolitan stadium, Minneapolis, Minnesota, will have the Minneapolis Symphony for two nights and Louis Armstrong and his All-Star aggregation for one, as well as a Rodgers and Hammerstein night. The dates will be July 12 and 15 and August 16 and 20.

JUNE, 1958

ARTS FESTIVAL

The first step toward an International Arts Festival will be taken this summer on the Antioch (Yellow Springs, Ohio) College campus, with a program of five Music under-the-Stars concerts featuring major works of different countries. The actual summer festival will first be introduced in 1959 when new artistic and cultural dimensions will be added to the program.

Evan Whallon, conductor of the Columbus Symphony Orchestra, will conduct four of the five concerts planned at Antioch this summer. Donald Keats, on the Antioch music faculty, will be associate conductor. Walter Anderson, chairman of the college's music department, will be music director.

The five-concert series will be given on Saturday nights, opening August 2 with an Italian program and presenting thereafter an Austrian, French, Spanish and American concert. The Antioch Little Symphony will give the first four concerts and the Dayton Philharmonic the last.

REPEAT BY POPULAR REQUEST

Two performances of *Die Walküre* and two of Haydn's *The Creation* will be the musical fare of the Red Rocks Music Festival presented during the month of July at the Red Rocks Theater, fifteen miles west of Denver. The *Die Walküre*, to be repeated because of the many demands for it, is scheduled for July 18 and 20. The cast—the same as last year—will include Margaret Harshaw, James Pease, Heidi Krall, Albert Da Costa and Kenneth Smith. The third act will again be presented with fire and Valkyries high in the Red Rocks—effects for which this amphitheatre is a "natural."

Hans Busch will direct the staging and Richard Rychtarik the settings both in this repeat performance of *Die Walküre* and in Haydn's *The Creation*. Saul Caston will conduct both productions.

At one of the summer's Denver Symphony Orchestra concerts Van Cliburn will be soloist in his Moscow prize-winning program.

FURTHER FESTIVITIES

The Redlands Bowl's thirty-fifth season, which will open July 1, will consist of eighteen events: symphony concerts, grand opera, light opera and ballet. Harry Farberman is the festival's conductor.

The summer season of opera at the Triboro Stadium on Randall's Island, New York, will open June 27 with a performance of *Aida* with "an enlarged symphony, chorus and ballet, elephants, horses, camels, plus two hundred supernumeraries participating in the triumphant scene in the second act."

Subsequent operas will be *Cavalleria Rusticana*, *Pagliacci*, *Carmen*, *Traviata*, *Bohème* and *Butterfly*.

The series is directed by Alfredo Salmaggi.

Aaron Copland was conductor at the Ojai Festival held this year May 23, 24 and 25, and seven of his compositions were distributed through the five programs.

The Empire State Music Festival, Ellenville, New York, has pared its 1958 season to a single week in mid-August. Dates for the fete will be August 14, 15, 16 and 17. The remainder of the Ellenville season will not be lost. The Ellenville Music Tent will produce six Broadway musicals with top Broadway casts commencing July 1.



Arturo Somoheano and his Symphonic Orchestra of San Juan, Puerto Rico, giving a concert in the new Tropical Garden of the Caribe Hilton Motel.



CYMBAL RIDE RHYTHM

Although the cymbal ride rhythm is usually written the following way "dotted eighth and sixteenth,"



there are many variations which can be used in place of it. One such variation is the "broken triplet" figure, which is used by most drummers, since it gives a loose, swinging feeling associated with jazz.



The following variation, "straight eighth," can be applied to modern jazz when the "front line," horns, etc., are phrasing with a straight eighth feeling, rather than a triplet feeling. It may change from one to the other during the course of an arrangement. This rhythm is also used when playing a combination of "modern jazz and Latin-American," since it blends with the conga and bongo beats and general character of the music.



The next cymbal rhythm, "double dotted eighth and thirty-second," is used by some drummers on particularly slow tunes as it lends itself to the slowness of the tempo and tends to hold the rhythm firmly together.



For variation, modern drummers sometimes break up the regular ride rhythm by "turning it around" for several beats. This is followed by a return to the original rhythm pattern.



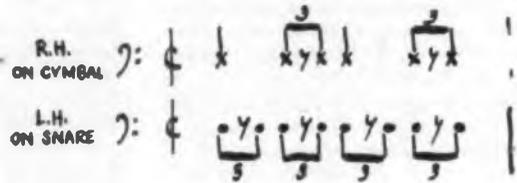
On very fast tempos, particularly in show type drumming, it is advisable to play a straight rhythm on the cymbal, 1, 2, 3, 4, with accents on the 2 and 4. This is very effective on extremely fast tempos.



There are times when the drummer will accompany the cymbal ride rhythm by playing a rhythmic pattern on the snare drum with the left hand. For a uniform effect, the cymbal ride rhythm, played on the cymbal with the right hand, should match the type rhythm being played with the left hand. As an example, the straight eighth cymbal rhythm should be blended with a straight eighth pattern on the snare drum.



The broken triplet on the cymbal should be blended with broken triplets on the snare drum.



Of course, in the final analysis, it is left to the judgment of the individual drummer to determine which rhythm will be used and when it will be used.

Questions and Answers

Q. Would you recommend a drummer learning the "right hand snare drum grip" (tomp. style) on the left hand, in addition to the conventional "left hand grip"?

A. Yes, it is better to have control over both "grips" as it would open the way for additional effects and ideas which aren't as practical with the usual left hand grip.

This "grip" is a must when playing timbales. It is further emphasized when making a tympani roll on your toms, whether using regular drum sticks or tympani mallets. This is particularly important in show drumming. The same holds true for "solo" drumming as well.

Q. How can this "grip" be developed?

A. Set up a practice routine with a basic pattern as follows:

First learn to grip the stick as described, get the feel of it. A good way to accomplish this is to find the proper grip and hold it, for a few minutes at a time, without changing it. When you have done this, you are then ready to play.

Play single taps, very slowly, using down strokes, then using up strokes. Pause between every stroke and reset the "grip" if necessary. Do not try for speed at this stage of the game. When you gain a reasonable amount of control at this point, you are then ready to play hand to hand.

Go through all the rudiments, concentrating on the single and double stroke rolls. They are the key to success. Do everything open and very slow. Do everything at the three levels, "full-half-quarter."

When reading from exercise books, use those that feature simple whole, half or quarter note formations. Gradually progress to those involving eighths, sixteenths, etc., and more complicated figures. Finally you are ready to attempt the rolls. Exercises with one or two measure rolls are best to start with.

A word of caution. A single stroke roll, snare drum style, is different from a single stroke roll tympani style. The tympani roll

(Continued on page thirty-seven)

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MINUTES OF THE MID-WINTER MEETING

OF THE INTERNATIONAL EXECUTIVE BOARD
AMERICAN FEDERATION OF MUSICIANS

New York, N. Y., February 6 to February 26, 1958, Inclusive

(Continued from the May issue)

425 Park Avenue
New York 22, New York
February 24, 1958

The session is called to order by President Petrillo at 2:00 P. M. All present.

The subject of record dances is now under consideration. Various members of the Board mention how the matter is combatted in locals by the use of their economic strength.

The following resolutions which were referred to the International Executive Board by the Convention in 1957 are now taken into consideration, and due to the fact that the negotiations with the Motion Picture Producers ended in a disagreement and the propositions contained in the resolutions were refused by the producers, no further action on these resolutions was taken by the Board:

RESOLUTION No. 39 LAW

WHEREAS, In the motion picture recording field generally, and especially among those producers and musical conductors in the so-called independents, there exists a rivalry and competition in which economy is an important factor, and

WHEREAS, Conductors and musical directors bid against each other in what is known as package deals on the basis of cheapness and quickness, and

WHEREAS, The improved quality and experience of the musician is exploited to his increasing detriment, rather than to his benefit (We can do in three hours what formerly took ten), and

WHEREAS, In so-called low-budget pictures it has been charged and it is a fact that musical directors and producers of certain "small" independent producing companies (and some not small) split the saving accomplished by excessively fast work—

(Note: An independent producer of a single picture or a series of pictures must distribute his product through one of the large distributors such as Universal International, 20th Century-Fox, RKO, etc., and his budget must be approved by them and his money-source. By effecting a saving on the budget through fast work made possible by the ability of musicians, it is possible for the director and/or producer to realize additional profits on a package deal. Further, any concession granted a low-budget producer is really a concession to the distributor who ordinarily takes the greater share of the profit (up to 90 per cent). End of Note.) and

WHEREAS, In the record and transcription field the amount of

music recorded is specified and restricted, and

WHEREAS, The restriction of the amount of music to be recorded per hour would tend to eliminate abuses and react to the benefit of the musicians, now, therefore,

BE IT RESOLVED, That the International Executive Board examine further into the situation and determine an equitable maximum of minutes of music to be recorded in a specified time.

(Note: Many of the majors average from 1.11 to 2.30 per hour; independents up to 18 minutes per hour.)

RESOLUTION No. 40 LAW

WHEREAS, The complete physical control and possession of music track is allowed the employer of recording musicians, and

WHEREAS, There have been instances of use of sound track in an unauthorized manner by persons having access to track libraries, and

WHEREAS, No effective method has been devised to curb the "pirating" for unauthorized use of sound track, now, therefore,

BE IT RESOLVED, That the Executive Board endeavor to formulate a system of joint control of all authorized track.

RESOLUTION No. 41 LAW

WHEREAS, There are numerous unionized crafts involved in the handling, distribution and exhibition of the various forms of recorded music, and

WHEREAS, There is no means by which involved unionized craft can distinguish between that material made under Federation-approved conditions and that which is not, and

WHEREAS, There is much recorded material handled by unionized crafts which is not made under union conditions, especially in the tape and record field, and

WHEREAS, Much recorded material which has been made under Federation-approved conditions is diverted to unauthorized uses such as the complete sound-tracking of a considerable portion of 16 mm film with "pirated" track or track which is owned by private individuals which is made available to the 16 mm companies and television, and

WHEREAS, It is a basic principle of trade unionism to handle and patronize only union-made products insofar as possible, and

WHEREAS, A material gain would accrue to the members of the A. F. of M. through the refusal of unionized craft to handle or exhibit or to assist in the exhibition of unauthorized materials, now, therefore,

BE IT RESOLVED, That all master contracts with the employers of musicians provide for the affixing of an official seal or label upon every form of recorded material.

One of the proposals of the Ballroom Owners Association for improving conditions in the music business and the ballroom business was to permit the financing of dance bands by non-members of the Federation. This is at present prohibited by Federation By-laws and the matter is discussed by the Board with the view to making it possible for more bands to operate.

The matter is laid over for future consideration.

A charter has been requested for Fort Meyers, Fla., and the surrounding territory.

The matter is discussed and it is decided to refer the matter to the sub-committee on jurisdiction with full power to act.

The trumpet which was purchased by the Federation and played by President Petrillo with President Truman at the Milwaukee Convention in 1954 is still the property of the Federation. It is suggested that the trumpet be raffled off at the next Convention and that the proceeds be turned over to the Lester Petrillo Memorial Fund.

The bill of Bodkin, Breslin and Luddy in the amount of \$1,903.88 for expenses is presented for ratification.

On motion made and passed, payment of the bill is ratified.

President Petrillo reports on the A.F.L.-C.I.O. assessment.

The Board received a notification from Local 47 that due to increased costs, the rent for the office of the Studio Representative which is located in the Local 47 headquarters will be increased from \$125.00 to \$175.00 per month.

The following bills are presented for ratification:

Torriner, Lazarus. Brundage & Meyhart Expenses	\$ 3,960.35
Van Arkel & Kaiser Expenses	6,298.84
Roosevelt & Freidin Expenses	3,208.85
Hal Leysnon & Associates Expenses	4,078.41
Hugh S. Newton & Company Expenses	216.81
Murdoch Expenses	3,579.30
	<hr/>
	\$21,342.56

On motion made and passed, payment of these bills is ratified.

The President reports that he has made donations to various worthy causes in the amount of \$6,069.93.

Payment of these donations is on motion made and passed, ratified.

Bills are presented for work done in the President's office in the amount of \$4,417.98.

On motion made and passed, payment of these bills is ratified.

On motion made and passed, it was decided to appoint Executive Officer Repp as chairman of the Arrangements Committee for the 1960 Convention.

The committee which was appointed to study the mileage charges in an endeavor to have a uniform system reports and the matter is tabled.

RESOLUTION No. 19 GOOD AND WELFARE

RESOLVED, That a program of public education and relations, tailored specifically toward research for the ultimate increase of employment of our members, be undertaken and developed under the supervision

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JUNE, 1958

of the President; and that the same be financed by a per capita assessment of Two Dollars (\$2.00) to be levied forthwith.

The Board considers the resolution and decides that the Federation is not in a financial condition to carry the burden that would be imposed upon it.

RESOLUTION No. 14
LAW

WHEREAS, There has been widespread unemployment among professional musicians in the United States in the radio and television industries, caused by the importation of "canned" or "taped" music from foreign countries, which has been used in the place of and instead of "live" music produced by members of the American Federation of Musicians, now, therefore,

BE IT RESOLVED, That the American Federation of Musicians go on public record as favoring a collective bargaining policy and legislation which will prevent and prohibit the further importation or use in this country of any foreign "canned" music or sound track in the radio or television industries, and

BE IT FURTHER RESOLVED, That the President and International Executive Board be requested to use the full economic and political power of the American Federation of Musicians to implement and enforce the foregoing policy.

The Board is in favor of this resolution and will do everything possible to carry out its purpose.

RESOLUTION No. 48
LAW

WHEREAS, The Lea Bill has in its 10 years of operation resulted in the virtual abolition of local staff musicians working in TV and Radio Stations, now, therefore,

BE IT RESOLVED, That the American Federation of Musicians bring its influence through the A. F.

of L-C. I. O., and all its agencies to abrogate this Bill.

The Board will continue its opposition to this iniquitous law and will do everything possible to bring out its repeal.

The question of prohibiting the writing of music for foreign scoring is discussed.

It is laid over for future consideration.

The recommendations made by Public Relations Consultant Leyshon are now considered.

It is decided to authorize the printing of 10,000 copies of the "History of the Trust Fund." The recommendations made by Mr. Leyshon regarding economies in his department at the Convention are approved. The reprint of the pamphlet "You and Your Union" is approved and it is suggested that perhaps a less expensive pamphlet would answer the purpose.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:30 P. M.

425 Park Avenue
New York 22, New York
February 25, 1958

The session reconvenes at 2:00 P. M. President Petrillo in the chair. All present.

J. Albert Woll, Attorney for the A.F.L.-C.I.O. and also for the American Federation of Musicians, explains the following listed Codes of Ethical Practices adopted by the A.F.L.-C.I.O.:

- a. Local Union Charters
 - b. Health and Welfare Funds
 - c. Racketeers, Crooks, Communists and Fascists
 - d. Investments and Business Interests of Union Officials
- (Continued on page forty-four)

MODERN DRUMMING

(Continued from page thirty-four)

does not involve as many strokes as the snare drum roll. It would be wise to develop both types. Try practicing the tympani roll on the large tom with tympani mallets, trying to achieve a sustained open sound, rather than hearing the individual strokes.

Q. Is it advisable to spend part of one's practice time in front of a mirror?

A. Yes. Every so often it is a good idea to observe your hand positions in a mirror as you will see them at different angles, etc., which aren't normally within your view. You will get a different and important perspective. Besides pad practice in front of a mirror, try practicing on your full set of drums. The over all picture you will get will be very revealing and helpful to you.

Q. Should a metronome be used when practicing?

A. Part of the time, yes. It will aid in your general timing and meter, and also keep you from rushing or dragging individual phrases of music (drum parts). It is easy to rush when reading many drum books consecutively. The metronome will delay this tendency and prevent bad habit of this kind from developing.

Q. How should I divide my practice time when working on a set of drums?

A. Divide your time between playing steady rhythm, fill-ins, and playing solos. Then work with records, using sticks, then brushes. Work with records of small groups, big bands, etc. Play softly, then play loud. Concentrate on your weak points. Devote time to foot technique and control and independent coordination.

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 Local 695, Richmond, Va. (colored)—Secretary, Ulysses S. Hines, 806 South Meadow St., Richmond 20, Va.

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MID-WEST CONFERENCE
 President, Lad V. Tesar, 511 City National Bank Bldg., Omaha 2, Nebr.

PLACED ON NATIONAL DEFAULTERS LIST

The following are in default of payment to members of the American Federation of Musicians either severally or jointly:
 Florida Youth Forum, and Gail Ruth Laine, Miami, Fla., \$750.00.
 Musicomedy Festival, Inc., Sam Hirsch, Miami Beach, Fla., \$4,680.16.
 Chesterfield Social Club, and Sam Adams, Jr., Hopkinsville, Ky., \$240.00.
 Capri Lounge, and Mitchell Schwartz, New Orleans, La., \$2,250.00.
 Globe Hotel, and R. E. Fitzpatrick, owner, Alpena, Mich., \$600.00.
 Beaumont Club, and Dick DeWayne, Belgrade, Mont., \$650.00.
 The Glen, and Joe Berger, proprietor, Bloomfield, N. J., \$1,558.00.
 Blum, Gil, Newark, N. J., \$353.00.
 Russino, Tom, Brooklyn, N. Y., \$57.00.
 Smith, Norman, Brooklyn, N. Y., \$133.75.
 Club Moon Glow, Jacob Cheifetz, and Frank Collura, Buffalo, N. Y., \$463.00.
 Haas, Mrs. Edward, Jamaica, L. I., N. Y., \$710.00.

Tau Epsilon Phi Conclave, and Sidney M. Ross, New York, N. Y., \$325.00.
 Shapiro, Honora Rubel, New York, N. Y., \$4,680.16.
 President Hotel, Carl Orseck, Irving Giveretz, Swan Lake, N. Y., \$1,410.50.
 The Ebony Club, and Dan Boone, Cleveland, Ohio, \$200.00.
 A-Jar Tavern, The, and Mrs. A. J. Rosengarten, owner, Fort Recovery, Ohio, \$52.00.
 Romano, Ralph, and ABM, Inc., Bristol, Pa., \$750.00.
 Suedmeier, Duane, Aberdeen, S. D., \$125.00.
 Latin Quarter Club, and E. "Rusty" Kelly, El Paso, Texas, \$409.90.
 Cooper, Ken, Calgary, Alberta, Can., \$71.00.
 Beatty, Harriett, and Harriett Beatty Circus, and Edward Say, manager, \$340.00.

WANTED TO LOCATE

Blanton, Marvin, former member of Local 784, Pontiac, Mich.
 Koth, Howard, former member of Local 255, Yankton, S. D.
 Floyd, Bill, former member of Local 746, Plainfield, N. J.
 Jackson, Larry, former member of Local 14, Albany, N. Y.
 Outcalt, Alfred, member of 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.

DEATH ROLL

Boston, Mass., Local 9—Roy R. Barnett, John S. Leavitt, Joseph A. Naulty.
 Bradford, Pa., Local 84 — William Dobbs.
 Chicago, Ill., Local 10—Bessie Melson, Edna Thompson, Ford Canfield, Arthur Umenhofer, Frank Smith, C. J. Johnson, H. James Williams, James Martin, Jerry Korinek, Louis J. Becker, William Strnad, Jr., Frank Graf, Richard Dahm, Enrico Serpone, Henry Barthen, Ramsay Erersoll, Robert Mortlack, Paul C. Kemnitz, Robert W. Weber, Maude Gelnn, Frank Mulacek, Edward H. Bundy, Paul Pusateri, Edward Kovden, Theodore Yeschke, S. N. Moe, William C. Crowley, Lily Charbannet, Allen Beckman, Robert G. Clithero, Edwin E. Sinars, Jerome A. Levy.
 Cleveland, Ohio, Local 4—Gilman Chase, W. C. McDonagh, Gustav Nagel, Eleanor Williams.
 Danville, Ill., Local 90—Charles Wilson, Floyd McKinley Allen.
 Detroit, Mich., Local 5 — Conrad Bayer, Charles H. Goldworthy, Anna Agatha Orth, Elbert Patton.
 Houston, Texas, Local 65 — Billye Joyce Matthews, Henry D. Pree.
 Kansas City, Mo., Local 34 — Ted Moran, Hazel Buttageole, Tony Tiabi, Willi Ganz.
 Long Beach, Calif., Local 353 — Arthur O. Pilgrim.
 Miami, Fla., Local 655 — Michael Ross, Kenneth Graham, Jack Wechsler, David Gindin, Al Levine, Fay West, George Adams, Richard Granville.
 Minneapolis, Minn., Local 73—Warren J. Wood, H. O. Carciofni, Donald L. Scherrer.
 Montreal, Quebec, Canada, Local 406 —Vincent Ratto.

Norfolk, Va., Local 125—Felix Fairchild Hardin.
 Omaha, Nebraska, Local 70 — Frank Elias, Charles E. Stranglen.
 Poughkeepsie, N. Y., Local 238 — James Ross, Harold Meade, Fred Steen.
 San Francisco, Calif., Local 6—W. F. Walton, Frank Galvin, Claude M. Sweeten, Leroy W. Allen.
 San Jose, Calif., Local 153—Wilford Marshall, Edward C. Breith, Aly Cecil.
 St. Louis, Mo., Local 2—Harry D. Allred, Herbert C. Berger, Charles Heckenberg, Theodore A. Huber.
 St. Paul, Minn., Local 30—Harold S. Paulsen.
 Taunton, Mass., Local 231—Edward J. Lane.
 Washington, D. C., Local 161—Clifford Kerabaw, Franz X. Schumm.
 Wheeling, W. Va., Local 142—Ralph G. Shriner, Albert Schweitzer.
 Wilkes-Barre, Pa., Local 140—Joseph Polisky.

WARNING!

Eddie Swanson is fraudulently representing himself as a member of Local 271, Oskaloosa, Iowa. This man borrowed \$15.00 from Ernest Torres, treasurer of Local 590, Cheyenne, Wyoming, on the strength of a steady job he obtained through that local's business agent. He played piano with a local orchestra for a week then left town after he was paid. He is about 5' 6" tall, has a slight build, fair complexion, and wears glasses.
 Members are warned to be on the lookout for him in order to guard against any similar situation.
 If located, please notify Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Avenue, Newark 4, N. J.

★★ The Free Library of Philadelphia has recently acquired the Drinker Library of Choral Music, containing more than 20,000 copies of choral works by composers from the seventeenth century to the present. Composers represented are Bach, Brahms, Mozart, Schuetz, Beethoven and Schubert.
 In creating this lending library, Mr. Drinker has achieved for choral music the kind of public service initiated by Andrew Carnegie for books. He wished that his collection be permanently housed in Philadelphia, where his family has lived since William Penn, and where he can be in active touch with its administration and further development.

★★ Donald Johanos, who last season joined the Dallas Symphony as associate conductor, last month made his European debut as conductor. He conducted the Radio Philharmonia at Amsterdam May 31, as a part of the award as a result of his winning last year the International Conductors Competition sponsored by the Netherlands Radio Union. His Amsterdam program included Beethoven's *Leonore Overture No. 3*, Samuel Barber's *Adagio for Strings* and the Mussorgsky-Ravel *Pictures at an Exhibition*.

WANTED BY THE FBI



ALBERT ABRAHAMSON, with aliases: Albert Abrahama, Abie Abrahamson, Abraham Abrahamson, Albie Abrams, Albert William Abramson, Allen Baker, Abie Cooper, Ralph Cooper, Albert Martin, Al Newman, Albert Williams, and others, is being sought by the FBI for unlawful flight to avoid prosecution for the crime of burglary. Abrahamson reportedly has carried firearms in the past. He may be armed and should be considered dangerous. He is forty-one years of age, 5' 9" to 5' 10" tall, weighs 165 to 170 pounds, has a medium build, dark brown hair, brown eyes, and a medium complexion. He has a mastoid scar back of right ear, scar back of left ear, 1" scar on upper portion of left forearm, scar at base of left palm, small cut scar near inside base of left hand index finger, small cut scar on back of second joint of right hand middle finger. His occupations include salesman, musician's agent, recording engineer, copy writer, and shipping clerk. Abrahamson is said to be an excellent dresser, to patronize the best hotels and night clubs and to be a persuasive talker. He reportedly is interested in jazz music and allegedly favors foreign-made cars.

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

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A.F.L. - C.I.O. Report

(Continued from page fourteen)

We believe that the overwhelming vote for expulsion, showing a majority of over 5 to 1 against the Teamsters and 7 to 1 against the Bakers, certainly is convincing evidence of a victory of right over wrong, decency over corruption, and democracy in action by such a great majority over such a tiny minority.

Prior to this action by the convention it had been said that, in the eyes of the nation as a whole, the entire labor movement would be forever judged by the action taken by the A.F.L.-C.I.O. to eradicate the growing corruption that has been found to exist in the trade union ranks.

As President George Meany fearlessly said two years ago when the amalgamation of the two major unions was consummated — and it was unanimously agreed by all involved that a Code of Ethics for all, under an Ethical Practices Committee, must be set up and strictly observed:

"We've got to face the problem of corruption in a practical way. We've got to clean our own house for the benefit of our own labor movement. There just cannot be any compromise with corruption in labor's ranks.

"The compelling issue before the A.F.L.-C.I.O. joint organization will be the steps taken to insure an American labor movement that is free from all elements of corruption."

Those expelled unions had been given every possible opportunity to clean up their own organizations, and had failed to do so, which compelled the highest tribunal of the American Labor movement to take the only possible action left for them to do as honest labor representatives.

There were many in our ranks and many more in labor's ranks in general, and among the Nation's citizens that never would have believed that this drastic action would ever be taken by labor against their largest and most wealthy and powerful single international union.

We believe the confidence of the American people and of the rank and file of our membership has been restored by this action, as unpleasant as it had to be throughout the hours of investigations, hearings and final decision.

Under "highlights" we believe the great majority of the credit will go down as an everlasting tribute to one of the greatest labor leaders of all time: President George Meany and the members of his Executive Council.

President Meany mapped the course with the guidance of the Executive Council. He moved ahead with determined deliberation. He began by laying the groundwork of ethical practices codes. *He meant every word that he said.* His Executive Council supported him and now the vast majority of the 15 million members of the A.F.L.-C.I.O. have supported him.

Your entire delegation cannot praise to you too highly, nor commend to you too sincerely our unanimously registered opinions as to the Leadership of the American Trade Union's great president, George Meany.

We recommend him to every working man and woman of America as a result of his courage, and his fearlessness and wisdom in the past, and now his masterful administration of his responsible office as president and chairman during the 1957 most momentous, history-making convention in Labor's history. We all came away from this convention with a renewed pledge of loyal support and deep respect for him

and for the education that we experienced through nine long business sessions, some into the night.

We have concentrated upon the reporting of these two highlights of this convention (the unusual expulsion of about one million and a half dues-paying union members, and, the masterful job of leadership in handling this serious situation as done by President Meany), because we feel that they transcend in importance, as to their effect upon principle and morale, more than any other action of this convention.

Special Commendation

When we realize the two long years during which the Executive Council of the A.F.L.-C.I.O. have spent countless hours and hundreds of pages of written minutes, in order to give democratic and patient consideration in such an important matter as eradicating corruption wherever found, certainly the resolutions presented and adopted expressing commendation of the work of the Executive Council were most deserved and timely, and your entire delegation concurred 100 per cent.

Of lesser magnitude, but worthy of special citation also, we believe, was the conscientious and efficient supporting role of Chairman Alex Rose and the members of his Committee on Appeals, who rendered invaluable service to the Executive Council and to the convention throughout the many necessary hours of charges and rebuttals that brought the facts to light.

Resolutions

This convention was big business — indeed when you find that there were a total of about 170 important resolutions and many recommendations from the Executive Council which were all acted upon in the same thorough manner as at our Musicians' Convention.

The importance of same speak out in their identifying titles, namely: the international situation; the Middle-East crisis; the Little Rock situation; a program for world peace and freedom; the right-to-work laws; merger of state and local bodies; relating to atomic energy in all its branches; state anti-union laws; farmer-labor unity; anti-labor legislation; adequate employee-management legislation; ratifying the genocide convention; safe-guarding public health by stopping a-bomb and h-bomb tests; opposition of pay TV; condemning development of the 7-day work week; federal housing program; St. Lawrence Seaway; political action; jurisdictional disputes; collective bargaining objectives; national economy; technological changes and automation; raising teachers' salaries; ethical practices code; affiliation with state labor bodies; the necessary increasing of the A.F.L.-C.I.O. per capita tax; minimum wage-hour and Walsh-Healey acts; taxation and tax exemption; recommending income tax exemptions; organizing the unorganized; migrant farm workers and foreign contract labor; and last but not least, a resolution introduced by Robert W. Easley, Secretary of Musicians' Local 115, Olean, New York (who was present representing the C.L.U. of his home New York State County) titled, bargaining rights for organized farmers.

Resolution No. 76, introduced by the delegates from the A. F. of M., having to do with adoption of legislation, and support of same, introduced into Congress by Senator Herbert H. Humphrey and Representative Frank Thompson, Jr., to establish a Federal Advisory Commission on the Arts, etc., as recommended by President Eisenhower, which legislation already passed the Senate unanimously in 1956; and that

(Continued on page forty-four)



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**Where they
are playing**

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

MAURICE CARUSO remains at the Copa Lounge in Hoboken, N. J., indefinitely. . . . Pianist BILL MILLER begins his twenty-third year of entertaining at Al Maharas' Steak House in Cleveland, Ohio, in July. . . . GENE KRUPA is at the Blue Note in Chicago, Ill., with his trio . . . SANDRA SHAW is appearing at Henry Nayle's Steak House in Miami Beach, Fla. . . . DAVE MOFFETT celebrated his first year of playing at the Dauphin Club, Dauphin Island, Ala., on June 2 . . . Steel guitarist NOEL BOGGS performs nightly at Marrak's Club in Lake Tahoe, Nev.

EAST

The Newport Jazz Festival, a non-profit organization devoted to encouraging America's enjoyment of jazz and to sponsoring the study of jazz, is holding its fifth annual festival from July 3 to July 6 at Newport, R. I. Mahalia Jackson will make her first appearance in front of a big band when she sings part of the "Black, Brown and Beige Suite" with the Duke Ellington Band in an evening of music devoted to a "Tribute to Duke Ellington." Besides the Duke's Band, there will be a reunion of former Ellington sidemen. Dave Brubeck and his Quartet, featuring Paul Desmond, will play a set of Ellington compositions. The Miles Davis Sextet, the Marion McPartland Trio and Gerry Mulligan will also be heard.

Other events of the festival will be a "Benny Goodman Night," starring Benny and his Band, along with many musical greats who played with Goodman in the past, a "Blues Night," and an "All-Star Night," in which every available great name in jazz will appear on the same platform. It is expected that more than 150 jazz exponents will be featured this year.

The Dick Style Trio (Dick Style, piano and vocals; Danny Tucci, bass; and Al Page, drums) is holding forth nightly at the Tower Lake Inn, Roslyn, Long Island, N. Y. . . . Arthur Richardson is featured at the keyboard at Teddy's Lounge in Jackson Heights, Long Island . . . Al Postal is signed for his eleventh consecutive summer as music and entertainment director at the Tojo Hill Lodge in Monroe, N. Y. . . . Maurice Scott is in his sixteenth season at the Nemerson Hotel, South Fallsburg, N. Y. . . . Frank Ramoni, Latin-American accordionist, takes his Rumba Band to Tamarack Lodge in Ellenville, N. Y., for the summer months.

Sherry Linden (piano and vocals) is in her second year in the Sable Room of the Hotel Tonrairie, Boston, Mass. . . . Johnny Hammers and his Orchestra are located at Bob Lowe's new Mardi Gras Room at the Quincy House,

Nantasket Beach, Hull, Mass., for the season. Making up the group are Johnny Hammers, clarinet, tenor and baritone sax and leader; Larry O'Conner, trumpet; Ev Schwarz, piano; and Howie Freeman, drums.

Frank Marsteller performs on the electric organ at the Sea Gull, Ship Bottom, N. J.

MIDWEST

The John Saxton Trio is playing engagements throughout the northwest part of Ohio. The unit will be at the Cedar Point Tavern Terrace in Sandusky, Ohio, August 4 to August 17.

The Tommy Kay Trio (Tommy Kay, accordion and leader; Alex Zilai, drums and guitar; and Tom Grecki, bass and vocals) is in its second year at Coleman's Hotel, Clear Lake, Ind.

Jazz has become a part of the Ravinia Festival in Highland Park, Ill., which extends from July 1 through August 10. Lionel Hampton will bring his orchestra to Ravinia for two jazz sessions, July 30 and August 1 . . . Ramon "Red" Ringo is appearing nightly in the Vermillion Room of the Hotel Wolford, Danville, Ill. . . . Organist Joe Gerken is in his third year at the Chevy Chase Country Club Ballroom in Wheeling, Ill. He also plays the Organ Studios of the Old Orchard in Skokie.



Maurice Caruso



Bill Miller



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The Buddy Waples Orchestra occupies the bandstand of the Terrace Grill, Hotel Muehlebach, Kansas City, Mo. . . . Vincent Villa recently opened at this hotel for a long stay.

SOUTH

Helen Scott's engagement at the Loyal Order of Moose Lodge No. 1455 in Macon, Ga., has been extended.

The Stut 'n' Tut in Fort Lauderdale, Fla., features its own trio consisting of Sammy Stevens, piano; Eddie Schwager, bass; and Peter Helmintoller, drums . . . Guitarist Bobby Palk is working at Porky's Hidaway in Fort Lauderdale with Pick, Chick and Bud.

WEST

Count Basie is booked for a two-week run at Gene Norman's Crescendo, Hollywood, Calif., beginning June 20 . . . Pianist Don Pietro is appearing nightly in the Del Pacifico Room of the El Cortez Hotel in San Diego, Calif.

Frankie Bregar and his Polka Kings of the West have been playing at the Veterans Tavern in Pueblo, Colo., every Saturday and Sunday evening for the past five years. The group, with Frank Bregar on accordion, Bob Farley on banjo and guitar, Bob deGrasse on string bass, and Connie Bregar on piano and organo, was organized six years ago.

CANADA

Scheduled to appear at the first annual Vancouver (B. C.) International Festival held from July 19 to August 16 are the Jack Teagarden Sextet (July 25 and July 28), the Dizzy Gillespie Quintet (August 1 and August 4), and the Oscar Peterson Trio (August 8). At least twenty-four city musicians will share in these jazz programs.

Five jazz concerts have been scheduled as part of the Stratford (Ont.) Music Festival, running in conjunction with the sixth annual drama season, which will be held from July 22 to August 16. Henry "Red" Allen and his Dixieland All Stars will be the featured band at the opening jazz concert on July 23. Langston Hughes, American playwright, author and poet, will read specially prepared verse on poetry and jazz. He will also act as commentator. Other performers will be Maynard Ferguson and his Band sharing the bandstand with Moe Koffman and his Quartet to make an all-Canadian concert. August 2; Wilbur de Paris and his New Orleans Jazz with vocalist Wilhelmina Gray, August 9; Carmen McRae and the Billy Taylor Trio, August 13; and Dizzy Gillespie leading his new band, August 15. On the afternoon of July 31 a special command jazz concert will be presented for Her Royal Highness, Princess Margaret, and the Royal Party by Duke Ellington and his Orchestra. All performances will be given in the air-conditioned Avon Theatre instead of the Concert Hall as in previous years.

ALL OVER

The Benny Goodman Orchestra was the first "in person" offering in the American Performing Arts Program at the Brussels World's Fair in a series of nightly appearances, May 25 to 31. "Brussels Briefing," a seven minute jazz composition, was written by Andre Previn, West Coast pianist, especially for Goodman's use at the Fair, as his personal contribution to United States participation in the Brussels international exhibition. The Goodman Orchestra also introduced to European audiences Duke Ellington's work, "Space, New York."



The recent "Drummers' Night" at Birdland broke an eight year attendance record for this famous New York jazz center. Sonny Payne, Art Blakey and Charlie Persip battled it out in two different sets; Art Taylor, Elvin Jones and "Philly" Joe Jones played the third match. Payne, Blakey and Persip (hidden) are shown here backed by the "Jazz Messengers" and guest soloists.

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OPERA OFF BROADWAY

Ten American operas in twenty-seven performances in five weeks, three of them in local premieres and one of them in a world premiere, is the record the New York City Opera Company has established, thanks to a Ford Foundation grant of \$105,000 and thanks to the enterprise of general director Julius Rudel and the other officials and members of the company. The fact that almost every performance carried forward to a full house added lustre to the achievement.

Never before has American opera revealed such resources in so short a time. Mingling with the crowds leaving the opera house evenings from April 3 to May 4, one caught a spirit of exploration and adventure that was as good as an ocean voyage.

Indeed it has been a voyage to unknown parts. Sometimes the booty brought back has measured easily with precious gems. Sometimes it has proved less valuable. But the experiment has revealed all that the most hopeful could have hoped. It has given Americans an idea of the vastness of the materials, the means to develop criteria of judgment, and incentives for exploring further. Certainly it can never again be doubted that American opera lives a healthy life, and that it is capable of great things. It all depends on what we do about it.

We spoke in the May issue (page 14) of the poignant *Ballad of Baby Doe* and the roistering *Taming of the Shrew*. We pointed out that both are refreshing additions to operatic repertoire.

The Good Soldier Schweik

As to *The Good Soldier Schweik*, the season's world premiere, our compliments must first go to conductor Julius Rudel who was able to synchronize this swift-moving production, with its tendency to go off at tangents, into a work of unity and coherence. It is a quite husky infant of the operatic stage, with a band (no strings) in the pit; a plot carrying forward in a beerstube, a police station, an insane asylum, a boudoir and an army barracks; music startlingly explicit; and situations keenly attuned to modern paradoxes and replete with modern twists. It is sad that its possibilities will never be fulfilled. Its composer, Robert Kurka, died in December, 1957, at the age of thirty-five.

Regina

Regina, music and book by Marc Blitzstein, is a most volatile fusion of drama and opera dealing with exploitation of the gentle and the innocent by the unscrupulous and the crafty. It drew three packed and enthusiastic houses in its April 16, 27 and May 2 performances with Brenda Lewis in the title role and Samuel Krachmalnick making his debut as conductor. It was staged by the

same team—Herman Shumlin, stage director and Howard Bay, settings—that in 1939 put together the Lillian Hellman play, "The Little Foxes," from which it was derived.

Perhaps this accounts in part for the impression that this exciting work was a sung drama rather than a dramatic opera. Drama or opera, however, it was a wonder of quickly-paced action and emotional crises. When Miss Lewis as Regina Giddens delivered her stormy arias and Elizabeth Carron as Birdie Hubbard made her poignant revelations, it was opera in the grand tradition.

Julius Rudel, General Director
New York City Opera



Peter Herman Adler



Leonard Bernstein



Emerson Buckley



Arnold Gamson



Between these high points came much ensemble work, the characters now singing, now speaking. This latter recourse rendered more rather than less difficult the work of conductor Krachmalnick who proved adept at catching the thread, of starting and halting and again starting the music, as opera merged into play and play again took on the pace of opera.

Tale for a Deaf Ear

Mark Bucci's *Tale for a Deaf Ear*, given three times in a billing with Bernstein's *Trouble in Tahiti*, is a forceful work. But as it stands it is somewhat bewildering. In its first act it is seemingly only a realistic portrayal of one round in the bitter struggle of a misnating, with the principals Patricia Neway and William Chapman. However, it has deeper undercurrents which many in the audience—take as sample those sitting near the writer—missed.

The plot develops around a miracle. Centuries ago a boon was granted a certain Hypraemius on his deathbed as a reward for a lifetime of kindness toward penitents. Through the ages to come four miracles were to be performed. They were all to be concerned with individuals' return to life from the dead, such return being conditioned on some true penitent's prayer. Three of these miracles, at the time of the present play, have already been granted and the "interlude" tells of them in flash-backs. A woman in Tuscany sings (in Italian) of her part in the miracle, a girl from the Isle of Skye tells (in English) her tale of return to life and a soldier in the Thirty Years War recounts (in German) his story.

Now comes the fourth granting of the prayer, with which *Tale for a Deaf Ear* is concerned. In Act I the husband in a moment of intense anger had fallen dead (*curtain!*). The wife, overcome by grief and penitence, prays for his return, and in Act II one sees her prayer granted. The husband suddenly gets up, decides he has just "blacked out" and takes up the quarrel where he left it. And—alas for penitence!—his wife joins in as bitterly as ever. At another crisis in the name-flogging, he lunges forward again and falls dead—and this time there are no prayers that can revive him.

The very skill of portrayal shown by the main characters in this drama and the realistic stage sets (much better than those of the interlude) tend to obscure the opera's mystic meaning. The situation will no doubt be righted in subsequent performances.

Arnold Gamson making his debut as conductor at City Center did a fine job of intensifying the action and of correlating soloists, chorus (singing offstage) and orchestra.

INTERNATIONAL MUSICIAN

Trouble in Tahiti

Trouble in Tahiti had no plot troubles at all. It was a breezy and unequivocally modern work-out of the problem of marriage conflict. Young Seymour Lipkin, also debuting as conductor, carried the whole expertly forward. He also had the responsibility of a choral group. A life-size "television screen" at the back of the stage, showed three singers who formed a sort of Greek chorus commenting wittily on the doings on-stage. He kept this trio (Naomi Collier, William Metcalf and Stanley Kolk) and the married couple (Jean Sanders and David Atkinson) splendidly in line.

Lost in the Stars

Kurt Weill's *Lost in the Stars* (book by Maxwell Anderson after Alan Paton's novel, "Cry the Beloved Country") which not only closed the season but closed it with a week's extension of eight consecutive performances, was a logical choice for this distinction. It deals with a profound human problem which we in America find peculiarly ours to solve. It moreover was one of the most finished and polished of all the operas given. It had a long Broadway life (three hundred performances in 1949) before it came into its "opera off Broadway" phase.

Whether it is a play with musical numbers or an opera with an abundance of spoken dialogue is beside the point. Its strong, moving quality is obtained chiefly through the expert scoring for the orchestra in the pit and through the fine vocal work on stage. In its choruses—"Hills of Ixopo," "Train to Johannesburg," "The Wild Justice," and "Thousands of Miles"—opera and drama became merged indistinguishably in simple human expression. Lawrence Winters as pastor Stephen Kunado relayed his singing so honestly that for the audience it was talk, but talk on a high level and with a deep import. Louis Gossett as Absalom won by superb dramatic ability. I find it hard even to remember whether his lines were conveyed in singing or speech.

It is impossible here to cite all the instances of fine singing and dramatic portrayal. The whole stage force and the pit occupants were of unusually high calibre. Conductor Rudel never once allowed the orchestra to overtop the choral climaxes. Yet when instrumental stridency was needed he could produce it amply.

At the end of the initial offering—and other audience members have told me this was the case with the thirteen other performances, too—there was a spontaneous, prolonged applause for the cast of thirty-one, for conductors Rudel and Gino Smart, for the orchestra, and for stage director Jose Quintero.

Worth Duplication

Such an American series will, we trust, be given each year in New York City as well as in other cities. It offers opportunities not only to singers (twenty-one made their New York City Opera debut in the April 3 through May 4 period), to the score or so of orchestra members—the percussionist Elayne Jones proved herself a real find—and to conductors Evan Whallon, Arnold Gamson, Seymour Lipkin, and Samuel Krachmalnick who made

Samuel Krachmalnick



Seymour Lipkin



Evan Whallon



Gino Smart



Below, Directors of the Opera Guild of Honolulu

Hyrum Lammers



Rennay Shry-ock Lammers



their City Opera debuts during this series—but also to opera writers and librettists. Particularly are to be cited the librettists John Latouche (*Ballad of Baby Doe*) and Dorothy Fee (*The Taming of the Shrew*) for their highly developed sense for the sung word.

Then, too, additional opera composers who are adept at linking their phrases with words have been discovered. To Gian Carlo Menotti, Leonard Bernstein and Marc Blitzstein may be added the names of Mark Bucci, Vittorio Giannini and Carlisle Floyd.

But in the end, quite as hopeful a deed as unearthing conductors, singers, composers and librettists, is the feat of recruiting new opera audiences. This series, American in design and flavor and presented in English, has initiated hundreds of new fans for opera.

The Music Man

The Music Man, which has been playing for five months at the Majestic Theater on 44th street a block west of Broadway, cannot be classed as an opera, nor even as an operetta.

But it is impossible to put it down as merely a series of tune-tintillated scenes under the general heading of "musical." It is one of the most up-and-coming examples of music-comedy that it has been our privilege to witness.

The plot is simple: the story of a salesman who slips into the town of River City, Iowa, sells its inhabitants band instruments and uniforms, and then slips out again before anyone has a chance to test out his promise that he can teach them to play by a revolutionary "think system." Nothing so unusual about this. It is the way the plot skims along through the jet propulsion of music that is unusual. From the first buoyant boom of the theater orchestra—and these twenty-eight instrumentalists, conducted by Herbert Greene and assistant conductor Ben Steinberg, work every minute on this job!—it's all music, and music so integrated that nowhere along the line can one separate the musical beat from the heart beat.

The writer of both its music and lyrics Meredith Willson, is himself from Iowa. As a boy in Mason City he learned to play the flute because the town band lacked a flutist. First thing he knew he was in Sousa's band touring the country. Later he played in the New York Philharmonic. Also he wrote music: a *Radio City Suite*, two symphonies, a *Parade Fantastique*. He even wrote a most amusing book, "And There I Stood with My Piccolo." But the talents most in evidence in *The Music Man* are his lyrical abundance, his sprightly rhythms and his use of orchestral colors for special effects.

And his good spirit. For *The Music Man* is not only rousingly done. It is tenderly done. With Robert Preston as the star and a supporting cast fully aware of and able to meet the exigencies of the plot, it comes out one of the happiest evenings of musical entertainment one can hope to have anywhere. Watch for it when it comes your way. No one—least of all Middle Westerners about whom it was written—can afford to miss it.

Just to get the center of musical activities a few blocks off Broadway is an achievement. But as new productions occur in the far West and in the far South, we should like to present them also to our readers. As a matter of fact, already we have a report on opera just about as far away from Broadway as can be imagined.

Well Off Broadway!

Four performances of Bizet's *Carmen* were presented at the Kaiser Aluminum Dome in Honolulu on March 4, 9, 11, and 12 as the first offering of the new Opera Guild of Honolulu with a cast of one hundred and Symphony Orchestra. Rennay Shry-ock Lammers was Operatic Director and Vocal Coach, Hyrum Lammers conducted, Glenn Kershner was scenic director, and Lloyd Krause managed both productions. All are members of Local 677, Honolulu.

This was the first time in almost twenty-five years that grand opera had been produced in Honolulu, with the exception of two performances of *Cavalleria Rusticana* given last July in the Waikiki Shell by the Lammers. Rehearsals are now in progress for *Aida*, *I Pagliacci* and *Madama Butterfly* to be presented as summer and fall productions.

—Hope Stoddard.

A.F.L. - C.I.O. Report

(Continued from page thirty-nine)

The Senate be called upon to adopt the House-passed bill to reduce the Cabaret Tax, which deprives American Musicians of 50,000 jobs each year; referred to the Committee on Education.

Oratory and Messages

While there were several interesting prominent speakers as usual this year, it was noted that the paramount business of the convention was necessarily set aside for the many appeals cases before it and invited speakers were limited. Many friendly telegrams were received and read to the meeting from around the world. The two from President Dwight D. Eisenhower and Thomas S. Gates, Secretary of the Navy, sending greetings and best wishes to the convention were most popularly received.

Prominent speakers were Secretary of Labor, James P. Mitchell; Secretary of Health, Education and Welfare, Marion B. Folsom; President of the American Red Cross, General Alfred M. Gruenther; and National Commander of the American Legion, John S. Gleason, Jr.

Most of these interesting addresses were published in the pages of the press of the country for the reading of all interested. The remarks of the Secretary of Labor, of course, being of paramount interest to the delegates and laboring men in general in that Secretary Mitchell explained in detail certain proposed legislation on the Eisenhower program that definitely has for its ultimate purpose the restriction of labor unions to organize and defend themselves as freely in the future as in the past, to forbid them to picket (among other things) which is one of the few effective weapons they have left to fight the injustice of arbitrary and selfish employers.

The reaction of the delegates, after listening intently to the speech of Secretary of Labor Mitchell was one of misgivings, and you may be sure resulted in immediate activity on the part of those labor leaders qualified and best informed to formulate and present Resolution No. 151, titled, "New Labor Laws," which has for its purpose the defense of the organized union worker, and directs the Executive Council to strongly oppose the great proportion of the Eisenhower program as explained by Secretary Mitchell. This resolution was adopted unanimously.

Fraternal Delegates and International Labor Representatives

From time to time during the busy sessions of the convention President Meany with warm and friendly words of introduction presented the following for brief speeches:

Donald MacDonald of Canada, Fraternal Delegate from the Canadian Trades Council; Wilfred B. Beard, Great Britain, Chairman on Education of the British Trades Union Congress; Thomas Yates, President of the British Trades Union Congress, and Secretary of the British Seaman's Union; Sir Vincent Tewson, General Secretary of the British Trades Union Congress; Willi Richter, President DBG (formerly the German Federation of Labor in Western Germany); Joseph O'Hagan, Delegate from British Trades Union Congress; Arne Geijer, President, International Confederation of Free Trades Unions from Sweden; J. H. Oldenbrock, General Secretary of the I.C.F.T.U.; and R. Barkatt, International Representative of Histadrut.

Of course there were many other International Labor officials from all over

the world. The far-reaching scope of the educational program for labor in the free world, entered into by the A.F.L.-C.I.O., the Department of State and the Department of Labor, should certainly be impressed upon the readers of our convention report, we believe, when we were informed by Secretary "Bill" Schnitzler of the A.F.L.-C.I.O. that it was his estimate that, all told, we had a total of more than three hundred (300) of these interested international guests and "exchange" guests present from practically every single free country in the world. Of course, each group had its own language interpreter and some, even, were in their native country costumes.

Your delegates feel that it is well to give understanding thought to the world effect American labor has through this long-range educational program now quietly being carried out as we face the cold war of this day and age. We, as a group, feel that it is an effort in the right direction.

"COPE" Committee on Political Education

This new-seasoned organization within the ranks of labor is very much alive today and is continuously proceeding with changing plans to perfect its growing operations. Too much cannot be said in favor of the support of each and every working man to get back of this program personally and financially, contributing to the success of same. President James C. Petrillo is one of the hard-working members of this Committee and is vitally interested in the reports sent in by each of the musicians' locals as to their efforts in the deserving campaigns. The Executive Council discussed the activities of COPE in their report and explanations and appeals for support were made on the floor of the convention for every delegate to return to their home organizations and try to inspire their brother workers to lend their personal and financial aid to this continually successful program. Full audited statements were distributed concerning its revenue and expenditures. May we assure you, as your representatives, that COPE is in good hands, but without your individual support it cannot do the job that it could be doing if sufficient finances for operation were available.

Election of Officers for Two Years

It may interest some of you to know that the newly amalgamated A.F.L.-C.I.O. official family is made up of a president and a secretary-treasurer and a total of twenty-seven elected vice-presidents.

Amidst a bedlam of cheers and hurrahs the rising unanimous delegation showed their endorsement of, and respect for, President George Meany and he was honored by re-election for two years.

Secretary-Treasurer William Schnitzler was highly praised for his qualifications and merited services, and he was also re-elected.

While in years past it has been customary to nominate each vice-president individually, and your delegation had selected our delegate Robert L. Sidell for the honor of nominating our own President Petrillo for re-election for vice-president of the A.F.L.-C.I.O., the convention accepted the suggestion of a delegate that the nominations be made in a block in order to save the costly time of the delegates. This suggestion was adopted and our President James C. Petrillo was unanimously re-elected with the total group of twenty-seven for a period of two more years. (At the time of the amalgamation President Petrillo had advanced to the sea-

soned position of Eleventh Vice-President, of the A.F.L.-C.I.O.)

Courtesies

Several times during the sessions President Alfonso Porcelli of Local 661, Atlantic City, N. J., visited with your delegation at their table, offering the courtesies of his office and official family for the comfort of your delegates while in his host city, and immediately at the close of the convention Local 661 were hosts to your delegates and their ladies at a splendid Italian Dinner at the Venice Restaurant, with the Executive Officers of Local 661 greeting President Petrillo and his delegation, at which time the group were also pleased to be joined by President Eduard Werner of Musicians' Local 5 of Detroit, Michigan, who was present at the convention from his State Federation of Labor.

Again may we proclaim how much we were impressed by the magnitude and sphere of influence of the A.F.L.-C.I.O. all over the world and in its respected influence in domestic issues. We are convinced that its leadership is in fine hands and that the house of labor has been strengthened by the current ex-

posures made, both from within and without the ranks of labor. The foundation has been laid and is now more firmly built, and the superstructure has now housed within its walls loyal clean trade unionists, dedicated to God, their country, and their fellowman. The House of Labor has been blessed with a courageous leader during the past two years, in President George Meany.

Adjournment Message

Just before adjournment, in his closing remarks President Meany said, "A number of important things have been accomplished at this convention. I am quite sure that you have heard enough about corruption and ethical practices, but I do want to say that the important thing is that we have demonstrated that we of the A.F.L.-C.I.O. are most reluctant to throw people out of the house of labor, and that we only do it when there is no other way. However, it had to be done, and we have the complete conviction that, in the long run, labor will be far better off for what we have done here this week."

At 2:20 P. M. on Thursday, December 12, 1957, the Second Constitutional Convention of the A.F.L.-C.I.O. adjourned sine die.

Minutes of the Mid-Winter Meeting

(Continued from page thirty-seven)

e. Financial Practices and Proprietary Activities of Unions Minimum Accounting and Financial Controls.

f. Union Democratic Processes
President Petrillo, who as a Vice-President of the A.F.L.-C.I.O., voted in favor of these Codes as a member of the executive council and Attorney Woll recommend their adoption.

Upon motion made and passed the Executive Board of the American Federation of Musicians at its meeting held in New York City, New York, on February 25, 1958, hereby approves as expressive of fundamental policy of the American Federation of Musicians, the Codes of Ethical Practices heretofore adopted and approved by the A.F.L.-C.I.O. Executive Council and the Second Constitutional Convention of the A. F. L.-C. I. O. and recommends to the next convention of the American Federation of Musicians that it adopt these Codes as essential elements of American Federation of Musicians policy.

Robert W. Easley, Secretary of the New York State Conference and also Local 115, Olean, N. Y., appears and makes various suggestions in connection with Resolution No. 34 which suggests the merging of colored and white locals.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:30 P. M.

425 Park Avenue
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February 26, 1958

The Board reconvenes at 1:00 P. M. President Petrillo in the chair. All present.

The motion picture strike is again discussed and on motion made and passed, it is decided that the President be empowered to conclude negotiations with the Independent Motion Picture Producers.

Telegram from President Daniel.

Robert W. Easley again appears and continues to discuss with the Board the subject matter of Resolution No. 34. He makes further suggestions for the amicable and equitable merging of locals. Brother Easley retires.

On motion made and passed, the Board decides that due to her strenuous work and long hours at the sessions of the Board Miss Neta Henderson be given a two weeks' vacation with expenses paid by the Federation.

A request for a contribution is received from Chairman Walter P. Reuther of the A.F.L.-C.I.O. Economic Policy Committee on behalf of the Conference on Economic Progress.

On motion made and passed, it is decided to leave the matter in the hands of the President.

A new contract form for phonograph recordings is submitted. The purpose of this form is to have a closer check on the engagements taking place in the field.

On motion made and passed, the form is to be known as Form B-4 is approved.

Victor W. Fuentealba, President, and G. Howard Roe, Business Agent of Local 40, Baltimore, Md., and Emerson A. Simpson, President; Donald W. Fields, Secretary; and Washington Berry, member of the Board of Directors of Local 543, Baltimore, Md., appear regarding complaints of Local 40 in connection with the operation of Local 543. The complaints are discussed by the Board and Local 543 feels that when a change in price list or conditions is adopted by Local 40, Local 543 should be consulted.

Various other matters of disagreement are discussed, and the members retire.

On motion made and passed, it is decided that the President send two Traveling Representatives to Baltimore to investigate the matter.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 6:30 P. M.

INTERNATIONAL MUSICIAN



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FOR SALE—Old fine sounding cello, with cover, bows, Taylor trunk, of late Leo Haggblad. May be seen at H. R. Hanson and Son, 800 Eighth Ave., New York, N. Y. Circle 6-2544.

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CHANSON D'AMOUR	Meadowlark	SECRETLY	Planetary
CHERIE, I LOVE YOU	Harms	SUGAR MOON	Galatin
DO YOU WANNA DANCE	Clockus	TEACHER, TEACHER	Korwin
FOR YOUR LOVE	Beechwood	THERE'S ONLY ONE OF YOU	Korwin
He's Got the Whole World in His Hand	Chappell	TORERO	Leeds
I'M SORRY I MADE YOU CRY	Fleet	TRY THE IMPOSSIBLE	Spinmill & G. & H.
JENNIE LEE	Daywin	TWILIGHT TIME	Porqie
JOHNNY B. GOODE	Art	Wear My Ring Around Your Neck	Rush & Presley
KEWPIE DOLL	Leeds	WISHING FOR YOUR LOVE	Rayven
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Lollipop	Make Me a Miracle	Padre	Please Don't Go	Remember Sick and Tired
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