

October 1958

# MUSICIAN

international



George Shearing • page 10

OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA  
KEEP MUSIC ALIVE — INSIST ON LIVE MUSICIANS



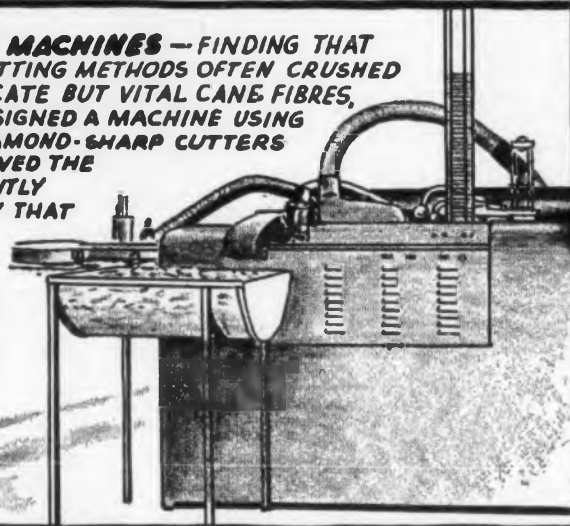
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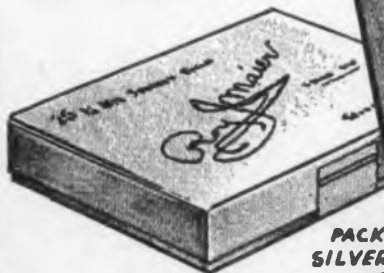
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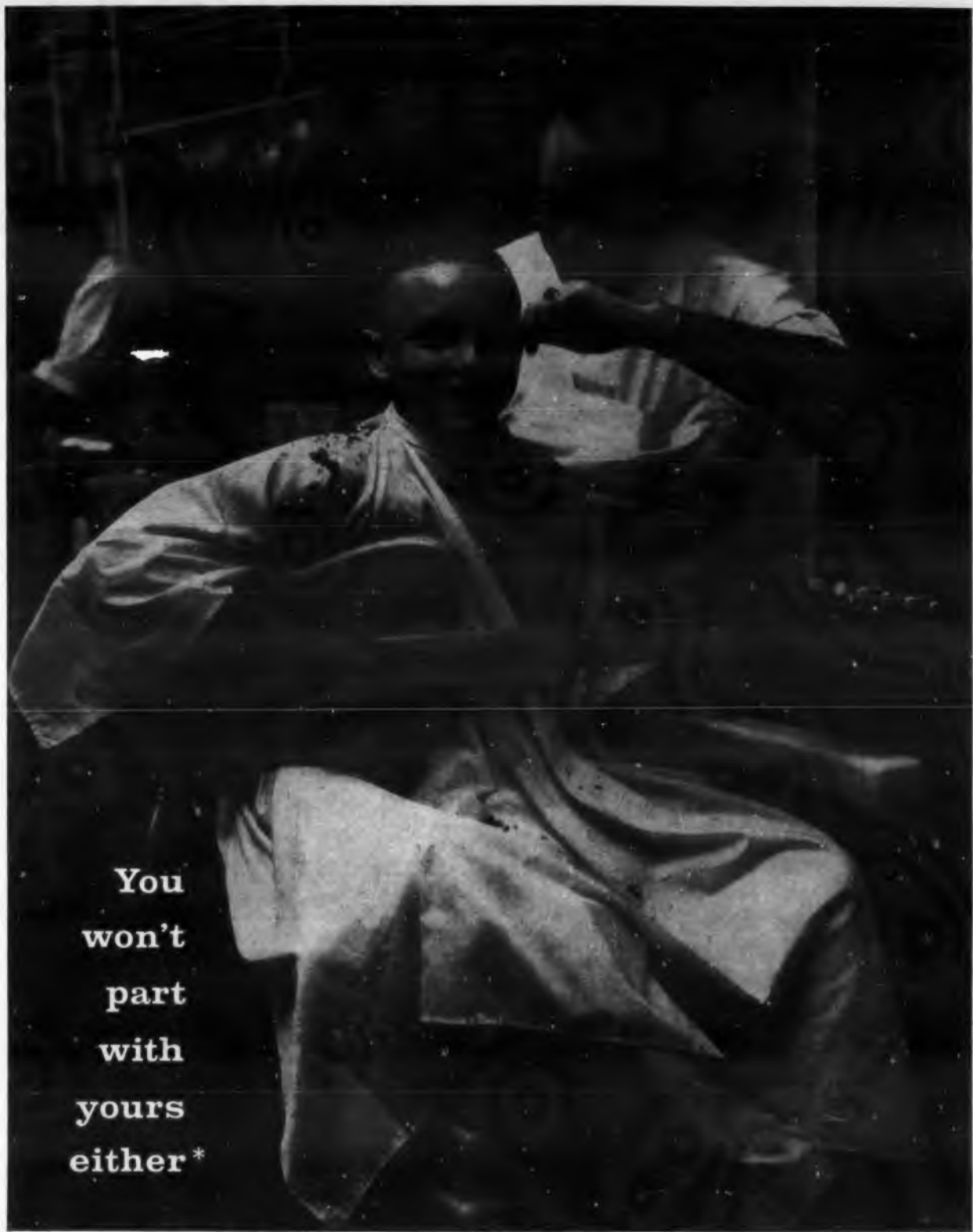
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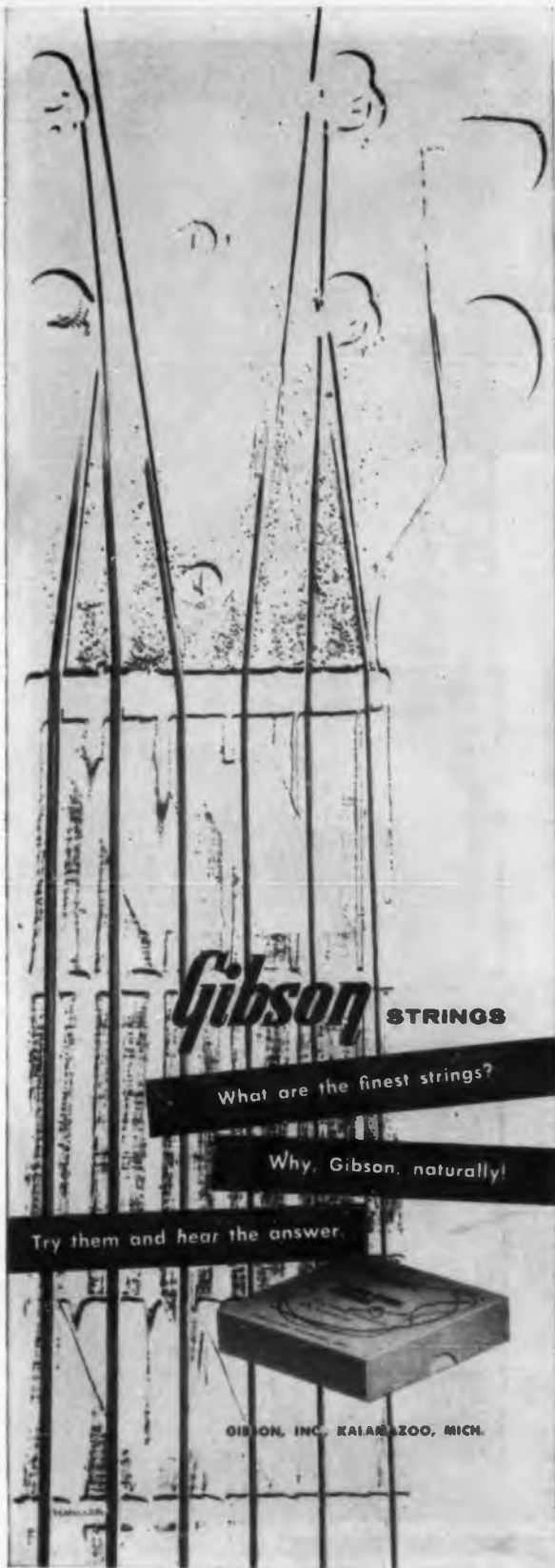
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#### COVER

George Shearing

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# PRESIDENT KENIN STATES THE CASE

As perhaps you may know, this is my first formal speech as President of the American Federation of Musicians. I make this observation only to emphasize how especially appropriate it is that these, my first official remarks, are addressed to you of New York State.

I pass over the pleasant fact that you are all now close neighbors whom I shall be able personally to visit far more often than previously was possible.

More important is the fact that this group, the New York State Conference, is thoroughly representative of the entire Federation. You delegates to this Conference come from every type and size of local. Both as musicians and trade unionists you are intimately familiar with the great variety of interests and problems affecting our entire membership.

Your combined experience and wisdom make you an ideal committee with whom a new president can talk over and test out his programs and plans for the welfare of our great membership. And so, my deep gratitude for your generous invitation to be with you here today.

Let me begin with a brief personal declaration of the fundamental convictions and beliefs that have shaped and fashioned these plans.

Any meaningful formulation of a trade union program for the organized musician must begin with the clear recognition and explicit acknowledgment that no profession and no craft faces more difficult and complicated problems. For over thirty years now we have been witnessing the tragic spectacle of the gifted musician sitting by in coerced idleness and in impoverished frustration while products of his talent and labor have gained fabulous profits for others and have provided unprecedented pleasure for all.

There is little need here and now to examine into the central cause of this ironic paradox wherein the public is spending more money for music and less for musicians than ever before in history.

The miracle of electronics that we call canned music, its cruel and contradictory relationship to live musicians, whom it both needs and discards, are facts known, I am sure, to all of us here today.

It would not be too difficult, as witness the glib mouthings of a certain would-be leader of musicians in the far west, to announce on the very threshold of my administration, that I have the magic formula to remedy that enduring headache. It would, I say, be easy, and, as recent events have shown, it would make friends and win Labor Board votes among those of us who somehow believe that the best way to meet a problem is to ignore its existence.

Yes, it would be easy, and pleasant. But it would be cruel, too, and viciously deceptive. Canned music—and all of the difficulties it means for musicians—is here to stay. It cannot be wished away, or voted away, or cursed out of existence, or shouted into silent ob-

livion. It has been, it is, and will continue to be the all-pervasive challenge to our profession and to our union.

I, for one, no matter what the temptation, no matter what the immediate personal or political rewards, would never knowingly resort to the fraudulent device of obscuring that stark reality. But, having said that with deepest sincerity and out of profoundest conviction, I add immediately, with equal sincerity and with equal conviction, that the Federation owes to itself and its membership the total application of its every resource of spirit, mind and economic power to re-examine, re-define, and boldly to meet this perennial, piercing challenge.

It is axiomatic, of course, that what should be done and, indeed, what can be done in the future, depends on what has been done in the past. And what has been done in the past is good and solid foundation on which we can confidently build.

This American Federation of Musicians, under the dynamic leadership of President Petrillo, recognized and dramatized the essential nature of the problem years before any other group of organized musicians or other persons. Those of us who are old enough will recall, and those of us who are not must be taught, that vital, trying, brilliant part of our history.

We engaged in two nation-wide bans on all recording which successfully called upon the self-disciplined sacrifice of every competent musician in the United States and Canada. We did this not, as our then enemies and present foes said and say, to halt the inevitable march of progress. We did it, rather, as those of us who proudly participated in them well know, to stop the reckless rush of "fast-buck" canned music profiteers not only to their own ultimate self-destruction, but to the inevitable destruction of a priceless talent and a cherished culture. We did it to preserve, not to destroy; to advance, not to impede; to illumine a basic truth, not to deny an established fact.

And we succeeded. We brought the industry to a realization of its own self-interests and of its clear responsibility to society. We vividly dramatized the plight of the musician and the threat to music for all the world to see and learn. We conceived and established the trust fund principle whose simple beauty, elemental justice, and creative ingenuity have won for it and the Federation world-wide acclaim.

But there has been extensive criticism and distortion of this principle within our own ranks—some maliciously inspired and some the result of innocent misunderstanding. And because this criticism and distortion are largely responsible for the truly tragic formation of a splinter dual movement in Los Angeles—about which I shall have more to say later—I think it well to set the record straight.

The Trust Funds are not major objectives of the Federation. Indeed, accurately speak-

**The highlight of the New York State Conference of Musicians on September 21, in Newburgh, New York, was the address of President Kenin. Many of the delegates having expressed a desire for a copy, it was decided to publish the speech in the "International Musician."**

ing, they are not objectives at all. They are rather a means—an important one, but just one of several—to achieve the Federation's basic objective. And that objective, of course, is live jobs for living musicians or, put otherwise, the survival of live music.

The contrary canards busily being spread by the Federation's detractors are simply not true. The suggestion that the Federation has ever been more interested in the growth of the Funds than in the welfare of its members—a suggestion, believe it or not, which is the basis of the Los Angeles law suits—is a laughable absurdity of the calling "white" "black" variety; or at least it would be laughable if so many misguided innocents were not taken in by it.

The fact is, of course, that the Federation has always stood willing, able and even anxious to exchange Trust Funds payments for direct live employment. That is the whole point of the Funds and the consistent policy of the Federation.

In short where, as in our recent negotiations with one of the largest producers of TV film, the Federation converted Trust Funds payments into guaranteed employment, it was not an abandonment of our traditional Trust Funds policies; on the contrary it was a direct and complete fulfillment of that policy. And I take this occasion to pledge this administration's unyielding efforts to expand that practice as widely as is humanly feasible. We shall use the Trust Funds solely to advance the job opportunities and standards of our members.

This brings me to what is perhaps the most important part of my message to you. I have already observed that the Trust Funds are but one of several means of resolving our basic problem and attaining our basic objectives. The disproportionate publicity given to the Los Angeles Board and Court proceedings has tended to obscure that elementary truism. We have at our disposal many other means which we can, and must, and shall exploit to carry out the high trust placed in us national and local officers by the dues paying owners of this Federation.

First and foremost is the most exhaustive application of our bargaining power in direct negotiations with our employers. This is organized labor's traditional weapon, it is our most reliable weapon and, despite the many limitations peculiar to our situation, continues to be our most effective weapon.

But those limitations cannot be ignored. In many phases of our work we do not now enjoy the simple power to strike. Striking assumes the existence of an employment relationship and employment is precisely what we do not have. We have lost employment to cheap can, to cheap amateurs and, now—at least in one industry—to cheap dual unionists. We have also lost our traditional power of direct boycott—that is of refusing to work for employers who deal with others that ignore our just demands. This is due to restrictive, anti-labor



legislation, specifically the Lea Act and the Taft-Hartley law.

We propose an energetic program to remove those limitations and thus restore our maximum economic power. We shall, in full-est cooperation, with our fellow trade unionists, strive and fight for the repeal of the unfairly oppressive features of Lea and Taft-Hartley. Closely related are the viciously fraudulent "right-to-work" movements in the several states which, too, we shall most vigorously oppose in conjunction with the rest of the labor movement.

To round out this portion of our program we must, in addition to removing restrictive legislation, seek affirmative aid in spheres properly belonging to Government. Already, at our behest, resolutions have been introduced by Senator Morse and Congressman Thompson calling for a thorough investigation into the unbridled importation of foreign canned music. This investigation will clearly prove the deceptive use of foreign can on otherwise wholly American made film designed to sell other American made products to the American public. Such proof must be followed by remedial legislation.

Further, there is lively activity in Federal legislative circles to have the Government take a direct hand in aiding and encouraging the arts. On August 22nd, the Fullbright-Thompson Bill, establishing a National cultural center in Washington, D. C., became law. It is, I believe, only the precursor to far more extensive participation by Government in this vital area. I look forward to the not too distant day when Government will by direct subsidy play its proper part in preserving our musical heritage. Needless to say, the Federation will not just sit back and await that day. We shall mobilize all of our political influences to expedite its advent.

I can not leave the subject of legislation without some reference to our gallant fight on the Twenty Per Cent Tax. Naturally we are saddened by the disappointing result in the

Senate during the closing days of the last session. But the disappointment does not minimize our success. A switch of a handful of votes—just seven—would have spelled victory. We—and I mean every local union throughout the country—have done a magnificent job in educating the Congress to the gravity of our problem and the justice of our plea.

But rather than engage in self-congratulations, I should like to quote extracts from a letter sent to me by Mr. Robert W. Coyne, Special Counsel of the Council of Motion Picture Organizations, a recognized expert in this field.

"The event that prompted me to write you today was the near victory in the Senate last week of the Malone amendment affecting the cabaret tax. I sat in the gallery and listened to a debate on the part of Senators Malone, Douglas, and others, that bespoke the fact that they had a real understanding of the issues involved, and I was amazed and disappointed that with not one voice raised against the amendment it should lose by a very scanty margin. I understand that you lost on technical grounds—if they can be so called. In other words, leadership had agreed to defeat all amendments except committee voted amendments . . .

"I want you to know that your work has been done extraordinarily well and I hope that your Executive Committee will vigorously continue the fight. I have been in a unique position to observe the spread and depth of the influence you have built up. I have heard Noah Mason pound his desk in your behalf. I heard Senator Paul Douglas make a most intelligent defense of the Malone amendment, and in the course of my work I have talked to many many congressmen and senators, who consider relief to musicians a 'must.'

"I know of no group that has done their legislative work better, and I think your committee and Hal Leyshon are deserving of great praise. I say to you without hesitation that I have seen no better example of dedication to

a cause . . . The same amendment offered the first day after election would overwhelmingly win."

I share that confidence and unequivocally predict success in the next session.

Legislation alone will not do the job. Self-help, I repeat, is our most reliable and effective tool. While we have lost much of our economic power, we have not lost all of it—not by any means.

First, there remain situations where we can strike employers who maltreat us; who employ our members only where there is no alternative and who readily cast them aside for an inferior product at an inferior cost. To them we now and here issue clear warning that we shall tolerate no such nonsense.

Second, we, 260 thousand of us, are consumers as well as workers. And as an integral part of the American Trade Union Movement, we are fraternally allied with some 15 million other consumers in the United States and Canada. The "unfair" employer—the one who chooses cheap music over legitimate union music—has no moral or legal right to have his wares purchased by self-respecting trade-unionists.

Let me say it affirmatively, and bluntly. We have a clear right, which we shall exercise, and a plain duty, which we shall perform, ourselves not to patronize and to call upon our friends not to patronize any unfair movies, any unfair records or the sponsors of any unfair television or radio show. We shall make the most extensive use of the lawful consumer boycott.

I do not want to be misunderstood. This is not a boastful, irresponsible flexing of muscles. We are not encouraging or inviting economic warfare. We are not arrogantly making impossible demands supported by sullen threats and bullying tactics.

On the contrary, our relationships with most of the leading members of our industry have been a model of mutual understanding and

(Continued on page twelve)

Seated, left to right: Mayer William D. Ryan of Newburgh; George Yesso, President of Local 291; Al Manuti, President of the New York State Conference and President of Local 802; Herman D. Kenin, International President; Leo Cluesmann, International Secretary. Rear, left to right: Dominick Bucci, Secretary of Local 291; Milton Levey, Treasurer; Anthony Ortano, Guide; and Ward Harrison, Vice-President.





Shearing reads a Mozart Piano Concerto in Braille

# George Shearing

"The artist must be identifiable"

George Shearing feels that his success is due to his insistence on keeping his identity. "If a player has an identity which can be recognized when he is heard," he explains, "then he is on his way. When they sell a product over the radio, they advertise, 'Look for the package with the green label.' Identification, something people can latch on to, that's a necessity. Music is still a product and it has to be merchandised.

"Not that the player tries to be outlandish. For lasting success, he has to produce music which lies within the musical digestibility of the people. But, if he is a trend-setter rather than a trend-follower, if he has certain musical characteristics of his own, well-tethered to musical fundamentals, then he can count on being recognized.

"I don't believe in participating in whatever is popular at the moment, just because it is popular," he adds. "I'd rather die the death of a dog than make a rock 'n' roll record just because rock 'n' roll is 'in' now. The public catches on to such trend-following practices in no time at all and the person who does it is out."

Shearing's refusal to lapse into the follower's role has marked his whole career. In the middle forties he had already made a name for himself in his native England, had, in fact, been winning jazz polls for seven years straight. He was heard regularly over

the British Broadcasting Company network. Moreover, he had the security of long residence in one place. "I knew my way around the streets of London, from work, to the station, to my home. It was hard to give up this settled and ordered existence for the uncertainties and problems of the New World. But I felt I had to get to America."

Shearing had always looked on America as the proper ground for the jazz player, but his early visits to this country were disillusioning. He noted, for instance, when he took a vacation in the United States at the end of 1946, that jazz players were already overcrowding the scene and that competition was therefore severe. But he none the less decided to chance it, and late in 1947, left England for the New World. (From this year also dates his membership in Local 802.)

Once arrived in New York, he landed a job as intermission pianist, billed as "a new arrival from England," at a night club there. Such a job, he found, is no sinecure. No matter how good the player is, the crowd waits for the "real show." He got tired of hearing them ask, "When is Ella Fitzgerald (or whoever the current attraction happened to be) coming on?"

He stuck to his career in America, though, with only a brief vacation in England at the end of 1948. Back in the United States he formed his own trio with John Levy (bass)

and Denzil Best (drums) to work at The Clique in New York. Just before entering on this engagement, he expanded his ensemble to quartet size through the addition of Buddy De Franco; then, a few months later, got together his Quintet with vibes and guitar. The group was booked into Cafe Society, New York, but registered at first only a mild success. "We were trying to be musically subtle and I could not feel this would be meaningful to the average 'Joe,'" says Shearing. He confided his fears to his bassist John Levy. (Levy is now his personal manager.) "If business doesn't improve, we'll have to give up." Levy was confident of ultimate success. "In a year you'll be laughing over this," he told Shearing.

During this period of growing popularity, Shearing shuttled between Chicago and New York by automobile, filling dates in both cities. To this day he exults in those rides. "The car just floated along!" he reminisces. "I think I'll never get tired of riding!" He adds ruefully, "But now I always go by plane. It's faster."

When Bop City opened in New York, the Shearing Quintet played to fantastic business. Shearing was "in" at last.

The Shearing programs have variety and whimsicality. Before each selection — as the present writer noted when she saw him in action at The Embers in New York on August 29—Shearing talks to the diners, some of whom turn their chairs sideways from the table, the better to face the players. "Here is a beautiful spiritual, 'Sometimes I feel like a motherless child,'" he explains. He plays it with a few wry chords which make it even more poignant. Drummer Ray Mosca uses wire brushes almost constantly, producing a soft rustling background.

"We present at this time our guitarist, Jean Thielemans," Shearing announces next. "We have a very good reason for presenting him as a guitarist. This time he plays the harmonica." And play the harmonica Thielemans

(Continued on page forty-three)

# IMPORTANT!

## TO ALL LOCAL OFFICERS AND MEMBERS

In the April issue of the "International Musician" this year, President Petrillo had an article which mentioned that a committee representing the Ballroom Owners' Association of America met with the International Executive Board during the Denver Convention to discuss the sorry plight of the ballroom business, and also to find ways and means to revive this business.

The fact that the ballroom business is in a bad way, and that many ballrooms are either closed or have reduced their operations, makes it a matter of great concern to the Federation since such employment has always been a big factor for both local and traveling bands. Numerous suggestions were made, among which were relaxing the minimum number of men laws, reviewing of wage scales, and also permitting

the financing of bands in order to encourage new bands. It was also suggested that the Federation cooperate in attempting to revive interest in dancing and to adopt a program, if possible, to educate the younger generation to dance by having a program of dance instruction started in the public schools, and that locals should encourage this movement through projects from the Music Performance Trust Funds. Several locals have acted upon these suggestions, and the matter is again called to your attention as it seems worthwhile to analyze the situation since, through doing so it might be possible to improve our business.

We are including letters from two locals who seem to have followed these suggestions with some success.

**Hagerstown Musical Society**  
Local 770  
AMERICAN FEDERATION OF MUSICIANS  
Hagerstown, Maryland

**A. J. BARTLEY**  
Secretary - Treasurer  
No. 141 Montgomery St.  
Hagerstown, Md. 21740

**LEONARD W. WOODS**  
Organist-in-Chief



**EXECUTIVE COMMITTEE**  
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Dr. E. F. Gutzwiller  
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Sharpsburg - Robert F. Rosenbloom  
Martinsburg - Harvey S. Goshorn  
Washington - Richard W. Frank  
Whitman - Percy W. State

May 7, 1958  
File 5-7

MAY 12 1958

Mr. James G. Petrillo  
President, A. F. of M.  
425 Park Avenue  
New York 22, New York

Dear Sir and Brother:

We feel you will be interested in an experiment which Local 770 conducted last week in an effort to expose the younger generation of our community to new bands in live appearances in order to combat the current rock and roll record craze.

For a number of years we have engaged a name band to play for our annual dinners and last year the thought occurred to us that by combining their appearance with other groups the same band could play for several days right in this area without heavy travel expense. Early this year we contacted Howard Sinnott of GAC and asked him to check with Buddy Morrow on a school concert project. Buddy agreed to play gratis afternoon concerts in the schools in conjunction with evening engagements and arrangements were then made with the Band Boosters (a parent's band promotion group) to sponsor concerts in the two Hagerstown High Schools in the afternoon with a combined dance in the evening. The Band Boosters arranged with the school authorities to present the concert during the school hours, a small admission charge being made. Similar arrangements were made in Chambersburg, Pa., 17 miles distance, with the local TVA engaging the band for an evening dance in Chambersburg. Audience response at the three school concerts reached ovation proportions. Obviously the children had never seen or heard anything like it and because of their exposure to Buddy Morrow's music a large number of the school-aged turned out for the evening dance at \$1.00 per couple. It is our firm conviction that had they not heard the Morrow band in concert no more than a handful would have paid to attend the dance because today's children seem totally unaware of name bands. From conversations with Buddy and the hope in his hand the writer can testify that they were literally amazed at the tremendous audience reaction - Buddy volunteered he had seen nothing like it since the old days when he played with Benny Goodman and had them dancing in the aisles.

This local served in the capacity of a general sponsor of this three-day engagement, arranging for the band, and guaranteeing to the participating school groups that we would absorb any portion of the actual band cost which receipts failed to cover. The combined concerts and dances were then paid for the band and it is hoped that the experience gained from this first venture will lead to even more successful arrangements in the fall. Officers of Baltimore, Washington, Harrisburg and Newover locals expressed keen interest in this experiment and it is hoped that several of our locals may be tied into the next project, making it even more attraction for the selected band.

Special tributes should be given to Buddy Morrow and his boys. They entered wholeheartedly into the spirit of giving the kids exactly what they wanted at both the concerts and the dance, in addition to furnishing gratis a large number of 12 recordings to be used as door prizes and ticket-selling incentives. They were certainly entitled to the acclaim they received and we hope will benefit from having created over three thousand potential buyers of their recordings. Howard Sinnott of GAC and Buddy Morrow's personal manager, Harry West, were also extremely cooperative.

A copy of this letter is being given to Secretary Chairman with the hope that our project will be included in a forthcoming issue of "THE INTERNATIONAL MUSICIAN."

Fraternally yours,  
  
Secretary.

**E. J. SMITH** President  
216 HATFIELD BUILDING  
Phone 2488

**Knoxville Musicians' Association**  
LOCAL No. 546, AMERICAN FEDERATION OF MUSICIANS  
Affiliated with the AFL-CIO and KNOXVILLE CENTRAL LABOR UNION  
KNOXVILLE, TENNESSEE

**E. J. SMITH** Treasurer  
216 HATFIELD BUILDING  
Phone 2488 - 1000 Union Plaza Bldg.



MAY 6, 1958

Mr. James C. Petrillo  
President, A. F. of M.  
425 Park Avenue  
New York 22, New York

Dear Brother Petrillo:

I have read with interest your article for "Local Officers and Members" in the April issue of the International Musician. We in Local 546 have for the past seven months engaged in activities mentioned in your article with successful results as follows:

- (1) Minimum number of men reduced several places have saved the job.
- (2) In January of this year, we secured cooperation of City and County school systems in permitting free dance classes, all over the area. (This has stimulated the dance business.)
- (3) We persuaded the City Recreation Department to employ instructors for these classes.
- (4) I have visited and contacted over one hundred and fifty potential employers of music over eight counties, leaving a brochure of our available musical units with telephone number of leaders, bookers and the local office. This has been the greatest help of all in the increase of our business.
- (5) NPTT will be spread over a greater area this year. Hope to see you in Philly.

Fraternally yours,  
  
E. J. Smith  
Secretary, Local 546  
Knoxville, Tennessee  
EJS/wh

HOME OF TVA WORKS DAM  
DAYTONA TO GREAT SMOKY  
MOUNTAINS NATIONAL PARK

In view of the worthiness of the cause, it seems locals should weigh well the words of President Petrillo: "Your officers and the International Executive Board feel that we should do everything possible to assist in the revival of the ballroom business but we also realize that it rests with each local to determine what consideration may be given to these proposals. The situation is serious and deserves every possible consideration."

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

# CONGRESS of STRINGS

Your Federation has been honored with an invitation to provide organized labor's contribution to a nation-wide education-labor-industry project to help correct the growing shortage of fine young string players. We invite and urge your participation.

Projected for next summer—and for succeeding years—is a Congress of Strings where talented youths, representative, we hope, of all jurisdictions of our union, will be given an intensive eight weeks' course by a faculty of internationally famous instructors in strings. Joined with us as consultant and coordinator for this worthwhile undertaking is our eminent member-composer, Dr. Roy Harris. He has been a member of our Federation for a quarter of a century and has enjoyed wide experience in conducting music festivals.

Our locals have been given the opportunity to assume the grass roots responsibility of setting up, with the help of serious music entities in their communities, the machinery for auditioning, selecting and sponsoring youthful talent. The cost to our Locals for one scholarship is \$300. Room, board, chaperonage and tuition costs, estimated in excess of \$50,000, will be borne by the education-industry participants in this project which will also select a central location for the Strings Congress, probably the campus of a large university.

Even as I write this letter I have pledged of ten such scholarships from locals which

have learned somehow of the project and which obviously recognize their obligation to support and promote music and musicians. While I recognize that most of our responses will come from locals with active symphony organizations in their jurisdictions, I am most anxious that very many of our smaller locals participate. In many instances I anticipate this will be accomplished by several locals pooling their resources in behalf of one or more sponsorships. It is most desirable that every state and province be represented.

May I request that this project be placed before each local at the first opportunity and an expression given promptly of its willingness, individually or jointly, to participate in one or more scholarships.

Complete information and instructions on how to handle this promotion in your community will be sent to the locals. I am convinced that your participation will do much to strengthen your community relationships. What we are seeking to do in this instance is but one of many things designed to encourage public realization that the Federation and its locals are conscious not only of their obligation to music and musicians, but of our Federation's contribution to the American way of life.

*Herbert D. Kenin*

President, A. F. of M.

Dr. Roy Harris and President Kenin discuss plans for the Congress of Strings.



## PRESIDENT KENIN STATES THE CASE

*(Continued from page nine)*

constructive cooperation. We are completely sensitive to the real and legitimate problems facing our employers and we are completely ready to make all reasonable and honorable allowances. But where we are unfairly victimized, where our rights are ignored, or denied, we shall hit back with every lawful means we have.

This administration will continue an intensive public relations program. We have a compelling, and most appealing story to tell. We owe it to ourselves as musicians and as citizens of two great American countries to get that story across.

I think it fair to say that musicians, as a group, are warmly esteemed and that their invaluable contribution to the general welfare is universally acknowledged. But the deteriorating economic condition of the professional musician and the threats it poses to the continuing vitality of American music are not sufficiently well known to the public.

Here again, we have made a splendid start. The reception I received in Washington several weeks ago, the Coyne letter, the enactment of the Fullbright-Thompson Bill, the recent editorial praise of President Petrillo's career, the many good wishes I received on my election, all attest to the proficiency of our public relations program over the past several years, to the growing public sympathy with our basic problems.

There still remain, however, sizable vestiges of the unprincipled campaign of lies and slanders going back to our initial struggles against canned music. These last remnants of public antagonism can, and must, be eliminated by a vigorous public relations campaign based on the simple truth—simply conveyed.

Such a public relations campaign will affirmatively build up the public demand for live music. Already we are working on several specific projects to aid in that campaign. Just a few days ago, Dr. Roy Harris and I issued a joint announcement of an annual Congress of Strings for young musicians of the United States and Canada. Each year scholarship winners will receive an eight-week summer course under instruction of eminent string teachers. Our locals will supply fifty scholarships of \$300.00 each to the winners of auditions. The facilities and faculty will be provided by industry and educators. This project, not only has obvious inherent worth, it also will dramatically show the acute shortage of skilled string musicians directly traceable to the diminishing economic opportunities for serious professional musicians.

Additionally, the Federation has initiated a joint program with various employer segments of our industry to single out and grant an award to the best new dance band of the year. We already have received commitments from industry that will grant the award winner a recording contract, a prominent hotel engagement, and several weeks' tour of the country's outstanding ballrooms. The full details of this substantial stimulus to a dance-band revival will be announced in the very near future.

Under the heading of self-help must be noted, too, our actions and plans on coopera-

tion with organized musicians in other lands. I need not dwell long on the well-known interdependence, in this electronic age, of musicians throughout the world. They can do each other much good or much harm. Until very recently, in the absence of a full exchange and a full cooperation, they have done each other much harm.

In the September issue of the *International Musician*, I mentioned the meeting in Switzerland initiated by the Federation with musicians from seventeen countries to reach an agreement for mutual aid and support. I can now report that that meeting, at which we were represented by Executive Officer Ballard and our General Counsel, Henry Kaiser, culminated in complete success.

For the first time in history an international accord has been executed — (1) "forbidding the making of recordings for an employer or producer involved in a strike;" (2) preventing "the making of recordings for library purposes;" (3) preventing "the making by musicians of recordings except for the creation of a single final product;" (4) preventing the making of sound track for a theatrical or TV film "the major part of which was filmed in another country;" and (5) preventing "the making of any type of recording intended to be used to accompany a direct live performance by actors, singers or any other classification of entertainers."

I count this a signal achievement that will clearly redound to the benefit of our union. But this, too, is just a beginning. We must expand the agreement to cover every possible source of adverse competition. To that end the Federation will, within the next few months, call a meeting of musicians throughout the Western hemisphere.

Ironically, while we were thus extending our influence in distant foreign lands, we have suffered a severe set-back in our own back yard. The dual movement launched over two years ago by a dissident faction of Local 47 is now, as a result of ill-considered administration of the ill-considered Taft-Hartley Law, officially certified as the bargaining agent for musicians employed by the major studios in Hollywood, California. This unhappy development must be viewed in balanced perspective. It is as foolish to minimize its significance as it is to maximize it.

Dual unionism is more, far more, than an abstract, trade union blasphemy. It is, particularly in our circumstance of diminishing job opportunities, the very rejection of trade unionism. Why, indeed, do musicians form and join a union? Because, as they learned long ago from bitter experience, without the self-imposed, common discipline that only a trade union can provide, they engage in cut-throat, suicidal competition with themselves. Where jobs are relatively few and job seekers are relatively

many, and there is no single scale set by a single union, the result is obvious:—wages and other conditions can only go in one direction—down—way down.

These are not gloomy, philosophical observations. These are hard, immutable facts. For concrete proof we need go no further than what has already happened in Hollywood as a result of the dual union's first collective bargaining agreement. In one negotiation this hapless, amateur, yes, juvenile group succeeded in demolishing the standards that the Federation had long since achieved for the motion picture musician.

Out the window went the only guaranteed annual wage in all of trade union history. Gone forever is the Federation's scrupulous protection against the unregulated use of theatrical film on television. This, mind you, the work of a man who for two years was ranting and raving about the fundamental rights of performing musicians to residual payments. Under his contract, motion picture films can be used on television repeatedly and endlessly without payments either to the individual performers or to the trust funds.

Who suffers from this? Every professional musician and, most of all, the very men he is now certified to represent—the motion picture musicians who were taken in by his faithless glib promises and now have lost their jobs.

Even more shameful is the cavalier manner in which this dual union has torpedoed the recent great achievements of the Federation in the television industry. After years of persistent effort, the Federation finally obtained, in July of this year, agreements guaranteeing that at least one out of every three television films would be done with live music at union scale. Along comes this dual union and in unholy alliance with the major motion pic-

ture producers (who took every advantage of their pitifully weak adversary) executed an agreement requiring that only one out of thirteen television films be scored with live musicians.

Here, in sharpest focus, is the glaring evil of dual unionism. The competing, weaker union is able to smash the standards won by the stronger union by reducing labor costs by over 75 per cent!


The results of this so-called negotiation are too tragic to allow the Federation to take an "I told you so" attitude. Rather, the Federation must, and will, intensify its efforts to prevent further victimization of the decent persons who have mistakenly misplaced their faith in the roseate but empty promises of ambitious adventurers.

We must exert our every energy to keep this virus from spreading into other fields of our profession. We must, each and every one of us who is dedicated to the cause of trade unionism and to the welfare of the professional musician, who is familiar with our union's history and purposes and objectives, who is aware of the dangers of dual unionism, do a thorough job of educating our entire membership to their true self-interests. We must do it by our official media of communication and by personal word of mouth. We must expose, and destroy, the myths, the lies, and the slanders that demagogues, within and without our ranks, have been cynically feeding an unsuspecting membership as substitute opiates for the real remedies their real economic ailments require.

And, most of all, we must by solid achievement, born of realistic plans enthusiastically executed, produce for our members the status, the dignity and the economic security they so eminently deserve.

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# SYMPHONY AND OPERA

**NEW** The newly-formed Puerto Rico Symphony Orchestra will give its opening concert November 6, under the baton of its musical-director, Pablo Casals. This debut will take place in Mayaguez, which is the birthplace of Senor Casals' mother. Other conductors this season will be Alexander Schneider, Juan Jose Castro and Richard Burgin. The orchestra was formed with the aid of a \$50,000 grant from the Puerto Rican government . . . The Tulsa Philharmonic will have ten new members for its 1958-59 season as one of the innovations of its principal conductor, Vladimir Golschmann . . . The Minneapolis Symphony initiates a twenty-seven week season, the longest in its history. . . . The Ottawa Pop Orchestra was formed in June of this year and gave its first two concerts in July.

**TOURS** The Chicago Symphony under Fritz Reiner is making a tour this month (October 6 to 20), with concerts in Ann Arbor, Cleveland, Syracuse, Rochester, Burlington (Vermont), Boston, New York, Philadelphia, New Brunswick (New Jersey), and Washington, D. C. . . . The Detroit Symphony will be featured at the ninety-ninth annual music festival of Worcester, Massachusetts, October 20 through 25. Paul Paray will conduct five concerts, and Valter Poole a concert for young people . . . The New Orleans Philharmonic plans two tours this coming season: one in January-February covering cities in Maine, New Hampshire, Massachusetts, Connecticut, Maryland, Pennsylvania, Virginia, North Carolina, Alabama, and Mississippi; and one in November devoted to concerts in East Texas, Arkansas, Mississippi and Louisiana . . . The Little Orchestra Society, Thomas Scherman, conductor, will make a tour (ANTA) of the Far East in the spring of 1959 . . . In the late summer of 1959 the Chicago Symphony will make a European tour.

**OPENERS** The Chicago Symphony's 68th season will open October 23 with a performance of Beethoven's Ninth Symphony, conducted by Fritz Reiner. The soloists will be Adele Addison, Regina Resnik, Jon Vickers and Jerome Hines. The Chicago Symphony Orchestra Chorus will be directed by Margaret Hillis . . . The Duluth (Minnesota) Symphony, under Hermann Herz, opened its twenty-sixth season October 17 with a special concert honoring Minnesota's Centennial Year. The concert will feature a Minnesota composer, Paul Fetter, whose Symphony No. 3 will be performed . . . An all-

Mozart program opened the seventeenth season of Sunday evening concerts presented at the National Gallery in Washington, D. C., under the direction of Richard Bales . . . Russian pianist Ashkenazy will be soloist for the opening concert October 14, of the National Symphony Series, in Washington, D. C. Howard Mitchell, the orchestra's permanent music director, will be on the podium . . . The Detroit Symphony under Paul Paray will get off to a good start October 16, by including an American work on its program—Copland's *Appalachian Spring Suite* . . . Another orchestra to start off with an American composition is the New York Philharmonic, directed by Leonard Bernstein. The first concert of the season, October 2, will include William Schuman's *American Festival Overture*. Throughout its season, the accent on American composers will continue, with twenty-six works by twenty-two Americans given performance . . . The twelfth season of the Little Orchestra Society of New York will be ushered in on October 6 with the first New York performance of an eighteenth century "maske for dancing and singing" by Thomas Arne. The "maske" will be staged by Max Adrian, Irish actor, who will also perform the title

role. Soprano Dorothy Maynor will sing the part of Sabrina, and others in the cast will be Laurel Hurley, Laura Castellano and John McCollum . . . As soloist in the Schumann Piano Concerto in A minor, Amparo Iturbi will open the season of the Brooklyn Philharmonia under the direction of Siegfried Landau, November 8 . . . Violinist Eric Friedman will be the soloist with the Cedar Rapids Symphony, at its opening concert under the direction of Henry Denecke October 13 . . . Jacques Singer will open the Corpus Christi Symphony season with a concert October 27, in which pianist José Echaniz will be soloist. . . . For the opening concert of the San Antonio Symphony, conducted by Victor Alessandro, Elisabeth Schwarzkopf will be assisting artist.

**SUMMER SUMMARIES** Senior citizens of Cleveland, 6,000 strong, were guests August 25 at a concert given by the Cleveland Summer Orchestra under Louis Lane and sponsored by "The Cleveland Press" and by Local 4 through a grant from the Music Performance Trust Funds of the Recording Industries. Called "The Press Golden Age Pop Concerts," it gathered together "golden agers" representing every golden age club in greater Cleveland. Special transportation was arranged for residents of homes for the aged and nursing homes, and those who came in wheelchairs were helped by members of Explorer Scouts Troop 94 and Post 98. The guests were welcomed by Cleveland's Mayor Celebrezze. Press editor Louis B. Seltzer, in his greetings to the audience, announced that the concert would be an annual event.

**TRAINING** The Chicago Civic Orchestra, a training orchestra founded in 1919 and through the years associated with the Chicago Symphony, will hold auditions for new applicants October 20 be-

Part of the crowd of Golden-Agers that filled Public Hall, Cleveland, Ohio, for a Pop Concert August 25, co-sponsored by the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 4, Cleveland, and the Cleveland Press.



tween four and six. The orchestra's conductor is John Weicher, who is also concert master of the Chicago Symphony.

**SPECIAL** The Philadelphia Orchestra and the Salt Lake Mormon Tabernacle Choir are joining in three concerts this Fall, celebrating Handel Year. They will present the *Messiah* at concerts to be held in Philadelphia's Academy of Music, October 31 and November 1, and in New York's Carnegie Hall, November 3 . . . The forthcoming season of the Cincinnati Symphony will include twenty-three first-time-in-Cincinnati performances.

**CURTAIN CALLS** For its opening performance, September 12, the San Francisco Opera Company featured the first United States stage performances of Cherubini's *Medea*. On October 9 Carl Orff's *Carmina Burana* will be heard on a double bill with Orff's *The Wise Maiden*, also in its United States premiere. . . . The Dallas Civic Opera Company will offer, in its second season, October 31 to November 8, three operas in five performances. Maria Callas will open the season with Verdi's *La Traviata*, and will also sing in two performances of Cherubini's *Medea*. Spanish contralto Teresa Berganza will be heard in Rossini's *L'Italiana in Algeri*, and in *Medea*. The Dallas Symphony will be led by Nicola Rescigno . . . The repertoire of the New York City Opera Company, in its Fall season, October 7 to 31, will consist of thirteen works, seven of which will be given in English. The American premiere of Richard Strauss' *The Silent Woman*, will initiate the

season. Other offerings will be *Turandot*, *Madama Butterfly*, *La Traviata*, *Abduction from the Seraglio*, *Carmen*, *La Bohème*, *Die Fledermaus*, *La Cenerentola*, *Rape of Lucretia*, and *The Merry Widow* . . . The Wagner Opera Company's "New York Opera Festival," is again touring the United States and Canada this Fall (October 7 - November 24). Frank Foti is the conductor . . . Walter Kaufmann's new opera, *Sganarelle*, was enthusiastically received at its premiere by the Summer School of Music of the University of British Columbia in Vancouver.

**YOUTH** Walter Hendl, associate conductor of the Chicago Symphony, has chosen eight young Chicago-area musicians to appear as soloists during the orchestra's fortieth season of youth concerts. They are David Preves, Jeffrey Siegel, Mark Steinberg, Judith Ann Boling, Richard Posner and Linda Jean Shapiro . . . Four of the Young Peoples Concerts of the New York Philharmonic will again be presented on the CBS Television Network and again Leonard Bernstein will be host of the programs . . . In the coming season the Women's Association of the Minneapolis Symphony will hold its third annual Young Artist Contest, open to musicians in the State of Minnesota. The competition, enlarged (through the interest of Antal Dorati) to include all the orchestral instruments except percussion, will be held on the campus of the University of Minnesota, November 28 and 29. Winners will share \$500 in cash awards and will be eligible for an appearance with the Minneapolis Symphony and for scholarships in designated schools of music.

**CONDUCTORS** The Omaha Symphony has a new conductor, Joseph Levine, who was for eight years conductor of the American Ballet Theatre. The orchestra's former conductor Dr. Richard Duncan, has become director of the school of music at the University of Virginia . . . Vladimir Golschmann has mounted the podium of the Tulsa Philharmonic . . . H. Arthur Brown is the new resident conductor of the Los Angeles Philharmonic . . . Alfredo Antonini has been appointed musical director of the Tampa (Florida) Symphony . . . Theodore Bloomfield is the new permanent conductor of the Rochester Philharmonic . . . Max Rudolf has been engaged by the Cincinnati Symphony. . . . Victor Feldbrill is the new conductor of the Winnipeg Symphony . . . Paul Kletzki has taken over podium duties of the Dallas Symphony . . . Walter Hendl, Dallas' former conductor, is the new associate conductor of the Chicago Symphony . . . James Yestadt has been named assistant conductor of the New Orleans Philharmonic . . . Jean Fournet made his American opera debut conducting *La Bohème* September 19 during the San Francisco Opera Season . . . Andre Kostelanetz will be featured in four Saturday evening pops concerts of the San Francisco Symphony . . . Artur Rodzinski will lead performances of *Tristan und Isolde* and *Boris Godunov* by the Lyric Opera of Chicago in November . . . Hermann Clebanoff is the new assistant conductor of the Waukesha Symphony this season. The orchestra's conductor and founder is Milton Weber . . . Maurice Bonney is the new music director and conductor of the Albuquerque (New Mexico) Civic Symphony.

(Continued on page thirty-six)



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KALAMAZOO, MICHIGAN

**OF GREAT IMPORTANCE  
TO OUR ORGANIZATION  
AND ITS MEMBERS**

In this coming election, some states are attempting to enact "Right-to-Work" laws. These laws are a fraud upon the unsuspecting, as they give no one the right to work, but they do weaken labor unions in their efforts to better the conditions of the workers. Our members are therefore urged to vote for legislators who are opposed to such laws.

In other states where they already have these laws, propositions are on the ballot to repeal them. Our members should vote in favor of the repeal. This is one time when every member should exercise his right as a citizen, and vote to protect his Union.



*New Honor To  
Past-President Petrillo*

At the last meeting of the Executive Council of the AFL-CIO Past-President Petrillo was honored by being named Vice-President Emeritus of the AFL-CIO. This is an honor which also reflects on our organization and of which we are very proud.

**The Resolution follows:**

Forest Park, Pennsylvania  
August 21, 1958

WHEREAS, Vice-President James C. Petrillo, our good friend and colleague, has submitted his resignation from the Executive Council of the American Federation of Labor and Congress of Industrial Organizations, and

WHEREAS, James Petrillo contributed sage advice and devoted service, wise counsel and a warm understanding of human nature, wit and wisdom to our meetings, and

WHEREAS, We shall be deprived of his good humor, his delightful company and his companionship in future meetings,

NOW THEREFORE BE IT RESOLVED, That the AFL-CIO Executive Council, meeting at Unity House, accepts Vice-President Petrillo's resignation with sincere and real regret, and

BE IT RESOLVED, That we hail his long contributions to the trade union movement and extend to him our sincere best wishes for a long life of service to the members of his local union of the American Federation of Musicians, and to all of the American trade union movement, and

BE IT RESOLVED, That we unanimously name Brother Petrillo as vice-president emeritus of the AFL-CIO so that we can, from time to time, call upon him for the counsel we know that we shall need, and

BE IT RESOLVED, That we spread this resolution upon the records of the Executive Council and direct that a suitably inscribed copy be delivered to our great and good friend, Jimmy Petrillo.

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

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician since June, 1954, contains the names of all companies up to and including August 20, 1958. Do not record for any company not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 2—St. Louis, Mo.  
Aspen Records, Inc.

Local 5—Detroit, Mich.  
Bumble Bee Records, Inc.  
Cranbrook  
Fulton Record Co.

Local 6—San Francisco, Calif.  
Skylight Records

Local 9—Boston, Mass.  
Stanley Spector School  
of Drumming

Local 10—Chicago, Illinois  
Bel Aire Music Co.  
Finnigan Flail Record Co.  
Georgian Recording Co.  
The Golden Rule Record Co.  
(Renewal)  
Stere-Sonic Corp.  
Tek Records, Inc.

Local 16—Newark, N. J.  
Mark Alan Presents (MAP Records)  
Stratford Record Co.

Local 47—Los Angeles, Calif.  
A & R Records  
Bijou Records Co.  
Cam Records, Inc.  
Commander Records  
Deck Record Co.

Morocco Records  
No. 1 Records  
Silver Records  
Tender Records  
Valentine Record Co.

Local 60—Pittsburgh, Pa.  
A & T Music

Local 72—Fort Worth, Texas  
Glennell Music, Inc.

Local 77—Philadelphia, Pa.  
Gabriel

Local 86—Youngstown, Ohio  
Morsam Records

Local 94—Tulsa, Okla.  
100 Proof Record Co.

Local 135—Reading, Pa.  
Bee Records

Local 161—Washington, D. C.  
J W Records  
Valli Record

Local 167—San Bernardino, Calif.  
Cherokee Record Co.

Local 174—New Orleans, La.  
Richland Records

(Continued on page forty-five)



# ARE YOU RISKING YOUR JOB

BECAUSE YOU CAN'T PLAY NEW TUNE REQUESTS?

# ARE YOU ALWAYS IN A SWEAT

HOPING THE BOSS WON'T FIND OUT?

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... about the price of a newspaper or a few cigarettes. If you have missed the boat all these years here is your chance to get aboard now at an unusual nickel a day, get-acquainted offer. Below is a sample illustration of a Tune Dex card.

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Actual Size

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**TUNE DEX, INC.**

Box 49, New York 19, N. Y.

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over  
**FEDERATION**  
 field

*Locals building, locals planning,  
 Locals far horizons scanning,  
 Locals bringing home the bacon—  
 It's a fact, and no mistakin'!*

Allan J. Saunders, President of Local 180, Ottawa, Canada, writes us a most interesting letter about a project launched by that local during the past summer to combat recorded music concerts being broadcast in one of the parks of the city. Local 180 got some of the powers-that-be interested—the newspaper, *The Ottawa Citizen*, the Central Canada Exhibition Association, the Civic Department of Recreation and Parks, the Federal District Commission, the Canadian Broadcasting Commission and Radio Station CFRA and, via the Music Performance Trust Funds of the Recording Industries, in its allocation to the jurisdiction, promoted a series of live music concerts. This series, called "Music for Summer," presented fifteen military band concerts, two pops concerts, one chamber music concert and three jazz concerts. *The Ottawa Citizen* published daily items advertising the events, and two local radio stations, one in Ottawa and one sixty miles away, gave preliminary announcements. One of the stations also broadcast

some of the performances. As a result every concert was filled to capacity by lovers of good live music.

"Call us a hopelessly old-fashioned believer in 'gracious living' of the past," wrote Carl Weiselberger in *The Ottawa Citizen*, "but it was nice to sit on that bright terrace in front of the Lakeside Pavilion. It was restful to listen to the Ottawa Pops Orchestra's animated playing and to take a walk on the pier during intermission—just like in Brighton, England, or in San Remo on the Italian Riviera. Why, with a bit of luck and imagination, a 'Caprice Italien' can be turned into a Canadian caprice on a pleasant summer night."

Groups which did much to make the summer events stirring were the newly formed Ottawa Pops Orchestra under the baton of Edward Kirkwood; the Canadian Jazz Quartet and the Ottawa Saxophone Quartette, both under the direction of "Champ" Champagne; the Wyatt Reuther Group; the Modern Music Club of Ottawa; the Hog's Back Park Band; the G.G.F.G. Band, and the New Chamber Music Ensemble.

No less a personage than Mayor George Nelms of Ottawa pointed up the value of the enterprise. "Not only are these concerts revitalizing Britannia Park," he

wrote in the *Ottawa Journal*, "but they are beginning to fill a gap in the cultural life of the city of Ottawa. There are many persons who cannot afford to purchase tickets to regular concerts and this service permits them to take advantage of an opportunity to hear really fine music. And the attendance proves their appreciation. In addition these concerts are providing a splendid opportunity for the development of young artists of the community. I cannot praise the effort too warmly and I hope for continued efforts of this sort."

Local 223, Steubenville, Ohio, also sends us word of summer concerts. Ten were given in the municipal parks and playgrounds through the MPTF, in cooperation with the city officials and the local's officials. The history of band concert giving in this city follows the pattern of many others. At the time the recording and transcription agreement was formulated, the town had been without an organized concert band for several years. However, Local 223, on receiving its allocation of funds via the agreement, organized a twenty-five-piece band, supplied an extensive library of music and engaged a director. The band has continued to expand and at present consists of thirty-five pieces. For the past several years it has presented free public concerts each summer, in addition to appearances in civic and patriotic day celebrations.

Note in the photograph, that the "live music" element is stressed and that Local 223 is given due credit for its considerable part in providing this live music.

A letter received from Harry S. Currie, President of Local 11,

Louisville, Kentucky, gives some interesting information. We quote it in part: "This local, through the Music Performance Trust Funds of the Recording Industries, put on, this past summer, two band concerts with a forty-piece band at Louisville's Shawnee Park, under co-sponsorship of the Shawnee Woman's Club. This Club saw to the band stand, lights, seat publicity, speaker, P.A. system and piano. Officers of the Club called on newspapers and radio station for their advertising.

"We put out seven thousand herald programs which children passed out to shoppers in front of chain groceries, in this west-end community. The Portland Boy's Club made fine notices on cardboard, advertising the concert, and these were placed in west end stores. We sent mimeographed letters to every radio, television, newspaper and other advertising centers, such as schools and churches. We asked our audiences to write us their reaction. We placed 'ads' in the *Courier* and the *Times*.

"We localized the concerts by using the Shawnee Loretto High School choir for intermission. We used the Shawnee American Legion color guard to place and retrieve the colors at beginning and end of concerts, and chose a Shawnee resident as three-minute speaker.

"We found that there is a good market for band concerts. Though we have not had such concerts here for many years, there were over 3,000 at the first concert, over 4,000 at the second. If there had been room for more cars, we don't know how many would have attended. We found that these people were crazy for good entertaining band concert music. They would stay away from their Sunday night television for it. They wrote complimentary letters to us, asking for the date of the next concert.

"Almost any local could produce these band concerts, but we believe big attendance depends on the fine help and advertising received from good active co-sponsors. There is a bit of work but it is rewarding when one sees so many people enjoying good live music."

Thanks to the MPTF, the Mondawmin shopping center (Baltimore) now has a summer symphony season. Writes Victor W. Fuentealba, president of the local, in "The Baltimore Musician," "In my opinion these concerts have been more successful than any other Trust Fund engagements performed in our jurisdiction. The merchants of Mondawmin pay one-half of the cost of the musicians'



Steubenville Local 223 Concert Band directed by Levin Panobionta. Holding the "Live Music is Best" banner on the left is President Maurice Rothstein and on the right is Arthur M. Arbaugh, the local's secretary. Mayor Michael Cody stands in front of Mr. Arbaugh. Service and Safety Director F. M. Oweaney stands beside Mr. Rothstein.

salaries and all other incidental expenses such as soloist, renting of chairs, publicity. Attendance at each concert usually averages over three thousand and demonstrates the public's enthusiasm for live music."

The official ground-breaking ceremony of the new headquarters of Local 5, Detroit, took place on June 18. The local's officers and board members were in attendance with Vice-president Andy MacFarlane of the Wayne County Labor Commission; Charles D. Hannan, building architect; Mr. Vogel of Darin and Armstrong; Hal DeLong, editor of the Detroit Labor News; and photographers from many labor journals, while Eduard Werner, president of the local, and the Mayor of Detroit, Louis Miriani, thrust a silver shovel presented by Darin and Armstrong into the first turn of new Federation soil. The building will be ready for occupancy in November or early December.

Eugene C. Botteicher, President of Local 564, Altoona, Pennsylvania, writes us that this local cooperated in providing, through a grant from the Music Performance Trust Funds of the Recording Industries, a series of teen-age dances at Lakemont Park during the past summer. Seventeen bi-weekly dances brought out a total attendance of teen-agers in excess of twenty thousand. Two local bands—one under the direction of guitarist-vibraharpist Ed McGuire and the other the Charlie Lockard Orchestra—provided the music.

Brother A. C. Eriksen of Local 237, Dover, New Jersey, sends us word that one of the local's members, Paul H. Seivers, celebrated his ninetieth birthday on August 20, making him one of the oldest members in New Jersey. Brother Seivers came to Dover in 1918, played violin at the Baker Theatre there, for several years traveled with the Eva Tanguay troupe and was a member of the old Hippodrome Orchestra in New York City. He was the first director of music in the Dover schools.

Local 432, Bristol, will hold its fiftieth anniversary banquet and dance on October 14, at Di Pietre's Restaurant, Middle Street, Bristol, Connecticut. The local's guests will include Mayor Casey and Mrs. Casey of Bristol, Mr. and Mrs. Frank Field (Mr. Field is president of the New England Conference), and the presidents and their guests of Locals 400, Hartford; 440, New Britain; 55, Meriden; 186, Waterbury; and 514, Torrington. The two living charter members, Howard Galpin and



It was a happy day June 18 when Local 5, Detroit, Michigan, staged the official ground-breaking for its new headquarters. Left to right: Secretary Howard Greene, Treasurer Les Clark, Board Member Fred Crissey, Architect Charles D. Hannan, Mayor Louis C. Miriani, President of the Detroit and Wayne County Federation of Labor Andrew MacFarlane, President Eduard Werner, General Superintendent of Darin and Armstrong Builders Ed Vogel, Board Member Andy Izzo. Vice-President Jack Cooper.

Walter Porch, will be honored on that occasion.

Mayor Edmund Orgill of Memphis, Tennessee, on September 5 accepted two checks for the Handy Memorial Fund, designed to erect a statue of the late W. C. Handy on Beale Street in that city. Vincent E. Skillman, president of Local 71, Memphis, presented a check for \$25, from that local, and another for \$100 from the American Federation of Musicians.

For their sixtieth birthday, Local 84 Bradford, Pennsylvania, will have a dinner and dance on November 4.

An editorial printed in *Musical News*, published by Local 6, San Francisco, makes good reading for all Federation members.

"Every week the Board of Directors is confronted with numerous requests for free music. These requests commonly take the form that members of Local 6 should be permitted to donate their services, or that gratis performances by amateur musicians be approved. The position of the applicant group is invariably that theirs is a non-profit charitable or philanthropic organization, and this, in their eyes, is a completely sufficient reason for making such request.

"Let us digress long enough to say that the Board of Directors of Local 6 has gladly cooperated with certain bona fide charitable events. The Board's definition of bona fide, however, is an event

where *everything* is donated: rental of hall, all goods and services, labor, printing, publicity, etc.

"In examining the typical request for free music, we find that it usually emanates from a group of well-meaning people, sincerely interested in a specific charitable or philanthropic cause. Sometimes these causes are the sole purpose of the group; in other instances they may be social groups whose charitable activities are incidental.

"But the typical request has one facet in common. The organization is quite willing to pay for the hall or room at regular rental rates, for the cost of food, or labor, of printing, and so on.

"For music? NO!

"Many such events take place in leading hotels, or in well appointed halls and in choice locations. It apparently does not occur to these groups to expect the hall to be donated. Neither does it occur, seemingly, to request that an expensive luncheon or dinner be supplied without charge. Nor that they be allowed to bring in amateurs to prepare and serve the food.

"To boil it down to simple terms, these good, well-meaning people seem willing to pay for everything but music. And yet, music seems mighty important to them.

"What's the answer?

"We believe the Board's answer is the only right answer: mature, careful consideration of each request on its merits. In most cases, requests for free music are denied. In certain rare instances, however, the Union can and does benefit directly or indirectly as a result of approval, and in such cases, the

Board deems it sensible to make exceptions.

"Some of our members inadvertently contribute to the problem by volunteering to donate their services for functions that should and could provide paid employment.

"It would be well to remember that the Union already has more than enough trouble in this respect and that the wisest course is to refrain from volunteering free service.

"To conclude, we wish that the organizations who request free music would realize that we musicians, just the same as members of other crafts, are selling competent professional services, and that we live by *selling*, not giving away, these services."

The annual outing of Local 51, Utica, New York, held September 14, served as an occasion for celebrating the local's sixtieth anniversary. Special guests were honorary member Edgar J. Alderwick and life members Arthur Young-hanz, Harry J. McCormick, Lincoln Holroyd and Henry Schueler. Each of the life members has been with the local for over fifty years.

In celebration of its fiftieth anniversary, Local 499, Middletown, Connecticut, plans a banquet and dance the last Sunday in October. It will be an all-day affair, and guests from the New England area and even further afield will be invited. James V. Corvo, vice-president of the local, has been appointed chairman of the proceedings. —*Ad Libitum.*

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## SAXOPHONE SENSE

by Vance S. Jennings

### TONGUING THE SAXOPHONE

One of the most noticeable weaknesses of saxophone players is faulty tonguing. This weakness, the roots of which lie in the neglect of young players to learn to place proper emphasis on the tongue in their study and practice, is to be attributed to the lack of demand for tonguing in much dance music. It should be pointed out, however, to these young people that, in our better dance bands, there is a demand for skill in tonguing. Military and concert band playing, moreover, as well as symphony orchestra work, demands use of the tongue. Modern literature for solo saxophone calls for skill in tongue technique. It is a mistake for this phase of saxophone playing to be neglected.

Since the tongue is a muscle, learning to tongue is a matter of training. If a player is to acquire a fast tongue, he must work at it. Daily tonguing exercises should be used. Most players notice that the first factor to suffer when they neglect their practice for awhile is their tongue. As a result both speed and control suffer.

### Saxophonist - Clarinetist

For the saxophonist who has learned to play the clarinet first, there is often some difficulty in ascertaining where the tongue strikes the reed. This is due not only to the fact that the angle of the mouthpiece and the chin is greater with the saxophone but also to the fact that the saxophone mouthpiece is larger and more of it goes into the mouth. Although some players manage to tongue in about the same place, many players find it necessary when tonguing the saxophone to tongue farther back from the tip of the tongue.

Possibly the best syllable to use when tonguing the saxophone is *tah*. This syllable provides for the proper position of the tongue when it touches the reed and also maintains the open throat.

Directions for tonguing are often misleading. The attack is not started at the moment the tongue strikes the reed but rather when the tongue leaves the reed. If this is done quickly and with force, we get a sharp attack. Conversely, if the tongue is taken away slowly, using a softer syllable such as *dah* or even *lah*, we obtain a legato attack. Only in legato tonguing do we "tongue" the note.

Three main effects—legato, staccato, and semi- or legato-staccato—may be obtained through tonguing.

### Legato Tonguing

The legato is one of the most frequently used forms of dance band tonguing, and it has its use also in legitimate music. As we said,

INTERNATIONAL MUSICIAN

## MUSICAL MOTIFS by MICHAEL MINDEE



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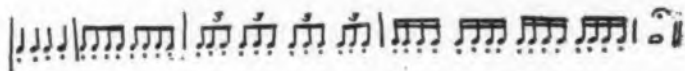
Keep up with the Top Tunes — See **TUNE TRENDS** on page 46.

this is one time when the note is really tongued. Once the first tone has been started, the tongue remains off the reed until we are ready to end one tone and start the next. The tongue then returns to the reeds, striking with the syllable *dah* or *lah*. This ends the previous note and starts the next one. These syllables, other than the original *tah*, are just suggestions and may be varied. Many players go on thinking *tah* and yet obtain the desired effect.

### Staccato Tonguing

In tonguing staccato the action of the tongue is brisk. The tongue leaves the reed only to return sharply. The syllable here becomes *tut*. The tongue action which ends one staccato note leaves the tongue on the reed ready to start the next tone. No separate tongue action is required. Thus four sixteenth notes are tongued *tutututut* and not *tut tut tut tut*. Since the notes in a rapid staccato passage are very short, the time that the tongue is off the reed is only an instant. It should be noted that staccato means "separated," not necessarily "short." An example would be half notes played as dotted quarter notes. On the other hand, staccato sixteenth notes would be quite short unless found in a slow sub-divided tempo.

Speed is the principal problem of staccato tonguing. An exercise which will help develop speed, if played daily, follows:



Use it over an entire two-octave scale, playing one note across each time. Start slowly enough so that the sixteenth notes are still sharply separated. Increase the tempo until the tonguing speed desired is achieved. The use of scales tongued staccato is important in developing coordination between the tongue and the fingers and should be practiced daily.

### Semi-Staccato

One of the most misunderstood types of tonguing is that of the semi-staccato, or, if you prefer, legato-staccato:



This is the type of tonguing traditionally marked by placing dots over notes which are slurred. It is an effort to obtain a stringed instrument effect from a reed instrument. This tonguing effect is achieved by starting the tone with the tongue as in staccato. The note, however, is stopped by stopping the breath. The four eighth notes above would be tongued *tah, tah, tah, tah*, with each note receiving a separate puff of air from the diaphragm. Naturally, because of this extra effort, good diaphragm muscle control is necessary. Rapid tonguing of this type is quite difficult. Fortunately it is not often called for in fast passages.

### Double Tonguing

No present-day discussion of saxophone tonguing would be complete without some mention of double tonguing. This can be accomplished on the saxophone if sufficient practice time is devoted to it. Start in the upper part of the lower register where the response is easy. Using alternately the syllables *tuh* and *kuh*, double-tongue slowly, attempting to make the two syllables sound as much alike as possible. As the sound of the two attacks become more uniform, increase the speed and the range. The player who can achieve this technique will find himself well ahead in the game.

Finally, it should be re-emphasized that practice is very important to the achievement and maintenance of good tonguing control and speed. A daily set of tonguing studies should be used. Only in this manner can you obtain truly good control and a fast staccato tongue.

 <b>PASQUALE CARDULLO</b> B♭ facing Boston Symphony	 <b>ALFRED GALLOCCO</b> B♭** facing Concert Soloist	 <b>RICARDO MAZZY</b> B♭** facing Woodwind Dept., New England Conservatory; Boston Symphony
 <b>BILL WEINHARDT</b> E facing Jazz Ltd., Chicago	 <b>EDMUND WALL</b> B♭** facing Goldman Band; New York City Ballet	 <b>ELVIRE WILLIAMS</b> E facing Baltimore Symphony

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IEWS AND REVIEWS

By SOL BABITZ

### LETTER ON DR. D. C. DOUNIS

Dear Mr. Babitz:

In your column in the July issue you have committed an error in judgment. I refer to one of your examples of "force of habit" fingering, in which the late Dr. D. C. Dounis is singled out as the offender. Why not mention Joachim, too, since his edition of Bach contains the exact fingerings which you attribute to Dr. Dounis? If I remember correctly Leopold Auer also published these fingerings. I know that you did not intend to debase Dr. Dounis any more than you would Messrs. Joachim and Auer, and that you expressed an honest difference of opinion. In the preface to his edition of the Bach Solo Sonatas Dr. Dounis writes: "The *raison d'être* of the present edition is to promote the cultivation of the musical sense through correct phrasing, without being influenced by technical limitations, instrumental considerations or traditional routine. This is the only way leading to the realization of an artistic performance, which should be the aspiration and objective of all executants." Those of us who were close to him for several years knew this to be the basis of all his principles.

Fraternally yours,

GEORGE OCKNER, Mt. Vernon, N. Y.

In reply to Mr. Ockner I can only call attention to the fact that Joachim and Auer can be expected to use obsolete "force of habit" fingerings; but when someone as advanced as Dounis falls into this trap it has special significance. I cited his example in order to let it serve as a warning to the average violinist to be doubly careful of similar traps.

Concerning Dr. Dounis' statement in his edition of Bach, it seems to me that there is an implication that the Dounis edition alone is not influenced by "technical limitations" etc., and that therefore only that edition has "correct phrasing." I have carefully compared this edition with earlier ones and have found that the chief difference in phrasing is that Dounis changes Bach's original bowings much more frequently than do the others.

Certainly the mere fact that Dounis respects Bach's bowing less than the other editors is no sign that he is more "correct." Bach's bowings are a precious clue to his real intentions with respect to phrasing and they should not be ignored except in rare cases when the nature of the modern bow makes them impractical.

The chief difference between the modern bow and that of the eighteenth century is that the modern one produces better *sostenuto* sound by clinging to the string, while the earlier one tends to leave or almost leave the string constantly, thus creating rising and falling dynamics which make a semi-separation between strokes. A good editor should be aware of this and bear it constantly in mind whenever he is tempted to change Bach's true *detaché* into the modern *legato*. It is axiomatic that too much *legato* goes against Bach's intention. In the following examples we have, first, Bach's original version. A, to which I have added expression signs to bring out the original *detaché* and slurs as they would sound on the old bow. The accents are to be played smooth, not crisp, and their relative size indicates the relative quantity of finger pressure on the bow. Typical eighteenth-century fingerings have been added. With the violin held low, without chin pressure, audible downward shifts were almost impossible and all audible shifts were frowned upon.

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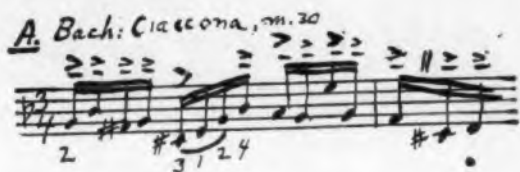


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Hellmesberger, in 1865 smoothed out this Baroque type of spoken phrasing by adding nineteenth century legato and finger slides. (B) Joachim in 1908 corrected some of Hellmesberger's excessive legato and even permitted Bach's original bowing in the second quarter to remain unchanged (C).



Adolph Busch in 1919 must have intuitively realized that ordinary modern *detaché* was not correct; so he added horizontal lines over the first three notes in the measure and retained Bach's legato. However, he permitted ordinary *detaché* for the last five notes (D). Twelve years later, in 1931 Busch prepared another edition of Bach in which all of the necessary horizontal lines are correctly placed. (E) The last edition is mostly in the second position—a decided improvement over the 1919 fingering.



The latest edition is that of Dounis, 1949. However it is not closer to the original than its predecessors. As a matter of fact, it has more legato than the Hellmesberger edition of 1865, and more audible slides than any nineteenth-century edition:



The Dounis edition, of course, is not all as bad as this, just as the Busch edition is not devoid of serious faults, but it should be obvious from this example that the phrasing is not more "correct" in the Dounis edition than in the earlier ones.

What is needed today is a new edition based on historical facts. By means of musicological research—exploration of early performance style with the aid of early violins and bows played according to the technical and stylistic instructions found in the books of the Baroque era—we have found that the meaning of the notation has changed considerably since the days of Bach and that his intentions for phrasing can be understood only in conjunction with such matters as rhythmic alteration, expressive rhythm and wrist articulation. In the meantime the Joachim edition, which offers a parallel line containing the original text, is the best makeshift.

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The Muriel Lynne Trio (Norrie Egge, electric accordion; Muriel Lynne, bass fiddle and vocals; and Oro Graham, electric Spanish guitar and clarinet) performs at the Roof Garden in Omaha, Nebraska. The group, members of Local 70, Omaha, has been organized for eight years.

# TRAVELERS' GUIDE TO LIVE MUSIC

We welcome photographs for the "Travelers' Guide" department. They should be sent to *The International Musician*, 39 Division Street, Newark 2, New Jersey, with names of players and their instruments indicated from left to right. Include biographical information and the name of the spot where the orchestra is currently playing. Also state to which locals the members of the group belong.

The Hall Trio (James Hall, drums and vibes; Fred Hall, trumpet and saxophone; and Oscar Hall, electric organ) is currently playing club dates throughout the Midwest. The boys are all members of Local 574, Boone, Iowa.



The Ed Schmidt Combo, members of Local 34, Kansas City, Missouri, is at the Blue Note in Kansas City. Left to right: Bob Wagner, piano; Bud Lashley, drums; Don McPherson, bass; Ed Schmidt, sax and leader; Jack Randall, guitar.



The "Petals," members of Local 10, Chicago, Illinois, entertain at Bob Mulke's Clover Club in Skokie, Illinois. Left to right: Ed Munch, drums; Len Lebow, trumpet and leader; Lloyd Schad, sax and flute; Phil Vangnes, piano.



The Benny Snyder Combo has completed its first year at the Pioneer Cafe in Wrightstown, New Jersey, and has renewed its contract for another year at this location. The boys, all members of Local 62, Trenton, New Jersey, include left to right: "Spanky" Garwood, Benny Snyder, Johnny Cosma and Tommy Voyde.



Bob Erb and his Musical Kings play within a radius of fifty miles in and around Harrisburg, Pennsylvania. Left to right: Charles Crum guitar; Russ Keller, drums and vocals; Bob Erb, tenor sax, clarinet and vocals; and Charles Miller, Hawaiian steel guitar. The boys are all members of Local 269, Harrisburg.



Frank Motley and his Crew, members of Local 710, Washington, D. C., appear at the Esquire Show Bar in Montreal, Quebec, Canada. Left to right: King Herbert Whittaker, saxophone; William Jackson, drums; Curley Bridges, piano and bass; Frank Motley, trumpet, trombone and leader; and Eddie Powell, piano and bass.







The Coquettes, members of Local 4, Cleveland, Ohio, are currently working at the Sands Hotel in Las Vegas, Nevada. The personnel includes: Rosie Russo, saxophone, clarinet and cocktail drums; Georgene Nauzil, bass; Carole Schneider, guitar; and Joann Bongiorno, accordion.



Frankie Mayo and his New Yorkers, members of Local 77, Philadelphia, Pennsylvania, open at the Riviera in Las Vegas, Nevada, this month. Left to right: Jim Ross, guitar; Joe Colino, drums; Frankie Mayo, bass and leader; Peter Anthony, trumpet and piano; Dom Albano, sax.



Sonny Rogers and Band, members of Local 297, Wichita, Kansas, perform every Saturday night at the H O B Hall in Wichita. Members include left to right: Jack Mayfield, bass; Everett Mull, sax; Sonny Rogers, drums and leader; Douglas Lingwood, trumpet; Jack Willig, piano.

The Mary Van Trio (Louis Marrott, accordion; Elwood Johnson, guitar; and Mary Van, organ and leader) is currently featured in the Sabro Room of the Winthrop Hotel in Tacoma, Washington. They belong to Local 117, Tacoma.

Marilu and her Orchestra, members of Local 610, Wisconsin Rapids, Wisconsin, all engagements throughout the State of Wisconsin. Left to right: Roger Pfaff, guitar; Marilu Madura, accordion, vocals and leader; Leo Madura, drums.

The Few Sharps (George Knox, tenor sax and vocals; Lou Darrow, drums; Vito Truglio, guitar and vocals; Wayne Vanderber, accordion and vocals) play in and around the New York area. The boys hail from Local 802, New York City.



Frankie Baranowski and his Orchestra, members of Local 578, Michigan City, Indiana, play engagements in the Midwest. Left to right: George Baranowski, trumpet and vocals; William Fritz, sax and clarinet; William Thornburgh, sax and clarinet; William Zboril, drums; and Frankie Baranowski, accordion and vocals.

The Nat Anthony Band, all members of Local 802, New York City, do club dates in and around Westchester County and New York City. Members include left to right: Mike Reynolds, drums; Pat Castle, trombone; Nat Anthony, bass, arranger and leader; Herc Faranda, tenor sax and flute; Al Mann, accordion and piano.

The Al Roman Orchestra, members of Local 151, Elizabeth, New Jersey, performs at Cochran's Cocktail Lounge in Hillside, New Jersey, on weekends. Left to right: Joe Roman, saxophone, trumpet and trombone; Dick O'Brien, drums; Al Roman, accordion and piano; and Al Caruso, saxophone, clarinet and vocals.



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### TROMBONE AND TRUMPET LOW REGISTER

Robert L. Webb of Phoenixville, Pennsylvania, writes, "Don't forget the trombone players in your writings. I am having some trouble with my low register." Jack Renner, a teacher in Wilshire, Ohio, also requests a discussion of the same subject, but for the trumpet. As the problems and the solutions are practically identical for both instruments, they will be presented as one topic.

My starting point would be to remind Robert and Jack that in the adult student, inability to play in the low register would usually be a result of misguided attempts to play in the *high* register. The current demands for the production of high notes, by players in high school or even in the junior high, is part of the hurry up, go-go-go whirlwind everyone seems to be caught in, in the musical world as well as on the outside. A percentage of fatalities is inevitable. "Hurry up" and "push! push" are not exactly conducive to smooth trumpet playing, and the young eager students, so anxious to please, so anxious to get ahead, quickly get into the habit of doing anything imaginable to get out those high notes. That is, anything except what we discussed in our last trumpet talk—those things which so seldom are discovered just by instinct.

So, we shall list the obstacles to good low register playing, and in an order in which I usually start the corrective process, because some things can be cured more quickly than others. Let us start with "bad habits from high register attempts." This section could also be titled, "creating resistance (closing-up) in the wrong places."

#### The Teeth Too Close Together

To play in the low register and to produce the true, rich, "bass" sound on the trombone (or the trumpet) the teeth must be quite far apart, the jaws open. To borrow a phrase from Phil Farkas, we want copious amounts of air to pass through, freely, to create the lip vibrations that give the rich full sonority we are after. And "through the teeth" (jaws) is one place the air must pass and I do not mean through the little cracks that either nature or the dentist has placed vertically between the individual teeth.

I must tell you of an amazing but true case. I once helped a trombone student who could play high notes, and the middle register—all at a puny little pianissimo. But no *forte*, or *fortissimo* or low register did he have. After some investigation and analysis we discovered that he played with his teeth absolutely clenched together. Enough air for a pianissimo seeped through the little cracks in his (irregular) teeth. He could thus produce a smooth but skinny sound. It was sufficient to coast along in the small town high school band, but would be useless elsewhere, including the department of self satisfaction.

Good news! The student did acquire the "true trombone sound" through learning to play holding the jaws open, although naturally it took some time, some practice, and some patience to train his lip muscles to take over "the help(?)" the closed jaws tried to give him.

**Corrections:** To facilitate the low register, drop the jaw down and forward. The amount of this movement is the danger point. Make it one little notch when going from:



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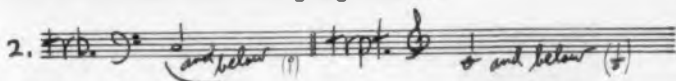
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and another little notch when going below—



Again the caution, keep the movements small. However, they probably can be seen while you watch your embouchure in a mirror, which of course you are advised to do during corrective practice periods. Also, to feel these movements, hold the instrument with the left hand only, in such a manner as to free the right hand. Then place your right hand fingers lightly on the lower jaw to feel the small movements and to make sure of them, as described above.

Dr. Eugene I. Shirk, D. D. S., of Harrisburg, Pennsylvania, has contributed to our column a most excellent and simple help for keeping the jaws open. Here it is. Remove the eraser from the end of a pencil. Wash it and clean it. Then place it on its side between the back molar teeth and bite down gently. The rubber acts as a spacer, and it should insure you a nice opening between the front teeth. However, because of the great variances in shape, length, and alignment of each individual's teeth, the thickness of the rubber spacer might have to be adjusted. Trumpeters probably should start with a half size spacer made by slicing the eraser in half with a razor blade.

The "tricks" are: (a) to open the jaws, but not the lips. The jaws are apart (to let the air through), but the lips are together (for easy vibration); (b) to keep the lower jaw from dropping too far. This causes the tone to go flat in pitch, and also dull in quality. These errors are very frequently to be seen and heard among youthful players of the tuba and baritone. When they are corrected it will be found that these instruments do not have to sound "tubby and muddy," but can be played with a sound that has life and clarity just like the more soprano instruments.

A momentary return to considerations of the high register would be appropriate here. It should be every player's goal to carry up into the high register as much of the richness and fullness of sound as is possible from the low and middle register. One way to do this is to try not to close the jaws when ascending. Keep them almost as open as for the middle register. Have you tried Dr. Shirk's idea? How high can you play while keeping the rubber spacer between your teeth? It keeps the jaws open, and the tone open because it prevents you closing up in the teeth.

But that is only one place. Next it is necessary to check on tongue level.

#### The Tongue Too High

So many books and so many methods of instruction stress the lifting and/or the humping of the tongue to facilitate the high register. Done correctly, and in moderation, and by an artist is one thing. Overdone and incorrectly done by a student is another matter—and a matter all-too-frequently encountered.

**Demonstrate:** Place the tongue forward and high. Make a "hissing" sound. Next, make a "lisping" sound. These are examples of where not to hold the tongue while playing in the low register (or any time you are trying to produce a full, beautiful tone). Yet, this is where the tongue is held, perhaps unknowingly, by many players.

**Correction:** Drop the tongue tip. Keep it from riding at a "normal resting position" that is either high or forward. Free, and "in the middle of the mouth" is best. Relaxed, and "out of the way" of the air stream is the feeling the main body of the tongue should have. Practicing simple speech, as saying in an *easy manner*, "to-to-to-to, to-to-to-to", etc., is a perfect guide for facile tongue action with complete ease and freedom. Listen for maximum resonance in these spoken words. Yes, listen carefully. Note different tongue placements change and spoil the sound of the words. However, the correct process, duplicated exactly while playing the instrument, will produce the most desirable sound.

The trick is to play the instrument as relaxed in the mouth as you are while just talking, as above. Bad habits of excessive tension, and resistance in the wrong places have a way of coming right back as soon as we start again to practice with the instrument.

(To be continued. Next column, "THREE MORE HELPS FOR THE LOW REGISTER.")

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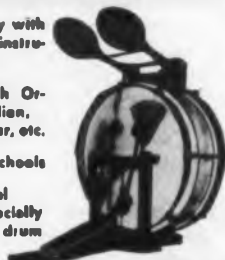
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In what would be termed "swing drumming" (a drumming style of the "swing music" era) the feeling of "four" was established and persisted by the use of a strongly asserted bass drum on the 1 2 3 4 of every measure.

In modern drumming (progressive jazz idiom) the bass drum does not assert the "four," but instead plays it softly or not at all. Therefore, the enunciation of four is fixed by the line (four) laid down by the bass fiddle. The drummer will then play his ride rhythm across the bass line of the bass fiddle. He can "swing" by the continuance of a rather steady and unbroken ride rhythm, sparsely punctuated by an occasional "tap" on the snare drum or "mop" on the bass drum. Or, he can play a combination of "rhythmic figures" and "fill-ins" which will contribute to the melodic and rhythmic patterns produced by the group as a whole.

An obvious feature of modern jazz drumming is the use of a very heavy after beat (hi-hat) on the 2 and 4 of every measure. While this practice can add to the swing of things, it is not a prerequisite for "swinging." The proof of this lies in the music of the Count Basie Band. The "two" feeling in this instance is in the nature of being felt, rather than being heard. If the "two" becomes extreme, it will tend to nullify or even demolish the feeling of "four." The "two," while being a definite part of the overall feeling, should not dominate the "four," but rather be subservient to it. The modern jazz feeling is one of "four" being flavored by a feeling of "two." This combination is a basic element in the character of the music.

It is essential that "rhythmic figures" and "fill-ins" be used discriminately. Too many drummers play without listening to the other members of the group, either individually or collectively. This results in a bombardment of figures being produced in a machine-like fashion, without musical intelligence or emotion.

To begin with, the jazz drummer should understand the rhythmic structure of jazz phrasing. He should, in a sense, be able to take it apart and put it together again. Above all, he must understand his relationship as a drummer to the music and the group. While a musician should retain his individuality, he must work collectively when performing with other musicians, whether in a big band or a small group. He must be aware of what the group is trying to "say" both individually and collectively. If he isn't aware of this, he will not contribute very much, if anything, to the joint efforts of his fellow musicians in building a harmonic and rhythmic structure.

The basic rhythmic structure upon which the drummer builds is the "ride rhythm." The material he uses is "rhythmic figures" and "fill-ins." The following examples are derived from the basic "ride rhythm."

Right hand on cymbal.



(Continued on page thirty-two)



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Modern music frequently makes use of parallel chord progressions instead of following the older formula of "dominant 7th-tonic" progressions. A group of chromatically ascending or descending chords can offer fresh harmonic changes even if the chords are only major and minor triads.

The following illustration uses a harmonic background of major chords descending chromatically (F - E - E<sub>b</sub> - D - D<sub>b</sub> - C etc.). The right hand features only chord notes, yet the full effect is rather modern even with the limited harmonic materials used.

By using melody notes not contained in the chord, much greater variety becomes possible. Instead of using complete chords in the left hand, open fifths or sevenths give a less definite harmonic color which the ear may interpret as being either major or minor. The next musical example is completely harmonized by open parallel fifths in the left hand, with as many as four harmonic changes in one measure. "Open" voicing of chords is emphasized, as well as contrary motion between the two hands.

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The next modern jazz theme is based on harmonies just above and just below the starting chord. In the first line the harmony is C - D<sub>b</sub> - B in the second line F - F<sub>#</sub> - E. The off-beat left-hand rhythm and chord voicing are typical of the modern jazz style.



More examples of parallel chord movements are found in the next jazz composition. Ninth, eleventh, thirteenth and fourth chords are used extensively and the voicing of these chords will serve as typical examples of modern chord application. In the first measure the chords are built by fourth intervals. The first chord in the third measure could be analyzed as A9 with a flat for 5 (E<sub>b</sub>) a flat for 9 (B<sub>b</sub>) and an added 6th (written as G<sub>b</sub>). The first chord in the seventh measure is E<sub>b</sub>m11.



The technical explanation of the chords used here may confuse even the professional musician who, like most jazz performers, uses modern chords without breaking them down scientifically. Obviously the sound and practical application are of much greater importance than the theory—at least to the performing musician. After trying the musical examples on your piano you may find some chords here that sound novel and interesting to you and ones that may be incorporated in your arrangements. Further development of the themes shown can also test your modern harmonic inventiveness.

The musical illustrations shown in this column are from Walter Stuart's book "INNOVATIONS IN MODERN HARMONY" copyright 1956 by New Sounds in Modern Music, 1225 Sixth Ave., New York, N. Y.

For any questions concerning the subjects discussed here write to Walter Stuart Music Studio, Inc., Box 805, Union, N. J.

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## MODERN DRUMMING

(Continued from page twenty-eight)

Right hand on cymbal—left hand on snare drum.

Right hand on cymbal.

Right hand on cymbal—left hand on snare drum.

The following example combines cymbal—snare drum—bass drum and hi-hat.

An important aid in the development of the jazz drummer is listening and observing the top drummers and bands. He should listen carefully, analyzing the performance of both the drummer and the band. However, he should not become concerned with the technical aspects alone but should view them in their proper perspective, that of being related to the "feeling" and mood which is generated by the musicians and music. This is vital to the understanding and interpretation of music.

While it is obvious that this subject cannot be thoroughly covered in one article, it is my hope that it has aided in the further enlightenment of the jazz drummer.

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# News on the News!

★ The Philadelphia Symphony Club, founded in 1909 by philanthropist and music lover, Edwin A. Fleisher, is making extensive preparations for the celebration of its fiftieth anniversary. In the Spring of 1959, a brochure is to be published and a concert presented in honor of the anniversary. The Club requests that former members who can supply pertinent items, such as club photographs, old programs and anecdotes of eminent musicians who have visited the club communicate with the Secretary-Treasurer of the Symphony Club, Mr. Robert H. Coates, c/o Division of School Extension, Room 302, Administration Building, Parkway at 21st Street, Philadelphia 3, Pennsylvania.

★ Monday Evening Concerts of Los Angeles has received a grant from the Fromm Music Foundation for the performance of contemporary music during the 1958-59 season. The award was made in recognition of pioneer work by the organization which, in the course of twenty years, has produced modern chamber music while performing an equal quantity of music from the medieval through the romantic eras.

★ The House of Representatives has approved legislation calling for construction of a center for the performing arts in Washington, D. C. The bill requires that funds for construction, namely \$25,000,000, be raised by voluntary contributions over a period of five years.

★ The Ninth Annual Conference of the National Association of Music Therapy will be held in Cincinnati, Ohio, October 30 to November 1.

★ Fellow members of composer Alan Hovhaness in Local 9, Boston, Massachusetts, will be interested to learn that he has been awarded an Honorary Degree of Doctor of Music by the University of Rochester.

★ A Giuseppe Creatore Memorial Concert, played by Local 802 Symphonic Band conducted by Frank Cola Santo, was broadcast in its entirety by WNYC, New York, on August 31. Funds were provided by the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of



Pictured at the Giuseppe Creatore Memorial Concert at New York City's Central Park Mall, left to right: Aldo Ricci, Secretary of Local 802, New York City, Frank Cola Santo, Silvia Coscia and Attilio Marchetti, conductors.

Local 802. Co-sponsors were the Department of Parks, Department of Public Works and the City of New York. Aldo Ricci, secretary of Local 802, made a speech describing the exploits of this famous bandmaster. Also present was Vice-Consul G. Di Lorenzo, representing the General Consul of Italy.

★ Morton Gould introduced his new work, *The St. Lawrence Suite*, on September 5 when Governor Averell Harriman of New York and Premier Leslie Frost of Ontario formally opened the \$650,000,000 Robert Moses Power Dam of the St. Lawrence Power Project. Mr. Gould's composition was commissioned by the Hydro-Electric Power Commission of Ontario and the Power Authority of the State of New York. With the cooperation of the American Federation of Musicians, Mr. Gould conducted the Royal Canadian Band in the premiere performance of his work. The Suite consists of four commemorative movements, in which are symbolized the two host countries on either side of the international border.

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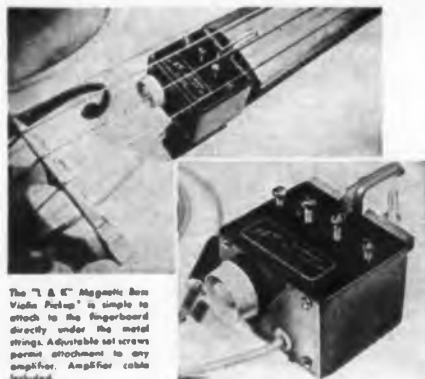
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Above: **WALLY MITCHELL** is in his third year of the El Rancho in Santa Monica, Calif. . . . Organist **ROSAMOND TANNER** is featured with Hugh Golden's Orchestra every Saturday night in the Exurban Room of the Westiner in Westport, Conn.

Walter Martin, drums; Charlie Lockard, sax, clarinet, trombone and leader; Harold Walz, piano; and John Santone, bass, guitar, and sax.

The headliners who make up the Jazz '59 group start out on October 17 at Dartmouth University in Hanover, N. H., and will cover the East Coast as far down as Pensacola, Fla. Members include Marian McPartland, Mose Allison, Barbara Lea, Zoot Sims, Sam Most, Teddy Charles and the Gil Melle Quartet.

Organist Harold Wolfe just signed a contract at the McKeesport (Pa.) Hotel.

**NEW YORK CITY**

The Carnegie Hall jazz presentation on September 12 featured Ella Fitzgerald and the Oscar Peterson Trio.

**SOUTH**

Marty Robbins, country and western singer and guitar player, is featured on the Grand Ole Opry radio and television show on WSM in Nashville, Tenn.

Pianist Vi Sheldon recently completed a five-week run at the "Alibi Room" of the Ebbitt Hotel in Washington, D. C. . . . The Three Jacks (Bill Abernethy, piano and accordion; Bill Joy, sax and clarinet; and Joe Burch, drums), now in their fourth year at the Wheel Bar in Colmar Manor, Md., play Sunday evening sessions at the Redskin Lounge in Washington, D. C.

**MIDWEST**

The Buddy Laine Orchestra is scheduled to return to the Chevy Chase Country Club in Wheeling, Ill., for two weeks beginning October 24 . . . The "Rock-Abouts"

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(Reg Makina, electric organ and leader; Ronnie Brinnon, sax; Guy Viveros, drums; and Curt Law, guitar) are currently employed at the Barn in Quincy, Ill.

After closing a ten-week engagement at the Hotel Commodore Perry's Shalimar Room in Toledo, Ohio, on September 13, organist Helen Scott returned to the Sapphire Room of the Hotel Park Shelton in Detroit, Mich., on September 15 . . . Don Baker's Music Makers have moved into the Manger-Rowe Hotel in Grand Rapids, Mich., after spending the summer at the Key Colony Beach Hotel, Marathon Shores, Fla.

Pianist Robert Nolan completed a successful ten-month stay at the Hearthside, Elmwood Park, Ill., and opened an indefinite engagement at the Piano Lounge of the Hotel Dayton, Kenosha, Wis., on September 10 . . . The Gene Krupa Combo is due at the Milwaukee (Wis.) Brass Rail, November 10. Frank Schalk is rounding out his three-year contract at the Covered Wagon Club in Minot, N. D., where he plays six nights a week.

## CHICAGO

Count Basie and his Band are booked for a three-day appearance at Roberts Show Club starting October 31 . . . Franz Jackson and his Dixieland All-Stars continue at the Preview Lounge on Monday and Tuesday evenings, shifting to the Red Arrow in Stickney, Ill., on weekends.

## WEST

The Monterey (Calif.) Jazz Festival, which took place on the weekend of October 3-5, was created to supply the West Coast with a festival similar to the one staged in Newport, R. I., in July.

The entertainers included Louis Armstrong, Dave Brubeck, Paul Desmond, Cal Tjader, Gerry Milligan, Billie Holiday, Sonny Rollins, Harry James, The Modern Jazz Quartet, Andre Previn, Dizzy Gillespie, Jimmy Giuffre and the Dicky Mills Quartet. The San Francisco Little Symphony and the Monterey Symphony Orchestra, combined under the baton of Gregory Millar, backed special scores of jazz artists written solely for the Monterey Jazz Festival.

Profits from the event were donated to the Monterey Peninsula College to establish the first chair of jazz at any college in the country, providing funds for scholarship study for deserving students.

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"Musicarnival" is considerably brightening up both the summer and fall musical scenes in Cleveland, and it plans to move on to West Palm Beach during the winter season as it did last year. This, its fifth season of light opera and musicals at 4401 Warrensville Center Road eleven miles southeast of Cleveland, has run from May 27 to October 12 and has included daily performances (one or two weeks for each) of *Oklahoma*, *Most Happy Fella*, *Annie Get Your Gun*, *Show Boat*, *Finian's Rainbow*, *Peter Pan*, *Guys and Dolls*, *The Ballad of Baby Doe*, *Carousel* and *Porgy and Bess*. *The Ballad of Baby Doe* was a last-minute acquisition of which Robert H. Bishop, president, and John L. Price, producer, are justly proud, since it is the Cleveland premiere of the opera and the first in-the-round production of it. Beverly Sills, who performed the leading role in the New York City Center production, sang it in Cleveland also; Walter Cassel and Beatrice Krebs also repeated their New York City Opera roles, respectively as Horace Tabor and as the mother. Composer Douglas Moore, who spent a number of years in Cleveland and who was active at the Playhouse there, was on hand for the performance.

The company's musical and choral director is Boris Kogan, formerly a musician with the Diaghilev Ballet Russe de Monte Carlo. He came to the United States in 1929 as accompanist for Nina Koshetz and has conducted on Broadway for *Sweethearts* and for *Tonight* at 8:30. He has also been musical director for the Detroit Civic Light Opera and the Louisville Park Association.

## SYMPHONY and OPERA

(Continued from page fifteen)

### PENSION CONCERTS

The Philadelphia Orchestra Pension Foundation concerts for the 1958-59 season will be opened by Giuseppe Bamboschek directing the orchestra in an "Opera Night." Subsequent concerts will be conducted by Sir Thomas Beecham (a "Lollipop" program), and Eugene Ormandy (Eugene Istomin, soloist) . . . Before the official opening of the San Francisco Symphony November 16, Rudolf Serkin will be soloist in Beethoven's *Emperor* Concerto at a concert for the benefit of that orchestra's pension fund . . . Jack Benny will appear as concert violinist with Alexander Hilsberg and the New Orleans Philharmonic November 19 in a special orchestra benefit concert.

### SOLOISTS

As is fitting, Texan Van Cliburn is being generous with his appearances in the Lone Star State. He will be guest soloist at the opening concert of the Tulsa Philharmonic season. Then on November 29, he will play with the Dallas Symphony in that city, and, on December 2, with the same orchestra in his home town, Kilgore. So far, we have no news of his appearing with the Houston Symphony, though they do show a galaxy of bright stars: Glenn Gould, Grant Johannesen, Francesca Bernasconi and Walter Susskind as pianists, and Nathan Milstein and Isaac Stern as violinists.

### CONCERT TIME

It is interesting to note which evenings and afternoons the various orchestras choose for concerts. The National Symphony series in Washington, D. C., has Tuesdays and Wednesdays; the Houston Symphony, Mondays and Tuesdays; the Oklahoma City Symphony, Tuesdays; the Chicago, Thursdays and Fridays for its regular subscription concerts, Saturday evenings for its pop concerts, and Tuesday afternoons for its youth concerts; the New York Philharmonic has Thursday evenings for previews, Friday afternoons and Saturday evenings and Sunday afternoons for its regular concerts, and Sunday evenings for its popular series. Of those orchestras having under ten concerts per season, the Brooklyn (New York) Philharmonic chooses Saturday nights, the Cedar Rapids (Iowa) Monday nights.

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INTERNATIONAL MUSICIAN

## Educational Notes



★★ Three students who graduated from the Indiana University Music School this year will play next season with professional orchestras. They are Martha Noyes, who received the master of music degree in cello and who will be cellist with the Houston Symphony under Leopold Stokowski; Joseph Kleeman, who received his bachelor of music degree in string bass and who will play with the St. Louis Symphony under Edouard van Remortel; and Michael Hatfield, who received his bachelor of science degree in music and who will play with the Indianapolis Symphony under Izler Solomon.

★★ The Minneapolis Symphony, Antal Dorati, musical director, announces the appointment of Jose Serebrier of Montevideo, Uruguay, as the Dorati Scholar of 1958. The Dorati Scholarship is awarded by the Music Department of the University to a student on the senior or graduate level majoring in music with specialization in composition and conducting. It consists of twenty-six weeks of personal study with Mr. Dorati, and the recipient is allowed to assist at rehearsals of the Minneapolis Symphony.

★★ The Conservatory of Music of Oberlin College (Ohio) which, by the way, was among the first to institute, some thirty-six years ago, a four-year music education training course, has come forward with a revolutionary idea in music education. In September a plan which includes study in Europe went into effect. On September 23 the entire junior class of approximately one hundred students left for Europe for a year of intensive study at the Mozarteum. Most of the students are housed there in a renovated seventeenth century Viennese castle, the Schloss Frohnburg. Wherever it could be arranged, they were given rooms with European students.

The students have not only been especially picked, but especially prepared. As freshmen they were given a "core course" designed for establishment and comprehension of fundamentals of music and the development of individual aptitudes. Then, after due consultation and counsel, they entered their sophomore year with a designated major emphasis and a clear plan for future training.

At Salzburg they will receive the benefits of study in an atmosphere that has fostered a considerable portion of the world's musical tradition. They will also gain the experience of another language and culture. For their senior years the students will return to Oberlin for the completion of their undergraduate work and to receive their degree: Bachelor of Music with a specified major.

★★ King's Chapel, Boston, has announced the appointment of Daniel Pinkham as organist and choirmaster. Mr. Pinkham performs regularly with the Boston Symphony Orchestra and tours the United States, Canada and Europe with the noted violinist Robert Brink.

OCTOBER, 1958



Three student graduates and Dean W. C. Bain of the Indiana University Music School talk over appointments in major symphony orchestras. Standing: Martha Noyes and Joseph Kleeman. Seated: Dean Bain and Michael Hatfield.

★★ Don McCathren has recently been appointed director of bands at Duquesne University, with the status of associate professor of music. He will conduct the Duquesne University Symphony and teach conducting and technique courses in woodwind, brass and percussion. Mr. McCathren has taught at the Chicago Musical College and Indiana University and served as special woodwind instructor for the Hobart, Valparaiso and Crown Point high schools in Indiana. He has been director of the Valparaiso Municipal Band and Assistant Director of the Indiana State Teachers College Orchestra. For the past five years he has been director of educational services for the G. Leblanc Corporation.

★★ Now that Hofstra College (Hempstead, Long Island, N. Y.) has its new million-dollar Playhouse, music lovers will have a chance to hear both symphony and opera. The New York City Opera Company will open the series on November 6, with Mozart's *The Abduction From the Seraglio*. Nathan Milstein will appear with the Hofstra Symphony, conducted by Elie Siegmeister, on February 13.

★★ Presented in its premiere by the Summer School of Music of the University of British Columbia in Vancouver, *Sganarelle*, a new opera by Walter Kaufmann, was enthusiastically received. Freely based on Moliere's *The Doctor in Spite of Himself*, with both text and music by Kaufmann, the opera, in the words of its conductor, George Schick, represents "a happy blend of contemporary writing and the mastery of the centuries-old operatic style."

(Continued on page thirty-nine)

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● **MATHYS ABAS:** The new conductor of the New Jersey Symphony, engaged for the post on the death in January of Samuel Antek, came to America in 1951, a year which sharply divides his two "lives." Not that his European existence of twenty-seven years—he was born at Zeist, Holland, in 1924—was non-musical. On the contrary, he received his first music lessons at five from his parents, and, after studying successively piano and violin, he realized by the time he was fifteen that he had a gift for conducting. This discovery was made by his substituting on the podium, through the sudden illness of a conductor, of an orchestra in which he was concertmaster. So, save for one year spent in a concentration camp because of his activities in the Netherlands Underground during World War II, he found this period fruitful musically. He received a grant similar to our G.I. Bill for study at the Amsterdam Conservatory, where his major subjects were violin and conducting. In the 1947-48 season he was appointed violinist with the Utrecht Municipal Orchestra, and the two following seasons he played with the Rotterdam Philharmonic. He made his professional debut as conductor in Rotterdam on May 4, 1951, with the Haarlem Symphony. As a reward for his work in his native country, the Dutch government granted him facilities for study in the United States.

And then began his new life. There was study at the Berkshire Music Center and at the University of Illinois. To make ends meet during this latter period he clerked in a supermarket. There was the period (1952-53) in which he enrolled at Texas Technological College—hitch-hiking there. He founded the Midland (Texas) Symphony and the Choral Association. During this period he worked as a window-dresser for Sears Roebuck.

Then in 1953 Abas' visa expired. He went to Vancouver, Canada, to join the first violin section of the Vancouver Symphony and conduct the student orchestra at the University of British Columbia. In the summers he worked as bus driver-touring guide in Jasper National Park. However, he was determined to make his home in the United States and finally in the summer of 1955 was granted an immigrant visa. He was just in time to apply for the conductor's position with the Waterloo Symphony, and was chosen from among fifty-four applicants. His duties in this midwestern city included also choral conducting, lecturing and organizing

chamber music concerts at a local museum.

During Abas' tenure the Waterloo Symphony switched from amateur to semi-professional status when, for the first time in the twenty-nine-year history of the orchestra, a payment scheme for musicians was introduced. Besides bringing Waterloo audiences many great compositions from the older composers, Abas introduced contemporary composers: Barber, Bartók, Honegger and Kodály. After his appointment in 1955, audiences doubled, the budget quadrupled and the season expanded from four to seven concerts, several of which were sold out in advance.

His final appearance with the orchestra was on a half-hour program over KWVL-TV, an engagement which pleasantly surprised thousands of viewers in the area.

Mr. Abas hopes to continue the fine work started by Mr. Antek in the field of youth concerts. He also hopes to expand the area of operations so as to more fully justify the name "New Jersey Symphony" and to present programs of the quality and interest that would attract even the most critical audiences from across the Hudson.

● **Richard Marcus:** When a twenty-eight-year-old conductor is chosen to revive an all but defunct orchestra, as is the case with Mr. Marcus and the Easton (Pennsylvania) Symphony, eyes are naturally turned on the young man's previous achievement for possible clues as to his chances for success. Mr. Marcus, born November 2, 1929, in Philadelphia, Pennsylvania, has had a rich background in music. From the age of four he studied piano

under Leo Ornstein, and later with Anison Drake at the Philadelphia Conservatory. As a sixteen-year-old he was studying with Pierre Monteux, at L'Ecole Monteux at Hancock, Maine, and a year later formed his first ensemble and conducted it in weekly sessions. In 1951 he began studying with Max Jacobs of New York, and during the subsequent four years was guest conductor on many occasions of the Young Men's Symphony Orchestra of New York. In 1957 he organized the Center City Orchestra of Philadelphia which rehearsed weekly at Combs College of Music, and which played concerts under the auspices of the Music Performance Trust Funds of the Recording Industries. In 1955 and 1957, Mr. Marcus studied at the Berkshire Music Center under Leonard Bernstein. Returning after the latter summer to Philadelphia, he heard of the plight of the Easton Symphony which, through lack of funds, had been forced into silence during 1957.

After meeting with the board of directors, Mr. Marcus was appointed musical director and conductor of the Easton Symphony. With the first concert under his baton, January 29, 1958, the orchestra took a new lease on life, and as a result has now gained the generous support of citizens of that town.

● **Lee Hepner:** Born in Edmonton, Alberta, Canada, in 1920, Lee Hepner not only received his earliest musical training in that city but also in time became conductor of its symphony orchestra. Even while as a youth he was gaining basic musical training via the piano, he was also learning to play several of the orchestral instruments and conducting groups of instrumentalists. At the age of fourteen he conducted his first public performance with a group which he had himself organized and rehearsed. During the war years he conducted a military band of the Royal Canadian Air Force.

After the war he studied for five years at the Royal Conservatory of Music and at the University of Toronto. While a student there he was appointed conductor of the university symphony orchestra and mixed chorus. For his work with these groups he was presented the Honor Award of the Students Administrative Council. On graduation from the conservatory and university he spent a year in New York City where he studied on scholarship at Mannes Music School and conducted the National Orchestral Association.

(Continued on page forty-two)

Mathys Abas



Richard Marcus



Lee Hepner



# EDUCATIONAL NOTES

(Continued from page thirty-seven)

★★ Rudolf Kruger has been appointed for the fourth consecutive season director of the opera workshop at Texas Christian University and musical director of the Fort Worth Opera Association.

★★ Margaret Hillis, director of the Chicago Symphony Orchestra Chorus, will offer a special course in choral conducting, open to members of the chorus only. It will be given in two six-week periods.

★★ Award winners of the first F. E. Olds and Son scholarships are Thomas Hohstadt (\$500), Thomas L. Davis (\$350), Melvin E. Pontious (\$200), and Raymond J. Nilles (\$150). Special cash awards also went to Jordan Canzone, John Chowning, Joseph G. Constantino, John C. Thomas and Alexandra Pierce.

Colleges represented were the Eastman School of Music of the University of Rochester, Northwestern University, Oberlin College, the Chicago Conservatory, Wittenberg College, Manhattan School of Music, Morehead State College, and New England Conservatory of Music.

This is the first F. E. Olds and Son Scholarship Contest. The high level of the entries submitted indicates that it is a worthwhile project.

★★ The Boston University's Arts Center which was created last year will offer its first courses for children, teenagers and adults this Fall. The courses will range from music criticism to a Teen Theatre, from folk singing to family lessons on a sixteenth century wind instrument, the recorder. Classes for young people will be held on Saturday morn-

ings, those for adults during the evening. The staff of the Arts Center will consist of faculty members from Boston University, guest instructors from Boston and New York, and advanced students who have in many cases held important positions before entering their graduate studies.

★★ Francis Llewellyn Harrison has been appointed visiting professor of the history of music at the Yale University School of Music during 1958-59. Professor Harrison has been a member of the faculties of Oxford University, the University of Dublin, Queen's University (Ontario), Colgate University, and Washington University. He is an authority in the field of medieval English music.

★★ Ithaca College announced three faculty appointments for the current Fall semester: Don Craig, visiting professor in choral music; James Burke, cornet and trumpet; and Carl Wickstrom, clarinet.

★★ "The Singing Illini" of the University of Illinois have returned to the campus after an appearance in the United States Pavilion at the Brussels World's Fair, September 1, and on concert tour in Munich, Heidelberg and Paris, from September 2-9.

★★ A new four-year program leading to the degree of bachelor of music, with a major in liturgical music and music education, has been announced for DePaul University's School of Music in Chicago. The 128-hour, four-year curriculum is designed to prepare the student to serve as a choir director, organist and music educator.

★★ Howard Shanet, who has been on leave of absence from Columbia University for the past year, will return to his posts as conductor of the university orchestra and assistant professor of music this month. Elliot Levine has been appointed his assistant conductor. Mr. Levine has studied at the Juilliard School of Music under Jean Morel and at Columbia University under Rudolph Thomas, and has participated in the master classes of Pierre Monteux. During the past year he served as assistant to Emerson Buckley, who conducted the University Orchestra during Mr. Shanet's leave of absence.

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## INTERNATIONAL MUSICIAN



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## THE CONCERT DUO



Carmen Carrozza and Eugene Ettore

● Concert accordionists Carmen Carrozza and Eugene Ettore, who made their first joint appearance in Chicago several years ago as the "Concert Duo," have added to the limited library for accordion duets arrangements of such works of the old masters as Concerto in E minor by Wieniawski, Concert in E flat minor by Mendelssohn and Introduction and Rondo Capriccioso by Saint-Saëns. The Concert Duo will encourage original compositions for the accordion by including such works in their concert performances.

Both Carrozza and Ettore have had rich musical backgrounds.

### CARMEN CARROZZA

Carrozza was born in Solano, Italy, in 1922 and came to America in 1931. He was first taught violin for two years, then piano accordion under Pat Ciccone. At the age of thirteen he began studying with Pietro Deiro in New York City and with Joseph Rossi. Then for eight years he studied harmony, counterpoint and composition under Hugo Gigante at the Academy of Music in Philadelphia. It was here that he made his debut as a concert accordionist. Since that time he has played engagements throughout the country. In 1947 Carrozza opened his own studio in White Plains, New York, and now has schools in New York City, New Rochelle, Mt. Vernon and Mt. Kisco. Recently he performed at Carnegie Hall Paul Creston's Prelude and Dance, a work especially composed for the accordion and commissioned by the American Accordionists' Association, a non-profit organization founded in 1938 and dedicated to the advancement of the accordion.

### EUGENE ETTORE

Born in New Bedford, Massachusetts, in 1921, Ettore began the study of banjo and solfeggio at the age of eight and at thirteen was taught accordion by his father. When he finished high school he started teaching this instrument. His work was interrupted by the war. Upon being discharged from the Army in 1942 he resumed his studies on accordion, composition and French horn, and as well taught the accordion. His first composition was published in 1945 and was followed by other works. In 1956 he received a citation from the American Accordionists' Association as the year's most outstanding composer and arranger of accordion music. He also was president of this organization for two years. Probably his best known works are "Manhattan Concerto" and "Accordion Miniatures."—A. F. W.

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# KNOW YOUR CONDUCTORS

(Continued from page thirty-eight)

During the summer recesses from Toronto Mr. Hepner was invited to conduct summer pop concerts in Edmonton which the *Edmonton Bulletin* called "the most successful musical event in the history of the province." After completing studies in New York he was invited in 1952 to help organize and conduct the Edmonton Symphony Orchestra. Made up of sixty-five musicians, the group presents seven pairs of subscription concerts and nine children's concerts each season. In addition, eight pop concerts are presented during the summer months. With this group symphonic music in Edmonton came of age. A well organized symphony society and women's committee assured financial support.

Now after six successful seasons the orchestra has moved into its new home: the magnificent Jubilee Auditorium built by the provincial government at a cost of \$4,500,000.

While the Edmonton Symphony Orchestra is a full time occupation, Mr. Hepner has not been idle in his own self development. During the summers he has attended L'Ecole Montoux and on a bursary from the Canada Foundation has been able to travel to the Netherlands to take an active part in the International Course for Conductors sponsored by the Netherlands Radio Union.

As for his work with the orchestra, Lee Hepner has helped to build a very stable organization which is the pride and delight of Edmonton music goers and a pleasure to visiting celebrities.

● **Hugo Vianello:** Through the death of Dr. N. De Rubertis, grand old man of music in Kansas City, in May, 1957, the conductorship of two orchestras fell to Hugo Vianello, who already holds the position of assistant conductor of the Kansas City Philharmonic and violist in its ranks. In the fall of last year, Mr. Vianello mounted the podiums both of the Kansas City Recreation Orchestra and the Kansas City University Orchestra. The Recreation Orchestra, a civic training organization, provides a musical outlet to people who otherwise would have no opportunity for group playing. The University Orchestra is an ensemble made up of students of that college.

Born in New York City January 16, 1926, Mr. Vianello has attended the Manhattan School of Music, New York; Adelphi College, Garden City, Long Island; and has studied besides with Hugo Kortschak and Leon Barzin. In the 1951-52 season he was violist with the National Orchestra Association in New York, and in the 1952-54 seasons with the Minneapolis Symphony. He has also been a member of the Knickerbocker Chamber Players. In 1955 he became assistant conductor and principal violist of the Oklahoma City Symphony and while there founded and conducted the Ardmore, Oklahoma, Symphony Orchestra. In 1956 he was a member of the Lewisohn Stadium Concert Orchestra in New York and in the same year he assumed his present position as assistant conductor of the Kansas City Philharmonic. In the summer of 1957 he was a member of the Minneapolis Symphony Orchestra during its tour of the Near East.

● **Frederick Fennell:** Born in Cleveland, Ohio, July 2, 1914, Mr. Fennell received his first conscious musical experiences as a drummer (age six) in his family's fife and drum corps. He pursued an active career as a percussionist during his high school years and studied for several summers with Vladimir Bakaleinikoff. He became a scholarship student at the Eastman School of Music, where, in his first year, he began an active career as a conductor on the football gridiron of the University of Rochester. When the season ended, he moved the band indoors, convinced Howard Hanson, director of Eastman, that he should be taken on the staff, and organized the first symphonic band at the Eastman School. He was awarded the International Fellowship in conducting by the Institute of International Education, which afforded him study in the Mozarteum in Salzburg in 1938. He became a member of the Eastman conducting faculty in 1939 and conductor of its Little Symphony, with which he has given numerous NBC and CBS broadcasts, made tours, and taken part annually in the Eastman Festivals since 1938.

Mr. Fennell was a student in conducting with Serge Koussevitzky in 1942 at the Berkshire Music Center, Tanglewood, Lenox, Massachusetts. The Eastman School gave him leave of absence in 1943 to become National USO Music Advisor, in which capacity he organized the first all-service little symphony for the liberty hours of musicians in uniform. He returned to Rochester in 1945 as associate conductor of Eastman School orchestras. He was conductor of Yaddo Music Festival, 1946 and 1952, at Saratoga Springs, New York. He has guest-conducted the Boston "Pops," annually since 1949; was guest conductor of the "Carnegie Pops," in 1950; and has guest-conducted the Boston Esplanade Concerts annually since 1951. In the summer of 1948 he was appointed assistant to Serge Koussevitzky in orchestral conducting at the Berkshire Music Center. He founded the Eastman Wind Ensemble in September, 1952.

In 1954 Mr. Fennell was appointed conductor of the Eastman Chamber Orchestra and in 1955 music director of the Batavia (New York) Civic Orchestra. He is also conductor of the Eastman Opera Workshop. He guest-conducted a series of winter concerts of the Rochester Civic Orchestra in 1955-56. In

May, 1957, he was awarded an honorary doctorate of music from Oklahoma City University for his contributions to music and education through his work as conductor of Eastman School orchestras, its symphonic band and its Symphonic Wind Ensemble. He also holds a bachelor of music degree in orchestral instruments (1937) and master of music in theory (1939) which he earned at the Eastman School along with a performer's certificate in percussion instruments. The College Band Directors National Association elected him president in 1956. He is a member of the American Bandmasters Association.

● **Sylvan Shulman:** The conductor of the Great Neck (Long Island) Symphony was admitted to the Graduate Department of Peabody Conservatory of Music in Baltimore at the age of nine. He studied violin there with Frank Gittelsohn, harmony and theory with Louis Cheslock. At the age of thirteen he was accepted as a pupil of the late Leopold Auer. He held the Philharmonic Symphony Society Scholarship with Mishel Piastro and the harmony with Winthrop Sargent.

For several years he was a member of the National Orchestral Association Training Orchestra under Leon Barzin.

As violinist, he was concert master with several Broadway musical productions, first violinist of the Kreiner String Quartet and with the N.B.C. Symphony under Arturo Toscanini, concert master of the ABC (Blue Network) Symphony Orchestra, and organizer and first violinist of the Stuyvesant String Quartet.

He served also as conductor of several Broadway musical productions and of the ABC Symphony.

He became conductor of the Great Neck Symphony in 1954.

Of this seventy-member symphony, far out on Long Island, he has this to say: "There's a new force at work—you might call it the decentralization of the arts—which has already done much and is going to do more for the cultural life of the suburbs. Just as Wanamaker's and other New York stores decentralized from the city and brought fine shops to the suburbs, so fine music, fine theatre and other cultural projects are being brought closer to suburban homes." As financial support grows, Shulman believes, community symphonies such as the Great Neck, will grow in calibre and should, in time, produce organizations that can compare with those in the big cities.

Hugo A. Vianello



Frederick Fennell



Sylvan Shulman



INTERNATIONAL MUSICIAN

# George Shearing

(Continued from page ten)

does, expertly, the instrument's open sounds, like an oboe turned extrovert, giving roundness to the music. He improvises ingeniously.

"Next," Shearing continues, "is an imitation of Bach. That is," he quips cheerfully, "Sam Bach, the tailor in the Bronx." There follows a beautiful little Bach-like fugue, sincere and simple. Shearing explains a fugue as a work in which "a melody starts with one hand and is picked up with the other hand in another key." He goes on, "Sometimes you get to playing two entirely unrelated melodies with the two hands." He illustrates and adds, "You have to split your mind to do that. If your mind gets too split they come and take you away." Vibraphonist Emil Richards—Shearing has brought several vibraphonists into the public eye over a period of years—is featured next in an appealing arrangement of "I Only Have Eyes for You."

Shearing incidentally is the arranger for his group, and he has several compositions of his own to his credit, among them "Lullaby of Birdland," "Black Satin" and "Kinda Cute."

Now Armando Peraza, expert on Conga drums and bongos, takes the center of the stage; and, staccato and insistent, a composition of Latin-American flavor develops. Both players and audience obviously enjoy this one. Throughout the entire performance bassist Jimmy Bond supplies a strong backbone, both rhythmically and harmonically.

Like his well-timed and audience-adjusted performances, Shearing's plan of life is far-reaching and logical. He would like to enter the classical field, present concerts with symphony orchestras, the second half of which would be taken up with his Quintet exploring the field of jazz. He feels that both jazz and the classics stand to gain by such mergers. Symphony orchestras, he points out, already are being financially aided in many cases by yearly concerts of jazz, and jazz, in turn, can be helped to a better social position by inclusion in symphonic series. He thinks it is unfortunate that more young people do not go to symphony concerts and that more adults do not go to jazz concerts.

Shearing would like to take a year off for study of the great concertos, but he realizes the public is forgetful. He feels a responsibility not only toward his family—his wife and his daughter—but toward the members of his Quintet. "If I went off the road my records would sell, but not to anything like the same extent. I'm not materialistic, but I know one has to ride the wave of popularity while it lasts." Nevertheless, while sticking to his nine-months-on-the-road annual routine, Shearing is trying to perfect at least one concerto a year.

While he recognizes the improvisational quality in jazz as its outstanding feature, Shearing is

convinced that the demarcation line is less distinct than many suppose. Classical music, he points out, was once improvised, at least in part. Cadenzas in Mozart concertos were executed impromptu by the players. In the days of Bach it was required that a performer be quick in improvising. The composer would write a skeleton score, intending it be elaborated on by the players.

Jazz, Shearing feels, since it depends for its existence on personal creativity, is as much an art form as the more disciplined classical music.

## The Style and its Imitations

Asked about his own specialties in the jazz field, he notes the locked-hand style and the single note bop line.

"In the locked-hand style, the hands go together with close chords—a sort of clustery sound. I see that the bass line keeps well-ordered, since from this line the principal harmonies are formed. Notice our arrangement of 'Autumn Leaves' with its sequential bass line.

"Then there's the single note bop line. This is one of two things: the melodic line constructed on an original chord sequence or a melodic line constructed on the chords of an already established melody. In other words, one takes the chords as a harmonic pattern on which to weave one's newly constructed melody."

Shearing explains that, once a style is established, once a player is identified with something, it is expected that he will have imitators. This he considers the greatest form of compliment. He doesn't mind his instrumentalists leaving and forming their own groups. "When 'formerly with the George Shearing Quintet' gets to be a trademark of

excellence, you've arrived," he says. But he notes that if anyone imitates the Shearing style, he will be a "second," not a "first," and that a second can't have the impact of the first.

Shearing looks on bop with humorous tolerance. "We participated in certain elements of the bop era. I would finish everything with the flatted fifth. Some think bop discovered the flatted fifth, but Wagner in his *Tristan* used it to good effect and others of the great masters have also done so."

As to his own Quintet members, Shearing keeps to a happy medium between dictation and *laissez-faire*. "The ensemble playing is worked out beforehand, but when it comes to solos, they, the soloists, have a specific set of chords or harmonic progressions on which to improvise."

With his checks and balances, his aspirations and practicality, Shearing is not only making do but making good. When he played Mozart's Piano Concerto No. 23 in A major on August 6 with the Cleveland Summer Orchestra and ended the program with jazz selections with his Quintet, he felt he was coming that much nearer his goal. According to news reports, the program was "a glissando touching two delightful musical extremes, beautifully precise Mozart and soft 'cool' jazz."

So this now-famous pianist who was born blind in 1919 son of an impoverished coalman of the Battersea area of London, who in early youth helped support the family by playing piano in a neighborhood pub, who became a naturalized citizen of the United States in 1956, still follows his course with balance, persistency and fervor. Soloist-to-be of our major symphony orchestras? It would be a grudging commentator indeed who would not grant the possibility of his achieving this end also.—Hope Stoddard.



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## Long Island Band

The Seuffert Band, one of the busiest in New York, provides the music at Jamaica and Belmont Race Tracks on Long Island on Saturdays and holidays (season, end of March to end of November), as well as Sunday music in Queens' Forest Park.

The leader, George Seuffert, has been a member of Local 802, New York, for thirty years. His father, an honorary member of that local, observed his eighty-third birthday by guest-conducting a Forest Park Concert in late August. George Seuffert's wife, Leona May Smith, is the band's regular trumpet soloist. Another member of the family is featured in the band's concerts: Eddie Seuffert, nine years old, who presided at the bass drum and the cymbals at recent concerts as "guest-percussionist."

Bandleader Seuffert says of his race-track season, "We use a band of twenty-five musicians, with featured soloists. We not only play between the races but present a concert of forty-five minutes' duration prior to the first race. Racing fans have become band fans!"

The band at Forest Park consists of forty-seven musicians, with attendance running as high as 10,000. Besides local sponsors, the concerts are financed by the Music Performance Trust Funds of the Recording Industries, through the cooperation of Local 802.

## Thirty-year Experience

Joe Zahradka, who has again led the Pana Band through a summer of Sunday afternoon music at Kitchell Park, has been directing bands for thirty years in the vicinity. In the 1920's the Joe Zahradka Concert Band appeared for special occasions throughout Central Illinois.

Joe's father, Frank, organized a band in Pana in 1913, and when Joe was ten years old he was allowed to sit in on rehearsals. By the time Joe was in the eighth grade at school he had become a member of the band. He has been

# BANDS ARE FOR PEOPLE



a member of Local 326, Pana, since he was fourteen and is now its secretary.

In the early days the band had its own truck built with sides that could be dropped and provide a platform big enough to accommodate the band for a concert. The band, during this period, was busy with chautauquas, fairs and parades throughout Central Illinois, and, besides, gave weekly concerts.

Today the band consists of Pana folk, augmented by Nokomis, Pawnee, and Tower Hill musicians. It includes five sets of brothers and one each of father-son, father-daughter and husband-wife combinations. It is an all-union band.

## Suburban Enterprise

West Allis, a suburb of Milwaukee, is to be complimented in keeping live music popular during the summer. Its band concerts were again in full swing, in this their eleventh year. Presented by the Municipal Band directed by Damon Shook, the series included

nine concerts, June 15 to August 14. Each week an instrumental soloist performed a major composition written for his instrument.

## Quincy Loves a Band

An editorial in a recent issue of the *Herald-Whig Newspaper* of Quincy, Illinois, reads in part, "Despite the competing allurements of television, radio and the movies, Quincy proved anew this summer that it likes a band—more particularly that it likes the old-time type of park concert. It proved it each Sunday afternoon in South Park, as the Quincy Concert Band played . . . Band concerts in the park, of course, are an old, old story in Quincy. They began with weekly concerts by the Louis Kuehn Band in the long-ago summer of 1872. They continued—with some interruptions—until about 1922. Their revival in recent years by union musicians of Quincy, made possible by grants from the Music Performance Trust Funds of the Recording Industries,

and an annual grant from Quincy Park district, has proved that Quincy still loves a band—especially a band in the park."

## Band Boosted

Local 400, Hartford, Connecticut, and the Hartford Park Department sponsored during the past summer a series of concerts by the First Company Governor's Foot Guard Band, the Hartford City Band and the Insurance City Band. The opening concert in June, conducted by Captain Dayton Palmer of the Foot Guard Band, received a write up with photographs in the *Hartford Courant*, headed *When Music's in the Air They'll Listen Anywhere!*

## The Band Log

- The Ridgewood Chorale has presented a \$30,000 band shell to that New Jersey village.
- In its eleventh year, the Overton Park Concerts, Memphis, Tennessee, played eight events during the past summer, seven under the direction of Noel Gilbert, and the eighth a jazz affair.
- William Schmidt of Los Angeles is the winner of the composition contest of the Du Pont Employees Concert Band, Wilmington, Delaware. His prize work (\$100 was the award) was presented by the Du Pont Band on June 7.
- A handsome gold fountain pen, engraved with the name of the late Edwin Franko Goldman, was recently forwarded to Detroit bandmaster Leonard B. Smith by Dr. Goldman's son and successor, Richard Franko Goldman. The pen, one used by Dr. Goldman in composing many of his famous marches, thus comes into the appreciative hands of another professional bandmaster whose career and experiences in the concert band field closely parallel Dr. Goldman's.
- Through the generosity of the Castellano Golden Krust Baking Company, brass band concerts were again heard in Cleveland, Ohio, during the past summer. Played in various parks throughout the metropolitan area, by Al Russo conducting a forty-piece band, each concert attracted from 1,000 to 7,000 listeners. Master of ceremonies was Bill Gordon. The Music Performance Trust Funds of the Recording Industries helped to extend the original series of five concerts to a total of ten.



Pana (Illinois), Concert Band, Joe Zahradka, director.



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**AT LIBERTY**—Bassist, reads well, fakes some. Nice appearance, age 29; will travel. Bill MacDonald, 39 East League St., Norwalk, Ohio.  
**AT LIBERTY**—Tenor sax, clarinet, vocals; read, fake; young, neat, experienced; large repertoire, society, Latin, all nationalities; handle MC chores if necessary. Available weekends in N. Y. C. area; car. Phone: Frank, TY 2-3789—TA 2-7567.  
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