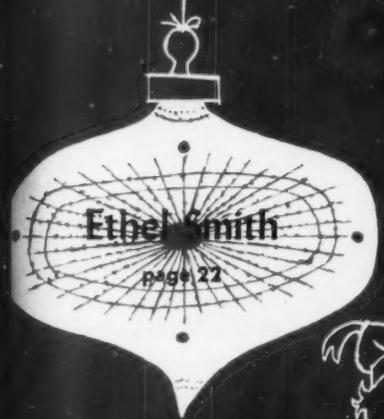


OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA

MUSICIAN

international



DECEMBER, 1960

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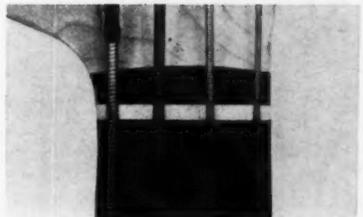
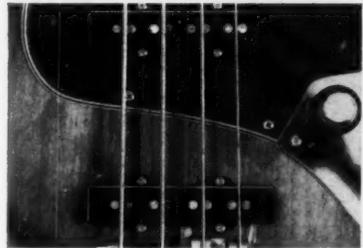
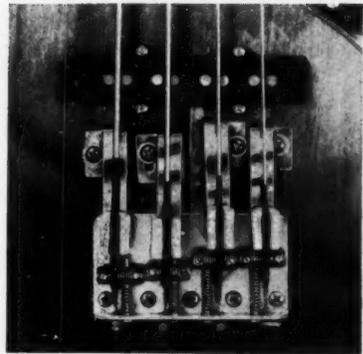


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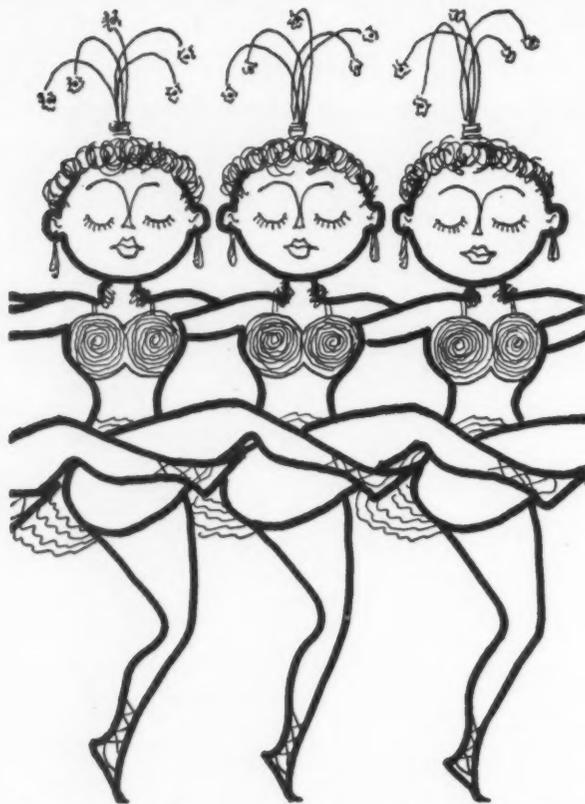
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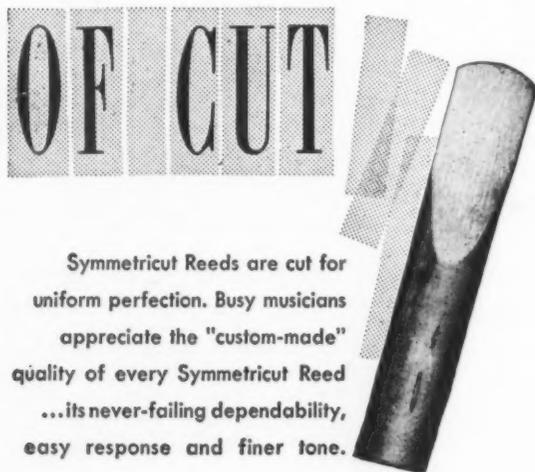


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The cover, designed by William Kiehm, was chosen for the Christmas issue because of Ethel Smith's obvious affinity to the Season. Her work in Disney movies as well as her natural aptitudes have associated her with the fun and frolic of the entertainer's art, as well as with its more sophisticated aspects.

MUSICIAN

international



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COVER

ETHEL SMITH

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INTERNATIONAL MUSICIAN

KENIN REPORTS IMPORTANT GAINS IN NEW MAJOR STUDIOS CONTRACT

I am pleased briefly to report, for the Board, that the Federation, having recaptured bargaining rights at the major studios, has negotiated a contract containing a number of historic "firsts" and other dramatic gains—an agreement overwhelmingly ratified by the studio musicians on November 5.

One of the most important victories is a tribute to the valiant fight carried on by Federation locals against cut-rate, foreign music. Under the new agreement—and for the first time in any Federation contract—all film produced in the United States or Canada must be scored in the United States or Canada.

Another "first" marks a milestone in our never ending, basic struggle against the unfair competition of canned music. The agreements specifically provide that no "canned music"—that is music not scored by persons covered by the agreement—will be used in any television film produced by the majors for the next season and thereafter.

The two foregoing provisions, together with guaranteed minimum hours of live employment, open new and extended vistas of employment for professional musicians in an industry—TV films—which has been singularly insensitive to the need of live music and the rights of live musicians. Despite the well-

known fact that TV had rapidly become the giant of the entertainment world, as recently as 1958, when I was elected president, over 98 per cent of all American TV films was scored with canned music. Two years of intensive effort has substantially improved that scandalous statistic. The new agreement makes it realistically possible, in the not too distant future, to have that 98 per cent on the right side of the ledger—the side of live music.

(Continued on page seven)

DRIVE AGAINST TRACKING ABUSE STEPPED UP

A recent Jerry Lewis recording session at which thirty-seven Los Angeles musicians allegedly violated the Federation's "anti-tracking" regulation today brought disciplinary charges by the American Federation of Musicians against Leader Lou Brown, his bandsmen and Music Contractor Al Lapin.

(Continued on page seven)

Tax-Cut Analysis Shows New Job Opportunities

Analysis of the first 191 reports on employment during the August-September-October quarter—calculated to assay the effects halving the cabaret tax had on instrumental bookings—indicates that gains made approximate those reported for the May-June-July quarter in the September *International Musician*.

However, failure of the secretaries in many of the larger locals to submit the Convention-required reports for the quarter, make it difficult to project a clear picture of employment increases. Such information is vital for A. F. of M. Congressional commitments.

Of the reports received, 94 state there have been no gains in bookings due to the tax cut. More than half of these, however, also indicate that state or local option conditions preclude club work in any event. Locals indicating gains totaled 97, reporting 16,445 man-hours of additional work per week, or approximately 4,111 bookings per week.

(Continued on page seven)

Distinguished Service Award to Federation

The American Federation of Musicians, along with two other entertainment unions, last month were presented "Distinguished Service Awards" by former Ambassador (to Greece) George V. Allen, Director of the United States Information Agency, "in recognition of outstanding assistance to USIA in advancing understanding and goodwill between the people of the United States and the peoples of other countries."

Presentations were made in President Kenin's executive offices where Mr. Kenin accepted the scroll pictured herewith on behalf of the Federation's 265,000 members. Similar awards were accepted by Miss Virginia Payne, President of the American Federation of Television and Radio Artists, and Hyman R. Faine, National Executive Secretary of the American Guild of Musical Artists.

(Continued on page seven)

The American Federation of Musicians, along with two other unions, are presented "Distinguished Service Awards" by former Ambassador George V. Allen, Director of the United States Information Agency. Left to right: TV personality Ed Sullivan; Virginia Payne, President of the American Federation of Television and Radio Artists; Mr. Allen; President Kenin; and Hyman R. Faine, National Executive Secretary of the American Guild of Musical Artists.



merry christmas and a happy new year

afm

the international executive board

Russell D. Klein
president



american federation of musicians of the united states and canada, a 501(c)(6) organization

Kenin Reports Gains in Studios Contract

(Continued from page five)

The Board was successful in obtaining payments of 1 per cent of the gross from TV exhibition of theatrical movies. These reuse payments will even be made on some films (those produced after January 31st of this year) made under the contract of the dual union, which was conspicuously unable to negotiate such payments.

The new agreement extends the protection of the Federation's Pension Fund to motion picture musicians.

I am especially gratified to report our victory in bringing under standard Federation sound track regulations all pictures made under the contract of the dual union. By that union's contract, the studios were authorized (90 days after the contract's expiration) to convert to library or similar use all the music recorded during a two-year period. By imposing Federation regulations on that two-year product, literally miles of "wild track" have been forever removed from competing with live, professional musicians throughout the world.

Wage increases of 5 per cent, effective October 1, 1961, and another 7 per cent on November 1, 1962, were won. These raises will apply to TV as well as theatrical films.

Time and space limitations preclude a recitation of the many additional improvements

for all the categories of musicians employed by the majors. I do, however, want to take this occasion to express my personal and official thanks for the indefatigable efforts of my Board colleagues, for the loyal support and aid of the officials and studio musicians of Local 47, and for the experienced wisdom of our distinguished general counsel, Henry Kaiser. Without these and the unified bargaining power of the total membership this splendid agreement could not have become a reality.

Tax-Cut Analysis

(Continued from page five)

Comments were similar, in the main, to comments received with the first quarter reports—that depressed economic conditions made increased employment unlikely, but that the tax reduction had permitted operators to continue employing the customary number of men instead of laying them off; that a "snowballing" effect was expected, in that reluctant operators would be forced to employ "live" music to meet the competition; that the public is being reintroduced to "live" music—many of the younger generation for the first time—that it likes it and will demand it.

DRIVE AGAINST TRACKING

(Continued from page five)

The announcement from A. F. of M. headquarters here marked the second crackdown in less than two weeks in President Kenin's drive against "tracking," a device by which instrumental accompaniment is recorded separately for subsequent dubbing in of vocals. On October 19 the Federation ordered eleven Los Angeles musicians to answer similar charges of violating A. F. of M. laws.

The Federation's new charges recite that on October 27 Pattie Enterprises, Inc., Los Angeles, operating under an A. F. of M. recording license issued to comedian Jerry Lewis, its owner, recorded five songs with vocals performed by Lewis. Later in the same session recordings were made of the same accompaniments, but without the vocals. This procedure, the Federation contends, is in violation of its existing labor contracts.

"Tracking is an unartistic shortcut that further reduces the work hours of musicians already distressed by widespread unemployment," President Kenin declared. He added that the Federation will proceed in every instance where proof may be obtained against its own members and the Federation-licensed recording companies that practice "tracking."

President Kenin, on behalf of the membership of the American Federation of Musicians, receives an "Award for Distinguished Service" from the Director of the United States Information Service, former Ambassador George V. Allen. The award was presented for "invaluable assistance to the important work of the Voice of America these twenty past years."



Service Award to A. F. of M.

(Continued from page five)

Ed Sullivan, noted television producer, emcee, and newspaper columnist, was a guest of honor in recognition of his notable achievements in presenting the American story to the Russian people during an extended tour through the U. S. S. R.

In making the awards, Mr. Allen said:

"For two decades, since the inception of governmental international broadcasting, these organizations have responded patriotically and eagerly to requests for material which the Voice of America, or its predecessor, needed to present an accurate, interesting and effective picture of the United States to its foreign listening audiences.

"The help of the unions, and the help of other creative groups and individuals who have been generous in their cooperation, not only have inestimably smoothed and simplified the functioning of the Voice of America, the radio arm of the U. S. Information Agency, but have contributed immeasurably to portraying our culture abroad.

"This award, the highest we are able to confer, is a sincere acknowledgement of our appreciation and our obligation to them," Mr. Allen said.

UNITED STATES EMISSARIES

Two State Department Programs Send Musicians Abroad as Specialists

By ROSS PARMENTER

Reprinted from "The New York Times" for August 28, 1960

By now, most Americans are aware of the ANTA tours. That is, they know that many United States musicians are going abroad on tours sponsored by the State Department and administered by the American National Theatre and Academy. Americans, too, have a fair idea of all the young musicians getting "Fulbrights." This has happened because of the good showings made by young composers, instrumentalists and opera singers who have reaped the benefits of foreign study under the Fulbright Act.

What is not so well known is that two other State Department programs also have made extensive use of musicians. "Use," however, is perhaps not quite the right word, because the musicians involved have generally derived as much personal benefit from their overseas sojourns as they have contributed in service.

These two lesser-known programs are creative and imaginative, and they are working out well. They need to be praised and called to public attention. Fairness demands it, for, when the United States Government is so often taken to task for not doing enough to aid the arts, it should at least be given credit for what it is contributing.

The programs in question are the "Specialists" and the "Senior Fulbrights"—though these are conveniently brief appellations. Their actual names, like those of most Government enterprises, are considerably more cumbersome. The former is the Leaders-Specialists Program of the State Department's Bureau of Cultural and Educational Affairs. When the specialists get abroad they are taken care of by the United States Information Service.

The other, and larger, program is that of University Lecturing and Advanced Research. It operates with grants under the Fulbright

and Smith-Mundt Acts, and its administration, including the screening of applicants, is in the hands of the Conference Board of Associated Research Councils.

In many respects the two programs are different. The specialists get invited to participate. The senior Fulbrights have to compete. The specialists are sent in response to requests from foreign countries and in their case there is no person-for-person interchange. The senior Fulbrights who go over are matched by a larger number of foreign experts who come here.

Actually, a number of the specialists who have gone abroad have won a good deal of attention as individuals without the general public being aware that their visits were part of the specialists program. Perhaps the most striking example is the trip to the Soviet Union made by Roy Harris, Ulysses Kay, Peter Mennin and Roger Sessions two years ago. They all went as specialists.

The majority of the specialists sent abroad are not musicians. They are economists, physicians, technicians and so on. But the program began using musicians in 1953, and they proved so welcome abroad that there has been a steady increase in their use ever since. Now they form between 5 and 8 per cent of the 150 specialists sent abroad annually. Thor Johnson, Virgil Thomson, Allen Hughes, Howard Mitchell, Paul Creston and Jesús María Sanromá are among those who have lectured and performed abroad under the program. Next month Malcolm Frager, the young pianist who won this year's Queen Elisabeth of Belgium prize, is going to the Soviet Union. Since he speaks Russian and certainly plays the piano brilliantly, he is sure to erase the impression that Van Cliburn is our only pianist.

A sample of how the specialist program works in action was gleaned by this writer in Japan last April. Seymour Bernstein, a concert pianist on a specialist assignment in Korea, had just arrived in Tokyo. In Korea, Mr. Bernstein gave master classes to Korean music students and a concert to raise scholarship money for a Korean pianist of special talent, and, when the students rose and toppled Syngman Rhee, Mr. Bernstein went to the hospital in Seoul and played for those who had been injured in the riots. This is the sort of kindness abroad and the giving out of know-how that makes friends.

Musicians do not form the majority in the senior Fulbright program either, but they have been a helpful part of it since 1948 and there will be nine among the 1960-61 grantees.

Senior Fulbrights generally settle at a host institution, either a university or a music conservatory, and while there they lecture or do research. The case of Howard Boatwright gives an example of this program in action, with both the grantee and the country visited benefiting, and with American-foreign friendship increased.

The Bharatiya Vidya Bhavan of Bombay was Mr. Boatwright's host institution. He went there because in 1958 Dr. and Mrs. K. M. Munshi, its founders, came to the United States seeking Western musicians to work with Indian musicians. While in India, Mr. Boatwright worked out a system of notating Indian music using the Western five-line staff. He also prepared a textbook on how the notating can be done. It is being published in India.

Senior Fulbrights who are performers often supplement their teaching and research by giving concerts. Mr. Boatwright, who is a violinist, followed this course. He was assisted

by his wife, Helen Boatwright, a soprano. Not only did they give joint recitals, but they also organized musical programs, including a performance of Handel's "Acis and Galatea" and concerts of contemporary works new to India.

More Time

Another senior Fulbright was Stuart Canin and he credits his two years as a lecturer at the Freiburg Music Academy in Germany as a deepening factor in enabling him to win the Paganini Prize in Italy last year.

One advantage senior Fulbrights have over artists on ANTA tours and specialists on a performing-lecturing circuit is that they have more time to be with the people of the country in which they are visiting. Every one who has been abroad on a cultural mission concedes this is important. Much can be achieved through personal contact, and in most foreign countries there are hundreds who are full of curiosity about America's cultural achievements. They want to be able to make friends and ask questions.

The specialists' program, like the ANTA one, is financed by annual Congressional appropriations for the cultural exchange program. The Fulbright program, both senior and junior, was at first financed by revenue accruing from the sale of United States war surpluses abroad. As these dwindled, the program came to be financed from revenues from the sale of surplus agricultural commodities.

In other words, we have been letting foreign countries pay us for our war surpluses and later for our agricultural surpluses, not in cash but in cultural advantages for our musicians and scholars. There are many who have come to feel the Fulbright program needs more adequate and longer-term financing. It is to be hoped that it will not come to a halt because of the running out of surpluses.

The letter below was received by President Kenin after Pablo Casals received the gold membership card designating him an honorary member of the American Federation of Musicians.

Santurce, Puerto Rico
October 19, 1960.

Mr. Herman Kenin
American Federation of Musicians
425 Park Avenue
New York 22, New York

Dear Mr. Kenin:

I have just received the beautiful gold membership card of the American Federation of Musicians with its kind dedication, and I feel very moved and honored by your kindness in sending this token to me. I shall treasure it with affection.

Thank you also for your letter, with such generous words; but I feel that it is for me to congratulate the American Federation of Musicians for the good that this organization has done and continues to do for musicians and music.

May I thank you very sincerely for this honor and for the lovely visit with you at the Adams Hotel, New York, in May. And may I extend a most cordial greeting to the directors of the American Federation of Musicians, and to each of its members, and my very best wishes.

Cordially yours,

Pablo Casals

Pablo Casals

P.S. - It was indeed a pleasure to meet all the young musicians who came to Puerto Rico for the String Congress. It is a wonderful thing what you do for them!

"For lack of a living wage, musicians are beginning to quit, and our cities and towns can lose much of their cultural value and charm." This is the heading of a very outspoken article in "McCall's" magazine in the November issue. In reporting the "Trouble in Our Symphony Orchestras," Samuel Grafton makes a strong case for government support of music citing facts that many Americans have been unaware of, i.e., "At the time we were allotting half a billion dollars of military aid to Turkey, that country established annual appropriations of \$350,000 for the Turkish Philharmonic Orchestra, \$750,000 for operas performed, and approximately \$3,300,000 to build an opera house in Istanbul." Mr. Grafton goes on to point out that the United States Government must come to the rescue of music since the modern tax structure makes it impossible for individual "patrons" to support music and other arts.

One very interesting problem is posed by Mr. Grafton: "Most important may be the simple question," he says, "of whether an orchestra that functions for only half a year can truly be called an orchestra at all. What would one call a library or art museum that remained open only during a brief, traditional winter social season and then flung out its people and closed its doors until the following fall?"

DANCING A POPULAR SPORT

According to a recent poll, an estimated 32,000,000 of America's 100,000,000 adults enjoy dancing. That is just one million fewer than enjoy swimming, and the same number as like to go fishing.

About 20,000,000 of these dance lovers spend money on it, according to the National Ballroom Operators Association, and the annual amount they pay is \$40,000,000 to \$50,000,000.

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS



Jimmy Cook's fifteen-piece dance band from Las Vegas, Nevada, was judged the "Best New Dance Band of 1960" in the Finals Contest held in Detroit, Michigan, on November 22.

BEST NEW DANCE BAND of 1960

International Treasurer George V. Clancy, Chairman of the "Best New Dance Band of 1960" contest, presents the winning trophy to Jimmy Cook. Looking on are Steve Laughery (left), who finished second, and Jimmy Wilkins (extreme right), who finished third.



Jackie Gleason
Honorary Chairman

Jimmy Cook, thirty-five-year-old saxophone player and his fifteen-piece dance band from Las Vegas, Nevada, was judged the "Best New Dance Band of 1960" in Detroit, Tuesday night, November 22, in a national finals contest featuring five top new dance bands from widely separated parts of the nation. It was the second annual nation-wide search for "Best New Dance Band," sponsored by the A. F. of M.

Only a half note behind for second place was Steve Laughery, of Moses Lake, Washington, with his versatile group of nine instrumentalists known as the "many sounds of nine."

Detroit's own Jimmy Wilkins, thirty-nine-year-old trombonist and his fifteen-piece dance band moved into third place.

Other bands in the final competition were Johnny Nicolosi, and his fourteen men from Williamsport, Pennsylvania, and Al Cobine with twelve pieces, winners of the Bloomington, Indiana, regional contests.

Jackie Gleason, honorary chairman of the Best New Dance Band of 1960 contest, was

(Continued on page fifteen)

INTERNATIONAL MUSICIAN

A Thank-You to Our Many Friends and Fellow Members

— President Kenin

On behalf of the National Dance Band Contest Committee I wish to express my heartfelt thanks and deepest appreciation to all the groups, organizations and individuals who cooperated so wholeheartedly in the search for the Best New Dance Band of 1960.

My heartiest congratulations and best wishes for continued success go to the winning and runner-up dance bands; to the eight other fine semi-finalists who competed in the play-offs at Detroit; and to the other 166 excellent bands from fifty-six cities sponsored by committees headed by Federation locals. I know that all contenders will benefit from these continuing efforts to bring a renewed interest in live music and dancing before the people of the United States and Canada.

I want to extend special thanks to the following nationally known band instrument manufacturers who so generously provided enough instruments to equip both the winner and the runner-up orchestras: the Ampeg Company, W. T. Armstrong Company, Incorporated, the Buescher Band Instrument Company, the Conn Corporation, Fender Sales, Incorporated, the Fips Drum Company, Gibson, Incorporated, M. Hohner, Incorporated, the Frank Holton Company, the Kay Musical Instrument Company, the G. LeBlanc Corporation, the Martin Band Instrument Company, F. E. Olds and Son, the Rogers Drums with Swiv-O-Matic, H. A. Selmer and Company, the Sonola Accordion Company, the Thomas Organ Company, the H. N. White Company, the Avedis Zildjian Company, and the Getzen Company. The contributions of these instrument manufacturers totaled \$20,000 in new band instruments. I also wish to thank Saxony Clothes who contributed new uniforms and those who contributed other musical equipment.

I also want to express appreciation to those who have booked the winning band for extensive engagements, especially at the Flamingo Hotel in Las Vegas, to those who provided the opportunity for it to record an album for R.C.A. Victor, and for those who featured the band on network television and radio shows. I wish also to thank those who made possible the nation-wide tour of famous ballrooms.

The American Federation of Musicians is sponsoring this public service project with the cooperation of the National Ballroom Op-

(Continued on page fifteen)



From the top down the runners-up in the order of their winning: Steve Laughery and his group from Moses Lake, Washington; Jimmy Wilkins and his band from Detroit; Johnny Nicolosi and his band from Williamsport, Pennsylvania; and Al Cobine's band from Bloomington, Indiana.



PASTIME or PROFESSION?

by Leonard Feather

"Don't tell mother I've become a jazz musician. She thinks I'm in Boston shining shoes."

Variations of this hoary joke have helped to perpetuate, for two or three decades, a theory that has become more and more mythical with the passing of the years: the concept that jazz is a form of music at which no self-respecting performer can or would want to make a living.

The facts in 1960 are, first and foremost, that jazz can be both a respectable and a profitable means of making a livelihood; second, that it can be arrived at by design instead of by accident and requires a set of predetermined skills.

Before studying the present scene it is necessary to arrange a true perspective by looking at the picture as it was years ago. Jazz in its early stages was basically a folk music. When the term "jazz" was first given national currency in 1927 by the Original Dixieland Jazz Band on the occasion of its memorable success at Reisenweber's Cafe in Manhattan, it was largely a symbol for an unlettered, naturalistic approach to music; a majority of its exponents were musically illiterate or at best indifferent readers.

Played in dives, honky-tonks and rowdy cabarets, jazz inevitably was associated with the sleazier side of American society.

Any mother whose son had taken up jazz had reason to assume that he might wind up working for a cabal of gangsters in an underground speakeasy drinking bootleg gin with the customers. Except for an occasional recording session, any other form of income was out of reach for the jazzman.

With the advent of the swing era in the 1930's, there was an amelioration, though by no means a complete change, in working con-

ditions. Many jazz artists were able to work in the big swing bands that played in dance halls and catered, in increasing numbers, to college audiences. But there was still a small grain of truth in the many movie, radio and book themes of the '30s and '40s, in which the frustrated jazzman was forced to go to work in a "square" band that offered him little or no outlet for true self-expression. Typical of this situation was the Paul Whiteman orchestra, which earned tremendous popularity with its "symphonic jazz" but limited its great virtuosi—Bix Beiderbecke, Frankie Trumbauer, Jack Teagarden and the rest—to brief solos and an occasional feature number.

It was during this period, though, that the musical literacy level of the jazzman began to improve sharply. By now the musician who couldn't read was in the minority, and a broader scope of opportunities had opened up to him. Even then, however, many such jobs were in network radio work, theater pit bands and vaudeville shows, where the music was of little interest—and where, in most cases, Negro musicians were still completely excluded.

By the end of World War II the youngster graduating from high school or college and deciding to take up jazz for a living still had to contend with an almost complete lack of academic jazz training as such, a similar shortage of chances to play his music surrounded by a reasonable percentage of oxygen, and a general public assumption that a move into jazz—especially when made from the field of classical music—was of necessity a step downward.

The situation today is happily very different, as a result of several factors. Ignored or derided in most of its treatment in the period-

icals, jazz in the late '40s and '50s was taken up by intellectuals and discussed in serious terms by the *Saturday Review*, *The New Yorker*, and a few other magazines that suddenly became aware of its validity as an art form. Jazz concerts on a regular, touring basis were popularized through the initiative of Norman Granz with his "Jazz at the Philharmonic" units from the mid-'40s on, though at first Granz found diehard opposition, on the part of many concert-hall owners, to the very idea of presenting jazz in such hallowed areas.

Finally, with the presentation of the first Newport event in 1954, the jazz festival in the United States became a full-scale reality. And around the same time, a flood of books on the subject began to reach the market. There were literally more books on jazz published in this country in the past five years than during the entire fifty-five-year previous history of jazz.

The decision to send Dizzy Gillespie and his band on a tour of middle Eastern countries early in 1956 under the official auspices of the U. S. State Department's American National Theatre Academy was another vital move in the establishment of jazz as an honorable means of making a living. By 1958 jazz even reached a point at which the Education Television center at Ann Arbor, Michigan, underwrote a series of programs that offered demonstrations and technical explanations of jazz in an academic manner. The series was seen on dozens of NBC stations from coast to coast.

Inevitably, along with all these long-delayed and welcome moves, there was an upsurge in interest in the teaching of jazz, a form of education long believed nonexistent. Instead of learning the art, as their fathers had been

obliged to, through chance association with other musicians, young aspiring jazz stars in the '50's found that by taking a course in jazz—usually in the techniques of improvisation and composing—arranging rather than in jazz history—he could earn himself a credit toward a college degree. North Texas State Teachers' College, UCLA, Boston University, and many others have been teaching jazz officially for years. At the Music Educators' National Conference in St. Louis in 1956 the potential value of jazz in all curricula for music students was outlined by such speakers as Father O'Connor, the chaplain at Boston University, who has also earned a national reputation as a jazz expert; George Wein, producer of the Newport Festivals; and Dave Brubeck.

Let's assume, then, that the youngster who graduated this year has decided to tell his mother the truth; that he is not making a respectable living as a bootblack but instead has decided to dedicate his life to jazz. What can she look forward to for her son?

In the first place, he may already have had many opportunities to display his talents in settings that are a comparative novelty: he may have competed in one of the college jazz orchestra contests. At Notre Dame this year, twenty-six groups appeared at the second annual Collegiate Jazz Festival, a venture inaugurated under the auspices of *Down Beat* in 1959. Similar amateur and semi-professional band contests have been held at Georgetown University in Washington, D. C., at the Hollywood Bowl, and at other areas far removed from the typical jazzman's smoky-night-club proving ground of yesteryear.

Second, he may find—especially if he goes to work in one of the major centers such as New York or Chicago—that he can try out his talents in a small group at some club to which audiences come, not to get drunk, but to listen to the music. Birdland, where the listeners in the "bleachers" (no liquor sold) are among the most attentive in the world, set the style a decade ago for this new kind of jazz club.

Third, he will soon realize that the line between jazz and classical music is growing thinner daily; that musicians like Friedrich Gulda, John Lewis, Andre Previn and Gunther Schuller have shown their ability to fit perfectly into these supposedly antithetical worlds. Indeed, in more and more instances, jazz and classical music have been genuinely incorporated in a manner that makes the early synthetic efforts of Gershwin seem artificial and gimmicky. Today's jazz musician almost invariably will have a knowledge of other forms of music and often will have the skill to write or perform in either contest or to combine them.

As for the avenues of employment, they are growing daily. Not only do we hear jazz in healthy open-air surroundings at concerts and festivals; today music that would have been considered much too "far out" for use on the air is heard daily in commercial "jingles" on radio and TV, and in performances by groups of radio staff musicians. The distinctly

jazz-flavored band led by Dick Hyman on the Arthur Godfrey show is an outstanding example.

In other words, the musician need no longer expect to be limited, as he so often was, to a job that merely makes him a living without giving him any esthetic pleasure. He need not join a "square" band. The increasing prevalence of small combos as opposed to big bands ensures him of a greater chance to be heard in frequent solos instead of restricting him mainly to reading section parts.

Obviously not every youngster can work his way into the charmed circles of the New York and Hollywood studio cliques or even into the name jazz combos and bands; nevertheless his chances are better every day, if only because the number of such outlets is constantly increasing. As for his income, if he is a competent performer with the improvisational ability essential to jazz, these are his chances: In a sideman job with a big band he may start out in the relatively low-money brackets, earning from \$100.00 to \$150.00 a week. But, as soon as he earns any individual attention as a recognizable stylist, he should be able to move into the free-lance field where recordings are frequent. In the old days there were only three record companies altogether; currently a couple of hundred different labels are putting out jazz LP's.

If the jazzman becomes a real name, the sky is the limit. Musicians like Miles Davis, Dave Brubeck, Cannonball Adderley, George Shearing and a number of other top combo leaders now earn fantastic five- and even six-figure weekly fees for their groups. The jazzmen who became wealthy in the swing years were a handful of big-band leaders like Goodman and Shaw. Today there are dozens in the \$100,000.00-a-year bracket and hundreds more who, as free-lancers, may make anywhere from \$10,000.00 up.

I must qualify these remarks by pointing out that this is not a bracket that anyone and everyone can aspire to, any more than we can all become President of the United States. The point is that every young jazzman today at least has a reasonable chance of reaching this plateau if his talent can carry him there, where yesterday it was a virtual impossibility. And along with the material rewards, of course, is the even more important satisfaction of knowing that he is able to say what he wants to say musically, without compromise, and without the feeling that he will be forever limited to a small in-group for his audience.

As anyone who has made even a casual study of the jazz scene must know, the above comments apply to Negro and white musicians alike, though with some reservations. The number of Negro musicians employed in radio and TV studio work, as was pointed up in a recent report of the Urban League, remains short of what should be expected in the light of the musicians' complete potential. But the gradual breaking down of racial barriers over the past two decades has now reached a point

at which almost every leading jazz orchestra and combo at one time or another has included both white and Negro musicians. The outlook for the young Negro musician, though still restricted in a few areas—notably that of symphony orchestras—is generally far healthier than in the days when so many potentially fine classical performers were unable to see any opening at all for their talents and consequently wound up playing jazz. The avowed policy of President Kenin to encourage integration of A. F. of M. locals has had a valuable effect on the morale of long-segregated musicians.

In short, things are looking up. Perhaps it may not be too long before some youngster, who somehow got sidetracked into bootblack-ing for a living, may actually want to say:

"Don't tell mother I'm shining shoes. She thinks I'm in Chicago, playing jazz."

Golden Trophy

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Condensed from an article by Joe Elia, M. D.

TRUMPETS and MEDICINE

Dr. Elia, who is a member of the Board of Directors of Local 368, Reno, Nevada, worked his way through medical college with orchestral and entertaining jobs. He is a specialist in otolaryngology and has done considerable research in this field. In World War II he served under Lt. General Claire Lee Chennault of Flying Tiger fame and wears numerous decorations including the Distinguished Flying Cross and Air Medal with clusters. He is at present in the Air Force Reserves and the Civil Air Patrol. He was Chief Medical Officer to the Athletic Commission in the State of Nevada, which controls professional and amateur boxing and wrestling, and is at present Chairman of the Commission.

● For some time now a trend has been in evidence of American firms using foreign musicians, recordings and talent to sell products in this country in direct competition with United States free enterprise. The practice of dubbing in foreign taped music on otherwise all-American television programs and the use by American firms of recordings and live talent of foreign derivation to the detriment of United States talent calls for immediate action.

Yet industries which foist such music on listeners are doing practically nothing to end the practice, confident that the American public will not raise voice against it.

That certain types of concerns are more interested in the immediate dollar profit than in long-range consideration of what is best for the country is bad enough. But far worse is the fact that the United States government itself should formulate a policy which actually discriminates against the American product.

A case in point: Recently the United States Military Medical Supply Agency completed a contract with the drug firm of Farmochimica

Cutolo-Callosi in Naples, Italy, for 5,760,000 tablets of Tetracycline to be used in United States military hospitals. The purchase price was approximately \$500,000.00. The American drug firm of Pfizer bid on this same contract but lost, since its figure was 72 per cent higher than that of the Italian concern.

Defense officials, moreover, state that this price difference is to determine their future policy of purchasing from foreign firms. They give legal justification for their stand by pointing out that under the Armed Forces' Procurement Act they are required to seek competitive bidding and to award contracts to foreign firms bidding against American ones, when, all else being equal, the foreign price is lower.

The "Buy American" Act, it must be stated here, is not a law making mandatory government purchase *exclusively* from United States firms. There are many loopholes. For instance, the foreign article may be purchased rather than the American article *if* it can be proved that purchase of the American article is "inconsistent with the public interest" or that the cost to the government is "unreasonable." Naturally there is a wide field for interpretation here.

A Long-Established Practice

Now American concerns have for many years been purchasing various chemicals, compounds and drugs from abroad. These American concerns have assumed full responsibility for the purity of these products, a necessary procedure since the rigid standards of our Food and Drug Administration do not apply to foreign countries. But it is a question whether high standards can be kept in drug products the government buys from

abroad. The FDA, because of budgetary considerations, is limited in its scope. To screen the buying of all drugs from overseas in quantities likely to be needed by various United States agencies would be a Herculean task.

Another point: The Italian pharmaceutical houses do not recognize the international copyright laws. The Tetracycline bought from Italy by the defense department is known in this country by the brand name of Terramycin, with the American drug firm of Pfizer holding the patents. Because the Italian firm pirated this drug, it was able to save itself millions of dollars in research cost that was spent by the American firm in developing this particular antibiotic. The Italian firm had to concern itself only with direct manufacturing costs. It goes without saying that it was able to underbid the American firm.

Abuses Point Up the Policy

Such abuses are eye-opening, since they highlight the policy of the government of giving American labor the short end of the economic stick.

Other instances: Because of lack of proper protective legislation from the federal government the American fishing industry has suffered greatly in recent years from foreign invasion of fishing waters. There has been a great increase in the imports of binoculars, precision instruments and lenses by the government from abroad, particularly from Japan, to the harm of our own optical industry and the workers in it.

Surgical instruments, steel and cotton—the list is an almost endless one—are all commodities being purchased by the government to the detriment of American industries. Such American industries have in cases come so close to collapse as a result of losing governmental contracts that the government, to keep them going, has had to subsidize them. Odd that the federal government "saves" money through foreign purchases and then turns around and pours tax dollars into domestic enterprises suffering from such unfair competition.

So in the field of music: the American government not only does not protect musicians in this country from unfair competition, but actually aids and abets the importing of foreign labor through allowing foreign tapes, recordings and talent to be utilized in radio, television and motion pictures. It is reliably reported that 70 per cent of the TV films for commercial shows are using foreign music tracks, and it is estimated that the loss in wages to the American musicians is about three and one-half million dollars.

The American Federation of Musicians throughout its sixty-year history has vigorously protested the favoring of foreign musicians over our own musicians.

Only a few months ago it brought about the ratification of a new three-and-one-half-year contract raising wages and providing unprecedented protections for job opportunities

(continued on page sixteen)

INTERNATIONAL MUSICIAN

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Best New Dance Band

(Continued from page ten)

present to greet the finalists. Gleason was presented with a gold honorary life membership card in the Federation by President Kenin.

Jimmy Cook's band, which left for New York City November 23 to headline the NBC network TV show, "Saturday Prom," on November 26, is comprised of Las Vegas musicians who play in various night club bands in the Nevada resort city. They got together six months ago when Cook determined to build a top dance band in the tradition of the great traveling bands of the past, but with a modern beat and sound showmanship. Cook has performed with several top name bands such as Harry James, Ray McKinley, Woody Herman, and Dizzy Gillespie. Up to the time of winning the finals contest, Jimmy Cook was appearing in a show band at the Thunderbird Hotel, Las Vegas. The thirty-five-year-old sax player was born in Denver, Colorado, and attended schools there including a two-year college music course at Denver University. He entered the special services division of the Army and served during World War II. Following his discharge overseas, he attended the Conservatory of Music in Paris. Cook is married

and has an eight-year-old son. His wife Marielee has been his greatest booster in music, because she is confident her husband will one day lead the greatest dance band in the world. Oddly, Cook claims the same home town of Denver that produced Claude Gordon, winner of the Federation's Best New Dance Band contest of 1959.

Cook's "best band" was awarded a handsome trophy by Federation Treasurer George V. Clancy, and project director of the national contest. All finalists received appropriate awards and the winners share in the distribution of \$30,000 worth of band instruments, with Cook being assured of a network TV presentation and a starting contract for his band in Las Vegas.

Present as invited guests were Milton Magel and officers of the National Ballroom Operators Association as well as numerous booking scouts interested in making contract arrangements with the top bands.

A THANK-YOU FROM PRESIDENT KENIN

(Continued from page eleven)

erators Association to discover and develop new dance bands and to aid in bringing dance lovers back to the ballrooms of America.

I am happy to report that, as a result of two years' concerted effort, an increasing in-

terest is developing in dancing to live music, both by the youth of America and by the adult dancing public. According to recent reports from many of our locals there is a substantial increase noticeable in dance musicians' employment. That news in itself is sufficient reward for our efforts, and we hope all segments of the entertainment business will benefit accordingly.

We are deeply indebted to our many friends in the entertainment, music and communication fields who gave time and effort to promote this project and to officiate as judges at our local, regional, semi-finals and finals contests.

In conclusion I want to give special praise to A. F. of M. Treasurer George V. Clancy, chairman of the "Best Band" committee for a "job well done." And to our good friend Jackie Gleason, who served as honorary chairman of the "Best Band" contest and who appeared in person at the Detroit finals, I wish to offer a special accolade on behalf of his quarter million fellow musicians in the A. F. of M. Thanks, Jackie. Thank you all!

Sincerely,

(Signed) HERMAN KENIN, President

American Federation of Musicians
of the United States and Canada,
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ATTENTION! SMALL ORCHESTRAS AND BANDS

The amazing new transistorized Thomas Serenade Organ is so compact and lightweight you can carry it to engagements in a station wagon! Here for the first time — an organ of unmatched versatility is yours in an attractive, easily transportable package, made possible by the modern miracle of transistors, a feature that also assures you of long life, performance dependability, and superior sound capability.

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Incidentally, if you know the piano keyboard, this new instrument will be easy to learn because the voice tabs are marked with the names of the instrumental sounds. Special charts that fit over the tabs guide you in selecting the right combinations in a fraction of a second.

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Effective Publicity Promotes Live Music

Norristown, Pennsylvania, Local 341, reports highly effective results achieved right from the outset through a novel advertising campaign to promote the employment of musicians and live music in its jurisdiction. In addition, many significantly beneficial side effects have been reaped.

Although located in a highly industrialized area where virtually all but white-collar workers and management personnel are union members, Local 341, according to Secretary Don Tarlecki, was disturbed over the numerically small but nevertheless provoking number of club bookings being obtained by non-union musicians.

The local decided upon combatting this on a one-year trial basis through weekly display ads in the Norristown newspaper. The first ad was large—two columns wide by a foot deep—listing and congratulating all the clubs and social organizations featuring live music performed by union musicians. Subsequent ads have been more modest but also, according to Secretary Tarlecki, highly effective.

Within three ad insertions, one persistent user of non-union musicians saw the light and entered negotiations to get himself off the unfair list. Several others who used non-union music have desisted surreptitiously since the ad program began.

With the exception of the kick-off ad, the program calls for both one and two-column insertions plugging "live music" and saluting new clubs featuring union music or established clubs that institute it. Surprisingly, the budget for the fifty-two weeks does not exceed \$600.

Secretary Tarlecki reported that the good will engendered with club operators has been remarkable. "Suddenly," he said, "they seemed to realize that we have mutual interests; that we are not natural enemies. We really can begin to work together, for the first time in many instances."

Congratulatory phone calls have been pouring into the Secretary's office, not only from club operators, but from surprising sources. In place of apathy—if not hostility—on the part of news media in the area, newspapers, radio and television have taken an active interest in the local's affairs.

In addition, the community itself has become interested in the musicians' problems. Substantial numbers of guests at union-musician clubs have commented on the ads and said they would not patronize establishments that did not employ union musicians.

Secretary Tarlecki anticipates this word-of-mouth publicity—the most effective kind—will put strong pressure on hold-outs employing non-union men. He also expects it will encourage more clubs to employ musicians for the first time.

D. Mitropoulos



On November 2 Dimitri Mitropoulos, rehearsing the La Scala Orchestra in Mahler's Third Symphony, came to a sudden halt, put a hand to his heart and fell from the podium. He died before the ambulance could reach Milan's Polyclinic Hospital.

Tragic as this occurrence is in its effects on the musical world, one must consider that, from Mitropoulos' point of view, it was the fulfillment of a passionate desire. For it had always been the wish of this great man not to be content merely to remain active to the very end but to be actually embroiled in achievement. In his early years mountain climbing had been one of his goal activities. His career in conducting was taken up with the same intensity—only that, as he said, "instead of struggle for the high peaks, my struggle is for the heights of music."

Every new assignment was a challenge. When in his early twenties he received an offer from Athens to lead the city orchestra, he accepted with alacrity and became famous in his native city. Then, in March, 1930, when he was invited to conduct the Berlin Philharmonic, and the evening's soloist fell ill, he himself stepped into the breach and both conducted and played the difficult Prokofiev's

Third Piano Concerto. The performance was such that his fame spread over Europe.

As a result of this success Koussevitzky invited him to conduct the Boston Symphony. He met this challenge also successfully, and thus began his career in America. Called to Minneapolis in 1937 to guest conduct the Minneapolis Symphony, he all but caused a riot among the audience members, who shouted bravos, slapped strangers on the back, and milled around the platform to express their enthusiasm. When at a later concert, it was announced that he would become the orchestra's permanent conductor, the audience stood up and cheered. He held the post ten years, every day of which was a new adventure both for him and for the city's music lovers. He became famous for his "firsts." "If we do not face and listen to the spirit of our time," he said, "we shall not be able to resolve its frustrations and confusions."

In 1948 he became regular conductor of the New York Philharmonic, a post he was to hold until 1957. Here, too, he was the adventurer. In September, 1950, he took the Philharmonic into Manhattan's Roxy Theatre as the stage attraction. ("Art is pure no

(Continued on page fifty-one)

Trumpets and Medicine

(Continued from page fourteen)

of musician employees of major motion picture studios. One of the clauses in the contract reads "All films produced in the United States or Canada will be 'scored' or have the music written in, in the United States or Canada."

In thus allowing foreign flooding of our markets, is the federal government actually suggesting for a solution the lowering of economic and living standards of labor in general in this country? In Japan, for instance, the daily wage is as low as eleven cents a day, with the worker living on a daily ration of a couple of bowls of rice and stewed bamboo shoots. If such down-grading of living standards is the purpose of our government, then the Federal Wage and Hour Law, which sets

the minimum hourly rate of pay at one dollar, should be repealed.

The Federal Government of the United States is not a separate entity unto itself. It is both a reflection of the society that created it and an instrument to be used by that society. It is the moral obligation of the federal government to uphold and protect the principles and laws upon which this society is formed. Failure to do this results in a weakened society and eventually in a weakened government. If federal agencies cannot respect the laws of the land, both with regard to their legality and with regard to their moral interpretation, then one has the case of the tail wagging the dog. The very foundations of free enterprise are threatened.

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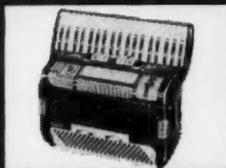


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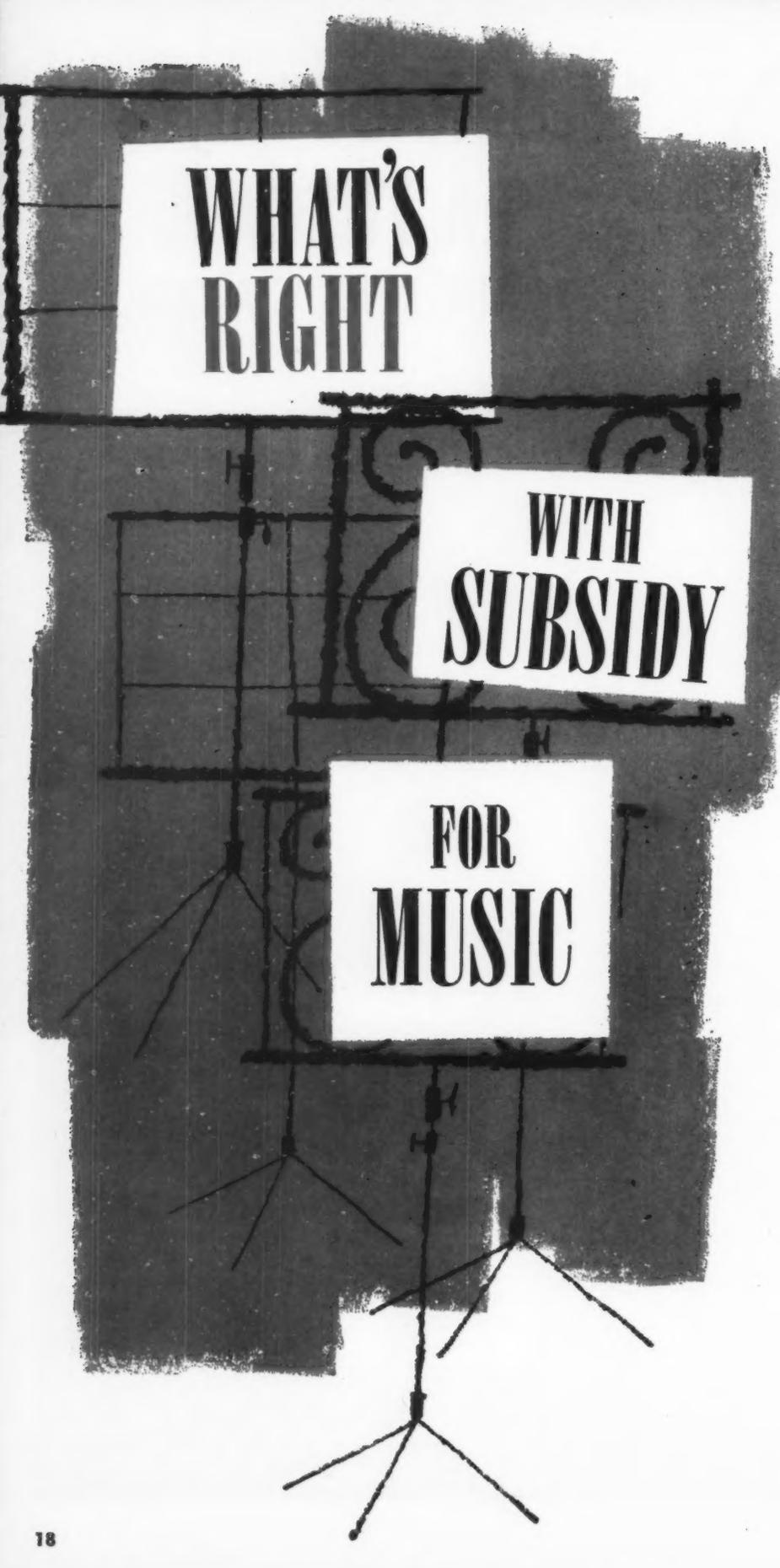
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WHAT'S
RIGHT

WITH
SUBSIDY

FOR
MUSIC

LET'S get it straight first of all what government subsidy of music means. First, though, let's look at what it does *not* mean. It does *not* mean the government "taking over" symphony orchestras and chamber music ensembles and bands from Maine to California. It does *not* mean having a government functionary designate what programs symphony orchestras are to present throughout the country. It does *not* mean that conductor so-and-so will stand with baton poised waiting for orders from Washington to start his concerts.

What it *does* mean is that orchestras and bands and chamber music ensembles and opera companies will go on giving their concerts, staging their performances much as they have done before. Tickets will be sold at the ticket offices, and the managements will pray for sellouts as they have always done. Annual fund-raising campaigns will be held. Citizens and corporations will be solicited by ladies' auxiliaries and societies of "friends of music," while the giant fund-registering thermometer at Market and Main Streets rises sluggishly toward its goal. Boards of Directors will sit around their tables and plot the next season's activities, with money and the muses holding about even places in the deliberations.

Orchestras will have the same struggles and the same triumphs. Yet there will be a difference apparent to every music lover in the United States. Orchestras will get out of the red and maintain normal financing, not by bleeding the orchestra members themselves—lowering salaries of musicians, cutting down on premieres, curtailing paid rehearsal periods (and lengthening unpaid ones), shortening seasons—but by getting just that emergency lift that subsidies, federal and municipal, can supply.

Let us look at the picture of our orchestras today, sans subsidy. Aside from about eight of our major symphony orchestras which are subsidized—excuse me, sponsored—by foundations, by corporations or by philanthropists—there are hundreds eking out a precarious existence by ticket sales, by occasional handouts of private individuals and—as the most usual source of financing—by the musicians themselves. We boast in innumerable magazine articles, brochures and pamphlets of—what is it, 2,600 orchestras in our land? Yet most of these exist only because of the free service, free time, free performances of their members. Free to the public, that is, but costly to the musicians. Our orchestras by

INTERNATIONAL MUSICIAN

and large are subsidized down to the last fiddler by the musicians themselves, who pay in hours taken from their own private study, and from their recreation time; in money saved from workaday jobs; in service culled from their infinite patience and goodwill. What federal subsidies would amount to is that fewer orchestras would be victimizing their own musicians in their struggle for survival.

And the composers? One and all, composers complain that they have no chance to be heard. Orchestras, even the best, curtail their premieres to one or two a year. Premieres are just too expensive in rehearsal time and in rental price, and, with the whole weight of the orchestra dependent on the audiences' immediate approval, are also too risky.

But music representative of any country should be music including the best of recent output rehearsed to the point of highest perfection. The concert hall should be a place of stimulating experiences and of challenging experiments. It should be freed from the necessity of making ends meet, in the sense of a business project—altering the product to pamper the customer, developing gimmicks if the thing itself does not sell, booming up trade under false pretenses.

Now just what would determine the United States government to institute a system of subsidies of music? Obviously it must come to the conclusion that music is a good thing for the nation. ("Subsidy—a government grant to assist a private enterprise *deemed advantageous to the public*"—Webster's Collegiate Dictionary.)

Obviously, too, it must decide that the projects aided must be projects private enterprise and local governments cannot handle adequately themselves, that to leave them to the vagaries of private enterprise is to destroy them.

Our government came to this conclusion about United States shipping in 1850, about agriculture in 1862, about education even before this. Today we should be quite used to both the word "subsidy" and the process, what with letters delivered free to our doors, free highways for motorists, and free schools for our children. About this latter: we have a completely government-subsidized educational system, with the choice, of course, kept open for children to be sent to private or parochial schools. Naturally, there is some talk that the government sometimes exercises an undue amount of control—now suggests a scientific-weighted curriculum, now exerts undue pressure on the opinions of teachers. But citizens never for a moment consider abolishing public education because of such strictures. Instead they put pressure on the government to keep hands off.

Music, like education, is a thing of national concern. We don't have to be told that Van Cliburn's achievements abroad—which incidentally cost American people nothing—have

brought more prestige to America than all our space rockets put together. Nor that the New York Philharmonic playing at the Berlin Festival on September 22 and 23 last was of such propaganda value as to warrant the hard-headed Ford Motor Company paying \$150,000 to fly the 106 musicians over specially. What helps Americans abroad would, it is plain, help her to a like extent at home. Yet we are content to leave the nurture of this great cultural field to occasional philanthropists—whimsical in their favors and all too mortal in their life-spans—and to the loyal but much-put-upon "friends of music" working overtime to edge the indicators of those campaign thermometers to the top. To depend on such spasmodic giving in the field of music, which of all professions needs continuity and consistency of support, is to court defeat.



For it is clear that, to become professional, musical artists of symphonic calibre require longer growth and steadier nutriment than even the professions of doctors, lawyers or scientists. Nor are symphony orchestras organizations mushrooming overnight either. These need years and years of quiet and wise adjustments, years and years of accustoming players to each other, to their repertoires, to their conductors.

Under the circumstances, it is errant nonsense to say a government assist to our musical enterprise would hamper it or circumscribe it in aims.

The recipients of grants from foundations and private philanthropies are decided on by the grantees and individuals according to principles evolved in their own private conclaves. No public pressure can be brought to bear on these organizations in making their decisions or in changing them after they are made. With government sponsorship, on the other hand, one would at least be able to publicize the decisions and the reasons that brought them about. Public-minded citizens could set up a hue and cry if the government began overstepping its authority. In a word, government subsidy could be made subject to realignment and reallocations. But there it



would none the less be, to be defended and fought for.

To fritter away our time in pros and cons *re* subsidy, while young musicians shelve their instruments and our symphonic and operatic organizations struggle along on shoestrings, is little short of criminal. Rudolph Bing, Director of the Metropolitan Opera Company, stated the situation exactly when he said, "What we need and need badly is a Marshall Plan for the Metropolitan."

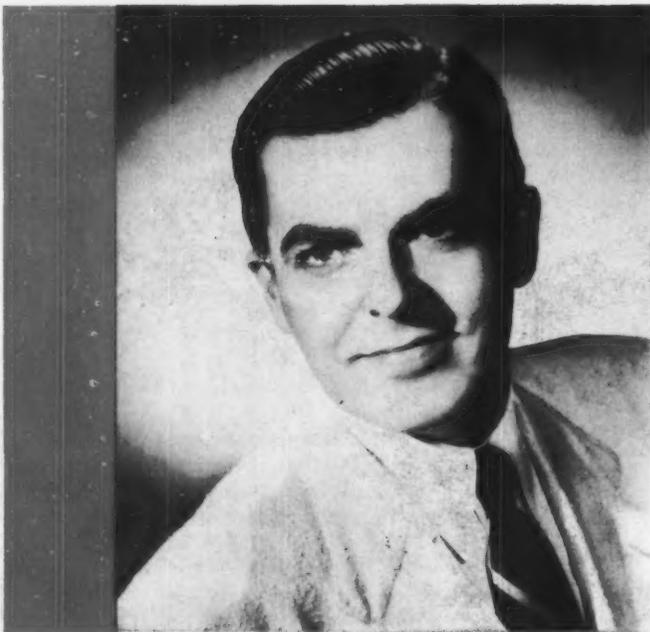
In saying that young graduates from our best conservatories have today insuperable obstacles to face is not citing exceptional cases. If you are interrupted someday by a doorbell ringing, when you are reading an article in one of the soft-soaping magazines boasting that we are a country "devoted to a furtherance of music in a degree unmatched in any other country at any time in the world," and, opening the door, get a frantic appeal from some nervous young man to buy a new type dishwasher, don't slam the door in his face. He may well be the same young man you spotted at the recent commencement exercises of your town's conservatory of music, then looking confident and alight with enthusiasm, now spewed out into a world which believes automobiles and fur coats must be purchased but music is to be had for free.



The only solution is for an immediate right-about-face, one which will make us recognize that music and the musician, as entities "advantageous to the public," must be given stable financial backing, and that the government must do its part in bringing this about.

—Hope Stoddard.

In the January issue we shall give a resume of the various ways in which governments of Europe subsidize music and musicians, and point out in which instances they might be copied by our government.



developing

HIGH REGISTER

— the professional's goal

by Leonard B. Smith

"What can I do to develop high register and endurance?" This question is posed more frequently than any other.

The very nature of the question, however, exposes and reveals the answer, in part, for seldom have I heard a player refer to development of high register without some mention of endurance. This, therefore, consciously or subconsciously indicates his recognition of the dependence of register upon endurance.

High register does not simply mean the highest tone one has ever played. It should be interpreted as the range one can attain under *any* and *all* circumstances. There are many players who can hit the high ones off-stage—or in the basement. There are not so many who can produce them *on* stage—when the baton calls for them!

On a Moment's Call

Ask yourself what you would consider your reliable range, on the basis of what you can deliver and guarantee, when *called upon*. In determining this, remember that this tone must always be available to you—with purity of sound, fluency, and through all the varied shades of intensity and delicacy. I would suggest that conservatism rather than liberalism, at this point, be observed. It is only by recognizing our actual reliable range and starting to build from there that anything worthwhile can be accomplished.

There are four ways by which higher tones can be produced. One is by stretching the lips in the manner of a rubber band. Here the lip tension becomes greater and it is therefore possible to play higher tones. A second is by

blowing more air into the instrument and forcing production of the overtone. This is similar to blowing over a pop bottle. The third is by using more "left-hand" pressure. The lips are stretched again, resulting in higher tones. The fourth is a combination of bringing the lips in and a controlled intensity of air pressure, both coupled with the action of the back of the tongue.

In the first and third methods described, the lips are unnecessarily exposed to great damage and abuse. The second method is not a very practical way to produce tones of quality. Therefore, investigation of the fourth method, the one involving coordination of the lips, breath and back of the tongue should be undertaken.

The lips are human flesh and tissue and can be damaged by abuse. If we want them to take care of us, we must take care of them. The damaging effect of excessive pressure on any part of the body is that it halts, retards or restricts the normal flow of circulation of the blood. The lips are particularly vulnerable in this respect.

Pressure, however, is a very prominent factor in the playing of the cup mouthpiece instruments. I wish I could state that we don't play with pressure. I can not.

While many of us can perform the "stunt" of playing high F while the instrument is suspended from the third valve only, I see little or no connection with the effort that is required to play consistently and with control in the upper register. I have never known or heard of a trumpet player who can play the opening call to *Le Coq d'or*, for example, without pressure; nor a horn player who does

not use pressure for the "Siegfried" horn call; nor a cornet soloist who does not apply pressure for the high F at the conclusion of the "Bride of the Waves"; nor a trombone player who doesn't use pressure for the Beethoven Fifth Symphony, Finale—or the last movement of the Brahms Fourth.

The tone we tune to is known as A-440, indicating that anything that will vibrate regularly 440 times a second will produce this particular pitch. The octave, "A" above, has a frequency of 880 vibrations.

There is a lip purchase, or contact, required upon the mouthpiece for any tone, high or low. The speed of 440 vibrations requires a mouthpiece-to-lip contact sufficient to allow the tone not only to be produced, but to be maintained. For 880 vibrations, the contact must be much more, to insure the maintenance of tone. As the intensity of power increases, for loudness, even a greater pressure is exerted.

Pressure Expected and Acknowledged

Since we know the lips are human flesh and tissue and are subject to bruise, and since we know that, in order to play higher tones, we are obliged to apply more pressure of the mouthpiece upon the lips, we must therefore try to discover some way to keep away *excessive* pressure and to reduce the possibility of damage to the lips from the *necessary* pressure. We need to look for a way to retain the freshness of the lips while continuing to play. This is the first progressive step, therefore, toward exploring and developing our range potential.

INTERNATIONAL MUSICIAN

Earlier, I mentioned "bringing the lips in." I believe this to be the secret to the acquisition of a greater register. Bringing the lips in slightly, as we go into the upper register, provides a cushioning device that serves to absorb the pressure on the lips which otherwise could injure them. It is not a "puckering" but rather a slight movement inward which places more muscle at the area of pressure. The pressure would be ideally distributed on upper and lower lips equally, so that they both share the pressure. Just as we double up our arm, in an effort to ward off the impact of a blow to the arm, we likewise make the same effort to resist the effect of the mouthpiece pressure. In both instances, the cushioning sensation is achieved by this concentration of muscle.

The Thread of Air

There is less air required for high tones than for low tones. The pin-pointed stream of air required in the high register, however, as contrasted with the relatively full flow of air necessary in the lower register, makes it imperative that we exert and maintain complete control over this flow of air—at any intensity. There can be no deviation in the regular flow of air. Careful practise of scales, intervals, lip slurs (correctly called lip and tongue slurs), arpeggios and long tones aid considerably in helping us acquire good control of the breath.

Manipulation of the back of the tongue is likewise vital to the development of high register. It performs an accompanying movement. It assists and makes the production of tones of fuller quality. Without this manipulation of the tongue, high tones would become thinned out and shallow in intensity. A so-called "choking" effect is heard by the listener and it is an unsatisfactory sound to him.

The lower in pitch we would try to sing, the more we would open the throat, or, in reality, lower the back of the tongue. This can be simulated by saying the vowel sound "ah" as it occurs in speech. In the higher register, we turn to the vowel sound "Eee," with the back of the tongue in its higher position. Use of this facility enhances the quality of tone in all registers and particularly in the high register.

Tongue Technique

It is always a gratifying experience, on my part, to witness a tremendous change and improvement in quality of sound on the part of my students, when they become aware of and begin to use the back of the tongue in the change in register.

Any player who is seriously intent upon developing a greater range must take precaution in his daily practise to spend a few minutes in a warm-up or preliminary playing procedure. There are four "Don'ts" to my warm-up: 1, don't play high; 2, don't play low; 3, don't play loud; 4, don't play soft. Instead, begin the warm-up at about a *mf* level, in the middle of the register (roughly within

the five lines of our staff) until such time as the lips begin to respond freely without forcing.

The use of a mirror will allow a player to quickly recognize if he is tightening his throat muscles and restricting the normal flow of air.

The type of scale which, in my opinion, seems to give the greatest benefit to the player is illustrated here:



This pattern is found in many instruction books. I choose it because it allows us to use the back of the tongue to good advantage while giving us opportunity to become aware of the sensation associated with that action. Also, the breath intensity varies and this sensation is quickly recognizable with this pattern of scale. The lips, too, can be observed as they undulate while playing scales.

Only as soon as a high tone may be produced with ease and with purity of sound should we attempt to proceed to the next half step higher. Remember, all skill depends upon exercise and that a balanced and well disciplined routine of practise should be devised and maintained on a regular basis.

We all have moments when our playing sounds great—to us. Moments when we begin to think we could play anything ever written. At just such a time, that is the golden opportunity you and I have to examine and say to ourselves: "What am I doing right?"

How many people do you or I know who, when making a mistake, say: "What did I do wrong?" There are one thousand ways to play it incorrectly—but only one way to play it correctly. Which do you choose?

It sometimes concerns me to see many of our young players starting out on a career

armed with all of the smaller instruments—the C, D, E \flat and F trumpets, in addition to the B \flat instrument. My concern is not one of ownership but of application.

Many discriminating conductors prefer certain instruments for certain compositions, which is highly commendable. This completely justifies having these instruments available. When the player resorts to the smaller instrument for the sake of register convenience and neglects to develop his range on his B \flat instrument, then I believe he does himself a disservice. Rather than becoming an accessory, the smaller instrument becomes a crutch. Then follows bouts and experiments with changes in mouthpieces and lip positions.

Mouthpiece cup depth, rim, bore, backbore, instrument—all have a place in the overall high register picture. But these are minor considerations when compared to or contrasted with the functions of the lip, breath and back of tongue movements.

Discipline Does It

The high register is available and can be acquired by the player who really wants it enough to discipline himself in his entire practise routine.

As Elbert Hubbard once said: "Genius is only the power of making continuous efforts. The line between failure and success is so fine that we scarcely know when we pass it. A little more persistence, a little more effort, and what seemed hopeless failure may turn to glorious success. There is no failure, except in no longer trying. There is no defeat except from within."



Leonard B. Smith is shown accepting a parchment scroll, "Tribute of Praise," during a broadcast of The Belle Isle Concert Band on radio station WJR on the occasion of Detroit's International Freedom Festival last summer. The scroll, commissioned by the Norse Civic Association of Detroit and citing Mr. Smith's contributions to the "cultural and musical life of our community" was presented by Dr. William H. Caswell, Norwegian Consul in company with Danish Consul George Everson and Finnish Consul Harry Virjo before an audience of some 10,000 persons who witnessed the presentation and broadcast.

Left to right: Harpist Eugenia Kuhnle, WJR announcer Bill Barber, Danish Consul George Everson, Norwegian Consul Dr. William H. Caswell. Standing behind Dr. Caswell is Finnish Consul Harry Virjo. Mr. Smith holds the scroll.





Ethel Smith

by Dom Cerulli



A petite blond musician has been virtually single-handedly responsible for two events which have had a lasting effect on American popular music.

The musician, of course, is pretty Ethel Smith. And she has played a major role in introducing the Samba and other Latin-American rhythms to American popular music, and in projecting the electric organ into the public fancy.

Before Miss Smith burst on the music scene in 1941, the electric organ had been relegated to positions in entertainment that largely exploited its grotesque abilities rather than its full musical content. The bridge music between episodes of radio soap operas and mystery shows were always filled with churning or shuddering organ fills.

"The organ is a complete instrument," Ethel says. "You play it orchestrally."

This musical philosophy has led Miss Smith to a handsome career in radio, TV, movies and personal appearances. And it has dramatically demonstrated that a mere slip of a girl can produce a full spectrum of musical color from an instrument made possible by science.

In 1940, Ethel was booked into the Copacabana in Rio de Janeiro, Brazil, for an eight-week stay. She was such a success that she

was held over for a year, and might have stayed on indefinitely but for the entry of the United States into World War II.

When she returned to the United States she brought with her the rhythms of exciting native dances that she had studied and learned while entertaining in South America.

"I was a little worried," she recalls, "because I didn't know whether the American people would like this Brazilian music."

Her first engagement back in the States was at the St. Regis Hotel in New York, an unusual booking for an organist. She made the new music a part of her repertoire.

"A couple I had met in Brazil came in and requested a Samba to dance to every night," she says. "Everyone got off the dance floor to watch them, and slowly other people began to request this music."

The circle of interest spread wider and wider, and became national when she was brought into radio's *Hit Parade* program. She went into the Decca recording studios and began to record a series of best-selling discs. Her good looks and the built-in showmanship of her way with the Hammond organ made her a natural for motion pictures.

She was featured in the M-G-M films, *Bathing Beauty*, *Easy to Wed*, *Twice Blessed*, and

George White's Scandals; Universal's *Cuban Pete*, and Walt Disney's *Melody Time*. The tune, *Tico Tico*, which she introduced in *Bathing Beauty*, became a world-wide smash, and made her an international favorite. She won new fans in the toddler set with her appearances with Donald Duck and Jose Carioca in a Disney film.

For *George White's Scandals* she did a production number with Gene Krupa and his orchestra. "I showed Gene how to drum with his fingers for the sequence," she recalls. "And let me say that there's never been a quicker student of rhythm."

One result of her appearance in movies was to focus attention on the physical coordination necessary to the playing of the Hammond organ. The usual keyboard shots showing her nimble fingers skipping over the keys were intercut with close-ups of her legs operating the bass pedals. This led to some interesting presentations when she appeared in concert.

"The first time I appeared at the Palladium in London," she recalls, "the management had to build a huge mirror to reflect my hands because the public had seen this in the films. The mirror had to be engineered to stand at the right angle so none of the lights would be reflected in it."

"Of course, the footwork also fascinated people, but we didn't need a mirror for that.

"People seem fascinated by physical coordination when I play the organ. It's like watching a well-timed golf swing. You find you can develop speed and technique in the feet and fingers, and this coordination can be very useful in sports and dramatics."

For Miss Smith, however, the demands of her profession have forced her to relegate a favorite sport to the background.

"Organ playing certainly helped my golf," she smiles, "but golf didn't do my organ playing any good."

She started playing golf while in junior high school and had developed into a low-90's player. But when movie cameras came in for close-ups of her hands, she felt that the rough spots borne by all serious golfers were not easy to conceal. She substituted the Spanish guitar for golf and has become quite proficient on the instrument.

Oddly enough, Ethel began her studies on piano and the pipe organ. A native of Pitts-

audible only to myself, and my neighbors aren't disturbed. Yet I have the full benefit of keyboard facility. This is not possible with any other instrument because the sound output cannot be controlled.

"And the Hammond organ societies have helped create an important social and civic life in many communities. The possession of a Hammond organ creates a bond in people. You can play something very simply and have it sound beautiful."

Very important for such societies are the many folios and books Miss Smith has written and published. When she first started playing featured solo spots on the *Hit Parade*, the mail started to pour in. And it hasn't stopped through the years. Letters invariably ask where the writer can obtain the arrangement Ethel played, or how she achieved certain rhythmic or harmonic effects.

It seemed very natural that the Ethel Smith Music Corporation should come into being, to supply organists the world over with her arrangements for advanced organists, and

can start right off on the organ, although he may have to wait a few years to grow into the pedals."

Ethel has learned that the organ seems to have a universal appeal. "Different professions seem to have different hobbies," she notes. "And I get requests for material from a great many doctors who favor the Hammond organ for diversion."

But there's more to being a star than merely the ability to play an instrument well. A star performer has to establish a public personality, and has to communicate with an audience, as well as perform.

"I used to be a non-talking organist," Ethel smiles. "Until one night, when I was opening at a club in Ontario which manufactured its own electrical current. It was a very warm night, and the air conditioners, the refrigerators, and every electrical appliance in the place was running. As I started to play, they blew a fuse.

"That's where I became a talking act."

Here language studies have helped her remain a "talking act" in international appearances. Ethel can conduct a forty-five minute stage appearance in French and Spanish.

"Of course," she says, "This made a hit with the natives. I had majored in languages at school, and I put them to use and worked out scripts. It was a rewarding moment for me to be complimented by our foreign ambassadors for playing a small part in good international relations.

"And I'd like to point out that in most foreign countries our best-known product is not our automobiles but our American music."

Being a "talking act" has helped Ethel polish her natural flair for showmanship, and served her in good stead in the movies. These days it's still helping her in a wholly new facet of her professional career. In addition to her many commitments as an organist, including a new album, *Sweet Jazz*, on which she is currently working, Ethel has branched into the legitimate stage as an actress—a non-playing, strictly-acting actress.

"I've always been interested in dramatics," she says. "And I've just finished summer stock in Maine and the Bucks County Playhouse in Pennsylvania in a play with Ruth Chatterton and Conrad Nagle."

The young lady who worried so needlessly about the acceptance of her South American music years ago is looking forward to a career of more substance than she had ever imagined.

"Originally," she laughs, "I studied music because I had an aptitude for it. I never dreamed where I'd wind up. It's been as big a surprise to me as it is to anybody."



Ethel Smith in Walt Disney's "Melody Time" shows her liking for Latin-American rhythms.

burgh, she was educated at Carnegie Institute of Technology, where she majored in piano, organ and composition, and also studied Spanish, French, and German. Following her graduation she played piano with the pit band of a Shubert musical that spent twenty-eight weeks on the road.

In California she met the Hammond electric organ in a radio studio, and they've been closest companions ever since.

"It's rare for me to touch a pipe organ these days," she smiles. "I have four Hammonds in my apartment—one in every room except the bedroom. I can just reach out and have something under my fingers.

"And it's so easy to practice in my apartment. I can register the organ so low that it's

with a variety of material for the home organist. She has also written instruction books on all phases of organ playing, from the beginning through to the professional.

She has very definite ideas about beginners, particularly if they are youngsters.

"I'd like to encourage parents to guide the destinies of their children," she says seriously. "What you have to do well as an adult must be started in childhood. Parents give up too easily. Children have to be cajoled, swindled, nurtured, and guided through the drudgery periods to learn to play any instrument. But there are great rewards for these efforts.

"For those children who are attracted to the organ, either as a hobby or a career, it is not necessary to play the piano first. A child



CHARLES MINGUS

- jazz composer
- bassist
- leader

● To an increasing number of writers on jazz, including this reporter, it has become strikingly clear in the past five years that Charles Mingus is one of the very few important jazz composers since Duke Ellington, who continues to lead the field.

Although there has been much talk about extended jazz composition in the past decade, surprisingly few jazz composers of unmistakably individual talent have emerged. John Lewis leads the neo-classic approach, constructing deceptively simple, durable melodies. His work is comparatively small in scale, not only because most of it is written for the Modern Jazz Quartet of which he is musical director, but also because by temperament, Lewis is not usually a boldly sweeping writer.

Aside from Mingus, the most intractably original and pungent modern jazz composer is Thelonious Monk. He has made so huge an impact because his works are carefully, organically developed. Unlike many modern

jazz "originals" which consist mainly of a theme and chord structure, Monk's compositions are challenging wholes in which all the parts are logically and unerringly interrelated. Monk has effectively explored dissonance as well as daringly angular, asymmetrical melodic construction. Unlike most jazz composers he also takes care to have the rhythms of each piece fit into the work's harmonic and melodic momentum.

Horace Silver is the most consistent of the earthy, "funky" composers. Although his output is somewhat limited in emotional content to hard-driving, blues-inflected romps, along with occasional rhapsodic ballads, he does continue to experiment with form within his chosen compass. Benny Golson is one of the better young melodists. He has some of John Lewis' capacity to sculpt lyrical but not overly sentimental lines. More ambitious than Silver or Golson is George Russell, whose work is becoming intensely chromatic as he tries to

by Nat Hentoff

prove his contention that jazz will bypass atonality and concentrate instead in its next stage on pan-tonality—shifting, multiple tonal centers as a base for the soloists' improvisations.

Of all the modern jazz writers Charles Mingus has the most massively emotional impact. Another musician, Dick Katz, once reviewed a Mingus piece that Brandeis University had commissioned in 1957 for its Fourth Festival of the Creative Arts. "I was quite taken," wrote Katz, "by the striking patterns of sound and the way it reached its climax with a kind of centrifugal force. It was a very determined

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piece of music; and, as one of the participating musicians said to me later, 'When it was over, you really knew something had happened!'

This quality of insistent, uninhibited emotion is pervasive in all of Mingus' work, including his three most recent collections: *Mingus Ah Um* (Columbia CL 1370); *Mingus Dynasty* (Columbia CL 1440); and *Blues and Roots* (Atlantic 1305).

As these albums indicate, Mingus' own influences constitute a revealing indication of several vital forces in the development of jazz. His music reflects Negro gospel music; the harmonic and melodic achievements of Duke Ellington; and the explosive impact on jazz history of the late Charlie Parker from the early 1940's on. There are other elements in Mingus' music as well, but he has fused them all into a bristling entity that is wholly and defiantly his own. Too many jazz writers are difficult to identify by their works alone, but a Mingus composition is identifiable within a few bars. Through all of his restless experimentation in the past fifteen years there is a consistent shape to Mingus' work: long, fiercely romantic melodic lines; constantly unpredictable dissonances; and irrepressible personal messages in the content. He has written a satire on Governor Faubus; wounding love songs; invocations to rage and rebellion; and tender threnodies for dead jazzmen.

Mingus is in the main jazz tradition in that he is a thorough pragmatist. He is impatient of textbook rules. His only concern is whether a device works, whether it's "good form" to use it or not. He is always contemptuous of the many passing trends that tempt most other jazz performers. He is unshakably himself, and, like Thelonious Monk, has always expended all his energies in developing his own approach to jazz composition, whether or not the public and critics understood or approved.

School for Sidemen

Aside from his capacity as a writer, Mingus is also the most technically dazzling bassist in jazz. A third skill is his power as a leader to find and train musicians for his demanding Jazz Workshop unit that has been based in New York since the mid-1950's. Several young players credit Mingus with having taught them how to think for themselves, since he continually challenges his sidemen with new musical problems and new demands to express more and more of their own emotions within his works.

Mingus' background is illuminating both in what it tells of his music and in what it reveals of the multiple forces that go into the making of a jazzman. He was born in Nogales, Arizona, April 22, 1922, and grew up in Watts, about three miles from Los Angeles.

"A lot of my music," he explains, "comes from church. All the music I heard when I was a very young child was church music." His next major musical memory was hearing a Duke Ellington record when he was eight or nine. Later, in high school, when he heard the Ellington band in person for the first time, he recalls: "I almost jumped out of the balcony. One piece excited me so much I screamed."

His early attempts at music were discouraging. His initial teachers were poor and trained him badly. But his ear was good and his determination impregnable. He tried trombone, cello and then bass. Mingus finally received helpful instruction from Red Callender, a veteran Los Angeles jazzman, and then studied for five years with H. Rheinschagen, who at one time had been with the New York Philharmonic.

Raising His Own Hurdles

With Rheinschagen, Mingus began to master the instrument and drive himself through hours of daily practice. "I'd try the hardest things incessantly. The third finger, for example, is seldom used; so I used it all the time. What happened, however, is that for a while, I concentrated on speed and technique almost as ends in themselves. I aimed at scaring all the other bass players. I stood right, and I was conscious of every note I ran. There seemed to be no problem I couldn't solve. Then one night, when I was eighteen or nineteen, all this changed. At a session, I began playing and didn't stop for a long time. It was suddenly *me!* It wasn't the bass any more. Now, I'm not conscious of the instrument as an instrument when I play. And I don't think any longer in terms of whether one man is a 'better' bassist than another. You're up there—everyone is—trying to express yourself. In a sense, it's like being a preacher. And the instrument—any instrument—shouldn't get in the way. Now, a wrong note doesn't completely throw me. I make something out of it that's right."

After high school, Mingus began a professional career that has included an unusually extensive variety of experience. Until setting up his Jazz Workshop in New York, Mingus worked with, among others, Louis Armstrong, Kid Ory, Alvino Rey, Lionel Hampton, Red Norvo, Charlie Parker, Stan Getz, Duke Ellington, Bud Powell, and Art Tatum. He feels that the most important lesson he learned was not to go with what the younger musicians consider "hip." He used to follow fads, but now insists: "I'm not going to worry about that sort of thing any more. I'm going to be *me*. If Charlie Parker were to come back to life, I wouldn't do something just because *he* did it. I'd have to feel it too."

Although he wants his musicians to express themselves, Mingus insists with equal force that they never forget that they're playing *his* compositions. As Whitney Balliett noted in *The New Yorker*: "Mingus as a jazz composer daringly asks of his musicians even more than the classical composer asks of his—that they carry both the letter and the spirit of his basic composition over into their own improvisations instead of conventionally using them as a trigger for their own ruminations."

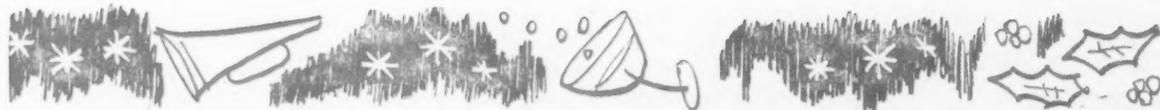
Mingus' way has been difficult. He is intractably honest in his relations with bookers, club owners and critics, and most have abandoned him for periods of time. There have been stretches when he thought seriously of leaving music, and for some months he did work in the post office until Charlie Parker convinced him to return to jazz.

In the past two years, however, Mingus has finally begun to attract a sizeable audience. He has done the film score for John Cassavetes' *Shadows* and several scores for CBS-TV shows produced by Robert Herridge. His record sales have been climbing steadily, and he has had steady work for the past several months at the Show Place in Greenwich Village.

Audience Lectures

Characteristically, Mingus remains dissatisfied with his musical present. He keeps stretching his capacities to plunge even more deeply into his own emotions and those of his audience. Although he quite frankly wants people to like his music, he does not regard himself as an "entertainer" in the usual sense. His music is often witty as well as biting and angry, but it is always a thoroughly honest expression of what he feels about a given subject at a given time. He feels that since he respects his audience sufficiently to open all of himself to them, his listeners in turn ought to give him more attention than is normal in a smoky, noisy jazz night club. Accordingly, Mingus has often lectured his audiences. Oddly, his lessons in good listening manners seldom antagonize any of his targets. Most keep returning. In fact, in his long run at the Show Place, Mingus has proved another of his points. He does not believe that a night club need necessarily change its bill every week or two to keep its clientele interested. Mingus' feeling is that a leader with his own strongly individual repertory and style can sustain and build an audience in one spot for a year and more.

There are, however, very few leaders who project the urgency and fire of Mingus, and fewer still who constantly add to and change their repertoires. It is possible to hear Mingus every night for a week in a club and be surprised—even stunned—each night.



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Roger Sessions

In January, 1961, Northwestern University is putting on a Roger Sessions Festival, to open January 27 with Thor Johnson conducting the composer's opera, *The Trial of Lucullus*. The opera is a short one and therefore the program will also include Mr. Sessions' Mass for Unison Voices and Organ. On January 28, a chamber music program will present his Second String Quartet, the String Quintet and the Duo for Violin and Piano. On January 29 there will be an orchestral concert, with Mr. Johnson leading the Fourth Symphony and the Piano Concerto, and Mr. Sessions himself leading the *Black Maskers Suite*.

Born in Brooklyn, New York, in 1896, Mr. Sessions studied at Harvard University and Yale School of Music, taking advanced composition with Ernest Bloch. He taught theory at Smith College from 1919 to 1923. He is the recipient of various fellowships—Guggenheim, American Academy in Rome, Carnegie, as well as a Fulbright Scholarship, and a member of the National Institute of Arts and Letters. He has taught at the University of California and is at present a professor at Princeton University.

The Cleveland Orchestra will give the premiere performance of the Second Symphony of Chicago composer Easley Blackwood on January 5, 1961, and will perform it again at Carnegie Hall on February 12, during its eastern tour. This composition was commissioned by G. Schirmer, Inc., for its Centennial Celebration. Other works commissioned by this one-hundred-year-old publishing house are a new workshop opera by Alec Wilder (libretto by Arnold Sundgaard) and a piano concerto by Samuel Barber. They are also publishing a new opera by Douglas Moore, *The Wings of the Dove*, which will be presented in September, 1961, at the New York City Center Opera Company.

Wallingford Riegger's *Sinfonietta* received its world premiere on November 16 when it was performed by the Orchestra of America under the baton of Richard Korn in Carnegie Hall, New York. This work was written as one of the commissions of the Broadcast Music Incorporated, given in conjunction with the twentieth anniversary of B.M.I.



W. Riegger

Wallingford Riegger, who was born in Albany, Georgia, in 1885, has headed the theory and cello departments at Drake University, and has taught at Ithaca Conservatory, the Institute of Musical Art, Columbia University Teachers College, New School for Social Research, and Northwestern University. He is the winner of many prizes for composition.

Also at the November 16 Orchestra of America event, Benny Goodman, who commissioned Aaron Copland's Clarinet Concerto, performed the work for the first time in concert. Samuel Barber's Second Essay for Orchestra and George Gershwin's *An American in Paris* were other offerings.

INTERNATIONAL MUSICIAN

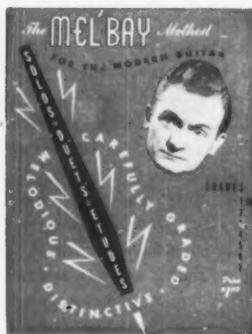
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Edward MacDowell has been elected to the Hall of Fame of New York University, and his bust will be placed among those of other famous Americans in the Hall on University Heights in New York City. This long-deserved honor to America's most famous composer has now become a reality, after a number of attempts to have MacDowell chosen by the Board of Electors in former years.

To the National Music Council and its member organizations (the A. F. of M. among them) must go much of the thanks for achieving this end. Its nation-wide campaign—it sent mimeographed lists of the names and addresses of all the members of the Board of Electors to all its fifty-three member organizations—proved successful. Now, for the first time, an American composer of serious music will have a place in the Hall of Fame. He will keep company with Stephen Foster, the only other musician among those so honored.

A special series of contemporary music, introduced for the first time this year by the Kansas City Philharmonic under Hans Schwieger, will feature performances of several American composers. On December 3 Henry Cowell's Concerto for percussion and orchestra will be presented in its world premiere. On February 4, Leonard Bernstein's *The Age of Anxiety*—Symphony No. 2 for Piano and Orchestra—will be given. On March 4, Paul Creston's Dance Overture, and Lukas Foss's Concerto for improvising solo instruments and orchestra will have their Kansas City premieres.



Paul Creston

The Contemporary Chamber Music Society of Philadelphia has commissioned George Rochberg, acting chairman of the music department of the University of Pennsylvania, to compose a string quartet for its 1961-62 season.

The Contemporary Chamber Music Society was organized three years ago to foster contemporary music, to encourage the living American composer and to provide commissions for new works.

Aaron Copland celebrated his sixtieth birthday November 14 by conducting the New York Philharmonic concerts on November 10, 11 and 13 in two of his own works: *Symphonic Ode* and *El Salón México*.

The Philadelphia Orchestra announces a five-year series of commissions, to be known, at the wish of the anonymous donor, as "The Eugene Ormandy Commissions for Major Compositions by Contemporary American Composers." Composers who have accepted Mr. Ormandy's invitation to participate are Walter Piston, Richard Yardumian, Aaron Copland, Roger Sessions and Roy Harris. The first work on the five-year series will be Walter Piston's Symphony No. 7, which will receive its world premiere in Philadelphia on February 10, 1961.

The San Antonio Symphony under the direction of Victor Alessandro is saluting William Schuman as "Composer of the Year" this season, and performing four of his works, each one on two different programs.

For a week in early November, Dr. Howard Hanson, director of the University of Rochester's Eastman School of Music, conducted the Los Angeles Philharmonic Orchestra in a series of six broadcasts of American music. A joint project of the Philharmonic and the Los Angeles Board of Education, the concerts were given in the schools of that city.

Louis Gordon of Houston, Texas, now studying for his Doctor of Musical Arts at the University of Rochester's Eastman School of Music, has been given a \$600 commission to compose new music for the state of Texas. The award includes a premiere performance by the Houston Symphony. Gordon received his bachelor of music degree in 1948 and his master's degree in 1949 at the Eastman School. He is currently studying under Armand Basile, of the piano faculty, and Dr. Howard Hanson, director of the Eastman School, in composition.

(Continued on page thirty-five)

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Nice idea, isn't it? There's just one little, bitty hitch. The price is \$9,500.

Local 60, Pittsburgh, makes an announcement in its periodical, "Pittsburgh Musician," which we think is so sensible it ought to be copied in other local periodicals. It is headed "Symphony Orchestra Auditions," and states, "Although there are no openings in the symphony at this writing, members interested in auditions for symphony service are requested and urged to list their names at the local office. We repeat, there are no openings at the present time; but very often openings are created suddenly by reason of illness and other emergencies, and the first persons contacted are those whose names appear on the audition list. Why not take care of the matter now?"

Local 542, Flint, Michigan, commemorated its fiftieth anniversary with a buffet lunch for which the Jimmy Dorsey Orchestra under the direction of Lee Castle played. A record attendance was reported.

Volmer Dahlstrand racks up twenty-five years this year as president of Local 8, Milwaukee. What he wants for a "birthday" present?

An "angel" to back the Milwaukee Symphony. His interest in the symphony has been long-standing. "This town deserves a full-time orchestra," he states. "Milwaukee was always known as a musical town, but it's not living up to its reputation. We have good talent here, but they have to leave town to find work. There are forty musicians from Milwaukee playing in Hollywood right now. It's disgusting.

"I don't know what's wrong with some of these rich fellows.



Volmer Dahlstrand

They ought to know by now that you can't take it with you."

Brother Dahlstrand has been president of the Wisconsin State Conference for more than twenty years.

More than four hundred members of Local 204, New Brunswick, New Jersey, and their friends attended a dinner on October 10, honoring Oscar Walen for more than thirty-five years of service to the local. He was its president for eight of these years and is now in his ninth year as its secretary.

Representing the Federation were Secretary Stanley Ballard, Treasurer George V. Clancy, Secretary Emeritus Leo Cluesmann. Other guests were City Clerk Harry Dwyer, representing the New Brunswick City Commission; Joseph Caraffiello, President of the New Jersey State Conference; J. Wharton Gootee, national representative of the Music Performance Trust Funds; and former County Judge Charles M. Morris and Harold Clyde, president of the New Brunswick Trades and Labor Federation. The address of welcome was made by Dominic Inzana, president of Local 204.

Others in attendance included Mayor Chester Paulis, Commissioner Herbert Dailey, and Henry E. Austin, Jr., eighty-four, oldest member of Local 204.

Six studios, all of them equipped with pianos (Baldwin), and one large enough to accommodate a sixty-five-member orchestra, are available free to the 15,000 members of Local 47, California. At least 1,000 of these members make use of the studios each week.

The Milwaukee Musician, periodical of Local 8 of that city, gives the interesting information that, after a membership meeting in which those in attendance wrote postcards to sponsors of shows using foreign tape music, "some companies immediately changed over to American-made music." However, it goes on to state, "some remained stubborn," and that "to these the tempo of protests will be increased." The article ends with the reminder that "signatures to



petitions, letters of any kind to the sponsors who disregard American labor and buy foreign track for their shows—these are what will win the battle and restore jobs to A. F. of M. members the country over, wherever TV film is produced." An appropriate reminder.

In observance of its Sixtieth Anniversary Local 125, Norfolk, Virginia, held a banquet November 21. With Bob Nodar as Program Chairman, it could not help but be, as they described it, "the biggest and best celebration our members ever had."

This notice on the door of a music shop in Whitstable, Kent (England) should be made punishable.

It read: "Gone Chopin . . . be Bach in a minute."

—From *Variety*.

(Continued on page forty-four)



At the sixtieth anniversary banquet of Local 125, Norfolk, Virginia, standing, left to right: Bob Nodar, sergeant-at-arms; John A. Seymour, A. V. Caleo, Ken Stroster, Ray Rossi, Norman Olitsky, board members. Seated, left to right: Nicholas Toscano, secretary; A. C. Godfrey, president; Elwood Duncan, Jr., vice-president; and John Pezzella, treasurer.

Educational Notes



Dr. Moshe Paranov, President of Hartt College of Music of the University of Hartford, will be honored at a testimonial dinner at the Hotel Statler-Hilton, Hartford, on December 6, in recognition of his fifty years in music, and to mark the completion of the initial phases of the fund-raising drive connected with the building of a new music center for Hartt College on the university campus.

There will be a three-day meeting of the American Industrial Music Association and the Purdue University Industrial Music Workshop at the University on February 16, 17, and 18, 1961.

Phillips University, Enid, Oklahoma, is sponsoring a Tri-State Music Festival May 4-6, 1961. For further information address

Dr. Milburn Carey, Managing Director, University Station Post Office, Enid, Oklahoma.

Seven bands, including the Duquesne University Symphonic Band and the United States Army Band, will give concerts at Duquesne University's Mid-East Instrumental Music Conference on March 8, 9, 10 and 11, 1961, at the Penn-Sheraton Hotel, Pittsburgh.

Oberlin College will have a new three-story practice room building, its completion scheduled for the 1961-62 academic year.

Duquesne University's Mid-East Instrumental Music Conference, scheduled for March 8, 9, 10 and 11 at the Penn-Sheraton Hotel, Pittsburgh, will feature several clinics headed by Vincent Abato, saxophone; Reginald Kell, clarinet; Willard Musser, brass; J. Frederick Muller, strings; Orin Ford, marching band; Johnny O'Seekee, stage band; Alfred Reed, concert band technique; and Richard Schory, percussion.

The Mannes College of Music and the Chatham Square Music School in New York City have been consolidated under the corporate name of the Mannes College of Music. The

Boards of Trustees of the two institutions have been combined and will preside over the consolidated corporation. The Mannes College of Music was established in 1916 as a private music school, by David and Clara Damrosch Mannes. In 1953 the school became a degree-granting institution under the presidency of Leopold Mannes. The Chatham Square Music School was incorporated as a school of music in 1937, under the direction of Samuel Chotzinoff, to train talented students for careers as performing artists.

The Music Teachers National Association 1961 convention will be held in Philadelphia at the Hotel Sheraton, February 26 through March 1. The theme of the convention will be "Our American Heritage."

The Ballad of Baby Doe, Pulitzer prize-winning opera by Douglas Moore, text by John Latouche, will be performed for the first time in Los Angeles by the University of Southern California Opera Theatre on December 3, 9 and 11. It will be staged and conducted by Dr. Walter Ducloux, chairman of the opera and conducting departments of the USC School of Music, with sets and costumes by John Blankenchip, associate professor of drama.



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by Seymour Bernstein



Winning the Griffith Artist Award (1945), the New York Madrigal Award (1948), and becoming the only pupil of Alexander Brailowsky, all were events which helped to launch Seymour Bernstein (born in Newark, New Jersey) on his career as a concert pianist. His year in the army furthered this career in that he played over one hundred concerts in Korea for the UN troops and made a solo appearance with the Seoul Philharmonic. Because of the impressions so created, he was asked to return to Korea during the summer of 1955 under the auspices of the Specialists Branch of the State Department. He gave concerts and conducted master classes in Korea, following this with a tour of Japan.

In 1953 he won first prize and the Prix Jacques Durand at the competitions held in Fontainebleau, France, and in 1958 a Martha Baird Rockefeller grant which enabled him to study with Clifford Curzon in London and to make his debut in five European capitals. In 1959 he won a second Rockefeller grant and in the current year has been awarded a \$3,500 grant by the Beebe Foundation in Boston for specialized work in Europe.

From March until the end of July, 1960, he made a round-the-world tour, this also under the Specialists Branch of the State Department. He gave concerts, lectured and held classes in Japan, Korea, Singapore, Borneo, Malaya, Hong Kong, Pakistan, and, on his way home, in London. The ideas expressed in the present article evolved from his work during this tour.

In these days of complexity and bewilderment the concert artist, by his very position before the public, plays an important role in society. For he is able to transport his listeners to a world of beauty and harmony. However it is a question—can his mere *playing* do this for untrained ears? I do not think so. Those uninitiated in the wonders of music need to be guided to a foothold here and there, in order to reach the heights. It is up to the artist to recognize this, to blaze new trails in performance techniques. In my recent round-the-world tour under the auspices of the U. S. State Department, I had this brought home forcibly to me.

There was a time when the performer could present himself as an untouchable, out of reach of the average listener. Paderewski did this, for instance. With his tall mop of wavy hair, he would walk across the stage, bow ceremoniously to the audience, sit at his instrument and begin to create poetic moods. His managers kept the air of mystery alive, gave few details of his between-concert life.

The Aura of Mystery

In those days the mystery of creating music was sufficient lure. Today, however, with the explicitness of television and the loquaciousness of radio to compete with, the performer must become a social being, be a product of the society of the men and women in the front row. Instead of simply marching on stage, performing, playing encores, attending an impersonal reception, he must make himself—and his music—understandable to the audiences.

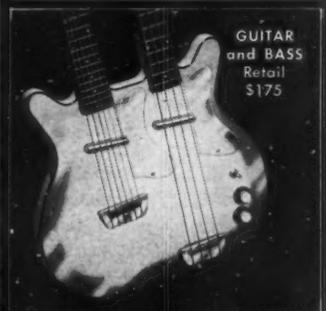


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In my recently completed world tour sponsored by the Specialists Branch in Washington, D. C., my project included giving concerts, lectures and holding classes for students and teachers alike. Since this was a non-commercial tour, I was allowed to handle the program in any way I saw fit. So for the first time in my life I was able to put my theories into practise.

I took to giving brief stories about the music I played, interspersed with educational information, as well as personal observations. I did not hesitate to throw in a humorous anecdote about some unusual experience in connection with the particular work being presented. In this way I brought the majority of the audience into a feeling of intimacy with the music. I shared with the average listener, and the trained concert-goer as well, my innermost thoughts which could not be projected through the instrument alone. After the concert I usually met with the piano students and their teachers. I listened to them play and shared whatever knowledge I had accumulated, with the hope of passing on even one idea which might help them in their objectives.

These group discussions and seminars had far-reaching results. The President of the Ueno College of Music in Tokyo insisted that one of her students won the first prize in a national competition because of the suggestions I had given her on the Waldstein Sonata by Beethoven. Another student in Penang, Malaya, writes on the average of once a week. His letters are filled with questions and reports on his progress which is directly related to a long discussion I had with him while I visited that country. After each concert (and there were close to seventy), people would invariably come backstage to say that they had now been converted to serious music because, through my comments during the performance, they had discovered how to listen.

The Idea Remains

I am certain now of what I have been thinking for some time—and this is that a performance alone may become a vague memory, but an idea planted in the mind of a young student or adult concert-goer remains for the rest of that person's life. The complete experience will become a reality when artist and man fuse together. I urge all performers to think about this very seriously.



Seymour Bernstein gives a lesson to a Chinese girl, Ibert Teacher's Training College, Penang, Malaya.



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ELEANOR STERLING, who received honorable mention in the "Contest for Musicians" with her story, "Never a Stranger," was born in Dayton, Ohio, studied there, taught music in the city's public schools and, after working as a dental assistant, started in show business billed as "Eleanor Sterling, lady of a million melodies." Her engagements have taken her through principal cities of the Middle West, East and South. At this writing she has just finished a ten-week engagement at the Brown Derby in her home town, Dayton.

● In the life of an entertainer on tour for five long years, anything can and *does* happen. Tragedy, near tragedy, happiness, elation, every passion or circumstance known to man exists as a daily norm.

The experienced entertainer gains the ability to feel out a room. You can many times tell whether the guests are with you or out of this world in some mental or emotional tangle of their own. Then there are the nights when everything goes wrong. Nothing you do is right. No matter how hard you try you can't play the scale of C, let alone run off a melody.

You put that under your bonnet for future analysis and find that it is getting worse instead of better. *Now* you can't even find Middle C. On top of that the guests in the room are evidently a convention of the kind that must have crawled from under rocks.

It was one of those nights, when three gentlemen chose a table immediately in front of the platform and sat down. I looked up and smiled. They looked up and frowned, and one of them deliberately shaded his eyes with his hand. Obviously unable to stand the sight of me!

N E V E R A S T R A N G E R

"Well!" thought I to myself, "I must look like a witch."

On my next break I made a beeline for the powder room to check my make-up, my hemline and general decor. The old face was still the old face, make-up intact, gown in good order. So—what was wrong?

I returned for the next set and the three gentlemen were still there. Two of them stole furtive glances in my direction, but the third kept on hiding behind his hand.

That was a real weirdie! I finished the cocktail hour and left for dinner. Coming back to begin the late evening set, there they were, right where I had left them! And still in the same attitude.

In a little while, my elusive friend left the table for a minute and one of his buddies walked over to me. "Eleanor," he said, "will you join us for a drink at your next break?"

Join them? When one of them was definitely allergic to me? But my curiosity was aroused. I decided to go in for a closer look. I took my break, joined their table and waited for the in-hiding gentleman to return to the table.

One of his buddies leaned across the table. "Eleanor, you must have thought us a strange group. I want to explain some of this to you. We don't want to hurt your feelings, but you sure shook up our buddies!"

"What did I do?" I wailed.

"Well, you see it's like this. We're here on an insurance investigation. I presume you have been reading the newspaper accounts of the big insurance swindle?"

"Yes."

"Well, we are investigators and we—oh—I'll tell you later. Al's coming back."

Yes, Al was back. Looking me over from head to foot just as if he couldn't believe his eyes. My skin crawled.

As the evening wore on I sat with them several other times. Four drinks later and Al evidently was coming out of his shell. Giving me another of those puzzled glances, he suddenly entered the conversation. "I want to apologize to you. I have been extremely rude. The truth is, when we came in at cocktail time, I took one look at you and wanted to run! Then I decided that after cocktail time we'd go and never come back. After you left for dinner, we had dinner too. But I couldn't stay away. I just had to come back to talk to you. I just couldn't stand it."

Well, thanks for nothing, I thought. It's so *nice* to be taken for the bride of Frankenstein! I looked at the other two and they were giving me signals not to interrupt, nodding as if to say I'd soon find out what this was all about.

Al took out his wallet slowly, extracted a snapshot, looked at it gravely for a minute and then handed it to me. I glanced at it in astonishment. Where in the world would he get a picture of me? And with three strange children? What *was* this? There was something spooky going on. I looked at him for an explanation.

"That is," he paused, reconsidered and then added, "that was my family—my wife and children."

I looked at the picture again. It was impossible! It was me! I'd been told many times that I had doubles in this world but this was just fantastic. It was not just a remarkable resemblance. It was me. Oh, come now, I told myself, this was another woman. But just the same it was like looking in a mirror. The room was warm, but I shivered.

"When were you born?" he asked.

"April 22nd."

He just shook his head unbelievably. "That was her birthday, too." Then, pulling himself together, "Look, I want to tell you about this because meeting you and seeing and talking to you is going to change my whole life. This isn't a line. This is the truth. I just can't believe my eyes and ears. It is all so darn strange. The way you hold your head, the way you talk. Your approach and attitude."

His companions settled back, obviously glad that at last he could open up on a subject that he had tried, unsuccessfully, to bury or ignore.

Some ten years back he had been a very prominent criminal attorney in a large mid-

western state. He had been called to the coast on a conference and, at the very moment his flight was on its return trip, his home, his family and everything he possessed was being consumed by a fire which wiped out almost a whole city block. So great was his grief, so violent his rejection of the truth, so impossible his acceptance, that he turned his back on the city, his profession—just walked away—joined the insurance investigating firm and refused to think of anything else.

He meant to stay on the road so that never again would he grow roots which might trap him once more into caring too much for anything or anybody.

His last words to me were, "Because of you, without your saying or doing anything other than being who and what you are, I know that I have lost much more than my family. I have lost ten years of living. I've been doing nothing but running away. I'm going back. I'm going home and I'm going back into law. I'm going to live again. And if God is good to me and I'm lucky, some day I'll love again, too!"

I sincerely hope he made it, and, if ever my travels bring me close to his home town, I'm going to drop in and see for myself.

IMPORTANT NOTICE

Article 17, Section 1. Any individual member, or leader, in every case before an engagement is played, must submit his contract for same to the local union in whose jurisdiction same is played, or in the absence of a written contract, file a written statement with such local fully explaining therein the conditions under which same is to be fulfilled, naming the place wherein same is to be played, the amount of money contracted for, the hours of the engagement, as well as the names of the members who will play same and the locals to which they belong, their Social Security numbers and the actual amount of money paid each individual sideman, which cannot be less than the minimum local scale plus the Federation surcharge.

HONORING THE AMERICAN COMPOSER

(Continued from page twenty-seven)

The Orchestra of America, in its December 14 program at Carnegie Hall, under the direction of Richard Korn, will have the Modern Jazz Quartet to assist it. Together they will present four American compositions: Arthur Shepherd's *Symphony—Horizons*; George Antheil's *Jazz Symphony*; Arthur Kreutz' *Dixieland Concerto*; and the first New York performance of Gunther Schuller's *Concertino for Jazz Quartet*.

Two California-born composers are having their works performed during the current season. Charles C. Cushing's *Cereus* will be given its world premiere at the January 4, 5 and 6 concerts of the San Francisco Symphony, and Emanuel Leplin's *Prologue* has already opened the seventh season of the Fresno Philharmonic.

George Barati, conductor of the Honolulu Symphony, will himself conduct the world premiere of a composition of his at the January 15 and 17 concerts of the orchestra.

On every one of its programs this season, the Chattanooga (Tennessee) Symphony under the baton of Julius Heygi, is presenting a Louisville commissioned work, which means some seven new works are being heard, most of them of American origin.

Dimitri Mitropoulos left a written request when he passed away November 2 that those wishing to remember him at his death con-

tribute to a fund to commission compositions from American composers.

On December 10 the Brooklyn Philharmonia will give the first New York concert performance of Elliott Carter's *Symphony No. 1*, and on February 11 the first performance of Siegfried Landau's *Divertimento*.

An operatic version by Mrs. Manley Johnson, of the Thurber play, "The 13 Clocks," will be presented by the Tulsa Philharmonic on December 4. It was commissioned by the Minnesota Statehood Centennial Committee. Mrs. Johnson is professor of piano at the University of Tulsa.

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by
Charles Perry

The Stan Kenton Clinic

The Stan Kenton Band Clinic, of which I was one of the faculty members, has proved so worthwhile and has extended its influence so far that it seems a word as to its workings is in order.

The course offered at the University of Indiana, August 7-21, gave the jazz student the rare opportunity of being instructed and guided by top professional band leaders and teachers under actual performance conditions. Thus the students gained invaluable preparatory experience which is bound to hasten and enrich their musical development.

It also gave the faculty members an unusual opportunity. It allowed them to work with students in real life situations, thereby enabling them (the teachers) to correlate study material with performance playing; theory with practice; the parts with the whole. Because of this the students made exceptional progress in the short time allotted them.

Teacher Schedule

My teaching day (8:00 A. M. to 5:00 P. M.) consisted in conducting drum classes; rhythm section classes; supervision of drummers during band rehearsals; workshop lectures and demonstrations; and private lessons and consultations. The latter usually took place after the scheduled teaching day.

The study material included: development of drum-set technique; drum-chart reading and interpretation; big band and small group drumming; the function of the rhythm section; the development of



Charles Perry instructs during a workshop period at the Stan Kenton Clinic. Ray Santisi (piano), Eddie Sanfranski (bass), Sal Salvador (guitar) and Charles Perry (drums) are emphasizing a particular point of interest. Stan Kenton, standing, is acting as narrator.

short and long solos; a study of jazz drumming (its roots and evolution); the principles of modern drumming—a study of time (rhythm), tone (sound) and conception (interpretation).

Improvised Sessions

In addition to the regularly planned jazz concerts (given by both the students and the faculty), informal jazz sessions were held every evening. In fact, some of the most inspirational and exciting jazz was played at these sessions.

Problems

Among the acute problems in training drummers for performance playing is their difficulty in interpreting drum-charts with a jazz conception, and applying the written notation to a full set of drums. This difficulty was quite evident at the camp, not only among the poor readers, but among the good traditional readers as well. (In traditional reading the parts are played hand-to-hand on the snare drum and are given a "straight" reading.)

This problem, in fact, is often carried into professional life, hindering a good number of professional drummers in their careers.

The Clinic thus was able to find the exact points of weakness and concentrate on these.

Since the Clinic was attended by music teachers from various school systems, representing a cross section of the nation, its influence for good was considerable.

LETTERS FROM THE READERS

One of my readers has informed me that it was suggested to him, by his fellow musicians, that he use a simplified beat, in place of the ride rhythm, when playing the fast tempos of a vocal or dance act. Since he has always relied on the ride rhythm as a conveyor of "time," for both dance music and shows, his efforts to come up with a substitute rhythm have met with frustration. He has, therefore, requested an example of such a rhythm and an explanation of its purpose and its advantages.

The Cut and Dry Style

When the show is a one-night affair, as a club date, the musicians are hired for that one evening, and, more likely than not, have never before worked together. In addition to this, both the acts and their music are usually unfamiliar to the band, thereby compelling the musicians to sight read and sight play the entire show. Put all these factors together and you have the ingredients for an unpredictable situation, one in which the drummer *must* play as simply and effectively as possible.

To accomplish this, a manner of playing known as "cut and dry" is recommended. This style generates a form of rhythm that most emphatically "anchors" (makes steadfast), and spells out, the "time." It discourages the band, or the acts, from rushing, dragging, or otherwise distorting the tempo.

Many acts, in fact, usually prefer this type of playing, regardless of how familiar the drummer may be with their music.

In the following diagram the right hand plays the first stroke on the right side of the snare drum. The second stroke is played on the left side of the snare drum (right brush crosses over left brush). The third stroke is played on the right side of the snare drum. The fourth stroke is played on the left side of the snare drum (right brush crosses over left brush). The left brush, throughout, swishes from side to side.

(Continued on the following page)

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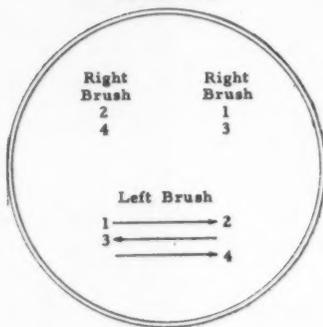
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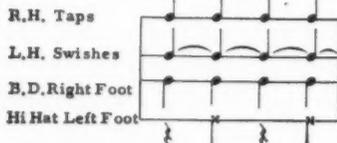
MODERN DRUMMING

(Continued from the preceding page)

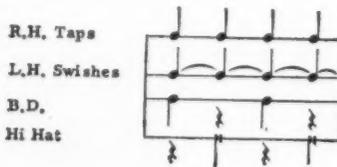
DIAGRAM 1



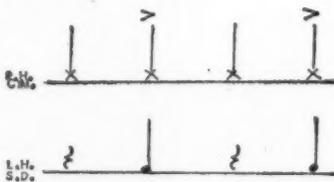
Hands play as in diagram one (1); add bass drum and hi-hat, as follows:



The following example has the bass drum playing in two (on 1 and 3) instead of in four (on 1, 2, 3, 4), as shown in the preceding example.



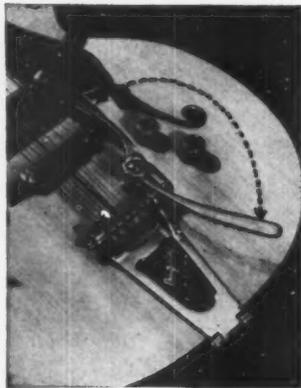
In the following example the drum sticks are used in place of the brushes: right hand on the cymbal (1, 2, 3, 4); left hand on the snare drum (2 and 4).



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notice of

JURISDICTIONAL CHANGES

Several jurisdiction changes have been approved by the International Executive Board upon the recommendation of the Subcommittee on Jurisdiction and their descriptions in the "List of Locals" will be as follows:

Local 360, Renton-Auburn, Wash.

Beginning from 152nd south, west on Puget Sound, east to Highway 99 (Seattle-Tacoma Highway), north to 115th, then to the east shore of Lake Washington as far as the North City Limits of Kirkland, which is 106th north-east. Then east to Novelty and direct east to the Cascades. All South King County adjoining Local 117 jurisdiction, Pierce County line including all towns on Highway between Buckley and Fairfax in Pierce County.

Local 76, Seattle, Wash.

Twenty (20) miles (excluding that portion which falls within the jurisdiction of Local 360, Renton-Auburn, Washington), including Bremerton, Port Orchard and Charleston.

Local 475, Brandon, Manitoba, Can.

That part of the Province of Manitoba lying west of a line running north and south an equal distance from Local 190, Winnipeg, Man., including Clear Lake in the township of Wasagaming.

Local 190, Winnipeg, Manitoba, Can.

That part of the Province of Manitoba lying east of a line running north and south an equal distance from Local 475, Brandon, Man.

Local 580, Clarksburg, W. Va.

All of following counties: Doddridge, Harrison, Lewis, Upshur, Webster, Braxton and Gilmer. Also Flemington in Taylor County.

Local 259, Parkersburg, W. Va.

In West Virginia, all of the following counties: Jackson, Roane, Calhoun, Tyler, Ritchie, Pleasant, Wood and Wirt. In Ohio, Meigs County and Decatur, Dunbar and Belpre in Washington County.

Local 185, Parkersburg, W. Va. (colored)

Jurisdiction same as Local 259.

Local 368, Reno, Nev.

All of the following counties: Washoe, Humboldt, Pershing, Churchill, Lander, Storey, Lyon, Ormsby, Douglas, Mineral, Nye and Esmeralda. Also those portions of Inyo and Mono Counties, California, east of the Sierra-Nevada Divide.

Local 210, Fresno, Calif.

Fresno County, those portions of Mono and Inyo Counties west of the Sierra-Nevada Divide, Tulare County, Kings County and all of Madera County with the exception of Chowchilla, which is in the jurisdiction of Local 454.

Local 668, Kelso-Longview, Wash.

In Washington, all of Cowlitz and Wahkiakum counties. In Oregon, all that portion of Columbia County north of and including Goble, Mist and Birkenfeld.

Local 99, Portland, Ore.

In Oregon, all of the following counties: Washington, Clackamas, Multnomah, Hood River, Wasco, Sherman, Gilliam, Wheeler and all that portion of Columbia County south of and excluding Gobel, Mist and Birkenfeld. In Washington, all of Clark, Skamania and Klickitat counties.

Local 514, Torrington, Conn.

Hartland in Hartford County and the following places in Litchfield County: Canaan, North Canaan, Cornwall, Norfolk, Goshen, Colebrook, Winchester, Winsted, Barkhamsted, Litchfield, Bantam, Morris and Harwinton.

Local 109, Pittsfield, Mass.

In Massachusetts, all of Berkshire County except the northern portion which is in the jurisdiction of Local 96, North Adams, Mass. In New York: New Lebanon and Canaan in Columbia County.

Local 262, Woonsocket, R. I.

Woonsocket, Manville, Albion, Township of North Smithfield embracing villages of Slatersville and Forestdale, Smithfield, Township of Burrillville embracing villages of Pascoag, Harrisville, Mapleville, Oakland, Mohegan and Nasonville and Gloucester, all in Rhode Island, and South Bellingham, Blackstone and Millville in Massachusetts.

Local 343, Norwood, Mass.

Norwood, Canton, Sharon, Foxborough, Walpole, Westwood, Norfolk and Wrentham.

Local 207, Salinas, Kan.

All of following counties: Cheyenne, Sherman, Wallace, Rawlins, Thomas, Logan, Decatur, Sheridan, Gove, Norton, Graham, Trego, Phillips, Rooks, Ellis, Smith, Osborne, Russell, Jewell, Mitchell, Lincoln, Ellsworth,

Republic, Cloud, Ottawa, Salina and Dickinson. Also Smoky Hill Township in McPherson County.

Local 110, Hutchinson, Kan.

All of following counties: Greeley, Hamilton, Stanton, Morton, Wichita, Kearney, Grant, Stevens, Scott, Finney, Haskell, Seward, Lane, Gray, Meade, Ness, Hodgeman, Ford, Clark, Rush, Pawnee, Edwards, Kiowa, Comanche, Barton, Stafford, Pratt, Barber, Rice, Reno, Kingman, Harper and McPherson, except Smoky Hill Township, which is in the jurisdiction of Local 207.

Local 26, Peoria, Ill.

All of Peoria County except Timber, Glasford, Kingston Mines and Hollis. Following in Knox County: Indian Point, St. Augustine, Chestnut, Maquon, London Mills, Yates City and Salem. In Fulton County: Avon, Union, Ellisville, Young Hickory, Fairview, Farmington and Norris. In Marshall County: Saratoga, La Prairie, Whitefield, Henry, Steuben and Sparland. Also Creve Coeur, East Peoria (including Radio and TV Station WEEK), Fond du Lac and East Highway in Tazewell County. And Spring Bay in Woodford County.

Local 301, Pekin, Ill.

All of Woodford County except Spring Bay. All of Mason County except Bath and Lynchburg. All of Tazewell County except Fond du Lac, East Peoria (Radio and TV Station WEEK), Creve Coeur and Highway Village. Also the following in Peoria County: Timber, Glasford, Kingston Mines, and Hollis.

Local 170, Mahanoy City, Pa.

Following in Schuylkill County: Frackville, Ringtown, Union, West Mahanoy, Mahanoy, Shenandoah, Gilberton, Girardville, Ashland, Butler, Gordon, and Ryan. All Centralia in Columbia County.

Local 727, Bloomsburg, Pa.

All of Columbia County with the exception of Centralia, which is in the jurisdiction of Local 170.

STANLEY BALLARD,
Secretary, A. F. of M.

TO ALL LOCALS

The AFL-CIO labor press serves a valuable purpose in communities throughout the United States, not only in that it provides the primary means of communication between members of organized labor but also in that it presents views which in many communities would otherwise be slighted or totally neglected. It remains a clean, sharp and effective tool in presenting labor's purposes and ideals not only to members of the AFL-CIO but to the general public.

We therefore urge our A. F. of M. locals to support and patronize the labor press and in so far as is possible see that its contents are made available to our members in their respective communities.

Of interest in the world of

CHAMBER MUSIC

A twenty-five-year sponsorship of music by a single individual is unusual, but when this sponsorship shows a record of impeccable taste and increasing generosity through the span of years, it is worthy of record. Gertrude Clarke Whittall of Washington, D. C., has offered such sponsorship through her establishment of the Whittall Foundation in the Library of Congress in 1935. Immediately thereafter she gave to the library a set of magnificent Stradivarius instruments: three violins, one viola and one cello, as well as five Tourte bows. Then she gave a considerable sum—which has been increased through the years—to insure their care. Thus the public has had frequent opportunity to hear these matchless instruments under the best of conditions.

The Budapest String Quartet has played these instruments each year and has been joined frequently by famous artists to present the masterpieces of chamber music literature: by Claudio Arrau, Artur Balsam, Clifford Curzon, Rudolf Firkusny, Mieczyslaw Horszowski, Eugene Istomin, Louis Kentner, Egon Petri, Rudolf Serkin, George Szell and others.

Besides the Budapest String Quartet, practically all the famous chamber music ensembles have been heard at the Library of Congress through the years. This season the Whittall Foundation is again presenting notable artists with the Budapest Quartet and other ensembles. The Budapest String Quartet, for example, was joined by cellist Gregor Piati-gorsky in its opening pair of concerts on October 6 and 7.

Chicago's Fine Arts Quartet—Leonard Sor-kin, Abram Loft, Irving Ilmer and George Sopkin—are making chamber music history in the Windy City. It is appearing on television shows—Ed Sullivan and various educational series—and is directing with Dr. Herbert Zipper an entire series of twenty-eight concerts billed as "The Golden Years of

Chamber Music." On January 17 and 18 pian-ist Frank Glazer will join the group in Shosta-kovich's Piano Quintet, Opus 57. (Mr. Glazer returned recently from his sixth tour of Europe and the Middle East.) Other artists appearing in the Fine Arts Quartet concert series include the New York Woodwind Quintet; Harold Siegel, bass; the Berkshire Quar-tet; cellist Raya Garbousova; and the Com-munity Music Center Orchestra under the di-rection of Dr. Zipper.

In January Town Hall, New York, will be the site of the Third Annual Festival of Music under the direction of Eric Simon. If these keep up to the high standards of the others, the audience members will be treated to con-certs high in purpose and delightful in execu-tion. An orchestra made up of members of

the Boston Symphony will be conducted by Eric Simon at the first concert January 8, an all-Hindemith program. On January 15, a Pan-American Program will feature compos-ers of the Americas. Instrumental soloists will be Ralph Hersh, viola; Robert Listokin, clari-net; and Rafael Puyana, harpsichord. Janu-ary 22 will have the "Fireside Players" and January 29 will be reserved for a French Opera Program.

The Contemporary Chamber Music Society of Philadelphia has scheduled five Friday eve-ning concerts this season and the participat-ing artists include the Philadelphia Woodwind Quintet, the Stringart Quartet, the Walling-ford Trio, the Garfield Woodwind Quintet and soloists.

The Society has as its purpose the foster-ing of contemporary music and encouraging the living American composer.

The Chamber Music Society of Baltimore, made up of first-chair players of the Baltimore Symphony, are presenting programs Decem-ber 12, January 30 and April 3 at the Museum of Art in that city.

The San Antonio Woodwind Quintet has a new French horn player, John Shults. The other members of the group have been with it since its organization in 1959. They are John Hicks, flute; Dan Stolper, oboe; Leland Munger, clarinet; and George Schwartz, bas-soon. Jean White, piano, is billed as assisting player with the Quintet.

All of the woodwind players are principals of the San Antonio Symphony Orchestra and all are faculty members of the San Antonio area colleges.

The chamber music concerts sponsored by the Los Angeles Bureau of Music and pre-
(Continued on page fifty-one)



The Fine Arts Quartet. Left to right: Leonard Sorkin, first violin; Abram Loft, second violin; George Sopkin, cello; Irving Ilmer, viola.

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AWARDS AND HONORS

Another twenty young American composers will be given opportunities to spend a year or two writing music for the ensembles of secondary public school systems throughout the United States. The project, which was begun in 1959 under the joint administration of the Ford Foundation and the National Music Council, will be continued for another three years under an appropriation of \$302,000.

During the first two years of the project twenty composers will have spent one or more scholastic years in twenty-one different cities in sixteen states. They have written compositions ranging in scope from a combined orchestra-choral-dance masque requiring 250 performers to a suite for four flutes and covering a gamut of styles from a Christmas concert to marching songs.

An important feature of the newly announced project will be an opportunity for communities to have a composer for a second year by providing approximately half the cost of the composer's stipend.

Applications from composers not over thirty-five years of age will be received for 1961-62 by the National Music Council until January 31, 1961. Individual stipends for the composers are \$5,900, plus dependency allowance and limited travel funds. For further information address Edwin Hughes, Executive Secretary, National Music Council, 117 East 79th Street, New York 21, New York.

The St. Louis Symphony Prize (awarded by the Women's Association) is open to persons between the ages of eighteen and twenty-five, living in Missouri, Kansas, Illinois, Arkansas, Indiana and Iowa. The prize is a scholarship in the amount of \$665.00 to cover room, board and tuition for nine weeks of private study and orchestral experience at the Summer Music School, Aspen, Colorado. The auditions will be held April 16, 1961, in St. Louis. It is expected that contestants will have facility in reading, musicianship in interpretation and a sound knowledge of their instrument. They must be prepared to sight-read an orchestral piece and play excerpts from a standard concert concerto. For further information write to Mrs. John H. Leach, 1 Clermont Lane, St. Louis 24, Missouri.

Six awards, ranging from \$175.00 to \$50.00, are being given by the National Federation of Music Clubs for young composers. The competition is open to any citizen of the United States who will have reached his eighteenth but will not have had his twenty-sixth birthday on April 10, 1961. Entrants must be members of the National Federation of Music Clubs, either through membership in a federated organization or as individual members. The classifications are: (1) a sonata or comparable work for solo wind or string instrument with piano, or for any combination of three to five orchestral instruments, of which the piano may be one (minimum duration, eight minutes); (2) a work for chorus (SSA, SATB, TBB, or TTBB), either unaccompanied or with accompaniment of piano, organ, or a group of not more than ten wind or string instruments (text must be in English, minimum duration, four minutes); (3) composition for either solo piano or solo voice, the instrumental solo to be cast in sonata form (minimum dur-

(Continued on page forty-three)

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But a special wish-you-well
To those among our personnel
Who've accomplished single-handed
What bad times and laws demanded.
To Jack Benny, since he makes,
Through his neatly planned mistakes
And his playing shrewdly clowned
Pension funds grow fat and round;
Louis Armstrong, who presents
Jazz on all five continents,
Proving an ambassador
Who can really make the score;



To Van Cliburn gathering star-dust
From the Nation named the hardest;
Benny Goodman who regaled and
Jammed with Royalty from Thailand.

Isaac Stern gets joyous nods
Through his saving, at great odds,
Carnegie from demolition—
Debut Hall of the musician.



Now to turn the spotlight on
Doings down in Washington:
Best to Thompson for his part
In promoting Bills on Art,
Not to speak of all that Javitts
Does to make the have-nots have-its.

But of course of all the men in
Politics we doff to Kenin
For the way he put a dent
In the tax, now ten per cent.

Back to orchestras and podiums—
Ormandy gets our frank encomiums
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Praise to Stoky who still teaches,
Via intermission speeches;

And to Bernstein who makes "mission"
Spell the same as "television."

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Who foot music's bills—our thanks!
Here's an apple, as award,
To the Motor Company, Ford,
For transporting at one swoop
All the Philharmonic troupe.



Wishes for a Christmas showing
Profits rich to overflowing
To all instrumental plants
That give prizes to the Dance
Bands figuring as best—
Here's our praises with the rest!

But before we miss the main
Reason for this Christmas paean:
It's to wish the greatest good
To each player—brass or wood,
Strings or wind, keyboard or drum—
Those that blow and those that strum!
May each instrumentalist
Be by fortune's favor kissed,
Which means, every Jack and Bob—
May he have a steady job!

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- Dble. Counterpoint
- Choral Conducting
- Marching Band Arranging

Name..... Age.....
Street.....
City..... State.....
Music Experience.....

Awards and Honors

(Continued from page forty-one)

ation, five minutes); the vocal number to be a song cycle, text in English, with piano, organ or string accompaniment (minimum duration, four minutes).

Entries must be postmarked not later than midnight, April 10, 1961. For further information and entry blanks address the National Federation of Music Clubs, Suite 900, 410 South Michigan Avenue, Chicago 5, Illinois.

The Concert Artists Guild offers a debut recital award in Town Hall with all expenses paid to an eligible vocalist or instrumentalist under thirty years of age. Auditioners who show great promise may participate in the Young Artists Concert Series held monthly in New York City's Town Hall. For audition blanks write to Concert Artists Guild, Town Hall, 123 West 43rd Street, New York 36, New York.

A Young Artist Award is being presented by the Fresno (California) Philharmonic and the Junior League of Fresno. The contestant must be a resident of the State of California or enrolled in a California college or university. He must have passed his eighteenth birthday by July 1, 1960, and shall not have passed his twenty-eighth birthday before January 1, 1961. (Armed Service credit of three years is allowed.) A series of eliminations (January 21 and 22, 1961) will determine three finalists in piano, vocal and instrumental categories. These three will appear with the Fresno Philharmonic on February 23, 1961, and be judged on their concert performance. Cash prizes of \$225, \$200 and \$175 will be awarded. For further information address Lloyd H. Haldeman, Manager, Fresno Philharmonic Orchestra, P. O. Box 1055, Fresno, California.

The 1960 Student Composers Awards contest—open to residents of any country in the Western Hemisphere who will be under twenty-six years of age on December 31, 1960—will close on February 15, 1961. Entrants must be enrolled in accredited secondary schools, colleges or conservatories, or engaged in private study with recognized and established teachers. Awards amount to \$11,500.

The permanent SCA judging panel is made up of William Schuman, President, Juilliard School of Music; Earl V. Moore, Dean, School of Music, University of Michigan; Henry Cowell, composer and teacher; and Claude Champagne, Assistant Director, Quebec Provincial Conservatory. The 1960 judging group will be augmented by other leading composers, publishers and interpreters of music.

No limitations are established as to instrumentation or length of manuscripts. Students may enter as many as three compositions, but no contestant may win more than one prize or award.

Contest rules and entry blanks are available from Russell Sanjek, Director, SCA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York 17, New York.

The Texas Composers' Award of \$1,000.00 for an orchestral work includes Texans living anywhere in the world or composers who have been residents of Texas for at least two years prior to October 5, 1960. All scores must be received before February 1, 1962. The winner will grant to the Houston Symphony performance rights to his work. For further information address Dr. Earl V. Moore, Chairman of the University of Houston Music Department, Houston, Texas.



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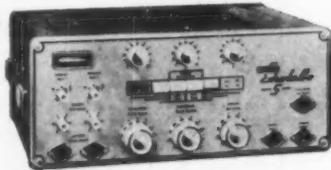
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Over Federation Field

(Continued from page thirty)

We get word from Ed Charette, secretary of Local 406, Montreal, that the Ted Elfstrom Woodwind Chamber Group, all of which are members of that local, are now concertizing on campuses in the United States. The group gave its first concert in this country October 28, at the State Teachers' College, Plattsburgh, New York.

At the annual banquet of Local 411, Bethlehem, Pennsylvania, two awards were given to honor those who have aided live music in the city. One went to the Johnson Legion Post Band for winning the State Championship, the other to C. Fred Ritter, managing editor of the *Globe-Times*, for his "long interest as a newspaperman in the advancement of music in the area." Ray Huston, director of the Legion band, accepted a plaque suitably inscribed. Ritter was presented with an honorary membership in Local 411. The bands of Vincent Joseph, Dick Parry and Joseph Resetar furnished the music.

Montagne, the biographer of Socrates, said, "There is nothing more notable in Socrates' life than that he found time, when he was an old man, to learn music and dancing—and thought it time well spent."

A fine honor has been accorded six Local 746 (Plainfield, New Jersey) men recently. The Fabyan Cabana Club of Irvington, New Jersey, presented Andrew Mingione and the men in his orchestra with a two-foot gold trophy, this for their outstanding musicianship and versatility for the past three



Nevada's Senior Senator, Alan Bible, receives honorary life membership card in Local 368, Reno, Nevada, from Merle Snider (left) and Edmond McGoldrick (center), president and secretary of the local, "in recognition of your deep and affirmative interest in music and musicians everywhere."

years in various night club and TV engagements.

The inscription on the trophy reads: "To Andrew Mingione and his Orchestra, as a token of our gratitude and appreciation for the many happy and joyful hours you and your boys have brought to us at the Fabyan Cabana Club. Your music is heavenly and we love you all.—The Gang at the Fabyan."

The members of the orchestra are: Edward Ostro, Adolph Phillips, Edward Benish, Richard Koons and Frank Weber.

Local 131, Streator, Illinois, is planning a celebration on its sixtieth birthday, January 18. Its present officers are Stan Roberts, president; Angelo Petrotte, treasurer; Albert E. Simko, secretary and business agent. The local boasts one charter member: Valentine Zwang.

—Ad Libitum.



Presentation of a two-foot gold trophy to Andrew Mingione at the Fabyan Cabana Club. Left to right: Bob Rothchild, Bill Miller, George Resnick, Saul Greenfeder, Mrs. Edith Goldman, Andrew Mingione, Morris Goldman, Frank Weber (bass) and Edward Benish (drums).



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WHERE THEY ARE PLAYING



EAST

Drummer Charles Smith, formerly with the Billy Taylor Group, is now playing with Dwiki Mitchell and Willie Ruff regularly at the Play-back in New Haven, Conn. . . Larry Leverenz, organ and piano stylist, has returned to Tappan Hill in Tarrytown, N. Y., for his fourth year . . . Fred Waring will bring his Pennsylvanians to Rochester's (N. Y.) Eastman Theatre for a pre-holiday appearance, December 10 . . . Organist Betty Anne Krell is currently engaged at the Lynne Supper Club in Elizabeth, N. J. . . The Jimmie Holmes Trio is appearing at Leo's Turf Club in Asbury Park, N. J.

NEW YORK CITY

Julian "Cannonball" Adderley Quintet is booked at the Village Gate from December 5 through 24 . . . December 13 will see the Lambert, Hendricks and Ross Trio swinging out the old season at the Village Vanguard and singing in the new with the Ray Bryant Trio adding its share to the holiday spirit . . . Gerry Mulligan's thirteen-piece concert jazz band is the current attraction at this locale . . . The Modern Jazz Quartet, under the musical direction of pianist John Lewis, will be featured at the second concert of the Orchestra of America, directed by Richard Korn at Carnegie Hall on December 14. Works by Arthur Shepherd, George Antheil, Arthur Kreutz and Gunther Schuller will be performed. The Modern Jazz Quartet will also appear with the Minneapolis Symphony, conducted by Stanislaw Skrowaczewski, on February 17 in Minneapolis . . . Erroll Garner is set for Basin Street East for two weeks beginning March 30.



Gerry Mulligan

MIDWEST

Jack Teagarden is signed at La Rue's in Indianapolis, Ind., from January 19 through 28 . . . The Larry Ward Combo is currently at Tarp-hoff's in Lansing, Mich. . . Judge's Chambers, a new nitery in East St. Louis, Mo., has booked the Ramsey Lewis Trio from December 3 to 10. . . The Clair Perreau Orchestra is featured in the Flame Room of the Hotel Radisson in Minneapolis, Minn., until December 23. The assemblage opens at the Conrad-Hilton Hotel in Chicago on December 29.

CHICAGO

The Cloister has hired the Ira Sullivan Quartet and the Eddie Higgins Quartet as house bands . . . The Barney Kessel Foursome is currently appearing at the London House with the Kai Winding Septet set for December 13 . . . The Birdhouse, the newest jazz club to open here, has the Horace Silver Quintet booked from December 7 through 18 . . . Maynard Ferguson's recent stay at the Sutherland Hotel was so successful that his band is booked again in February.

SOUTH

The Three Jacks (James Calomeris, sax, clarinet and vocals; Bill Abernethy, piano, accordion and vocals; and Joe Burch, drums, vocals and comedy) are now appearing at the Gold Key Club Casino at North Beach, Md., on Friday, Saturday and Sunday nights. The group also performs at the Crossroads in Bladensburg, Md., on Monday nights . . . The Don Baker Quartet has signed as ship's band for the 1960-61 season aboard the M/S Bianca "C," a cruise ship out of Fort Lauderdale, Fla.,

(Continued on page forty-seven)

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New York City: Columbia Radio and Theatrical Agency, \$175.00 total. Arthur Kerman, \$120.00.

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JOIN THE
MARCH OF DIMES
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WHERE THEY ARE PLAYING

(Continued from page forty-five)

sailing the Caribbean Islands . . . The **Arthur Lyman Combo** (Arthur Lyman on vibraphone, Allan Soares on piano, John Kramer on bass, and Harold Chang on drums) is set to play at the Shamrock-Hilton Hotel in Houston, Texas, on December 31.

WEST

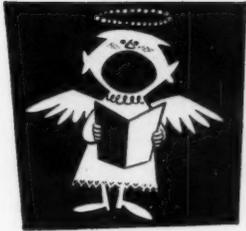
Pianist **Bob Davis** is in his fifth year at Gallatin's in Monterey, Calif., where he is featured nightly . . . **Russ Morgan** has returned to Myron's Ballroom in Los Angeles, Calif., for a lengthy engagement . . . San Francisco's **Black Hawk** has **Earl Bostic** through December 11. **George Shearing** opens there on February 21 and "**Cannonball**" **Adderley** is due on March 21.

CANADA

The **Terry Gibbs Quartet**, featuring **Pat Moran**, is currently at the Town Tavern in Toronto, Ont. . . . Organist **Lloyd Burry** has moved into the Town and Country there for an indefinite stay . . . **Moxie Whitney** and his Orchestra are in their twelfth season in the Imperial Room of Toronto's Royal York Hotel.

ALL OVER

Hank Thompson and his Brazos Valley Boys will start a series of twenty one-nighters beginning December 1 through 20, taking them through Idaho, Oregon, Washington, California and Arizona . . . **Erroll Garner** will be presented in a one-man concert at Honolulu's Waikiki Shell on March 4 . . . "**Kalypso Keyboard Komic**" **Sir Judson Smith** opens at Jack Tar's Grand Bahama Club, Grand Bahama Island, Bahamas, on December 25 for a minimum of four weeks . . . **Red Nichols** and his Five Pennies are set to play for **Princess Grace** and **Prince Rainier** at their annual Christmas ball in Monaco . . . **Louis Armstrong's** overseas jaunt under the auspices of the U. S. State Department includes two and a half months in Africa and three months in Europe.



Useful Film Strip

The "Art of Bow Making," an educational film-strip in color with accompanying sound tape and pamphlet, is the most recent contribution of the Educational Department of Scherl and Roth, and its director, Dr. Robert Klotman. The film is narrated by Frank W. Hill, former President of the American String Teachers Association and a member of the Iowa State Teachers College Music Education Staff.

Produced by Heinrich Roth, the film traces the historical development of the bow and gives detailed information on its construction from the raw material to the finished product. As a teaching aid, the film places particular emphasis on the proper care of the various parts of the bow.

This audio visual aid was produced at a cost of over \$1,500, and is now available for showing, without charge, for a ten day period. The film and accompanying tape may be purchased for \$35. Viewing time is twenty minutes and the tape operates at 7½ speed on a standard tape recorder.

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The late Dimitri Mitropoulos explained that when he wanted to master a new piece of music, "I take the score apart, just as a child takes a clock apart. Then I put the pieces together again." In this book the same thing is done, visually, for a symphony orchestra.

By means of uniquely-focussed shots and candid close-ups—the author had ample opportunity for these since he was formerly the official photographer of the Boston Symphony—the pieces that make up a symphony orchestra are revealed. Monteux mopping his forehead; Serkin earnestly conversing with Munch; a double-bass foursome digging into their solo passage; a first-tier box with its music-absorbed occupants; a hand holding a cello bow; the intense eyes of a trombone player; an overhead view of the whole orchestra—these, given in snippets and bits, become by the time the 131 photographs are studied, a conception complete.

The Boston Symphony may be made up of over a hundred isolated individuals, but it is one spirit. At the end of the book we know we have comprehended that spirit. It is one of dedication.

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The star of the famous "Breakfast Club" radio program over the ABC network has selected more than a hundred hymns—his favorites—and put them between the covers of a handsome book (8½" x 11"). His favorites are naturally apt to be the favorites, too, of members of his radio audiences who make a practice of "joining in" with him in the famous morning sings.

Folk Music of Hungary, by Zoltan Kodaly. 166 pages. The Macmillan Company. \$6.75.

This study of Hungarian folk music by the distinguished Hungarian composer and musi-

cologist will make its appeal even to those who have not a particular interest in Hungarian folk music, for it provides the model approach to the study of all folk music.

The translations of the texts is particularly felicitous, since they have been a clear rendering of the sense rather than an attempt to retain poetic effects. Folk instruments are described and the manner of playing them.

The Interpretation of Bach's Keyboard Works, by Erwin Bodky. 421 pages. Harvard University Press. \$10.00.

The late Erwin Bodky who was Professor of Music and Chairman of the School of Creative Arts of Brandeis University, seeks here for the inner clues to performance in the texture of the music itself. He tries to separate what is known to be a fact from what is based only on personal interpretation and evaluation. He prefers "to restudy the basic language of Bach's time . . . with that spirit of humility we owe to its greatness, instead of debating how to adapt his music to the idiom of our contemporary musical conceptions." The book is for those who take pains and are not averse to digging deep for even the meagerest discovery.

The Listener's Dictionary of Musical Terms, Edited under the Supervision of Thomas K. Scherman by Helen L. Kaufmann. Grosset and Dunlap. \$1.50.

A pocket-size edition of the most-used musical terms, this little volume should be a happy choice for a music student's Christmas present. It might serve even for professionals if they are in the predicament of Jack Benny who insists that for many years he labored under the impression that "Staccato was an opera composer and that he and Acciaccatura were a sort of Italian Rodgers and Hammerstein." So, if *Strisciando*, *Schmachtend*, *Lagenwechsel*, *Bouché* and *Moins vite* are strangers to you or any of your musical friends, this is the volume to make music-reading come alive.

Counterpoint: An Introduction to Polyphonic Composition, by Hugo Kauder. 145 pages. The Macmillan Company. \$5.95.

"The student," the author feels, "as he begins to develop his own musical style, finds it necessary to unlearn the musical expression of his models and to evolve his own system of counterpoint." This book is written to help him find his own idiom and pursue his own course. It gives the basic principles of the art of counterpoint, but the traditional method, has been adapted to the new principles of tonality.

The Story of One Hundred Symphonic Favorites, Edited under the Supervision of Thomas K. Scherman by Paul Grabbe. 252 pages. Grosset and Dunlap. \$1.50.

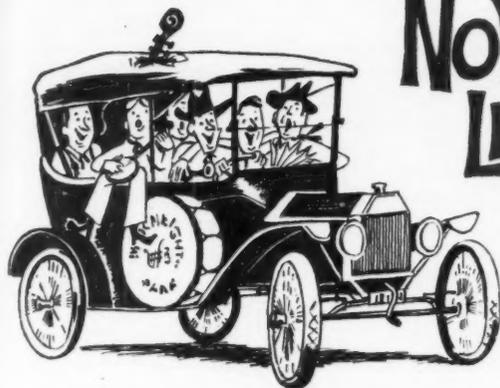
Thomas K. Scherman in his preface to this little volume describes music as a language in which laws of grammar and structure must be learned before the listener can understand it. This, however, is *not* what is done with the one hundred symphonic works treated in this volume. Rather it is "mood pictures" that are presented, with indications as to which instruments are used to bring out these moods. Short biographical sketches of the composers precede descriptions of their works.

Jews in Music, by Artur Holde. 364 pages. Philosophical Library. \$5.00.

The Jewish contribution to music from the early nineteenth century to the present time is treated chronologically, with proper evaluations made and conclusions reached. A final chapter describes the musical life of present-day Israel.

Joe Leavitt, principal percussionist with the National Symphony Orchestra, Washington, D. C., has just had his new book, "Reading by Recognition," published by Henry Adler, Inc. The book offers a sight-reading system for dance and concert drummers, and contains principles used by outstanding professionals.





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This column will be reserved for all those nostalgic, those rollicking and fabulous tales which are on the tip of every musician's tongue—about the good old days and the not-so-good old days when . . .

SANTA CLAUS ON THE LOOSE

By Nat W. Harris

One of my first club engagements about thirty-five years ago taught me a lesson that I have never forgotten.

I was leading a five-piece orchestra in a very exclusive club and I noticed a gentleman, who seemed to be somewhat under the weather, watching us very closely. He caught my eye and beckoned me to come over to where he was standing.

Being new in the business and not wishing to offend, I left the stand and walked to where he stood. "Young man," he said, "you are doing this the hard way." I did not quite understand what he meant but pretended to agree. He went on. "I wish to give you and your boys a little gift."

So saying, he took out a check book and pen and proceeded to write a check which he handed to me. I thanked him and, walking back to the stand, saw the figures, \$500. I felt weak in the knees. I never had had such an amount at one time. I showed it to the boys who were of course elated. We started to play again with more enthusiasm than ever.

I noticed that he was eyeing us, and again he called me. I wondered whether he was going to ask for the return of the check. However, he said, "Son, I wish to give your boys a little gift."

At that I said, "But sir, you have just given us a check."

"I know it," he replied. "Don't tell me what I did or didn't do. Have you any objections?" I was nonplussed and thought I had better not say anything.

Again he wrote a check, and this time for \$1,000. I accepted it and again thanked him. "Never mind the thanks. Go ahead and play," he said. We played a set and then went outside on the porch to discuss this new check. We finally decided that this must be some sort of a hoax and that this man was playing a joke on us. At any rate we all doubted that the checks would be good.

However, we went in again and started to play. Well sir, I'll be darned if he didn't call me again. By this time I was sort of dazed and hoped that it would not be a check again. But sure enough, he wrote another check, and this time for \$1,000. When we again had the chance to discuss this, we were positive that this was a hoax and that he probably had delusions of grandeur, giving away checks so freely.

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We came to the conclusion that he was only feeling his liquor, and that was that. To get the thing off our minds, we decided just to tear the checks up and forget them. Our drummer, however, said, "As long as you are going to tear them up, let me have one for my scrap book." We agreed to this. The other checks we destroyed.

This was on a Saturday. The following Monday I got a call from my drummer who said he just got the \$1,000. Forgetting for the moment the incident of the check, I asked, "Where did you get it?"

"The check you gave me," he said, "I cashed it and it would have been good for a million. The man who gave them to us is the president of one of the largest railroads in this country."

The lesson it taught me was never to pre-judge anything.

Symphony and Opera

PENSION CONCERTS

The New York Philharmonic's Pension Fund will be augmented by an extra concert held on December 18, with Sviatoslav Richter as soloist. The program will consist of two Beethoven concertos, the No. 1 and the No. 2. Mr. Richter was also soloist on November 1 at the Pension Concert of the Boston Symphony—the 126th program presented by that orchestra to benefit its Pension Institution . . . Vera Zorina, ballerina, will appear with the Philadelphia Orchestra conducted by Eugene Ormandy at the season's second Pension Foundation concert, January 30, 1961. Thus far pension benefits have been provided by that orchestra for approximately twenty members retiring at the mandatory age of sixty-five, and for eighteen families of deceased members . . . Jack Benny, as guest soloist with the Cleveland Orchestra, George Szell conducting, grossed \$45,370 at a benefit performance for that orchestra's Pension Fund on November 4. This was the largest amount ever raised at a performance by the Cleveland Orchestra. On November 1, Benny raised \$37,200 at a similar performance with the Indianapolis Symphony.



Aaron Copland and Carlos Chávez conducted the New York Philharmonic each in one week of concerts, substituting for Fritz Reiner who was unable to fulfill his Philharmonic engagements because of illness . . . In Chicago Leopold Stokowski and Paul Kletzki and Associate Conductor Walter Hendl took Conductor Reiner's place during the four weeks immediately preceding the orchestra's Christmas vacation. There will be another five weeks of guest conductors: Pierre Monteux, from December 27 through January 6, and André Cluytens from January 10 through January 27. The first date scheduled for Fritz Reiner is the February 2-3 pair of concerts . . . Milan Horvat, director of the

Zagreb Philharmonic in Yugoslavia, will appear as guest conductor of the Cincinnati Symphony at its January 20 and 21 concerts. . . . Monteux, Krips and Skrowaczewski are lined up as guest conductors of the San Francisco Symphony this season. The regular conductor is Enrique Jordá . . . George Barati, conductor of the Honolulu Symphony, will guest-conduct the Spokane (Washington) Philharmonic in January . . . Stanislaw Skrowaczewski, Music Director of the Minneapolis Symphony, and Paul Paray, Music Director of the Detroit Symphony, will each conduct two weeks of concerts with the New York Philharmonic during the four-week period originally scheduled to be under the direction of the late Dimitri Mitropoulos. Mr. Skrowaczewski will conduct from December 29 to January 8, and Mr. Paray from January 12 through 22.

MONEY There is a tie-in between attendance at choice movies and attendance at symphony concerts, in Portland, Oregon. The Aladdin Theatre, which features films of special interest, contributes 25c to the Portland Symphony for each admission accompanied by the proper coupons. Thus Portland citizens aid the Symphony while they enjoy the best entertainment offered by the screen . . . Window displays in more than fifty New York and suburban stores marked the October fund-raising drive of the New York Philharmonic.

IDEA A symphony orchestra which changes its name to suit the city it plays in is based in California. Beginning in January, 1961, it is presenting twenty concerts during the succeeding three months, seven in Inglewood, five in Culver City, four in Hawthorne and four in Hollywood. However, whether it performs as the Inglewood Symphony, the Culver City Symphony, the Hawthorne Symphony or the Hollywood Symphony, it remains constant in its membership and in its conductor, Ernst Gebert.

CURTAIN CALLS The Opera Society of Washington is presenting two contemporary operas in a special Christmastime program: Arnold Schoenberg's *Erwartung* and Igor Stravinsky's *Le Rossignol*, based on the Andersen story, "The Emperor and the Nightingale." They will be given as a double bill December 28, 29 and 30 . . . The Cedar Rapids Symphony directed by Henry Denecke, opened its current season with a performance of the Donizetti opera, *Don Pasquale* . . . Prokofiev's *War and Peace* will be presented in concert version at the December 14 concert of the Baltimore Symphony under Peter Adler.

NEW MEMBERS Joseph Pietropaolo joins the Boston Symphony as a member of the viola section . . . The San Antonio Symphony has added thirteen new members to its orchestral family: Helen Carolyn Witte, Sebastian A. Campesi, Patricia Naylor, and Emily Pasco Stevenson, violinists; Hugh Dana Gibson, viola; Anne Leland Golz and Juliette Ideller White, cellos; Karen Schlemmer, flute and piccolo; Evelyn McCarthy, oboe; Lawrence V. Bush, horn; Richard E. Powell and David J. Fetter, trombones; and William R. Kearney, tuba . . . Myor Rosen has become solo harpist of the New York Philharmonic . . . John Mathews has been appointed solo double bass of the Baltimore Symphony . . . Lee Yeingst is the new principal of the viola section of the Denver Symphony.



As a special Christmas offering, the San Antonio Symphony under the baton of Victor Alessandro will present Berlioz' *The Childhood of Christ*, at its December 27 concert . . . The National Symphony will present Handel's *Messiah* on December 3 . . . On December 4 and 5 the University of Miami Symphony Orchestra under Fabian Sevitzyk will present Beethoven's Ninth Symphony . . . Mendelssohn's *The Elijah* will be the special offering at the December 13 concert of the Sacramento Symphony, Fritz Berens, conductor . . . On December 9 and 10 the Philadelphia Orchestra under Eugene Ormandy will present Honnegger's *Christmas Cantata* . . . An All-Beethoven program presented by the Waukesha (Wisconsin) Symphony on December 5 and 6 will have as soloist Hans Richter-Haaser . . .

(Continued on page fifty-one)

We stated in the November issue that George Solti is the conductor of the San Francisco Symphony. This is incorrect. He is, as everyone knows, the highly-esteemed conductor of the Los Angeles Philharmonic. Enrique Jordá is the conductor of the San Francisco Symphony. He was engaged for this post in 1954 and in 1958 had his contract enthusiastically extended for another five years, that is, to 1963. Our apologies!



CHAMBER MUSIC

(Continued from page forty)

sented in Barnsdall Park in that city have proved to be most successful. The initial concert October 2, at which the Pro Art Chamber Players were presented, attracted an over-capacity audience, members overflowing on the grass as seats gave out.

The players are William Van de Burg, cellist; Sara Robison, pianist; Stanley Plummer, violinist; Spinoza Paeff, violist. Mr. Paeff is founder-director of the group.

The Conservatory of Music of the University of Kansas is giving ten concerts and recitals this season. On November 13 the Hungarian Quartet—Zoltan Szekely, violin; Michael Kuttner, violin; Gabriel Magyar, cello; and Denes Koromzay, viola—presented a program. On January 8 and again on March 12, the Conservatory's Resident String Quartet—Eugene Stoaia, violin; Harold Bernhardt, violin; Catherine Farley, cello; and Ascher Tenkin, viola—will give a concert. On February 26 the program will be presented by the Antique Music Players and Singers; on March

5, by the Albeneri Trio—Artur Balsam, piano; Giorgio Ciompi, violin; and Benar Heifetz, cello—and on March 26 by the Resident Wind Quintet of Kansas City. This latter is made up of members of the Kansas City Philharmonic Orchestra as well as artist-teachers at the Conservatory, namely, Istvan Gladics, flute; Natalie Doherty, oboe; Charles Doherty, clarinet; Michael Spielman, bassoon; and Russell Patterson, French horn.

The final concert, April 16, will be given by the New York String Sextet: Renato Bonacini and Allan Schiller, violins; Paul Doktor and Clifford Richter, violas; and Benar Heifetz and Janos Scholz, cellos.

The Flor Quartet is now in its eleventh season at Macalester College in St. Paul. In addition, it is giving a series of four concerts at MacPhail College of Music in Minneapolis. The quartet's personnel: Samuel Flor, John Sambuco, violins; Daniel Barach, viola; Paul Thomas, cello; all members of the Minneapolis Symphony.

The Budapest String Quartet is playing Beethoven's sixteen quartets and Great Fugue in five Saturday evening concerts which began November 12, at the YMHA in New York.

The Chamber Music Society of Detroit opened its 1960-61 season on November 21 in the Community Arts Auditorium, Wayne State University, presenting an all-Bach program and featuring violinists Mischa Mischakoff and Gordon Staples; flutist Albert Tipton and harpsichordist Alice Lungerhausen.

The Kohon String Quartet has been appointed quartet in residence at New York University. During the 1960-61 academic year the group will give five public concerts at NYU. The members are Harold Kohon, Raymond Kunicki, Bernard Zaslav and Richard Kay.

As the second in its series of four concerts, the Pro Musica Society of Chicago is presenting on January 23, at the Goodman Theatre, the Budapest String Quartet: Joseph Roisman, violin; Alexander Schneider, violin; Boris Kroyt, viola; and Mischa Schneider, violoncello. The Festival Quartet will play at the February 6 concert. Its members are Victor Babin, piano; Szymon Goldberg, violin; William Primrose, viola; and Nikolai Graudan, violoncello.

Dimitri Mitropoulos

(Continued from page sixteen)

matter where it goes. Art cannot be brought down. People can only be brought up.") He sent shivers down the spines of Carnegie Hall habitués with his concert presentations of Strauss's *Elektra*, Schoenberg's *Erwartung* and Berg's *Wozzeck*. Meanwhile from 1954 he was conducting regularly at the Metropolitan, always shouldering the most difficult assignments: Strauss's *Salome*, Wagner's *Die Walküre*, the world premiere of Barber's *Vanessa*.

Then on January 23, 1959, he suffered a heart attack, and it became clear that he must take things easier. But for him this did not mean cutting down on his assignments. It was only "spacing them a little more"—two rehearsals rather than four a day, one conductorship held at a time, rather than multiple ones. So that summer he conducted at the Salzburg Festival and, on October 29, 1959, was back at the Metropolitan leading *Tosca*. Besides a revival of Verdi's *Simon Boccanegra* at the Metropolitan in the 1959-60 season, he led the Philharmonic in sixteen concerts, including Mahler's strenuous Ninth Symphony. When warned against over-work, he made it clear that a placid and negative old age was not for him. He would die in the thick of the fight.

And so he did. He was conducting one of the world's great orchestras and was in the midst of a rehearsal of one of the world's most difficult compositions; he was planning to come later in the year to New York to conduct the Philharmonic in several of its concerts as well as four operas at the Metropolitan. He was at the height of his career and still straining forward when death claimed him at the age of sixty-four.

On November 2 the Metropolitan Orchestra, conductorless, played Gluck's *Dance of the Blessed Spirits* in his memory, and on November 3 the New York Philharmonic performed part of the Mahler *Resurrection Symphony*.

This was not alone to commemorate a great musical leader. It was also to do honor to a great human being. For his was a deep religious belief, a sense of responsibility toward his fellowmen. These were expressed in his farewell speech to the Minneapolis audience on his leaving that orchestra for New York: "So I am going someplace where I don't know if I am going to be happy," he said. "But I have to go. I have to climb the mountain that is expected from me . . . If I have sometimes been harsh, please forgive me, and if I have ever hurt you with some modern compositions, I hope you will not keep it in mind . . . because I had some duties also toward your education and also to serve my art . . . So I tell you—so long! And God be always with you!"

Symphony and Opera

From November 12 to December 3, Thomas Scherman and the Little Orchestra are touring twenty cities in fifteen states. The company of eighty-five are traveling in two buses as far south as Texas and as far west as Kansas to give eighteen performances of Berlioz' *The Childhood of Christ* and four of Handel's *Judas Maccabaeus* . . . The Philharmonic Society of Northern New Jersey, conducted by Walter Schoeder, will present Tchaikovsky's *Swan Lake Ballet* at its annual Christmas concert December 10, in Paterson.

Dr. Wendell Otey is the new conductor of the San Francisco Symphony Youth Concerts. He is professor of music at San Francisco State College . . . The Honolulu Symphony is offering a "Family Plan" for Sunday concerts. Families may sit together anywhere in the house at the following rates: parents, full price; first child, 25 per cent discount; second child, 50 per cent discount; third child and all others, 75 per cent discount . . . William Smith, assistant conductor of the Philadelphia Orchestra, opened the Children's Concert season of that orchestra November 5 with a concert of "Music from the Theater."

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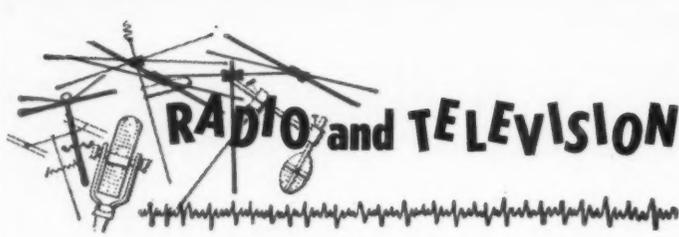
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"Americans at Work," a television program designed to illustrate various occupations, their skills and their products, is being shown over WABC-TV, Channel 7, New York City, on Sundays 9:30 to 10:00 A. M. During the current month the programs will be: on December 11, "toys" and "synthetic fibers"; on December 18, "horse shoers" and "space suits"; on December 25, "pipe organs" and "cement makers." The New Year's Day program will show "printers" and "outboards."

Eugene Ormandy and the Philadelphia Orchestra presented a special concert October 24 for assembled delegates in the United Nations General Assembly. The performance marked the fifteenth anniversary of the founding of the United Nations and was telecast over the entire ABC network, and beamed to over sixty countries throughout the world.

Composer Edgar Summerlin heads an instrumental jazz octet which is performing over CBS Television Network (Sundays 10:30 to 11:00 A. M., EST) a program called "The Glory of the Heart." The series traces the development of church music from the early Christians to the present. Edward Mulhare, star of *My Fair Lady*, is the narrator.

The New York Philharmonic Young People's Concerts with Leonard Bernstein conducting will return in January to the CBS Television Network for the fourth consecutive year. The special hour-long programs will be presented on Sundays, January 8, February 5 and March 19, 4:00 to 5:00 P. M., EST.

The programs will originate in New York's newly refurbished Carnegie Hall, with Bernstein acting as host and narrator as well as musical director. He will illustrate the subjects selected for the broadcasts with informative discussions.

Now in preparation are broadcasts scheduled for next spring by WQXR, radio station of the *New York Times*, the participants, pianists, violinists and cellists of the public, parochial and private high schools in the metropolitan area. Students who will take part will be selected from among a list nominated by school principals and music supervisors. The judges are Rudolf Serkin, Isaac Stern, Leonard Rose, Artur Rubinstein and Abram Chasins.

The Giuseppe Creatore Memorial Concert, played by the Symphonic Band at Central Park's Mall recently, was broadcast in its entirety by WNYC. The principal conductor was Frank Colasanto, a former associate conductor with Creatore, and guest conductors were Atilio Marchetti and Silvio Coscia.

On December 17, the original NBC cast will reenact the Menotti opera, *Amahl and the Night Visitors*, over that network.

In Rochester, New York, the radio program "Symphonic Prelude" is being heard over WHAM, on Wednesday evenings preceding each Philharmonic concert. The program, sponsored by Henri Projansky, is prepared by the radio committee of the Women's Committee.

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NEWS NUGGETS

Dr. Howard Hanson has been appointed to serve, ex-officio, as a member of the Advisory Committee on the Arts of the National Cultural Center of Washington, D. C.

A concert played in October by Pablo Casals, Mieczyslaw Horszowski, Alexander Schneider and the Budapest Quartet, at the home of Mr. and Mrs. David Rockefeller in New York City, elicited an estimated \$50,000 in contributions from the one hundred invited guests, the money to go to the 1961 Casals International Violoncello Competition.

Frank Leanza will conduct an orchestra group in the musical numbers for the three-day Bible convention of Jehovah's Witnesses on December 16, 17 and 18 in Newark, New Jersey. Mr. Leanza served as assistant musical director of the Polo Grounds' orchestra of one hundred pieces during the organization's eight-day International Bible Convention held in New York in 1958. He is a member of Local 16, Newark.

Joseph Silverstein, a violinist in the Boston Symphony, as winner of the Walter W. Naumburg competition, held October 21, receives \$5,000 in cash, a two-year management contract, subsidized foreign and American concert tours, a New York solo recital, an appearance with the New York Philharmonic and a solo recording engagement.

Cellist Harry Wimmer premiered Bartok's Cello Concerto at



Harry Wimmer

Town Hall, New York, November 4, as one of the works presented with the Little Orchestra Society.

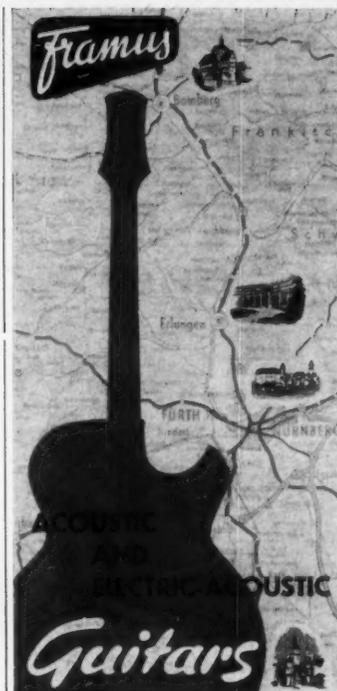
RADIO and TELEVISION

(Continued from the preceding page)

The Denver Symphony Orchestra has been given the U. S. Information Agency's Distinguished Service Award in recognition of ten consecutive years of participation in the Voice of America's "musical salute" program between the United States and foreign cities. The award was presented to the orchestra and its director, Saul Caston, November 9, by Harold Boxer, musical director of the Agency's world-wide radio network.

The Boston Symphony's concert in that city November 18 was heard simultaneously in the Soviet Union, Great Britain, France and other European countries. Such transmission was possible via the transatlantic cable from Newfoundland to England. In Great Britain the salute was heard on the facilities of the British Broadcasting Corporation. *Radiodiffusion Francaise* received the broadcast from Great Britain. It was presented in the Soviet Union by cable under the North Sea.

Formation of the Texaco-Metropolitan Opera Radio Network has been completed with 108 radio stations throughout the nation scheduled to carry live broadcasts of the Saturday afternoon Metropolitan Opera performances. About 95 per cent of the nation's radio audience will be able to tune in the Texaco sponsored live broadcasts of the opera for twenty weeks, starting December 3. Intermission features, such as "Opera News on the Air," "Texaco Opera Quiz," and "Biographies in Music" will continue.



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BASS TRUNK (Taylor), \$75.00. Stuart Sankey, 55 West 95th St., New York 25, N. Y. RI 9-6392.

BASS (Italian), very fine rare old five-string bass by Francesco Ruggieri (1673), by estate of the late Friday Smith (S.F. Local 6), \$3,500.00. Particulars at Arns & Arns, Trustees, Mills Bldg., San Francisco 4, Calif.

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SAXOPHONIST (Tenor, Alto), clarinet. Attractive girl, good reader, can cut shows. Desires to join commercial combo doing location work. Musician, Lot C-23, 1540 Nursery, Aurora, Colo. EMPire 4-2435.

SAXOPHONIST (Tenor), over 20 years experience. Clean cut, sober, will travel. Have new horn, fine tone. Would prefer swinging small combo. Local 535 card. Roger Christy, 4 Greenwich Court, Roxbury 20, Mass.

SAXOPHONIST (A, T, B), and clarinet. Age 30. Lead, section or combo; read and fake. Local 806 card. Desire steady work, Palm Beach area. Budd Brown, County Line Road, Jupiter, Fla.

SAXOPHONIST (Tenor), guitar, vocal, clarinet. Musician with international experience, top name experience. Desires to join combo or big band. Phone: DA 9-9058 (New York).

SAXOPHONIST (Tenor), Local 47 card. Wishes to play in burlesque shows, Los Angeles and vicinity only. No traveling. Larry Reichart, 6310 Waring Ave., Hollywood, Calif. Phone: HO 7-5990 (day or evening).

SAXOPHONIST (Tenor), clarinet, vocals; pleasant tone. Read, fake, transpose; society, Latin, commercial; handle MC chores. Neat, dependable, have car. Weekends, New York City area. Phone: Frank. TY 2-3789.

TRIO (or four), piano, sax, drums and/or guitar. Desires steady or weekend work. Worked in Bronx club this year. Phone: Steve Hills, JE 8-7722 (New York).

TROMBONIST, double trumpet, tenor sax, piano, vocals. Age 22, have showmanship, experience and car. Desires work with traveling (showy) combo, working clubs, etc. Musician, 2229 Chapel Road, Birmingham 9, Ala.

TRUMPET, also some piano, drums. Available immediately (also for Christmas and New Year's Eve), New York, New Jersey, Westchester area. Age 25, presentable, no odd-ball. Phone collect: GI 5-4174 (New Jersey)—DA 3-7509 (Bronx), ask for Viannie Paris.

TRUMPET, capable of playing lead or jazz with a big band or small combo. Experienced, versatile, will travel. Bob Grove, 2530 Pennsylvania, Lomita, Calif. Phone: DA 6-9515.

TRUMPETER, thoroughly experienced, name bands and combos. Desires job playing or teaching in N. Y. C. area. "Doc" Gaffney, 40 South Middle-town Road, Pearl River, N. Y.

VIBES, tenor and soprano sax, clarinet, flute, vocals. Wide experience, any style. Seeking steady weekend job or club dates, Long Island area. Phone: EDgewood 3-7356.

VIOLINIST, experienced, orchestra or combo. Can straddle, fake and read. Desire to join any combo. Don Gerrod, 7612 16th Ave., Brooklyn, N. Y. Phone: TE 7-3032.

VOCALIST (Girl), country and western, play electric bass; also a disc jockey. Young, attractive, good references. Desires location, prefer Washington, D. C., area. TV experience: Local 484 card. Hunt. 604 Little St., Alexandria, Va.

VOCALIST (Girl), top name band experience, desires steady weekends, Manhattan or Queens area. Prefer small combo, modern, no rock 'n' roll. Phone: YELlowstone 2-7648 (N. Y.)

ARRANGEMENTS (Library), used classical standards for string orchestra (piano, violin 1st and 2nd, viola, cello, bass); orchestral accompaniments for vocal excerpts grand and light opera, concert songs, etc.; also folk music arrangements for mandolin, guitar, balalaika, accordion, Freddie Daw, P. O. Box 71, Coral Gables 34, Fla.

BANJOS, any type, any condition. Please state make and lowest price desired. Eugene Sandor, 740 Primos Ave., Primos, Pa. 12-1-2-3-4-5

BASS FIDDLE PLYWOOD, 3/4 or 1/2 size. Phone: PErshing 5-0169 (Levittown, N. Y.)

CLARINETTS, in C, A \flat , other odd keys; "sp" sax, straight or curved; oboe-sax; slide sax; saxello; contra-bass sax; Conn bass sax (to high F); Holton C melody sax; straight E \flat sax; rothophones; sarrasophones; octavinas. Also other unusual or odd instruments, old instrument catalogs, etc. Will welcome correspondence with other collectors. Dick Hurlburt, 180 Shelburne Road, Greenfield, Mass.

INSTRUMENTS, antique woodwinds and brass. Write full description and price. Hal Lynn, 13210 Shaker Square, Cleveland 20, Ohio. 12-61

LIBRARY (Arrangements), Sammy Kaye or Kay Kyser style, for two alto, two tenor, two trumpet and trombone, bass, drum, piano. Eddie Lee, 3134 North Oconto, Chicago 35, Ill.

MARIMBA, no less than 3 1/2 octaves, good condition. Give details and price. Jan G. Williams, 421 West 21st St., New York 11, N. Y. WA 4-4850.

MANDOLA (Gibson), must be in good condition, with case. O. W. Perini, 1812 Meade Ave., North Bend, Ore.

MOUTH PIECE (Metal), Berg Larsen old style for tenor saxophone. Paddy Seven, 107-27 Liberty Ave., Queens 17, N. Y. MI 1-3574.

PICCOLO, D \flat , open G \sharp . Gerald Jablon, 196 South Church St., Spartanburg, S. C.

TENOR (Selmer), model 40 or 41. Prefer Burnished gold or lacquer; must be in mint condition. Forrest D. Chastain, 147 East Main St., Scottsdale, Ariz.

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New Appointments

Roger Smith, solo baritone player of the Goldman Band, has been named assistant conductor of the band. Mr. Richard Franko Goldman is the band's conductor.

Mr. Smith, who received his musical education at Yale University, has been a member of the band since 1938. Since 1940, he has also been a member of the Metropolitan Opera Orchestra, of which he is first trombonist. He is a faculty member at Juilliard School of Music and New York University. Many of his arrangements and transcriptions are in the repertoire of the Goldman Band.

Quincy Porter, American composer, has been appointed Battell Professor in the theory of music at Yale University. The Battell Professorship, established in 1890, is one of the oldest academic chairs in music in the country. Mr. Porter has been a member of the faculty of the Yale School of Music with the rank of professor since 1946. Recipient of the Pulitzer Prize in Music in 1954, Professor Porter has composed more than fifty works. He was the recipient of the Elizabeth Sprague Coolidge Medal in 1943 for outstanding service to chamber music, and held Guggenheim Fellowships in 1929 and 1930.

Colonel William F. Powers has been appointed executive director for construction of Lincoln Center for the Performing Arts in New York City. He succeeds General Otto L. Nelson, Jr., who will continue to serve the Center on a consultant basis.



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