

December 1958

# MUSICIAN

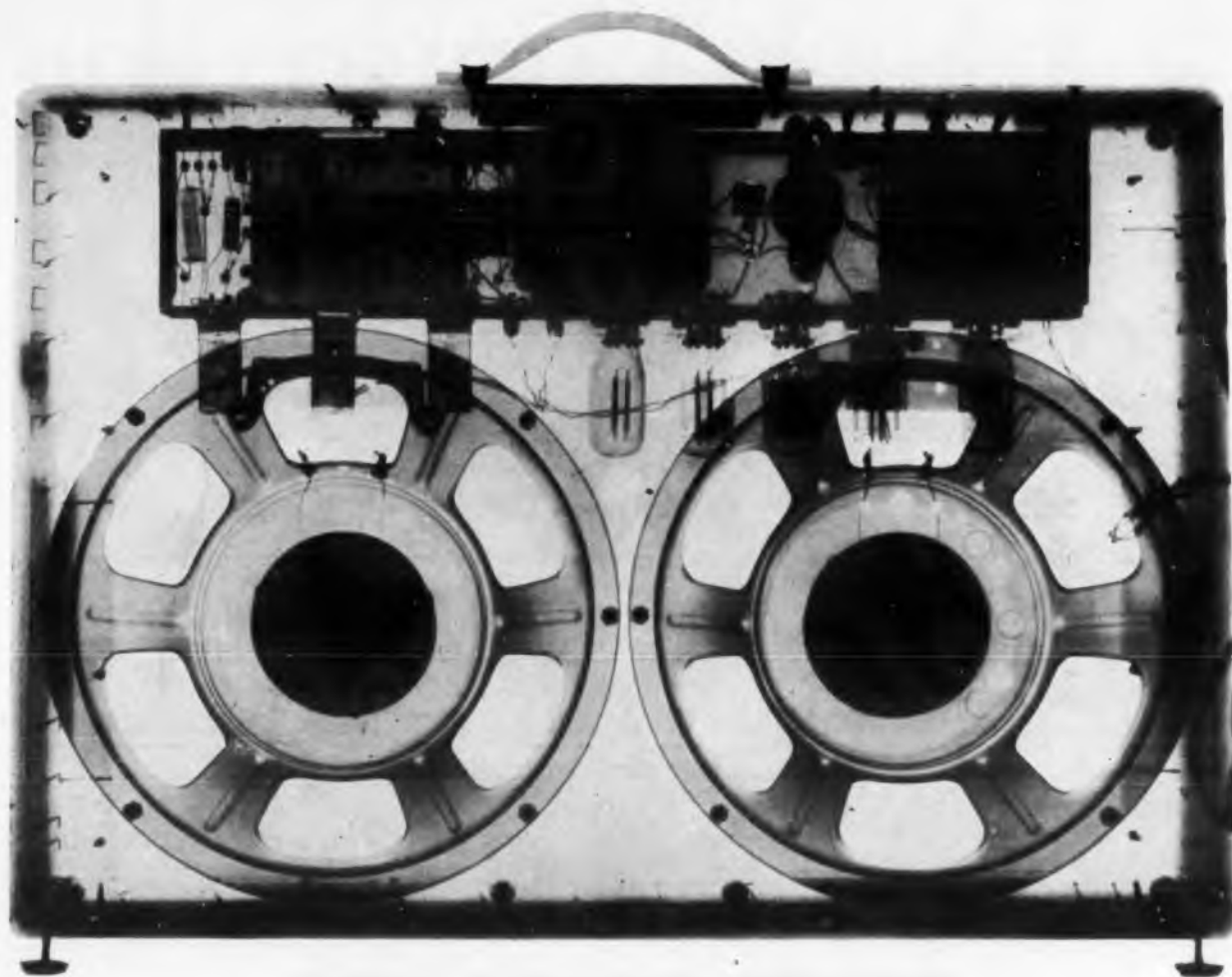
international



The Firestone Orchestra  
conducted by Wilfrid Pelletier  
see page 10

OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA  
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# International MUSICIAN



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OF MUSICIANS OF THE UNITED STATES AND CANADA

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#### COVER

"The Voice of Firestone" in its thirtieth anniversary telecast

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

INTERNATIONAL MUSICIAN



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We welcome advance information for this column. Address: International Musician, 39 Division Street, Newark 2, New Jersey.

Above: LOUIS PRIMA is doing numerous club dates in Las Vegas, Nev. . . . Below: Pianist-singer VIRGINIA PAUL is in her third year at the Sherman Hotel's Dome Bar in Chicago, Ill.

#### WEST

On September 30, Harrah's Club in downtown Reno, Nev., inaugurated a round the clock policy—twenty-four hours a day of live entertainment! It takes a lot of musicians to keep the club jumping all day long. Don Baker, Deedy and Bill, Lisa Alonso, Jack Ross, the Dick Lane Quartet, the Joe Karnes Group, The Kingpins, the Reno Rene Trio, Dick Contino and his Group, the Tony Romano Trio, and Johnny Ukulele and his Polynesians are some of the performers at the casino. For the days off of the regular musicians, two local groups and a single are used as replacements. It is believed that this is the only club in the country offering live entertainment a full twenty-four hours as a regular daily feature.

After closing a three months' stand at Toppers Key Club in Chicago, Ill., Spike Harrison opened in mid-November at the Flame Room in Houston, Texas, for five weeks . . . The Bob Summers Trio (Bob Summers, sax, clarinet, vocals and leader; Johnny Corlett,

drums; and Bill Melton, organ, piano and celeste) closed a nine-week engagement at the Town Club of the Hotel Texas in Fort Worth on November 29.

#### SOUTH

The Jazz Society in West Palm Beach, Fla., presented its first formal jazz concert at the Norton Gallery of Art in West Palm Beach on October 19. Gallery director

Willis Woods arranged to underwrite the event. The thirteen musicians, all members of Local 806, West Palm Beach, that participated in the program were Eliot Atkinson, piano; Paul Chafin, flute and sax; Rudy Erwin, piano and bass; Jack Franklin, drums; Robin Gould, trumpet; Claude Kelly, clarinet; Barney Mallon, bass; John Cimino, piano and bass; Lou Martino, trombone;

Tony Mellis, guitar and violin; Edgar Monroe, sax; Mike Stanta, drums; and Jimmy Vincent, sax. More such concerts are being planned for the future.

The Alan, Scott Quartet is currently entertaining at the Bamboo Room in Key West, Fla. . . . The Dell Stanton Trio is playing at the George Washington Hotel in Jacksonville, Fla., these days . . . Don Baker and his Music Makers opened at Pier 66, Fort Lauderdale, Fla., on November 22 for an indefinite period.

#### MIDWEST

The Bob Centano Orchestra is doing numerous college dates in the Midwest.

The Lee Walters Trio (Rudy Davis, piano; Carroll Consitt, drums; and Lee Walters, reeds and strings) is currently appearing in the Orchid Room of the Alamo Supper Club in Detroit, Mich. The group has been together for eight years . . . The Bob Tuckis Combo (Bob Tuckis, sax, clarinet and leader; Chuck Conelly, piano; Bob Seering, cornet; and Jim Burke, drums) has been signed for another year at the Club Terrace on Highway 41, just south of Appleton, Wis.

Harold Loeffelmacher's Six Fat Dutchmen of New Ulm, Minn., have been voted the nation's No. 1

(Continued on page thirty-nine)



Louis Prima



Virginia Paul



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INTERNATIONAL MUSICIAN

## ATTENTION!

### All Traveling Orchestra Leaders and Sidemen

In the operation of my office, I find an increasingly large number of claims being filed against traveling orchestra leaders by sidemen who allege they have not received their 2/10ths share of the 10% traveling surcharge.

For this reason, I feel that I must again call to the attention of all traveling orchestra leaders and sidemen the penalty which is prescribed by Federation By-laws for this violation. This penalty is set forth in Article 15, Section 10, of the By-laws, which reads as follows:

*"If the leader is found guilty of unlawfully retaining money that is returned to him by the Treasurer for transmission to members of the orchestra he shall stand expelled."*

In processing the claims, we find that many unusual circumstances are presented. However, there is no choice but to award such claims to the sidemen unless one of the following conditions exist:

1. The sideman HAS received his return (either he has forgotten that he received it or the checks and the claims crossed in the mails).

OR

2. The leader has on file in my office a waiver signed by the sideman wherein it is certified that he is being paid a sufficient amount over scale to offset the return and further the leader is paying the sideman's share of the 10% surcharge without making deduction from his salary.

For the protection of all concerned, I cannot express strongly enough the importance of traveling orchestra leaders obtaining receipts from their sidemen when the 2/10ths return is paid. It is imperative that all traveling orchestra leaders who have agreements with their sidemen wherein the 2/10ths return is to be retained by the leader, that these agreements must be put in written form, signed by both the sideman and the leader, and placed on file with my office. In following through on this thought, it should be pointed out that no sideman is obliged, as a condition of employment, to sign a waiver of the surcharge returns. However, when such waivers are negotiated, it should be stipulated that a sideman is paid a sufficient amount over scale to more than cover the 2/10ths return and further that the leader pays all of the 10% surcharge without deducting the amount from the sideman's compensation.

*Geot. Cloney*

Treasurer, A. F. of M.

#### NOTICE TO MEMBERS

The following members have been appointed Traveling Representatives by President Kenin:

**Chester W. "Chet" Ramage**, Local 76, Seattle, Washington, was appointed August, 1958. His territory consists of the following States: Idaho, Oregon, Washington, Montana and Wyoming.

**Harry A. Suber**, Local 802, New York, New York, was appointed November 10, 1958. His territory consists of New Jersey, Pennsylvania, Delaware, Local 44, Salisbury, Maryland, and the Western part of New York State.

**Andrew E. Thompson**, Local 198, Providence, Rhode Island, was appointed and will assume his duties as of January 5, 1959. His territory will be as follows: The New England States and the Eastern part of New York State.



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To the Officers and Members of the Local Unions

THE INTERNATIONAL EXECUTIVE BOARD

*Herman J. Krain*

PRESIDENT

AMERICAN FEDERATION OF MUSICIANS  
OF THE UNITED STATES AND CANADA, AFL-CIO



AND A Happy New Year TOO!





## Local 802 Musicians Hear President Kenin

Seated, left to right: William J. Harris, Executive Officer; Leo Cluesmann, International Secretary; C. L. Bagley, International Vice-President; and E. E. "Joe" Stokes, Executive Officer. Standing, left to right: Al Manuti, President of Local 802, New York City; Stanley Ballard, Executive Officer; Walter M. Murdoch, Executive Officer; George V. Clancy, International Treasurer; Lee Ropp, Executive Officer; and Herman D. Kenin, International President.

● The group of very sober and very determined members of Local 802 who crowded Town Hall (capacity 1,500), New York, at eleven o'clock on the evening of October 20, came there, it was obvious, to get at the root of the matters that deeply concern the American Federation of Musicians and their own local. Looking over the throng, one was reminded of a town meeting in one of our outlying communities. Every single person here as there had a personal reason for being present. It was *his* gathering, and he meant to find every possible way of making it constructive.

To put it another way, it was no concert audience, such as usually gathers there, expecting to be given something on the silver platter of across-the-footlights entertainment. It was rather the alive and throbbing body of musicians searching to the heart of their personal dilemma. They had not come just to be told something. They had come to coordinate with the speakers of the evening, to find with them solutions to their common problems.

These speakers were in a position to give them the information they required. That evening, President Kenin addressed the members of Local 802 directly. It was the first time since his assuming the presidency that he had the opportunity thus to speak to a meeting of a local. The other officers and the

members of the International Executive Board were also there, seated on the platform: C. L. Bagley, Vice-President; Leo Cluesmann, Secretary; George V. Clancy, Treasurer; and Executive Board members Stanley Ballard, Walter M. Murdoch, William J. Harris, Lee Repp, and E. E. "Joe" Stokes. Al Manuti, President of Local 802, was the presiding officer. Eliot Daniel, President of Local 47, Los Angeles, was there to present in its multiple ramifications the problem confronting that local. Also, two members of Local 47—they were also members of 802—were there to tell of the clumsy and disastrous fumbblings of that group which has allowed employers throughout the area to downgrade musicians' salaries and prospects to a shocking low.

After his opening speech, explaining the purpose of this get-together, President Manuti presented the members of the International Executive Board. Next, he introduced Martin Berman, who had addressed Local 802 in April, 1956, with the intent (at that time) to interest them in a change of Federation policy on TV film.

Mr. Berman recalled this earlier talk, and emphasized that in the course of it he had repeated two or three times, "We have no intention of going out of the framework of the A. F. of M. We insist that the only place we can make changes is within the framework of the Federation."

Then member Berman outlined what did in reality happen. He told of Cecil Read and his faction forming the Guild, thus in effect seceding from the Federation. He told how the Guild's boggled contract had given away pay TV. "They can exhibit any motion picture made for theatrical exhibition on pay TV so that a possible future source of tremendous revenues has been closed." He told how, in-

stead of establishing closer relationship with other Hollywood labor unions, the Guild, by making it illegal to respect the picket lines of other unions, destroyed all possibility of aiding these unions, or of keeping up friendly relations with them. Then he pointed out that the residual payments which formerly had gone into the Trust Funds of the Recording Industries now went neither to the musicians who did the job nor to the great body of professionals, but simply stayed in the pockets of the employers.

Berman told how motion picture rights had been sold down the river, how salaries for musicians had been lowered in this field. His talk of how that "brave new world" had darkened all in a day and left only blackness for the musicians concerned was not pleasant hearing, but it had at least the ring of truth. Now the Local 802 members could see by the actual facts what the result of forming a

*(Continued on page forty-three)*

President Herman D. Kenin and Local 802 President, Al Manuti, discuss mutual problems backstage at Town Hall meeting.



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# The VOICE of FIRESTONE

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**On the Cover:—**

The Voice of Firestone, telecasting its program of Monday, November 24. This program entitled "Best of Opera," and starring Cesare Siepi, Rosalind Elias, Cesare Valletti and special guest star Anna Moffo, celebrated the completion of thirty years of continuous network broadcasting — a "first" in broadcasting history.

On the first Monday evening in December, 1928, the initial program of "The Voice of Firestone" was broadcast on a national network. It featured the Firestone orchestra under the direction of Hugo Mariani. Speaking over the airwaves, Harvey S. Firestone said that he hoped the Voice of Firestone would be "a wholesome feature in your household."

The broadcast was carried by forty-one stations.

Since that first broadcast thirty years ago, the program has been devoted to fine music and has featured many of the world's fine artists.

Conductor Mariani was succeeded by William Daly, who died in 1937. Alfred Wallenstein, who succeeded Daly, became conductor of the Los Angeles Symphony in 1943, and Howard Barlow took his place on the podium of the Firestone Orchestra. Through the years, many members of the orchestra have also been members of other symphonic organizations.

The format of the Voice of Firestone through the years has remained the same—four vocal numbers and three orchestral selections. The four vocal numbers are usually one operatic aria, two ballads and one popular song.

March 21, 1948, was another date to remember for Firestone. On that day, as they tell it, the orchestra members moved into the studio to put on their radio program. The lighting equipment used for the previous day's telecast was still up. On the spur of the moment, Firestone decided to telecast as well as broadcast its show that evening. Thus the Voice of Firestone became the first commercially sponsored musical program to be televised. On September 5, 1949, simulcasting of the Voice of Firestone began on a regular basis.

Much thought has been given through the years to making the program as interesting to the eye as it has always been to the ear. To avoid monotony, four cameras instead of three are used. Orchestral arrangements are made with television requirements in mind. Stage sets and backgrounds are carefully thought out. Instead of one or two regular artists used during the year, as was the radio policy, more guest artists are scheduled. In fact, no one artist appears more than four times a year on the program.

On May 3, 1954, the Voice of Firestone was telecast in color from the Colonial Theater in New York.

Many of the world's great opera stars have appeared on the Voice of Firestone, among them Patrice Munsel, Rise Stevens, Jerome Hines, Robert Merrill, Richard Crooks, Roberta Peters and Brian Sullivan.

The program has received many honors. The Chamber of Commerce of the United States honored it for its contribution to the culture of America. The Sylvania Award was granted it for its "outstanding contribution to creative television technique." It carries the approval of parent-teacher associations for juvenile listening. The National Association for Better Radio and Television cited it as the outstanding program in both radio and television categories. It has won the Governor's Award of the State of Ohio "for consistently furthering culture in entertainment," and was recognized by the Ohio Education Association for "outstanding service in behalf of public education."

The Lee De Forest Award was bestowed on Harvey S. Firestone, Jr., as the individual responsible for "the most outstanding contribution to the cultural development of radio and television."

Many hours of the program's time have been donated through the years for special tributes and public service messages about the activities and programs of such organizations as the National 4-H Clubs, Boy Scouts, Future Farmers of America, Red Cross, USO and other associations working to improve the health and welfare of the world's people.

Besides its guest artists, the Voice of Firestone has created stars of its own. On Monday evening, January 14, 1957, Frances Wyatt stepped from the chorus into the spotlight when she substituted for guest artist Patrice Munsel, who was stricken with a sinus ailment only a few hours before the show. Miss Wyatt's appearance was warmly praised by radio and television critics. By popular demand, she appeared as a star in her own right on a later broadcast.

In 1957 the Voice of Firestone took its first summer vacation in twenty-eight years. The program returned to the air September 9, but on television alone.

Free of the restrictions placed upon it by simulcasting, the new version of the Voice of Firestone continues the original policy established in 1928—maintaining the highest possible standard of fine music.



Music archives of the Library of Congress will soon be enriched by a complete collection of electrical transcriptions of all of the broadcast performances of the Boston Symphony Orchestra under the baton of the late Dr. Serge Koussevitzky. This was made possible through the Federation's waiving in this instance its prohibition against distribution of transcriptions which are made solely for broadcast and orchestra documentary purposes and not for commercial use. President Herman D. Kenin made this announcement at the time: "The Federation applauds the generous suggestion of the Boston Symphony organization and hastens to concur in this splendid contribution to the historical tradition of classical music."



by Roy Harris

## the life of PROFESSIONAL MUSICIANS in the U.S.S.R.

Above: Dr. Roy Harris, State Department Cultural Ambassador, receiving the bouquet after conducting his Fifth Symphony on October 15 with the all Soviet Radio Orchestra in Tchaikovsky Hall, Moscow. The concert was broadcast on Soviet Network Radio.

Young musicians generally graduate from the conservatory in their mid-twenties, having had fifteen to eighteen years of musical training. Graduation opens the door for permanent employment in their special fields. Orchestral players are appointed to the orchestras which have an opening, and, I was told, there are more openings than young candidates to fill them. This is no doubt due to the expanding cultural program of the U.S.S.R.

DECEMBER, 1958

Many new orchestras are being developed throughout the U.S.S.R. as new cities are being built and enlarged.

Each competent orchestral musician is given a guarantee of State employment for twenty-five years. After twenty-five years he is retired on a pension equal to the basic income of his active years. His employment carries with it medical care, insurance and a month's paid vacation in recreation centers and retreats. The vacations are generally taken in the summer months.

Orchestral musicians may augment their basic income by private teaching and by teaching in the State music schools. The best players might even have appointment in the conservatory.

In the large cities, there are, generally, at least two symphony orchestras, the State Radio Orchestra and the Municipal Symphony Orchestra. In addition to these, all opera and ballet theaters, of which there are many, have their own orchestras, as well as drama theaters which use live music. The average theater orchestra has about fifty players. A small proportion of these are women, playing strings, brass and percussion. I saw no women playing woodwinds. Both radio and municipal orchestras record for cinema, television and commercially. Their commercial recordings are much cheaper than American classical records, but not as good. The orchestras of the opera and ballet theaters are of high calibre,

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## Local Participation Important for Live Music Promotion!

Two major Federation promotions on behalf of live music and musicians were launched within the last few days by a mailing to all locals of an Instruction Kit detailing the "how-to-do-it" details of the continent-wide search for "The Best New Band of 1959" and the "Congress of Strings." The first of these projects is aimed at helping bring America back to the dance floor to the beat of live music; the second is designed to provide scholarships for talented young string players and meet the current shortage in accomplished string instrumentalists.

Under the direction of President Kenin a national committee embracing spokesmen for many of the foremost national entities in the music field is being formed, just as locals are being asked to form sponsoring committees at local levels to sponsor the grass roots contests which will send "best bands" to a national playoff during Easter-time and to send upwards of 100 talented youths to an eight-weeks' course of string tutelage by famous instructors. Locals of the A. F. of M., individually or collectively, are asked to provide \$300 scholarships to winners of the Strings Congress auditions; our locals likewise are requested to assume community leadership in a search for the best new dance band. The winner of this national contest will be presented on coast-to-coast television, will be equipped with a complete set of Conn instruments, will record a Decca album and will be widely booked in the nation's top ballrooms through the cooperation of the National Ballroom Operators Association.

Both of these live music promotions are planned by the Federation as annual events, to produce and exhibit every year a "best band" and to continue to provide scholarships for talented young string players.

The decision of the Federation to hold a "Best Band" contest as an annual event has been prompted by reports that there is a bigger demand for live dance music this year than in many seasons past. Ballroom dancing is coming back because a bumper generation of teen-agers now approaching college age are discarding their jeans and want to shine their shoes and dance the way their parents did. College dance committees are hard put to book their favorite "names" this year because there aren't enough top dance bands to go around.

The Congress of Strings contest is being launched because of the Federation's apprehension over the decline in the number of

good string players. This concern is borne out by a recent report of the National Orchestral Association which finds a steady fall-off in the number of students of stringed instruments, confirmed by auditions for this season's training orchestra under the direction of John Barnett.

According to the Association, only 24 per cent of the current applicants were accepted as qualified, compared to 60 to 70 per cent in years past.

Then note the request received by the *International Musician* from a major symphony orchestra of almost a quarter century's existence. The North Carolina Symphony states it has eleven openings, *ten* of which are in the string sections: namely, seven violins, two cellos and one double bass.

Another sign of this situation is the comparatively few string players joining the various locals of the A. F. of M. Nate Appelbaum, in a recent issue of "The St. Paul Musician," periodical for Local 30 of that city, tells his fellow members, "It may come as somewhat of a shock to you that rarely do we take in new members who play violin, cello, viola—instruments so essential for concert music. We on the board who screen new applicants find ourselves listening to western guitars, accordion players, with occasional drummers, pianists, sax and trumpet players. The music stores sell more guitars and accordions than any other instrument in the catalogue, and practically the only musical programs on our local TV stations feature western or hillbilly music."

H. Arthur Brown, from 1948 to 1958 conductor of the Tulsa (Oklahoma) Philharmonic, and now resident director of the Los Angeles Philharmonic, stated in an article in the *Musical Courier* recently, "Our major orchestras are beginning to feel the pinch now, but soon every orchestra in the nation will become aware of it. It is entirely possible, even probable, that many of our famous orchestras will be forced—and soon—to reduce their string sections because of a player shortage. With string sections cut down, our musical standards will necessarily be lowered and repertoire limited."

In short, it is feared that a continuation of this trend may force smaller American cities to forego professional symphony orchestras unless something can be done to make up the shortage of capable string players.

In a message to all Federation locals directing attention to these nation-wide competitions, President Kenin said, "Wide participation by our locals will determine the degree of success enjoyed in this first year of what we confidently expect will be an every-year promotion of live music through these, and perhaps, other projects. Like every product or service offered for sale, live music and musicians must be promoted in the market place of public appreciation and acceptance."

While we shall enlist many of the established entities in the music business both nationally, and, through our locals, at the community and regional levels, the success of both enterprises will depend largely on the efforts of the locals themselves. With their wide and

### WE RETURN TO THE 20% TAX WARS!

President Kenin has announced that the Federation will return to the Twenty Per Cent Tax wars with renewed vigor.

Plans for the campaign to be waged in the 86th Congress were formalized at conferences with President Kenin shortly before Thanksgiving and a series of meetings with key personalities in government already are being scheduled. His announcement followed a unanimous decision by the International Executive Board that the campaign be renewed.

The Tax Relief Committee, again headed by President Kenin, will direct policy and Hal Leyshon, executive director of the Committee, has been instructed to prepare information material for circulation to all locals prior to the reconvening of Congress in January.

"Our education job on Capitol Hill is so far advanced that we feel we cannot afford to lose its momentum or neglect the opportunity to inform new members of Congress about our needs," President Kenin said. "We shall pursue this vital matter with all vigor, heartened by the recollection of our show of strength in the closing days of the last Congress when a switch of only a few votes would have won a half reduction of this job-destroying tax."

active participation success is assured. Therefore I urge every local to give support to the fullest extent possible."

All Federation locals in the United States, Alaska, Canada, Hawaii, Puerto Rico and the Virgin Islands are being urged to enlist other entities in the music field and form community committees comprising civic, industry and educational sponsors under whose guidance the contests will be held.

Complete instructions for running community contests are included in the information and service kits supplied each local.

Any musician may become a contestant if he is a member in good standing of the A. F. of M. Amateurs who are not members of any union representing musicians may also compete. String players of either sex between the ages of fourteen and twenty may enter.

Competing dance bands are not to exceed fifteen instrumentalists. Established dance bands that customarily travel coast-to-coast and which in the opinion of the committees are so-called "name" bands are excluded.

Applications for the "Best Band" contest must be made on or before January 16 with February 7 set as the deadline for community auditions.

"Strings Congress" entries may also be filed with community committees, but auditions will be held subsequent to the "Best Band" contest, which will have priority due to the finals coming at Easter-time. String scholarship winners must be chosen before the close of the 1959 school year.

All entry blanks must be signed in triplicate with one copy going to the National Contest Committee. This procedure will enable the committee to decide on the venue for district and regional contests.

President Kenin has emphasized how vitally important it is to the success of both live music projects that the Live Music Promotions Committee receive promptly the decisions as to whether one local singly, or in concert with adjacent locals, will participate in one or both of these contests.

The extent of participation by Federation locals will determine the success of these important projects, and will enable the Committee to determine the quantity of materials, such as posters, entry blanks, etc., which must be processed well in advance.

President Kenin also urges that all local officials familiarize themselves with the material in the Information and Service Kits covering the organization and operation of both contests at the community level. If further information is desired it may be obtained by addressing the Live Music Promotions Committee, American Federation of Musicians, 425 Park Avenue, New York 22, New York.

★★ The LaSalle Quartet, in residence at the College-Conservatory of Music in Cincinnati, Ohio, since 1953, has signed a two-year contract with the school extending its residency through 1960. The four members—Walter Levin, Henry Meyer, Peter Kamnitzer and Jack Kirstein—all graduates of the Juilliard School of Music, will continue to teach their instrument and coach chamber music ensembles at the College-Conservatory in Cincinnati, in addition to a series of four quartet recitals per season.

DECEMBER, 1958

## TEACHER CERTIFICATION IN ONTARIO

Ezra Schabas, director of Public Relations of the Royal Conservatory of Music of the University, has sent this office information relative to the teaching of music in the public schools of Ontario. It can be used to supplement the article dealing with certification of music teachers in the United States, contained in the January, 1958, issue of the *International Musician*, "The Professional Musician Looks at Public School Teaching."

"The situation in Ontario," says Mr. Schabas, "re teacher training and certification is quite different from the United States. In Ontario, high schools have a Grade XIII, one year more than American high schools. Therefore, some university courses are three years in length, including the Bachelor of Music with a major in Music Education. This prepares the student for teaching instrumental and vocal music in high schools. However, in order to get certification, the student must then attend the Ontario College of Education for one year, during which time general pedagogy and practice teaching are given. In other words, the Department of Education of Ontario teaches pedagogy. The university teaches subject matter. The Music Education course that we give in the Faculty of Music is similar to courses given in American universities with the exception of general pedagogy mentioned above.

"There are several other avenues one can follow to teach music in Ontario. A person who wishes to teach general classroom work in the elementary schools

must attend a teachers' college (not the Ontario College of Education) for one year if he has completed Grade XIII, or two years if he has completed Grade XII. If this elementary school teacher is interested in music, he can begin specializing in this subject by attending a summer school run by the Department of Education. A professional musician without a college degree who decides to teach music in the secondary schools can attend summer school, teach on a temporary certificate after one summer's attendance, and obtain permanent certification after one or two additional summers. He may not, however, teach any subject other than music, and he will never have the same certification as the university graduate.

"The great majority of music teachers in Ontario with a university degree teach at least one subject other than music. The final privilege of whether a person can teach or not rests with the Department of Education, and is subject to its requirements.

"In view of all of the above, it can be seen that it would be most difficult for a qualified graduate of an American university to gain employment in an Ontario school without additional course work and qualifying examinations."

Mr. Schabas points out the above situation holds only for Ontario and that the other provinces in Canada differ. In order to get a complete and accurate survey of music teaching in Canada one would have to write to the ministers of education of the ten provinces, located in the capital cities.

School children learn about chamber music from the LaSalle String Quartet, in one of its informal sessions.



# Over FEDERATION Field...

## OUR CHRISTMAS GREETING

*Christmas is one get-together  
Good for any kind of weather,  
Sure to have a proper quorum,  
Come a drought, a snow, a stor-in!*

*So let's give it its full rein,  
Head on with all might and main!  
Joy unbounded—and with reason,  
It's your—it's our—Christmas  
Season!*

Local 88, Bend, Illinois, will celebrate its sixtieth anniversary with a dance and banquet on December 28. The guest of honor will be the only surviving charter member, Fred Doehring of Mt. Olive, Illinois.

Local 8, Milwaukee, is pleased to report that the band of one of its members, Louis Bashell, was among those awarded citations recently by the National Ballroom Operators Association. President of the Association, Carl L. Braun, Jr., in making the presentations, stressed that the bands receiving the awards were playing top qual-

ity dance music and predicted that many of them would be among the future name bands.

Local 466, El Paso, Texas, has recently acquired a new home and the housewarming ceremonies were something to remember. Several hundred musicians, their families and guests took part in a celebration which lasted all day. The affair marked the fiftieth milestone of the local, which was chartered on November 1, 1907.

Local 180, Ottawa, Canada, is forwarding close to \$1,000 to District 25 of the United Mineworkers of America at Springhill, N. S. The money was raised at the Federation's annual benevolent dance at the Chaudiere Club Rose Room on November 2. In previous years the proceeds of these dances have gone into the Musicians Welfare Fund. This year, however, the local decided to forward the money to the miners' union.

A wonderful instance of brotherly solicitude!



Pictured before the banners used in this year's Sun Carnival Parade in El Paso, Texas, are, left to right: Lorenzo Doras, Lowell Smith, trustees of Local 466, El Paso; Biagio "Shorty" Casciano, secretary-treasurer; Orlando Barera, permanent conductor of the El Paso Symphony Orchestra, which uses the new building for all rehearsals; Amerigo Marino of Los Angeles, California, who was guest conductor for the summer concerts of the El Paso Symphony Orchestra; Joseph Buchanan, president of the local; and Dr. John Meiden and Eddie Blystone, board members.



Paul Huffer, national traveling representative from the office of President Kenin, is shown presenting to M. F. "Shorty" Adams a paid up Life Membership Card in Local 169, Manhattan, Kansas. Adams was for twelve years secretary-treasurer of Local 169. Pictured, left to right, are: Paul Huffer, Stan Broadhurst, president of Local 169; M. F. "Shorty" Adams, Harold Hunt, secretary-treasurer of the local; and Matt Betton. Betton was awarded a similar citation several years ago. The ceremony took place on October 26.

When Local 771, Tucson, Arizona, has a meeting, at least 90 percent of the 850 members turn out. What's more, the event is written up in the *Tucson Daily Citizen* the day after. Bill Kimmey reported on it, in the October 13th issue of the newspaper: "Union meetings can be fun, and Tucson Local 771 of the A. F. of M. is proof! . . . Informality was the keynote, even during the morning business meetings. Members and their non-member guests who wanted to, spoke their piece on everything from union wage scales to the Tucson Civic Opera . . . The wives and children also were there, and several children were presented with honorary membership cards in order to be started in Dad's footsteps. Many of the active members of the local who stood up to talk were only a few steps away from childhood themselves. The local has approximately 170 members under twenty-one years of age.

"A free beef barbecue was served after the business session. A fifteen-piece band directed by Wayne Webb played while the rest were eating."

Ernie L. Hoffman, the local's secretary, writes us, "The meetings have been open to families and guests since the local moved into its present quarters, but only in the last three or four years have food and drinks been provided and family participation really stressed. It's been a tremendous success. More members come now. We never have to refer things to the executive board because of a lack of a quorum."

In sending this enterprising secretary his congratulations, President Kenin wrote, "It is a great

compliment to you and the administration of Local 771 to be able to get such a turnout. I like the idea of family participation."

Something for other locals to think about!

Local 303, Lansing, is still going strong with its Halloween dance dates for teen agers of the junior and senior high schools, with the music provided by a grant from the Music Performance Trust Funds, obtained through the co-operation of the local. This is the tenth year the local has been behind the Halloween dancing parties. A total of 110 musicians are employed on the parties.

In Local 802, New York, dances for young people are also stressed. An integral part of the local's program of live music is to bring to young people, in forms which will stimulate curiosity as well as enjoyment, music for both listening and participation. More than a hundred teen-age dances were presented during the past season, in conjunction with the city, providing wholesome recreation and at the same time a practical method for combatting juvenile delinquency.

With his band engagement for the park concert given by Local 223 of Steubenville, Ohio, on September 7, Carlo Ciancetta retired after forty-five years of music making in the Tri-State area. Surrounded by his fellow members of the local, he told them, "Music was my first love and I will be sad-

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# JOSEPH LEVINE

Joseph Levine, new conductor of the Omaha Symphony, and the citizens of that Nebraska city find many points in common both in their backgrounds and in their outlooks.

● The evening a new conductor—I mean a “permanent” conductor already signed up by the Board—faces the townsfolk in his first concert, is one as fraught with suspense and as packed with possibilities as the bride-and-groom first glance exchanged after the Mohammedan wedding ceremony. So it is with great satisfaction that we report the high success of one conductor-audience encounter: Joseph Levine *vis a vis* the Omaha audience at the Symphony’s opening concert of the season, October 13.

Headlined one newspaper: “The Omaha Symphony Orchestra displayed a new champion of great stature at its concert last evening—Joseph Levine, musical director for the group. It was apparent by the well-deserved, first time standing ovation afforded the Symphony by an overflowing audience, that an era of musical excellence is in the offing for this area.” Another critic, in the Omaha *Evening World-Herald*, amplified with, “Joseph Levine, new conductor of the Omaha Symphony, revealed himself as a no-nonsense man of penetrating musicianship who knows exactly what he wants out of an orchestra and is determined to get it. He used a velvet glove of humor to make his point. But the point was inflexibility of musical standards.”

Not to delve into the delicate matter of why some marriages—excuse me, conductor-city alliances—work and some do not, I should make a guess that similar backgrounds, like standards, and eye-to-eye goals, as well as that indefinable something called “temperamental affinity,” all play a part in this case. Joseph Levine and the Omahans have hit it off because both have that mixture of courage, humor and persistence that makes light of, even while it struggles to overcome, the greatest of difficulties.

It is not hard to trace the source of the resoluteness of the citizens of Omaha. The early settlers, emerging, near what is now Nebraska, from the forests of the East into the vast open prairies, at first felt fright at the immense expanse before them. However, they immediately followed up their fear with

an urge to measure up, if necessity required, not only to this but to infinity itself. Those struggles are not so far in the past as to be forgotten, either. The city’s coming-of-age party in 1954 marked the one hundredth year since first settlers William P. Snowden and his wife built their sod shanty on the west bank of the Missouri and began to come to terms with horizons bending against the sun like hoops of iron. That year 1854 was also significant in the fact that it was the birthday of instrumental music in Nebraska. For it was then trader-merchant Peter Sarpy acquired a piano, to the amazement of Indians who clustered outside his window to hear his niece play “Ben Bolt” and “Oh Susanna.”

Pioneers in the symphonic field though of a later vintage were none the less persistent. In March, 1921, the *World-Herald* was already publicizing the doings of “The Omaha Symphony Study Orchestra under the direction of Henry Cox.” In 1925 a concert was presented by sixty-five musicians sponsored by the business and professional women’s division of the Omaha chamber of commerce. On November 4, 1926, violinist Joseph Szigeti was guest artist with the symphony conducted by Sandor Harnati, and during this season a cash subscription of ten thousand dollars was reported. Then, in September, 1932, came an announcement of the orchestra’s suspended activity for the season. A reorganization came about in 1936, and, in 1940, headlines told of the opening concert by the newly organized Omaha Little Symphony. Then, after the pall of the war years, came the happy announcement, on February 11, 1947, of “a dream long cherished by many Omahans.” They listened again to a symphony orchestra of their own and “they took the orchestra to their hearts.”

So the Omaha Symphony is not a flash in the pan. It is the creation of a persistent and courageous people.

Let us see how Joseph Levine, their new conductor, holds up his part in the personality balance.

A finished artist in two fields—as conductor and as pianist—Mr. Levine wears his

laurels lightly. His one concern is that music—in its highest aspect—be produced. He has produced it under trying circumstances. As conductor, he has within the past eight years made eight transcontinental tours with the American Ballet Theatre and five overseas tours sponsored by the State Department. He has, in short, covered thirty countries on four continents and traveled 300,000 miles. Since it is a rule that the American Ballet Theatre use orchestras of the cities in which they appear, he has conducted scores of orchestras, including all the major ones of the Southern Hemisphere.

How he has conducted these major groups is more important, of course, than the mere fact of his presiding on so many podiums. The answer to this question is “excellently.” He has a reputation for getting orchestras on their feet for after-concert ovations, both from respect for his musicianship and in response to his camaraderie.

One of the secrets of the sense of fellowship which he manages to impart, with orchestra members of many strange lands, is his ability to learn, literally overnight, enough of the language to communicate by speech with them at rehearsals. He recalls, for instance, the fun of mastering enough Turkish to conduct members of the Istanbul Philharmonic. “In Aaron Copland’s *Billy the Kid*,” he says, “they were having trouble with a difficult section. During the explanation I counted out the beats for them. In Turkish this sounds something like ‘beer, iki, oich, dirt.’ To hear an orchestra mumbling ‘iki’ and ‘oich,’ and a few ‘beers’ could have been hilarious, but the seriousness with which they were studying the problem called forth only the most solemn demeanor. Murmurs of ‘inshallah’ repeated frantically the night we played Leonard Bernstein’s *Fancy Free*, fascinated me. After the show I cleared up the mystery. It was a Moslem prayer invoking Allah’s aid.”

Mr. Levine says there have been times when he breathed a few “inshallahs” himself. One of these times was when they landed in

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# Symphony and Opera

**DECEMBER EVENTS** December began for the Philadelphia Orchestra with a Bach program, on the fifth of the month. It opened with a Chaconne transcribed by Louis Gesen-sway, violinist in the orchestra . . . On December 14, Tchaikovsky's *Nutcracker Suite* will be presented in its entirety by the Duluth (Minnesota) Symphony with Frances Hoffman Lavine as narrator. Hermann Herz is the orchestra's conductor . . . Bach's Christmas Oratorio will be a December 12 and 13 feature of the Cincinnati Symphony under the baton of Max Rudolf. Soloists will be Sara-mae Endich, Frances Bible, David Lloyd, and Kenneth Smith. The combined choirs of the Cedar Rapids Council of Churches will be featured at the December 15 concert of the Cedar Rapids Symphony under Henry De-necke. The work in which they will partici-pate will be Bach's "For Unto Us a Child Is Born" . . . As its Christmas contribution the San Antonio Symphony, directed by Victor Alessandro, will present a fully staged production of Humperdinck's *Hansel and Gretel* . . . Mozart's *Ave Verum* and *Requiem* will be the December 13 and 14 offerings of the St. Louis Symphony. Soloists will be Suzanne Danco, Jean Madeira, Mack Harrell, and Leslie Cha-bay. The orchestra's conductor is Edouard Van Remoortel . . . Robert Shaw will direct the Cleveland Orchestra, December 21, in a Christmas Festival Program, one of the "Twi-ght Concert" series.

**HANDEL** With the two hundredth com-memoration of Handel's death occurring this year, there is sure to be even more than the usual number of *Messiah* performances at the Christmas Season. The Philadelphia Orchestra got a head start, with a performance of the Handel Oratorio at Carnegie Hall on November 4. In the words of critic Howard Taubman, this was "a rousing, resplendent endorsement of the en-during glory of Handel's masterpiece." The Salt Lake City Mormon Choir proved to be both technically able and inspiring, and the

orchestra under Eugene Ormandy was in fine form . . . Other orchestras to mark the Handel event with *Messiah* performances will be the San Francisco Symphony under Enrique Jordá and the South Shore Symphony of Long Island, New York. The Babylon Chorale, di-rected by H. Dudley Mairs, will be featured with the latter orchestra.

**NEW MEMBERS** Six new members have joined the New York Philharmonic this season: three cellists, Lorin Bernsohn, Avron Coleman and Dimitry Markevitch; one violinist, Alfred Breuning; one trombonist, Edward Erwin; and one bassoonist, Harold Goltzer. Bernsohn has been a member of the Buffalo Philhar-monic and the San Diego Summer Symphony; Coleman, of the Minneapolis Symphony and the Radio City Music Hall Orchestra; Breun-ing, of the Dallas Symphony (concertmeis-ter); Erwin, of the Houston Symphony and the Saldenberg Symphonette; and Goltzer, of the CBS Symphony . . . The Metropolitan Opera Orchestra has seven new players: Ken-neth Gordon (first violin), Charles Nelli, Al-bert Weintraub (second violins), William Polisi (alternate first bassoon), Melvin Broiles (alternate first trumpet), Gene Kuntz (trumpet), and John Clark (bass-trombone). . . . Eight new players have joined the Chi-cago Symphony since last season: Joane Ben-nett, assistant first flute; Mihaly Virizlay, principal cellist; Frank Kaderabek, third trumpet; Richard Lottridge, contra-bassoonist; Albert Payson, percussionist; Samuel Magad, first violinist; Arthur Krehbiel, French horn; and Karl Waler, bass and tuba . . . The Seattle Symphony has five newcomers: Heimo Haitto, assistant concertmaster; Beverly Lebeck, as-sistant solo cellist; Robert Patrick, principal flutist; Meyer Slivka, principal timpanist; and Randolph Baunton, percussionist.

**TELEVISION** The Hartford (Connecticut) Symphony, conductor, Fritz Mahler, will be broadcast over television, beginning in January, 1959.

Sponsored by the Aetna Life Insurance Com-pany of Hartford, the orchestra will be given a full hour's television time.

**FOUNDERS** It would be interesting to ascertain how many symphony orchestras are today being led by the conductors who founded them. One such is the Dayton Philharmonic which was founded by Paul Katz twenty-six years ago. Others we call to mind are the Burbank (Cali-fornia) Symphony, founded and still con-ducted by Leo Damiani; The Youngstown (Ohio) Philharmonic, with its founder, John Krueger, still at the helm; the Columbus (In-diana) Symphony, headed by its founder, G. Chester Kitzinger; and the Shreveport (Louisiana), with its founder, John Shenaut, now on the podium for ten years.

**POPULAR** Eight of the Popular Concerts of the Chicago Symphony are being conducted this season by Walter Hendl. The other two are under the baton of Fritz Reiner. Soloist on December 13 will be violinist Sidney Harth. Harth, who is concertmaster of the Louisville Symphony, was runner-up last Spring in the International Violin competition in Warsaw . . . The San Francisco Symphony will enjoy four special Saturday evenings with Andre Kostelanetz January 10, February 14, March 14 and April 11 . . . Mr. Kostelanetz's special Sunday night series with the New York Philharmonic will take place on December 21, February 8 and March 22 . . . The special Prince George sub-urban series of the National Symphony, under Howard Mitchell, are now open to students of the University of Maryland, as part of their activities' fee . . . The Florida Symphony, Frank Miller, conductor, is inaugurating a series of pop concerts as a part of their regu-lar series this season.

**AWARDS** The Fresno Philharmonic Orches-tra in conjunction with the Serv-ice League, Inc., of that Cali-fornia town, will make awards to talented young California musical artists between the ages of sixteen and twenty-five. A series of elimination contests will be held January 10 and 11, 1959, to determine three finalists, one each in the piano, voice and instrumental categories. Then the three finalists will be heard with the Fresno Philharmonic Orchestra on February 19, competing for cash prizes of \$250, \$125 and \$75. All entries must be filed out and returned to the Fresno Philharmonic not later than December 22. For further in-formation write to the Fresno Philharmonic Association, Post Office Box 1055, Fresno, California . . . With cash awards of \$100 (first prize) and \$50, second prize, and an appearance with the Fort Collins (Colorado) Civic Symphony on March 8, 1959, the Fourth Annual Young Artist Competition is open to high school juniors and seniors. Applications must be filed by January 5, 1959. For infor-mation write Mrs. K. E. Carson, Secretary, Young Artist Competition, Fort Collins Sym-phonie Society, 1515 S. Shields, Fort Collins, Colorado . . . The Portland (Oregon) Junior Symphony Association announces that this year's commissions given under its \$10,000 Rockefeller Grant have been awarded to Ben-jamin Lees and Alexei Haieff. Two composers are selected each year by the association in



consultation with a national advisory committee . . . Soprano Carole Frederick, the winner of the Bloch Young Artists' Award (donated by Mrs. Jules Bloch of Oklahoma City), receives \$300 and a performance on a subscription concert of the Oklahoma City Symphony under the baton of Guy Fraser Harrison, its musical director . . . Arnold Steinhardt, twenty-one-year-old Los Angeles violinist, is the winner of the nineteenth International Leventritt Competition, conducted by the Edgar M. Leventritt Foundation. This gives him a solo appearance with the New York Philharmonic this season (November 9), and, later, with the Buffalo, Cleveland, Pittsburgh, Detroit and Denver symphony orchestras. The contest was limited this year to string players. . . . The Knox-Galesburg Symphony, Donn Mills, conductor, announces its first annual Orchestral Composition Contest. The prize will be \$250 and a public performance of the work. The score should be sent in the composer's name to be received by February 1, 1959. For further information address Donn Mills, Musical Director, Beecher Chapel, Knox College, Galesburg, Illinois . . . The St. Louis Symphony Prizes awarded by the Women's Association will be presented to string players between eighteen and twenty-five, living in Missouri, Kansas, Illinois, Arkansas, Indiana and Iowa. The first prize is a scholarship to the Summer Music School at Aspen, Colorado, and a season in the string section of the St. Louis Symphony Orchestra, and the second prize, a position with the St. Louis Little Symphony Orchestra for six weeks during its summer season. For further information address Mrs. Stanley J. Goodman, 35 Briarcliff, St. Louis 24, Missouri.

**ADVANCEMENTS** David Madison has been named acting concertmaster of the Philadelphia Orchestra for the current season. . . . Oscar Weizner is the new assistant concertmaster of the Metropolitan Opera Orchestra. He has been advanced from the second stand of the first violin section.

**TOURS** The New Orleans Philharmonic is readying for its January-February tour which will take it to cities in Maine, New Hampshire, Massachusetts, Connecticut, Maryland, Pennsylvania, Virginia, North Carolina, Alabama and Mississippi . . . The Boston Symphony during the current season is presenting seven concerts in Cambridge; five in Providence; two series of five concerts each in Carnegie Hall, New York; five concerts in the Academy of Music, Brooklyn; and concerts in Rochester, New York; Columbus and Toledo, Ohio; Detroit, Ann Arbor and East Lansing, Michigan; Hartford, New Haven, New London and Storrs, Connecticut; New Brunswick, New Jersey; Washington, D. C.; Philadelphia; Baltimore; and Northampton, Massachusetts.

**MONEY** The Women's Association of the Minneapolis Symphony has come up with a new idea for fund-raising: a cookbook, called "Encore," which contains the favorite recipes of more than three hundred musicians. The recipes have been edited and tested by the Minneapolis Home Economics Association . . . The Women's Committee of the Cedar Rapids (Iowa) Symphony got off to a good start this season by staging a Mexican Fiesta . . . The San Francisco Symphony Forum, representing over 3,000 college students who buy season tickets to the Wednesday night Symphony Forum Concerts, has an elected board charged with the direction and management of the eighteen concerts of this series. This board of sixty members and officers from thirty-six colleges and universities in the Bay Area, must do their work well, for now the demand for tickets exceeds the supply.

**CURTAIN CALLS** Rudolf Kruger, who has been musical director for the Fort Worth Opera Association since 1955, is now also its general manager. The company's thirteenth season opened November 5 with Verdi's *Rigoletto* . . . The New York City Opera Company has just concluded its Fall season, with thirty-eight performances of twelve operas: *The Abduction from the Seraglio*, *The Ballad of Baby Doe*, *La Bohème*, *Madame Butterfly*, *Carmen*, *La Cenerentola*, *Die Fledermaus*, *The Merry Widow*, *The Rape of Lucretia*, *The Silent Woman*, *Susannah*, *La Traviata*, and *Turandot*. New productions were Strauss' *The Silent Woman* (the first United States per-

formance), and Benjamin Britten's *The Rape of Lucretia*. Peter Herman Adler conducted the former and Julius Rudel, the company's general director, the latter. Other conductors and music staff for the season included Arturo Basile, Lucy Brown, Emerson Buckley, Constantine Callinicos, Seymour Lipkin, Kurt Saffir and Gino Smart. This is a series which is a worthy companion to the Metropolitan season . . . The Opera Society of Washington, D. C., has already in this, its third season, presented three performances of Mozart's *Le Nozze di Figaro*. Its schedule also includes the first Washington performance of Stravinsky's *The Rake's Progress*, February 12, 13 and 15; and Verdi's *Falstaff*, April 10, 12 and 13. In addition, subscribers will have the opportunity of attending a production of Monteverdi's opera *Orfeo*, to be presented February 3 in cooperation with the Institute of Contemporary Arts . . . Through a gift by the Ford Foundation of \$5,619,671 to the New York City Opera, two more spring seasons of opera will be made available to New Yorkers. The company won the grant through the success of its first season last spring . . . Philadelphia now has two opera companies: the Philadelphia Grand Opera and the Philadelphia Lyric Opera. The Philadelphia Grand Opera season opened on September 25 with *Un Ballo in Maschera* and is presenting *Il Trovatore*, *The Barber of Seville*, *The Pearl Fishers*, *Aida*, *Carmen*, *La Bohème*, *Madame Butterfly* and *La Traviata*. The Philadelphia Lyric Opera, a new company backed by Aurelio Fabiani, is presenting six operas at the Academy of Music. Its season began on Octo-

(Continued on page forty)



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# WOODWIND WISDOM

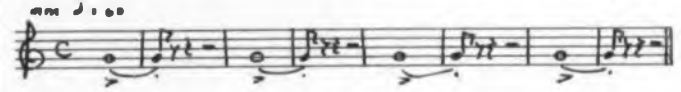
by Vance S. Jennings

## STACCATO TONGUING ON THE CLARINET

One phase of clarinet tonguing, which is essential to good playing, is rapid staccato. Yet, due to a lack of proper teaching, study, practice, or a combination of these factors, this is the outstanding weakness of many clarinetists.

It will soon be discovered, in analyzing the subject, that it is the silence between the notes which makes a good staccato. "Staccato" is the Italian for "separated," and not as many think, for "short." Therefore what would constitute a staccato half note would not necessarily be a very short note. However, the rapid staccato note is short and a genuine challenge to the player. It is short since, in order to play fast notes separated, they *must* be short.

The two essentials of a good rapid short note are a sharp attack and abrupt end. Thus it can be seen that in clarinet playing, it is necessary that these notes be started and stopped with the tongue. In order to develop this idea with a student, it is recommended that one use the idea of writing an exercise for the purpose of separating the attack from the release. This allows the player time to concentrate upon each of the essentials of a short note, one step at a time. This type of exercise could have several forms, but the first line could look something like the following example one:



By using a slow tempo, the student is given time to concentrate first on the tongue action of the attack and then on the tongue action of the release. The note should start with a sharp attack. This is done by having the tongue on the reed previous to beginning the note. Then with the air pressure already against the tongue, the tongue is taken away quickly as in pronouncing the syllable *tuh*. The note should then start with a sharp attack. It then ends with a "t" as the tongue returns to the reed where it was before the attack. It is then in position to start the next tone. Care should be taken not to give the end of the note special emphasis from the diaphragm. The normal abruptness of the tongue's quick return should instead be utilized.

When the student can do this satisfactorily, the time interval between the beginning and the end of the note can be decreased. Thus the next exercises would be the following, examples two, three and four:



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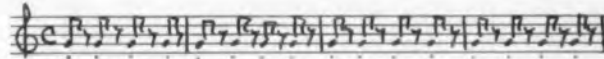
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DECEMBER, 1958

From the beginning of the 2/4 exercise the player should take care not to breathe between attacks but should maintain the air pressure behind the tongue, and the tongue should remain on the reed during the rests. It is the time that the tongue is on the reed that creates the silence between the notes, and thus the staccato effect. The tongue does the job of separating the notes while the diaphragm supplies the air pressure. This is then what should happen in a rapid staccato since it would be impossible to stop notes by stopping the air from the diaphragm at such a speed. The "t" with which a note is ended thus starts the next tone. Instead of having *tut, tut, tut, tut*, for four consecutive staccato notes, they would be played as *tutututut*. The final exercise of this study would then be written as in the following example five:



Each note here should sound quite short, like a hard rubber ball bouncing.

#### Articulation Patterns

It is not enough to discuss just the staccato by itself. Various articulation patterns should be included. One of the most common such patterns would be one which would result from the combination of exercises four and five. (See figures 4 and 5.) This would result in the pattern as written in the following example six:

Fig. 4 & 5 combined:      Most often written:      As it should be played:



It should be noted that in order to properly set off the staccato notes from the slurred ones, it is necessary to shorten the note immediately preceding the staccato note. This is done by stopping the note preceding the staccato note with the tongue in the same manner as a staccato note is ended.

When several staccato notes appear in succession there is a small build-up of air pressure behind the tongue. This results in a natural accent on the first note of the slurred group as it is indicated in example six, above. This is convenient as in most cases this accent is desired. It should be noted that this principle applies to all articulation patterns containing staccato notes.

#### Tongue Placements

Since staccato is so dependent upon the action of the tongue, possibly some discussion of tongue placement should be included here. While there are some different styles of tonguing necessary for certain individuals, most clarinetists should tongue with the area of the tongue just back of the tip. Previous to the attack, this area should find its place under and just beyond the tip of the clarinet reed. Thus the tip of the tongue will feel the tip of the reed back a short ways, perhaps one-fourth of an inch, and the tip of the tongue will touch the reed about one-fourth of an inch past the tip. There is then an area where the tongue and the reed touch, and it is not just a point-to-point contact. This contact is necessary to seal off the air and to keep the reed from vibrating during the periods of silence since the air pressure is being maintained.

Careful and correct practice of the exercises included in this article should result in an effective staccato, both in sustained staccato passages and in the various articulation patterns. Once the technique of playing this style is mastered, the speed should be gradually increased until effective at all tempos.



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Piano introductions leading to all keys offer a wonderful means of illustrating modern chord usage in popular music. Today's column will feature a maximum of such introductions that can also be used in night club work.

The first introduction in the key of C features three-note chords in the left hand voiced in fifth intervals. The chords keep on moving parallel throughout the four measures.



The next introduction has a left hand moving in parallel fifths.



Further parallel chord movements in the left hand are shown in the next example. This time they are parallel sevenths.



In the next introduction the left hand features broken chords that move parallel on the notes of the C major scale (diatonic chords). Following is the chord progression expressed in symbols:

Cmaj7 Bm7-b5 / Am7 G7 / Fmaj7 Em7 / Dm7 G7 /



The next introduction is in the key of Eb. Both hands use fourth interval passages voiced a tenth apart (two-part harmony).



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The next example uses parallel descending ninth chords in the left hand. The root is omitted. In other words, the B is not contained in the first B9 chord, the Bb is omitted from the following Bb9 chord, etc.



In the next introduction in the key of F, the first two measures move parallel upward in both hands.



E flat is the key of the following introduction. The first measure is written in the "block chord" style. Parallel ninth chords connect the second and third measure.



The next illustration features the following progression of parallel chord skips: C6-9, Bb6-9, Gb6-9, A6-9, C6-9.



In the final Introduction (key of G) parallel fourths in the right hand are used against sections of a G major scale in the left hand.



A wonderful exercise in modern composition may be practiced with the introductions shown here. The advanced student should omit the second and fourth measure of each example shown and substitute two measures of his own in their place. The same may be done by omitting measures No. 1 and No. 3. Needless to say, the chord patterns of these new substituted measures should maintain the same parallel chromatic style of music.

Another excellent exercise for building a modern harmonic technique is the transposition of all illustrations shown here into all other keys. This may be done in writing rather than at the keyboard.

The musical examples shown in this column are from Walter Stuart's book, "Innovations in Modern Harmony," copyright 1956 by New Sounds in Modern Music, 1225 Sixth Avenue, New York City, N. Y. Used by permission of publisher.



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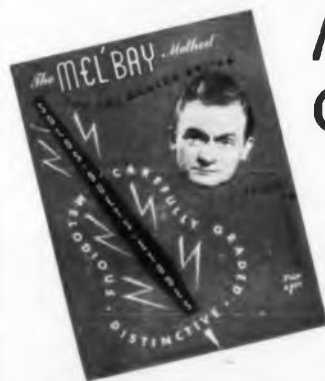
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The Marlequins, members of Local 655, Miami, Florida, recently closed a seven-month engagement at the Travelers' Lounge in Miami and are now appearing at the Banyan Club in Dania, Florida. Left to right: Frank Carroll, guitar and vocals; Bill Carroll, bass, vocals and leader; and Jimmy Mulgrew, piano and vocals.



# TRAVELERS' GUIDE TO LIVE MUSIC



Bob Dearborn's Monitors, members of Local 34, Kansas City, Missouri, are featured nightly at the La Strada Club in the heart of downtown Kansas City. Left to right: Gene Contreras, bass and vocals; Glenn Mammontree, piano; Kirk Kimbrell, drums; and Bob Dearborn, sax, vocals and leader.



The Chordsmen, all of whom are members of Local 30, St. Paul, Minnesota, are entertaining at the St. Paul Hotel for a lengthy engagement. The personnel includes, left to right: Dick Norling on bass, Joe Stefani on clarinet, Ted Nastoff on accordion, and Dick VanDerVeer on guitar.

Helen Moldech and her Musical Stompers, members of Local 248, Paterson, New Jersey, perform every Friday night at the Salem Bar and Grill, Dover, New Jersey. Personnel includes, left to right: Helen Moldech, accordion, violin, vocals and leader; Frank Moldech, bass and vocals; Neil Vandevaerst, drums and vocals; Johnnie-Lou-Thack, guitar, vocals and emcee.



Vincent Trombetta Band, members of Local 77, Philadelphia, Pennsylvania, does night clubs and general jobbing dates throughout Pennsylvania and New Jersey. Left to right: Carmen Vito, trombone; Dem Ciarrocchi, trumpet; John Yedman, guitar; Jim DeSantis, sax; Harry Dunn, drums; Vincent Trombetta, Jr., sax; and Vincent Trombetta, Sr., accordion and leader.

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.



Orestis Tucker and his Band, members of Local 627, Kansas City, Missouri, are currently booked at the Orchid Room in Kansas City. Members include Orestis Tucker, trumpet, bongos, vocals and leader; Arthur Jackson, tenor saxophone and clarinet; William "Wild Bill" Jones, drums, bongos and vocals; Frank Smith, piano, bongos and vocals; and Gerald Scott, bass.



Al Alcare and his Orchestra, all members of Local 802, New York City, entertain at various engagements in and around the New York and New Jersey area. Members include: Al Alcare, violin, guitar and leader; Joe Novotny, accordion; Dan Sciscento, drums; Clem Valente, guitar; Al Alcare, Jr., sax and clarinet; Carmel Alcare, piano; and Phil Scarfeno, bass.



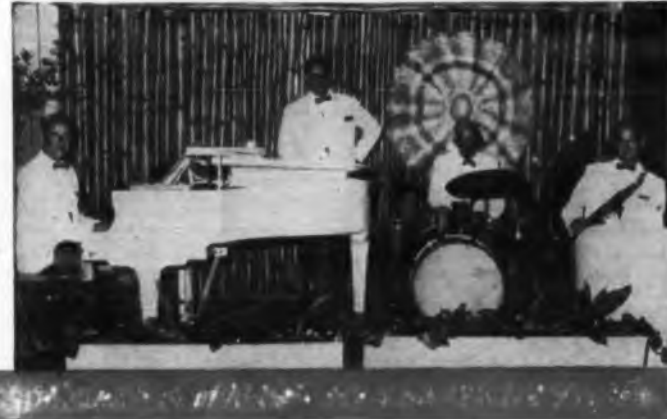
Bobby Roberts and his Band, members of Local 536, St. Cloud, Minnesota, have worked dance spots in Minnesota for seven years. Back row, left to right: John Hoffman, accordion; Percy Parsons, drums; and Don Hall, tuba and piano. Front row, left to right: Harold Krueger, trumpet; Harold Dinndorf, sax; Louis Dinndorf, sax; and Bobby Roberts, sax and leader.



Alfred Mayer Orchestra spent the summer at White Meadow Lake (New Jersey) Country Club. Members include: A. Mayer (Local 16, Newark, New Jersey), E. White (Local 16 and Local 4, Cleveland, Ohio), S. Kay (Local 16 and Local 248, Paterson, New Jersey), H. Fuleihan (Local 16), H. Krusch (Local 16), R. Stein (Local 16 and local 237, Dover, New Jersey).

The Music Messengers, members of Local 351, Burlington, Vermont, play at college dances and affairs in the northern New England states. The personnel includes Ray Labella, baritone; Jim Hawley, alto; Don Hayden, tenor; Deight Durrant, tenor and flute; Red Dower, piano; Tompie Connors, trumpet and mellophone; Jack Durett, drums; and Bob Clark, bass.

Johnny McAteer and his Orchestra have completed their second consecutive year at the Inverurie Hotel, Paget, Bermuda. Left to right: Johnny McAteer, piano and leader; Bob Taylor, bass and vocals; Fred Lusignan, drums; and Jimmy Waugh, sax and clarinet. All are members of Local 9, Boston, Massachusetts, except Waugh, who is a member of Local 655, Miami, Florida.



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by  
**Charles  
Perry**

## INTERVIEW WITH CHARLIE PERSIP

Charlie Persip, at twenty-nine years old, is considered to be one of the outstanding drummers in the world of jazz. His style personifies the finer qualities of both the "swing" and "modern jazz" drummer.

Charlie started to play drums approximately twenty-two years ago, and received his first drum lesson at the age of nine years. Since that time he has devoted many years to the study of drumming. Three of these years were spent under the tutelage of Al Germansky of New Jersey.

At the present time, Charlie is studying theory and harmony at Juilliard, in New York City.



The following is a series of questions and answers pertaining to the practice habits of Charlie Persip.

Q. Do you practice reading exercises?

A. I did when I was taking lessons. Otherwise, not too much.

Q. What do you practice to build technique?

A. Intricate rudiments.

Q. Do you spend more time at practicing "technique" than "reading"?

A. Yes.

Q. Do you practice "independent coordination"?

A. I used to practice it when I was studying. Now I develop it while on the job.

Q. Do you practice developing "solos"?

A. I concentrate on "solo outlines," but do not work out solos note for note.

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

INTERNATIONAL MUSICIAN



Q. Do you practice with records?

A. I used to work with records, but never too much. When I did, I concentrated on my "time."

Q. Do you listen to records, analyzing the various drumming styles?

A. Yes, I have always tried to "hear" everything I could.

Going over the questions and answers, the first three in particular, we find that at this point, Charlie places "technique" above "reading" in their relative importance to the practice habits of the jazz drummer. However, we must remember that Charlie can already "read." In fact, he did quite a bit of "reading practice" during the years he was studying the art of drumming. Therefore, we can safely assume that he is a "good reader."

We must also take into consideration the "type" of work in which he is presently engaged. In the jazz field, particularly during the small group phase, while there is some reading involved, it is in the nature of band arrangements. These arrangements are part of the group's repertoire and, before too long, they will be memorized by the drummer. In contrast to this, we have the TV-radio field, in which the drummer is constantly confronted with new arrangements, consisting of a variety of styles. But, because of the heavy amount of "on the job" reading that is done by this drummer, he does not have to give very much time, if any, to this form of practice. The amount of time given to reading, during the course of his working day, will more than suffice for the lack of practice.

Unless a drummer is going to limit himself to a form of music, where, relatively speaking, reading isn't important, it is necessary for him to allot a specific amount of his practice time to mastering this element of music.

#### Record Practice

In discussing "practicing with records," Charlie said that he was rather fortunate to have had the opportunity of working with "live groups" during the early days of his career. Because of this, it wasn't necessary for him to work with records. Needless to say, there is no substitute that can achieve results nearly as well as "on the job" playing. Unfortunately, at the present time, there aren't too many bands working, or even rehearsing, in which the novice drummer can attain playing experience.

#### Favorite Drummers and Bands

When asked to list his favorite drummers Charlie stated, "Every drummer that can play well is my favorite." But, to be specific, he listed among his favorites, the following drummers: Kenny Clarke, Max Roach, Art Blakey, Buddy Rich and Jo Jones. He also praised the work of Shadow Wilson and Elvin Jones. However, as he put it, "his boy" is "Philly" Joe Jones. He spoke at length about the quality of "Philly" Joe's playing—considers him to be one of the leading exponents of modern drumming. (Note: Jo Jones, Elvin Jones and "Philly" Joe Jones are not related.)

Charlie's favorite bands include Dizzy Gillespie, Count Basie, and several of the old Woody Herman bands. He also stressed admiration for the music of the Sauter-Finegan band.

#### Drum Set-up

Charlie owns two drum sets. One is for small group playing, the other for big band work. The smaller of the two sets consists of a 5 1/2" x 14" snare drum, a 20" x 14" bass drum, a 14" x 14" tom and a 8" x 12" tom. The larger set is the same except for the bass drum, which is 22" x 14", and the large tom, which is 16" x 16". He used two large toms, instead of one, with this set.

The hi-hat cymbals are 14". The bottom one is medium heavy, while the top one is medium thin. His top cymbals consist of a 19" heavy weight cymbal and a 20" sizzle cymbal, which contains approximately 12 sizzles.

The bass drum beater is of "hard felt" and of medium size.

The drum sticks are his own, known as the "Charlie Persip Model."

#### Reviewing Charlie's Drumming Style

Charlie possesses many exceptional qualities. His hands (technique) are of a grade "A" caliber. His bass drum "foot" is strong and particularly well controlled. The sound that he derives from his drums is a good one. But, most of all, I am impressed with the "swing-time" of his right hand. He has a very exciting cymbal ride rhythm

(Continued on page forty-one)

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## CLOSING CHORD



Louis R. Schvom

### LOUIS R. SCHVOM

Louis R. Schvom, treasurer of Local 77, Philadelphia, Pennsylvania, for the past twelve years, died suddenly at his home from a heart attack on November 3, 1958.

He was sixty-five years of age and had been a member of the local for forty-three years. Since 1954 he had represented Philadelphia as one of its delegates to the Conventions of the Federation. He also served Local 77 on many of its official committees.

Prior to his election as treasurer of Local 77, he had had a very active musical career as a pianist, playing in theaters both in the Philadelphia and Atlantic City areas.

Mr. Schvom also held membership in Local 661, Atlantic City, New Jersey.

### DANIEL C. PRICE

Daniel C. Price, secretary of Local 562, Morgantown, West Virginia, passed away July 18 after a brief illness. He was fifty-one years of age.

Born in Frostburg, Maryland, on April 12, 1907, he was active in many civic functions in Morgantown.

### OTTO MEASE

Otto Mease, president of Local 569, Quakertown, Pennsylvania, passed away on June 7.

Born January 20, 1890, in Quakertown, Mr. Mease had been

president of the local since 1949. Previous to that he was sergeant-at-arms. He was an alternate delegate to the Conventions of the Federation in 1957 and 1958 and attended the Penn-Del-Mar Conference of Locals a number of times.

A member of the Citizens Band of Quakertown for forty-four years, Mr. Mease played the trombone and later took up percussion with tympani as his specialty.

### ROBERT I. LUSK

Robert I. Lusk, secretary of Local 165, Roanoke, Virginia, for ten years, died August 28.

Born September 22, 1918, he was a teacher of the guitar and took an active part in planning entertainment and playing in civic groups.

Mr. Lusk was a delegate to the 1956 Convention of the Federation.

### JOSEPH W. SOLAN

Joseph W. Solan, a member of Local 416, Hornell, New York, and a well-known musician in that area, passed away August 4 at the age of seventy-nine.

Mr. Solan played flute with the John Philip Sousa Band around 1900. He had his own orchestra for a time and then directed the Shattuck Theater Orchestra and the Hornell Park Band. Mr. Solan was also a pianist and composer.

### E. SHERWOOD BEARDSLEE

E. Sherwood Beardslee, a charter member of Local 186, Waterbury, Connecticut, passed away September 22.

Born January 24, 1881, in Thomaston, Connecticut, he played in vaudeville and burlesque for over thirty years. He was one of the finest drummers in that area. In 1915 he was elected secretary of Local 186 and served continuously until his death, a total of forty-three years. He was secretary-treasurer of the Thomaston Marine Band and a member of Fulton's American Band of Waterbury.

Mr. Beardslee attended his first Convention of the Federation in Louisville, Kentucky, in 1928 and attended every Convention thereafter except that of 1941.

INTERNATIONAL MUSICIAN



## NEWS NUGGETS

★ The two hundredth anniversary of the death of Georg Friedrich Handel will be commemorated throughout the Western World, but Germany, England and America will give it greatest prominence through presenting his oratorios, operas and works for orchestra.

★ Organist Richard Ellsasser gave a series of concerts in Ohio, Tennessee, West Virginia and Indiana, on campuses and in civic auditoriums during the month of October.

★ Marla Mutschler, violinist of Nappanee, Indiana, and Graduate assistant, University of Illinois School of Music, has been named 1958 winner of the Dasch Award sponsored by the Chicago Businessmen's Orchestra and Illinois Federation of Music Clubs.

★ On December 10 the Violoncello Society will present an all Villa-Lobos concert at New York's Town Hall, which will be performed by an ensemble of cellos conducted by the composer himself. Phyllis Curtin will be the soloist in the *Bachianas Brasileiras* No. 5. The world premiere of Mr. Villa-Lobos' *Fantasia Concertante* (dedicated to the Violoncello Society) will also be included in the program.

★ Salvador Ley has just completed a tour to Central and South America. The programs presented in Guatemala City; Lima, Peru; Santiago, Chile; Buenos Aires, Montevideo, and Rio de Janeiro, included contemporary Latin American works, including his own (he was born in Guatemala City, but is now a resident of the United States). The concerts were sponsored by the Guatemalan embassies in the respective countries. Mr. Ley is a member of Local 802, New York.

★ On January 18, 1959, the Schola Cantorum under Hugh Ross will present a concert devoted entirely to early American Moravian music, at Hunter College Assembly Hall, New York. The chorus is approaching its fiftieth anniversary season and its thirtieth under the direction of Hugh Ross.

★ On December 19 Jackie Gleason will depart from the comedy format of his "The Jackie Gleason Show" to present an all-musical program. The program is dedicated to the late Tommy and Jimmy Dorsey.

★ The current season's schedule for Joseph Szigeti includes appearances with the New York Philharmonic, a tour in Nova Scotia, recitals in Rochester, Duluth, and Berkeley, California, and his "three-program" campus events at Reed College, in Portland, Oregon, at the University of Colorado, and at South Illinois University.

★ Twice this year, Lorin Hollander, thirteen-year-old concert pianist, has been chosen as the musical representative in National Youth Week observances: in the Febru-

ary issue of *Harper's Bazaar*, and in the May 3 issue of the *New York Journal-American*. He is now a student of Edward Steuermann at the Juilliard School of Music.

★ William Byrd, a Los Angeles pianist and music teacher, has invented a system of "Musical shorthand." It is claimed that it will at least quadruple one's music writing speed and skill. The training may be acquired either by class lessons or through a self-instruction book which he has just published.

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**Views and Reviews**

By **SOL BABITZ**

**STRAVINSKY'S BOWING INDICATIONS**

Dear Mr. Babitz:

Some time ago David Diamond remarked to me that you assisted Igor Stravinsky in the bowing indications in some of his scores. In comparing the 1911 and 1947 editions of *Petrouchka* it is interesting to note some of the changes in the markings which clarify the latter edition. Did you give a helping hand in the following specific examples?

	1911 EDITION	1947 EDITION
EX. 1		
EX. 2		
EX. 3		
EX. 4		
EX. 5		
EX. 6		
EX. 7		
EX. 8		
EX. 9		

Ex. 1. Substitution of *spiccato* for *staccato*.

Ex. 2. Clarification in the bowing—the two short notes to be taken with lifted up-bows.

Ex. 3. (Same as 2).

Ex. 4. Substitution of "'''' for *détaché*, I suppose for clarity of rhythmic articulation.

Ex. 5. Substitution of the ordinary *spiccato* for impractical bowing groups.

Ex. 6. The direction *détaché* is redundant in rapid bow tremolo.

Ex. 7. Change in the notation, perhaps as a corrective against the prevalent fault of string players—that of "clipping" two-note slurs, thereby weakening sustained tonal line.

Ex. 8. Clarification in the bowing, like Ex. 2 and 3.

Finally to show that professional players are to this day confused as to the meaning of *détaché* (Ex. 9), at a rehearsal which Stravinsky was conducting, half of the violin section was playing *spiccato* while the others kept their bows on the strings.

I am sure that you have some remarks that will be of interest to string players and composers.

Sincerely,  
CHARLES GIGANTE.

Dear Mr. Gigante:

I have assisted Mr. Stravinsky with the string parts of some of his scores since 1941, and helped with the *Petrouchka* edition of 1947. However, I should like to point out that without my help these parts would have been as good as or better than that of the average composer. Also, Stravinsky's skill in string notation has been constantly improving, with the result that during the past few years he has produced some perfect string parts without help from anyone.

With respect to your examples it seems to me that most of the 1911 "unstringlike" indications are derived from piano notation.

Ex. 1. Pianists do not have *spiccato*; hence are prone to write *staccato*, unaware that the violinist will misunderstand.

Ex. 4. Stravinsky writes *détaché* because he believes that this will produce detached tones. None of the orchestration books explain

that *détaché* today sounds almost as connected as legato, and that more explicit instructions are necessary.

Ex. 7. The change in the location of the horizontal line was necessitated by the tendency of modern violinists to connect tones. By placing the line over the second note one can make certain of some articulation between the tones.

Incidentally, this horizontal line is very useful for making string players give some dynamic and rhythmic articulation in the performance of the music of Bach. As I have pointed out in previous articles, there were small dynamic and rhythmic accents on practically every note in the Bach era, and the modern concept of the "long line" was unknown. Today when many performers still believe in the "Broad Bach Stroke" myth, the insertion of horizontal lines as in the following examples will do much to make the music less "broad" and more interesting.



But, whether one is marking parts for Stravinsky or Bach, clarity is the first requirement, and this depends upon a clear knowledge of one's intentions.

Sincerely,  
SOL BABITZ.

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Because of Akron's location, just thirty miles from Cleveland, one of the great musical centers of the United States, it was felt for many years that Akron could not or would not support an orchestra of its own. However, with the tremendous industrial expansion of the area during the past ten years and the influx of hundreds of new residents from other large cities, came a demand for a symphony orchestra, consistent and forceful enough to be answered.

The story of how Akron developed its present eighty-four piece, well-trained, professional orchestra, conducted by Laszlo Krausz, is of interest to every community struggling to widen its bounds beyond the merely materialistic.

The late John H. Barry, general manager of the local newspaper, "The Akron Beacon Journal," was responsible for founding the Akron Symphony and the Greater Akron Musical Association in 1950. Its growth has been guided by Mrs. James H. Shreffler, the first president and by Mrs. L. A. Graham, the succeeding president, assisted by a board of thirty-two trustees. With hard-working volunteers such as these and the orchestra's business manager, Mrs. Harold S. Kaufman, and its ticket manager, Mrs. William F. Kaufman—also volunteers—the Akron Symphony has operated "in the black" with *all income designated for the musicians*.

In its first year, the orchestra had only thirty musicians, and was conducted by John Farinacci of Cleveland. Now, after six years, it has grown until it has almost tripled its size and doubled its number of concerts. The

1958-59 season will present as an extra attraction two concerts at the Akron Armory with the Symphony Choral Society (conducted by J. Lenough Anderson) featuring great choral works. Last spring the chorus and the symphony gave a performance of Brahms' Requiem with Robert Shaw as guest conductor.

A youth training orchestra, composed of especially talented young musicians between the ages of fourteen and seventeen and already experienced in playing with their own school orchestras, is another product of the past few years. Mr. Krausz founded it in 1955 and, once it was in good trim, turned it over to the conductorship of Louis P. Krch, professor of violin at Kent State University, Kent, Ohio.

Mr. Krausz has been a vital influence in the steady artistic growth of the Akron Symphony during his four seasons as its musical director and conductor. Born in South Hungary, he went to Paris for study with eminent violinists of the day, then, in 1929, to Switzerland where he remained until 1947 when he came to America. During five years in Switzerland he played violin with the Basler Orchester Gesellschaft while he completed seven semesters at the Basel University. He was also a member of the radio quartet and soloist in Radio Basel. From 1935 he served for several years as first violist of the Radio Orchestra in Lausanne. From 1938 to 1947 he held the position of first solo violist of the Orchestra de la Suisse Romande in Geneva under Ernest Ansermet. For three years he was director of the Ensemble Symphonique de Geneve and guest conductor of the Basler Orchester Gesellschaft. With his wife, a concert pianist, he played a cycle of fifteen viola sonatas over Radio Station Geneva. In the United States, he at first taught in the New York College of Music, then, in the Fall of 1947, joined the Cleveland Orchestra as violist under George Szell. His American debut as conductor took place at a concert presented

at Kent State University, Ohio, where he directed the Cleveland Little Symphony.

The Akron Symphony which Mr. Krausz has so well developed, still has its problems. The cost of producing a single concert (depending upon the number of instruments required, fee of the soloist and other such matters) is approximately \$4,500.00. The ticket sales do not of course cover this cost. Thus revenue for the Akron Orchestra depends to a very great extent upon the orchestra's sponsors, members of the Greater Akron Musical Association. Akron orchestra players are paid for seven rehearsals as well as for the concerts. However, as in the majority of young orchestras, most of the players supplement their incomes in related fields of music. Some are private music teachers. Some serve on the music staffs of local schools and universities. Some fill musical positions in Akron churches—to the enrichment of the greater Akron community.

Enrichment to the community—this is the theme of the whole enterprise. Akron citizens are proud of their orchestra, and are determined to keep it a going concern for their own sake and for the sake of their children.

## Heir of Many Batons

The Columbus Symphony Orchestra, heir to a long succession of orchestras in the Ohio capital dating back to 1886, began its career in 1951. Under the direction and sponsorship of George Hardesty, the present concertmaster, the orchestra, first called the Columbus Little Symphony, began with a complement of twenty-nine musicians. Interested response led to the enlargement, under the batons of Mr. Hardesty, Henry Mazer, Claude Monteux and the present conductor, Evan Whallon, to its present-day quota of sixty-five musicians. During the 1956-57 season, the concerts were

INTERNATIONAL MUSICIAN

moved from the 1200-seat Mees Hall to the New Veterans' Memorial Hall where accommodations can be had for some 4,000 persons. Through the devotion of women's supporting organizations, ticket sales have trebled.

None of these forward steps would have been possible without the cooperation of the School of Music, Ohio State University and the Conservatory of Music at Capital University. Also, organized and partly financed by the women's groups and with contributions from the Music Performance Trust Funds of the Recording Industries, a chamber music program of some sixty concerts is offered in the schools. Through the same sponsorship two concerts by the entire symphony orchestra are played in designated high schools each season.

Also a youth training orchestra has been organized under the direction of George Wilson, first bassoon of the Symphony.

Evan Whallon, the Symphony's conductor, is a native of Indiana. A youthful desire to conduct led him to study at the University of Indiana and the Eastman School of Music. He has guest-conducted the Buffalo Philharmonic, summer concerts by the Connecticut Symphony at Fairfield and Rochester's "Opera under the Stars." Previous to his present conductorship, he was conductor of the Springfield (Ohio) Symphony.

## Orchestras Developing Up Boston Way

Formerly assistant conductor of the Boston Civic Orchestra, Armand Vorcé, a teacher at the Fessenden School for Boys in Newton, Massachusetts, and the Coffey Music Studios in Boston, has been shaping the Quincy (Massachusetts) Symphony for three years. Although the orchestra is located close to Boston, he feels assured the group will thrive. He hopes, moreover, through it, to stimulate greater emphasis on strings in the public school curriculum. Future open rehearsals and children's concerts will bring the Symphony in closer touch with schools.

In the winter of 1957, Vorcé also assumed conductorship of the Cape Ann Symphony in Gloucester.

"The range of orchestra membership is fantastic," Vorcé writes. "Men from major



Dr. William Hart



Armand Vorce

symphonies such as the Minneapolis, the Indianapolis, and the San Antonio take chairs beside people who played with Sousa and Beiderbecke." (Beiderbecke's lead trumpet is a permanent member of the orchestra.)

The city of Gloucester is vitally interested in musical activities and promotes the Symphony along with painting and sculpture, in its annual Cape Ann Arts Festival. The addition of an opera is planned for the coming season. Construction begins in the near future on an amphitheatre which will overlook historic Gloucester harbor. Contributions will be individually acknowledged by inscribing names of donors in the stone blocks which will form the stage.

Cape Ann's symphony has been performing about five years. The community works hard to insure success for its musical group. No barrier can limit attendance. The city offers free bus transportation to free concerts. Private donations are numerous; and a benefit performance of the North Shore Music Circus is a regular scheme of fund-raising to aid the orchestra.

## An Orchestra Befitting a National Shrine

The Gettysburg Symphony is an ensemble of eighty-five musicians drawn from Hanover, York, Waynesboro, Chambersburg, Gettysburg, Pennsylvania, as well as from Westminster, Hagerstown, Frederick, and Baltimore, Maryland. It was formed and founded

by Dr. William Sebastian Hart to give Gettysburg, national historic shrine of America, a symphonic group worthy of the town's historical importance.

The first concert was presented in the new auditorium of the Gettysburg High School on May 27, 1958. Posted in the lobby were telegrams from well-wishers all over the United States and the Gettysburg Chamber of Commerce sent high bouquets to grace the stage.

At the concert of October 7, the "Gettysburg Times" began a long article with the words, "Gettysburg can be proud that this splendid orchestra bears its name."

Dr. William Sebastian Hart is a member of the faculty of Peabody Conservatory College of Music and his radio program, "Concert Hall" is heard each Sunday over Maryland airwaves.

## County Assistance in Birmingham, Alabama

For the first time in its ten-year-old history, the Birmingham (Alabama) Symphony Orchestra Association was given county assistance in April of this year, when the Commissioners of Jefferson County appropriated \$7,500 for the present fiscal year, and \$7,500 during its next fiscal year, for assistance to the children's concert program of the orchestra.

This donation, in fact, means that the orchestra will receive \$15,000 during its forthcoming concert season. The County aid supplements a grant of \$15,000 made for the second straight year by the City of Birmingham.

In granting this appropriation, the County Commission emphasized the fact that first-rate symphony orchestras demonstrably bring business and industry into their communities and that the municipal and county support of symphonic groups are not contributions, but an investment in the business and cultural development of the area.

The Birmingham Symphony Association, one of the youngest of the fully professional symphony orchestras, performs under the leadership of Arthur Bennett Lipkin, a season of ten symphony concerts, twelve children's concerts (serving 50,000 young people) and numerous tour engagements.



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## Educational Notes



★★ An anonymous endowment has made possible for the Yale University School of Music the purchase of contemporary works of American chamber music. Administration of the endowment will be under the direction of Brooks Shepard, Jr., librarian of the school of music.

★★ The University Composer's Exchange presented its seventh annual Festival of American Music November 21-23 at Washington University, St. Louis, Missouri.

★★ A course, "Enjoyment of Music Through Better Understanding," is among the fifteen courses offered in the adult education program of St. Peter's College, Jersey City, New Jersey, this year. Presented by Dr. Arthur Keegan, who is supervisor of music in Jersey City high schools, it gives individual experience in participation in chord playing on the piano and electric organ; listening experiences in symphony, opera, sound films of music, as well as live performances by recognized artists.

★★ Pablo Casals paid a visit to the Manhattan School of Music (New York) October 25, where a reception was arranged in the school auditorium.

★★ James F. Burke, trumpet soloist and member of the Goldman Band, is on the faculty of the School of Music at Ithaca College this year. Born at Port Jefferson, Long Island, New York, Mr. Burke, while still in his teens, was cornet soloist on N.B.C. programs, and a member of the Radio City Music Hall Orchestra. He also was trumpet soloist with the Band of America for seventeen seasons, played first trumpet with the Baltimore Symphony for eight seasons, and was first trumpet with the Radio City Music Hall Orchestra for three seasons.

★★ During November, Alexander Borovsky, a member of the Boston University faculty since 1956, presented a series of faculty programs under the auspices of the university, in which he performed the forty-eight preludes and fugues of Bach's *Well-Tempered Clavier*.

★★ *Manon Lescaut*, the first Puccini opera to be presented on the University of Southern California campus, received three performances by the SC Opera Theater on November 21 and 22 and December 5, in commemoration of the one hundredth anniversary of the composer's birth.

★★ The Brooklyn (New York) Academy of Music will celebrate its one hundredth anniversary this season.

★★ The Hofstra College Symphony Orchestra of Hempstead, Long Island, opened its season November 21, with a concert production in costume of "archie and mehitabel". Elie Siegmeister conducted.

★★ The Ithaca College Choir, composed of forty-two men and women students from the School of Music, recently presented Johann Sebastian Bach's Cantata No. 140—*Sleepers, Wake!*



★★ Music education in the Soviet union is being studied by Lionel Nowak, pianist and composer and a member of the Bennington College Music Faculty, now on leave of absence from that Vermont college. The director of the music conservatory in Moscow is arranging his visits to the various music schools of the U.S.S.R.

★★ Because A. Kunrad Kvam, chairman of the department of music at Douglas College of Rutgers University, believes "a good portion of the time spent on childhood musical education today is devoted to time-consuming devices which may keep children happy but teach them nothing about music," he has developed the Rutgers University Music Dictation Series, by which music students may learn to translate the music they hear into written form—hear it and write it down.

★★ Nine chamber music and orchestral concerts are being given free of charge to the public, at Mount Holyoke College this season.

★★ Seven operas are on the schedule this year at Indiana University School of Music: *A Masked Ball*, *Merry Wives of Windsor*, *Madam Butterfly*, *Capriccio* (Strauss), *Don Giovanni*, *Parsifal* and *The Love for Three Oranges*. Wolfgang Vacano and Tibor Kozma are the conductors of these student operas, Hans Busch, stage director. Indiana University, by the bye, was one of three schools which Dr. V.K.R.V. Rao, president of the University of Delhi, visited in his tour of the United States this Fall, to gather ideas for the establishment of the first institute of music in India. The other schools were Harvard University School of Music and the Juilliard School of Music.



Dr. V. K. R. V. Rao, president of the University of Delhi, India, talks with music faculty members of Indiana University concerning plans for establishing the first music school in India, during his recent visit to this country. Left to right: Frank St. Leger, professor of music at Indiana University; Dr. Rao; Tibor Kozma, orchestra conductor; and Walter Kaufmann, lecturer in music literature.

★★ In the academic year 1959-60 two scholarships in voice and two in piano will be awarded, to the amount of \$2,000 annually, by Rollins College, Winter Park, Florida. Application should be submitted by March 1, 1959. For further information address Director of Admissions, Rollins College, Winter Park, Florida.

★★ Hartt College of Music of the University of Hartford is presenting another of its free-to-the-public piano series this year. The pianist soloists include Leo Rewinski, Irene Kahn, Moshe Paranov, William Masselos, Leonard Seeber, and Raymond Hanson.

★★ The University of the South, at Sewanee, Tennessee, is featuring the Chattanooga Symphony and chamber music groups from the symphony in its fourth annual Music Series.

(Continued on page forty-one)



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## OVER FEDERATION FIELD

(Continued from page fourteen)

dened to give up the wonderful associations it brought me all these years. I only hope my young grandson will have the same enthusiasm for music that I have had and that he will follow in my footsteps with my prized baritone."

The grandson Mr. Ciancetta referred to was Tommy, third of his sixteen grandchildren and son of Mr. and Mrs. August Ciancetta. Tommy, to whom Mr. Ciancetta has given his baritone, will carry on the family musical tradition, has indeed already taken enthusiastically to the famous instrument.

Mr. Ciancetta arrived in Steubenville from his native Italy in May of 1913 and only two days later was invited to play with the "Citizens Band," which was giving a concert in front of the court house. From that day to his recent retirement, Mr. Ciancetta played with many well-known bands and under the direction of some of the finest bandmasters of the region.

As *The Steubenville Herald-Star* stated in column write-up, September 18, "The now snow-topped, pudgy, happy little man will no longer strut his musical stuff down Market Street, but no one can take away his musical memories . . . Most of all Carlo remembers marching with his band on Decoration Day in Steubenville every year for the past forty-three years without a miss."

On October 5, 1959, Volmer Dahlstrand was re-elected president of the Wisconsin State Musicians' Association. He is now serving his twenty-second consecutive term in that capacity. Also he has

been president of Local 8, Milwaukee, for twenty years.

The following former members of the Minneapolis Symphony Orchestra and other members of Local 73 are now members of the Florida Orchestra, playing in Orlando under the baton of Frank Miller: Roger Britt, Eli Silver, Sydney Halpern, Nat Reines, Max Schellner, Lyle Perry, Henry Orzechowski, Carl Nyberg, Alex Bluck, Oscar Koch, Harry Maddy, and Joseph Grecco. From "Fanfare." Local 73, Minneapolis.

On October 5 the Nineteenth Annual Meeting of the Conference of Eastern Canadian Locals was held in the Windsor Hotel at Sault Ste. Marie, Ontario, Canada. Walter Murdoch, member of the International Executive Board, represented the Federation. Many delegates and guests attended, some of whom traveled more than one thousand miles. Guest speaker Eduard Werner, president of Local 5, Detroit, and of the Michigan State Conference, in his several speeches related various anecdotes of his professional career and made a real hit.

Two banquets were given to the visitors, one by the city itself. Local 276, Sault Ste. Marie, in appreciation for the good work done by its president, H. L. Sargeant, gave him a fine gift which he accepted with emotion. Between the two meetings, local station CJIC-TV presented a "panel" show during which the officials of the Conference answered questions



"Live Music" float owned and used by Local 134, Jamestown, New York, for area parades. The musicians are paid for their performances by the Music Performance Trust Funds of the Recording Industries. The float creates considerable public interest for live music in the area.

of interest to the community. The president and secretary were returned in office and a new vice-president was elected in the person of Bill G. Taylor, president of Local 226, Kitchener, Ontario. Next year the Conference will be held in Kitchener. Local 276, President H. L. Sargeant and his associates must be congratulated on the fine manner in which they received the visitors. The courtesy accorded by the city speaks well for the good relations existing between the local and the municipal authorities.

Local 771, Tucson, Arizona, has a leaflet which they send out to prospective live music users. A most effective design is on the front, and on the second page, the following paragraph: "Hello! Planning a party, dance or meeting? Why not highlight it with Live Music? . . . You will find it quite pleasurable and appreciated

by everyone . . . There is always a good, genuine appetite for Living Music. Insure a success . . . Use good professional Live Music! For musical arrangements call or write Tucson Federation of Musicians!"



"No I CAN'T check the acoustics just as well with a 'nice pappy polka.'" The above cartoon appeared in "Musicland" the periodical of Local 76, Seattle, and refers to some of the difficulties encountered in erecting its new home.

Local 76, Seattle, Washington, expects to move into its new building the first or second week in December. An open house is planned and at the same time a real "bang-up" celebration commemorating its sixtieth anniversary (nine months delayed, by the way).

The building isn't as elaborate as the one they originally planned two years ago, but it will fulfill its needs very well and the nicest thing about it all is . . . it's all paid for. They don't owe anybody a dime on it. Rather a comfortable feeling.

The offices of the president, business representative, secretary and treasurer, general office and board room are within the section that is glassed in. To the left of the main entrance, by the brick, is the auditorium. This hall will seat about 300, banquet style, and more, theater style. It is acoustically perfect. In addition to using it for the local's own meetings and socials, it will be rented out



The band which was featured for the dance which was the climax of the entertainment portion of the A. F. of M. Convention, held last June in Philadelphia, was led by Marty Partnoy, one of Philadelphia's outstanding society bandleaders. Featured in the band were: arranger and first trumpet, Norman Yablom; second trumpet, Scotty Gottlob; third trumpet, Jim Carfagno; trombones (left to right), Dick Powell, Lou Skeen, Tony Lopata; saxophones, Ray Oram (baritone), Frank Tiberi (tenor), Harold Carabel (alto), Len Arnold (tenor); rhythm section, Matt Colucci (piano), Buddy Spilker (bass), Jerry Gilgore (drums), and, hidden in the background, the leader's brother, Lenny Partnoy, accordion.

for various purposes — dances, meetings, concerts, banquets, rehearsals, etc. The section framed in by the offices contains a very well-equipped kitchen, an intimate dining area and bar. The dining area (which is on the opposite side of the building as shown) is also glassed in like the front of the building. For summertime enjoyment there are glass doors leading to an outside patio. The basement contains the utility rooms, rest rooms and storage space.

President Arnold Martin, of Local 689, Eugene, Oregon, writes in that local's periodical, "The Score": "After traveling 18,000 miles this summer, the old refrain, 'It's good to be home again' is so true! The European experience was a great adventure in cultural relations, which many times involved rubbing elbows with the continental musician. The most impressive element displayed in all performing groups was the superb quality of musicianship, which proved to me that they certainly are living up to the centuries-old traditions handed down from the master musicians and composers.

"This was surely a musical vacation, as the many events listed herewith will testify: operas, a Russian ballet, international youth orchestras at the World's Fair, chamber music, pianists, Paris traffic, organists, church bells, night club extravaganzas, night clubs (average featured five-piece modern jazz playing our standards, average shift six hours, many cases without intermission! I was able to sit in with a great outfit in Brussels to relieve the piano

man), tea-time string ensemble playing "Poet and Peasant," a Bavarian band concert, class-room singing by second-graders, high school orchestras, grade school rhythm bands, symphony orchestras (I heard the Philadelphia Orchestra in Zurich, Switzerland!), and many art museums, cathedrals and castles."

We can see that Brother Martin didn't miss a trick in all that fabulous 18,000 miles!

We hear via the *Tucson Musician*, periodical for Local 771 of that city, that a Tucson Civic Opera Society has been founded by member Irving Coretz and Dr. Eugene Haskell. It will present light operas and Broadway musicals, and promises to create more employment opportunities for the local's membership.

The first production, *Song of Norway*, is scheduled for November 21 at the Temple of Music and Art.

We wish this newly formed group a tremendous success!

The Tucson, Arizona, local, No. 771, makes its rehearsal hall available for meetings and sessions of school musicians newly graduated or soon-to-graduate from the city's high schools. A very good idea!

Writes N. J. Hagarty, secretary of Local 60, Pittsburgh, in the local's periodical, "The Pittsburgh Musician," "Once again the old propaganda is being spread that an individual, group of individuals, owner, manager or operator

must go through booking agent, manager or representative to secure the services of one musician, or a musical act or a concert or dance orchestra. This is hokey, baloney as well as poppycock.

"There is no law, ruling, regulation or directive that forces a musician singly or in groups to

'go through a booker.' Every soloist or leader has the right to book his own work by direct contact with the employing party. If you encounter any pressure or 'I hear' stuff, bring your story to the local office. We'll take care of it in favor of the musician in a hurry."

(Continued on page forty-four)



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Geraldine Merrier, a member of Local 203, Hammond, Indiana, and a band leader in that city, was crowned "Festival Queen" at the annual Calumet City Labor Day Festival. This city, also in the jurisdiction of Local 203, is one of the few cities to honor Labor annually on its Big Day.

Of interest in the world of

# CHAMBER MUSIC

★★ In Paterson, New Jersey, a chamber music series is being held in the YM-YWHA: on December 3, the Paterson Trio (piano, Isadore Freeman; violin, Isabelle Wegman; cello, Carl Wegman); on January 28, the Musart Quartet (violins, Karl Kraeuter and Eugenie Dengel; viola, Renée Galomir Hurtig; cello, Gerald Maas; guest artist, Isadore Freeman); and on February 25, the New York Chamber Ensemble Woodwind Quintet. This latter group, founded by Dimitri Mitropoulos, consists wholly of members of the New York Philharmonic. Its members are: John Wummer, flute; Engelbert Brenner, oboe; Stanley Drucker, clarinet; Manuel Zegler, bassoon; and Ranier de Intinis, French horn. Isadore Freeman is the guest artist.

The music chairman of the concert series is Martin Krugman.

★★ Five chamber music concerts are being given this season at the Pennsylvania Academy of the Fine Arts, in Philadelphia, under the musical direction of Vladimir Sokoloff. These are presented under the sponsorship of the MPTF, with the cooperation of Local 77, and of the Fredric R. Mann Foundation.

★★ The music department of the American University, Washington, D. C., is offering a new course this session in Chamber Music Literature. It is being given by George Steiner, Assistant Professor of Music at the University and Director of the American University Chamber Music Society.

★★ Dr. Alfred Mann, head of the Music Department of Rutgers University, is the director of a series of chamber music concerts held at the Newark (New Jersey) Museum. However, since he is the recipient of a Guggenheim Fellowship this year, the details of the series are being handled by James R. Douglas, assistant Professor of Music at Rutgers. On December 7 a program of violin music will have Edith Eisler performing, accompanied by Betty Rosenblum. On January 4, 1959, the guest artists will be Patricia Neway, mezzo-

soprano, and clarinetist George M. Jones, instructor in music appreciation at Douglass College. On February 1, 1959, William Masselos will be guest pianist. (Mr. Masselos is to be soloist with the New York Philharmonic in March.) Dr. Mann plans to return to this country in time to conduct the Collegium Musicum of Rutgers University at the Museum on March 1, which will mark the final performance of the season.

★★ The Oberlin String Quartet placed fourth in an international competition held in Leige, Belgium, September 6 through 12. This group was the only American quartet to rank among the top four. The quartet includes Andor Toth, violin; John Dalley, violin; William Berman, viola; and Peter Howard, cello.

Oberlin String Quartet: Andor Toth and Matthew Raimondi, violins; William Berman, viola; and John Frazer, cello.



★★ The Cleveland Chamber Music Society and radio station WERE have combined with radio stations WKSU-FM (Kent State University), WAKR-FM, Akron, and WNCO-FM, Ashland, to form a statewide concert network of live chamber music. This "Cleveland Chamber Music Society network" will broadcast the entire series of seven Tuesday evening concerts of the Cleveland Chamber Music Society, as well as I Musici (January 20), the Hungarian Quartet (February 17), the Budapest String Quartet (March 3), and the New York Woodwind Quintet (April 7). These free broadcasts are being presented through the Music Performance Trust Funds of the Recording Industries with cooperation of Local 4, Cleveland.

★★ The Twin Cities Trio—Beata Blood, Rubi Wentzel and Virginia Krumbiegel—appeared in November with the Fergus Falls Symphony playing the Beethoven Triple Concerto for violin, cello and piano. In January the trio will appear on television as part of a series of programs on baroque music.

Active in the musical life of the Twin Cities, the members of the trio are all members also of both Local 73, Minneapolis, and Local 30, St. Paul. Mrs. Wentzel belongs also to Local 802, New York City.

★★ The Kohon String Quartet—Harold Kohon and Raymond Kunicki, violins, Bernard Zaslav, viola, and Richard Kay, violoncello—will be in residence at Columbia University for the 1958-59 season. The quartet is well known in New York from its frequent participation in the Composers Forum series, the Twilight and Interval Chamber Music series, and the concerts of the National Association for American Composers and Conductors. It has also appeared in concerts at Woodstock, New York, and at the Library of Congress, in Washington, D. C.

The Columbia University concerts, designed for the benefit of the entire city as well as of



The Flor Quartet. Seated, left to right: Alan Iglitzin, viola, and Samuel Flor, violin. Standing, left to right: Paul Thomas, cello, and Walter Targ, violin.

the campus, will include a program of contemporary string quartets and a program of music by Columbia composers, both open to the public. A historical program has been arranged especially for Columbia College undergraduates.

The members of the quartet will not only act as consultants to the University Orchestra's string section, but will also appear as soloists with the orchestra under Howard Shanet.

★★ Begun as a tentative experiment six years ago, the Washington Square Park series of free chamber music concerts now are an accepted and eagerly awaited part of the musical life of New York City. The five concerts in this year's series, sponsored jointly by the Music Performance Trust Funds of the Recording Industries through the cooperation of Local 802 and Washington Square Association, not only attracted audiences from all parts of the city and beyond, but were also an integral part of the cultural life of the Washington Square-Greenwich Village community.

★★ For more than a year the Chicago Chamber Orchestra has presented free concerts in the Garden and in the galleries of the Art Institute of that city. The MPTF of the Recording Industries, with the cooperation of Local 10, Chicago, has matched concert for concert, those which were financed by voluntary gifts or other sources. While the Art Institute has cooperated in the presentation of these concerts, the initial effort has been made by a group outside, headed by Mrs. Frank Theis, and including the conductor of the orchestra, Dieter Kober.

Now a committee on music has been formed, and Dr. Kober has been named Director of Music of the Art Institute.

★★ Hartt College of Music of the University of Hartford, Connecticut, is featuring faculty artists this season in its Hartt String Series. The five programs, presented in the Hartt Auditorium, are open to the public. The various soloists are Nathan Gottschalk, violinist,

October 26; Cynthia Otis, harp, December 3; Bela Urgan, violinist, and Leo Rewinski, pianist, February 4; and Dorothy Fidler, cellist, and Irene Kahn, pianist, April 27. The Hartt String Quartet will appear at each of the concerts and will be the whole attraction at the March 16 concert.

★★ The Flor Quartet has opened its ninth season at Macalester College, in St. Paul, Minnesota. Made up of members of the Minneapolis Symphony—Samuel Flor and Walter Targ, violins, Alan Iglitzin, viola, and Paul Thomas, cello—it has as assisting artists the pianists Gertrude Flor, Thelma Hunter, Alexander Tcherepnin and Bernard Weiser.

★★ In this, its nineteenth consecutive season, the McGill Chamber Music Society of Montreal, Canada, is presenting six concerts with Alexander Brott, musical director of the society, conducting the Chamber Ensemble consisting of some of that city's foremost string players. In the concerts yet to be given, that of January 7 will be devoted to J. S. Bach's *Art of Fugue*, with John Newmark at the piano; January 21 will have Jean-Paul Jeanotte as solo tenor; April 29, the violinist, Henrik Szeryng; and the final concert, Kenneth Meek, organist.

★★ The American University Chamber Music Society, directed by George Steiner, has scheduled six concerts this season, including the presentation of Charles Lassuer, eminent Swiss pianist, and the innovation of having several of the programs performed "in the round." The members of the quartet are George Steiner, first violin; Donald Radding, second violin; Richard Parnas, viola; and Morris Kirshbaum, cello.

★★ "Antient Concerts," Homer Wickline, director, presents its first season of Renaissance and Baroque music in the Y.M. and Y.W.H.A. in Pittsburgh this season. Founded by Patty Grossman, Conrad Seamen and Homer Wickline, Antient Concerts consists of seven instrumentalists performing on instruments of another age, and singers.

★★ "New Music Evenings" are a series of programs presented in Los Angeles by the University of California under the auspices of the UCLA Composers Council. The emphasis is on new music and the evenings are built around the works of distinguished visiting composers and around the works of less known young composers. James MacInnes is the program coordinator.

★★ "Monday Evening Concerts" of Los Angeles has been awarded a grant from the Fromm Music Foundation of Chicago for the performance of contemporary music during the 1958-59 season. Under the terms of the grant, Monday Evening Concerts will designate one event of its regular subscription series as a Fromm Foundation Concert, on which evening it will feature works commissioned by the Foundation and works now recognized as twentieth-century classics. The conductor will be Robert Craft.

Other works commissioned by the Foundation will be performed during the season, notably Ernst Krenek's *Sestina* for soprano and small instrumental ensemble, to be con-



The Twin Cities Trio: Beata Blood, violin and viola d'amore; Rubi Wentzel, cello and viola da gamba; and Virginia Krumbiegel, piano and harpsichord.

ducted by the composer with Marni Nixon as soloist. The *Sestina* was given its world premiere last winter at a Fromm concert in New York City.

★★ The name of the Stanger Chamber Orchestra has been changed to the Boston Little Orchestra, Russell Stanger, its musical director, announces. This ensemble of first-chair instrumentalists from the Boston Symphony, appeared in New York's Town Hall November 16. Frank Glazer was pianist in the Bach Concerto No. 1 in D minor.

★★ The Fine Arts Quartet, based in Chicago, and consisting of Leonard Sorkin and Abram Loft (first and second violins), Irving Ilmer, viola, and George Sopkin, cello, is currently making a tour of the United States, presenting concerts in New Jersey, Connecticut, West Virginia, Illinois, Michigan, Texas, Arkansas, Florida, Tennessee, Ohio, California, and Washington.

★★ A chamber series of five events is being presented this season by Concert Associates, Inc., in Carnegie Recital Hall, New York. The series includes the Trio di Bolzano, December 5; the LaSalle String Quartet, February 7; Philippe Entremont and Maurice Gendron (cello and piano), February 27; Rampal and Veyron-Lacroix in a flute and keyboard recital, March 17; and Walter Trampler and Gregory Tucker in a viola and piano recital, April 6.

Personnel of the two ensembles are as follows: *Trio di Bolzano*: Sante Amadori, cello; Giannino Carpi, violin; Nunzio Montanari, piano. *LaSalle String Quartet*: Walter Levin, violinist; Henry Meyer, violinist; Peter Kamnitzer, violist; and Jack Kirstein, cellist.

★★ A new chamber group has been formed in Boston, the American Sinfonietta. The personnel is made up of thirty-three professional musicians, and the instrumentation consists of strings, double winds and percussion. The conductor of the group is Attilio Poto and the manager, Joseph Pistorio.

# Official Business COMPILED TO DATE

## CHANGES OF OFFICERS

Local 9, Boston, Mass.—President, George E. Harris, 56 St. Botolph St., Boston 16, Mass.  
 Local 358, Livingston, Mont.—President, Don R. Divine, 223 West Park St. Phone: AC 2-2350.  
 Local 419, Bluefield, W. Va.—Secretary, Paul L. Watkins, 323 Jones St.  
 Local 525, Dixon, Ill.—Secretary, Richard Snyder, 924 Franklin Grove Road.  
 Local 658, San Antonio, Texas (colored)—Secretary, Winifred Bruce, 434 Honey Blvd., San Antonio 3, Texas.  
 Local 688, Wichita Falls, Texas—Secretary, Othell Stapp, 1623 Best St. Phone: 767-2722—767-4261.  
 Local 814, Cincinnati, Ohio (colored)—Acting Secretary, Alex Baker, 1316 Burdette Ave., Cincinnati 6, Ohio.

## CHANGES IN ADDRESSES OF OFFICERS

Local 58, Fort Wayne, Ind.—President, Richard E. Alexander, 4225 South Lafayette St. Phone: Kenmore 2237.  
 Local 155, Hyannis, Mass.—President, Melvin von Roseninge, Main St., P. O. Box 422, Harwich, Mass. Phone: Harwich 79. Secretary, Roger T. Gott, Jr., Main St., P. O. Box 422, Harwich, Mass. Phone: Harwich 79.  
 Local 225, Coeur d'Alene, Idaho—Secretary, Charles A. Best, 702 Foster Avenue.  
 Local 358, Livingston, Mont.—Secretary, James L. Copenhaver, 225 South "L" St. Phone: AC 2-1715.  
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 Local 466, El Paso, Texas—Secretary B. Casciano, Symphony Hall, 503 North Santa Fe Street.  
 Local 674, Covington, Va.—Secretary, L. G. Chappell, 1132 Madison Ave., Clifton Forge, Va.  
 Local 681, Centralia, Ill.—Secretary, Billy Stonecipher, 722 South Locust. Phone: 6180.  
 Local 717, East St. Louis, Ill.—Secretary, Walter Striker, 711 North 11th St.

## WANTED TO LOCATE

Goldsmith, Ernie, member Local 159, Mansfield, Ohio.  
 Roland, Stan (Roland S. Buseth), former member Local 387, Jackson, Mich.  
 Anyone knowing the whereabouts of the above will please get in touch with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark, N. J.

## PLACED ON NATIONAL DEFAULTERS LIST

The following are in default of payment to members of the American Federation of Musicians either severally or jointly:  
 Skyroom, The, and A. R. Filiatrauen, Tucson, Ariz., \$1,075.80.  
 Cass, Bob, and Eric Lansdown, Arcadia, Calif., \$450.00.  
 Aurora Club, and Mr. and Mrs. Matton, Nice Lake County, Calif., \$150.00.  
 Candlelight Restaurant, and Jolene Lynn, Joliet, Ill., \$350.00.  
 Casa Madrid, The, and Armand Fournier, Bass River (Hyannis), Cape Cod, Mass., \$734.66.  
 Idle Time Bar, and Floyd Atherton, Skandia, Mich., \$86.00.

Zwilmeyer, Lud, Las Vegas, Nev., \$600.00.  
 Mitzel, George, Las Vegas, \$600.00.  
 Club 208, and Joseph Deni, Bound Brook, N. J., \$390.00.  
 Powell's Lounge, and Teddy Powell and WideWay Corp., Newark, N. J., \$500.00.  
 Gen's Paradise, and Silburn Gray, Brooklyn, N. Y., \$215.00.  
 Hotel Leroy, and Ida Kranas, Loch Sheldrake, N. Y., \$91.66.  
 Mitchell, W. J., Durham, N. C., \$155.  
 Payne, James L., Fayetteville, N. C., \$119.00.  
 Ocean Plaza Ballroom, and George Furr, Wilmington, N. C., \$275.00.  
 Graham, Lan, and George Yulick, Schuylkill Haven, Pa., \$625.00.  
 Clardy, George, Clarksville, Tenn., \$200.25.  
 Lone Star Rodeo, and Robert Estes and Col. Jim Eskew, Baird, Texas, \$640.00. (Also under Misc.)  
 Bay Shore Hotel, and Frank L. Brown, Newport News, Va., \$500.00.  
 Caroline Ballroom, and Paul Merkle, Caroline, Wis., \$300.00.  
 Tasse, Gerald, Montreal, P. Q., Canada, \$75.00.  
 Lone Star Rodeo, and Robert Estes and Col. Jim Eskew, Miscellaneous, \$640.00. (Also under Baird, Texas.)

## DEATH ROLL

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 Boston, Mass., Local 9—Alice Clahane, T. Parker Clarke, Helen L. Eaton, Paul Fedorovsky, Frank A. Remick, Angelo Tollis.  
 Cambridge, Ohio, Local 415—S. R. Cain.  
 Cincinnati, Ohio, Local 814—Artie Matthews.  
 Detroit, Mich., Local 5—Thomas Milvihill.

Dubuque, Iowa, Local 289—Miriam Scheyer.  
 Elizabeth, N. J., Local 151—William Bartow.  
 Indianapolis, Ind., Local 3—Carrie Lois Lewis.  
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 Norfolk, Va., Local 125—Samuel Hardy Wilson.  
 Ottawa, Canada, Local 180—Larry Cousineau.  
 Pittsburgh, Pa., Local 60—Gaylord Yost.  
 Portland, Maine, Local 364—Hope E. Moulton.  
 Rockford, Ill., Local 240—Lillian R. Rote, George Dobler.  
 San Francisco, Calif., Local 6—Margorie Coletti, F. Graham Tollit, Margaret Bogolio, Philip Longo, Roland W. Working, Lottie C. Ludes, Joseph Weiss.  
 St. Paul, Minn., Local 30—Alfred Dann, Maurice E. Kneissel.  
 Toronto, Ont., Canada, Local 149—Wm. A. Charles, Norman Chuck, J. H. (Joe) McNeillie, S. C. Mowat, E. Kathleen Wallis.  
 Washington, D. C., Local 161—Fannie Q. Barr, Charles F. Jeter, Dave McWilliams, R. R. Stratton.  
 West Lafayette, Ind., Local 162—Warren W. Carr, Pietro Gabetti, Earle "Deac" Watson.

# CLOSING CHORD

(Continued from page twenty-six)

## DR. S. R. CAIN

Dr. S. R. Cain, president of Local 415, Cambridge, Ohio, passed away on October 27.  
 Born at Fly, Ohio, he practiced dentistry for about forty years. He was a member of the Federation for thirty-two years and served as president of Local 415 for the past fifteen years. Dr. Cain was a delegate to fifteen Conventions of the Federation.

## HENRY R. HALLBAUER

Henry R. Hallbauer, a member of the executive board of Local 400, Hartford, Connecticut, died September 10.  
 Mr. Hallbauer was born in Hartford on February 15, 1896. He was a graduate of the Yale School of Music and was a proficient arranger and composer. At the time of his death he was leader of the Insurance City Band.

## GEORGE W. SNYDER

George W. Snyder, a life member of Local 135, Reading, Pennsylvania, died on June 15 at the age of ninety. He served as president and treasurer of the local until his retirement in 1948. At that time he was made an honorary board member. He was vice-president emeritus of the Penn-Del-Mar Conference and attended many of its Conferences and many Conventions of the Federation.

Mr. Snyder was also active in many civic organizations and was one of the organizers of the Reading Symphony Orchestra in 1913.

## EDWARD J. McENELLY

Edward J. McEnelly, once known as the "Waltz King" of New England, passed away August 31 at the age of seventy-nine.  
 Born in Milford, Massachusetts, he joined a number of bands and traveled with them throughout New England. In 1917 he settled in Springfield, Massachusetts, with a band of his own. The five-piece band soon expanded to fourteen pieces. For many years the McEnelly Orchestra played at the Riverside Park and the old Butterfly Ballroom. In 1936 Mr. McEnelly made his final appearance with his orchestra because of failing health.

In recognition of the contributions made by Mr. McEnelly to the music profession and for his outstanding service to Local 171, Springfield, that local appointed him to the position of Sergeant-at-Arms for life which entitled him to all the benefits of the local.

## WANTED BY THE F.B.I.



WILFORD PAUL CASHMAN, with aliases: Thomas Herbert Cashman, Thomas Sheaffer, is being sought by the F.B.I. for unlawful flight to avoid confinement for various crimes.

He was sentenced to serve seven to fourteen years in the penitentiary on November 1, 1943, in Blair County, Pennsylvania. There has been no indication that he is armed or dangerous. His occupations include laborer and amateur bass viol player. He has knowledge of taxidermy.

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

# Where they are playing

(Continued from page six)

Polka Band by the National Ballroom Operators' Association for 1958. This makes the third consecutive year the band has won this honor . . . Frankie Chermak's Orchestra, organized last year, plays at the Marigold Ballroom in Minneapolis, Minn., every Saturday night and for special parties held there. The personnel includes Curley Karles, Larry Goodrick, John Reynolds, Leon Benike, Walter Fetsch, Gordy Nelson, Frankie Chermak, Stuart Johnson, Hal Saunders and Dick Davis.

## CHICAGO

The Don Glasser Orchestra recently completed a record run of twenty-six straight weeks at the New Vogue and is booked for a return date on February 20 . . . Henry Frank and his Orchestra have supplied the musical entertainment at the Northwest Ballroom every Friday and Sunday for over three years. On piano there is Henry Frank, Willard Allen plays flute, clarinet and sax. Peter Keserich, drums, and Henry Keller, trumpet . . . The London House has signed Gene Krupa for a month beginning December 17. . . Jerry Fifer and his Orchestra are being held through the holiday season at the Valley View Restaurant, plus filling additional engagements in the Chicago area this month.

## EAST

The sixth annual Newport, R. I., Jazz Festival will be held next year the weekend of July 4 at Freebody Park just as in previous years. Another youth band will be organized for the festival by a member of its Board of Directors, Marshall Brown. The band will be made up of student musicians selected from the Greater New York area, ranging in age from thirteen to eighteen.

The Note-Smiths (William Bitterner, guitar; Carl Gurtler, tenor sax; Norwood Edmondson, bass; and Gary Downz, drums and leader) are doing a series of modern jazz recitals, covering schools in Allegany County, Md. These recitals are made possible through a grant from the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 787, Cumberland, Md. . . . The Gigosos (Jake Needleman, drums; Ray Maddox, sax; and Johnnie B., piano and vocals) are currently performing at the Surf Club in Baltimore, Md.

Organist Don Polvere is rounding out his second year at Tallino's Restaurant, Brookline, Mass. . . . The Al Vega Trio opened November 17 at the Sherry Biltmore Hotel in Boston, Mass.

The Jimmy Salonia Band (Jimmy Salonia, trumpet and leader; Sam Vinci, sax; "Doc" Walmsly, piano; and Jack Bussell, drums) entertains at various spots in Connecticut and at the present is doing remarkably well with three to five nighters a week. On September 28 the band played for the Connecticut State Conference held at Middletown, and was accorded high praise. In fact, the boys were honored by a resolution signed by Frank B. Field, chairman of the Resolutions Committee of the Conference.

The Sol Yaged Quintette plays jazz sessions every Tuesday evening at Teddy's Back Room, Jackson Heights, N. Y. The quintette is made up of Sol Yaged, Harry Shapperd, Marty Napolian, Chubby Jackson and Mickey Sheen . . . Eddy Manson, known as the "Heifetz of the Harmonica," will switch to the clarinet when he appears at the weekly jazz concerts held every Monday at the Levitt House Beach Club in Whitestone, Long Island, N. Y. . . . The Jerry Jaye Trio (Gene Newman, drums; Neil Marvel, guitar; and Jerry Jaye, bass) settled at the Elm Grove Inn, Rochester, N. Y., on December 2 for a fourteen-week stay . . . Paul Jouard and his Orchestra begin their tenth year at the Lake Placid Club in Essex County, N. Y., on December 20.



Guild "Cozy" Holmes on drums, Jim McCarthy leading on trumpet, and Ken "Deacon" Roberts on piano, have been engaged at the Chase House located near Greenfield, Massachusetts, for the past seven years. They also play at the Gables Food Shop for private banquets and wedding receptions. The boys are members of Local 621, Greenfield.

Phil Raskind, assistant conductor, arranger and first trumpet of the Palace Theatre in New York City, is now leading his own band at the Fairmont Lodge in Lakewood, N. J. He will also continue his chores as solo trumpet for the Ringling Brothers Circus and the Rodeo at Madison Square Garden.

Organist Stan Conrad is featured nightly at the Driftwood Cocktail Lounge in Pittsburgh, Pa. . . . The Larry Faith Orchestra is spending the winter at the Horizon Room there . . . Al Raymond and his eleven-piece orchestra start their third year as the house band at St. Alice's Social Center in Upper Darby, Pa., this month. Charlette Wexler is the band's vocalist.

## NEW YORK CITY

Pianist George Rickson recently celebrated his nineteenth year at Jack Stutz's Gamecock Cafe . . . Erroll Garner is due for a Carnegie Hall appearance in January.

## CANADA

The Bob Paradis Trio (Bob Paradis, accordion and leader; Frank Gagnon, sax; and Marcel Robitaille, drums) works at the Club Center Crique Montmogny, Quebec, P. Q.

## ALL OVER

Oliver Pacini, strolling accordionist at the Allegro Club (formerly the Waikiki Club) in Honolulu, Hawaii, has been named entertainment director of the establishment.

Sir Judson Smith arrives at the Grand Bahama Club, West End, Bahamas, on December 18 for six weeks. This engagement is followed by a February 1 entry at the British Colonial Hotel, Nassau, Bahamas.

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# Symphony and Opera

(Continued from page seventeen)

ber 14 with *Turandot*, followed on November 4 by *The Merry Widow*. *Carmen* is scheduled for December 5; *La Bohème*, January 12; *Madame Butterfly*, February 3; and *La Traviata*, March 13.

The Metropolitan Opera Company is visiting Philadelphia seven times, which is one more visit than it usually makes. It presented *Boris Godunov* on November 11 and *Cavalleria Rusticana* and *Pagliacci* on December 2. Other performances scheduled in that city are *Manon Lescaut*, December 16; *Rigoletto*, January 13; *Lohengrin*, February 24; *Macbeth*, March 10; and *Wozzeck*, March 31.

The Honolulu Symphony Society publishes a neat little pamphlet giving the news of the orchestra, its enterprises, schedule for the season and any other pertinent information. The Rochester Philharmonic has a similar periodical, as well as the National Symphony Orchestra of Washington, D. C. These small papers serve to focus the interests of the respective orchestras, as well as give a means of publicizing future events . . . In a comprehensive report published in the Minneapolis *Star and Tribune's Picture Sunday Magazine*, the cultural life and achievements of Minnesota were described in thirty-five full-color pictures. Photographs of the Minneapolis Symphony and its three distinguished conductors, present and past—Eugene Ormandy, Dimitri Mitropoulos and Antal Dorati—were included in this section. Dated October 19, it was prepared under the guidance of John K. Sherman, Minneapolis *Sunday Tribune*

arts editor, Charles McFadden, editor of *Picture Sunday Magazine*, and Ken Carley, assistant editor of *Picture* . . . Believing that it will be of interest to his audiences to gain insight into conductors' views on music, Julius Hegyi, conductor of the Chattanooga (Tennessee) Symphony, has invited four of his colleagues, David Van Vactor of the Knoxville Symphony, Anthony Rasis of the Oak Ridge Symphony, Vincent de Frank of the Memphis Symphony, and Roland Johnson of the University of Alabama Symphony, to annotate the programs of the Chattanooga Symphony during the 1958-59 season.

Severance Hall, home of the **ACOUSTICS** Cleveland Orchestra, had its entire stage area rebuilt during the past summer. Floor carpetings were replaced with tile and a sound-absorbent curtain was removed. Behind the stage shell of finest plywood a vertical layer of sand, up to a height of nine feet, gives density to the structure, allowing no resonance to escape. The wood panels of the shell are curved in such a way that the sonorities are "mixed" on stage by being reflected in different directions simultaneously and projected into the hall without loss of quality or power. This sand fill and convex panelling are, according to A. Beverly Barksdale, the orchestra's manager, believed to constitute "firsts" as acoustical devices in present-day concert halls . . . Detroit's Ford Auditorium has also received a new acoustical shell, personal gift of Mrs. Edsel B. Ford and members of the Ford family.

For its eleventh consecutive **LOUISVILLE** season the Louisville Orchestra, under its musical director Robert Whitney, is presenting the world premiere performance of a work commissioned by the orchestra on each of its subscription concerts. The first concert, October 29, featured Paul Ben-Haim's composition entitled *To the Chief Musician, Metamorphoses for Orchestra*. Ben-Haim is a Tel-Aviv composer, and the consulate general of Israel, I. D. Unna, was present for the premiere. Other premieres for the season include works by Benjamin Lees, Bohuslav Martinu, Nikolai Lopatnikoff, Klaus Egge, and Wallingford Riegger. During the past ten seasons the Louisville Orchestra with local funds supplemented by a grant from the Rockefeller Foundation has presented 110 world premieres of works commissioned by the orchestra and twenty-one world premieres of student award winning works. Some \$50,000 of Louisville funds and almost \$100,000 of the Rockefeller grant have been paid to composers in commissioning fees during this period.

**PREMIERES** Harald Saeverud's *Minnesota Symphony*, commissioned by the Minnesota Statehood Centennial's Committee on the Arts, was a special

feature of the opening concert of the Minneapolis Symphony's fifty-sixth season, late in October. The program, conducted by Antal Dorati, opened with William Schuman's *American Festival Overture* . . . The Concerto for Orchestra by Witold Lutoslawski was given its American premiere December 4, when Stanislaw Skrowaczewski conducted the Cleveland Orchestra in its performance . . . The first New York performance of Klaus Egge's Symphony No. 1 will occur on December 6, when the Brooklyn Philharmonia Orchestra gives it under Siegfried Landau . . . On November 18 John Sebastian played the American premiere of the Villa-Lobos Concerto for Harmonica and Orchestra with the Oklahoma City Symphony . . . As guest conductor of the Houston Symphony at the December 15 and 16 concerts, Walter Susskind is presenting two Houston "first" performances: excerpts from Britten's *Peter Grimes* and excerpts from Berg's *Wozzeck* . . . The opening concert this season of the Indiana University Philharmonic included the world premiere of Thomas Beversdorf's Third Symphony. Tibor Kozma, conductor of the Philharmonic, has called this symphony "one of the best American works I have ever come across" . . . The Civic Symphony Orchestra of Boston opened its thirty-third season November 20 with a "first performance" of Alan Kemler's Introduction and Allegro. This orchestra has for its objectives: to give continued orchestral experience to its members, promote soloists and provide scholarship awards for its members . . . As soloist with the National Orchestras Association November 11, Sidney Harth played the first New York performance of the Herbert Elwell Concert Suite for Violin and Orchestra . . . Jorge Bolet performed the world premiere of the Concerto for Piano and Orchestra by the American composer John LaMontaine, at the November 25 concert of the National Symphony Orchestra under Howard Mitchell . . . World premieres being presented by the Oklahoma City Symphony this season are Elie Siegmeister's Symphony No. 3, and David Ward's Suite for Alto Saxophone and Orchestra.

On October 29, Victor Borge **BENEFITS** acted as guest conductor and soloist for the Hartford (Connecticut) Symphony, in a fund-raising concert for the orchestra . . . The second pension concert of the Philadelphia Orchestra, January 11, will be led by Sir Thomas Beecham, and will be one of his "Lollypops" programs. On October 31 was presented, as a pension benefit for the orchestra, a repeat performance of the *Messiah*.

The listing of the position of **AMERICAN** orchestras in regard to the number of American works performed in the 1957-58 season, appearing in the National Music Council Bulletin reveals: that the New York Philharmonic presented thirty-four such works, more than any other orchestra on the list; that the National Symphony came first in *percentage* of works by American-born composers; and that the Detroit Symphony came first in percentage of works by American-born and naturalized composers, plus those of foreign-born composers living in the United States.



At the home of Mrs. Roosevelt, Maestro Wilfrid Peltier and Mrs. Eleanor Roosevelt met to discuss final plans for the opening concert of the "Evenings by the River" series sponsored by the Lower East Side Neighborhood Association last summer. The first concert on July 1 at the East River Amphitheatre was conducted by Maestro Peltier. Mrs. Roosevelt, Honorary Chairman, was guest speaker at the first performance.



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# Educational Notes

(Continued from page thirty-three)

★★ The National Biennial Convention of the eighty-third year of the Music Teachers National Association will be held in Kansas City, Missouri, February 24-28, 1959. The convention is designed to help meet the in-service needs and to encourage professional growth for teachers in every branch of music, including unaffiliated private music teachers. MTNA now has a membership of 10,000 teachers. Among the speakers will be William Schuman of Juilliard and Howard Hanson of Eastman.

★★ Aksel Schoitz, Dr. Myron Schaeffer, Dr. Elemer Nagy and Paul Brodie were new appointments this year to the faculty of the Royal Conservatory of Music of Toronto.

★★ Dr. Walter Ducloux, head of the opera department in the University of Southern California School of Music for the past five years, has also been appointed conductor of the University Symphony Orchestra and head of the conducting department.

★★ As new director of bands in the School of Music of Duquesne University, Don McCathren has organized three separate bands, the first being a sixty-piece balanced ensemble composed almost exclusively of music majors. He has also organized a second concert band and a marching band.



Don McCathren, director of bands at Duquesne University, Pittsburgh, Pennsylvania, leading his newly formed sixty-piece ensemble in its campus debut.

## MODERN DRUMMING

(Continued from page twenty-five)

beat. It generates heat, which seems to emanate from the contact of the drum stick with the cymbal.

Charlie does not play an overbearing after-beat. While it is strong, it never dominates the feeling of "four." He uses the popular "rocking motion" on his hi-hat, but sometimes prefers to use the "dancing motion" which is so closely associated with the drumming style of Art Blakey. This latter method involves keeping the ball (toes) of the left foot down on the pedal, while the heel of the foot is suspended in mid-air. The front part of the foot (balls and toes) snaps down hard on the two and four (after-beat) resulting in a very heavy effect.

Charlie Persip is an excellent drummer, and a good example for the aspiring jazz drummer to observe and study. However, it is my belief that he has not as yet reached his full potential. Therefore, within the next few years, we can look forward to even greater drum-mistic achievements from this very talented young man.



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# MUSIC IN THE U. S. S. R.

(Continued from page eleven)

and often two orchestras are steadily employed for alternate performance and rehearsal. The opera house in Leningrad, for instance, keeps an orchestral personnel of 128 men and five conductors.

Working conditions and hours per week are determined by committees which include representatives of the players. I did not get precise data on the choral singers of the Soviet, but the choruses are so professional and so prominent in the musical life of the country, that I presume conditions are somewhat similar, making allowances for the fatigue quotient of the human voice. Professional choruses would be required in the same institutions employing orchestras.

Those young graduates who have trained to be soloists have already had considerable experience in public before their graduation from the conservatory. The ability to meet the public is built into their training program. Consequently, they are given social-economic status as soon as they graduate as young soloists. They are provided with concerts in small concert halls, and as they grow in artistry and experience they are moved up in rating and opportunity. Their initial, basic income is about 24,000 roubles (\$6,000) per annum. They, also, may add to their basic income by teaching. In fact, they are expected, but not required, to teach.

As the soloists grow in stature, they are sent abroad as cultural ambassadors; first to the remote capitals of the U.S.S.R., and then to the more remote culture centers of those nations who are affiliated with the U.S.S.R. Finally, the most mature artists are sent to western nations. The major symphonic orchestras also tour the Orient and Western Europe in addition to the Socialist bloc.

## JOSEPH LEVINE

(Continued from page fifteen)

Beirut and found it had no symphony orchestra at all! Out he went and combed every dive and nitery in the city—finally coming up with twenty-four hepcats who, within a matter of hours, were somehow transformed into proud and competent classicists.

But for a real obstacle race with time, the session at Guayaquil set the record. As Levine tells it, in an article published in *The Saturday Evening Post* of June 7, 1958, "Guayaquil is a jungle waterfront town, fascinatingly complete, down to dark alleyways, shrunken heads in the junk shops, and disreputable characters lounging in doorways. We arrived in the morning and were scheduled to open that evening at the Nueve de Octubre, a movie house which supposedly had been converted into a theater suitable for our troupe of fifty dancers. The stage was so small that a string quartet would have been crowded for elbow room. There were no 'lines' from which to hang our backdrops. There were no light panels, no spotlights.

"My biggest enemy was lack of time. I had only three hours of rehearsal to familiarize the local musicians with our difficult program. . . . When it came time to start the rehearsal,

The best young soloists often compete in international competitions. Prize winners are naturally advanced more quickly. The most celebrated soloists have very heavy schedules. They must give many concerts in the U.S.S.R., tour in affiliated countries and even as far west as the U.S.A., while, during the same period, making records and teaching the gifted youth. Thus, schools of artists are developed. A whole crop of young violin virtuosi is developing in the U.S.S.R. under the leadership of David Oistrakh, who, I am informed, teaches nineteen hours a week at the Moscow Conservatory when he is at home.

Of course, the top-flight artists are highly compensated both in prestige and income.

Conductors rise in prestige and income in much the same way as do solo artists. They are outstanding musicians and carefully cultivated for the maximum-optimum achievement.

The life of the composer is quite different. If youngsters in the primary and secondary music schools show an interest in writing music and seem to be talented, they are encouraged. If this aptitude develops fast enough, they are allowed to compete in entrance examinations for the conservatory. If they evidence real ability and drive after three years of severe training in the conservatory, they are given small commissions to write radio, television or theater music.

In this way, the best of each class are selected and supported until they graduate (after five years) as full-fledged young composers who are qualified to be considered for membership in the Composers Union of the U.S.S.R.

Membership in the Composers Union guarantees an annual initial income of about 24,000 roubles (\$6,000) per annum. Composers may augment their basic income by

we found that there were no music stands and not a chair in the building. In fact, there was not even an orchestra pit—just a gaping hole in front of the stage, filled with old lumber.

"Taking off my coat and tie, I rolled up my sleeves and was soon working side by side with the musicians who were trying to clear the pit of the lumber. My associate conductor at that time was Jaime Leon; he was able to locate wooden chairs from a nearby funeral parlor and music stands from the local conservatory. The electricians were warned that lights for the music stands would be needed by curtain time. We finished our rehearsal on schedule."

That evening, returning to the concert hall, Mr. Levine noticed through the pit door that the audience had already taken its place. But he noticed also, to his horror, that not one music stand had a light. However, the electrician was rectifying that in his own way. "He had a system," says Mr. Levine in his *Post* article, "which was undeniably fast, but so fraught with potential danger that I could only watch his progress with horrified fascination.

"With frenzied haste he separated the double-strand electric wires, peeled their ends down to the bare copper and plugged them

teaching and by the quantity and quality of their output.

If a young composer produces a large work on his own initiative, he may submit it to a central committee of the Composers Union. If the work is found worthy, it is performed and tape-recorded for further study. If the work is unusually successful, it may have many performances throughout the U.S.S.R., be recorded and published.

Each plateau of success assures the composer greater prestige and higher income. Of course, the composer receives the same medical care and insurance as the performers; but they have much more opportunity for large compensation than the orchestral or choral musician. If they make significant contributions to the literature of symphony, ballet, opera, choral music, chamber music or teaching materials for the youth, their prestige and income steadily rise.

The best composers are well taken care of in many ways; such as, country homes where in they may retire for long periods of time to concentrate on their work. The less renowned composers are allowed to go to "Composers Colonies" for periods of as long as six months. There they are given separate composers' studios in which to work, but take their meals in a central recreation center. Their families may also live there, but at their own expense.

The life of the professional composer may be very rewarding in the U.S.S.R., but it may also be very precarious. He must be a consistent and surefire producer; and his position is determined by the success of his music, and the impact of his teaching—one almost as much as the other. And like all prominent public figures in all countries, he lives in a glass house in which there is no hiding.

In my third article I will discuss the social, economic and cultural attitudes and conditions which determine the musical life of the U.S.S.R.

into outlets. He then handed light bulbs, burning brightly, to the musicians. Most of the orchestra men wound the cords clumsily around the tops of their music stands. The bulbs then lay directly on the paper, and after a few minutes their heat began to scorch the music.

"Just then I was given the signal to begin the performance. Lights or no lights, live wires, smoking music stands—I had no choice.

"Climbing on the orange crate which served as my podium, I surveyed my little kingdom. If the Chicago Symphony could see me now! Visions of the elegance and comfort of our performances in Ravinia Park in Chicago a few weeks before floated for a tantalizing moment before my eyes."

To add misery to mayhem, a tropical storm came up during the performance. The heavy rains flooded the plumbing system, and by the time the concert was over, the pit was soggy with moisture. This added to the danger of bad lighting. In fact, as he tells it, "The wiring was now thoroughly soaked. I still don't know why we were not all electrocuted on the spot. Perhaps the patron saint of the ballet dancers had led us unscathed through this nightmare of catastrophe in return for the dazzling exhibition of pirouettes

and *pas de bourrées* in the jungles of Ecuador."

Nor were all the obstacles Mr. Levine encountered caused by unwonted juxtaposition of modern inventions and jungle primitivism. In Paris, Mr. Levine had to combat the "substitute" system whereby orchestra seats may be filled by proxies if the original member has an engagement elsewhere; in Buenos Aires he was locked in "protective custody" during the Revolution. In fact, round-the-calendar, round-the-globe "emergencies" were his regular routine during those eight years.

If Mr. Levine's experiences previous to becoming a conductor were less danger-fraught, they were also stamina-compelling and very, very instructive.

As associate pianist with Joseph Szigeti for four years, he learned that one accompanies on and off the platform—in the Pullman, in the hotel, at the cocktail party, at the Philharmonic Society's get-together, in the music store, at the restaurant, on shipboard. He learned that when the time comes for the soloist to be headlined, be lionized, the accompanist, in real life as in his keyboard existence,

knows how to disappear while remaining available. He learned that, at concerts, if there is a difference of opinion, the accompanist is the one to adjust. He learned to be prepared for page-turners who turn two pages at once or turn too fast or too slow and for the ones who get so interested they don't turn at all. He learned to get a psychic sense for wayward breezes and a lightning lurch for skimming pages. He learned to circumvent the electrician who turns off not only the auditorium lights but the stage lights as well during a concert. He learned to get used to playing on a piano on wheels with a low stool one night and on a piano with no wheels and a high stool the next night, to take in stride pianos with accelerated action, with unaccelerated action, with no action at all—not to mention locked pianos. He learned to be prepared for hotels that haven't received one's reservations, for auditoriums that are locked, for restaurants that are closed. He learned to arrange for practice rooms in a matter of minutes. And he learned never, never to miss a train or to be delayed, or to be on a train that is *going to be delayed!*

Mr. Levine started his experience-gleaning long before his conducting and accompanying days. Awarded a scholarship to the Curtis Institute of Music at the age of thirteen, he studied there under Josef Hofmann, Wanda Landowska, Fritz Reiner, and Artur Rodzinski, and while still a student became assistant conductor of the Philadelphia Grand Opera Company and musical head of Curtis's opera department. After his graduation he became the youngest member of the Curtis faculty, served as official pianist of the Philadelphia Orchestra, founded the New Center of Music Orchestra, and made numerous appearances as solo pianist with chamber music groups. After serving in World War II he returned to Philadelphia to direct the Chamber Opera Society there, and, later, the Co-Opera Company.

With all these assignments, he has shown courage and resourcefulness. And now he is more than apt to put forth the same integral effort in Omaha. The citizens, it seems, are ready to meet him halfway and to build with him a firm musical structure for this city set in the Nebraskan plains.—*Hope Stoddard.*

## Local 802 Hears President Kenin

(Continued from page nine)

splinter group outside the Federation must mean. At the end of his talk Al Manuti made clear a few more points. He said, "I want the membership here to know that Read gave up, in this contract, \$2,500,000 in guaranteed annual wages and 300 steady jobs. Now all Read has, actually, is promises from the producers that 'maybe' they will employ his members. He gave all that up to make TV film at \$4.23 a picture. Do you have to belong to a union to get that kind of a contract?"

The next speaker was Alex Gershunoff, who expatiated on the things the Guild had promised and had not delivered. "There has been a serious derailment somewhere," he sadly admitted.

He pointed out the fallacy in Read's jubilant declaration. "Fellows, we are going to have two unions. We are going to have a situation where, for the first time, the musicians are going to be able to choose which union they want to belong to! Isn't that a wonderful thing?"

"What he forgot or didn't realize or perhaps was stupid enough not to understand," Gershunoff said. "was that the only one who benefited was not the musician but the employer, who then was able to kill us. And that is what the employer did, as a consequence of this contract."

The next speaker, President Daniel of Local 47, emphasized that whatever policies are developed must be developed within the framework of the Federation. He showed that, although Local 47 got the rights it asked for within this framework. "Read and his followers decided. 'Now is the time to go to the McClellan Committee; now is the time to attack; now is the time to go to the newspapers.'"

Next, Mr. Manuti introduced President Kenin as the principal speaker of the evening, with the words, "I am completely satisfied

that Herman Kenin wants to do a job for live music and for the professional musician."

President Kenin, after thanking Manuti for his help and cooperation, went right to the meat of his message—increased employment for musicians throughout the land. "We are interested," he said, "in expanding the opportunities for professionals wherever they may exist in this land, and wherever they may exist in this city." Then he told by what means this was to be brought about. His first official act, he pointed out, was "to trade Trust Fund payments for live employment. . . . We have been able to secure guaranteed employment for musicians by trading off Trust Fund obligations for the employment commitment."

The second act of his administration, he went on, was "to put an end to movie employers running to Europe to get cheap music wherever they could find it for background film music." At a world meeting held in Zurich, Switzerland, August 15 and 16, formal agreements were arrived at whereby sixteen foreign countries promised not to allow this unfair competition. A Western Hemisphere conference is to be held shortly with the same purpose, he stated.

He told the members that bills have been introduced in both the House and the Senate authorizing investigation of the importation of cheap foreign tape into this country from abroad.

He described the Federation's establishment of an annual prize for the best band of the year, this to stimulate dance band work.

He stated that "we intend to obtain a meaningful wage increase that realistically reflects the values of the skilled services you render to the recording companies."

President Kenin closed his talk with a summary of the benefits of unionism for the musician: "Unionism for musicians," he stated, "is as vital as the use of oxygen itself. We learned that elementary lesson a long time ago. At least most of us did. We learned that unbridled competition among musicians rewarded the chiselers, not the performing art-

ists. It has downgraded and degraded professional standards both musical and economic.

"These lessons, learned the hard way, resulted in the formation and in the development here in the United States and Canada of the most numerous, the most powerful, and the most effective union of professional artists the world has ever known. And that unique achievement is clearly traceable to one simple phenomenon—unity—unity of aspiration, of planning, and of action.

"I am not suggesting that we are, nor that we should be, one completely happy family with an identity of interests. Actually, of course, there are many differences among our membership—general differences, genuine differences legitimately spawned, with conflicting demands for conflicting policy.

"However, I do say to you with utter conviction that the fundamental community of interests of all musicians is preponderant over all of their difficulties. And I know of no Federation decision, right or wrong, that was malicious or dishonorably motivated. The mistakes can and should be rectified by internal process and pressures, and not by insane and blind assault upon the only proven instrument for achieving economic status for the professional musician.

"You have tonight heard from those closest to you very vividly of the results of dual unionism. To sum it up in one sentence, they have shown how in three short months, Read and Company have managed to destroy what literally generations of musicians have sweated to secure.

"We must all of us do what we can to put a speedy and definite halt to this suicidal, shabby nonsense. For your national and local officers it is a matter of simple fidelity to the trust placed in them. For you and for all the musicians, it is a matter of legitimate, enlightened self-interest.

"We shall, I know, work harmoniously together to that necessary and desirable end."

At the close of this address, the members of 802 accorded President Kenin a standing ovation.

# Over Federation Field

(Continued from page thirty-five)

Ida B. Dillon of Local 76, Seattle, sends us a clipping cut from the *Seattle Daily Times*. It's about the new costumes for the women members of the Seattle Symphony. (About half of the total number of players are women!) It was decided that a change was in order, and a poll was taken among the women members. Said the cellists, "full skirts." Said the violinists, "No fancy necklines." Said the woodwinds, "no lacy overskirts to catch the keys when we lay the instruments on our laps." Pauline Soder, viola player, who also "sews a fine seam," studied the results and came up with two dresses, or rather two skirts and one blouse—a long skirt with blouse for evening concerts and a short one with blouse for afternoon concerts. The material is of black Arnel faille, washable and so packable they can be crammed in a small space and come out unwrinkled. The blouse has a scoop neckline and elbow-sleeves. Both skirts are very full, either with gathers or unpressed pleats, as the wearer wishes. The necklines are outlined with white iridescent braid and sequins. (No jewelry is worn at concerts.) These dresses made their debut October 20, at the opening subscription concert of the season, and were pronounced, not only practicable but, according to the critics, "altogether seeworthy."

of the Golf Tournament, of which Gordy Meek was the chairman. The softball game had teams made up of the members of different bands. The impromptu band concert, arranged by Tony Gruchot, knocked off some stirring marches and polkas.

Maurice Zbriger, long-time member of Local 406, Montreal, has been honored again by the Governor General of Canada, the Rt. Honorable Vincent Massey, at the annual Garden Party at Government House, Ottawa. Three



His Excellency the Governor General of Canada, the Rt. Hon. Vincent Massey, right, greeting Montreal violinist and composer, Maurice Zbriger.



Henry Penning, president of Local 282, Alton, Illinois, presents a check for \$650.00 to Brother Sammy Mathis, a member of that local. This sum represented the proceeds from a benefit dance sponsored by that local for Brother Mathis, who suffered a broken neck in an industrial accident.

years ago Mr. Zbriger, a violist and composer, was invited for the first time to Government House to hear the premiere of his composition. "The Vincent Massey March." Since then he has also composed a polka in honor of the three little granddaughters of the Governor General, as well as the "Rideau Waltz," composed as a birthday gift for the Governor General.

This year all three compositions, arranged for band by Giuseppe Agostini, also a long-time member of Local 406, were played by the Royal Canadian Mounted Police Band. Writes Edward Charette, Secretary of Local 25, Montreal.

"The Governor General went out of his way to pick Mr. Zbriger out of a crowd of some 6,500 people to shake his hand. Needless to say it was quite an honor to pay any one. Mr. Zbriger was highly elated."

The "come-rain-or-shine" party held by Local 161, Washington, D. C., August 17, amply fulfilled the prophecy of "a good time will be had by all," printed in the "Hi-Notes" August periodical. Swimming, rides, games and prizes, all free to members, helped to oil the wheels of pleasure, and promote a sense of fellowship.

—Ad Libitum.

As for Local 4's picnic held at Euclid Beach, in Cleveland, four hundred more attended this year than last. Music was dispensed by Sal Gummings' nine-piece band, Hal Lynn's seventeen-piece orchestra and Duke Marsh's septette, with Louise Barber doing the vocals. The oldest member at the picnic was John Sautter, eighty-two years young and a fifty-year member.

When Al Nichols, member of Local 406, Montreal, recently was married, members of his band gave him a surprise by playing some of his favorite numbers at the nuptials.

August 9 was the date of St. Paul Local 30's family picnic, held at the new Highland Park picnic pavilion. Chairman Jimmy Edmondson, who was responsible for the feeding and entertainment of the members and their families, did himself proud. Some nice prizes were distributed at the end



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**WANTED** — Full-set drummer doubling on sax, trumpet or trombone in small combos. Must be capable of group and solo singing, willing to do comedy. Guaranteed excellent salary. Contact: Jimmy Jann, 210 Sunnyside Dr., Rochester, N. Y. Phone: Hillside 5-0642-J.

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**WANTED**—Slide trombone player, must double cocktail drum and sing second tenor part for organized traveling quintet. Writes: Vanguards, c/o Fred Petty Agency, 100 Boylston St., Boston, Mass.

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**WANTED**—Organist, own organ, join top entertaining unit; travel, good money, steady work; must fake, read, be sober; no characters. Write all first letter. Nonchalants, 7032 Waltrond Ave., Kansas City, Mo.

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