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NOVEMBER, 1969

A. F. OF M. CONGRESS OF STRINGS, SARATOGA PERFORMING ARTS CENTER



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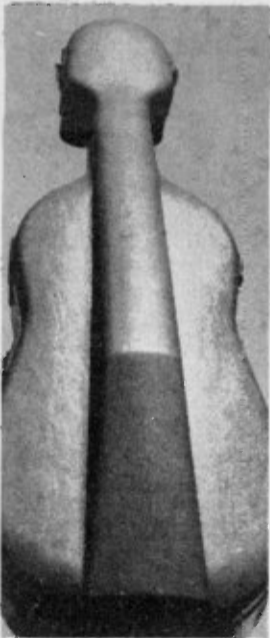
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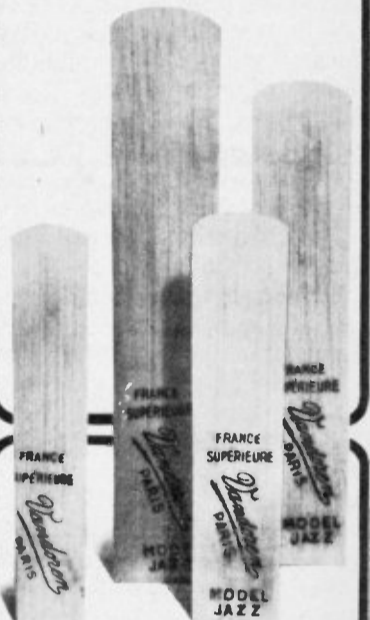
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The Congress of Strings program, launched eleven years ago, is a unique example of how a labor union can combine its responsibility to its members with its responsibility to the country and culture of which it is a part.

Over the years the American Federation of Musicians, along with many of its locals, has received wide recognition for its efforts in helping gifted young people further their instrumental study. At least one alumnus of the Congress of Strings program is progressing regularly with every major symphony orchestra in the country. Many other students have gone on to prominent musical institutions, colleges and universities.

The 1969 Congress of Strings program was particularly successful and rewarding and has added even more accolades for the Federation. As in the past year, the program utilized two separate campuses with sixty talented string instrumentalists from all sections of the United States and Canada, between the ages of sixteen and twenty-three, located at the Saratoga (New York) Performing Arts Center (June 30 to August 21) and a like number headquartered at the University of Southern California in Los Angeles (June 23 to August 15).

Richard Burgin, internationally known concertmaster and professor of music at Florida State University, was musical director of the program at the Saratoga Performing Arts Center and Hans Beer, a faculty member at the University of Southern California, directed the program on the West Coast.

Drawn from the nation's major symphony orchestras, the Congress of Strings faculty members at the Saratoga Performing Arts Center included Ruth Posselt, concert artist; Leonard Posner, concertmaster, Dallas Symphony; John A. Di Janni, principal violist, Metropolitan Opera Orchestra; Theodore Salzman, professor, Carnegie Institute of Technology, and former principal cellist, Pittsburgh Symphony; and Warren Benfield, double bassist, Chicago Symphony.

Faculty members at the University of Southern California were Hyman

CONGRESS of STRINGS



Skitch Henderson



Morton Gould



Richard Burgin

Goodman, former concertmaster, Toronto Symphony; Henry Siegl, concertmaster, Seattle Symphony; Harold D. Klatz, former principal violist, Dallas Symphony; Barry Green, principal bassist, Cincinnati Symphony; and Dudley Powers, faculty member, Northwestern University, and former principal cellist, Chicago Symphony.

Besides regular studies and daily practice sessions, the students also participated in one of the Congress of Strings orchestras, presenting a series of public concerts with noted guest conductors. This year the students were fortunate in being able to perform under the direction of Skitch Henderson, Richard Burgin, Morton Gould (at Saratoga), Jacques Singer, Walter Ducloux, Harold Glick and Hans Beer (at Los Angeles).

Those A. F. of M. locals and conferences which helped provide one or more scholarships should be particularly gratified with the results of this year's stimulating eight-week program. Among the contributors were:

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- Local 5, Detroit, Michigan
- Local 7, Santa Ana, California
- Local 8, Milwaukee, Wisconsin
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- Local 181, Aurora, Illinois
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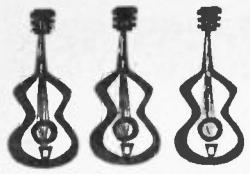
To function only on a non-partisan basis, TEMPO Clubs will seek assistance from members of Congress, regardless of party affiliations. Favorable legislation in Washington will greatly enhance the economic status of the professional musician.

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At the Florida Conference of Musicians held September 28 at the headquarters of Local 806 in West Palm Beach, Florida, a topic discussed at length was the TEMPO program. Shown in the photograph at the left are (left to right) Peter Chase, Secretary of Local 806; Jay Lee, chairman of that local's TEMPO Committee; Glenn Young, President of Local 806; and J. Martin (Marty) Emerson, International Executive Board member and Secretary of Local 161-710, Washington, D. C. In the photograph at the right, Edward Flynn, Secretary of Local 729, Clearwater, Florida, joins the group and also contributes to TEMPO.



By Don DeMicheal

Mike Bloomfield

Rock-pop success has more than once crippled the musical potential of its recipient. Fame and money have a way of halting the search for quality. And this is the real tragedy of American music — too many talented young musicians, blinded by their own and other's success, forget about music.

Mike Bloomfield, a rather extraordinary guitarist, has tasted the fruit — both the bitter and the sweet — of such success, but unlike others, he has continued to grow and mature as a musician. At twenty-six, he is almost without peer among the young white musicians who have chosen the blues as means of expression, and his long-lined, keening solos have won him the adulation of fans and the admiration of other musicians.

Despite his position as a major blues soloist, Bloomfield has retained a humility about music and his role as a musician that many of his fellows (and followers) lack.

"I love the idea of complementing another musician," he said recently. "I love to play behind him and give him a nice framework to play off. That's what the old blues guys used to call a second guitar or accompanist — a complementor. It's playing the right background; it's the vehicle for you to do your thing on, the proper and correct one. It's the sugar in your coffee. I like that in music. I like a whole band to play that way — that's how a band should play. I find so much music today has too many extraneous things to it. It's much too busy. I was especially guilty of that in the bands I played with — there were too many things put in just for the sake of filling up space where it's much better to have space. I like music with space in it, plenty of breathing space."

Among the bands Bloomfield has played in are two of the worthwhile ones that have come out of pop music in the last few years: The Paul Butterfield Blues Band, which grew out of Bloomfield's long association with Butterfield in Chicago, and The Electric Flag, which Bloomfield formed about three years ago (he left it soon after, however). Both bands were departures from the pop-group norm of the time because they used horns in addition to amplified string instruments and percussion.

"We were the first big-time media, famous rock bands, to add horns," he recalled. "But certainly for

years and years, there've been Kansas City boogie bands, shuffle bands — and they're rock bands to me... you know, Joe Turner, Joe Houston and Bullmoose Jackson. God knows, the only thing I wanted to do with horns was to have them play in the strict old genre of Louis Jordan — that's good enough for me. I wasn't interested in having them play jazz or anything."

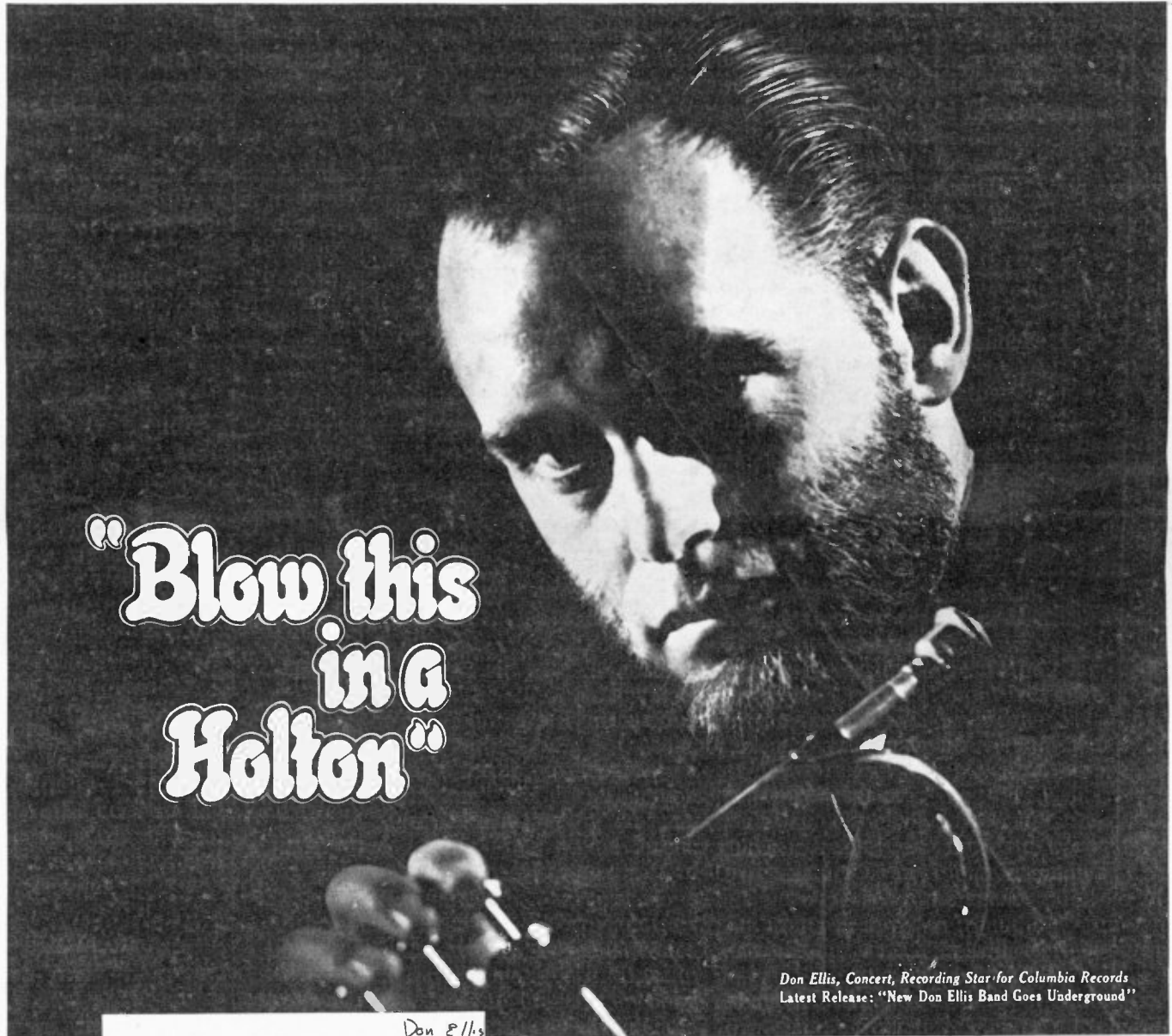
The long road to musical

maturity began for Bloomfield in his native Chicago when he received a guitar because his cousin had one. (Bloomfield comes from a wealthy family, and one can imagine how keenly parts of the family kept up with each other.) By the time he was sixteen, Bloomfield was working with rock'n'roll bands on the city's north side. Besides rock, however, he also began to hear the call

(Continued on page twenty-five)



Mike Bloomfield



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Increased Wages and Benefits for Symphony Musicians



(The present article on the Boston Symphony Orchestra is the nineteenth in a series of articles dealing with the development of major symphony orchestras in the United States and Canada and increased wage scales and benefits for their members that have been negotiated between A. F. of M. locals and orchestra managements.)

While studying in Vienna in 1857 a young Bostonian, Henry Lee Higginson, wrote to his father: "As everyone has some particular object of supreme interest to himself, so I have music. It is almost my inner world: without it, I miss much, and with it I am happier and better."

For twenty-four years Mr. Higginson cherished a plan which he was finally able to realize: to establish a permanent orchestra in Boston. This same man guided it personally and paid all its debts from his own pocket for nearly forty years. Thus the Boston Symphony Orchestra enjoyed the great

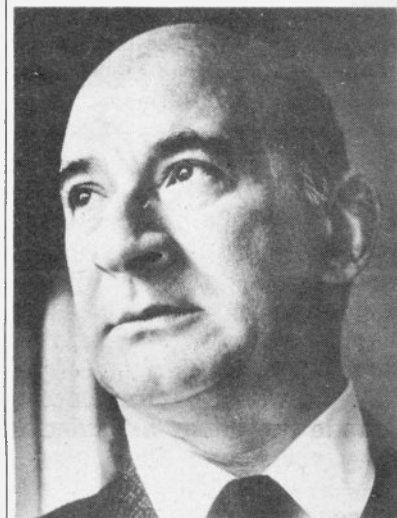
advantage of growing to full maturity with a freedom from serious financial struggle. When the time came, however, the citizens of Boston were ready to accept and support the orchestra.

The first concert took place in the Boston Music Hall on October 22, 1881.

Twenty programs were presented the first season under the direction of George Henschel with a recorded total of 83,359 persons in attendance.

Wilhelm Gericke succeeded Mr. Henschel as conductor; Artur Nikisch, Emil Paur, Karl Muck, Max Fiedler and Henri Rabaud were the orchestra's music directors prior to the appointment of Pierre Monteux in 1919. The latter conductor gave the symphony concerts life in a new direction by greatly widening the range of the programs.

A new era began with the advent of Serge Koussevitzky in 1924. For twenty-five years the names of the orchestra and its conductor seemed in-

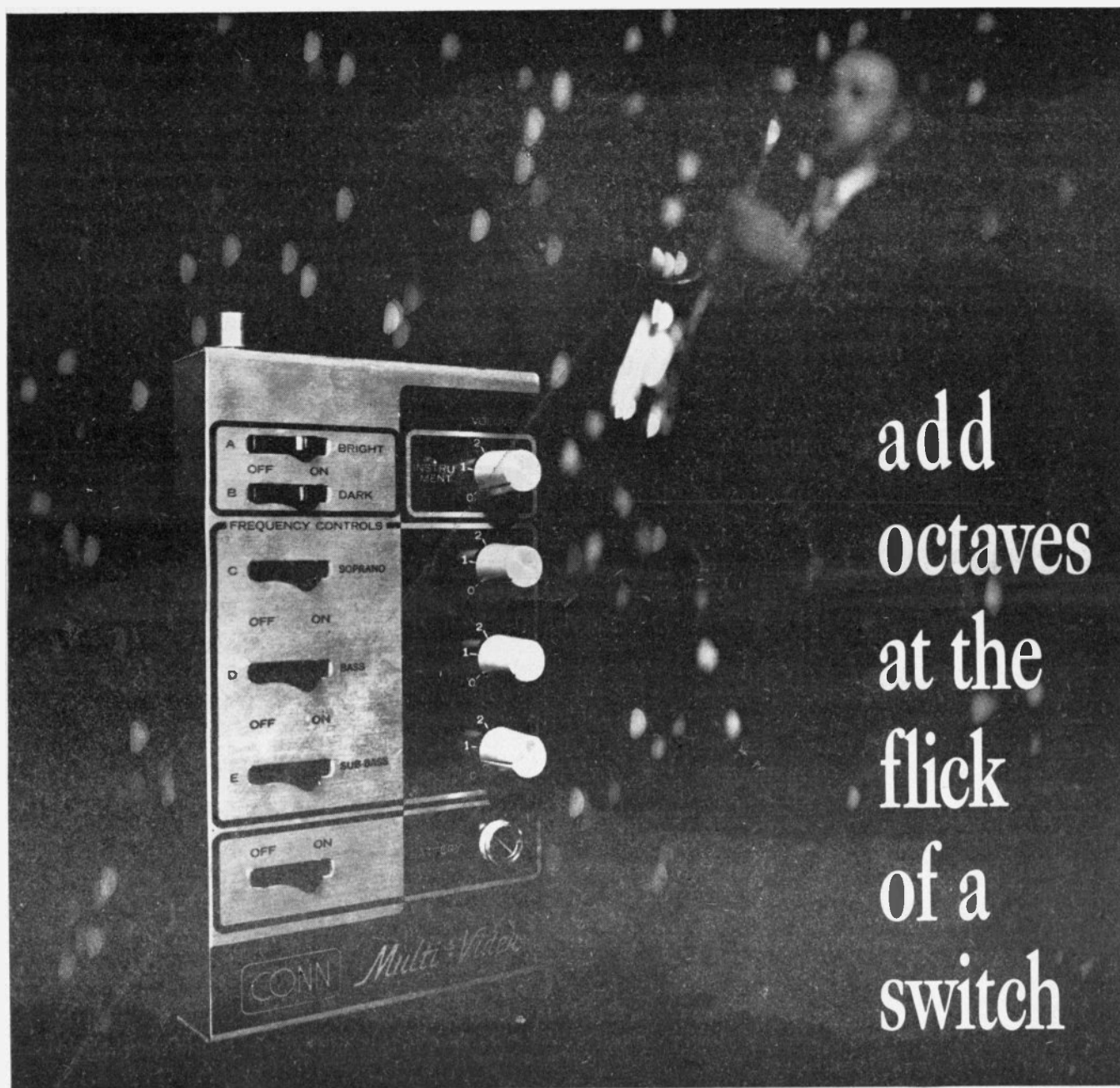


William Steinberg

separable. During his reign the orchestra's recordings, begun in 1917, appeared with more and more frequency, as did regular radio broadcasts of its live concerts. In 1930 the free Esplanade Concerts on the Charles River embankment were initiated under the leadership of Arthur Fiedler, who, that same year, became conductor of the Boston Pops concerts. In 1936 Dr. Koussevitzky and the orchestra played their first summer concerts in the Berkshire Hills, and in 1938 they began their annual summer residence at the now famous estate of Tanglewood, in Lenox, Massachusetts. All these avenues quickly increased the orchestra's audiences by the tens of thousands. Then in 1940 Dr. Koussevitzky realized his dream of many years when the orchestra founded the Berkshire Music Center at Tanglewood. This summer academy of music for young advanced musicians further increased the Boston Symphony Orchestra's influence throughout the world.

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THE POP and JAZZ SCENE

by BURT KORALL

JOHN SEBASTIAN RETURNS

John Sebastian, formerly leader of the Lovin' Spoonful, resumed his career as a performer in September. After two years devoted to writing music for films — *The Magic Christian* and *What's Up, Tiger Lily?* — and the Broadway theater — *Jimmy Shine* — he played an engagement as a soloist at the

Bitter End in New York City. His unscheduled appearance at the Woodstock Music and Art Fair this summer, the response he elicited and the pleasure it brought him, motivated the multi-faceted musician to make his move.

During the Bitter End stand, Sebastian sang new and old songs, most of them his own,

accompanying himself on guitar or electric piano. "He has a warm voice that alternates between a lovable whisper and a nasal country moan," *New York Times* reviewer Mike Jahn noted. "His songs deal with concrete, simple thoughts about the good things and some of the sad things of life."

The son of the great harmonica virtuoso who bears the same name, John Sebastian is warmly remembered for two of his songs that the Spoonful made famous: "Summer in the City" and "Do You Believe in Magic?"

ITEMS

Dizzy Gillespie, who recently signed to tour Sweden's folk parks next summer, appeared with blues monarch B. B. King at New York's Fillmore East, September 15. The trumpeter along with two other jazzmen — tenor saxophonist Pharoah Sanders and bassist Ron Carter — jammed with King and his backup band: Sonny Freeman

and the Casuals . . . Harry Nilsson, better-known to pop fans as Nilsson, composed the background music for thirteen episodes of *The Courtship of Eddie's Father*, an ABC-TV situation comedy that made its debut on the tube in September . . . Veteran jazz singer Anita O'Day has an acting role in the MGM film, *False Witness* . . . Drummer Max Roach and his wife, singer-actress Abbey Lincoln, performed during the Shiraz-Persepolis Festival in Iran in September . . . The Committee for Preservation of Dixieland Music presented clarinetist Jim Beatty and the Original Dixielads in two concerts, September 28 and 29. The site of the sextet's performances: Gordy's in Jamestown, New York.

JAMES BROWN TO COOL IT

James Brown, soul music's top attraction, has announced his intention to retire from the personal appearance circuit before next July 4. "I'm tired, man," he told *Billboard's* Memphis correspondent James D. Kingsley. "I will probably keep recording but the personal appearances will be halted."

Involved in a number of business ventures in and out of the music scene, the singer in all probability will devote much of his new-found free time to them. TV seems a likely medium for Brown to continue to expose his talent and personality and interests. In the past, he has turned down offers to have his own show and refused to appear in several films as well, with the explanation that they didn't permit him adequate freedom to be himself. Brown, however, has been on TV talk shows and one or two prime time programs.

ITEMS

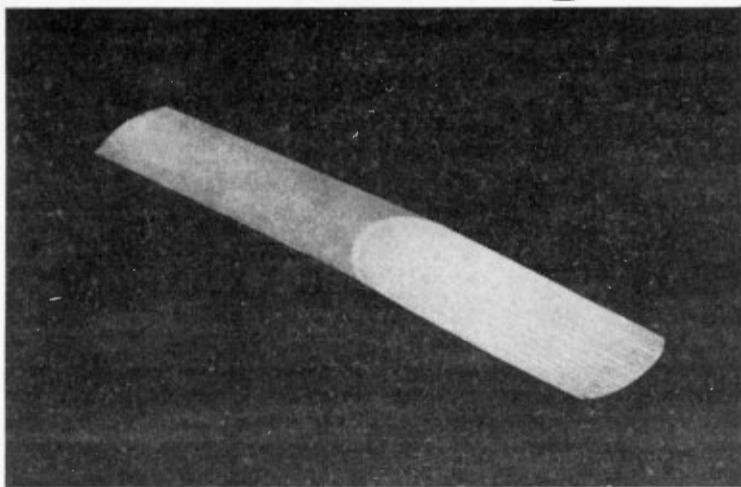
New York's Greenwich Village, always a cauldron of pop activity, gives indication of growing even more heated. Salvation, the Sheridan Square discotheque, turned to a live policy three evenings a week (Tuesday, Wednesday and Thursday), beginning September 10 with Jimi Hendrix and his new band. The Cafe Au Go Go is in the midst of a revival under the guiding hand of Richie Havens. Several leading pop acts, including Grateful Dead, Janis Ian and Blood, Sweat and Tears, are booked. The nearby Gaslight Cafe also has gone back to presenting "name" performers . . . Pianist Erroll Garner was honored, September 17th, in Indianapolis by the city's mayor, Richard Lugar. The Indiana metropolis' chief exec presented Garner with the keys to the city and declared the day in the veteran jazzman's honor . . . Ken McIntyre, the well-known modern jazz reed man and composer, has been named assistant professor of music at Wesleyan University, Mid-

(Continued on page twenty-six)

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Art Hodes

By Charles Smith

Whenever the term "Chicago Jazz" is mentioned, there is one name which becomes immediately synonymous with that particular school. It belongs to a quiet, sensitive, rather slender man who perhaps did more to create and shape this style than any other pianist.

When Art Hodes came to Chicago from Nikoliev, Russia, with his parents, at the age of six, little did he realize that he would visualize, from within his mind and feelings, a manner of traditional jazz which would have his name stamped upon it from the very beginning, and which would remain as vital and strong through the years as the first notes played in the new expression which rapidly became known as "Chicago Style."

The concept of this type of jazz was more vivid and powerful, having a highly exciting drive and force to it, than the slower and warmer feel of traditional "New Orleans Jazz."

This was because Chicago itself was a new, growing, swinging town. And everyone in it thought, acted and felt fast; so naturally the music they liked, wanted, and played had to have that same stimulating and spirited quality.

There was much happiness and true communication among all of the musicians who helped create this new form. The music was to them an art, not a business, and professional jealousy was utterly unknown. Everyone was completely immersed in the development and experimentation concerning this "new" jazz and any ideas presented were immediately tried, changed, and re-interpreted to suit different horns and men.

And Art Hodes was living the complete personal ecstasy of it all, constantly working out his own thoughts and painting his very own music of the times and events which were happening in this city.

As this new movement progressed, the pianist became so deeply a part of the foundation of this emerging style that many people regarded the musician as its greatest and most knowledgeable exponent.

Time has proven this judgment correct. From the first record he made in 1928 for Vocalion, with Wingy Manone, to the recently re-issued albums distributed by Delmark Co. of Chicago, and recorded with his own group, the sensitive, yet powerful drive, and wonderfully creative choice of notes and movement changes have scarcely made any difference of statement, proving how basically true and rich his first

origins and designs were.

His involvements are not studied or planned; they are natural and flowing. And then his emotions finally burst free and the content is perfect and masterful, yet always preserving the basic root style of the earthy blues. It is just another way of saying the same deep, and yet intangible, things of life — and Art Hodes was one

of the very first to make this new approach to the same wonderful theme his very own. He knew what he wanted to say, and how he wanted to say it. And in addition, he has both the talent and ability to create his statements in any way he happens to feel like making them.

As the times changed, so did his approach and his attitudes toward his music. He became even more mature, thoughtful and profound as he discovered, experimented and developed new ways of playing and telling the things he wanted to say upon the piano.

Individualism was always his forte; nevertheless, he loved and enjoyed all of the exciting

and new forward movements by the other jazz greats who were his friends and associates, sometimes in their groups, where his services were always in demand, and sometimes in his own. It made no real difference to him. The main thing was that he was immersed in jazz in its most meaningful and truly basic period. This was the era which was to pave the way and lay the foundation for American folk music.

The Blues was strongly influenced and guided by Art Hodes who was right in the center of it from the very beginning and who today plays as youthfully and beautifully as the first time he ever walked into a session.



Art Hodes



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From Pen to Screen... by Leonard Feather

hardly fail to have noticed the vital role played by music in that gory but resoundingly successful recent motion picture, *The Wild Bunch*.

The success of this film, and the importance of the score, can be credited as a

triple-fortissimo passage in the career of Jerry Fielding. An arranger-composer for thirty-one years, he has racked up an extraordinary list of credits. Currently his music can be heard regularly in three television series, *The Governor and J. J.*, *Hogan's*

Heroes and *The Good Guys*. He has written many episodes for *Mission: Impossible*, *Mannix*, *Star Trek* and *Felony Squad* among others. He has been responsible for the music in a dozen outstanding TV specials, including two for Debbie Reynolds this year and last; one for Lucille Ball and Bob Hope; the Sixteenth Annual Emmy Awards Show; the well remembered hour that presented Princess Grace of Monaco; and others for Edie Adams, Dean Martin, Danny Kaye, Gene Kelly and Julie London. Though Fielding's motion picture experience has been less extensive, his work has been a no less expressive reflection of his talent.

which he spent six years in the late 1940s and early 1950s. Early televisioners may also recall his contributions to the *Saturday Night Review*, *Life of Riley* and his own *Jerry Fielding Show* on CBS-TV.

In 1951, Fielding began to organize groups for recording sessions. This was the period of the Jerry Fielding Brass Choir and the Hollywood Wind Jazztet. Ever since then he has been almost incessantly busy, with television taking up most of his time until two important film jobs changed his direction this year.

It was estimated recently that he had scored more than

Even the most unobservant of moviegoers could

Anatomy of a Sonor Drum.



Jerry Fielding

The man behind these and innumerable other illustrious achievements was born June 17, 1922, in Pittsburgh. He studied under Max Adkins, then music director of the local Stanley Theatre. Among Adkins' other proteges were Henry Mancini, Billy May and the late Billy Strayhorn.

After five years of tutelage with Adkins, Fielding went on the road with the Alvino Rey orchestra. This job took him to New York late in 1941 and, soon after, to Hollywood, where he wrote music all day and worked at Lockheed Aircraft by night.

A vocal group he had put together, The Town Criers, sang with Les Brown's band, and later on Kay Kyser's radio series. Fielding soon found himself writing regularly for Kyser's orchestra.

"Kay didn't exactly have the hottest band of the time," says Fielding, "but for learning how to manipulate in the medium of radio, it was the best school I could have found."

After Kyser's *College of Musical Knowledge* came radio jobs with Tommy Dorsey, Kate Smith, Hoagy Carmichael, Bob Crosby and the Andrews Sisters. His first big assignment as conductor was on the *Lucky Strike Show*, when Jack Paar replaced Jack Benny in 1946.

The transition to television came easily. Fielding gained national recognition on the *Groucho Marx Show*, *You Bet Your Life*, with

ten million feet of TV or motion picture film. I asked him whether he could single out, from his grand spectrum of assignments, which segments had been the most difficult to score.

Fielding replied: "One was the first major motion picture I was involved with, *Advise and Consent*. This was a problem for two reasons, one being that it was a rather static story, dealing with politics in Washington, D. C., and in no way connected with music. Secondly, it was an emotionally charged story; the second half dealt with homosexuality, a subject that was rather taboo in those days. Otto Preminger, the director, felt that it was my job to convince the audience of what was happening in the story, without any open statements."

By far the most complex job, however, was one of his most recent pictures, *The Wild Bunch*. "I think this

(Continued on page twenty-one)

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Over Federation Field

Members of the American Federation of Musicians met in Norwalk in October for the Connecticut Conference of Musicians and adopted a resolution to oppose the 10 per cent amusement tax recently enacted by the Connecticut Legislature and approved by Governor John N. Dempsey.

Highlights of the resolution point out that the Legislature and the Governor enacted the tax program without prior notification of interested and affected parties — the action constitutes taxation without representation. (The amusement taxes have proven in the past to be detrimental to all concerned, including the governments who seek to benefit from them.) The resolution concludes with: "... this State Conference hereby directs the representatives of the Federation's local unions to seek repeal of the State amusement tax at the earliest opportunity, and by every reasonable means."

President Herman Kenin addressed the Conference and read a letter he had written to Governor Dempsey in which he said, "This (amusement tax) cannot be justified. It is, quite simply, the most flagrant and shameful form of taxation without representation."

Mr. Kenin called the tax program a "compromise. And like so many compromises," he said, "it's probably the worst possible solution to the problem."

Vowing that as a voting resident of the State of Connecticut as well as International President of the A. F. of M., Mr. Kenin promised that he would not forget what these legislators have done when the next election year comes around. "Politicians traditionally rely on the short memories of voters," he said. "Let us train our memories to be long."

Mr. Kenin ended his speech encouraging the Conference, "... to use every means at your disposal to insure that the sins of 1969 will not be perpetrated upon us again in 1971."

The Bob Watkins family of Chattanooga, Tennessee, labors, cooks and plays together. Ann Watkins is employed in the office of Local 80 of that city. She started working for the local in 1949, took a few years off when daughter Roanne was small and then went back on a "temporary" basis, remaining there ever since. Bob claims the only reason the local elected him secretary-business manager was to get Ann back in the office.

Bob is a fine musician and worker, however. He is involved with the Central Labor Council, becoming its representative in Chattanooga Area Labor Council activities. He is also editor of *The Labor World*.

During the period Bob served in World War II and in the Korean War he was store keeper first class. This probably accounts for his and his family's interest in food. All three Watkins cook and enjoy entertaining. Parties are usually informal buffets and many of their musician friends bring along their instruments. Any guest at the Watkins house finds it to be a pleasant and stimulating visit.

Count Basie and his Band have been booked to perform for Local 40-543's (Baltimore, Maryland) Cabaret Dance to be held at the Eastwind Ballroom, November 10.

Members of Local 290, Sudbury, Ontario, Canada, had an excellent summer, music wise. Taking advantage of the Music Performance Trust Funds and with some money of their own, Local 290 presented

five completely different musical programs at the Bell Park Amphitheatre in Sudbury for the benefit of the public.

Another free concert featured music students of Wakana Music Summer Camp.

In addition to these concerts, the local, through the MPTF, supplied a number of rock bands to playgrounds that could not afford to pay for bands. On Labor Day, with 90 per cent of Sudbury's work force out on strike, bands were supplied for dances throughout the city. The Village Steps played before 5,000 teenagers at a street dance and Con DiSalle's Orchestra, The Jaguars Trio and the Ron

Lachance Quartet performed before approximately 2,500 people at the two union halls in the city. In the afternoon, The Purple Daffodil Revue, a folk group, entertained before 15,000 people.

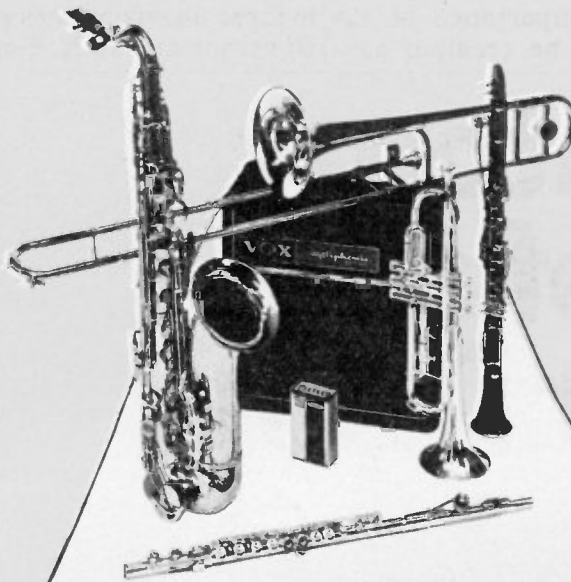
The complexity of Mexican alien musician competition was the principal topic of discussion at the Texas Association of A. F. of M. Locals' fall meeting in Austin, Texas, on September 21. Presidential Assistants Ted Dreher and Ernie Lewis were present at the meeting to discuss ways to resolve this problem.

(Continued on page twenty)



A. F. of M. Presidential Assistants from both the east and west coasts were sent by President Kenin to the Texas Association of A. F. of M. Locals' fall meeting held in Austin, Texas, on September 21. Left to right, the newly elected officers of the Texas Association of A. F. of M. Locals: Hank Hlavaty, Vice President; Ken Foeller, President; Charlotte McDaniels, Secretary-Treasurer; A. F. of M. Vice President Emeritus William J. Harris; and Presidential Assistants Ted Dreher and Ernie Lewis.

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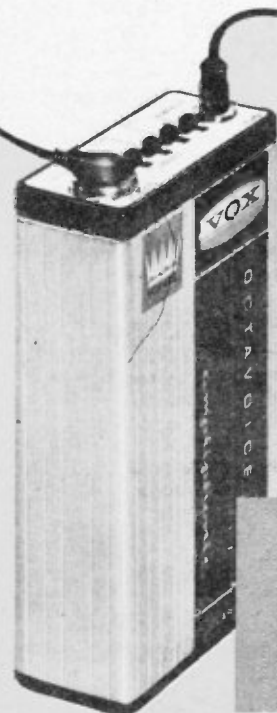
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World renowned organ virtuoso Virgil Fox is presenting a series of four concerts at Lincoln Center's Philharmonic Hall this season. In the first three concerts of the series Mr. Fox will perform alone and in the fourth and final event, February 24, he will have the assistance of The Symphony of the New World under the baton of Benjamin Steinberg.

The Dimitri Mitropoulos International Music Competition is open to conductors from twenty through thirty-three years of age

(those who will not have attained their thirty-fourth birthday by January 25, 1970). The first prize winners will receive the Mitropoulos Gold Medal, a cash prize of \$5,000 and will participate in a gala concert to be held on January 28, 1970, at Philharmonic Hall, where they will conduct the New York Philharmonic. In addition three first prize winners will receive appointments as assistant conductors of the New York Philharmonic for the 1970-71 season. The second prize winner will receive the Mitropoulos Silver Medal and a cash prize of \$2,500; third prize winner, the Mitropoulos

Bronze Medal and a cash prize of \$1,000.

Requests for application or for any additional information should be addressed to: Secretariat, Dimitri Mitropoulos International Music Competition, Federation of Jewish Philanthropies, 130 East 59th Street, New York, New York 10022. Completed applications must be post-marked on or before December 1.

Since the Jumping Jills and Jacks (a group of four young musicians of Local 293, Hamilton, Ontario) were formed two years ago, they have performed for approximately 40,000 people throughout the Province. The band does fox-trots, Latin American rhythms, polkas, waltzes, twists and sing-along style numbers. Ellen Oja (eighteen) plays the accordion and is leader; Paul Goodwin (nineteen) is featured on

tenor sax; Paul Hodgins (eighteen) gives out on drums; and Joanne Oja (seventeen) handles the bass guitar.

Louis Gelwasser, who has played French horn with the Municipal Concert Band of Baltimore, Maryland, for the past forty years, was recently honored by the Bureau of Music in a ceremony at Mt. Vernon Place, a location visited by the band since the early 1900s. On this occasion Stephanie Sodaro, Superintendent of Music for Baltimore, presented Mr. Gelwasser with a plaque in recognition of his many years of service.

During the week of June 16-20 John Barrows, Arthur Berv, James Chambers, Philip Farkas, Carl Geyer, Anton Horner, Wendell Hoss, Max

Pottag and Barry Tuckwell met in Tallahassee, Florida, with one hundred ninety-four horn players from thirty-two states and Canada for the First Annual French Horn Workshop, jointly sponsored by the School of Music and the Office of Continuing Education at Florida State University. Plans are already being formulated for the Second Annual French Horn Workshop to be held in June of 1970.

Janos Kiss was recently awarded recognition as a teacher of brass instruments by the Certification Board of the Music Teachers National Association. He teaches all brasses at both the Main Branch and West Side Branch of the Cleveland Music School Settlement, and at St. Edward High School in Lakewood, Ohio. He is also the instrumental teacher and orchestra director at Western Reserve Academy in Hudson, Ohio, and at St. Luke School in Lakewood. As an arranger and composer, a number of his works have been performed in this country and abroad. His harp concerto entitled *Western Legend* was premiered on May 7 at the Hartt College of Music, Hartford University.

Noted woodwind instrumentalist Mitchell Lurie was recently named Associate Professor of Woodwinds in the Music Department of the University of Southern California. Mr. Lurie first achieved prominence at the age of sixteen



Mitchell Lurie

with a performance of Mozart's *Concerto for Clarinet* with the Los Angeles Philharmonic under the baton of Otto Klemperer. Since then, Mr. Lurie has made frequent appearances with the Paganini, Hungarian, Fine Arts, Curtis and Hollywood quartets. In addition, he has performed with the Budapest Quartet at the Library of Congress and the Casals Festival in Puerto Rico. A regular with all major motion picture and television studio orchestras for three decades, Mr. Lurie will remain as lecturer at UCLA and UCSB. He will also continue to head the Woodwind Department at the Music Academy of the West in Santa Barbara.

Jerry Murad's Harmonicats (Jerry Murad, Al Fiore and Don Les) celebrated their twenty-fifth anniversary at Henrici's O'Hare Inn in Des Plaines, Illinois, October 11.

Concert violinist Fredell Lack and pianist Albert Hirsh are observing the Beethoven bicentenary by presenting the entire cycle of the Beethoven Sonatas for piano and violin at the University of Houston where they are professors and artists-in-residence at the School of Music. This will be the third time this duo will have performed the complete sonata cycle.

(Continued on page twenty-two)

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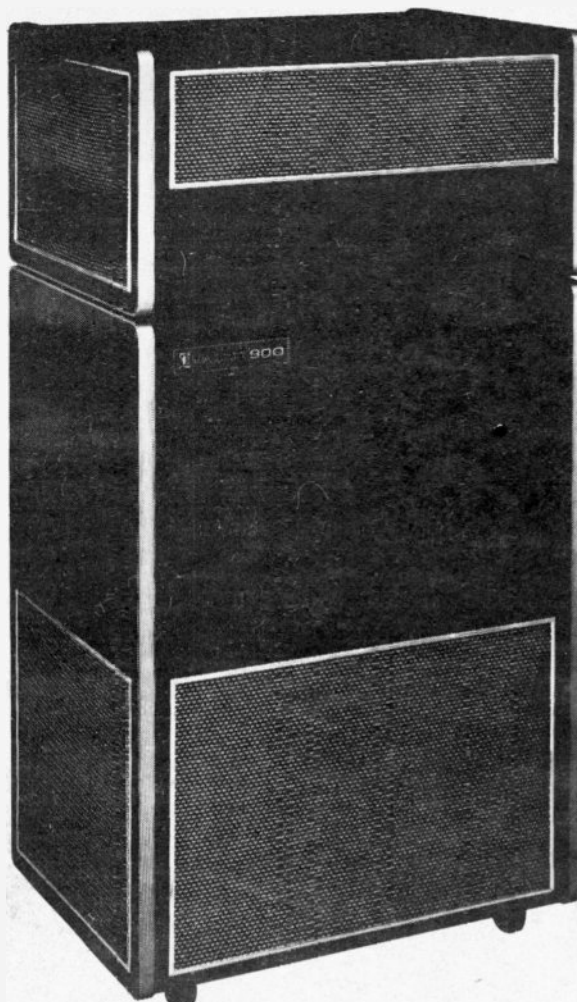
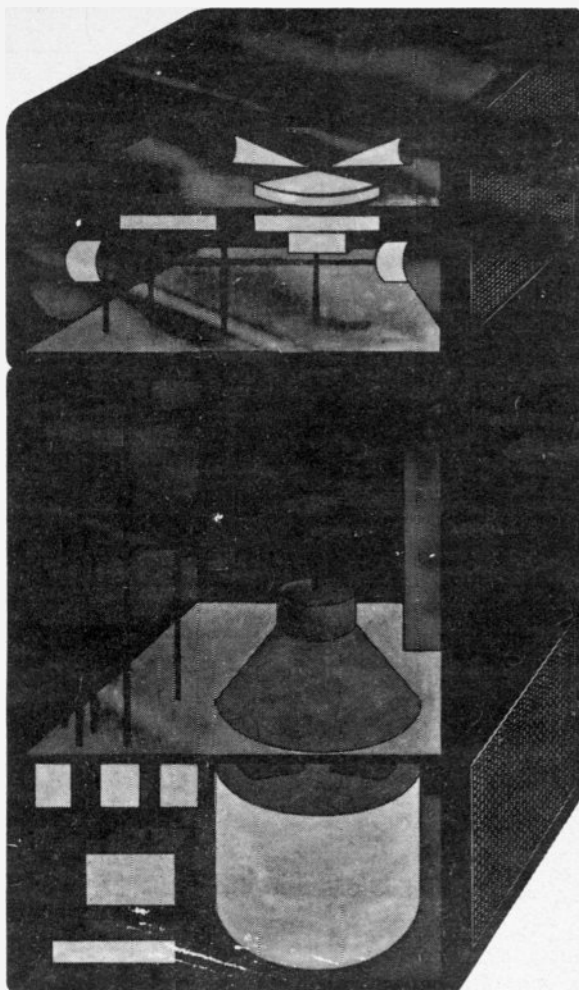
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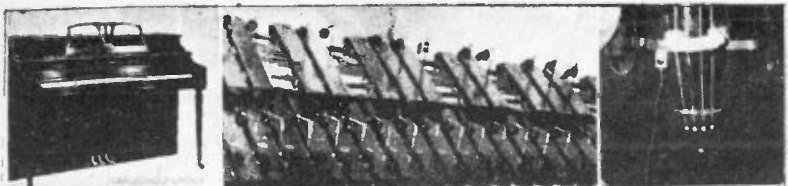
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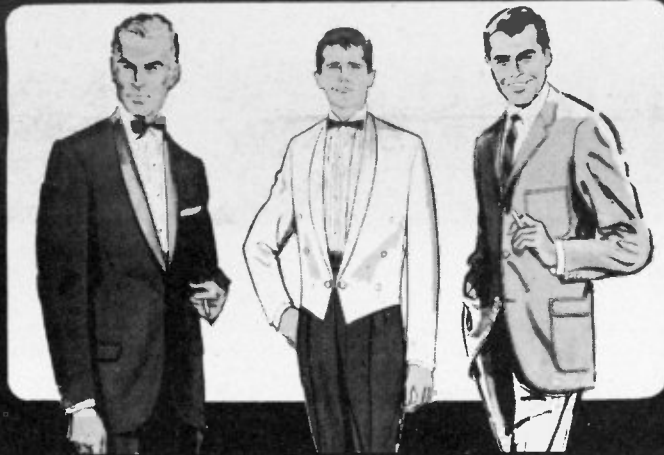
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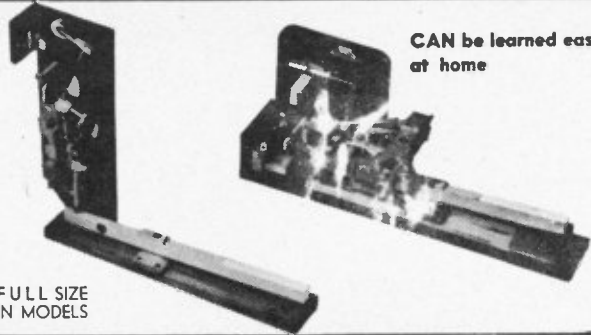
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The OBOIST Looks At His Problems

by Isai Belinsky

Isai Belinsky was for many years professor of Music at the Conservatory of Mexico City where he also performed with the Mexican National Symphony Orchestra.

In the United States, Mr. Belinsky has played under Arturo Toscanini and Leopold Stokowski and was solo oboist with the Chicago Opera Company. For several seasons he played oboe with the Adolph Busch Chamber Ensemble.

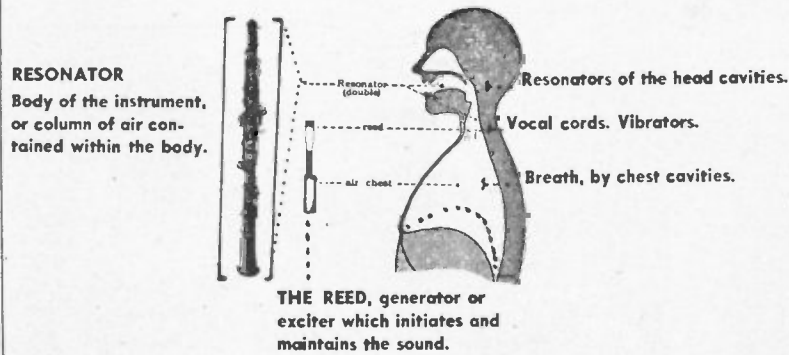
He is a member of Local 802, New York City, and Local 10-208, Chicago.



Oboe in C, English Horn in F, Oboe D'Amour in A, Oboe-Tenor in C



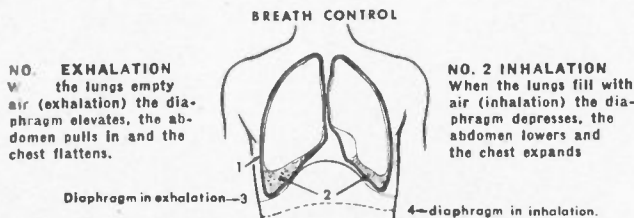
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(Continued on page twenty-nine)



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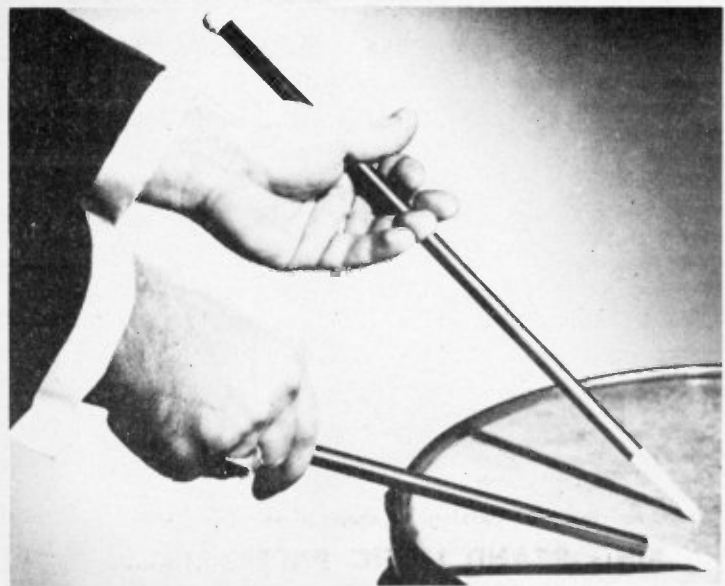
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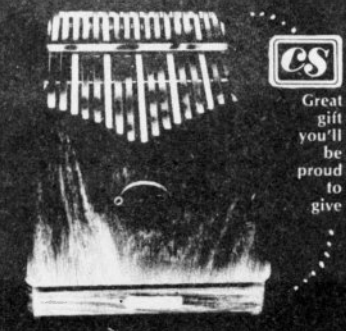


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(Continued from page nine)

ferred at a lower subscription rate, benefit the orchestra's Pension Fund.

When Mr. Munch made known his intentions of retiring at the close of the 1961-62 season, Erich Leinsdorf was engaged to take over the conductorial duties. His seven seasons with the Boston Symphony Orchestra were also marked with great accomplishment. The orchestra continued its full schedule of Boston and Tanglewood performances, broadened the scope of its educational activities and pursued an intensive recording schedule. This past summer, at the end of the Tanglewood season, Mr. Leinsdorf relinquished his post to William Steinberg in order to concentrate on freelance concert and opera work.

When Mr. Steinberg assumed his place at the head of the Boston Symphony Orchestra for the opening of the eighty-ninth season on September 26, the complete response of the orchestra was at once apparent. The audience at Symphony Hall, the orchestra's permanent home since 1900, rose with unmistakable enthusiasm at the close of the concert for the engrossing performance rendered by the 106-member ensemble under its new music director. It is indeed evident that the Boston Symphony Orchestra is entering upon a new and even greater plateau.

Mr. Steinberg, who has been music director of the Pittsburgh Symphony Orchestra since 1952, will continue guiding that organization as well. He first conducted the Boston Symphony Orchestra in January, 1960, and has returned regularly since then. This season he will conduct about half of the Boston winter concerts and lead the orchestra in a number of its Tanglewood summer programs.

As before, the Boston season consists of twenty-four Friday/Saturday pairs and five shorter series on Tuesday and Thursday evenings. There will be the customary seven open rehearsals, which this year will have a different conductor for each. The guest conductors include Claudio Abbado, Colin Davis, Carlo Maria Giulini, Seiji Ozawa and Gunther Schuller. Michael Tilson Thomas, newly appointed assistant conductor, will also conduct. Erich Leinsdorf will return as a guest conductor. On December 17, Arthur Fiedler, celebrating his seventy-fifth birthday, will conduct the Boston Symphony Orchestra in a special non-subscription concert given in his honor. Among

the featured soloists scheduled to appear this season are pianists Rudolf Serkin, Robert Casadesu. Rudolf Firkusny, Alexis Weissenberg, Ingrid Haebler and Theodore Lettvin; violinists Isaac Stern, Edith Peinemann and Joseph Silverstein (the orchestra's concertmaster); cellists Zara Nelsova and Jules Eskin (the orchestra's principal cellist); singers Evelyn Lear, Evelyn Mandac, Stanley Kolk, Sherrill Milnes, Maureen Forrester, Jon Vickers, Arnold Voketaitis, Vern Shinnall, Philip Cho, Martina Arroya, Lili Chookasian, Richard Lewis and Thomas Paul.

All the concerts of the Boston Symphony Orchestra are generally sold out. Nevertheless, to maintain an orchestra of this size and calibre is an enormous undertaking. Last season the total cost for salaries, administration, music, transportation, maintenance, etc. was over \$5,000,000.

The major factor in the increased expenses of the orchestra was the three-year contract signed with Local 9 on August 21, 1968. According to Talcott M. Banks, president of the orchestra's board of trustees, "The agreement was generous, but also fair and justifiable." He pointed out that until recently compensation for symphonic musicians had been "appallingly low." Through the years the local and the symphony management exerted every effort to improve the wage scales and conditions of the orchestra and much has been accomplished in this regard periodically.

In the first year covered by the new pact the total minimum base salary per player was \$13,000; this year it will be \$14,000 and next year, \$14,500. In addition each musician is guaranteed \$1,000 per year from recordings. The annual average salary is perhaps even more meaningful, however, since a large percentage of the members receive compensation above the annual minimum.

The symphony season consists of thirty-one weeks (of which one is a paid vacation week); the pops season is nine weeks (of which one is a paid vacation week); and the summer season runs eight weeks (four paid vacation weeks between seasons).

In addition to year-round employment, the musicians are covered by Blue Cross/Blue Shield, Major Medical, \$5,000 life insurance per member and \$15,000 accident insurance (all occurrences). Yearly physical examinations are voluntary for present members, compulsory for

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new ones. Sick pay continues for the remainder of the player's contract or fifty-two weeks, whichever is shorter. There is also a severance pay clause in the contract which entitles any member whose duties are terminated to be paid the sum of \$100 for each year of service.

Improvements have also been made in per diem allowances, rehearsal payments and overtime rates.

Noteworthy of mention is the Boston Symphony Orchestra's Pension Fund which dates back to 1901. Each member of the orchestra is required to pay an initiation fee and contribute approximately \$175 a year in dues to this fund. The Trustees match the monies collected as well as make supplementary contributions. Additional revenue comes from special admissions charged at open

rehearsals and from annual pension fund concerts. The fund has now reached a point where it can disburse minimum payments of 50 per cent of the basic minimum annual salary to retired musicians and to beneficiaries.

Indeed the Boston Symphony Orchestra of today, with its superb performances, its remarkable personnel and the vast public it addresses might seem at first glance very different from the sixty players whom Henry Lee Higginson assembled under the same name in 1881. However, if he were alive today, he would recognize the orchestra as still fundamentally his own, as the consistent outgrowth of his early imaginings and his long endeavors to make it one of the leading musical organizations of the world.

—A. F. W.

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William Steinberg, Music Director

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SYMPHONIC HIGHLIGHTS

HONORED

Local 148-462, Atlanta, Georgia, recognizing the twenty-fifth anniversary of the Atlanta Pops, presented a plaque to Albert Coleman, founder and conductor, in appreciation of his dedicated service to the promotion of live music. Honorary local member, Mayor Emeritus William B. Hatsfield, who has been a great Atlanta Pops booster and helper, made the presentation at the July 4 concert. In addition Beat magazine awarded Mr. Coleman the title of Music Man of Distinction. Through the years these summer concerts, sponsored by the City of Atlanta and the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 148-462, have brought free music to thousands of Atlantans.

TELEVISION

The New York Philharmonic Young People's Concerts have been renewed for the 1969-70 season on the CBS Television Network. This will mark the thirteenth consecutive year on the network for this acclaimed series, which has been the recipient of four Emmys among many other notable awards. Polaroid Corporation, represented by Doyle Dane Bernbach, Inc., will again be the sponsor for this season's four broadcasts. Two of the concerts will be narrated and conducted by Leonard Bernstein, who as music director of the New York Philharmonic served in these capacities during the series' twelve previous seasons on CBS. Because of Mr. Bernstein's commitments in his new post as laureate conductor of the Philharmonic, the two remaining programs will have different narrator-conductors.

The inauguration of the **NEW Reno Philharmonic Symphony Orchestra** under the direction of Gregory Stone took place at the Pioneer Theater Auditorium on August 3.

ROCK/CLASSICS

The Symphonic Metamorphosis, a group of eight Detroit Symphony Orchestra men, first broke on the rock scene in the spring with an appearance on the Detroit Symphony Orchestra's State Fair Concert Series. Other concert dates are scheduled in Flint, Michigan, on November 7 and in Jackson, Michigan, on November 20. The group is comprised of Thomas Bacon, organ, trumpet and French horn; Robert Cowart, arranger, bass guitar, English horn and saxophone; Donald Haas, trumpet; Arthur David Krehbiel, French horn; Ervin Monroe, composer, lead guitar, bass and flute; Robert Pangborn, percussion; Dennis Smith, trombone; and Sam Tundo, percussion.

PREMIERES

Sinfonia Filofonica by Robert Middleton was recently given its first performance by the Hudson Valley Philharmonic, Claude Monteux conducting. The work was commissioned by the orchestra with the aid of a grant from the National Endowment for the Arts... On October 9 Seiji Ozawa conducted the New York Philharmonic in the first New York performance of William Russo's Three Pieces for Blues Band and Symphony Orchestra, Opus 50. The Corky Siegel Blues Band, a four-member Chicago-based group, were the soloists

Ehrling. The world premiere of this work takes place in Detroit this month... Eugene Ormandy and the Philadelphia Orchestra, as a part of their seventieth anniversary season celebration, will give the first performances in the Western world of Shostakovich's **Thirteenth Symphony**. The subscription concert performances will take place at the Academy of Music in Philadelphia on January 16, 17, 19 and 22 and in New York's Philharmonic Hall on January 20.

YOUTH

The Northern Westchester Symphony Orchestra of Shrub Oak, New York, presented the season's first free Children's Concert for elementary students on October 5 under the direction of Earl Groner. The concert was made possible by a grant from the Music Performance Trust Funds of the Recording In-

dustries obtained with the cooperation of Local 398, Ossining. A second Children's Concert has been scheduled for March 22... The Queens Symphony Orchestra of Forest Hills, New York, has announced three programs for young people to be presented in Golden Center, Queens College. These concerts will be conducted by David Katz... Through a Federal grant (Title III of the Elementary and Secondary Education Act of 1965) to the Erie Pennsylvania Philharmonic, conducted by John Gosling, one hundred in-school performances will be given by string and brass quartets, woodwind quintets and percussion ensembles from the orchestra's personnel in three counties this season... Young People's Concerts have been presented for four years by the Wichita (Kansas) Symphony Orchestra with the assistance of the

music department of the Wichita Public Schools and the Women's Association of the Wichita Symphony Orchestra. Three such programs will be presented this season under the direction of James Robertson... Four Young People's Concerts are being offered this season by the Detroit Symphony Orchestra. Valter Poole has conducted this series since it was inaugurated in 1952.

The Santa Monica (California) Symphony Orchestra, Victor Bay, conductor, opened its season on October 26 with the performance of Beethoven's Ninth Symphony in commemoration of the two hundredth anniversary of the composer's birth. The University of Southern California provided the combined USC Concert Choir and Trojan Chorale.

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