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MUSICIANS

LOOK FOR OUR SECOND AD ON PAGE 15

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Vol. LIV APRIL, 1956 No. 10

OFFICIAL JOURNAL OF THE
 AMERICAN FEDERATION OF
 MUSICIANS OF THE UNITED
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Entered as Second Class Matter July 28,
 1922, at the Post Office at Newark, N. J.
 "Accepted for mailing at special rate of
 postage provided for in Section 1103, Act
 of October 3, 1917, authorized July 28,
 1922.

Published Monthly at 39 Division
 Street, Newark 2, New Jersey



LEO CLUESMANN, Editor and Publisher
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Subscription Price

Member60 Cents a Year
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KENTON MEN PLAY CONN. Standing, left to right: KENT LARSEN, plays Conn 6H trombone; DON R. KELLY, plays Conn 70H bass trombone; "BOB" FITZPATRICK, plays Conn 6H trombone; SPENCER SINATRA, plays Conn 10M tenor sax; WILLIAM (BILL) PERKINS, plays Conn 10M tenor sax; CARL FONTANA, plays Conn 6H trombone. Seated, left to right: IRVING ROSENTHAL, Conn 8D French horn; FRED FOX, Conn 8D French horn.



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AFFAIRS OF THE FEDERATION

THE FOLLOWING CORRESPONDENCE BETWEEN THE BRITISH MUSICIANS' UNION AND THE AMERICAN FEDERATION OF MUSICIANS IS PUBLISHED FOR THE INFORMATION OF OUR MEMBERS.

MUSICIANS' UNION

General Secretary: Hardie Ratcliffe
National Office:
29 Catherine Place, Buckingham Gate
London, S. W. I.

22nd March 1956

Ref: K/2

Mr. James C. Petrillo,
President,

American Federation of Musicians,
570 Lexington Avenue,
New York 22, N. Y.,
U. S. A.

Dear Mr. Petrillo:

Los Angeles Citizens' Committee

We have today received the following telegram which may be of some interest to you.

"Thirty-five outstanding Los Angeles musicians subpoenaed to appear before house Un-American activities committee April sixteenth. First direct attack on musicians to deprive of jobs. Urge you help organize world wide protest to President Eisenhower and press to stop hearings. Send copies of communications—Citizens Committee, 4274 Beverly Boulevard, Los Angeles."

We feel sure our Committee would be interested to have more information about the subject of the telegram; but we could not of course consider acting as requested without much fuller information and without knowing your views. We think your attitude would be similar if you were to hear from any organisation in Britain on a subject affecting the interests of musicians.

The purpose of this letter therefore is to ask for any comment you care to offer upon this development, which does seem to affect a surprisingly large number of musicians.

Yours sincerely,

p. p. HARDIE RATCLIFFE,
General Secretary.

APRIL 3, 1956

MR. HARDIE RATCLIFFE,
GENERAL SECRETARY
MUSICIANS' UNION
AMUSE WESPHONE LONDON

RE LOS ANGELES CITIZENS' COMMITTEE. MATTER OF HOUSE UNAMERICAN ACTIVITIES COMMITTEE INVESTIGATION IS ONE ENTIRELY BETWEEN

THESE MUSICIANS AND THE UNITED STATES GOVERNMENT. IF THEY ARE NOT COMMUNISTS, THEY HAVE NOTHING TO WORRY ABOUT. IF THEY ARE PROVED TO BE COMMUNISTS, THEY HAVE GOOD REASON TO WORRY BECAUSE IN ADDITION TO THE POSITION IN WHICH THEY HAVE PLACED THEMSELVES WITH THEIR OWN GOVERNMENT, THEY WILL LOSE THEIR MEMBERSHIP IN THE AMERICAN FEDERATION OF MUSICIANS.

JAMES C. PETRILLO.

MUSICIANS' UNION

General Secretary: Hardie Ratcliffe
National Office:
29 Catherine Place, Buckingham Gate
London, S. W. I.

28th March 1956

Ref: K/2

Mr. James C. Petrillo,
President,

American Federation of Musicians,
570 Lexington Avenue,
New York 22, N. Y.,
U. S. A.

Dear Mr. Petrillo:

Los Angeles Musicians

Thank you for your telegram, received today, in reply to our letter dated 22nd March. The text of the telegram as received was: "Re Los Angeles Citizens' Committee matter of House Un-American Activities Committee investigation is one entirely between these musicians and the United States Government if they are not communists they have nothing to worry about if they are proved communists they have good reason to worry because in addition to the position in which they have placed themselves with their own Government they will lose their membership in the American Federation of Musicians—James C. Petrillo."

We have not heard any more from the Los Angeles Citizens' Committee, and I am writing to them today to explain that our own Committee would be unlikely to take any action without fuller information.

We are naturally hesitant to express opinions on events in another country, especially as we now understand from you that a purely political question arises. We were not aware

that the Los Angeles musicians were alleged to be communists.

As you know, we are a free trade union independent of the political colour of our Government. Like most musicians' unions in Europe, we try to concentrate on the economic and professional interests of our members and we do not interest ourselves in, or even enquire into, their beliefs, religious or political, beyond defending their right to think what they like.

We must recognise of course that the unions in various countries cannot have the same policies; and it is extremely difficult in any country to understand the conditions existing in another. If we were to expel a member from our Union, and thus deprive him of his living, on account of his opinions, we should be accused of persecution.

There may very well be circumstances in your country, even though they might not be understood in Europe, that preclude your adopting towards minorities the liberal or tolerant attitude one would expect from the U. S. A.

Yours sincerely,
HARDIE RATCLIFFE,
General Secretary.

MR. HARDIE RATCLIFFE,
GENERAL SECRETARY
MUSICIANS' UNION
AMUSE WESPHONE LONDON

THE AMERICAN FEDERATION OF MUSICIANS, LIKE ALL OTHER LEGITIMATE UNIONS IN THIS COUNTRY, IS NOT INTERESTED IN THE PRIVATE BELIEFS OF ANY MEMBER. THE COMMUNISTS HOWEVER, HAVE MADE IT A PRACTICE TO TRY TO TAKE OVER THE LABOR MOVEMENT FOR THEIR OWN POLITICAL PURPOSES IN DISREGARD OF THE WELFARE OF THE WORKING PEOPLE AND IN AN EFFORT TO USE THE LABOR MOVEMENT TO OVERTHROW OUR GOVERNMENT. IT IS FOR THIS REASON THAT THE DEMOCRATICALLY FUNCTIONING CONVENTION OF THE AMERICAN FEDERATION OF MUSICIANS MANY YEARS AGO VOTED TO EXCLUDE FROM THE MEMBERSHIP OF THIS UNION ALL KNOWN COMMUNISTS AND OTHER SUBVERSIVES.

JAMES C. PETRILLO, President,
American Federation of Musicians.

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The Latest on the 20 Per Cent Tax

Our Twenty Per Cent Tax Relief matter, along with many other problems in the excise tax field, was the subject of a House Ways and Means Committee staff study during the Congressional Easter recess March 29th through April 9th.

The Forand Subcommittee of House Ways and Means, which already has indicated in its formal published summary that the Committee of the whole may wish to consider a 50 per cent reduction in the amusement tax, instructed the Committee staff late in March to complete its recommendations and to be prepared to report to the Subcommittee by April 9th.

It is plainly indicated that Congress will be engrossed in the controversial farm bill for some time after it gets back in business after the Easter recess and there is no plain indication as this is written that the whole Ways and Means Committee will be able to schedule consideration of the Federation's tax relief plea as well as the many other excise tax matters which will be before it formally as soon as the Forand Subcommittee can make its report.

Your Tax Relief Committee is heartened by the consideration already given its plea by the House staff groups and by the Forand Subcommittee. While there can be no guarantee in this "no tax cut year" that our cause will prevail, your Tax Committee is following up vigorously the progress already made with every hope of favorable action at this session of Congress.

what is COPE?

What Is COPE?

The letters COPE stand for Committee on Political Education, the committee of the American Federation of Labor-Congress of Industrial Organizations to advance and promote the general welfare of America by political education and political activity.

As stated in the AFL-CIO Constitution, COPE has the task "of encouraging workers to register and vote, to exercise their full rights and responsibilities of citizenship and to perform their rightful part in the political life of the city, state, and national communities."

COPE is made up of local and state committees of AFL-CIO members, and a national committee consisting of the AFL-CIO Executive Council, George Meany, chairman.

Why Is the AFL-CIO in Politics?

The AFL-CIO fights to secure a better standard of living for American working men and women and their children. Its unions fight for better wages and working conditions.

But the gains won at the bargaining table can be whittled down or wiped out by decisions of Congress, a state legislature, or a city council. That is where the small but powerful core of reactionary business groups is attempting to kill labor's efforts to achieve greater welfare and security.

To protect and enlarge our gains on the

economic front, we must also fight on the political front. In the complicated world of today the two cannot be separated.

COPE is the means through which AFL-CIO members exert their collective strength to obtain good government — good officials acting under good laws. It seeks to inform union members and their neighbors about the issues and the candidates for public office and to organize them so they can act upon this information.

How Does COPE Work?

COPE reports the facts about issues and candidates. It closely follows the voting records of our elected officials. It helps to educate AFL-CIO members so that they will vote and vote intelligently.

COPE workers carry on registration drives and try to get out the vote on election day so that the result will be a decision of the true majority of the people.

What Is the COPE Program?

The AFL-CIO stands for world peace founded on justice, freedom and security. To secure such a peace, America must be strong and prosperous. Our country must be free from economic and social injustice, and racial or any other type of discrimination. The AFL-CIO stands for full employment based on an economy in which our increasing produc-

TO THE OFFICERS AND MEMBERS OF ALL LOCALS

The newly formed Committee on Political Education (formerly the LLPE, and in the CIO the PAC) is now getting the 1956 voluntary contribution drive underway. Plans now call for the distribution of membership books by April 1st to the local unions of all participating National and International Unions.

We will again, as in past years, give this contribution drive our full support. In line with this policy, we have instructed the National headquarters of the Committee on Political Education to forward to you books of membership cards so that each of your members will have an opportunity to invest one dollar in our 1956 drive to help elect a liberal Congress in November, 1956.

I sincerely urge that immediately upon receiving your books that you appoint officers or set up a committee to undertake the job of acquainting each member with the importance of the dollar contribution drive. I hope that your local union will be listed among the 100% group of our International.

The need for funds to help our friends in the Congressional campaigns is great. The earlier we are able to assure our friends of financial support, the better our chances of victory on November 6, 1956. Please give the 1956 contribution drive your immediate and full support. Send your contributions and stubs direct to J. L. McDevitt, Co-Director, Committee on Political Education, 815 16th St., N. W., Washington 6, D. C.

JAMES C. PETRILLO,

Member, National Committee,
Committee on Political Education

tivity is matched by increasing consumer purchasing power.

It stands for the re-establishment of sound and fair labor relations, for better education, housing, social security, unemployment insurance and workmen's compensation.

It stands for an equal distribution of the tax burden, the protection of our natural resources, adequate health services, fair treatment of immigrants, and the extension of civil rights and civil liberties to all our citizens.

Who Determines COPE Policies?

The policies of COPE are determined by the national committee of COPE in the light of actions of the AFL-CIO convention.

Is COPE a Political Party?

COPE is not a political party. The resolution on political action passed unanimously by the first AFL-CIO Constitutional Convention states: "We reaffirm organized labor's traditional policy of avoiding entangling alliances with any other group and of supporting worthy candidates regardless of party affiliation." The Convention also called for voting records to be placed in the home of every AFL-CIO member.

Does COPE Work Alone?

COPE cooperates as broadly as possible with other groups who have the same ideals and aims as our organization. It will work

(Continued on page thirteen)

Atlantic City

CONVENTION CITY BY THE SEA



Convention Hall

In converging on Atlantic City, by air, auto,* train or bus, the week of June 11, conventionites may look forward to enjoying the facilities of one of the most popular seaside resorts in the United States. The beach, the Boardwalk, the race course, the excellent cuisine, are all attractions of an unusual calibre. The delegates will have at their disposal also the facilities of one of the most convenient and acoustically perfect convention halls in the country.

* Motorists will be glad to know that Atlantic City is one of the most accessible of towns. Take exit 48 from the Garden State Parkway, a highway which runs the whole length of New Jersey.

Atlantic City's distinctive merit is that all convention facilities and activities center on one thoroughfare—the Boardwalk. Here everybody meets everybody else in attendance—either on the Boardwalk or in the hotel lobbies or in Convention Hall. The hotels and Convention Hall are just a short direct Boardwalk-walking distance from any one to any of the others—no divers nor devious crosstown routes to increase the risk of missing friends and business acquaintances.

The Boardwalk is so integral a part of the landscape that a word regarding its origin is

in order. A hotel proprietor in Atlantic City, back in 1870, complained to the city fathers that because they had cleared away the sand dunes in front of his small hotel, the ocean tides swept over the marshland in front of his establishment, often stranding his guests. As a result the city fathers authorized the then staggering sum of \$5,000 to be spent on building a tide-proof sidewalk of wood, one mile long, eight feet wide and elevated about twelve inches from the beach. Since in those days, Atlantic City reverted to a seaside village in the winter and vacation facilities folded up, the board was made to do likewise. Constructed in eight-foot collapsible sections, its mile-long wooden stretch would be dismantled and carted to a barn which the city rented for storage at the cost of \$17 per winter.

Another change was made shortly thereafter. Since each year the course of the Boardwalk had to be altered because of land built up by the ocean through the use of jetties, the council made it illegal to develop land on the ocean side of the Boardwalk. Finally, as the huge beachfront hotels sprang up, the wooden way became a permanent fixture. Now the Boardwalk stretches for over eight miles, that is, the entire length of Absecon Island. A crew of specially trained carpenters are occupied the year round keeping the boards in shape.

Sit As You Walk!

Though it is called the Boardwalk, the wooden way, curiously enough, is as much ridden over as walked on. Rolling chain-wicker wagons pushed by attendants from behind or motor-driven chairs—allow visitors to do their "walking" sitting down. Another typical Atlantic City method of transportation is the jitney (from "jit," old-time slang for "nickel") which takes one the entire length of Atlantic City for the price of fifteen cents. These stream-lined vehicles operate on Pacific Avenue, one block north of the Boardwalk.

Atlantic City's famous Boardwalk



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Running along the main business street, Atlantic Avenue, two blocks north of the Boardwalk, bus service has been extended the entire length of the island passing through Ventnor, Margate and Longport. There are also buses operating "from Boardwalk to Boardwalk" through the mainland communities. These offer a pleasant sightseeing trip.

A landmark in Margate is the Elephant Hotel, a structure built in the form of an elephant. Young and old enjoy clambering up the spiral staircase inside to the very top of the curious shape. The builder of "Lucy" in 1882 planned to put a string of these huge tin elephants in resorts all over the nation, but of the several erected, this is the sole survivor.



The Midnite Sons. Left to right: Teddy Lee, bass; Al Carnevale, accordion; Tom Longley, trumpet.

The main attraction at Atlantic City is of course its beach—probably the world's best known and most photographed—a wide expanse of fine sand, graded but slightly from the boardwalk to far out into the sea, and washed by an easy surf which makes bathing a joy. Because of its gradual slope this beach, unlike many others, requires no roped-off areas for the protection of bathers. On hand at all times, however, to protect bathers are the members of the famous Atlantic City Beach Patrol, a corps of approximately one hundred men, many of whom have made lifetime careers of life guarding, augmented by others who each year loom as stars on the various college swimming teams.

The boating is excellent here, too, and the boating center of the Island, the Inlet, is famous, too, for the new modern Atlantic City Tuna Club headquarters, the largest fishing organization of its type in the country.



The Victors: Joe Scope, accordion and leader; Al Boish, guitar; and Frank Spina, drums.



Joe Stern and his Orchestra. Left to right: Harry Miller, piano, celeste, accordion, and organ; Joe Stern, saxophone, clarinet, violin, and leader; Nick Prospero, trumpet; George Manos, drums and violin; Art Styne, bass and viola.

The Convention will be held in Convention Hall, one of the world's largest auditoriums. This municipally owned and operated building covers seven acres of ground. The main hall seats 41,000 persons. The entire population of Atlantic City—68,000—can be seated in the structure with room to spare. In the number of conventions held in the hall annually, the building comes near to topping any two other cities in the nation.

The Main Hall of this huge structure has an organ equipped with two giant consoles, one with seven manuals and the other, a moveable one with five. There are 1,255 speaking stops and 33,000 pipes ranging from three-sixteenths of an inch to 64 feet in length. It is run by a 365 horse power group of motors, has seven blowers and its own generator. The

wiring used would girdle the earth twice. In checking over the parts of the giant instrument, a maintenance man walks the length of many city blocks before he can make a complete survey.

The Traymore Hotel, which is to be the home of the delegates during their stay in Atlantic City, is situated on the Boardwalk at Illinois Avenue in the heart of the resort area. It boasts a new tropical indoor pool and health club, a new outdoor ice skating rink, sun decks, games room, evening concerts and, in the famous Submarine Room, dancing.

It will be good news for delegates that orchestra concerts are to be provided three nights a week this summer at Garden Pier. For the Icecapades, though, you'll have to wait over to July!



Eddie Buckley and his Merrie Mayfair Guardsmen. Left to right: Carl Rulin, violin and viola; Don Murray, organ and piano; Joseph Chazin, bass; James P. Murphy, drums and vibraphone; Eddie Buckley, saxophone and leader.

Atlantic City's hotels provide excellent orchestras and bands for dancing and eating pleasure. The Midnite Sons entertain nightly in the Fjord Room Cocktail Lounge of the Hotel Dennis. This trio with its unusual instrumentation is under the leadership of Teddy Lee. Joe Stern and his Orchestra are now appearing at the Submarine Room of the Traymore Hotel featuring show tunes and Latin music. The Victors have been the attraction at the Hialeah Club for most of the past two years. Eddie Buckley and his Merrie Mayfair Guardsmen perform in the Mayfair Lounge of the Claridge Hotel. Peter Miller's Orchestra (not shown on this page) plays at the 500 Club. With Miller on trumpet, the lineup includes Angie Matera, trumpet; Jerry Vigue, trombone; Sammy Lala and Melvin Schnoll, alto saxes; Ronnie Ponzio, tenor sax; Mickey Clements, baritone; Duke Beatty, piano; John Civera, drums; Michael La Valle, bass. Many other bands of high calibre entertain nightly in this city.

OF FESTIVALS



John Barnett, director, Pacific Coast Festival

★★ Cincinnati's forty-first May Festival will take place from May 7 to 12 and be conducted by Joseph Krips. It will include Benjamin Britten's *Gloriana* in concert version; Reizenstein's *Voices of the Night* (United States premiere); Bruckner's Mass in F minor, the Fauré Requiem and Dett's *The Ordering of Moses*.

★★ The first Pacific Coast cycle of the complete chamber works by Johannes Brahms will be presented during the fourth annual Pacific Coast Festival at Santa Barbara, California, which will take place from June 25 through July 1. Participating artists for this gala Brahms festival include Nikolai and Joanna Graudan, cello and piano duo; Eudice Shapiro, violinist; Lee Pattison, pianist; the

Hungarian String Quartet and the Roger Wagner Chorale. The director of the festival is John Barnett, associate conductor of the Los Angeles Philharmonic for ten seasons and music director of Hollywood Bowl from 1953 through 1955.

As a result of an agreement between the Pacific Coast Festival and the Asociacion de Concertistas Mexicanos, A. C. Jose Kahan, Mexican-born pianist, will appear during the festival.

★★ The sixty-third annual May Festival at Ann Arbor, Michigan, will be held from May 3 to 6. As usual, the Philadelphia Orchestra will be the visiting ensemble. Eugene Ormandy will lead four of the concerts and Thor Johnson, two. One of Mr. Johnson's programs will consist of Schoenberg's *Gurre-Lieder*.

★★ Izler Solomon has been named director of the 1956 Aspen Festival, which will open late in June in that Colorado town. Soloists will be Szymon Goldberg and Roman Totenberg, violinists; William Primrose, viola; Nikolai Graudan, cello; Reginald Kell, clarinet; and pianists Rosina Lhevinne, Vronsky and Babin, Alexander Uninsky, and Joanna Graudan. The Juilliard String Quartet will play, as well as the festival piano quartet and the full symphony orchestra.

Mr. Solomon plans to include a Mozart work on each program. Robert Schumann, in the 100th anniversary of his death, will be honored by the playing of a work of his; another composer to be honored will be Arthur Honegger, who died late last year.

★★ The weekends of May 11-12 and May 18-19 are the dates for the festival of the Bach Choir of Bethlehem, Pennsylvania.

★★ The Ojai Festival, in the tranquil Ojai (California) Valley will celebrate its tenth



Robert Craft, conductor, Ojai Festival

anniversary season this year. On May 25, 26 and 27 it will offer five musical events, two of them in Nordhoff Auditorium and four of them in rustic Ojai Civic Center Park. Lawrence Morton has been artistic director of the festivals since 1954, and Robert Craft has been conductor there since the Summer of 1954. This year he will conduct four festival concerts.

The American Chamber Players will appear for the first time at the festival; Milton Thomas, viola; Dorothy Wade, violin; Willem Van den Burg, cello; and Ingolf Dahl, piano. Also participating will be the Pomona College Glee Clubs, William Russell, director, and the Southern California singers: Richard Robinson, Marilyn Horne, Howard Chitjian and Charles Scharbach. Magda Laszlo, Italo-Hungarian soprano, will make her first West Coast appearances in both classical and contemporary repertoire at the festival. Igor Stravinsky will conduct his own *Les Noces* for the first time in the United States.

The Ojai Festival has had three conductors. Thor Johnson has conducted six festival seasons, William Steinberg one. The 1954 and 1955 festivals proved so popular under Mr. Craft that his re-engagement was announced for the present season.

★★ An opera, world-famous pianists and singers as well as jazz concerts are some of the features of the 1956 Stratford Music Festival to be held in Stratford, Ontario, Canada. Its director of music is Louis Applebaum. Such highlights as Schubert's "Die Schöne Müllerin" performed by pianist Rudolf Serkin and baritone Martial Singher, alternating with Duke Ellington concerts, give an idea of the wide choice of events this year.

Other artists participating in the second annual Stratford Music Festival, held from July 7 to August 11, will be Canadians Glenn Gould, Jon Vickers, Pierre Souvairan and Leo Barkin, along with Claudio Arrau, pianist; Inge Borkh, soprano from La Scala and Salzburg; Jennie Tourel and Regina Resnik, mezzo-sopranos; Alexander Welitsch, baritone; and Bethany Beardslee, lyric soprano.

(Continued on the following page)



Intermission time at the Ojai Festival

Cleveland's First Family in Music

May 5 will be a big day for music and musicians in Cleveland. On that day, Governor Frank J. Lausche, Mayor A. J. Celebrezze, President Petrillo, Lee Repp, President of Local 4 and International Executive Board member, and other notables are scheduled to convene at the Statler Hotel in that city and celebrate the fortieth anniversary of the founding of the Hruby Conservatory of Music.

Now music conservatories in America have celebrated ere this their arrival at the half-century mark and even the century mark. The Hruby Conservatory holds claim, however, to a unique record. Probably never before in the history of music have six brothers collaborated in founding a Conservatory of Music, and developed it together over a period of forty years. This the Hruby brothers, joined thirty years ago by their sister, have accomplished. Annual enrollment in the school through the years has hovered around six hundred and at its peak it was seven hundred. One finds it hard to estimate the tremendous cultural impact on the community of this one musical family.

The story of their lives is a story in epitome of the musical development of America.

Frank Hruby, Sr., father of the six Hruby brothers, came to this country from Czechoslovakia in 1883. With him came his wife, his son, Frank, Jr., and his brother, John. As a young man the father had toured Europe as director of the Hagenbach Circus Bands. Then he had played in orchestras in London for two years. Coming to Cleveland from London, he was engaged as clarinetist with the old Opera House Orchestra and played there for twenty years. In 1889 he organized the Great Western Band which became nationally famous.

The six brothers were all trained for music and all adopted it as a profession. They early became members of the leading orchestras of Cleveland, such as Johnston's, Rosenthal's, Rich's, Logan's and others. Six were members



The Hruby family of Cleveland. Standing, left to right: William, Alois, Charles, Fred. Seated, left to right: Frank, Mayme, John.

of the Municipal Orchestra under Timmer. When the present Cleveland Orchestra (symphony) was organized, four became members. Alois was a member for thirty-eight years and William, the youngest, for thirty years. In 1907 the Hruby Brothers Quintet was organized and toured in concert work for many years in Canada and the United States. In 1912 the Hruby Family Orchestra—including the youngest brother, two sisters and the father—was organized. This nine-piece orchestra made a five-month tour of Europe, with a four-week stay in Berlin. After the disbanding of this group, the individual members were kept busy playing in theaters, hotels and radio.

In 1916, the Hruby Conservatory of Music was founded and the first studio was opened at 5415 Broadway in a structure built especially for that purpose. This is still occupied by the brothers. In 1921 another studio was opened in East Cleveland.

In 1926 the brothers were joined by their sister, Mrs. Mayme Kolda. She is still active in the Conservatory.

The impact of the Hrubys is not only musical, as witness Alois' work in finding which

wind instrument to study so as to correct faulty mouth formation—work which won him a laudatory commendation from the National Dental Association.

These six brothers and one sister can boast membership in Local 4 running collectively to 335 years, divided as follows: Frank, age 72, clarinet, sax, piano and viola, 55 years; Alois, age 69, trumpet, cello, 53 years; John, age 67, violin, trumpet, 51 years; Fred, age 63, piano, clarinet, 47 years; Charles, age 61, trumpet, sax, 45 years; William, age 57, trumpet, drums, 41 years; Mayme, age 59, piano, cello, 43 years. Total 335 years.

The story of the six brothers and their school of music, in fact, shows a cross section of musical growth in Cleveland for the past fifty years. In view of the significance of their activities, the Ohio Music Teachers Association recently appointed a committee under the chairmanship of Isidor J. Mattlin to make arrangements for a testimonial banquet to celebrate the fortieth anniversary, May 5, at the Statler Hotel, of the six Hruby brothers in their Conservatory of Music. It promises to be a gala occasion—one which will highlight Cleveland as a center of musical culture.

FESTIVALS

(Continued from the preceding page)

A newly formed Festival Orchestra made up of about forty musicians will play under guest conductors Reginald Stewart and Heinz Unger. The Festival Chorus, under the direction of Elmer Iseler, which was formed for the festival last year, will appear again this season.

Programming will include a judicious mixture of new and old works. As in last year's music program, the festival will commission new compositions from the pens of Canadian composers. For the first time, it will present opera to Stratford's audiences: *The Rape of Lucretia*, by Benjamin Britten.

★★ The Ravinia Festival in Chicago will run from June 23 to August 11. Fritz Reiner will open the series.

★★ The Chautauqua Institute will present operas and symphony concerts at Chautauqua, New York, from July 6 to August 22.

★★ The University of Puerto Rico will hold its annual festival again this June, this time under the sponsorship of the newspaper, *El Mundo*, and its radio and television adjuncts, WKAQ and WKAQ-TV. The week of eight performances will take place in the University Theatre with the university buying up the balcony for its students. The major music event on the island, this festival will engage some of the best opera singers and instru-

mentalists of the United States as well as distinguished Puerto Rican musicians.

★★ The thirty-ninth successive season of Stadium Concerts in New York City will open June 18 and continue for six weeks through July 28. Thirty concerts will be offered on Monday, Tuesday, Wednesday, Thursday and Saturday evenings. Six conductors have been engaged: Pierre Monteux will open the season, followed by Vladimir Golschmann, Alexander Smallens, Thomas Scherman, Howard Mitchell, and William Strickland.

★★ The Central City Opera House in Colorado will present a new work during its summer season. On July 7 it will premiere Douglas Moore's *The Ballad of Baby Doe*, a work derived from mining history.



● **Joseph Hawthorne:** Reports of the progress made by the Toledo Orchestra during its first season under the directorship of Joseph Hawthorne, speak well for the enterprise of this conductor. The orchestra with its twenty-six new members (total membership seventy-seven) has a stronger string section and a fuller horn section. Every concert has included a local premiere, two of which were Roy Harris' Third Symphony and Liebermann's Jazz Concerto in which the Sauter-Finegan Band was used as solo ensemble. At this concert 200 persons were turned away, after every inch of standing room had been utilized.

This is not the first time Mr. Hawthorne has proved his ability to develop an orchestra. His five-year conductorship of the Chattanooga Symphony was just as fruitful. He inherited an amateur three-concert-a-season orchestra when he went to Chattanooga in 1949 (budget \$6,000) and left it as an organization of seventy-five players under contract for twenty weeks (budget \$55,000).

This able conductor is a native of Provincetown, Massachusetts, and a graduate of the Juilliard School of Music. He studied with Nadia Boulanger in 1927. A graduate of Princeton, he conducted the Princeton Orchestra from 1927 to 1930. He has toured the United States and Canada with the Ballet Theatre. During the war years, while he was stationed with the Navy in Connecticut (1943-44) he was conductor of the New London Symphony. From 1945 to 1947 he was principal violist and assistant conductor of the Dallas Symphony. In 1949 he became conductor of the Chattanooga Symphony, and in 1955 of the Toledo Orchestra.

● **Sir Ernest MacMillan:** This month Sir Ernest MacMillan rounds out twenty-five years as conductor of the Toronto Symphony Orchestra, and it is this month (April) which he has chosen as his date of retirement. The Toronto Symphony Orchestra, although active intermittently from about 1908 and steadily from 1923, has developed greatly since Sir Ernest became its conductor in 1931. During the preceding eight years its schedule was confined to afternoon programs of one hour's duration as well as a few broadcasts and concerts for children. Since 1931 it has been giving full-length programs—mostly in the evenings—and now gives in the neighborhood of eighty concerts annually.

Sir Ernest has been indirectly concerned in fostering and developing several other orches-

tras in Canada, and has conducted concerts in more than a dozen Canadian cities other than Toronto.

The "Dean of Canadian Conductors" was born August 18, 1893, in Mimico, Ontario, the son of Rev. Alexander MacMillan and the late Wilhelmina Ross, both of Toronto. At the age of ten he began to appear as concert organist, including a performance in Massey Hall, Toronto, before an audience of 4,000. At the age of thirteen he became associate of the Royal College of Organists and four years later became a Fellow of that body, receiving the Lafontaine Prize for the highest marks awarded.

The schools and universities he attended are too numerous to mention. His degrees were acquired in Scotland and England, as well as Canada. While in Edinburgh, he studied under the late Professor Frederick Niecks, world-famous authority on Chopin; under the renowned organist and composer, Alfred Hollins, and under Dr. W. B. Ross. He has held several important posts as organist and choirmaster, the first at Knox Church, Toronto, where he was appointed at the age of fourteen.

While he was visiting Bayreuth in the Summer of 1914, the war broke out, and he was interned in Germany in the Ruhleben Prison Camp, remaining there until November, 1918. During his imprisonment he gained the degree of Doctor of Music from Oxford University, composing as thesis a setting of Swinburne's Ode, "England." Since then his reputation as a composer has steadily grown.

In 1926 he was appointed principal of the Toronto Conservatory of Music, succeeding the late Dr. A. S. Vogt, whom he also succeeded as Dean of the Faculty of Music in

the University of Toronto. He resigned his former office in 1942 to devote himself completely to concert work.

In 1931 he was appointed conductor of the Toronto Symphony Orchestra, succeeding the late Dr. Luigi von Kunits. Since that time he has presented programs of wide interest, and introduced many new works to Canadian audiences.

On April 30, 1931, he was honored by election to Fellowship in the Royal College of Music, the first Canadian to receive this distinction. In 1935 he was knighted by His Majesty King George V "for services to music in Canada," the only musician resident in the British Dominions until then to receive the honor. He was elected a vice-president of the Royal College of Organists, 1936, and to honorary membership in the Royal Academy of Music, 1938.

He has been guest conductor of the Philadelphia, N.B.C. (New York), Chicago (Hollywood Park), Washington and Los Angeles (Hollywood Bowl) orchestras, also the Fox Sunday Evening Hour (Detroit), Buffalo, Indianapolis, Montreal (Les Concerts Symphoniques for eleven successive years) and Vancouver. He toured Australia in 1945 as guest conductor of concerts given by the Australian Broadcasting Commission. In 1946 he conducted a series of concerts of the Orquestra Sinfonica Brasileira in Rio de Janeiro. In December, 1952, and again a year later he conducted *Messiah* in Salt Lake City. He has acted as adjudicator at the principal competitive musical festivals in Canada, and at the National Eisteddfod of Wales.

● **Rudolph Ringwall:** Announcing his retirement after a thirty-year tenure with the Cleveland Orchestra, Dr. Ringwall has been the orchestra's assistant conductor from 1926 to 1934 and its associate conductor from 1934 to 1956. He has also done a real service to the city of Cleveland through his educational concerts extending over three decades. Each year 60,000 youngsters, fully prepared in the schools for the programs, attend concerts conducted by him in Severance Hall. This "Cleveland Plan," is organized in cooperation with the Board of Education and its supervisor of music appreciation, Miss Lillian Baldwin.

Dr. Ringwall has also been conductor through the years of the "Twilight Concerts" modeled as a continuation of the educational concerts. Dr. Ringwall prefaces the compositions played with short and to-the-point re-

(Continued on page fifty)

Sir Ernest MacMillan



Joseph Hawthorne



Rudolph Ringwall



INTERNATIONAL MUSICIAN

SYMPHONIC SIDELIGHTS

★★ A performance of Mozart's *Requiem* was the high point of the season of the Oklahoma City Symphony. Conducted by Guy Fraser Harrison, the event took place on March 27.

★★ Jacques Singer conducted the final pair of concerts of the Indianapolis Symphony, March 24 and 25.

★★ Leonard Bernstein conducted the Symphony of the Air in an all-Stravinsky program at Carnegie Hall, New York, March 8.

★★ Edvard Fendler has been re-engaged for the next two years as conductor and musical director of the Mobile (Alabama) Symphony Orchestra. This will be his fifth and sixth season with that organization.

★★ Sir William Walton's three-act poetic-tragic opera of the Trojan War period, *Troilus and Cressida*, opened the three-week Spring season of grand opera at New York City Center March 28. Joseph Rosenstock conducted.

★★ Verdi's *Rigoletto* received four productions under the direction of Dr. Don L. Earl at Brigham Young University February 22 through 25.

★★ The concerts at Hollywood Bowl will open on July 10 and continue until August 30.

★★ Over fifty opera companies throughout the United States were present at the invitation of the National Council of the Metropolitan Opera Association at a two-day conference held by its Central Opera Service on March 16 and 17. The good news came out at the conference that in two years, opera performances in the United States have reached

an average of nine per day, with an annual total of 3,217 presentations by 544 groups in forty-seven states. Of the 210 different operas given during this period, sixty-five were standard repertory works, seventy-four by American composers, thirty-three by contemporary Europeans, and thirty-eight from less familiar eighteenth and nineteenth century works. In number of performances *Amahl and the Night Visitors* led the American opera list with 196 performances to its credit.

★★ Beethoven's Ninth was the end-of-the-season offering of the San Antonio Symphony Orchestra under the baton of Victor Alessandro. The 150-voice chorus, under the direction of Bess Hieronymus, had been in rehearsal since the early part of January. This great work was also presented by the Rockford (Illinois) Symphony, Arthur Zack conductor, and Allen Elmquist, chorus director.

★★ During his guest-conductorship of the Houston Symphony, Milton Katims introduced to these audiences Ernst Toch's *Fairy Tale for Orchestra*, a work commissioned for the Seattle Symphony and performed there two weeks earlier.

★★ As the third and final program in the Mozart Cycle, the Philadelphia Orchestra presented, at the concerts of March 30 and 31, a performance of that composer's Mass in C minor. Eugene Ormandy conducted the work.

★★ Rochester and Buffalo have recently enjoyed an inter-city opera venture. The first performance was given in Rochester on March 20 when Josef Krips, conductor of the Buffalo Philharmonic, directed Mozart's *Don Gio-*

vanni in the Eastman Theatre. Sixty members of the Buffalo Philharmonic were in the orchestra, and the Buffalo State Teachers College Choir sang the choral numbers.

This production and that presented with the same organization in Buffalo on March 16, form an experiment undertaken jointly by the Buffalo Philharmonic Orchestra Society and the Rochester Civic Music Association.

★★ When it wound up its fourth tour on March 24 in White Plains, New York, the Boston Pops Tour Orchestra, conducted by Arthur Fiedler, had completed eighty-two dates over a twelve-week period since January. For the first time the group went as far as the Pacific Coast.

★★ George Barati, conductor of the Honolulu Symphony, has been signed for two more years with the orchestra. This will make his tenure there eight years.

★★ The 1956 Grant Park Concerts season in Chicago will again this year include thirty-one concerts scheduled to start June 27 and extend through August 19, with four programs scheduled each week except one.

★★ The Boston Symphony Orchestra under the direction of Charles Munch will give the 1956 Berkshire Festival at Tanglewood in Lenox, Massachusetts, from July 4 to August 12. It will consist of six weekends of concerts on Friday and Saturday evenings and Sunday afternoons following the plan of last year, when two weekends of "Bach-Mozart" concerts in the Theatre-Concert Hall were followed by four weekends in the Shed. In addition there will be a series of six concerts by chamber music groups on Wednesday evenings in the theater through this period.

★★ Cleveland pianists Ward Davenny and Arthur Loesser played Mozart's Concerto for Two Pianos and Orchestra in E flat major with the Cleveland Orchestra at its April 5 and 7 concerts. George Szell conducted.

What is COPE?

(Continued from page seven)

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Highlights of The Union Labor Life Insurance Company

●● In 1955 the Union Labor Life Insurance Company group life insurance in force amounted to over \$741 million, nearly three times the total achieved five years ago. It also represents a gain of \$33 million over the previous year's high. Total life insurance in force was a record \$771,347,440.

●● ULLICO living benefits showed a continued gain in 1955 as total payments reached \$17,669,374, as against death payments of \$5,693,264 for the year. Total payments to policyholders and beneficiaries amounted to \$23,362,638.

●● ULLICO assets increased 17.2 per cent over the previous year to a record \$25,092,651. Income from premiums, investments and other sources increased to \$27,293,596, a gain of 20.4 per cent in one year.

●● For each \$1.00 of liabilities, ULLICO owned \$1.27 of assets for the protection of policyholders and shareholders.

●● Company liabilities amounted to \$19,695,284 after providing for required reserves and other mandatory obligations. Special surplus funds, capital and unassigned surplus increased by \$277,802 to a total of \$5,397,367.

TO THE MEMBERS

The following item was inadvertently omitted from the Minutes of the Mid-winter meeting of the International Executive Board in the March, 1956, issue of the International Musician. This is in connection with the appearance of Messrs. McCarthy and Schneider of Price Waterhouse and Company, auditors for the Federation:

"Mr. McCarthy states they found the accounts of the Treasurer and the International Musician in perfect order and commitments both the Treasurer and Secretary on the efficient manner in which the financial affairs under their supervision were handled."

Where they are playing



PERRY MARTIN



COUNT BASIE



FRANK YORK



GWEN BARI



JOACHIM GUNTHER

PERRY MARTIN is now appearing nightly at Madigan's Steak House, Carle Place, Long Island, New York . . . COUNT BASIE is set for a two-month tour of the continent beginning September 1, and will play U. S. camps in Britain . . . FRANK YORK is in his sixth year at the College Inn Parlorhouse of the Hotel Sherman in Chicago, Illinois . . . Singer, pianist GWEN BARI is doing engagements in Tokyo, Manila, Hongkong, Bangkok, Okinawa and other far East spots . . . JOACHIM GUNTHER has been playing the piano at Allgauer's on the Ridge in Chicago since July 13, 1948.

Send advance information for this column to the International Musician, 29 Division St., Newark 2, N. J.

EAST

Jack Garnett and the Music Masters are playing one-nighters in the Middle Atlantic vicinity. Phyllis Hartman is the songstress for the band.

The Johnny Dee Trio (Al Strong, Eddie Walters, and Johnny Dee) are at the Rainbow Inn in New Brunswick, N. J. . . . Don Renalds, Ralph Masetti and Billy La Porta are completing a three-year contract at the Park Crest, Pennsauken, N. J., in June.

The Bob Ellis Trio is working at the Boro Lounge, Kew Gardens, Long Island, N. Y. . . . Ray

Scotti's Music has been booked for another six months' stand at the White Cannon Inn, East Rockaway, Long Island. The group includes Ray Scotti, trumpet and leader; Jerry Ross, bass and vocals; Johnny Larenga, drums; Sal King, tenor; Wally Cyril, piano and vibes.

Phil Cavezza and his Orchestra recently opened at the Vogue Terrace in Pittsburgh, Pa. Carl Hirce does the vocals and doubles on guitar.

Richard Dreher is on the road with his newly organized band of ten men doing a series of one-nighters in the East, starting in Waterbury, Conn. . . . Roland Young and his eight-piece aggregation are doing a long stay at the Fairway Restaurant in Bridgeport, Conn.

NEW YORK CITY

Alan Hayes, formerly with Borrah Minevitch's Harmonica Rascals, is featured with the Georgie Kaye Quartet doing club dates in the New York City area . . . Organist Hal Atkinson played at the International Flower Show the week of March 11 through March 17 . . . Two bands shared a concert of jazz at Carnegie Hall on March 17: those of Louis

Armstrong and Woody Herman . . . Harpist James G. Kirk has been held over indefinitely at the Hotel Biltmore.

MIDWEST

The Buddy Laine Orchestra is scheduled for the Chevy Chase Country Club in Wheeling, Ill., April 7, 14, and 21 . . . The "Chili" Childers Combo is appearing at the Labor Temple in Anderson, Ind., as well as doing country club dates in that territory.

Organist Chet Markert plays the combined cocktail and dinner hour at the Neil House Hotel in Columbus, Ohio, and from nine until midnight the new Chez Patee . . . George Towne and his Orchestra are approaching their fifth season at the Neil House . . . The Desert Inn in the same city presents Bill Libero at the organ . . . The Hollywood Restaurant, also in Columbus, has organist Betty Terry . . . Jack Hall has opened at the Netherland Plaza in Cincinnati, Ohio . . . Singing guitarist George Young is doing a single act in the Detroit, Mich., area.

The Cabana in Kansas City, Mo., presents the keyboard stylings of Helen Scott.

CHICAGO

Included in the Aragon's lineup for the coming months are: Chuck Foster, April 1 to June 17; Eddy Howard, July 17 to August 13; Chuck Foster, September 9 to November 25.

SOUTH

The Three Jacks (Bill Abrenethy, piano; James Calomeris, sax; and Joe Burch, drums) are signed for another one-year contract at the Wheel Bar in Colmar Manor, Md. . . . Lloyd Zimmerman and his Orchestra, doing club dates in Baltimore, Md., are now playing a two-year engagement at the Moose Club. With Zimmerman on bass, the group includes Eddie Luetner on drums, Brent Cooper on sax, and Al Hornig at the keyboard.

Accordionist-vocalist Frank Ramoni has been booked for four weeks in the cocktail lounge of the Sea View Hotel in Miami Beach, Fla. . . . Jack Collins is based at Wolfie's Bull Pen in Miami Beach for an indefinite stay . . . The Lynn Gardner Trio (Lynn Gardner, Lonnie Corzine, and Jerry Woody) opened a two-month engagement at the Naval Air Station Officer's Club in Pensacola, Fla., the beginning of

INTERNATIONAL MUSICIAN

March . . . Don Baker and his Orchestra remain at the Lago Mar Hotel in Ft. Lauderdale, Fla. Lynn Carole does the vocals . . . Johnny Lane and his Dixieland Band remain in the Marine Room of the Port Paradise Hotel and Villas in Crystal River, Fla., indefinitely.

The Alabama Cavaliers, located at the University of Alabama, play Air Force and Army bases in the South and many collegiate dances at Southern universities.

The Mel Spain Orchestra has been doing casual engagements in North Louisiana for the past five years.

WEST

Lee Holden is currently with the California Hayride Stage Show touring Northern and Central California . . . Black Jack Wayne and Al Rego perform every Saturday night at the western dance held at the Garden of Allah in Niles, Calif. . . . Accordionist Frank Judnick is doing society dates with Ernie Heckscher in San Francisco, Calif., as well as playing the Downtown Bowl Cocktail Lounge.

Johnny Duke will close at the Broadmoor Hotel, Colorado Springs, Colo., on May 12 after a seven-month run and will open at the Capital City Club, Atlanta, Ga., on May 22 for three and a half months.

CANADA

Hal MacFarlane has fronted his orchestra at the Brock Ballroom in Peterborough, Ontario, for fifteen consecutive seasons. During the Summer months the aggregation performs at the Pines Pavilion on Lake Chemung, six miles from Peterborough. The personnel, all members of Local 191, Peterborough, includes Barry Wills, Jack Thackeray, Jack Chittick, Greg Knox, Earl Johns, Wally Parnell, Bill Collison, Nicky Humphries, Hal MacFarlane, Norman Moffatt, Bert Godwin and Herb Knox.

King Ganam and his Sons of the West are in their fourth consecutive year at the Casa Loma Ballroom in Toronto, Ontario . . . Pete Brady and his Playboys have been signed to appear nightly at the Edison Night Club in downtown Toronto . . . Hammond organist Lloyd Burry is the attraction in the Tropical Room of the Ford Hotel in Toronto.

ALL OVER

Andy Arcari's itinerary includes the Accordion Frolics at the Lane Tech High, Chicago, Ill., April 22; the Festival of Music at the University of Oklahoma, Oklahoma City, Okla., April 28 and 29; and a concert at the Liberty High School in Bethlehem, Pa., on May 6.

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The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the *International Musician* monthly since June, 1954, contains the names of all companies up to and including March 15, 1956. Do not record for any companies not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 3—Indianapolis, Ind.
Focus Records

Local 4—Cleveland, Ohio
Buddy Records
Chardon Recording Company

Local 5—Detroit, Mich.
Tab Recording Company

Local 8—Milwaukee, Wis.
Continental Records, Inc.

Local 9—Boston, Mass.
Pilgrim Records

Local 10—Chicago, Ill.
Disc-Co Records (subsidiary to Beam Records)
Regis Records (formerly Windy City Music Company)

Local 11—Louisville, Ky.
Acme Records, Inc. (reinstated)

Local 47—Los Angeles, Calif.
Artel Records
Bel Conto Magnetic Tape
Chorde Publishing and Recording Co.

Classic Records (renewal)
Diamond Record Company
Essex Productions, Inc.
Flash Record Company
Freeway Jazz Records
Jet Records (subsidiary Tampa Records)
Kim Recording Company
Kimberly Records
Page 29 (subsidiary Marquee Records)
Rodeo Records (subsidiary to Excell Records)
The Tartan Record Corp.
Tweed Enterprises
Western Recorders

Local 60—Pittsburgh, Pa.
Fee Bee Music
Andrew Levitske Recording Studios

Local 65—Houston, Texas
Daffan Records

Local 73—Minneapolis, Minn.
Swedien Recording Studios, Inc.

Local 77—Philadelphia, Pa.
K & M Records

Local 149—Toronto, Canada
Canadian Music Sales Corp., Ltd.

Local 154—Colorado Springs, Colo.
Rocky Mt. Recording Company

Local 174—New Orleans, La.
Patio Records

Local 231—Taunton, Mass.
New England Record Company

Local 237—Dover, N. J.
Princess Recording

Local 248—Paterson, N. J.
Ray W. Repkay Recording Co.

Local 257—Nashville, Tenn.
Reject Records

Local 341—Norristown, Pa.
Console Recording Studio (reinstated)

Local 369—Las Vegas, Nev.
Las Vegas Records (cancelled)

Local 406—Montreal, Canada
Encore Recording Company

Local 474—Ketchum, Idaho
Diversion Records

Local 655—Miami, Fla.
Flamingo Record Company

Local 679—Muskegon, Okla.
Stardale Recording Company

Local 687—Santa Ana, Calif.
Electrone Record Company

Local 802—New York, N. Y.
Candlelight Records
Choice Records
Rudy deSaxe
Franklin Recording Company, Inc. (cancelled)
Gold Tone Record Company (renewal)
Jefferson Records
Mutually Owned Society for Songwriters, Inc.
Plaza Music, Inc.
Unique Recording, Inc. (cancelled)
Your Record Company



BOOK NOTES

The Musician's Guide, The Directory for the World of Music. 462 pages. Music Information Service, Inc. \$5.00.

The ramifications of music as a business, as a profession, as an educational force and as an art are so complex and far-flung that one's memory—not to say one's imagination—quails at the thought of encompassing it. Here is a directory, then, that does the work for one. Comprehensive, accurate (in so far as so fast-changing a world can hold to that word) and workable, it is what the yellow book is to telephone users.

Listed are advertising agencies, concert halls, dance halls, bands, agents, managers, schools, parks, film manufacturers, opera companies, publications, writers, composers, radio and television stations, record companies, symphony orchestras—to name just a few of the compilations. If editor, librarian, or professional musician wishes to know how many chamber operas are in current use, which composers belong to ASCAP and which to BMI, which cities have A. F. of M. locals, where marching bands are centered, which colleges and universities have music departments and who heads them, and who are the music writers on national magazines, he need only turn to the index to track them down.

Twenty-eight articles by notables in the field of music preface the book. The longest—and meatiest one—is called "The Musician's Fight" and is written by President Petrillo. It starts off: "To the man in the street, canned music means a catchy tune from a phonograph

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John H. McClure

Local 63, Bridgeport, Connecticut, is very proud of the fine record made by John H. McClure who has been re-elected as vice-president and business agent of that local for his fifty-four consecutive term without a single defeat in all these years. Members of Local 63 have great admiration and respect for his loyalty and efforts in their behalf. As they put it, "Hem don't mean a thing to Jack as he is always ready to do and help anyone at any time regardless what the task is." Brother McClure, who is eighty-two years old, will be honored guest at a banquet given by the Central Labor Union in Bridgeport on May 2.

or jukebox, a brand-new number offered by a radio disc jockey or background music on television. To my ears, as president of the American Federation of Musicians, and to those 252,000 member musicians, canned music means trouble—it has meant trouble ever since Thomas Edison invented the phonograph. For canned music, whether on recording or tape, when it's used commercially proves a destructive force to the professional musician. It takes his job. You'll want to read the rest of this illuminating article.

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● ROSS TAYLOR, who is the first French horn of the San Francisco Symphony, was born in 1920 in Berkeley, California, and started out in Junior High as a trumpet player. He switched to horn soon after, however, and played in the University of California Band and Symphony and the Berkeley Young People's Symphony in his pre-graduate days.

In 1943 he joined the Port of Embarkation Band at Fort Mason, California. On being discharged in 1946, he entered the Juilliard School of Music in New York for four years of study under James Chamber, solo horn of the New York Philharmonic. From 1947 to 1950 he was fourth horn in the New York Philharmonic after which he joined the Cleveland Orchestra as solo horn, remaining there until 1955. During this period he taught at Baldwin Wallace Conservatory in Berea, Ohio. In 1955 he joined the San Francisco Symphony as solo horn.

● NORMAN PAULU, concert master of the Oklahoma City Symphony, began studying violin at the age of ten and entered the Eastman School of Music in 1947. He received his B.M. degree in 1951 and his Artist's Diploma in 1953. In 1947 he made his debut as soloist with the Cedar Rapids Symphony. He played in the Rochester Philharmonic for five years, in the Rochester Civic for two. In the Spring of 1953 he was concert master of the Eastman School Broadcasting Orchestra over N.B.C. During the summers of 1953 and 1954 he was violin teacher and first violinist of the string quartet at Rocky Ridge Music Center, Estes Park, Colorado.

During his service in the army he played the Beethoven Concerto with the Seventh Army Symphony, and was a member of the Seventh Army String Quartet. On January 10 of the present year he performed William Walton's Violin Concerto with the Oklahoma City Symphony Orchestra. He is a member of the Oklahoma City Symphony String Quartet and this semester is directing the chamber music workshop and recital course at Oklahoma College for Women, at Chickasha.



● JOHN A. DI JANNI, who is solo violist of the Metropolitan Opera Orchestra, is one of the few viola players who began on that instrument (rather than the violin) with the intention of making it his career instrument. Born in New York City November 23, 1909, Mr. Di Janni began studying at the age of seven with his father, Albino Di Janni, a graduate of the Conservatory of Naples and pupil of Schradieck, Auer and Thompson.

At the age of fourteen, Di Janni, Junior, joined the American Orchestral Society (now called the National Orchestra Association of New York City). Meanwhile he studied composition, orchestral training, and conducting, as well as piano, the latter under Adriano Adria. While in high school at West New York, New Jersey, he was conductor of the high school orchestra, this when he was sixteen years old.

In 1929 Mr. Di Janni joined the La Salle String Quartet, which was coached by members of the famous Flonzaley String Quartet.

INTERNATIONAL MUSICIAN

This group presented concerts in Carnegie Hall, Town Hall (both in New York City), and at the Brooklyn Museum, and was heard over Radio Station WEAJ three times weekly. Mr. Di Janni appeared as soloist monthly over the same network. He served also as guest artist with the Saldenberg Symphonette, the Wallenstein Symphonette and as a member of the R.C.A. Victor recording symphony.

Mr. Di Janni, Senior, had joined the Metropolitan Opera Orchestra in 1918 and, in 1932, John Di Janni became affiliated with the same orchestra as extra man. In 1935 he was made a regular member of the viola section and in 1936 succeeded his father as solo violist. For nine years thereafter, that is until his father retired in 1945, the two Di Janni's occupied side by side the first desk seats of the viola section.

Mr. Di Janni has been chairman of the Metropolitan Opera Orchestra committee for eight years.

He appears on occasion as soloist with other orchestras. In February he was the soloist at a concert in the series of Collegium Concerts of Englewood, including on the program works by Bach, Di Janni, Bloch, Mozart, and Dittersdorf. The program was repeated at a concert on March 25 in the Woman's Club of Morristown, New Jersey.



● ROGER M. SCOTT, first chair contrabass with the Philadelphia Orchestra, was born in Brooklyn, New York, the son of a college professor (father) and a social worker (mother). He first began playing at the Cheltenham High School in that Pennsylvania town, and later joined the Old York Road Symphony, also of the Quaker State. He studied at the Curtis Institute under Anton Turello and, in 1941, toured the country as a member of the All-American Youth Orchestra under Stokowski. For four years he played with the Marine Band in Washington. In 1946 he became a member of the Pittsburgh Symphony under Fritz Reiner and in 1947 joined the Philadelphia Orchestra. In 1948 he was elevated to his present position.

Mr. Scott has given recitals at the National Gallery and at the Phillips Memorial Gallery in Washington, D. C., and at the Art Alliance and Academy of Music in Philadelphia.

One of his prized possessions is an early eighteenth century bass violin, a museum piece, inlaid with mother-of-pearl, made by Lorenzo Evangelisti.

His hobbies are golf, photography, and refinishing antiques.



● MAX WOODBURY, solo trumpet of the Indianapolis Symphony, was born in Ogden, Utah, in 1907 and began his study of the trumpet there under private instructors. He was with the Cleveland Orchestra for seven seasons, with the Chautauqua Symphony for nine seasons and with radio and moving picture studios in Hollywood for two years before joining the Indianapolis Symphony in 1937. He taught in Indiana University for eight years and has been teaching at Ball State College (Muncie, Indiana) for the past eight years.



● JOSEPH MARIANO, first desk flute of the Rochester Philharmonic Orchestra, is a native of Pittsburgh, Pennsylvania. He started his career as first flutist of the National High School Orchestra, and was accepted as an artist student at Curtis School of Music in Philadelphia. From there he went directly to the position of first flute with the Washington (D. C.) National Orchestra. One year later he joined the Rochester Philharmonic, and, in his early twenties, became an Eastman School faculty member. He has a fondness for playing with string quartets and for recitals with harp accompaniment. He played with the Modern Art String Quartet in the late Georges Barrere's own Woodstock for one season.

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Peoria String Quartet. Allen Cannon, violinist; J. Elmer Szepessy, violinist; Laura Wickerham, violist; Ruth Johnson, cellist.

★★ The New York Chamber Ensemble presented a concert on March 10 which included a trio, a quartet, a sextet and an octet, with modern composers Aaron Copland, Arthur Honegger, Claude Debussy and George Enesco represented. Dimitri Mitropoulos conducted. The executive committee of the New York Chamber Ensemble consists of Leon Temerson, David Kates and John Wummer. During the past four years, as the "Philharmonic Chamber Ensemble," this group has already established a notable reputation for the presentation of outstanding contemporary works and classics seldom played because of their unusual combinations of instruments. Founded in 1951 by Leon Temerson and other members of the New York Philharmonic-Symphony, it has had the honor of continuous participation and assistance of Dimitri Mitropoulos.

★★ The Peoria String Quartet, organized in 1951, has been giving chamber music concerts each season at the LaSalle Room of the Pere Marquette Hotel in that city. This year it has included a Mozart work on each program in commemoration of the 200th anniversary of Mozart's birth. The series of free concerts is financed by a patron list which has grown from fifteen the first year to over fifty at the present time. The group also gives concerts at various grade schools in Peoria and nearby towns. Plans for the future include the premieres of new American chamber works and a more extensive tour to nearby colleges and universities.

Allen Cannon, who organized the quartet, is concert-master of the sixty-five-piece Peoria Symphony and is an associate professor of music at Bradley University. The second violinist, J. E. Szepessy, has been director of the string program at Central High School for the past twelve years. Laura (Mac Masters) Wickerham, violist, is a graduate of Manhattan Music School and a member of Local 802. Ruth Johnson is first cellist of the Peoria Symphony. She completed her college work at the New England Conservatory of Music.

Of interest in the world of . . .

CHAMBER MUSIC

★★ The Cassenti Players, "chamber music with an orchestral sound," which hails from Vancouver, B. C., Canada, was founded by George Zuckerman in 1953. It has given three tours, including British Columbia, Washington State, Oregon, Idaho and Montana, as well as several concerts in the home city. At present the group is involved in a cycle of seven alternate Sunday half-hour broadcasts which conclude with a performance of the Schönberg Quintet. Though the group is primarily a woodwind quintet, it on occasion adds violin and piano.

★★ The Annual Festival of American Music, which WNYC put on in the days between Lincoln's and Washington's birthdays, featured 130 events including organizations from all over the country — college music departments, conservatories and composers and performers. The opening free concert of this

WNYC festival on February 12 at Town Hall by the Saidenberg Little Symphony Orchestra was underwritten by the Music Performance Trust Funds of the Recording Industry through the cooperation of Local 802, New York City. One advantage of a non-commercial, municipally owned and operated station like WNYC is that it can make and preserve a tradition as fruitful as this Festival of American Music.

★★ The Chattanooga Symphony String Quartet—Julius Hegyi, violin; Merton Shattuck, violin; Jean Honl, viola; Martha McCrory, cello—presented a Mozart program at Sewanee, Tennessee, on February 5, 1956.

★★ The Paterson Trio and the Paterson Septet presented a program in Fair Lawn, New Jersey, on February 8. The program included works of Dvorák, Mozart and Saint Saëns.

Cassenti Players. Left to right: George Zuckerman, bassoon; Kenneth Helm, flute; Roland Dufrens, oboe; Douglas V. Kent, French horn; John Arnott, clarinet.



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The members of the trio are Isabelle Wegman, violin; Isadore Freeman, piano; Carl Wegman, cello. In the septet Caroline Card, violin; Macy Gordon, viola; Frank Salerno, bass; Matthew Sellitti, trumpet; plus the Paterson Trio members make up the ensemble.

★★ On May 16 the Arco-Arte Sinfonietta will present a concert in the Free Library of Philadelphia under the conductorship of Norman Black. Lorne Munroe will be the cello soloist. This concert is made possible through a grant from the Music Performance Trust Funds of the Recording Industry. The Arco-Arte Sinfonietta is an ensemble of eighteen virtuoso string players, all members of the Philadelphia Orchestra. Its repertoire includes great works, ranging from sixteenth century to contemporary composers. Many American composers are given first performances of worthy new works through this organization. The players of the ensemble, as well as eminent guest vocal and instrumental artists appear with the group.



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

United States in 1938 and soon joined the Boston Symphony. After active service in the army he became first violinist with the New York City Opera and the City Center Symphony. Parisot, a native of Natal, Brazil, has made five guest solo appearances with the New York Philharmonic-Symphony.

★★ The Stanley Quartet, which is presenting a series of Sunday afternoon concerts at Ann Arbor, Michigan, this year, came into existence in 1949. Its personnel is Gilbert Ross, violin; Emil Raab, violin; Robert Courte, viola; Oliver Edel, cello. In its six years it has presented forty-four public concerts in Ann Arbor, and a like number in other Michigan communities. It has played concerts at the Library of Congress in Washington, in Cleveland and Charleston, and at eastern and midwestern colleges and universities. In addition, the quartet has given many concerts for young people, participated in state and national professional and educational conferences, string clinics, and special programs, and has recorded contemporary music. It has given ten world premieres in Ann Arbor.

★★ The Vienna Octet, a group consisting of first desk winds and strings of the Vienna Philharmonic, will tour America in the 1956-57 season, as will the Smetana quartet from Prague.

★★ The New York Pro Musica Antiqua, under the direction of Noah Greenberg, started on a three-month tour of Europe April 1, during which time fifty-five concerts will be given. The project is sponsored by the International Exchange Program of the American National Theater and Academy.

★★ Daniel Saidenberg and his Little Symphony are presenting concerts regularly in New York City this season.

★★ The Claremont String Quartet which made its Town Hall, New York, debut a year ago presented three chamber music concerts during February and March. American "firsts" for which they are responsible are Shostakovich's Quartets No. 4 and No. 5, and R. Glière's Quartet No. 4. In this series the quartet was joined by David Weber, clarinetist; John Barrows and Joseph Singer, French hornists; and Frank Brief, violist in the performance of some of the works. The members of the Claremont String Quartet are Marc Gottlieb and Vladimir Weisman, violins; William Schoen, viola; and Irving Klein, cello.

★★ The Collegiate Sinfonietta of Chicago, a group of thirteen string players with winds added according to required instrumentation, is made up of the best of young instrumentalists from the various colleges and schools in the Chicago area. Also the finest artists of the area appear with the group as soloists. Last year the organization entered Local 10 as a body when it "graduated" from its status as a purely academic organization to a professional unit.

★★ The Los Angeles Chamber Symphony presented on March 4 the much discussed Bartók Music for String Instruments, Percussion and Celeste, Wren's "Serenade for String Orchestra" and Mozart's "Symphonie Concertante" for oboe, clarinet, bassoon, horn and strings. This program was conducted by John Barnett, musical director of the Hollywood Bowl. At a previous concert the Chamber Symphony Orchestra, whose musical director is John Vincent, had as its guest conductor Igor Stravinsky in a program of his own works.

★★ The Curtis Quartet recently passed its twenty-fifth anniversary. Its members are Jascha Brodsky, first violin; Max Aronoff, viola; Orlando Cole, cello; and Enrique Seratos, second violin.

(Continued on page forty-nine)

★★ The New Music Quartet, long a featured attraction at the Aspen Music Festival, is currently making a three-month tour of Europe and North Africa. This, the first American quartet to be sent abroad under the joint auspices of the State Department and the American National Theater Academy (ANTA), is composed of Broadus Erle and Matthew Raimondi, violins; Walter Trampler, viola, and Aldo Parisot, cello. Erle was born in Chicago and began his study of the violin at the age of three. He has held the position of first violin with the Ballet Theater and the Columbia Recording orchestras. Raimondi is a New Yorker. After graduating from the Juilliard School he continued his work at Columbia University and is an alumnus of New York's well-known High School of Music and Arts. Trampler, as a member of the Strub Quartet, toured Europe annually from his home in Munich. He came to the

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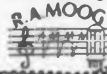


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MUSICIAN IN APRIL

So April comes and fragrant days are here.

Musicians trained to time with care their measures

Now sound finale to the Winter, serene, And look ahead to Springtime's needs and pleasures.

The tumult of past concerts in their brain.

They pause again outside the concert hall

To get the whiff of earth, the smell of rain,

To watch a flower bloom, a petal fall.

And being music makers they will ask—

And answered be without a word or sign—

That they be given strength to fill their task.

That they be freshened as the fern, the vine.

So long (they ponder) as the Spring can offer,

As unexacting as with flowers and trees.

New life to them, then they in turn will proffer

That extra something which they share with these.

—Loren Avis, Local 3, Indianapolis, Indiana.

March was a good month for birthdays among our locals. Local 57, Sarnaw, Michigan; Local 84, Tulsa, Oklahoma; and Local 263, Bakersfield, California, celebrated each its fiftieth birthday. As for fifty-fifth birthdays, fewer than seven locals had them: Local 132, Ithaca, New York; Local 133, Amsterdam, New York; Local 134, Jamestown, New York; Local 135, Reading, Pennsylvania; Local 137, Cedar Rapids, Iowa; Local 138, Brockton, Massachusetts; and Local 139, Hazleton, Pennsylvania.

April has its share of birthdays, too. On April 2, Local 144, Sioux Falls, South Dakota, reached its half-century mark. April 5 and April 15 are respectively the fifty-fifth birthdays of Local 140, Wilkes-Barre, Pennsylvania, and Local 142, Wheeling, West Virginia.

The Florida West Coast Symphony, which operates on a budget of less than \$10,000 and has roots in two communities—Sarasota with a population of 19,000 and Bradenton with a population of 13,600—needed a rehearsal building. Instead of just standing by and waiting for it, they instituted a drive for funds and after a series of bake sales, bazaars, moonlight cruises, square dances and donations, actually raised money enough for a building, which was dedicated within the year—that is, on November 6, 1955—and the whole



Left to right: Allen Brown, pianist; Leon Barzin, conductor; and Lawrence Winters, baritones. Mr. Brown and Mr. Winters were the soloists and Mr. Barzin conducted the orchestra at a musical salute to Negro History Week which was presented by Local 802, at Hunter College Auditorium, New York City, on February 16, 1956. Mr. Barzin is the musical director of the National Orchestral Association and of the Symphony of the Air.

INTERNATIONAL MUSICIAN

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Band leaders are shown warming up for the Optimist Club March of Dimes in Waco, Texas, February 14. Left to right: (top) Omar McKim, Joe Johnson, Jerry Dykes, Sammy Incardona, Charles Adams, Francis Mounce, Chuck Harding, and John Vanston.

Other aims suggested at the meeting were: opportunity for musicians to improve by rehearsing with all types of groups; developing and marketing jazz combos of high musical quality; concert promotions; assisting youthful talent in becoming both proficient and professional; and improving the Seattle jazz scene in general.

—From Local 76's *Musicland*.

The news of the death of Paul Wolfe, President of Local 655, Miami, Florida, comes as a shock to us. For years we have been the recipient of his little cartoons stressing the need of encouragement of live music. His letter-heads, the bulletins of his local and other printed matter sent out from his office were made colorful by such messages as "Live Music Does It Again!" "Live music—no wires—no needles, and confidentially, off the record, it is the real thing . . . Patronize live music!" His seal and insignia



will live after him in the good it does for the cause.

We have received word from Vincent E. Skillman, president of Local 71, Memphis, Tennessee, that on February 24, 1956, President Al Manuti of Local 802, New York, presented on behalf of Local 71 an honorary membership card to William C. Handy "in honor of your outstanding contribution to music in general and specifically for your out-



William C. Handy

standing compositions about Memphis and Beale Street." Mr. Manuti, in company with other officials of Local 802, also presented Handy with his gold card.

Brother Skillman further adds that "the honorary membership card to Handy was only the eighth honorary membership card issued by this local in fifty-eight years and is not given lightly."

This is an honor not only to Handy, composer of "The Memphis Blues" and "Beale Street Blues," but also to Local 71, and we are glad to pass on the news to our members.

—Ad Libitum.

community turned out to participate in the dedication services.

We pass the idea on to other communities in need of a concert hall for what they might make of it.

Workshop," which would be akin to groups which have recently been organized in the East, notably Boston and Washington, D. C. One major purpose of the workshop would be musical self-improvement by reading, rehearsing, jamming, and discussion. The written material is to include scores by Quincy Jones, Herb Pomeroy, and Al Cohn, as well as material written by members.

Local 306, Waco, Texas, sent eight popular local dance bands to the Optimist Club Annual March of Dimes Dance at the Heart O' Texas Fair exhibit on February 14. These provided a choice of music from hillbilly to the newest "rock and roll." All the proceeds of the dance went to the McLennan County Polio Fund. Bandleaders who provided music for the occasion were Johnny Gimble and his Homefolks, Elwood Euker, George Nethery, Omar McKim, Sammy Incardona, Charley Adams, Joe Johnson and Jerry Dykes.

On his appointment as Traveling Representative for the A. F. of M., the officers and the executive board of Local 148, Atlanta, Georgia, honored Herman Steinichen at a dinner on February 23, 1956. Brother Steinichen has served as secretary-treasurer and business representative of Local 148 for twenty years and has done an excellent job. We are pleased to hear of his appointment.

Those membership parties of Local 5, Detroit, must be something worth writing home about. Says Buddy Fields in *The Keynote*, "Tales are told that take one back to lighter years, making one him, for a few fleeting moments, the merriment and capers of a younger heart . . . It's great, friends, real great . . . And to you younger members of our Federation, I can only urge you to continue your membership through the years, so you, too, can be among those in the inner circle . . . Believe me, it's worth while!" At the thirty-year membership party last February, the local admitted seventy-one new members to its ranks.

A group of musicians from Local 76 and Local 493, both of Seattle, Washington, assembled on Sunday afternoon, January 22, to discuss plans for a "Jazz



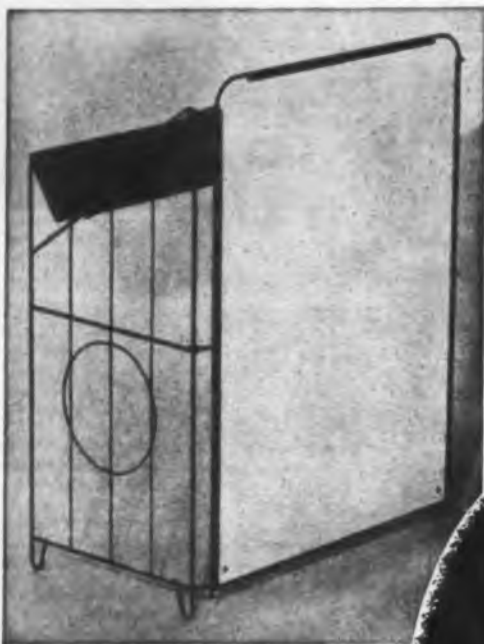
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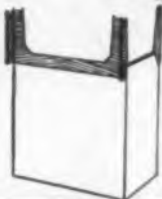
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SYMPHONY AND OPERA



The Arco-Arte Sinfonietta, conducted by Norman Black, is made up almost entirely of first-desk players of the Philadelphia Orchestra.

TOURS During its current season the North Carolina Symphony, Benjamin Swalin, conductor, is giving a total of 107 concerts in fifty-three communities . . . The Philadelphia Orchestra will start its Spring tour in Norfolk, Virginia, April 16 . . . The New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor, ended a week's tour April 15, in which it gave seven concerts in New York State and one in Canada, traveling entirely by bus between cities . . . The New Orleans Philharmonic under Alexander Hilsberg ended the most extensive tour in its twenty-year history March 23, one which comprised twenty-four concerts in seventeen cities . . . The Boston Symphony Orchestra will tour Europe for five weeks during August and September, in cooperation with the International Exchange Program of the American National Theatre and Academy. The tour will take place under the direction of Charles Munch, the orchestra's music director for the past seven years, and is planned to include about twenty-five cities . . . Also under the International Exchange Program is the ten-week tour of the Los Angeles Philharmonic Symphony. This will begin in April and will include Japan, Korea, Hong Kong, Taiwan (Formosa), the Philippines, Thailand, Burma and Indonesia . . . The Symphony of the Air embarks on a tour of Pakistan, India, the Middle and Near East, and Greece and Yugoslavia late this Fall . . . The Metropolitan Opera is visiting seventeen cities on its annual Spring tour during April and May. The tour will end in Toronto on June 2 . . . The Oklahoma City Symphony and its conductor, Guy Fraser Harrison, took to the highways three times before the close of their season. On March 1 they went to Bartlesville, Oklahoma; on March 23 were heard twice in Ponca City, and on March 26 performed the Mozart Requiem in Durant.

SPECIAL Remus Tzincoca is directing two concerts for Orchestra da Camera in New York City in the current month. He is using fifty New York Philharmonic players, with Cesare Siepi as soloist April 11 and Erica Morini as soloist April 18 . . . Fritz Reiner presented, with the assistance of the Northwestern University Choral Union, Stravinsky's *Symphony of Psalms*, for the March 28 and 30 concerts of the Chicago Symphony . . . The Bach Choir of Vancouver joined with the Vancouver Symphony in the final concert of their season March 18. Mozart's Requiem was the work presented . . . The 1955-56 season of the Cedar Rapids (Iowa) Symphony will close with a performance, on April 23, of Beethoven's Ninth Symphony. This will be conducted by the orchestra's regular director, Henry Denecke . . . Mozart's *Requiem* was presented by the Roanoke (Virginia) Symphony on February 20. Soloists were Helen Wood, Thilde Beuing-Edele, H. Caleb Cushing, Clyde Hager. Gibson Morrissey was the conductor . . . An Easter-week performance of Beethoven's *Missa Solemnis* was an offering of the San Francisco Symphony, Enrique Jorda conductor . . . The fifth concert of the 1955-1956 series by the Brooklyn (New York) Philharmonia under the direction of its permanent conductor, Siegfried Landau, took place on March 17 at the Brooklyn Academy of Music. Celebrating in part Jewish Music Month, the program included Ernest Bloch's Hebraic Rhapsody *Schelomo* with Raya Garbousova as cello soloist.

YOUTH Stravinsky's *Song of the Nightingale*, with Chinese puppets, was the offering at the March 24 concert of the Little Orchestra Society, Thomas Scherman, conductor, of New York City . . . The Civic Orchestra of Chicago, a training orchestra maintained by the Chicago Symphony, gave its annual concert in Orchestra Hall, February 6, with John Weicher conducting. The orchestra has a membership of fifty-one who average twenty-three years of age . . . The New Jersey Symphony, Samuel Antek, conductor, now has a Youth Symphony Orchestra, a training orchestra for the larger group. At a recent rehearsal five oboe players appeared from four different towns.

AMERICAN The Atlanta Symphony Orchestra under Henry Sopkin presented a festival of American music on March 9, 10 and 11, this under the sponsorship of the Georgia State College . . . The Oak Ridge (Tennessee) Symphony gave a repeat performance of Arthur Roberts' Overture for the *Dedication of a Nuclear Reactor* on March 5, Waldo Cohn conducting. This composition depicts the start-up, operation and shut-down of a nuclear reactor . . . From April 8 to 15 the annual Southwestern Symposium for Contemporary American Music was held at the University of Texas in Austin. Guy Fraser Harrison, director of the Oklahoma City Symphony, was guest conductor . . . A March 23 premiere by the Minneapolis Symphony is of particular interest. In this, the 250th anniversary of Benjamin Franklin, the orchestra gave a first presentation anywhere of a work by Franklin, entitled "Five Pieces for Strings." It was unearthed in the University of Minnesota library, and brought to the attention of conductor Antal Dorati who "pounced on it with a yell of delight" . . . Frederick C. Schreiber of New York City has been named winner of the Benjamin Award for 1955. Dr. Benjamin F. Swalin, director of the North Carolina Symphony, has announced. The prize is \$1,000. This award was established in 1954 by Edward B. Benjamin, of Greensboro, North Carolina, and New Orleans, Louisiana, and is given annually through the Symphony Society, Chapel Hill, North Carolina. Schreiber's composition, "Far-well," chosen as the winning work, conforms with the requirements for "restful" and "reposeful" music. The world premiere of the work will be in Raleigh on April 26 when the North Carolina Symphony plays its annual concert in the Capital City.

PILGRIMAGE To enjoy the concert which the National Symphony Orchestra of Washington, D. C., played at Carnegie Hall, New York, on April 8, 300 Washingtonians came to New York City on an excursion train—the first time probably that a show train has ever been sponsored by a symphony orchestra. The train departed from Union Station, Washington, on April 6. The party split into two groups of 150 each and took in various shows in New York City on Friday and Saturday. Then on Sunday evening the entire group went to Carnegie Hall to hear Howard Mitchell and the National Symphony Orchestra. The program was composed of Berlioz' *Roman Carnival Overture*, Copland's *Appalachian Spring*.

(Continued on page forty-five)

MUSIC IN

Wyoming



Sheridan's American Legion Drum and Bugle

● During the past five years there has been presented in the *International Musician* a series of articles describing, statewide and provincewise, musical organizations which flourish in communities in the United States and Canada. The articles have brought to notice hundreds of symphony orchestras, chamber groups, concert bands and other musical aggregations which help make life worth living in these two countries. With the present article, a description of the musical situation in the State of Wyoming, we reach the last of the series.

Wyoming is not the most flourishing of our states either in point of population, industry or cultural activities. Located where the Rocky Mountains pile up into the Grand Teton Range, it is sparsely settled, with 65 per cent of its total population (around 300,000) deriving their livelihood directly or indirectly from farming and ranching. Its sheep number 2,057,000, roughly seven to each person. It has but five cities with populations exceeding 10,000: Cheyenne, Casper, Laramie, Sheridan and Rock Springs. Its 270 or so smaller communities are neither large enough—151 have populations of 100 or less—nor close enough together to encourage concentrated musical productivity.

Far from being regretful that the *finale* of our state-by-state survey should wind up with a region less highly organized musically, we are glad of the chance hereby presented to

picture part of the country which is representative of at least three-fourths of our land, namely, a locality where music serves the people—gives interest to and enlightenment in their lives—in spite of drawbacks of sparse population and relative remoteness.

The five cities named have naturally become centers of music. Let us look at them one by one.

Cheyenne, capital of the State and its largest city, was formerly identified principally with cowboys, rodeos, and the "Frontier Days" festival. Now it has a symphony orchestra of its own, the work of two musical pioneers, Eugene Adams and Will Schwartz.

In the Fall of 1951, Mr. Adams organized a group of near-symphonic proportions and conducted it in its first concert in the Fall of 1951. Its first soloist was violinist Walter Eisenberg, then concert master of the Denver Symphony and now conductor of the Pueblo Symphony and Colorado Springs Symphony. Planning a second concert was difficult until Mr. Adams hit on the idea of a joint concert of the town's orchestra and chorus, each to contribute a part of the program and to end with a work combining their forces. This idea took hold and a second successful concert was the result. The next season, the Chamber of Commerce promised to guarantee \$2,500, if the orchestra would raise a like amount. This was done. Three concerts were presented that year. In 1953 the opera *Die Fledermaus* was

presented by the chorus and *Martha* by the combined groups.

During these years soloists for the concert were regional artists, two of which were Frank Hoepfner, principal cellist of the Denver Symphony and Joseph Knitzer, violinist, former concert master of the Cleveland Orchestra.

Will Schwartz



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In 1954 Mr. Adams was called to take up duties elsewhere and Will Schwartz was appointed conductor of the orchestra. In training and point of view he has shown himself well equipped for the task. Born in New York City and a graduate of the Juilliard School of Music with majors in violin and conducting, he is convinced that decentralization of musical activity in the United States is a necessity if general cultural development is to take root. After post-graduate work at Columbia, he went to Europe for further training. Here he met and married the Belgian soprano, Lucienne De Simplaire. Shortly thereafter the couple came to America and in September, 1949, headed West.

Mr. Schwartz' first appointment was to the music faculty of the Colorado State College and as conductor of the Fort Collins Civic Symphony. After making a going concern out of the Fort Collins Orchestra, he went in 1955 to Cheyenne. However, he retained his former post, motoring the fifty miles between the two cities as occasion demanded.

Mr. Schwartz has appeared as conductor and violin soloist in thirteen of the United States and in seven European countries. His most recent European appearance was as guest-conductor of two concerts with the Belgium National Radio Orchestra in Brussels, in September, 1954.

Today the Cheyenne Symphony is made up of seventy musicians, presents four concerts during the regular season, plus two childrens' concerts held at the Junior High School. Soloists so far this season have included Fredell Lack, violinist, and Grant Johannesen, pianist. Following Mr. Johannesen's appearance with the orchestra, a reception was given at the Governor's Mansion by Governor and Mrs. Milward Simpson, for orchestra players and patrons.

Last December the Cheyenne Civic Chorus was presented on Channel 5 TV at Cheyenne in a special Christmas program. Together with the orchestra it will present on April 9 a full staged production of *The Merry Widow*. The season will close with a family "pops" concert on April 30.

For all his enthusiasm Mr. Schwartz does not minimize the difficulties. "In the life of

the community symphony conductor the workings of Nature play an exaggerated role," he explains. "For example, some of our key women musicians (there are usually many in organizations of this type) seem to time the stork's arrival with the opening of our symphony season. Bad weather may prevent others from getting to rehearsal from outlying areas. Our principal cellist may have babysitter difficulties, a trombonist may turn up with a smashed lip, or the tympanist may be away for several days to speak at a convention . . . The conductor must be a combination of artist and pied-piper, a diplomat and a teacher, a sensitive musician and a showman, a visionary and an indefatigable worker. He will be still more fortunate if he has a wife such as mine, to share in both the dreams and realities of his artistic life and handle the innumerable details and 'loose ends' in connection with his work."

Casper, the second largest city in Wyoming and the seat of Natrona County (center of the State) has had a history of alternate spurts and set-backs. We are indebted to Don Driscoll of Casper College for the following account of music in Casper.

From tom-toms to tympani in half a century along the old North Platte River in Central Wyoming—that is the story of the busy city of Casper, and also the story of its vital Civic Symphony, now in its ninth season.

Even before the tom-toms, there was music in Wyoming—melodies played by the wailing violins of the wind, with the rhythm supplied by the rapid hoofbeats of the running buffalo and antelope. There was also the music of battered banjos in the hands of transient cowboys and of derelict pianos thumped in bar-rooms.

When rich, black oil was found in abundance not far north of Casper near the famed Teapot Dome area, the city began to burst its seams. Demands for entertainment brought into being theater and night club orchestras and the Casper Concert Band under the baton of a clarinetist named Bogue.

Early in the second decade of the twentieth century, Mr. Bogue relinquished the band leadership to Ray Cook, a combination pharmacist-cornetist, and director of band con-



Edgar J. Lewis, Jr.



Blaine D. Coolbaugh

Archie O. Wheeler



Marle G. Prugh



certs during the summers and Sunday programs in an old theater during the winters. Because some of the musicians wanted to work on heavier, meatier works than Sousa's, about a dozen of them began coming together in their homes to play symphonies, overtures and other classical music. This small group was actually the beginning of the Casper Concert Symphony Orchestra, which was later called the Casper Philharmonic.

The Philharmonic was directed from 1929 until 1942 by William B. Schilling, a state highway engineer stationed permanently in Casper. He served as a choir director in Casper for many years, and is now in his twenty-ninth year as director of the Korein Temple Brass Band of the Shrine in Casper.

While Casper was busy with its airbase and its oil, during World War II, the old Philharmonic fell upon bad days. However, when the tumult and shouting died, the lack of music was again felt by the growing population.

Music Week Harvest

Blaine Coolbaugh, conductor of the present Casper Civic Symphony, had come to the high school in Casper several years before the war as leader of the band and orchestra. After service with the Air Force, he returned to the city and was asked to organize a symphony orchestra and a program for Music Week in

1947. He collected several musicians who had participated in a symphony orchestra the year before under an adult education program at Casper College, and recruited more instrumentalists from outlying cities and towns and ranches. The Music Week concert he presented was so well received that immediate clamor was set up to establish the orchestra on a permanent basis. In the fall of 1947, the Casper Civic Symphony was organized and incorporated with sixty members. The first concert of that season was played in February of 1948. Coolbaugh assumed leadership of the musicians, and Russell A. Schwejda, director of music at Casper College, became concert master, a position he still retains.

Support for the new symphony came from all levels of Casper's population (about 30,000): oil executives, refinery workers, stockmen, railroaders, the newspapers and radio stations, businessmen, and their wives. Playing in the orchestra were mothers, fathers, daughters and sons, people who travel 200 miles round-trip to attend rehearsals, auto mechanics, office managers, stenographers, high school and college students, housewives—a cross-section of the city's people.

From the beginning the orchestra has followed a policy of featuring local talent on its programs: sopranos, altos, tenors and basses; pianists and organists; bassoonists, oboists,

violinists and cellists; and the Casper Madrigal Chorus. At least once a year the orchestra performs a concert in another Wyoming city. So far, concerts have been played in Buffalo (Wyoming), Riverton, Douglas, Wheatland and Laramie.

This year the orchestra had its first guest artist from outside Wyoming. Carl Post, pianist and student of Bach's music, played a Bach concerto for piano with the orchestra and gave the premiere performance of "Variations in Miniature on Chopsticks," by Robert Aronbruster.

Middle West Pioneer

Mr. Coolbaugh who has done so much for music in Casper, as director of the symphony and supervisor of instrumental music in the public schools of Natrona County, headed for his career in music from his earliest days. Born and reared in Kansas, he obtained his Bachelor's Degree in Music from Kansas State; his B.S. in Music Education from Hays State College and his M.A. degree from the University of Wyoming. He was the first President of the Wyoming Music Education Association, in 1937. In June of 1950 he was named to the American Symphony Orchestra League board, and two years later was invited to participate in the Conductors' Workshop directed by Eugene Ormandy.

Sheridan, in the northern part of the State

Top: Laramie Municipal Band, Edgar J. Lewis, Jr., director.

Bottom: Cheyenne Municipal Band, Thomas Restivo, director.



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new its first school opened in the winter of 1832-3 — one room of a dirt-roofed cabin, with thirteen pupils attending. Before the year 1833 had ended, however, the town boasted fifty buildings, including, besides the schoolhouse, a hotel, four stores, three smithies, two saloons, two livery stables, a barber shop, a law office, a butcher shop and a harness and shoe shop. Today Sheridan has more than 12,000 population and the services of the Inter-City Symphony under the direction of Robert C. Rudolf. The personnel is made up of musicians of Buffalo, Big Horn and Sheridan.

Rock Springs, in the southern part of the State, records to date no orchestra of symphonic proportions, though there are musical forces at work which point to one in course of emergence.

Campus Music

The University of Wyoming which occupies a ninety-six acre landscaped campus on the northeast edge of Laramie largely conditions that city's musical activity. It has a most active Division of Music and grants degrees in music and music education. Its chairman is Allan A. Willman. The University's Symphony Orchestra is conducted by Robert R. Becker who was educated at the Denver College of Music and at the University of Illinois. As a hobby he has learned the art of violin-making, and has made several excellent violins and violas. He is first violinist of the University String Quartet which is frequently heard on the university campus and in surrounding communities. Its second violinist is Priscilla Johnson; the violist is Ernst Kuhn and the cellist, Carolyn Gillespie.

The Laramie Youth Orchestra is a community enterprise, its purpose to give elementary experience in orchestral playing. It is directed by Mrs. Edgar Lewis, herself a violinist. The orchestra of around twenty-five members is made up of school-age youngsters and functions both winter and summer.

In dealing with these five cities, we have dealt first with their symphonic developments because these are a more recent manifestation and because they bring out the amazing contrast between the present and earlier times. However, to give a picture of music in Wyoming and not mention its flourishing concert bands would be to leave out a rich element in its history.

In Casper a fifty-piece military concert band has, during the sixty-five years of continuous service to the community, grown from a small unit to a powerful, well-equipped professional group. Subsidized through municipal taxes, it provides weekly summer concerts and also makes about five out-of-town trips annually to cities in the surrounding areas. (These latter concerts are made possible by grants from the Music Performance Trust Funds of the Recording Industry.) For many years the band took part in a celebration at Independence Rock, a huge boulder formation where the first Mormon emigrants paused in 1847 on the Oregon Trail to Utah to celebrate July 4. The band's director is Merle G. Prugh.

All the leaders of the Casper City Band and the symphony orchestras have been members of Local 381. Mr. Bogue, first director of the Casper Concert Band, was a charter member. Ray Cook, who succeeded Mr. Bogue, was a member, and his son, George,



Cheyenne Symphony Orchestra, Will Schwartz, conductor



Casper Civic Symphony, Blaine D. Coolbaugh, conductor



Casper Municipal Band, Merle G. Prugh, director



Rock Springs Union Pacific Coal Company Band, James Sartoris, director



University of Wyoming Faculty String Quartet. Left to right: Robert E. Becker, first violinist; Priscilla Johnson, second violinist; Carolyn Gillespie, cellist; Ernst Kuhn, violist.

was at one time a secretary of the local. Mr. Schilling, who conducted the Casper Philharmonic from 1929 to 1942, has a life membership in the local. Mr. Coolbaugh, conductor of the Casper Civic Symphony, and Mr. Prugh, director of the Casper Municipal Band, have been members of the local since their arrival in Casper.

The Cheyenne Municipal Band has presented summer park concerts continuously since its organization in 1924. It has also played at the Wyoming State Fair at Douglas and the County Fair at Cheyenne, and it helps spark the famous Frontier Days rodeo held the last full week in July. Its director since its inception has been Thomas Restivo.

The band, which started out with eighteen members and which now has thirty-five, has always been 100 per cent union. It is one of the most active groups in its local. Many newspaper editorials favorable to it have appeared in the local papers.

James F. C. Sartoris



Rock Springs has not only a band but a band composer, James Sartoris. Besides conducting the Rock Springs Union Pacific Coal Company Band and being music supervisor of the Company and manager of the Sartoris School of Music, he composes works for bands. His march, "Old Timers Parade," has been broadcast over N.B.C. by the United States Marine Band from Washington.

Sheridan is also rich in bands. Ten concerts are played in Kendrick Memorial Park during the summer season by the Sheridan Municipal Band of twenty-nine members, directed by William H. Avery. These concerts are financed jointly by the city and by a grant from the MPTF.

The Kalif Temple Oriental Band of Sheridan has a membership of seventy-five and the Kalif Temple Shrine Band, twenty-seven. Their respective leaders are Bob Totman and William Penland. The American Legion Drum and Bugle Corps, which is pictured at the heading of this article standing in outline on a mountain slope, is dressed in uniforms which are authentic reproductions of those worn by General Custer's famous seventh cavalry. The director is William Rathburn of John Donald Garbut Post No. 7.

Multiple Band Leader

The Laramie Municipal Band plays a series of around twelve engagements at park concerts, parades and rodeo shows. Financed partly by the city and partly by the MPTF, the twenty-six-piece organization is directed by Edgar J. Lewis, Jr. Mr. Lewis is also the director of the University of Wyoming Band, and assistant professor of music, teaching music theory and brass instruments. He is vice president of Local 662 of Laramie.

C. P. Seltenrich is the associate director of the University of Wyoming Band composed of ninety student musicians, both boys and girls, and drawn from all colleges of the University. The band functions as both a marching and concert organization, and provides smaller special units such as pep bands and

ROTC Band. The marching band has appeared in the Gator Bowl at Jacksonville, Florida, and is widely known in the Rocky Mountain region. The concert band does at least two formal concerts on the campus, plus an annual tour of campuses in the state in the Spring.

The Laramie High School Band is under the direction of Archie O. Wheeler who is rounding out twenty-eight years of directing bands and orchestras in Oklahoma, Nebraska and Wyoming and fourteen years as instrumental music director of Laramie City Schools System. Mr. Wheeler was formerly state president of the Wyoming Music Educators Association and former director of the Laramie Municipal Band.

Folk Music

So much for the outstanding musical organizations in Wyoming. The description of music in this State, however, would be incomplete if one did not note also the music that is part of the land, which flourishes sans organization, sans publicity. On the Indian reservations, for instance, during the three-day sun dance, dancers face the east each day at sunrise. Just as the rays reach their bodies whistles wail, drums beat and the medicine man chants the prayer song.

Like so many mountainous regions, Wyoming is a folk- and hymn-singing State. Home music is popular. Of an evening those walking along the streets in towns can hear the old songs sung by the families therein to piano accompaniment. Workers in the coal camps in the north sing at their union get-togethers.



Tony Corona Trio, Rock Springs

Composers of the State have caught the life of the native music. John L. Hunton in his music describes roundups, cattle stampedes and blizzards, all woven in the texture of the old cowboy and folk songs. "Wyoming," words by Charles E. Winter and music by G. E. Knapp is a paean to Wyoming, "young and strong." In their official song, by June E. Downey, University of Wyoming students sing:

*Where the western light's long shadows
Over boundless prairies fling,
And the mountain winds are vocal
With thy dear name, Wyoming.*

It is music of the great open plains and of the mountains, then, as well as music of the towns, which is Wyoming, which is the Great West.—H. E. S.

Key Bands In WYOMING

• The Rocky Mountain State, where Yellowstone National Park and the Grand Teton Range provide many beautiful reservations and parks, the hotels see to it that the music keeps pace with the offerings of nature itself. The bands here represented are but a small selection from among many worthy ensembles. They usually are engaged for long periods in the towns and mountain resorts.



The Sagadusters, Sheridan



Four Spaces, Sheridan



Audio Artists, Sheridan



Western Tune Tossers, Casper



The Metronomes, Rock Springs



Esquires, Sheridan

TRAVEL



Dick Hurlbert Trio is being held indefinitely at Windham Hotel, Bellows Falls, Vermont. Left to right: Charlie Johnson, bass and fiddle; Dick Hurlbert, drums, sax, clarinet, vibes and vocals; Leif Erikson, piano, accordion, and clavichord. All are members of Local 634, Keene, New Hampshire.



Don Barrick and his Blue Blazers are all members of Local 191, Peterborough, Ontario, Canada. Left to right: Samuel Legans, accordion; David Fenning, bass; Don Barrick, piano and leader; Scott Randall, drums.



Eddie Long and his Stardusters are booked in Iowa, Illinois and Missouri. Group includes Paul Tuskaus, sax and violin; Harve Lehigh, trombone; Gladys Tuskaus, piano; Eddie Long, drums. Members of Local 265, Quincy, Illinois.



Ray Franklin and his Orchestra play throughout Tennessee, Alabama, Texas, Mississippi, Kentucky, Louisiana, Florida and Georgia. The personnel includes Spencer Baker, Gene Maharay, L. M. Ragsdale, Charles Leper, Warner Lassiter, Dale Jones, Panky Allday, Bob Appling, Cliff Acree, Bob Cargile, and Ray Franklin, leader.

Pictures for this department should be sent to the International Musician, 39 Division St., Newark 2, N. J., with names of players and their instruments indicated from left to right. Include biographical information, and an account of the spot where the orchestra is playing.



The Buck Monari Trio is in its second year at the Crossroads Inn in Miles City, Montana. Members include left to right: Bob Rogge, piano; Hank Adams, drums; and Buck Monari, trumpet, valve trombone, and leader.



Wifty Walters Trio (Red Waterman, piano; Wifty Walters, reads and vocal; Ted Starkey, drums) is in its fourth year at the Shamrock Club in St. Petersburg Beach, Florida. They are members of Local 427, St. Petersburg.



The Conjunto Bahia is one of the busiest orchestras in Local 771, Tucson, Arizona. Members include Al Gutsch, Maurice Cooper, Rod Sharrett, trumpets; Joe Rosado, bass; Gil Del Rio, drums; Louis Laon, piano and leader.



Harry Van Quartet (Al Green, trumpet; Andy Kelly, drums; Harry Van, sax; Wally Green, piano) performs at the Tower in Franklin, New Jersey, on Friday and Saturday nights. All are members of Local 237, Dover, New Jersey.



Under the direction of Dan J. Croci, the seventeen-piece band of Local 249, Iron Mountain, Michigan, performs for a series of teen-age dances. The music for these occasions is provided by a grant from the Music Performance Trust Funds of the Recording Industry obtained through the cooperation of Local 249.

Erich Leinsdorf

...sense and insight

● A characteristic gesture of Erich Leinsdorf, as he sits at table or desk, is to broaden out his elbow range and widen his shoulder span—as if he were resolved to get the maximum of comfort and freedom out of every given inch of space. Such is his gesture toward life. This conductor of the Rochester Philharmonic and newly appointed general director of the New York City Opera Company refuses to become tense and nerve-ridden, self-centered or occupation-obsessed. He engages in his duties with sanity and balance. He enjoys his home life, talks and writes on a variety of subjects, and seeks success consistently, but never at the cost of smothering his personality. "It is less important to make a great career than it is to make it on one's own terms," he says.

Leinsdorf's naturalness and his exuberance might be a legacy of his native Vienna—he was born there February 4, 1912. But his musicality has been, according to his own words, a thing of slow growth. He took lessons on the piano from seven years on, as a matter of course, but he was ten before, as he puts it, he "saw any meaning in music." About that time he began to browse through the music left by his father, an out-of-office-hours pianist of some attainment, who had died when Erich was under three. The volumes, which he remembers were hand-bound in rough paper, contained many pieces which the boy tried over on the piano, quickly absorbing one and then passing on to the next. He thus from the start got a sense of different approaches, of different developments—got the "feel" of composition. This, he holds, is a useful preliminary to the career of a conductor.

By the time he was seventeen he had stopped practicing altogether in the usual sense of the word. When his teacher said something about his never becoming a pianist if he didn't practice his scales, he flung back, "Who wants to be a pianist anyway!" At that very instant, he says, "the idea of becoming a conductor first entered my head!" Later, feeling "a conductor who cannot play the piano well has two strikes against him, it is his first line of defense," he took up the piano again, but under another teacher, Hedwig Kanner-Rosenthal, the wife of Moritz Rosenthal. She taught him with a conduc-

torial career in view, so that he might play with the instrumentalists at rehearsals, or, in oratorio presentation, coach the singers from the keyboard.

Erich Leinsdorf had to get his higher education—musical and otherwise—on a scholarship basis. His mother, though she was willing to deprive herself of the earning capacity of her growing son in order that he might have every educational advantage possible, hadn't enough money to pay for his tuition. Leinsdorf had to matriculate as a scholarship student or not at all. It amounted to his working his way through school, since he was expected to run errands for his teacher, copy music, make himself generally useful. He looks back on this period with satisfaction. To his way of thinking, more bad repute has been brought to the profession of music by a wrong sense of dignity than by any other one thing. "If I were thrown back to the point where I was twenty years ago," he says, "I would feel no qualms whatever at starting again. I'd fill in. I'd somehow make the grade."

When Leinsdorf was eighteen he attended the University of Vienna—in the department of music which was a division of the School of Philosophy. He soon discovered, however, that none of the other students could play an instrument, that they were all of them rank

amateurs or mere theoreticians. That was enough for him. He left after the first year. Leinsdorf's real alma mater, therefore, was the State Academy of Music in Vienna. Here he studied composition, theory, piano, cello, all subjects which might possibly be of assistance to him in his conductorial career.

That this career would have to be pursued outside his native country became apparent to Leinsdorf by the time he was twenty-two. For even then, that is, in 1934, the shadow of Hitler was beginning to loom not only over musical Germany but over musical Austria as well. Salzburg, however, was still artistically free, and it was to the Salzburg Festival, where Bruno Walter was that season conducting, that Leinsdorf determined to go. That Salzburg was 155 miles away and money for the train ticket was lacking didn't bother him in the least. He simply hitch-hiked. When he arrived at the *Festspielhaus* he was tired and dusty. No matter. He entered the building at once and saw Walter at the piano, rehearsing *Don Giovanni*. When the great maestro stepped across the stage to advise an artist, Leinsdorf decided—now or never! He slipped to the keyboard and continued playing the score from memory just where Walter had left off. Walter was impressed and Leinsdorf was given a job as coach for the preliminary period of the festival.



As for the festival itself, he got in on it through a curious set of circumstances. The Italian singers were used to a different way of prompting than the German and Austrian contingents. They expected singing cues, not just spoken ones. This was impossible in the current Salzburg set-up, since the prompter—he had been taken over from the Vienna Opera—was a retired actor who could only speak the lines. The Italian singers were desperate. Leinsdorf noticed one of them—his name, by the bye, was Ezio Pinza—frantically trying to explain their predicament to the prompter and getting nowhere, since the prompter spoke no Italian and Pinza no German. Leinsdorf, since he knew both languages, helpfully explained in German to the Austrian—and, as he explained, illustrated by singing the cues.

"That's it! That's how it must be done!" shouted Pinza. Later he drew Leinsdorf aside and begged him to help with the prompting—told him he (Pinza) would intercede with the management. As a result Leinsdorf was hired—and for the whole festival! "You see," Leinsdorf grins, "I really learned the opera business from the bottom up!"

Foresight for Good Fortune

This would seem just a lucky break. But there's the fact behind it that Leinsdorf had learned Italian. I once asked him why he had bothered to do this. "A musician who is interested in opera should know Italian," he answered. "Back there in my conservatory days, I decided German translations of opera were so terribly stupid. If I knew Italian I could do a better job. So I just learned it."

The festival over, Leinsdorf went back to Vienna. Toscanini was conducting a series of symphony concerts there that winter and a pianist was being looked for to suit the Maestro's exacting tastes, as soloist in Kodaly's *Psalmus Hungaricus*. Leinsdorf went to a rehearsal, asked for a tryout, landed the job. Toscanini's praise encouraged him to apply to the Maestro for an assistant conductorship the next summer in Salzburg. He was accepted.

So, after assisting Walter at the May (1935) Music Festival in Florence and making a brief tour as symphony conductor in Belgium and France, Leinsdorf went to Salzburg again, but this time to work as assistant both to Walter and Toscanini. He kept busy, all right, practicing with the orchestra, directing the chorus, coaching soloists, carrying on discussions with stage directors. During three seasons there, he prepared the artists and chorus practically alone for *Falstaff*, *Fidelio*, *Meistersinger* and *The Magic Flute*, as well as for Beethoven's Ninth Symphony and the Verdi and Brahms Requiems.

Leinsdorf pooh-poohs the idea, however, that at this or any other time in his career he was overworked. "I happen to be able to learn quickly," he says. "I never feel that I am working hard. I enjoy it. A cocktail party tires me more than four opera rehearsals."

Now it was the Fall of 1935. The months between late 1935 and early 1937 were restless ones, what with the spread of Hitler's doctrines and the lessening of opportunities in Austria. Leinsdorf spent most of the time in Italy, where he conducted in Bologna, Trieste and San Remo. The summers he spent

in Salzburg. But 1937 was the last, not only for him but for Toscanini and Walter. Austria was entering the first stage of her cultural eclipse. Her great musicians were scattering.

It was natural that Leinsdorf's face should at this point be turned toward America. A chance soon offered for him to go there. In 1937 Edward Johnson, the then manager of the Metropolitan Opera Company, was looking about for an assistant conductor for his overworked chief conductor, Artur Bodansky. Toscanini put in a good word for Leinsdorf, and the young man was engaged sight unseen. His duties, it was presumed, were to consist largely of piano rehearsals with the singers. They did not know their Leinsdorf!

Before many months had gone by he had convinced the powers that be that, in his case at least, the assistant conductor should be actively conducting. Experimentally he was asked to direct one act of *Die Walküre* in full dress rehearsal. With the final chord, the Metropolitan Orchestra—a hard-to-please group if ever there was one—and the artists on the stage all rose and applauded. On the strength of this and his obvious ability in all the aspects of opera conducting, he was assigned to conduct the actual *Die Walküre* performance the following Saturday. Said Lawrence Gilman in the *New York Herald Tribune* of this performance on January 21, 1938, "They saw an astonishingly boyish figure, short, small of build, graceful, with one or two of the familiar gestures of his great master, Toscanini. Though he wiped his brow occasionally with his handkerchief, he soon made it evident that he was entirely at home." Gilman spoke also of Leinsdorf's "remarkable musical memory," his "clear and intelligible" beat, and his "music feeling, taste and authority."

In 1938 he also began his conductorships of the San Francisco Opera, teeing off, as chance would have it, with his favorite opera, *Pelléas and Mélisande*.

Then came the illness of Artur Bodanzky, during the progress of which more and more work devolved on Leinsdorf. On November 23, 1939, Bodanzky passed away. Soon after, Leinsdorf was given the directorship of the entire Metropolitan German opera repertoire.

Two "Luckies"

To have this twenty-seven-year-old man suddenly fall heir to the principal conductorial post at the Metropolitan and acquit himself with honor therein was quite as spectacular an achievement in the world of music as the feat of Lindbergh spanning the ocean in solo flight twelve years before had been in the field of aviation. Curiously, both these "luckies" were born on February 4: both married wives named "Anne," and this at the climax of their early careers (Leinsdorf in August, 1939), and both have been particularly happy in their families. Leinsdorf's wife, his three sons and two daughters are his pride and delight.

Another Lindbergh-Leinsdorf parallel: through all the excitement, the young conductor remained as calm, collected and philosophical as had the young aviator after his flight. This attitude was even more noteworthy in Leinsdorf's case, since he became the butt of adverse criticism as well as the subject for exaggerated praise. He took both approaches in stride. "No one in public life can escape unpleasantness," he said. "It's as

much a part of the profession as a full-dress suit . . . I have no intention of becoming a nervous wreck."

So he conducted, and conducted with sense and insight, while music critics held a field day, while letters from Metropolitan subscribers stuffed the mailboxes and arguments flared in foyers and dressing rooms. It is to be recorded that both the box office and artistic standards held their own at the Metropolitan, and that, before the 1939-40 season ended, it was evident that the young man had made good. As time went on—he was there during seven separate seasons all told—the furor died down. It looked as though Leinsdorf were to become a fixture at the Metropolitan.

Urge to Expand

But the prophets again reckoned without their man. With that characteristic "give me room" gesture of his, Leinsdorf was yearning for a wider variety of musical experience. He disliked being typed as a "Wagnerian specialist." Besides, there was the vast symphonic literature which he longed to explore. He believes that "in symphony conducting the conductor is a larger percentage of the show than in opera. There is not the visual to fall back on and therefore one's resources must be richer, bigger."

So when in 1943 the Cleveland Orchestra invited him to be their conductor, Leinsdorf lent a willing ear. It was not in the books, however, for him to establish himself in that city. In his second week there he received a notification from the United States Army, and was shortly after inducted therein. After a medical discharge in September, 1944—Cleveland had already lined up guest conductors for that year—he spent two seasons guesting with the orchestras of Havana, St. Louis, Chicago, Minneapolis and the Metropolitan Opera.

During this and subsequent years, "emergency" remained Leinsdorf's steadfast friend. In the summer of 1946, when he went to England to conduct the London Philharmonic, the regular conductor was suddenly taken ill. The result: instead of conducting the scheduled eight concerts, he conducted twenty, touring with the orchestra through England, Scotland and Ireland.

Such roaming has never ceased to be part of Leinsdorf's annual program, and, given his special cast of mind, probably never will cease to be. In 1947, the year he became conductor of the Rochester Philharmonic, he made a European tour which included sixteen appearances with the Vienna State Opera and the Vienna Philharmonic Orchestra, as well as concerts at the Hague, with the Dutch Radio in Hilversum, and with the Royal Orchestra in Copenhagen. He was guest conductor of the San Francisco Opera Company in 1948, 1951 and 1955—in the latter season he presented Sir William Walton's *Triolus and Cressida* in its American premiere—with the NBC Symphony in 1948, 1949, 1950 and 1954, with the Pittsburgh Symphony in 1948, with the Cincinnati Symphony in 1951 and at the Hollywood Bowl in 1949, 1951, 1952 and 1953. In the 1952-53 season alone, in addition to fourteen regular concerts with the Rochester Philharmonic and touring with the orchestra, he globe-trotted by land, sea and air to conduct thirty concerts in Asia, Europe

and America. He appeared with the Tel Aviv Philharmonic, the Philharmonic Orkestr of Radio Netherlands, the Philadelphia Orchestra in Robin Hood Dell, the Concertgebouw in Amsterdam, besides conducting a series of eight concerts and broadcasts with the San Francisco Symphony.

The 1952-53 season was a rich one in other aspects, too. He was given an honorary degree of doctor of music at Rutgers University and was elected president of the International Music Institute, succeeding Dimitri Mitropoulos.

Widened Scope

Leinsdorf's tenure of the Rochester Philharmonic podium has meant for that orchestra more tours, more recordings, a longer season. It has meant, too, the presence of a conductor who understands and can use to fullest advantage the special assets of this very special city. For in Rochester there is a vast interweaving of musical effort. The hub of the huge revolving wheel is the Rochester Civic Music Association, numbering more than 13,000 subscribers and described as the world's largest community organization. Yearly it raises money to underwrite not only the expenses of the Rochester Philharmonic, but also of the Rochester Pops Orchestra, as well as of special events such as community operas, educational artists' concerts, the Metropolitan Opera visits and children's plays presented annually in the Eastman Theatre.

The Rochester Philharmonic which antedates the Association by five years, was formed largely as an adjunct to the Eastman Theatre in 1922. However, not until 1929, when the orchestra was taken under the wing of the Association, did it begin to flourish. During its first eight seasons, Albert Coates and Eugene Goossens conducted it. In the Fall of 1936, José Iturbi took over, and, in 1947, Leinsdorf.

Because of the pervading influence of the Eastman School in Rochester, there are many interweavings between school and orchestra. Many of the first-desk players are given important positions on the faculty of the Eastman School. These virtuosi serve to attract to the school students of superior attainments,

who in turn, on graduating, provide the orchestra with some extraordinarily capable young instrumentalists. Also, the Eastman School and the Civic Music Association cooperate in the presentation of a semi-annual Festival of American Music, in which American composers have a chance to hear their symphonic works with the Rochester Philharmonic as a performing unit.

Leinsdorf has shown himself particularly able to use the opportunities afforded him in Rochester to the advantage both of that city and of music. Fortunately, his recent appointment as general director of the New York City Opera Company will not deprive Rochester of her conductor, for a time, at least. He will lead the majority of concerts to be performed by the Rochester Civic Orchestra in the 1956-57 season.

His plans for his work at the City Center, incidentally, have already been announced: "more performances of fewer operas, fewer singers with more work for each, and fewer conductors, each with more authority over his own productions." He hopes also to give regular student performances at the City Center, possibly in cooperation with the Board of Education.

He plans to continue his orchestra conducting in so far as his duties with the opera company will permit. He already has accepted engagements for next season with the Amsterdam Concertgebouw Orchestra, the Orchestra of Radio Italiana, Turin, and the Rochester Philharmonic.

With all his activities as conductor of major symphony orchestras and of opera, Leinsdorf still finds time to make some very keen observations on musical life in America. These have appeared in several of our national magazines. We quote from one particularly pertinent to the times:

The Overdose

"It is the extremes that are alarming," he notes, in the magazine "High Fidelity" for January-February, 1954. "One can shave in the morning with Haydn and Handel; one can eat lunch with Mozart and Mahler; and all day long one can gorge oneself on any of the several great B's. I don't see how such music cannot be lowered in value by being

so promiscuously available. This over-read availability comes only from records; and since there are a good many records of a very high quality, the so-called live music-making of the concert stage has quite a struggle . . . Sooner or later the technical improvement of record-playing will become tiresome as the only novelty; we have made great progress from the original horn of the nice dog on the old HMV label (78, 33 1/3, 45, vinylite, shellac, tape, film and what not); there will be more improvements as there should be (hydromatic, air-conditioned and six-dimensional sounds, if you please), but technical improvements cannot replace the basic *raison d'être* of any device, apparatus or gadget. The 3-D movie will not improve a bad story; and the best reproduction will not create a tenth Beethoven symphony; that has to remain the precinct of old-fashioned kind of work—with pencil, or pen and paper."

The Conductor's Role

He has some pretty firm ideas about the conductor's role, too. He believes that the largest part of the conductor's working lives "should be spent in freedom from business, in freedom from administration, in freedom from the worries of promotion, advertising, box office, luncheons, dinners, meetings . . . The young men who come up today seem to me to be executives with a side endeavor of conducting. That proportion must be reversed if we are to expect talents of any consequence to mature and develop into great masters who will be able to take over the musical reins of this country."*

But when one asks Leinsdorf what exactly is the role of the conductor, he laughs and, in lieu of answer, tells a story. "A few months ago I played with a group of star performers," he says—"a small group, about ten of them. After I had finished rehearsing them in a difficult modern piece, the bassoonist spoke up, a bit wonderingly.

"That piece can really be played only with a conductor," he said.

"Now at last," I told him, "I know my existence is not in vain."

—Hope Stoddard.

* "The Education of a Young Conductor," published in "The Atlantic Monthly" for July, 1954.



Rochester Philharmonic Orchestra, Erich Leinsdorf, conductor

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CLOSING CHORD

FRANK B. DAILEY

Frank B. Dailey, former member of the board of directors of Local 16, Newark, New Jersey, and owner of The Meadowbrook in Cedar Grove, New Jersey, for over twenty-five years, passed away February 27 in Montclair, New Jersey. He had been stricken at his office at The Meadowbrook where he was making preparations for the golden achievement award dinner of the Radio Corporation of America. He was fifty-five.

A native of Bloomfield, New Jersey, Mr. Dailey graduated in 1919 from Seton Hall College. He played in the college orchestra and shortly thereafter organized a band. His father died in 1920 and left him at the head of a large family. It was at this point that he decided to make music his career.

In 1921 he and his band went with radio station WJZ. Two years later they joined WOR. From then until 1930 the band played at restaurants, hotels and the vaudeville circuit. In 1930, with four members of his band, he bought the Cedar Grove club. Around 1936 Mr. Dailey brought famous bands to the spot and gave starts to many of the nation's top orchestras and vocalists. During the war years he opened the Terrace Room in Newark's Mosque Theater, which he operated until 1945. In 1946 he also took over the operation of the Ivanhoe in Irvington, New Jersey, and at various times operated the Sherbrook in Little Ferry.

CHARLES A. WEBER

Charles A. Weber, a member of Local 594, Battle Creek, Michigan, passed away on January 15. He was sixty years old.

Born June 9, 1895, in Bridgeton, New Jersey, he studied the cello at the Philadelphia Conservatory of Music, but made his mark mainly with the saxophone. He played with several bands in Philadelphia, including the Philadelphia Municipal Band. In 1918 Mr. Weber joined Sousa's Band. Since coming to Battle Creek in 1932, he had served as band director at the Union City, Tekonaha, W. K. Kellogg Consolidated Agricultural, Pennfield, Calhoun Agricultural and Starr Commonwealth schools. Mr. Weber also played in the Battle Creek Symphony, the Kellogg, Postum, Exchange Club and Skidmore Recreation bands in Battle Creek, and

the Saladin Temple Shrine Band in Grand Rapids.

JOHN C. EMMEL

John C. Emmel, forty-eight, passed away recently after an illness of two months. He was a member of Local 99, Portland, Oregon, having served as vice-president of this local for eight

years. He was a delegate to the St. Petersburg and Houston Conventions of the Federation.

Mr. Emmel was a member of the staff of radio station KOIN for ten years, musical director at KPOJ for three years and for two years at KEX. He had also served as musical director at KLOR-TV. He was organist at the All Saints Episcopal Church. A John Emmel Memorial Fund has been started to be used to light the outside cross on the new church building.

CARL HALL DEWEY

Carl Hall Dewey, a life member of Local 303, Lansing, Michigan,

passed away on July 24, 1955, at the age of seventy-nine. He joined Local 303 on January 12, 1915, and served as its secretary-treasurer for thirty-three consecutive years, resigning in December, 1949, because of failing health.

Mr. Dewey was born in the East and was active in a number of musical organizations there before coming to Michigan. In addition to being an accomplished trumpet player, he was a professional band director. He was a former conductor of the 119th Field Artillery Band and the Reo Motor Car Company Band of Lansing. Surviving is his wife, Hannah G. Dewey.

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CAPT. PHILIP EGNER

Capt. Philip Egner, a member of Local 16, Newark, New Jersey, died of a heart attack on February 3. He was eighty-five years old.

Born in New York, Capt. Egner began studying music at the age of six. At sixteen he played eight instruments and led a twenty-six-piece orchestra at Atlantic City, New Jersey. In his early twenties he played with the New York Philharmonic-Symphony under Walter Damrosch and with the Metropolitan Opera Association Orchestra under Anton Seidl. In 1898 he joined the Army as a bandmaster and served three years in the Philippines as leader of the 17th Infantry Band. In 1909 he was appointed a civilian music instructor at West Point, a position he held until his retirement from West Point in 1934.

Capt. Egner was a composer of many songs, principally marches. Included among them was the West Point football song, "On, Brave Old Army Team."

EDWIN FRANKO GOLDMAN

In the death of Edwin Franko Goldman in New York City on February 21, the concert band world lost one of its most valuable conductors. The famous band leader, a member of Local 802, was seventy-eight years old.

From 1918 to 1955, Dr. Goldman directed his band in various parks of New York City in three months of summer concerts. He was proud of the fact that he had never missed a performance. As founder and honorary life president of the American Bandmasters Association he traveled across the nation conducting student bands and lecturing on band technique.

Born in Louisville, Kentucky, Dr. Goldman, at fifteen, won a scholarship to the National Conservatory of Music in New York City, where he studied composition with Dvorák. A year later he began cornet study, first with Jules Levy and then with Carl Sobst. He was only seventeen when he joined the Metropolitan Opera.

In 1911 he organized the New York Military Band. By 1918, when the outdoor series at Columbia began, the organization had become known as the Goldman Band. From 1918 to 1924 Dr. Goldman himself raised the money to make the concerts possible. From 1925 the Daniel and Florence Guggenheim Memorial Foundation has underwritten the concerts as a gift to the people of New York. In 1922 city officials made available the Mall in Central Park. Since 1926 the band has divided its concerts between Central Park and Prospect Park in Brooklyn.



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● by Alfred Mayer

guide to accordion playing



FINGERING (CONTINUED)

Scales

It's difficult to escape this necessary evil. However, if the student is going to work on them, don't use speed as the main objective. Of greater importance, I believe, is to get the individual to make all the tones uniform and to connect when playing *under* and *over*. Talking of getting the thumb *under*, another desirable practice is to develop the flexibility of the thumb. If this digit is kept rigid, the entire hand must be moved rather than merely the thumb. If there's stiffness at the start, it will disappear with practice. The student must be patient and wait for the results to occur. The usual student is quite concerned over the study of the left-hand scale. Actually, I believe he is *overly* concerned about this. For one thing, the left-hand scale is the same in all keys (that is, the fingering is). Once the pattern is mastered, the student's worries are more or less over. Invariably, when the student is playing a scale with two hands, he becomes so engrossed in taking care in his left hand that he neglects the right hand. I oftentimes think that the student can gain far more in concentrating on the right-hand keyboard because there he actually has to play every flat and sharp and the fingerings vary, particularly in the flat keys.

Repeated Tones

Here I might refer the reader to my column in October, 1954, in which I discussed *phrasing*. If we start with the premise of playing our tones connected, there is no better place to change the hand position than between tones that repeat.



In fact, it's a good policy when playing repeated tones (whether they are executed slowly or rapidly) to change the finger, if possible.



If this principle isn't followed, the tendency with many is not to make a definite break and, consequently, the player is producing a tied note where one is not indicated.

Chromatic Octaves

Generally speaking, most skips of an octave should be made from the two extremes on the hand: the thumb and the fifth finger. Pianists find the stretch on the accordion a nuisance since the distance on the piano keyboard is greater than that on the accordion keyboard.

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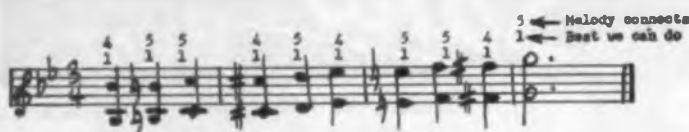
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Visualize and feel about the black keys to erase any doubts that you may have. In fingering the chromatic octaves, it is customary to vary the top of the octave fingering and keep the lower finger constant thus:



The reasoning here is to connect the upper tone as much as possible in some sort of a *legato* manner (and the upper tone would stand out as the melodic tone). The poor thumb is left to do as well as it can and simulate (or shall we say, "fake") a *legato* on the bottom. We cannot connect both tones; so it is better to connect one rather than none at all. Many in the field don't like to play octaves on the accordion. Their reasoning is that the shifts can add octaves to a tone when desired. That is all good and well when playing with most of the

reeds sounding. However, when one is playing with one particular reed with its own quality, one is *forced* to play octaves with the bass where they are necessary or required. (I don't know of any stock model accordions with the same reed and quality spaced in octaves—though, it's an idea to think about.)

Arpeggios

The importance of playing arpeggios is to spell out the chord and acquaint the player where the larger interval of the fourth occurs (that is, in minor and major arpeggios). The equidistant spacings of the dominant and diminished chords aren't quite as important. Practicing of this sort will simplify the fingering of triads. We're all individuals, particularly when fingering chords. To some "3" is easier than "4." A little more work on arpeggios will make such matters a little more uniform and then indicated chord fingerings could be a bit more universal.

(Continued on page forty-six)



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VIEWS AND REVIEWS

By SOL BABITZ

ON AVOIDING EXCESSIVE ROUTINE IN TEACHING

Excessive routine is one of the deadliest dangers in teaching, resulting not only in bored pupils but bored teachers as well. When the teacher is listening to the same piece for the thousandth time he is the victim of his own routine, and when all he can say after hearing this piece is "Take the next page," he has reduced himself to an automaton.

The chief advantage of private teaching is adaptation to the needs of the individual student, yet it is in private teaching that mere routine rules and individual needs are not met.

The teacher who decides to break with routine can begin by changing his attitude toward the book. He must stop thinking of himself as a means of transferring the book to the pupil and instead think of the pages of the book as material to be used for conveying his own ideas. Instead of taking the "next page" the teacher must try to diagnose the condition of the student at the lesson and select only those pages which seem designed to meet that need—even if this means skipping a page or going to the end of the book.

It is precisely in page skipping that the progress of each generation over the preceding one is measured.

Developing Teacher and Student Initiative

Once the student is aware that the march of pages is not an inevitable procession but subject to skips and surprises, he will acquire a sense of adventure and an awareness of a challenge to harder work.

As for the teacher, the acquiring of new material will force him to be more alert than when he is teaching the same old stuff. His own progress as a teacher will also increase.

Letting the student select his own piece on occasion is another good way to break with routine. The student gets a feeling of responsibility and, if the piece is new to the teacher as well, the student can learn much by observing how the teacher, with his superior experience, tackles a new work for the first time.

Another excellent device is to assign a piece to a student and ask him to perfect it by himself without help or advice from anyone. Confronted with a problem of independent study, his individuality will develop and become more apparent than in any other way. True, many corrections may be necessary as a result of this assignment but they will be on a higher level than in an ordinary assignment, and the student's weaknesses will also be more exposed. The gain in self-confidence will, of course, be enormous.

These and other methods may all be used to avoid the danger of excessive routine. Leschetizky, the great piano teacher, always insisted that he had no method. Of course not all teachers are capable, like him, of improvising lessons out of conversation and tobacco smoke, but we can learn from him that a good teacher's method must contain a certain element of lack-of-method, if it is to avoid the deadening effect of routine as symbolized by those depressing words: "Take the next page."

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THE BREAKFAST CALL

The same Philadelphia brother for whom I prepared the transcribed version of "The Three Camps," which appeared in the November issue, now asks if I can clear out the cobwebs in his mind regarding the commonly accepted way of executing "The Breakfast Call." Here goes, to the best of my ability.

The "Breakfast Call" is another fife and drum number from "The Camp Duty" of the United States Army which, like "The Three Camps," appears in various versions throughout drumming literature.

To be sure, the fife and drum no longer occupy a part in regular army duty, but these two, combined, were important instruments indeed during early war times. Then the various army duties of the day were for the most part (and by Government authorization) preceded by appropriate fife and drum signals.

For instance, there was "The Church Call," by which the musicians summoned the soldiers to church services. Then there was the "Water Call," "Wood Call," "Retreat," "Long Roll" or "General Alarm," and "Hail to the Chief," which then was and still is the musical salute to the President, the General, and, in certain instances, other dignitaries. Going from the heights to the depths, there was "The Rogue's March," played to drum out soldiers deemed unworthy to remain in the service.

"The Dinner Call" was sounded to call the boys to the mid-day meal, while "The Breakfast Call" ("Peas upon a Trencher") served as a summons to breakfast and, in case an evening meal was served, to supper. (It is interesting, in a mean-minded way, to speculate on what might have happened in one of the old army camps if some mischievous scoundrel were to have hidden the fifes and broken the drumheads just before a mealtime.)

"The Breakfast Call" is shown below as it appears in one of its textbook versions:

BREAKFAST CALL.
(SUPPER CALL.)

Allegro.

FIFE

DRUM

7 (C) Dg (C) 6 L R L Dg (C) 5 (C) Dg (C)

6 L R L Dg (C) 5 (C) Dg (C) 5 (C) Dg (C)

1st. 2nd.

(C) Dg (C) 6 L R L Dg (C) 5 L R L Dg (C)

ALL SOLU...
Yes you...
P-S-S-
LO...
PI...
CA...
NAM...
ADD...
CIT...
Patro...
APRI

DO YOU LIKE
GOOD MUSIC?

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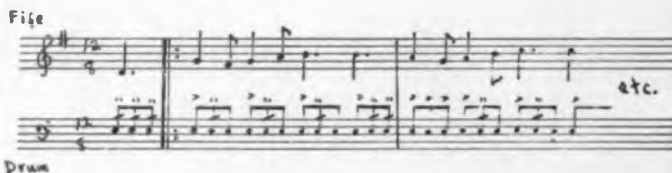
Following is the version of the drum part favored by many of the rudimental experts who had rather be right (drummistically) than be President:



Here, as in "The Three Camps," this call is streamlined into the ternary pattern of 12/8, which permits the beats of the single drags, short rolls and singles to follow one another with rhythmic regularity. The accents are to be well marked, with added stress on the two notes carrying the accent marks pointing south. A definite contrast between the power of blows (grace-notes struck softly, normal notes, louder, accented ones, louder still) must be maintained and, of course, the doubled grace-notes must be produced by tap-and-rebound, not by buzzes.

Some of the calls of "The Camp Duty" are very effective in rudimental soloing, either with or without the fife and, aside from this, they afford valuable practice material either on the pad or the drum. They are good conditioners.

If the Philadelphia brother wonders how I justify the apparent lack of enmeshment between the dotted rhythm of the fife in 2/4 and the ternary rhythm of the drum in 12/8, I am going to step around this one gently with the statement that I have heard many a top-notch rudimental fifer follow the line of least resistance in music of this sort and streamline his notes into the pattern set by the drummer. Such streamlining in the case of "The Breakfast Call" is indicated in the excerpt below:



After all, there's no more liberty taken here than in many forms of modern dance and concert idiom, in which the players don't pretend to maintain exact notational values.

Kettledrums, Alias Tympani

Another Philadelphian inquires about *tympani*.

First of all, the term *tympani* is plural; *tympano* is singular, and *tympanum*, so far as applied to percussion instruments, refers to the membrane—the skin drumhead.

The noisy noise which annoys you when you change the pitch of a kettle is due to the friction of the head as it moves over the shell edge of that kettle. The shell edge collects dust and dirt and, since the drumhead is hard dry, this combination may produce a squeak while tuning. Actually, this is not a noisy process in a modern instrument; but if and when it occurs during a soft muted orchestral passage, when a solo violin or some reed instrument may be carrying the melodic line, it is apt to sound to the sensitive, trained ear like a battle scene on TV.

Take the heads off your kettles once in a while; clean the shell edges with a dry rag; then apply some good lubricant, such as *lanolin*, which may be obtained at any drug store. Apply a very light coat of lanolin, by the way.

(Continued on page forty-six)

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Symphony and Opera

(Continued from page twenty-five)

William Schumann's *Song of Freedom*, Creston's Symphony No. 5 and Villa Lobos' Choros No. 10. After the concert they returned to Washington . . . For the twenty-first year a group totaling over 360 students and townspeople of Oneonta, New York, traveled 200 miles from upstate New York for a weekend of plays and concerts by the New York Philharmonic-Symphony. This trek was under the supervision of John L. Wilsbach, chairman of the music department of the State University Teachers College in Oneonta. The group journeyed to New York for three weekends: March 9-11, March 16-18, and March 23-25. Highlights of each weekend was a visit to the Sunday afternoon concert of the Philharmonic: on March 11 to hear the Mozart *Requiem* conducted by Bruno Walter; on March 18 in a program conducted by Guido Cantelli, with Wilhelm Backhaus, soloist; and on March 25, when Walter Gieseking was soloist in the Beethoven Emperor Concerto with Cantelli again conducting.

SOLOISTS Byron Janis was soloist with the Oklahoma City Symphony at the final subscription concert of its season, April 3. The Philadelphia Orchestra presented a "Serkin festival" in March, with Rudolf Serkin appearing in four separate concerts at the Academy of Music there. Eugene Ormandy conducted all four programs . . . Noel Coward was guest narrator at the final non-subscription concert of the New York Philharmonic, conducted by Andre Kostelanetz, April 7. Mr. Coward narrated the satiric verses which Ogden Nash wrote to accompany Saint-Saëns' *Carnival of the Animals* . . . Dame Myra Hess, pianist, and Isaac Stern, violinist, will join forces in a benefit concert to be presented on April 16 as a tribute to the ninetieth anniversary year of David Mannes, founder of the Mannes College of Music, New York. The concert will take place at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, where for thirty years David Mannes conducted free concerts which were heard by more than a million and a half New Yorkers . . . Sigurd Rascher, saxophone virtuoso, was soloist with the Pasadena Symphony Orchestra on March 18. Richard Lert conducted.

GUESTS Pierre Monteux, Eleazar de Carvalho, Lukas Foss, Leonard Bernstein and Richard Burgin will be guest conductors of the Boston Symphony Orchestra for the Berkshire Festival at Tanglewood in Lenox, Massachusetts, this Summer. Charles Munch will be the regular conductor of the festival, which will run from July 4 through August 12 . . . Reginald Stewart, Director of Baltimore's Peabody Conservatory of Music, has been engaged for a number of guest conducting appearances this Summer in widely separated corners of the globe. In early July he will conduct the Philharmonia Orchestra in Festival Hall, London, with Benno Moiseiwitch as soloist. Then he will return to Canada for three concerts at the Stratford

Festival, after which he will go to Geneva to conduct the Suisse-Romande and then to Athens, Greece, for a return engagement with the Philharmonic Orchestra.

CURTAIN CALLS At the closing concert of its season, April 17, the Nashville (Tennessee) Symphony will present the opera *Carmen* in concert form. Guy Taylor is the orchestra's conductor . . . Gianni Lazzeri of Parma, Italy, has been named the new chorus director of the San Francisco Opera Company . . . The Central Opera Service held a two-day working conference in New York on March 16 and 17. The discussions covered repertoire, opera over TV, regional touring, careers, personnel, finance, publicity, sets and costumes, acting and translations. This organization has for its purpose to provide a central office for exchange among member companies of information of mutual artistic and economic benefit . . . Rolf Liebermann's new opera, *The School for Wives*, was given its first New York production on April 11 during the Spring season of the New York City Opera Company. It will be repeated on April 15. *The School for Wives*, third opera from the pen of the Swiss composer, was commissioned by the Louisville (Kentucky) Orchestra with funds made available by a grant from the Rockefeller Foundation, and had its world premiere in Louisville, December 3, 1955 . . . Moritz Bomhard, director of the Kentucky Opera Association, who was both conductor and stage director there, was also stage director for the New York production . . . The Kansas City Philharmonic presented its annual opera festival in March. This included two performances of *The Marriage of Figaro* and two of *Rigoletto*. Hans Schwiager was the conductor, and the stage director, John Newfield . . . Six native American singers made their debut during the Spring season, just ended, of the New York City Opera Company. They are Beverly Bower, Marilyn Hunter, Mignon Dunn, Howard Fried, James Farrar and William Pickett, and their birthplaces are, respectively: Olean (New York), Boston, Memphis, New York City, St. Louis and Dallas.

APPOINTMENTS Leon Barzin has been appointed artistic director of the Symphony of the Air. He will hold this position in addition to his work as musical director of the National Orchestral Association . . . Two American composers have been added to the faculty for the summer session of the Eastman School of Music: Alan Hovhaness and Kent Kennan . . . Eduard van Beinum has been engaged as conductor of the Los Angeles Philharmonic Orchestra, his duties to begin in January, 1957 . . . Antal Dorati has been re-engaged as conductor of the Minneapolis Symphony. His title will henceforth be "musical director" . . . John Barnett has been appointed director of the Pacific Coast Music Festivals to be held in late June, 1956 and 1957 . . . Emerson Buckley has been appointed musical director of the Central City Opera House Association for the coming summer festival, June 30 to July 28 . . . Phil Hart has been named assistant manager of the Chicago Symphony. He was formerly manager of the Portland Symphony . . . Jan Behr, Metropolitan Opera House assistant conductor, has been named musical director of the 1956 Aspen (Colo.) Music School's Opera Studio.

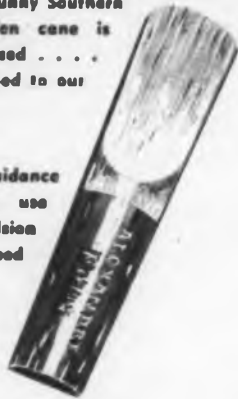


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GUIDE TO ACCORDION PLAYING

(Continued from page forty)

In transcribing many piano works, one often runs into passages where the accompaniment calls for measures and measures of arpeggios. Due to our limited left hand tonal range, such things are impossible on the left hand. If the melody isn't too complicated, the accordionist usually rearranges the work and plays the melody in the left hand and the arpeggios on the right hand. For this reason alone it is advisable to do more work on arpeggios.

Phrasing will determine much of what is done with fingering. In fact, phrasing is fifty per cent fingering. For example, here are instances where fingering will make the desired connections:



For the sake of phrasing, we sometimes are forced to use incorrect fingering!



I don't advise making a habit of crossing over other fingers than the thumb; however, if the phrasing is paramount, then we resort to any device.

Too many of us in fingering chords work each chord out as an individual entity with little relation to what precedes it or follows it. Finger chords in the manner in which they are approached and resolved. This will also aid in reading them and, particularly, in executing them.



Regard them as multiple melodies rather than the vertical approach of a melody with harmonizing tones beneath it.

Now that we've discussed the right-hand keyboard fingering, we're going to proceed in the next column to left-hand fingering. It's a ticklish subject with a variety of opinions within the United States and opinions far astray abroad.

TECHNIQUE OF PERCUSSION

(Continued from page forty-three)

Yes, you will need several weights of tympani mallets for all-around concert and symphonic work, ranging from the so-called *sponge*, through soft, medium and hard felt, and even to the wooden discs which are called for in some numbers. Yes again, many of the old-timers made their own discs, and some symphonic tympanists today do the same. My old teacher, the late Oskar Schwarz, who for so many years played in the Philadelphia Orchestra, had a distinctive disc and mallet model all his own. This has been freely copied and will be found in several current drum catalogs.

Oskar used an imported piano-damper felt for this purpose then. American manufacturers furnish a similar grade today. You can make these discs yourself, and the mallets, too, if you have the do-it-yourself talent and time on your hands. But you may buy them cheaper, and I dare say better made, from your local store.

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IT'S IN THE NEWS!

★★ With its theme, "Music Keeps Your Life in Tune!", Music Week, a city, county, state and nationwide celebration in honor of music, will get under way on May 6 and continue through May 13. Last year approximately 3,500 communities observed this national festival, using the occasion to stimulate year-round interest in music and music education and to advance local music projects of permanent social and cultural value. This year communities are urged to give special attention to American music.

★★ Pianist Eugene Istomin will arrive in Japan on April 23 to begin a thirty-concert tour of the Far East, including fifteen appearances under the joint auspices of the International Exchange Program of the American National Theatre and Academy and the Sangyo Keizai Shimbun.

★★ Duo-pianists Arthur Ferrante and Louis Teicher gave American premieres of two contemporary works as part of a benefit concert for the Carl Friedberg Music Foundation at Carnegie

Recital Hall on March 18. They presented Shostakovich's Concerto, Opus 94 for two pianos, which is still in manuscript, and "Homage to Mozart" by the American composer Fred Werle.

★★ The seventeenth annual competition for the award of the Edgar M. Leventritt Foundation will be held this Fall in New York City. Applications for the 1956 competition, which will be open only to pianists between the ages of seventeen and twenty-eight, must be filed by June 1, 1956. Application blanks may be obtained from the Foundation offices at 850 Park Avenue, New York City. Applicants need not be residents of the United States or Canada, as was the case last year.

Until recently the award was a solo appearance with the New York Philharmonic-Symphony, but in the past few years such orchestras as those of Cleveland, Pittsburgh, Buffalo and Denver have



Yoshiko Niya

also engaged the winner for solo appearances.

★★ Yoshiko Niya, who appeared as pianist in a recital at the Wilshire Ebell Theatre in Los Angeles on March 3, is a graduate of the Juilliard School of Music. Born in Los Angeles of Japanese parentage, she has lived most of her life in Salt Lake City, Utah.

★★ Joseph Schuster has acquired a rare Gofriller cello. He is using it on his current tour of England, France, Austria, Holland, Norway, Switzerland, Portugal and Spain.

★★ Duo-pianists Katherine Glasner and Hans Wurman will play at Fullerton Hall, Chicago, April 24. The program will include first performances of works by Hans Tischler, Chicago resident, and Lennox Berkeley of England.

★★ Antonia Brico, conductor of the Denver Philharmonic Orchestra, presented two lectures at the Music and Arts Institute of San Francisco on March 23 and March 26, in which she spoke on Alban Schweitzer, the celebrated organist, missionary, physician and world citizen, and on "Mozart, Sibelius, Contrast and Companion."

★★ James Friskin, pianist, presented an all-Bach program at Town Hall, New York, on the evening of March 7. Mr. Friskin, Scotsman by birth and now an American citizen, came to the United States at the invitation of Frank Damrosch, to join the faculty of the Institute of Musical Art, now part of the Juilliard School of Music, where he also teaches. He is also head of the piano department of the Chautauqua Summer School.

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CHAMBER MUSIC

(Continued from page twenty-one)

★ For its concert at Carnegie Hall, New York, on March 18, the Roger Wagner Chorale was augmented by thirty members of the New York Philharmonic-Symphony Orchestra. Its program included four songs from George Antheil's song cycle "Five Fragments from Shellen," written for and dedicated to the Roger Wagner Chorale in 1950.

★ Recently the American University Chamber Music Society, under the direction of George Steiner, presented the 100th concert since its formation seven years ago. An interesting tabulation made by this group in Washington, D. C., shows that, of the 302 different works performed, thirty-eight were of the baroque school, fifty-six of the classic, fifty-three of the romantic, sixty-six of the modern European, and eighty-nine of the American.

★ American music will be heard this Summer in parts of the world where it has never been heard before. It will be brought by the LaSalle String Quartet, quartet-in-residence at Cincinnati's College-Conservatory of Music, making the first round-the-world concert tour ever made by an American string ensemble.

The LaSalle group, all its members in their thirties, will leave Cincinnati in May, and will make their South Pacific debut in Honolulu, where reportedly no string quartet has played for thirteen years. Then they will fly to the Fiji Islands, for an American "premiere." Continuing south and westward, the quartet will make its next stop at Auckland, the capital of New Zealand, and will remain in New Zealand for twenty concerts in the principal cities of these islands.

The next stop will be Australia, for a seven-concert tour of Sydney, Adelaide, Melbourne and Canberra. Many of these concerts will be of the lecture-concert type which the quartet has made popular in Cincinnati and other American cities.

From Australia, the quartet will fly to Jakarta, the capital of Indonesia, and the farthest point on the globe from their home base of Cincinnati. The musicians have scheduled thirty concerts on the four major Indonesian islands of Java, Sumatra, Borneo and the Celebes, as well as side trips to India, Singapore and Thailand.

The trip will be topped off by a tour of Austria, Switzerland, the Scandinavian countries, Holland, France, England and then home.

The program will feature the contemporary Americans, Piston, Riegger and Kirshner. The music of these three will be completely new to audiences of the South Pacific areas.

The LaSalle String Quartet was formed less than ten years ago when its members were all students at the Juilliard School of Music in New York. First violin and manager for the quartet is Walter Levin. Henry Meyer, violinist; Peter Kamnitzer, violist; and Jack Kirshtein, cellist, are the other members.



The LaSalle String Quartet. Left to right: Peter Kamnitzer, violist; Walter Levin, violinist; Henry Meyer, violinist; Jack Kirshtein, cellist.

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(Continued from page twelve)

marks to set the mood and guide the attention. For thirteen years, from 1939 through 1951, he also conducted the pop concerts at Cleveland's huge Public Auditorium. These concerts, patterned somewhat after the Boston Pops, were notable for their informal and relaxing atmosphere.

This conductor with so many years of rich achievement to his credit, was born in Bangor, Maine, on March 19, 1891, of Scandinavian ancestry. A grandfather was a member of the Royal Opera of Stockholm, an uncle was famous throughout Sweden as a comedian, and his father was one of the best known pedagogues and pianists in Maine.

From 1909 to 1913 Ringwall studied in the New England Conservatory and returned to teach there from 1917 to 1920. (In 1915 he was a member of the Innisfail String Quartet in San Francisco.) During his Boston period he was also a member of the Boston Symphony Orchestra, in the violin section, when it was conducted by Dr. Karl Muck. Later he played in the (New York) National Symphony Orchestra under Willem Mengelberg.

When Ringwall went to Cleveland in 1921, he at first led (for four years) an excellent ensemble group at Hotel Cleveland. Then in 1926 he began his tenure with the Cleveland Orchestra. In June, 1941, the honorary degree of Doctor of Music was conferred upon him by the College of Wooster, Ohio, for his educational work in music in that State.

● **Walter Eisenberg:** In Colorado Springs, visited by some million vacationists each season, a new experiment in live music is taking place. Last July the Symphony Association of Colorado Springs scheduled two outdoor concerts, called "Starlight Symphonies." The man behind this project is Walter Eisenberg, who writes us. "We feel we are launching a summer series which will soon become one of the important summer festivals in the country." Nor is this a too optimistic statement. Certainly the setting is not against it. The concerts are presented in the magnificent Garden of the Gods, sometimes called the eighth wonder of the world.

A native of Philadelphia (he was born there in 1914), Mr. Eisenberg was the youngest of six children in the family of a watchmaker-jeweler. In Philadelphia he studied violin with Leo Koutzen and Arthur Hartmann, and in New York under Toscha Seidel, Kemp Stillings, and Mischa Mischakoff. He was given a fellowship at Juilliard's Graduate School, concluding his formal violin training with Hans Letz.

During the 1930's, he became first violin of the Forum Quartet, an ensemble dedicated to the performance of American works. During army days, he was part of the ATC String Quartet at Camp Sibert, Alabama. He and his buddies provided concerts aboard a Liberty ship all the way to Casablanca, and gave performances in service clubs in Algiers and Iran.

In 1947, he was appointed concert master of the Denver Symphony Orchestra (Saul Caston, conductor) and shortly thereafter its assistant conductor. During the Denver period he was a member of the faculty of the Lamont

School of Music of the University of Denver, conductor of the Denver University Community Orchestra, and organizer and first violinist of the Denver University Quartet. He taught at the College and had a weekly radio program.

In the Fall of 1953, he was named to succeed Raffaello Cavallo (retired) as conductor of the Pueblo Symphony. A year later, Colorado Springs (sixty miles away), having heard of his success in Pueblo, called him to become the conductor of their Colorado Springs Symphony.

Mr. Eisenberg is married and has two children. Mrs. Eisenberg, whom he met at Juilliard, is a violinist and plays in both the Pueblo and the Colorado Springs orchestras.

● **Everett Lee:** In 1955, Everett Lee was engaged as conductor of the City Center of Music and Drama in New York City, the first Negro to hold such a post in a major opera company.

A native of Wheeling, West Virginia, Mr. Lee showed such musical talent that when the family moved to Cleveland they entered him as violin student at the Cleveland Institute. After graduating from this school, he obtained a scholarship to the Juilliard School of Music, studying conducting there and later at Columbia University and at the Berkshire Music Center.

After his honorable discharge from the Army Air Force, Mr. Lee during a period on Broadway served as assistant conductor and then as full conductor of *Carmen Jones*. Next he was conductor of *On the Town*, thus becoming the first Negro to lead an all-white Broadway show.

Thereafter he made guest appearances as conductor with the Boston Symphony, and, in 1946, went to Tanglewood on a Koussevitzky Music Foundation award, to conduct both opera and symphony there. In 1947, Mr. Lee started the Cosmopolitan Symphony Orchestra in New York, a training organization for young musicians which since then has given several concerts each season.

In 1950 and 1951 Lee was director of the Opera Department at Columbia University, and in 1952 was granted a Fulbright Award for a year's study in Europe. In 1953, he became the first Negro to conduct a symphony orchestra in the South, when he appeared with the Louisville Philharmonic Orchestra.

Walter Charles



Walter Eisenberg



Everett Lee



OFFICIAL BUSINESS

American Federation of Musicians' Statement for Year Ended March 31, 1956

RECEIPTS

Surcharge and membership taxes	\$1,186,038.00
Per capita	245,909.00
Fines	41,665.00
Journal and printing	426,389.00
Investments, etc.	111,318.00
Total	\$2,011,321.00

EXPENDITURES

Per capita taxes	\$ 128,033.00
Printing plant	565,272.00
Professional expenses	147,797.00
Donations	111,219.00
Retirement contributions	22,808.00
20% tax committee	124,349.00
Salaries	485,672.00
Allowances and expenses	57,418.00
Convention expenses	361,012.00
Other administrative expenses	97,211.00
Total	\$2,100,795.00
Total assets (excluding two trust funds)	\$5,339,663.00
Total liabilities	\$ 76,681.00

● **Walter Charles:** Just completing his first season as musical director of the Abilene (Texas) Symphony Orchestra, Mr. Charles hails from the East. He was born in Jersey City, New Jersey, in 1916, and graduated from the Juilliard School of Music and from the David Mannes School, both of New York City. He studied under Hugo Kortschak, the late Emeran Stoeber, Willem Willeke and Lidia Rosanoff. He then launched on a career as cellist, giving concerts in America and Europe.

With the opening of World War II he joined the Air Force at Boise, Idaho, and organized and conducted the Second Air Force Symphony. Mr. Charles also served (1944-45) as an instructor of orchestra at the college of Idaho in Caldwell, near Boise.

During the years 1948-52 Charles conducted the Staten Island (New York) Symphony and from 1952 to 1954 the Plainfield (New Jersey) Symphony.

In January of the current year Mr. Charles acted as conductor-clinician for the Second Annual String Clinic at the Hardin-Simmons University in Abilene, Texas, in which more than 160 upper-grade and junior high school players of stringed instruments participated.

Under his guidance, the Abilene Symphony has great plans for the future, including the building of a community arts center to serve Abilene and the surrounding areas.

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CHANGE OF CONFERENCE OFFICER

California - Arizona - Nevada Conference. President, Anthony E. Bauer, 53 South First St., San Jose, Calif.

WISCONSIN STATE CONFERENCE

The regular Spring Conference of the Wisconsin State Musicians' Association will be held in Appleton, Wisconsin, on Saturday and Sunday, May 5th and 6th, with headquarters at the Hotel Appleton. All Wisconsin locals, affiliated and unaffiliated, are urged to send delegates. A fine program has been arranged for the ladies.

ROY E. SMITH, Secretary, Wisconsin State Musicians' Association, Labor Temple, 423 King St., La Crosse, Wisconsin.

NORTHWEST CONFERENCE

The 19th annual meeting of the Northwest Conference is scheduled to open Sunday afternoon, April 29, at headquarters of Local 689, Eugene, Oregon. Two business sessions will be held on Monday; adjournment following the morning session on Tuesday, May 1. All locals in Washington, Oregon, Idaho and Alaska are urged to send delegates.
HARRY L. REED,
 Secretary-Treasurer.

WANTED TO LOCATE

Kelly, Howard J. (Shotgun), former member Local 269, Harrisburg, Pa.
 Kronen, Norman, member Local 77, Philadelphia, Pa.
 Ladner, C. M., member Local 510, Leandro, Calif.
 Markle, Paul Richard, former member Local 9, Boston, Mass.
 Anyone knowing the whereabouts of the above is asked to communicate immediately with Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J.

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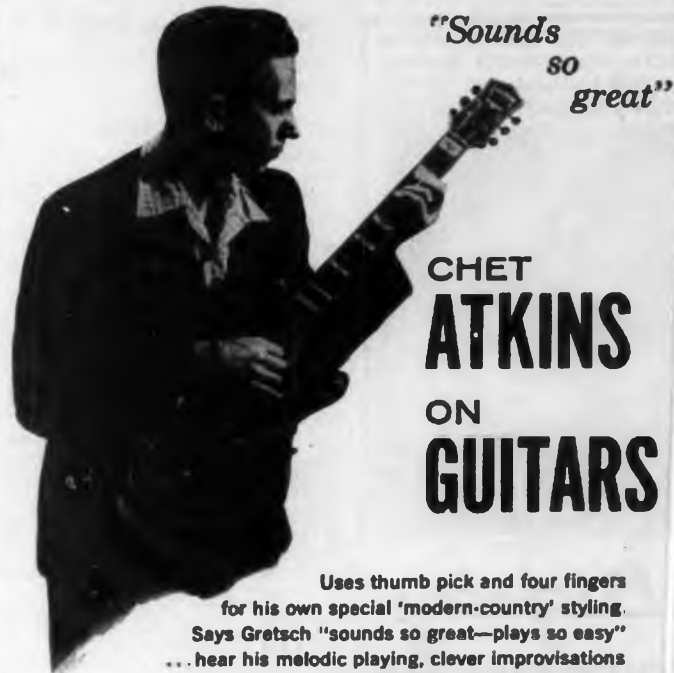
This band plays engagements throughout New England, New York and Pennsylvania. Some members of the band are suspected of holding membership in the Federation.

Locals should report any knowledge of their activities to the office of National Secretary Cluesmann, and also notify all hall proprietors and organizations where they have engagements that they are not in good standing with the Federation.

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- Cromwell Hotel, Jack Yoches, Label Spiegel, Milton Lee, Miami Beach, Fla., \$2,304.00.
- Bill Stover, Indianapolis, Ind., \$90.00.
- Henry (Hank) Fillet, New York, N. Y., \$200.00.
- New Mambo Lounge, Win. H. Taylor, employer, Greensboro, N. C.
- Lou Posey's Ole Place, Lou Posey and Lou Posey Entertainment Bureau, Columbus, Ohio, \$1,375.00.
- Harold Byers, Air National Guard of Ohio, 162nd Fighter Interceptor Squadron, Dayton, Ohio, \$250.00.
- Chateau Crillon, Philadelphia, Pa., \$113.00.
- Club Zel Mar, Simon Zelle, owner and operator, Philadelphia, Pa., \$150.00.
- Essex Records, Philadelphia, Pa., \$1,560.00.
- Joseph Bruno, Pittsburgh, Pa., and Verona, Pa., \$800.00.
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CHICAGO: John, Pines Hotel.
CLUB: Hotel Corp., and John Clark
CLUBS: Circus, and James Ed-
Manager (operated by Florida Circus Corp.)
PALM BEACH: Magnolia Club, and Bill Harris,
Magnolia, Harry L.
Palm, Lillian F.

GEORGIA

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Robert A. McGarrity, Owner
PLANT: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
Montgomery, J. Neal
Royal Pecos Club, Mrs. G. C. Cunningham, Owner,
S. A. Slaughter, Manager
Perry
ROST: Dexter, Joe
Hall and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prance
Robert, Robert H., and Corbie Lounge in Plaza Hotel
Mrs. M.
Harkland, Fred
Musick Attractions, Joe Musnick
W. W. Neely, Jr.
David, Bob

FLORIDA

MIAMI: Anderson, Jack
Blue Room, and Earl Hill and W. Lee
Highshore Hotel
Widgale, and W. Lee
MIAMI BEACH: Entertainment Club, S. C. Klam
and F. W. Taylor

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Model Shows, Inc., and David
Endy, Owner, Charles Baras,
Thompson, Lawrence A., Jr.
Young, George S.
MOBILE: M. H. Thomas, and Terry
Masey, Operator
MOBILE: M. H. Thomas, and Terry
Masey, Operator
MOBILE: M. H. Thomas, and Terry
Masey, Operator
MOBILE: M. H. Thomas, and Terry
Masey, Operator

IDAHO

BOZEMAN: Bradall, Earl
Lachman, Jesse
BOZEMAN FALLS: Griffiths, Larry, and Big Chief
Corp., and Uptown Lounge
BOZEMAN: Damer, Sam
Hagberg, Mrs. R. M.
MOUNTAIN HOME: Alibi, and Mr. J. T.
Hess, Owner and Operator
Hess Cafe, and Mr. J. T.
Hess, Owner and Operator
BOZEMAN: Alibi, and Mr. J. T.
Hess, Owner and Operator
BOZEMAN: Alibi, and Mr. J. T.
Hess, Owner and Operator

ILLINOIS

CHICAGO: Anderson, P. D.
Davis, C. M.
CHICAGO: McKinney, James R.
Thompson, Earl
CHICAGO: Bergent, Eli
CHICAGO: Robinson, Bennie
CHICAGO: Delmore and Eugene
Hudson, Ray Marsh, of the Dan
Rice 3-Ring Circus
Billings Bob's Toast of the
Town
Chicago Records, Inc., Ewart G.
Abner, Jr., Pres.
Chicago Casino, and Harry
Wesso, Owner
Elsie, General Manager,
and Chicago Artists Bureau
Columbo's Theatre Restaurant,
Mrs. Ann Hughes,
Owner
Olmstead, Jimmy

INDIANAPOLIS: Bell, Richard
Benbow, William, and his All-
American Brownskin Models
Carter, A. Lloyd
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Ferguson Hotel, George Fer-
guson, Prop., Leo Lesser, Jr.
Hicks, Jerry
Lazar, Eugene and Alex
Roller Rondo Skating Rink,
and Perry Flick, Operator
Sho-Bar, and Charles Walker
Stover, Bill
Tony's Supper Club, Tony Lau-
renzano, Operator
William C. Powell Agency
LAFAYETTE: Club 52, Charles Gibson, Prop.
MUNCIE: Bailey, Joseph
NEWCASTLE: Harding, Stanley W.
RICHMOND: Newcomer, Charles
Puckett, H. H.
SOUTH BEND: Childers, Art (also known as
Bob Cagney)
SPENCERVILLE: Kelly, George M. (Marquis)
SYRACUSE: Waco Amusement Enterprises

IOWA

CARROLL: Brown Derby and Mabel Brown
CLARION: Miller, J. L.
CLINTON: Abbe, Virgil
DENISON: Larby Ballroom, and Curtis
Larby, Operator
DES MOINES: Brookins, Tommy
Hollywood Productions, Inc.,
and H. W. Jacobson
HARLAN: Gibson, C. Rex
SHENANDOAH: Aspinwall, Hugh M. (Chick
Martin)
SIoux CITY: Freeman, Lawrence
SPENCER: Freer, Ned
VALE: Hollywood Circus Corp., and
Charles Jacobson
WATERLOO: Steptoe, Benton L.
WOODBINE: Danceland, J. W. (Red) Brum-
mer, Manager

KANSAS

BREWSTER: Whirlwind Ballroom, G. M.
Dinkel, Operator
COFFEYVILLE: Ted Blake
DOGE CITY: Graham, Lyle
HOLCOMB: Golden Key Club, and H. R.
Allen (also known as Bert
Talon, Bart Talon, Bert Allen)
KANSAS CITY: White, J. Cordell
LIBERAL: Liberal Chapter No. 17, Dis-
abled American Veterans, and
H. R. Allen
LOGAN: Graham, Lyle
MANHATTAN: Stuart, Ray
MARYSVILLE: Randall, George
PRATT: Clements, C. J.
Wisby, L. W.
RUSSELL: Russell Post 6240, VFW, Geo
Zercher, Dance Manager
SALINA: Brown, Harry E.
Kern, John
TOPEKA: Mid-West Sportsmen Association
WICHITA: Aspinwall, Hugh M. (Chick
Martin)
Holidays, Art
Key Club, and/or G. W. Moore

KENTUCKY

BOWLING GREEN: Rountree, Upton
Taylor, Roy D.
HOPKINSVILLE: Dabney, Louis H.
LEXINGTON: Harper, A. C.
Rankin Enterprises, and Pres-
ton P. Rankin

LOUISVILLE: Bramer, Charles
Imperial Hotel, Jack Woolless,
Owner
King, Victor
Spaulding, Preston
OWENSBORO: Higgs, Benny
PADUCAH: Vickers, Jimmie
LOUISIANA
ALEXANDRIA: Smith, Mrs. Lawrence, Proprie-
tor, Club Plantation
Start and Bar Club (also known
as Brass Hats Club), A. R.
Cooley, Owner, Jack Tyson,
Manager
Weil, R. L.
CROWLEY: Young Men's Progressive Club,
and J. L. Buchanan, Employer
GONZALES: Johns, Camille
LAFAYETTE: Hadacol Caravan
LeBlanc Corporation of Louisiana
Velton, Toby
Venables Cocktail Lounge
LAFAYETTE: Village Bar Lounge, and
C. L. Barker, Owner
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MONROE: Club DeLicia, Robert Hill
Keith, Jessie
Thompson, Son
NATCHITOCHE: Burton, Mrs. Pearl Jones
NEW ORLEANS: Barker, Rand
Berns, Harry B., and National
Artists Guild
Callico, Ciro
Conforto, Joseph, and Mildred
Murphy
Dog House, and Grace Mar-
tinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
Monnie, George
OPELOUSAS: Cedar Lane Club, and Milt
Deinan, Employer
SHREVEPORT: Reeves, Harry A.
Ropollo, Angelo
Stewart, Willie
SPRINGHILL: Capers, C. L.

MAINE

BIDDEFORD: Old Orchard Beach Playhouse,
and Edward Gould
FORT BATHFIELD: Peat's Arena, Gibby Seaborn
SACON: Gordon, Nick
MARYLAND
BALTIMORE: Danabue, and Wm. Kasar-
sky, Proprietor
Byrd, Olive J.
Carter, Charles
Cos, M. L.
Dunmore, Robert J.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
Jolly Post, and Armand Moe-
singer, Prop.
LeBlanc Corporation of Maryland
Bernie Lit Theatrical Agency
(formerly Playboy Talent
Agency)
Perkins, Richard, of Associated
Enterprises
Weiss, Harry
CORAL HILLS: Hilltop Restaurant, and The-
odore J. Schendel
CUMBERLAND: Wangold, Louis
EASTON: Hannah, John
FENWICK: Repsch, Albert
HAGERSTOWN: Bauer, Harry A.
Glass, David
Rainbow Room of the Hamilton
Hotel, and Chris Trantules
HAVRE DE GRACE: Bond, Norvel
NORTH BEACH: Alta Hotel, Mr. and Mrs. Larry
Hines, Owners, Bernard Men-
del, former manager
OCEAN CITY: Belmont, Lou, Gay Nineties
Club, and Henry Epstein
Gay Nineties Club, Lou Bel-
mont, Prop., Henry Epstein,
Owner
SALISBURY: Twin Lantern, Elmer B.
Dashiell, Operator

TURNERS STATION: Thomas, Dr. Joseph H., Edge-
water Beach
MASSACHUSETTS
AMHERST: Murphy, Charles
Russell, William
BLACKSTONE: Stefano, Joseph
BOSTON: Ada Bullock's (also known as
The Coral Room), Ada Carlin,
Employer
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlvaine, President
Bronshahn, James J.
Caruso, Charles
Coral Room (also known as Ada
Bullock's), Ada Carlin, Em-
ployer
Hargood Concerts, and Harry
Goodman
Harrison, Eric
L. J. B. Productions, and Lou
Brudnick
E. M. Loew's Theatres
Regency Corp., and Joseph R.
Weisser
Sunbrook, Larry, and his Rodeo
Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon
BRAINTREE: Quintree Manor
BUZZARDS BAY: Blue Moon, and Alexander and
Chris Byron, Owners
Mutt's Steak House, and Henry
M. K. Aronovski, and Canal
Enterprises, Inc.
CAMBRIDGE: Salvaio, Joseph
FALL RIVER: Andrade, William
FITCHBURG: Bolduc, Henry
HAVERTHILL: Assas, Joe
HOLYOKE: Holyoke Theatre, Bernard W.
Levy
Kane, John
RYAN: Cases Madrid, and Pat Particelli
LOWELL: Carney, John F., Amusement
Company
Crowe, Francis X.
MILLERS FALLS: Rhythm Inn, and R. M. Tha-
beault and James Del Negro,
Jr.
MONSON: Canegallo, Leo
NEW BEDFORD: The Derby, and Henry Correia,
Operator
NEWTON: Thiffault, Dorothy (Mimi
Chevalier)
SALEM: Larkin, George and Mary
SHREWSBURY: Veterans Council
TEWESBURY: White Rock Club, Inc., Rocco
LePasquale, John Connelly,
Employers
WAYLAND: Steele, Chauncey Dewey

MICHIGAN

ANN ARBOR: Charles, Rex (also known as
Rex C. Esmond)
Esmond, Rex C. (also known as
Rex Charles)
McLaughlin, Max
McLaughlin, Ollie
BATTLE CREEK: Smith, David
BAY CITY: Walther, Dr. Howard
CRYSTAL: Palladium Ballroom, M. R.
Winkleman, Owner
DETROIT: Adler, Casper
Bel Aire (formerly Lee 'N Ed-
die's), and Al Wellman, Ralph
Wellman, Philip Flaig, Sam
and Louis Bernstein, Owners
Bibb, Allen
Blake, David R.
Briggs, Edgar M.
Burgundy Records, Inc., and
Art Sutton, General Mgr.
Craybrook, Adolphus
Club 49er, and Oscar Pruitt
Conners Lounge, and Joe Pallas-
zolo, Operator
Crystal Lounge and Bar, Ed-
mour H. Bertram, Owner-
Employer
Daniels, James M.
Dustin Steamship Company,
N. M. Constants
Gay Social Club, and Eric
Srivna

**GREEN, Goldman
Harris, Percy N. (Bud)
Hoffman, Sam
Johnson, Ivory
Kosman, Hyman
Mirando, Nono
Papadimitis, Babis
Payne, Edgar
Pyle, Howard D., and Seven
Promotions
Robinson, Wm. H.
Thomas, Matthew B.
Zalou, A. J.
DOUGLASS: Harding's Resort, and
George E. Harding
FERRISDALE: Club Plantation, and Doc
Washington
FLINT: Grover, Tiff
Platter Lounge, and Earl West
GRAND RAPIDS: Club Chez-Ami, Anthony
Salicre, Proprietor
Powers Theatre
Town Pump and Pozeo Yaref
Universal Artists and Phil Sisco
LAKEVIEW: Old Mill Dance Hall, Ernest
Fortin, Owner
MUSKOGON HEIGHTS: Griffen, James
Wilson, Leslie
PONTIAC: Henry's Restaurant, and Charles
Henry
SISTER LAKES: Rendezvous Bowl, and Remon-
sious Inn (or Club), Gordon
J. "Buzz" Miller
TRAVERSE CITY: Lawson, Al
UTICA: Spring Hill Farms, and Ancrew
Sneed
WAYLAND: Macklin, Wm. and Laura**

MINNESOTA

DETROIT LAKES: Johnson, Allan V.
DULUTH: Lurye, Jay
EASTON: Hannah, John
Carson, Manfred
MANKATO: Becker, Carl A.
MINNEAPOLIS: International Food and Home
Shows
Northwest Vaudeville Attrac-
tions, and C. A. McEvoy
PIPETONE: Coopman, Marvin
Stolzman, Mr.
RED WING: Red Wing Grill, Robert A.
Nybo, Operator
ROSBINDALE: Crystal Point Terrace
ROCHESTER: Co. E., State Guard, and Alvin
Castello
SLAYTON: E. E. Iverson
Iverson Manufacturing Co., Bud
Iverson
WINONA: Interstate Orchestra Service, and
L. Porter Jung

MISSISSIPPI

BILOXI: Joyce, Harry, Owner, Pilot
House Night Club
Ralph, Lloyd
Wesley, John (John W. Rainey)
CLEVELAND: Hardin, Drezel
GREENVILLE: Pollard, Flenord
GULFPORT: Plantation Manor, and Herman
Burger
JACKSON: Carpenter, Bob
Poor Richards, and Richard K.
Head, Employer
Smith, C. C., Operator, Rbb-
bins Bros. Circus (Fair Blvd.,
Ark.)
LOSCHUSKO: Fisher, Jim S.
LELAND: Lillo's Supper Club and Jimmy
Lillo
MERIDIAN: Bishop, James E.
NATCHEZ: Colonial Club, and Ollie Coe-
ber
VICKSBURG: Blue Room Nite Club, and
Tom Wince

MISSOURI

BOONEVILLE: Bowden, Rivers
Williams, Bill
CHILLICOTHE: Hawes, H. H.
CLAYTON: Anderson, P. D.

MANAC LAKE: ...
TOGA SPRINGS: ...
MONTICELLO: ...
NORTH DAKOTA: ...
OHIO: ...
LONG ISLAND (New York): ...
NORTH CAROLINA: ...

GREENVILLE: ...
NORTH DAKOTA: ...
OHIO: ...
LONG ISLAND (New York): ...
NORTH CAROLINA: ...

EUCLEID: ...
PINDLAY: ...
GERMANTOWN: ...
MOLGATE: ...
LIMA: ...
PIQUA: ...
PROCTORVILLE: ...
SANDUSKY: ...
SPRINGFIELD: ...
STUEBENVILLE: ...
TOLEDO: ...
VIENNA: ...
WARREN: ...
YOUNGSTOWN: ...
ZANESVILLE: ...
OKLAHOMA: ...
CLEVELAND: ...
MUSKOGEE: ...
OKLAHOMA CITY: ...
LANSFORD: ...
LEWISTON: ...
LUZERNE: ...
MEADOWS: ...
MIDLAND: ...
NANTICOKE: ...
NEW CASTLE: ...
PHILADELPHIA: ...
PORTLAND: ...
ROSEBURG: ...
OREGON: ...
ALBANY: ...
EUGENE: ...
GARIBALDI: ...
HERMISTON: ...
LAKESIDE: ...
MEDFORD: ...
NEWPORT: ...
PORTLAND: ...
ROSEBURG: ...

SALEM: ...
SHERIDAN: ...
PENNSYLVANIA: ...
ALTIQUIPPA: ...
ALLENTOWN: ...
BERWYN: ...
BLAIRSVILLE: ...
BRAEBURN: ...
BRYN MAWR: ...
CARLISLE: ...
CHESTER: ...
COOPERSTOWN: ...
DEVON: ...
DUNELLY: ...
EVERSON: ...
FAIRMOUNT PARK: ...
GLENDEN: ...
GREENSBURG: ...
HARRISBURG: ...
LANCASTER: ...
JOHNSTOWN: ...
MEADOWS: ...
MIDLAND: ...
NANTICOKE: ...
NEW CASTLE: ...
PHILADELPHIA: ...
PORTLAND: ...
ROSEBURG: ...

Stiefel, Alexander ...
PHOENIXVILLE: ...
PITTSBURGH: ...
POTTSTOWN: ...
PROSPER PARK: ...
READING: ...
SCRANTON: ...
SLATON: ...
STRAFFORD: ...
UNIONTOWN: ...
VERONA: ...
WASHINGTON: ...
WEST CHESTER: ...
WILKES BARRE: ...
WILLIAMSPORT: ...
WORTHINGTON: ...
YORK: ...
RHODE ISLAND: ...
WOONSOCKET: ...
SOUTH CAROLINA: ...
CHARLESTON: ...
CHESTER: ...
FLORENCE: ...
GREENVILLE: ...
MYRTLE BEACH: ...
SPARTANBURG: ...
UNION: ...
SOUTH DAKOTA: ...
BROOKINGS: ...
SIOUX FALLS: ...
TENNESSEE: ...
CLARKSVILLE: ...
HUMBOLDT: ...
JOHNSON CITY: ...
KNOXVILLE: ...
MADISON: ...
MEMPHIS: ...
NASHVILLE: ...

Carrethers, Harold ...
TEXAS: ...
AMARILLO: ...
AUSTIN: ...
BEAUMONT: ...
BOULDER: ...
BROWNSWOOD: ...
CORPUS CHRISTI: ...
DALLAS: ...
DENISON: ...
EL PASO: ...
FORT WORTH: ...
GALVESTON: ...
GONZALES: ...
GRAND PRAIRIE: ...
HENDERSON: ...
HOUSTON: ...
LEVELLAND: ...
LONGVIEW: ...
MARIETTA: ...
MCKINNEY: ...
ODessa: ...
PARKER: ...
PARKERSBURG: ...
PORT ARTHUR: ...
ROUND ROCK: ...
SAN ANGELO: ...
SAN ANTONIO: ...
VALDIA: ...
WACO: ...

MANHATTAN: Fraternal Order of the Eagles Lodge, Aerie No. 2468
TOPEKA: Boley, Don, Orchestra Downs, Red, Orchestra Vinewood Dance Pavilion
SALINA: Wagon Wheel Club, and Wayne Wise Woodman Hall
WICHITA: Silver Moon
KENTUCKY
BOWLING GREEN: Jackman, Joe L. Wade, Golden G.
LOUISVILLE: Carl's Bar, Carl Coomes, Prop. Cross Roads Club, Carl Coomes.
PADUCAH: Copa Cabana Club, and Red Thrasher, Proprietor
LOUISIANA
LEESVILLE: Capell Brothers Circus
NEW ORLEANS: Five O'Clock Club Forte, Frank 418 Bar and Lounge, and Al Bresnahan, Prop. Fun Bar Happy Landing Club Opera House Bar Treasure Chest Lounge
SHREVEPORT: Capitol Theatre Majestic Theatre Strand Theatre
MAINE
LEWISTON: Pastime Club
SKOWHEGAN: O Sol Mio Hotel
WATERVILLE: Jefferson Hotel, and Mr. Shiro, Owner and Manager
MARYLAND
BALTIMORE: Knowles, Nolan F. (Aetna Music Corp.)
BLADENBURG: Bladensburg Arena (America on Wheels)
EASTON: Scarrt, Lou, and his Orchestra
FREDERICK: Fraternal Order of Eagles Loyal Order of Moose
MASSACHUSETTS
CHICOPEE: Palais D'Or Social and Civic Club
FALL RIVER: Durice Theatre
GARNER: Florence Rangers Band Heywood-Wakefield Band
HOLYOKE: Walek's Inn
LAWRENCE: Zajec, Fred, and his Polka Band
LYNN: Pickfair Cafe. Rinaldo Cheverini, Prop. Simpson, Frank
METHUEN: Colonial Cafe, and Messrs. Yankonis, Driscoll and Gagnon, Owners and Managers
NEW BEDFORD: Polka, The, and Louis Garston, Owner
NORTH READING: Lavaggi Club, Inc.
SHIRLEY: Rice's Cafe, and Albert Rice
SPENCER: Beardon, Bernard
WEST WARREN: Quabog Hotel, Ernest Droadball, Operator
WORCESTER: Godymia, Walter Holmes, Alan Gray Rio Restaurant Theatre-in-the-Round, and Alan Gray Holmes
MICHIGAN
ALGONA: Sid's Place
INTERLOCHEN: National Music Camp
ISEPEMING: Congress Bar, and Guido Bonetti, Proprietor
MARQUETTE: Johnson, Martin M.
NEGAUNEE: Bianchi Bros. Orchestra, and Peter Bianchi

GEORGIA
MACON: Jay, A. Wingate Lower, Al Weather, Jim
SAVANNAH: Shamrock Club, and Gene A. Deen Owner and Operator
IDAHO
BOISE: Emerald Club Simmons, Mr. and Mrs. James L. (known as Chico and Connie)
MOUNTAIN HOME: Hi-Way 30 Club
TWIN FALLS: Radio Rendezvous
WEISER: Sportsman Club, and P. L. Barton and Musty Braun, Owners
ILLINOIS
CAIRO: The Spot, Al Dennis, Prop.
CHICAGO: Harper, Lucius C., Jr. Kryl, Bohumir, and his Symphony Orchestra
CHICAGO HEIGHTS: Swing Bar
DANVILLE: Knight, Willa
DARMSTADT: Sinn's Inn, and Sylvester Sinn, Operator
EAST ST. LOUIS: Sportsman's Night Club
FAIRFIELD: Eagles Club
GALESBURG: Carson's Orchestra Mecker's Orchestra Townsend Club No. 2
JACKSONVILLE: Chalet Taverna, in the Illinois Hotel
MARISSA: Triefenbach Brothers Orchestra
MT. VERNON: Jet Tavern, and Kelly Greenalt
NASHVILLE: Smith, Arthur
OLIVE BRANCH: 44 Club, and Harold Babb
ONEIDA: Rova Amvet Hall
PEORIA: Belmont Lounge, and Troy Harold's Club, and Harold Parker
SCHELLER: Andy's Place and Andy Kryger
SOUTH STANFORD: Midway Tavern, Frank A. Summers, Prop.
STERLING: Bowman, John E. Sigman, Arlie
INDIANA
ALEXANDRIA: Ballroom and Bar of Eagles Lodge
ANDERSON: Adams Taverna, John Adams Owner Romany Grill
HAMMOND: Victory Post No. 168, American Legion
INDIANAPOLIS: Sheffield Inn
MISHAWAKA: VFW Post 360
NEW CHICAGO: Green Mill Taverna
SOUTH BEND: Chain O'Lakes Conversation Club
D. V. P. German Club PNA Group B (Polish National Alliance)
St. Joe Valley Boat Club, and Bob Zaf, Manager
IOWA
BOONE: Miner's Hall
BURLINGTON: Burlington-Hawkeye (Des Moines County) Fair, and Fair Ground
CEDAR FALLS: Women's Club
COUNCIL BLUFFS: Smoky Mountain Rangers
DUBUQUE: Haaten Family Orchestra (formerly Ray Haaten Orchestra of Key West, Iowa)
FAIRFIELD: Huff, Leui (Lew)
FILLMORE: Fillmore School Hall
POSTA: Peosta Hall
SIOUX CITY: Eagles Lodge Club
ZWINGLE: Zwingle Hall

KANSAS
MANHATTAN: Fraternal Order of the Eagles Lodge, Aerie No. 2468
TOPEKA: Boley, Don, Orchestra Downs, Red, Orchestra Vinewood Dance Pavilion
SALINA: Wagon Wheel Club, and Wayne Wise Woodman Hall
WICHITA: Silver Moon
KENTUCKY
BOWLING GREEN: Jackman, Joe L. Wade, Golden G.
LOUISVILLE: Carl's Bar, Carl Coomes, Prop. Cross Roads Club, Carl Coomes.
PADUCAH: Copa Cabana Club, and Red Thrasher, Proprietor
LOUISIANA
LEESVILLE: Capell Brothers Circus
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SHREVEPORT: Capitol Theatre Majestic Theatre Strand Theatre
MAINE
LEWISTON: Pastime Club
SKOWHEGAN: O Sol Mio Hotel
WATERVILLE: Jefferson Hotel, and Mr. Shiro, Owner and Manager
MARYLAND
BALTIMORE: Knowles, Nolan F. (Aetna Music Corp.)
BLADENBURG: Bladensburg Arena (America on Wheels)
EASTON: Scarrt, Lou, and his Orchestra
FREDERICK: Fraternal Order of Eagles Loyal Order of Moose
MASSACHUSETTS
CHICOPEE: Palais D'Or Social and Civic Club
FALL RIVER: Durice Theatre
GARNER: Florence Rangers Band Heywood-Wakefield Band
HOLYOKE: Walek's Inn
LAWRENCE: Zajec, Fred, and his Polka Band
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METHUEN: Colonial Cafe, and Messrs. Yankonis, Driscoll and Gagnon, Owners and Managers
NEW BEDFORD: Polka, The, and Louis Garston, Owner
NORTH READING: Lavaggi Club, Inc.
SHIRLEY: Rice's Cafe, and Albert Rice
SPENCER: Beardon, Bernard
WEST WARREN: Quabog Hotel, Ernest Droadball, Operator
WORCESTER: Godymia, Walter Holmes, Alan Gray Rio Restaurant Theatre-in-the-Round, and Alan Gray Holmes
MICHIGAN
ALGONA: Sid's Place
INTERLOCHEN: National Music Camp
ISEPEMING: Congress Bar, and Guido Bonetti, Proprietor
MARQUETTE: Johnson, Martin M.
NEGAUNEE: Bianchi Bros. Orchestra, and Peter Bianchi

MINNESOTA
DEER RIVER: Hi-Hat Club
MINNEAPOLIS: Lollies, Wes Milles, C. C. Twin City Amusement Co., and Frank W. Patterson
ST. PAUL: Burk, Jay Twin City Amusement Co., and Frank W. Patterson
MISSISSIPPI
VICKSBURG: Rogers' Ark
MISSOURI
KANSAS CITY: Club Matinee Coates, Lou, Orchestra El Capitan Tavern, Marvia King, Owner Gay Pad Club, and Johnny Young, Owner and Proprietor Green, Charles A. Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson
LOUISIANA: Rollins, Tommy, Orchestra
POPLAR BLUFF: Lee, Duke Doyle, and his Orchestra "The Brown Bombers"
ST. JOSEPH: Rock Island Hall
NEBRASKA
GURLEY: American Legion Hall, Harold Leasing, Manager
HASTINGS: Eagles Club
KEARNEY: Fraternal Order of Eagles
KIMBALL: Servicemen's Center and/or Veterans Building
LINCOLN: Arena Roller Skating Club Dance-Mor Royal Grove Sunset Party House
OMAHA: Marsh, Al Melody Ballroom
SIDNEY: City Auditorium
NEVADA
ELY: Little Casino Bar, and Frank Pace
NEW HAMPSHIRE
BOSCAWEN: Colby's Orchestra, Myron Colby, Leader
PITTSFIELD: Pittsfield Community Band, George Freese, Leader
WARNER: Flanders' Orchestra, Hugh Flanders, Leader
NEW JERSEY
BAYONNE: Sonny's Hall, and Sonny Montanez Starke, John, and his Orchestra
CAMDEN: Polish-American Citizens Club St. Lucius Choir of St. Joseph's Parish
CLIFTON: Boeckmann, Jacob
DENVERILLE: Young, Buddy, Orchestra
EAST PATERSON: Gold Star Inn
ELIZABETH: Matujons, Mike Bell's Lounge, and John Reilly Sorka, Julius
WEST WARREN: Twin Cities Arena, William Schmitz, Manager
HACKENSACK: Macchini's Concert Band. M. Mancinni, Leader
HACKETTSTOWN: Hackettstown Fireman's Band
JERSEY CITY: Band Box Agency, Vince Giacinto, Director
KEYPORT: Stager, Walter, Orchestra
MAPLEWOOD: Maplewood Theatre
MILFORD: Meadowbrook Tavern, R. M. Jones, Prop.
MONTCLAIR: Montclair Theatre
NETCONG: Kierman's Restaurant, and Frank Kierman, Prop.

NEWARK: House of Brides Palm House Pelican Bar Treat Theatre
NEW BRUNSWICK: Carlano, John Krug, George S.
OAK RIDGE: Van Brundt, Stanley, Orchestra
ORANGE: Dudley's
PASSAIC: Blue Room, and Mr. Jaffe Haddon Hall Orchestra, J. Baron, Leader
PATERSON: Airship American Legion Band, B. Sclitti, Leader Paterson Symphonic Band St. Michaels Grove
ROCHELLE PARK: Swiss Chalet
SOUTH RIVER: Barrows, Charles Saunders, Lee, Orchestra, Leo Moken, Leader
NEW MEXICO
ANAPRA: Sunland Club
CARLSBAD: Lobby Club
CLOVIS: Williamson Amusement Agency, Howard Williamson
RUIDOSO: Davis Bar
NEW YORK
BATH: Moonlit Restaurant
BRONX: Aloha Inn, Pete Mancuso, Proprietor, and Carl Ranford, Manager Revolving Bar, and Mr. Alexander, Prop.
BROOKLYN: All Ireland Ballroom, Mrs. Paddy Griffin and Mr. Patrick Gillespie
BROWNVILLE: Brownville Hotel, and Joseph Monnat
BUFFALO: Hall, Art Lafayette Theatre Wells, Jack Williams, Buddy Williams, Ossian
CATSKILL: Jones, Stevie, and his Orchestra
COHOES: Sports Arena, and Charles Gup-till
ELMIRA: Hollywood Restaurant
ENDICOTT: The Casino
FISHKILL: Cavacchini's Farm Restaurant, Edw. and Daniel Cavacchini, Managers
FREEPORT, L. I.: Freeport Elks Club, and Carl V. Anton, Mgr.
GENEVA: Atom Bar
HARRISVILLE: Chessman, Virgil
HUDSON: Federation of Polish Sportsmen New York Villa Restaurant, and Hazel Unson, Proprietor
KENMORE: Basil Bros. Theatres Circuit, including Colvin Theatre
KINGSTON: Killmer, Carl, and his Orchestra (Lester Marks)
MAMARONECK: Seven Pines Restaurant
MECHANICVILLE: Cole, Harold
MOHAWK: Hurdic, Leslie, and Vineyards Dance Hall
MT. VERNON: Hartley Hotel
NEW YORK CITY: Disc Company of America (Asch Recordings) Norman King Enterprises, and Norman King Manor Record Co., and Irving N. Bernson Morales, Cruz Paramount Theatrical Agency and A. & B. Dow Richman, William L. Solidaires (Eddy Gold and Jerry Isaacson) Willis, Stanley
NOBLES: Joe's Bar and Grill, and Joseph Briggs, Prop.

OLEAN: Wheel Restaurant
RAVENA: VFW Ravena Band
EDGEWOOD, L. I.: Joseph B. Garity Post 562, American Legion, Commodore Edmund Rady
ROCHESTER: Loew's Rochester Theatre, and Lester Pollack Mack, Henry, and City Hall Cafe, and Wheel Cafe
SALAMANCA: State Restaurant
SCHEENECTADY: Top Hats Orchestra
SYRACUSE: Miller, Gene
UTICA: Russell Ross Trio (Salvatore Coriale, Leader, and Frank Ficarro)
VESTAL: Vestal American Legion Post 89
WELLVILLE: VFW Club
NORTH CAROLINA
ASHVILLE: Peoples, Fitzhugh Lee
KINSTON: Parker, David
WILMINGTON: Village Barn, and K. A. L-hto, Owner
OHIO
ALLIANCE: Lexington Grange Hall
CANTON: Palace Theatre
CINCINNATI: Steamer Avalon
DAYTON: Mayfair Theatre, and Dwight Esper The Grange, Maura Paul, Operator
GENEVA: Blue Bird Orchestra and Lantry Parks Municipal Building
HARRISBURG: Hubba-Hubba Night Club
HOLGATE: Sodus Gardens, George K. Brown
JEFFERSON: Larko's Circle L Ranch
LIMA: Bilger, Lucille
MANSFIELD: Loyal Order of the Moose
MILAN: Andy's, Ralph Ackerman, Mgr.
NEWARK: Eagles Lodge
NEW LYME: Fawn Ballroom
PAINESVILLE: Chagrin Taverna
PIERPONT: Lake, Danny, Orchestra
RAVENNA: Ravenna Theatre
RUSSELL'S POINT: Indian Lake Roller Rink, and Harry Lawrence, Owner
SALEM: Gold Bar, and Chris Paparozis, Jr.
TOLEDO: Blue Heaven Night Club
VAN WERT: B. P. O. Elks Underwood, Don, and his Orchestra
WAPAKONETA: Veterans of Foreign Wars
YOUNGSTOWN: Shamrock Grille Night Club, and Joe Stuphar
OKLAHOMA
OKLAHOMA CITY: Bass, Al, Orchestra Ellis, Harry B., Orchestra Hughes, Jimmy, Orchestra Dwing, William, Booking Agent Palladium Ballroom, and Irvin Parker
OREGON
GRANTS PASS: Fruit Dale Grange
ROCKAWAY: Panorama Room and Sam Manamo
SAMS VALLEY: Sams Valley Grange, Mr. Pettley, Grange Master
PENNSYLVANIA
AMBRIDGE: Loyal Order of Moose No. 77 VFW Post 165
ANNVILLE: Washington Band

WANTED—Solo banjo records, also hot club of music and Django Reinhardt records; 78 only. Write, give titles, condition, price. E. Connor, 4526 Hamilton, Allentown, Pa.

WANTED—Clarinet player for Dixieland band. Must improvise; should play saxophone. For weekend college jazz concerts (travel in New England-New York). Good money and will lead in steady summer work. Hank Bredenberg, 19 College Parkway, Winoski, Vt.

WANTED—Cornet-shaped instrument with name "Zobo" stamped on bell. Write F. H. Moynahan, Harwich, Mass.

WANTED—Violin teacher who can teach solo beyond Kreutzer, and prepare for concert work. Advise how long teaching, and cost per lesson. William E. Hovanic, 1060 Union St., Brooklyn 15, N. Y.

WANTED—Guitar (used), L-5 Gibson. A. Berlinger, 221 Avenue "V," Brooklyn, N. Y. BS 3-1942.

WANTED—Experienced female pianist to join us: steady engagement. Molly Lee, 534 Prince Arthur St. West, Montreal, P. Q., Can.

WANTED—Immediately: accordionist to double on piano; guitarist, drummer, and bass man to play ballads; must have experience, including Latin music. Have fine engagement in summer resort hotel in New York State. Write or call for details. Joe Raft, 1516 South Sixth St., Philadelphia 47, Pa. Phone PLilton 9-2862.

WANTED—Lyon & Healy harp. Glenn Wilder, Gardon, Ohio.

WANTED—Fb and Bb bass. Prefer recording models (bell-front). Also E7 baritone saxophone. Describe instrument and give lowest cash price first letter. Wayne Mountjoy, 1629 South Park, Sedalia, Mo.

WANTED—CC Tubas (upright preferably), either army or piston valves. Write giving complete description and price. Gary Payne, 107 Langley Ave., Steubenville, Ohio.

WANTED—Violinist who doubles saxophone; also pianist, experienced concert and dance, for New England resort hotel. S. Huth, 22 West Harris St., Savannah, Ga.

AT LIBERTY—Drummer, road experience, read and fake, dependable, age 24. Prefer small combo; good modern drummer. Contact Howard A. Brady, Lot 308, 1274 N. W. 79th St., Miami, Fla. PL 99180 or PL 77680.

AT LIBERTY—Drummer, doubles vib; 20 years experience, concert, vaudeville, dance. Prefer small unit, location only. John E. Lancaster, Route 1, Box 116, Cairo, Ill. Phone 3106.

AT LIBERTY—Girl trumpet player, doubles combo drums, sing, read and fake, 22, single, will travel. Prefer small combo. Local 220 card. Ricky Rice, 97 Cottage St., Easthampton, Mass. Phone 2029.

AT LIBERTY—Instrument repairman, experienced. Also tenor, clarinet and vibes; top name band experience; can teach. Will re-locate. John W. Wilson, Local 339, 1701 Maine Ave., West Millin, Duquesne, Pa.

AT LIBERTY—Drummer, age 26, Local 77 card. Desires work in Philadelphia or Jersey area. Wide experience, read or fake, have car. Phil Walker, 33 Yale Square, Morton, Pa. Phone Kingswood 4-1568.

AT LIBERTY—Dixieland string bass and tuba player, 18 years experience, age 39, will travel. Local 1 card. Clyde Martin, 941 York St., Newport, Ky. AXtel 1-8557.

AT LIBERTY—Experienced music copyist desires more work in that line. Good at transposing for any instrument. Local 70 card. Vincent W. Schaben, 142 Palmer Ave., Council Bluffs, Iowa. Phone 3-5785.

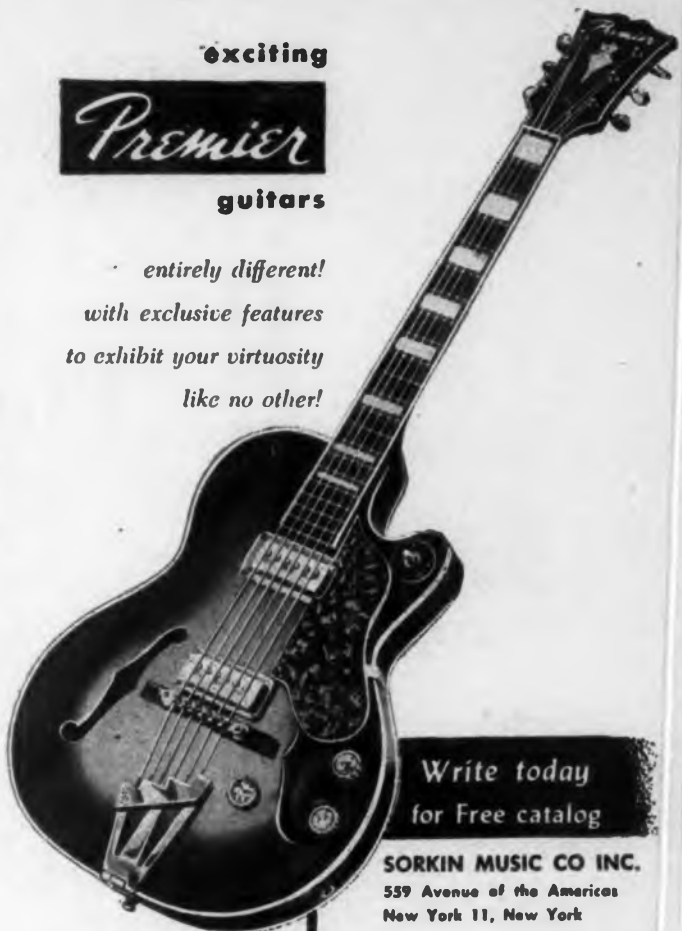
AT LIBERTY—Drummer, female, colored, age 24; Local 274 card, experienced. Would like to work with four or five piece combo; can sing, willing to travel. Jackie McLendon, 909 Burton Ave., Sharon Hill, Pa. Sharon Hill 2094.

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AT LIBERTY—Drummer, experienced, age 24, dance bands, trios or symphonic; read or fake. Want work nights or weekends in Los Angeles. Hollywood or Las Vegas; Local 47 card. Alex Plasschaert, 2543 East 54th St., Huntington Park, Calif. LU 7-7518.

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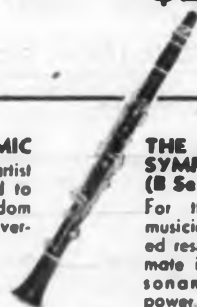
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