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January
1951

JOSEPH N. WEBER

official journal of the american federation of musicians of the united states and canada

International Musician

published in the interest of music and musicians

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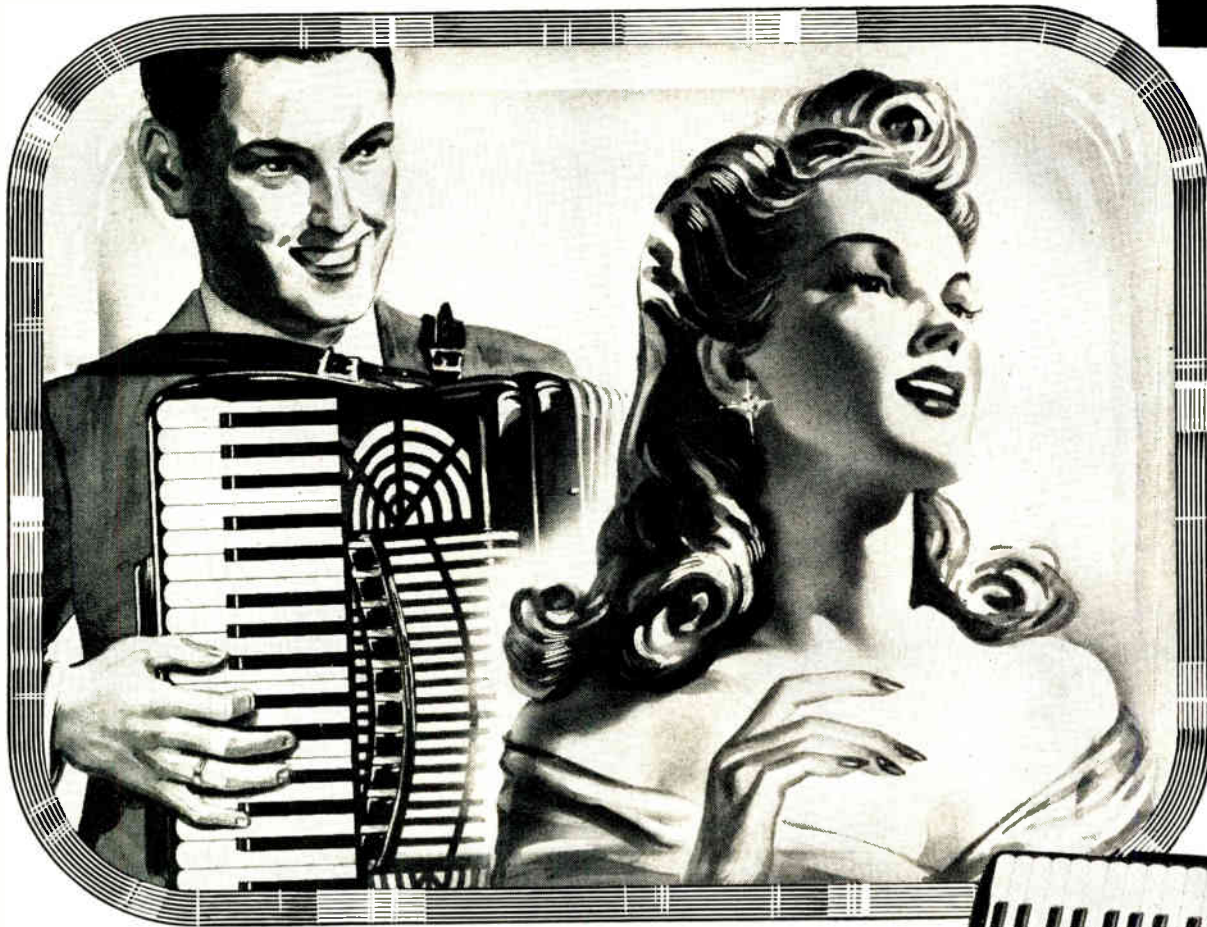


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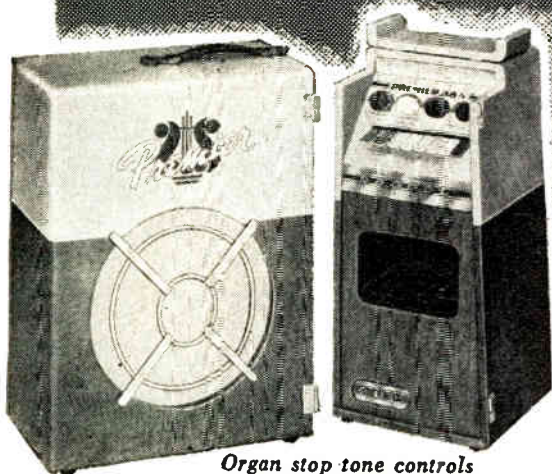
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Entered as Second Class Matter July 28,
1922, at the Post Office at Newark, N. J.
"Accepted for mailing at special rate of
postage provided for in Section 1103, Act of
October 3, 1917, authorized July 28, 1922."

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

LEO CLUESMANN.....Editor and Publisher
S. STEPHENSON SMITH.....Managing Editor
HOPE STODDARD.....Associate Editor

Subscription Price
Member.....60 Cents a Year
Non-Member.....\$1.00 a Year

ADVERTISING RATES:
Apply to **LEO CLUESMANN**, Publisher,
39 Division Street, Newark 2, N. J.

Vol. XLIX January, 1951 No. 7

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468—Puerto Rico.

CHARTER RESTORED

430—Logan, Utah.

FORBIDDEN TERRITORY

Creole Palace, San Diego, Calif., has been declared to be Forbidden Territory to all but members of Local 325, San Diego, Calif.

REMOVED FROM FORBIDDEN TERRITORY

Seven Seas, Santa Barbara, Calif.

WANTED TO LOCATE

James Travis Holley, former member Local 361, San Angelo, Texas.

John K. Standley and the Star Dust Revue formerly of Hollywood, Calif.

NOTICE!

Resolution No. 56 adopted by the Convention in Houston, Texas, in June recommends that the National Unfair and Defaulters List be listed in the International Musician alphabetically.

Beginning with this issue, the Unfair and Defaulters List will be so published. Please note that the miscellaneous for those persons whose whereabouts is unknown is still carried as part of both the unfair and defaulters list.

THE FOLLOWING BOOKERS' LICENSES HAVE BEEN CANCELLED

Ed Fishman, 3557, Hollywood, Calif.

Frank H. Fuller, 5895, San Jose, Calif.

Minnick Attractions, Joe Minnick, 4842, Augusta, Ga.

Lewis White Agency, 5603, Springfield, Ill.

Louis J. Brudnick, 5873, Boston, Mass.

George J. Larkin, 3337, Salem, Mass.

Schulte-Krocker Theatrical Agency, 5956, North Kansas City, Mo.

Alliance Booking Agencies, Paul E. Davee, Harold D. Hacker, 5420, Lincoln, Neb.

Frank Mandala, 4526, Newark, N. J.

Jack Coffey, 4238, New York, N. Y.

Ralph Cooper, 5223, New York, N. Y.

Fritz Pollard, 3733, New York, N. Y.

T. A. Trapas, 4214, Akron, Ohio.

John Mikita, 3751, Shenandoah, Pa.

Gabe Garland, 4995, West Hazelton, Pa.

William J. Harris, Jr., 4053, Clarksville, Tenn.

Southland Amusement Co., Dr. R. B. Jackson, 5115, Nashville, Tenn.

Lyndel Theatrical Agency, Lynn Lyndel, 6077, Spokane, Wash.

Blake MacKenzie (Prairie Concerts), 5106, Edmonton, Canada.

Universal Attractions, (Harold Kudrats-Stanley Sobol), 5905, Hamilton, Ont., Canada.

(Continued on page ten)



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INTERNATIONAL MUSICIAN



At the funeral of Joseph N. Weber:
At left of coffin, George V. Clancy



Far side: Herman D. Kenin, Harry J. Steeper.
Near side: Walter N. Murdoch, Stanley Ballard,
Leo Cluesmann



Following the coffin: President Petrillo, Mrs.
Weber, and, on the left, J. W. Parks

The members of the International Executive Board of the American Federation of Musicians acted as pallbearers at the funeral of Joseph N. Weber, longtime President of the Federation, which was held in the Assembly Room of the new building of Los Angeles Local 47, on December 15, 1950. A string orchestra of twenty-five played beautifully.

The ceremonies were conducted, and the address given, by Charles R. Bagley, who officiated in a double capacity, as Vice-President of the Federation, and as Master of Silver Trowel Lodge No. 415, F. and A. M. Many of the musicians who attended were in their lodge regalia. The ceremonies were in thorough keeping with the dignity and greatness of spirit which characterized the man who was President of the Federation for forty years, from 1900 to 1940 (with only a short period out because of illness). Mr. Weber, who is survived by his wife Gisela, had long been a member of Cincinnati Lodge No. 133, F. and A. M. The interment was at the Forest Lawn Cemetery, where Mr. Bagley gave a brief farewell on behalf of the members to their longtime chief.

Vice-President Bagley's funeral address in the Assembly Hall so well epitomizes the career and achievements of Mr. Weber that no more fitting tribute can be imagined:

The International Executive Board of the American Federation of Musicians was holding its midwinter sessions in Chicago when on the 12th of December came the news that Joe Weber

In Memoriam: Joseph N. Weber

had suddenly come to the end of his career. It was immediately determined that as a mark of respect for the deceased the entire Board would attend these services. They are all here to pay tribute to his memory.

Joseph Nicholas Weber was born June 21, 1863, in the little village of Temesvar, Hungary. His paternal ancestors had come into that country from Alsace-Lorraine approximately 150 years prior to the event.

At the age of nine he arrived in the United States. By the time he was sixteen years old he was making his living as a clarinetist, and followed music in New York, Chicago, Kansas City, New Orleans and other municipalities.

During 1887 he located in Denver, Colorado, and was for a considerable time in the orchestra of the famous Taber Grand Opera House, which had been erected by the eccentric silver millionaire, H. A. W. Taber, whom the deceased knew very well.

In 1890 Joe formed in Denver a union of musicians which still exists. It was affiliated with the National League of Musicians of the United States as Local No. 26. He attended the convention of the League in Milwaukee in 1891 as a delegate from Denver.

September 22, 1891, he was united in marriage to Miss Gisela Liebholdt, at Denver. She was a violinist of stellar ability. They came together with an orchestra to Los Angeles in December of the same year and played at the old Palace Cafe, First and Spring streets, for several weeks. Then they went to San Francisco, and Seattle. At the latter place he in due time became vice-president of the local union of musicians.

Then they journeyed to Cincinnati and settled. Joe was president of the union there for several years and represented it as a delegate in the convention of the American Federation of Musicians in 1899 at Milwaukee—the Federation having been formed in the fall of 1896. He again attended the convention of the Federation at Philadelphia in June, 1900, and on the ninth day of that month was elected president of the organization.

A real task lay ahead of him. The Federation was young, had few members and was a new venture in the field of musical unions. Being a man of decided character and fortitude, he determined to make it a real organization.

I will not attempt to detail his activities as head of the organization for the forty years which followed. But at the end of that period it had a membership of approximately 135,000 with active locals in nearly every important city of the United States and Canada. Last, but not least, the social and financial status of the musicians and their families had continually gone upward . . .

All over this land of ours there are old-timers, men and women, some advanced in age, who will be sorry to know that Joe Weber, the man who guided their professional destinies for forty

years, has now gone the way of all flesh. And they know that practically the whole of his mature life was spent in their service . . .

I first saw Joe Weber in 1891 when he was playing in Los Angeles. He did not see or know me. We afterward met in 1904. Since that time I have always been within sight, hearing or report of his activities.

In the days of his Presidency he had legions of friends all over the country. He was respected alike by employers and employees—and that is an achievement in the labor world.

Victor Hugo once said: "Certain thoughts are prayers. There are moments when, whatever the attitude of the body, the soul is on its knees."

That is our attitude now. Death is the Great Leveler. It is a democracy of silence without superiors or inferiors. There we are truly on the level.

This is the final scene. The play is over—the curtain has descended. The audience will soon depart, taking away only memories and appreciation for what this man has done.

Before us lies the earthly house our brother lived in. It will soon be dust but the living soul which occupied it, we shall hope to meet again.

When Walter Damrosch passed away on December 23rd, 1950, in New York, N. Y., an era of American music came to an end. For he was the last of the great conductors associated with our nineteenth century struggles toward symphonic and opera orchestra building in the United States. It was Damrosch who organized and directed for five seasons an opera company which toured the cities throughout America in the early 90's. It was Damrosch who presented *Parsifal* in concert form for the first time in America (1896). It was Damrosch who organized the New York "Symphony Society" (1885-1903) which enabled that city's concertgoers to hear master works ably performed. After its reorganization in 1903, he continued as its conductor, a post he held for twenty-four more years. In short, to Damrosch goes the credit for rousing early Americans—those in small as well as in large towns—to a resolve that good music was to be theirs.

Walter Damrosch was about nine years old when he began music study in his native Dresden. In 1871 he arrived in this country as a young boy. After his father's death in 1885 he took the latter's place as conductor at the Metropolitan, where he remained for seven years. Before a packed house on April 12, 1935, he celebrated his Golden Jubilee as the Metropolitan's conductor.

International Musician

JANUARY, 1951

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Mailing Your Magazine



IS THAT copy of the *International Musician* which you failed to get in one of the stacks pictured above? These stacks are just a few of the 15,000 copies returned to our mailing room each month, marked by the Post Office. *Not at this address.*

Even though you left a forwarding address with the Post Office when you moved, the *International Musician*, as second-class mail, is not forwarded. It is sent back to us because we guarantee two cents return postage. The mailing room staff cuts off the faulty address, as you see them doing in the picture above. They then pull the member's address card out of the files. No further copies are mailed to him until a correct address is received. *But you are not supposed to send a change of address directly to the magazine.*

UNDER the Constitution of the Federation, a member's change of address must be sent in by the Secretary of his Local.

Therefore, if you haven't been getting your International Musician regularly, notify the Secretary of your Local, and make sure your address is correctly entered in his files. If you've moved, let him know the new address promptly, including the postal zone, if you live in a zoned area. It's then up to the Local Secretary to send the address on to us.

ALSO you should send your name in exactly the form in which you want it to appear on the address stencil. If, for example, you use a nickname as part of your professional billing, but are known to the Post Office—and your Local—by your baptismal name, this may prove a source of confusion. Suppose you send in a complaint direct to the magazine, using your professional nickname, but your legal name and old address are in our listing, then there is no sure way we can act to remedy the difficulty. The importance of these apparently trifling details will be evident enough when our mailing room operations are fully described. Nearly two years ago we installed the International Business Machines punched-card system of handling our circulation records. This system is a much more efficient method than the procedure we formerly followed, in which all operations were done manually, like bookkeeping in the days before machines. One reason for installing the IBM system was that we have to keep two complete address lists.

THE first is a Local List. In order to facilitate the checking of all information received, and to maintain an accurate list for Local reference, it is necessary also to maintain a file arranged alphabetically by name within each Local. This is also the list that is sent to the Local Secretary, twice a year. He can thus compare the *International Musician's* records

LOCAL FIRST NAME MIDDLE INITIAL LAST NAME NUMBER and STREET CITY ZONE STATE

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with the Local's. With an average of fifteen thousand address changes a month, it was very difficult to keep these lists up-to-date when all operations had to be done by hand. Now, with the International Business Machines equipment, it is fairly easy—always provided the members keep us posted, through the Local Secretaries, on their changes of address.

SECOND comes the Alphabetical List of all members. The cards in this list are duplicates of those in the Local List, but the arrangement is different, in that the names are in alphabetical sequence regardless of Local affiliation. This is the master file of the membership.

WHEN changes of address come in, the cards are pulled from the files and are sent into the mailing room. There new metal stencils are cut and slipped into the proper place on big revolving steel drums. In effect, these stencils wound on the drums constitute a third list of the membership. But this time it is a Geographical List. In order to benefit from the second-class mailing privileges extended by the U. S. Government to qualified periodicals, it is necessary to maintain a file arranged alphabetically by name but geographically according to location; this reduces to a minimum the amount of sorting required of the Post Office. The geographical filing is in accordance with a scheme supplied by all first-class Post Offices.

We used to have to sort out address cards of members of a Local who worked in some other city, since bundles are sent to cities, not to Locals. This sorting was formerly a very tedious and time-consuming operation. It was one reason the mailing used to take over two weeks.

NOW, with the over-all picture in mind, let's see how the new system functions, by following a name and address through the works.

1. PUNCHING. The first step is to get the name, street address, postal zone number (if any), city, state, and Local number punched

on a specially designed card (shown above). The punching is done on a machine which works like a typewriter, except that when the operator hits a given letter or number, it is recorded not as that letter or number, but as one hole for a number, two holes for a letter—punched into the card. The card is a code version of the information that has been punched on it.

2. REPRODUCING. Now comes the first great saving effected by the new system. The punched card is run through a Reproducer, which, without any hand work, duplicates the holes on a card of another color, for the second file.

3. DECODING. Since these punched cards are not part of a secret cipher code set-up, but are meant for quick reference, it is next essential to get printed on the card the information recorded by the punched holes. Accordingly, the card is fed into a machine called an Interpreter, which "reads and writes"—that is, it responds to the sequence and pattern of holes by printing the right letters and numbers in the proper places on the card to record the name, address and Local number.

1—PUNCHING



HELP US TO MAKE SURE YOU GET YOUR COPY OF THE INTERNATIONAL MUSICIAN REGULARLY; NOTIFY YOUR LOCAL SECRETARY OF ANY CHANGE OF ADDRESS WITH POSTAL ZONE WHERE NEEDED

by Leo Cluesmann

4. SORTING. At this stage, as the cards come out of the works, they are in purely random order. The next step is to put them into a Sorter, which can arrange the cards according to any sequence desired, within the limits of the information on the card. For our purposes the Sorter sorts the cards alphabetically by name. Then it sifts one batch of cards into Local groups; it sorts the other geographically, in accordance with the scheme furnished by the Post Office.

5. TABULATING. With the cards all in the desired order, it is now possible to feed them into another machine which is called a Tabulator. Out of this comes, in one long continuous roll of paper, a complete printed list of the cards fed in. We use it (1) to furnish the stencil department with lists of cancellations and additions, and (2) to furnish Local Secretaries with a list of their members' addresses to which the magazine is being mailed, so that they may compare this list with their Local records. (The Tabulator could also be used for all sorts of statistical and accounting operations.)

6. COLLATING. It would take a long time for a filing clerk to check in the two files all members who belong to more than one Local. But another machine, called a Collator, can perform all sorts of checking and filing operations automatically. It can compare simultaneously two groups of punched cards: records on file, and records to be filed, and merge old and new in one alphabetical sequence. The Collator can also remove duplicates, or sort out from either group of cards those which are matched by similar cards in the other group. Most importantly for our purposes, this machine can pull the old addresses and cancellations out of the files, at the same time inserting in the proper place the new ones.

It is here that a great deal of time and labor are saved in making address changes effective. Since all these operations are now done by machine, you can see the importance of sending

in your name and address correct in every detail, and carefully printed or typewritten to insure legibility. For no machine system will give out any better data than is fed into it.

7. FILING. The card-files shown at the top right of the page are the end-result of all the system. They contain the two master address lists of the *International Musician*—the Alphabetical file, and the Local file. As the 15,000 changes of address are made each month, new cards must be punched, and the old ones removed from the files.

Even with all the mechanical aids furnished by the business machines, this is still a good deal of work. But it can now be done in a fraction of the time which it used to take.

The rest of the mailing is well routinized. The list from the master Alphabetical file is printed on the Tabulator and sent to the stenciling room, where an operator transmits the data to metal plates. These plates are locked together in a reel, which, as it revolves, prints the addresses on the magazines. Since the magazines come off the assembly line in geographical order, according to the Post Office scheme, it is a simple matter to bundle them by cities, and deliver them to the Newark Post Office.

From the foregoing it can readily be seen that the three important factors in the delivery of the *International Musician* to your correct address are: (1) yourself, (2) your Local Secretary, and (3) the dependable and cooperative employees of the Post Office Departments of the United States, Canada and Newfoundland. All the skill and machinery in between are love's labor lost without the full co-operation of these three basic factors.

Let it be clear that the *International Musician* makes no claim to perfection in its circulation department and hastens to admit its share of human error. All that is asked of the member is that he, or she, notify his Local of any change in address, supplying full information, and complain just as promptly to his Local when the *International Musician* fails to arrive within a reasonable time.



7—FILING



6—COLLATING



5—TABULATING

2—REPRODUCING



3—DECODING



4—SORTING



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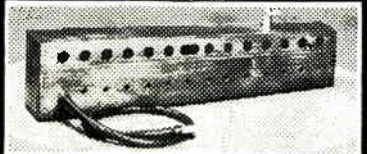
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(Continued from page six)

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Jimmie Gorham, 2910, Philadelphia, Pa.

CHANGES OF OFFICERS

Local 9, Boston, Mass.—President, Bert R. Nickerson, 56 St. Botolph St.
Local 26, Peoria, Ill.—President, Alvin T. McCormick, 400 N. Monroe St., Peoria 3, Ill.

Local 44, Salisbury, Md.—President, Charles Shockley, 602 Park St.
Local 82, Beaver Falls, Pa.—Secretary, Victor A. Mathis, 710 12th St., New Brighton, Pa.

Local 97, Lockport, N. Y.—Secretary, Donnell Charles, 419 East Union St., Phone: 4443.

Local 186, Waterbury, Conn.—President, Joseph Sauchelli, 34 So. Riverside St.

Local 196, Champaign, Ill.—President, H. B. (Hal) Reed, P.O. Box 275.

Local 209, Tonawanda, N. Y.—President, John L. Drier, 622 Christiana St., North Tonawanda, N. Y.

Local 224, Mattoon, Ill.—President, Charles W. Titus, 2621 Richmond Ave.; Secretary, Ken Jakle, R. F. D. 2.

Local 234, New Haven, Conn.—President, John F. Cipriano, 129 Church St., New Haven 10, Conn.

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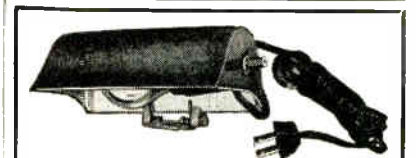
(Continued on page thirty-five)

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'WORLD'S FINEST DRUMMERS' INSTRUMENTS'

The American Red Cross — and Music

By William Hamilton

THE American Red Cross holds an intense interest in music—whether it's a matter of Bach or Cole Porter, boogie-woogie or the sonata form—and it is most grateful to musicians who aid the organization in missions of mercy. Hundreds of chapters of the national organization are using music to help restore coherent minds to war-torn servicemen and veterans. At the same time, this use of music as a curative gives needed experience to both professional and embryonic musicians.

The Red Cross band wagon is one to hop on because it gives a reward unequalled by any other "appearance" before any other audience. One musician summed it up with "The Red Cross carries you to the toughest audiences and gives you the highest rewards possible—your musical performance, for example, in a ward of paraplegics, is more satisfying than an appearance at Town Hall."

Most of the musical activities of the Red Cross are carried on in hospitals maintained by the Veterans Administration and the Department of Defense. In some areas entertainment is provided for civilian hospitals as well. The pivot point for these activities is the local Red Cross chapter.

Musicians who wish to help, and at the same time get valuable experience, often work with local chapters of the Red Cross. This is important because every precaution must be taken to insure constant, good entertainment and recreation for the hospitalized serviceman or veteran. The Red Cross plan gives complete organization and unity to all presentations.

How the Red Cross Works

The heart-beat of the American Red Cross is provided by the millions of volunteers who carry out its programs of service. Large numbers of these volunteers work through one of the nine Volunteer Services that are organized in the chapters. Musical programs presented in VA and military installations under Red Cross auspices are often the responsibility of the Volunteer Service known as Entertainment and Instruction, whose chairman is usually outstanding in recreation, music, or education. However, Red Cross Gray Ladies also assist in musical activities.

In the majority of Veterans Administration Hospitals the Red Cross has paid workers whose function is to guide volunteers in giving a service that is approved by the medical staff. Similar Red Cross personnel are stationed in military hospitals.

These paid workers, known as field directors, are constantly in touch with chapters in nearby communities. Through their efforts, coordination of volunteer effort is obtained; duplication of services is avoided; and standards for service are maintained. The field director sends a request to the local Red Cross chapter asking for "an entertainment program" on a definite schedule. This schedule may include a program each Sunday afternoon, each Wednesday and Mon-

day evening, or it may include individual instruction for patients at any time. The chairman of Entertainment and Instruction will then contact her musical resources, set up their schedules, and arrange to transport the entertainers or teachers to the hospital where the program will be presented.

Sometimes the presentations will be elaborate. The complete casts of such shows as "Okla-



William H. Johnson (left), like other instructors from Baltimore Local 40, makes the long trip weekly to give volunteer instruction to patients at the Brownsville State Hospital, under Red Cross auspices, with instruments furnished by that organization. (Photo from the American Red Cross.)

homa" and "Kiss Me Kate" have played in several hospitals while on tour. The original cast of "South Pacific" presented the entire show to patients at the Bronx and Halloran VA hospitals on their only free day—Sunday. Usually, however, the performance is presented by volunteers in small groups . . . sometimes a soloist and pianist. Competent pianists are always welcomed by the Entertainment and Instruction Service of the local Red Cross chapter.

Performances are given in wards or in auditoriums depending on the condition of the patients and the facilities available. The most rewarding appearance comes from presentations in the wards.

What Is Liked

It is good to remember that these audiences are no different from the average audiences. There will be some who prefer classical music, some will enjoy "show" music, others will request popular ballads, while still others will demand be-bop and hill-billy numbers. Whatever they hear they want it to be *good of its kind*. Servicemen and veterans recognize off-pitch singing; they know when a singer forgets the words; they recognize bad notes on the piano; the word "corny" is standard in their vocabularies.

Pianists who can play by "ear" will find it advantageous to do "request" numbers frequently. Singers are more appreciated when they get the patients to join in and sing with them. However, musicians should not lose sight of the fact that some in the audience will know and appreciate good music—and will want to hear it . . . Variety in selections is essential, for the patients' interest span is usually short. Of course, the performer should make his "show" move.

Patter between numbers helps to establish good feeling between performer and audience. Unless the performer is adept in joke-telling, however, funny stories should be avoided. Simple statements regarding the music—especially personal—are effective.

Mentally Ill Patients

The music teacher and semi-professional musician have a unique opportunity to work with individual patients or small groups of these patients. Remarkable results have been obtained through individual piano, violin, voice, and instrument instruction. Music appreciation hours, opera listening courses, and dancing classes have done much to help the mentally ill.

Right Attitudes

Whether he is playing in a mental hospital, or in a veterans' ward, the performer should give serious consideration to the attitude he brings to this volunteer activity. The Entertainment and Instruction chairman has an obligation to both the musician and the patients to determine the possible reaction to this type of activity, for deep understanding and courage are necessary to prevent this being an emotionally disturbing experience.

It is not unlikely that many performers do the work at first because they want the added experience. One is not restricted to church music and immovable positions as in some performances. It's close to "show business," and a "sure hit" at these installations stands a pretty good chance of being a "sure hit" in the musical or theatrical world.

But a desire for experience is not enough. The performer must have an innate desire to help people through musical expression and must be able to register to audience reactions. There must be a desire to be flexible—to do the things that the audience wants done—and the performer must be entirely free of any domineering tendency because the audience will recognize this immediately. In addition to being an excellent performer the musician must possess the ability to lead without being obvious. If ever a humble spirit—the right attitude—is necessary it is when a performer entertains servicemen or veterans.

Musicians possessing these talents and qualifications will find "Welcome" written on the doormat which leads into every Red Cross chapter that is engaged in working with the Veterans Administration and in military installations.



Manlio Silva



Pierre Monteux



Percy H. McDavid

Forty-five cities in California have flourishing musical organizations: symphony orchestras, bands, choruses, chamber groups.

KEY:
Index of Cities
in Numerical and
Alphabetical Order.

- | | | |
|--|---|---|
| 1. Bakersfield, Local 263
Kern County Philharmonic | 15. Modesto, Local 652; Modesto
Symphony Orchestra | 31. San Francisco, Local 6 and Local 669;
San Francisco Symphony, San Fran-
cisco Opera Association |
| 2. Berkeley, University of California | 16. Monterey | 32. San Jose, Local 153; San Jose Sym-
phony Orchestra, San Jose Municipal
Band |
| 3. Burbank, Burbank Symphony Orchestra | 17. Napa, Local 541; Napa Municipal
Band | 33. San Leandro, Local 510 |
| 4. Carmel, Bach Festival | 18. Oakland; Oakland Symphons
Orchestra | 34. San Luis Obispo, Local 305 |
| 5. Chico, Local 508,
Chico State College Orchestra | 19. Ojai; Ojai Music Festival | 35. San Rafael |
| 6. Eureka, Local 333 | 20. Pasadena; Pasadena Civic Orchestra | 36. Santa Ana, Local 687 |
| 7. Fresno, Local 210 | 21. Paso Robles | 37. Santa Barbara, Local 308; Santa
Barbara Municipal Band, Santa Bar-
bara Orchestra |
| 8. Glendale, Glendale Symphony
Orchestra | 22. Red Bluff, Local 322 | 38. Santa Cruz, Local 346 |
| 9. Imperial Valley, Local 347 | 23. Redding, Local 113 | 39. Santa Monica; Santa Monica
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| 10. Inglewood, Inglewood Symphony
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| 11. Long Beach, Local 353; Long Beach
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| 12. Los Angeles, Local 47 and Local 767;
Los Angeles Philharmonic, Hollywood
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phony, Los Angeles County Band,
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| 13. Marysville, Local 158 | 27. Salinas, Local 616 | 43. Vallejo, Local 367; The Vallejo
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| | 30. San Fernando; San Fernando Valley
Symphony Orchestra | |

Music

JUST AS California is less a geographical State than a state of mind, so its music is conditioned not only by the nature of the country but by the nature of its inhabitants. Thus, if I describe in bewildering juxtaposition the "biggest out-of-door organ," "the most spectacular Passion Play," the nasal sing-song of Chinese theaters, ballads about stage-coach bandits, Beethoven's Ninth, bells ringing in distant hills, children's choruses and film sound tracks, remember it all depicts a State in which beauty of landscape, perfection of climate and variety of population combine to form something new and strange.

Take Sacramento, the capital, over 100 miles northeast from San Francisco. In the early days songs dealing with the gold prospectors were set against Latin-American rhythms. These latter the citizens still like. Hotel El Rancho has employed a Latin-American orchestra under G. L. "Gabe" Silveira for the past five years. Each year the orchestra plays for the annual celebration of "Cabrillo Day," commemorating that explorer's first sighting of land. The Capital City Jazz Band supplies rhythms which have been popular on the West Coast since 1910 when everyone, East and West, started humming:

*They've got a duncce out there
They call the grizzly bear.*

It took a little longer for serious music to catch on in Sacramento. After twenty years of touch-and-go existence the Sacramento Philharmonic was snuffed out by World War II. Then, in 1945, George Barr, backed by city and school sponsorship plus the ministrations of Local 12, revived it. In 1948 the management was turned over to the Philharmonic Association made up of thirty-three representatives from many fields of community activity. Fritz Berens took over as conductor in 1949. The 1950-51 season includes six concerts. Through assistance from the Music Performance Trust Fund the orchestra has been enabled to give concerts also in Marysville, Oroville, Auburn and Davis.

Summer music in Sacramento's William Land Park is provided by the Sacramento Municipal Band under the direction of Fred S. Christian and is financed jointly by the city, the county and the Music Performance Trust Fund.

At the same latitude as Sacramento but almost a hundred miles to the west is Santa Rosa, its Sonoma County Symphony of seventy-three members partly supported by civic grant from the County.

Cities cluster in the San Francisco Bay area



Leo Damiani



Alfred Wallenstein



Fritz Berens



Dr. Leslie Hodge



William Grant Still

with its world-encompassing port and its fan-shaped network of navigable rivers as flies cluster around runlets of molasses. Richmond, Vallejo, Napa, Stockton, Berkeley, San Raphael, Oakland, San Jose and of course San Francisco derive their life blood from the same arterial

Symphony. The amount derived from the city through this Charter Amendment provides the nucleus for the support of the orchestra. The rest of the money is raised by private subscription, ticket sales and box office.

During the summer of 1935, Pierre Monteux

ance Trust Fund. There's a Napa Junior College Symphonette, too, directed by Karl Kullti.

East of San Francisco a hundred miles or so is Stockton, which traces its music back to the day when it rose to city status through being the perfect outfitting point (because of its location on navigable waters) for gold miners. But along with blacksmith, tool and wagon shops came dance halls with music to match—and bells, since each mule train going into the hills with supplies was equipped with bells, the sound of which gave notice of the trains' approach.

Outstanding in Stockton's present-day musical picture is the Stockton Symphony Orchestra which has so far served one whole generation of listeners. Its development is closely associated with the career of its founder and conductor, Manlio Silva—a pioneer himself. Arrived in this country from his native Italy, Mr. Silva went first to work for the Stockton Drug Company. After two years' study at the Physicians and Surgeons College, he opened the Genova Pharmacy which he still owns and runs with his brother. From his childhood he had studied music, and now his interest in it led him to form an orchestra and coach it in symphonic repertoire. After a year's rehearsals, the first symphony concert was performed, during Music Week in 1926. That autumn the first six-concert season opened. An average concert of the Stockton Symphony consists of a popular classic, a modern work, and an unusual or as yet unperformed work. Mr. Silva prefers to find soloists among local musicians and not a few have begun their rise to eminence through appearances with his orchestra.

Besides its symphony orchestra, Stockton has a Civic Light Opera Association founded just a year ago by Louis J. Costanza. The Stockton

(Continued on page thirty-three)

in California

source, the San Francisco Bay and its tributary rivers.

San Francisco's history of music is unique in the annals of this or any country. The gold rush started it—those days of the "forty-niners" when San Francisco became the gate of entry to hills speckled with the dust that blinds men's eyes. Lurid dance halls, dimly-lit saloons, and opera, surprisingly, flourished. In 1852, when San Francisco's population was still less than 25,000, most of them men, the first opera was put on—Bellini's *Sonnambula*, a tale, by the bye, which fiercely upholds woman's virtue. This was followed in rapid succession by *Norma*, *Ernani*, *Favorita* and *Dame Blanche*. In fact, San Francisco from that day to this has never been without its opera company. The Tivoli, which opened as a beer garden in 1875 and soon blossomed out into an opera house, gave for twenty-six straight years twelve solid months of opera each year: eight of light opera, four of grand. Alice Nielson rose to fame from the Tivoli chorus. The Tivoli manager "found" Luisa Tetrazzini in a stranded opera company in Mexico City and made her San Francisco's own. Caruso won a major triumph there in 1905. In 1922 Gaetano Merola organized three out-of-door performances of opera. They lost money, but no matter. He persisted, and organized the San Francisco Opera Company which since then has year by year widened in scope and grown in prestige.

The present San Francisco Symphony is now only in its thirty-eighth season, but its fore-runners date back to 1854 when Rudolph Herold organized an orchestra and gave concerts at various times for more than twenty-five years. December 29, 1911, is the date of the first concert of the San Francisco Symphony Orchestra conducted by Henry Hadley. It gained so great acclaim in the Panama Pacific Exposition of 1915 that it was expanded and Alfred Hertz engaged as its regular conductor, a post he held for fifteen years. In 1934, after a period of strain and struggle, the officers of Local 6, the members of the orchestra, the Mayor and citizenry of San Francisco set in motion a whirlwind campaign which resulted in the people of San Francisco voting, by a large majority, that a one-half cent should be added to the tax rate for the benefit of the

was engaged as permanent conductor of the orchestra. He has raised it to a high level even among major symphonies. When in 1947 he conducted his players in a two-months' national tour, winning applause for it in fifty-two cities, the orchestra's future was assured.

Choruses also find fertile soil in San Francisco. Hans Leschke is the conductor of the Municipal Chorus. Waldemar Jacobsen leads his Bach Choir in summer Bach Festivals.

San Francisco's music is more than opera and symphony and chorus, though. It is that raw stuff composers devour so eagerly: the fog-horn off Line Point below Fort Baker; the roar of the breakers at Point Bonita Light; the sailors' chanties; the wierd music in Chinese theaters (San Francisco's Chinatown has 30,000 inhabitants); the jubilant ringing of the Carillon bells in Grace Cathedral.

Your finger moves only a fraction of an inch from San Francisco on the map to find Napa Valley whose pet music project is the Napa Municipal Band led by Herman Miller, an organization created and sustained first by the R and T Fund and now by the Music Perform-



SACRAMENTO SYMPHONY ORCHESTRA

(Below) LONG BEACH MUNICIPAL BAND





The Weavers: (Left to right) Pete Seeger, Ronnie Gilbert, Lee Hays, and Fred Hellinger

One of 1950's Ten Best

THE WEAVERS took over Town Hall in New York the Saturday night before Christmas. This remarkable group of folk-song exponents, three men and a girl, packed the place to the rafters, and stirred a kind of crowd excitement rarely met in our concert halls.

The Weavers' delivery is a fine blend of early American fuguin' tune style with expert night-club technique. They get the most out of the words of their song without sacrificing the melody line. They blend as well as a first rate string quartet. They do a good deal of contrapuntal work, and their ventures into canon are full of delight for the ear.

They make so much fun for the audience, have such gusto in their attack, that it is only on second thought that one realizes how notable their work is from a rigorously musical point of view. Probably their achievement is nine-tenths nature, one-tenth art. But that tenth is highly important. All four have good natural voices, and electric, carrying resonance. The girl, Ronnie Gilbert, has vocal resources and charm that all our musical comedy and operatic stars might envy.

As for Pete Seeger's five-stringed, long-necked banjo, and Fred Hellinger's fast-paced guitar, these ring out with an authority that matches their singing. Voices and instruments alike blended, too, with the six-piece jazz orchestra which came into the picture in the second half of the program. The "fuguin' tune" style fitted in well with the syncopations and multiple rhythms of the group headed by pianist John Benson Brooks, especially in the gospel "shouts" and swing spirituals which are part of the Weavers' repertory. Their whole stock runs to around seven hundred songs, gathered from the four corners of the world—as these have filtered into the American musical melting pot.

The Weavers' m.c., Lee Hays, a onetime Arkansas preacher and teacher, grew up on the Sacred Harp Hymnal. He surely knows how to get an audience into the act. He has effortless humor, unforced wit, and a comfortable, casual

bonhomie that is quite without any trace of ghastly gayety or jolly-doggism. He can make the shift from gay to grave, too.

For all their high, skylarking spirits, the Weavers have their serious moments. Their "freedom" songs are most moving, summoning up the America of Thoreau and Walt Whitman, of Joe Hill and Altgeld and Riis. In this time of stress, they are not afraid to recall our long tradition of protest and non-conformity. They do so in a strictly native musical idiom.

Just as singing, the only events we've heard in Town Hall that rival the Weavers' achievement are Bob Shaw's Collegiate Chorale, and Jennie Tourel doing Hindemith's *Marientleben*.

After their brief excursion into the studio-recital field, the Weavers are going out to a night club in Las Vegas, thence into the Copacabana in Hollywood; after that, on a concert tour. They may prove in the '50's as big a find as a lot of the other talent that, like them, started during the '40's at Max Gordon's Village Vanguard in New York: Richard Dyer Bennett, Josh White, and the Revuers, among others. —S. S. S.

Alban Berg at Juilliard

AN EVENING of Alban Berg's chamber music at Juilliard School in New York on Monday, December 18, showed the sharp contrast between his early and later styles. His songs, dating from 1905 to 1909, sung with taste and distinction by the soprano, Bethany Beardslee, revealed a beautiful lyricism, and a kind of quiet, unforced poetic power. The melodic line came out always in high relief, and at no time did the singer have to fight the accompanist. Certainly Berg, in his later Schoenberg period, did not shift to dissonance, cacophony, and broken, multiple rhythms because of any inability to write highly original music within the traditional forms.

The same early lyricism, along with a command of fresh harmonic patterns, was evident in the Piano Sonata Opus 1 of 1908, played with fine precision and elegance by Beveridge Webster. In the Four Pieces for Clarinet and Piano Opus 5 (1913) Berg showed an ability to tone-color musical dialogue between the instruments with fine shadings that kept each of the voices in its own character, and yet blended them well where the interplay called for fusion.

The one work on the program from Berg's later period was quite another matter. This 1926 Lyric Suite in six movements, played with violent attack and great conviction by the Juilliard String Quartet, was a real pyrotechnic display. It often threw at us two keys at once, and for good measure, used sprung rhythms and polyrhythms together. At first hearing, it sounded like a series of false starts. But the fault was in our minds. Berg is too fast, writes in too condensed a style, and has too many statements to make, for us to take in the content at a first hearing. One had a feeling, too, that it would take players who had lived through the James Joyce era to bring out the full value of the sardonic, grim wit that is in the musical text. Berg was not out of his mind; he was just outside of almost everybody else's mind at the time he wrote. We're now beginning to catch up with him.

One must hope that some experimental music group will do his superb opera, *Wozzeck*, and get it on the air so we can hear it once more. It's being done at Salzburg next summer. Why not here? —S. S. S.

New Chamber Music Society

OVER New York City's Station WNYC on Sunday afternoon, December 17th, at 5 o'clock, Paul Wolfe and his New Chamber Music Society gave us some of the most delightful, vigorous, and elegant chamber music heard this season. The twenty-five young instrumentalists, who come from the NBC, CBS, Metropolitan Opera, or Broadway theatre orchestras, began with a first performance in this country of Britisher

Speaking of Music:

Frederick Bye's *Netherland Suite* (1949), with Andrew Gottesman, violinist, George Grossman, violist, and Robert Jamieson, cellist, as soloists. This was a beautifully integrated performance, and the sensitive control and skill of the players went a long way toward showing that this new



Leonid Hambro, pianist, and Ralph Kessler, trumpet, discuss their program with Paul Wolfe, conductor of the New Chamber Music Society

piece written for an occasion is in fact a grateful addition to the repertory for small orchestras.

The main work on the program was Shostakovich's Concerto, Opus 35, with solo parts for piano and trumpet. This piece was written before the Russian composer had to confine himself to themes that Stalin could whistle. The players brought out all the dash, grace, and lyrical wit of the composition. Leonid Hambro's piano work and Ralph Kessler's trumpet solo were of topflight caliber, and Wolfe held the supporting forces in perfect balance.

The new Chamber Music Society in the main performs works by contemporary composers and more rarely heard works of the old masters. On Sunday, January 21, over WNYC, they will do Miaskovsky's *Symphonietta* and "A Mother's Day Greeting" by Lionel Semiatin; on February 4, a first performance in the United States of a Tartini violin concerto, and Wallingford Riegger's new Canon and Fugue; on February 18, a premiere is scheduled: Alec Wilder's new Concerto for French Horn. —S. S. S.

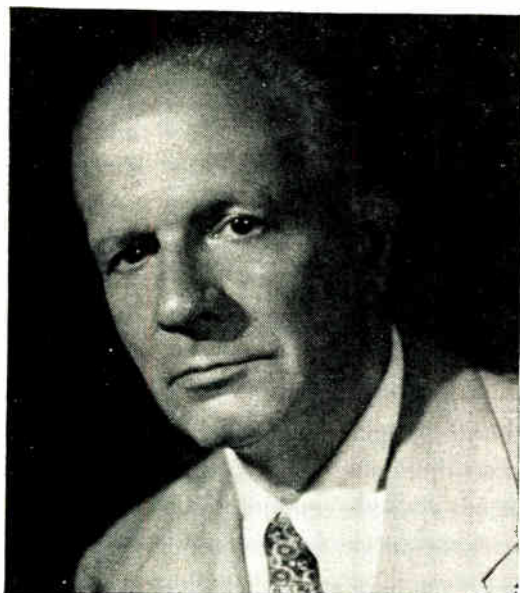
Fun for the Children

THE Young People's Concert given by the Philharmonic-Symphony Society of New York featuring Christmas music from many lands was just as delightful for adults as for

the sprouts of the newer generation. Igor Buke-toff explained each presentation without being condescending, and a variety there was, from the Farandole of Bizet to Santa Claus leading the children in the singing of "Silent Night." Particularly interesting was the Christmas Festival Overture by Berezowsky with its contrapuntal rhythms and kaleidoscopic interweaving melodies. Despite the nerves of pre-Christmas, the children were well-behaved and most interested in the proceedings at Town Hall. Their four

End of the Year

rules of behavior could easily be expected of a grown audience. 1. Never come late to a concert. 2. Pay attention to the music and don't talk. 3. Sit up straight in your seat. 4. Do not put your hat and coat on until after the last number is finished. —lea



Dr. Klaus Pringsheim

Triumph in Tokyo

On December 3rd and 5th, 1950, in Tokyo, Japan, the Tokyo Metropolitan Government and the All-Japan Music Federation gave a music festival in honor of Klaus Pringsheim, featuring his compositions, *String Quartet*, *Kleine Suite in Altam Stil*, *Drei Gesaenge (Venedig, Frauenhand, Die Drei Zigeuner)*, and *Oster-Chor aus Goethe's "Faust."* This honor was paid to the man who has conducted in Berlin, Vienna, Frankfurt, Geneva, Shanghai, Hamburg, Leipzig, Munich, Prague and Tokyo, who was Musical Director of the Max Reinhardt chain in Berlin, Director at the Tokyo Imperial Academy of Music, Musical Director with General MacArthur's occupational forces in Japan, and Musical Advisor to the Royal Department of Fine Arts in Bangkok, Siam. Mr. Pringsheim is generally considered to be the foremost exponent of Gustav Mahler's compositions, and has a remarkable knowledge and understanding of Oriental music, having composed a *Japanese Concert for Orchestra* which incorporates the Oriental and Occidental to make a signal work. Mr. Pringsheim is a member of Local 47.

Louisville Symphony Pioneers

THE LOUISVILLE Symphony, in New York for its first appearance at Carnegie Hall on Friday, December 29th, established several records. It played a solid program of new music, all six of the pieces commissioned by the management of this orchestra, and all written on this Continent. It gave us a world premiere: a new and highly entertaining light work by Bohuslav Martinu, full of New Year carnival spirit and hurdy-gurdy rhythms. This short piece will surely prove a permanent addition to repertory.

The Louisville group also showed their willingness to make a symphonic score serve as utility music (*Gebrauchsmusik*) by playing as background for Martha Graham's dance-drama of *Judith*. William Schuman's score was designed to follow the emotional line of Miss Graham's choreography, and the whole is a work of considerable musical interest and power.

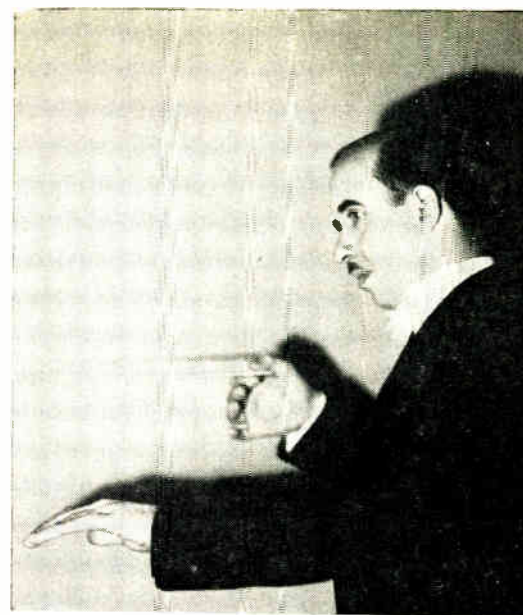
The Louisville Orchestra played with fine attack and kept a good balance of the forces, under the skilled, lively, and economical conducting of their musical director, Robert Whitney. The orchestra holds its roster to fifty, the number which can be adequately maintained by the sizable subvention raised for their organization by the City of Louisville in its annual Community Chest drive. The players showed what fine results can be obtained by limited forces skilfully deployed. Their interpretations had brilliance and gaiety. The composers in carrying out their commissions had succeeded very well in writing for the instrumentation available. One might have wished for fuller sonorities and more volume in the *Judith*. But the total impact of the Louisville visit was all to the good, both for American music and the New York audience. —S. S. S.

Palestrina and Stravinsky

THE PEAK for December concerts, perhaps for the entire season in Los Angeles, was attained early this year by that enterprising organization, *Evenings on the Roof*. On December 4, they presented their annual program of music by Southern California composers and, on December 11, they brought forth first performances in Los Angeles of two compositions by two highly improbable but very good companions: Giovanni da Palestrina and Igor Stravinsky.

The works performed were the *Missa Papae Marcelli* and *Les Noces*. The performers were the Roger Wagner Chorale, conducted by Mr. Wagner and Ingolf Dahl, four soloists for the Stravinsky work: Ewan Harbrecht, Katherine Hilgenberg, Robert Sands and Ralph Isbell; and for the same work, four pianists: Agnes Niehaus, Leonard Stein, Wallace Berry and Natalie Limonick, together with six percussionists: Ralph Collier, Seymour Holzman, Roland Hallberg, Regis Kramer, Joe Perrin and Richard Stanton. The program was marked by the intrinsic value of the works performed, together with the extraordinary enthusiasm and precision of performance.

For sheer beauty of sound we believe this chorus is unexcelled anywhere. We have studied the score of the Pope Marcellus Mass many times without ever having been aware of the ecstatic brilliance achieved by its six-consonant melodic lines or the dazzling sheen of its major



Robert Whitney, conductor of the Louisville Symphony Orchestra

tonalities. All of this Mr. Wagner was able to realize with his group.

Stravinsky's *The Wedding*, subtitled "A Choreographic Poem," dedicated to Diaghileff, was composed between 1914 and 1917. Its four scenes, performed as a cantata without interruption, have all the dramatic force which we associate with Stravinsky's youthful period when he wrote consistently for the great Russian's ballet. The musical effect is built to heights of almost unbearable excitement through complex rhythms and the balance of voices against percussion. The group sang in English with complete assurance. The Wilshire Ebell Theatre is a taxing house for singers, but every word was audible.

Bringing off of this sort of performance is Ingolf Dahl's particular metier. We hope he may give us many more of them. —P. J.

Szigeti Anniversary

THE TWENTY-FIFTH anniversary concert of Joseph Szigeti presented in Carnegie Hall December 19th—he made his American debut in the same hall in December, 1925—made one line up again the lasting qualities inherent in musicianship. For this violinist who for a quarter of a century has held audiences by the sheer force of musicianship, has made it a point *not* to let his own personality intrude. It is his inflexible purpose to present the composers' works as they themselves meant them to be.

As for his technic—we did not give it a moment's conscious notice the whole evening. True, thinking back, we remember that in his double-stopping the notes assumed absolutely equal duties; that his bow was equally apportioned throughout its length; that the four strings were played as one. We remember that his thinking was so thoroughly in terms of the orchestra—it was made up of members of the New York Philharmonic-Symphony under Dimitri Mitropoulos—that he became one with the group, voicing under as well as over it, inside as well as outside it.

We are aware of all this in retrospect. But at the concert no such thoughts concerned us.

(Continued on page thirty-four)



Oscar Brand

They're Making Music News



Erroll Garner



Bill Long and his Ranch Girls

Oscar Brand

WINNIPEG-BORN Oscar Brand, guitarist and "balladeer" over New York's municipal radio station WNYC (Sundays 6:30-6:30), has just been commissioned by the Community Center of Allentown, Pennsylvania, to write and produce a musical comedy which will be on the boards April 22, on the occasion of the famous Allentown Fair. The town will furnish the talent, and a professional orchestra will be recruited locally.

Oscar's folk-song shows are rebroadcast by the State Department throughout the world. He records regularly for Young People's Records, and has just been signed by the Children's Record Guild. This spring he is making an East Coast tour as a children's concert artist.

As official collector of folk music for the City of New York, Oscar has an enormous repertory of songs of all countries, as well as examples in the twenty-three distinct dialects of American which are spoken in New York. He is also a prolific composer, writing both music and words; he specializes in humorous ballads.

—S. S. S.

Simone Mantia

One of the greatest euphonium players the world has ever known, Simone Mantia is at present soloist on this instrument with the Band of America, under the direction of Paul Lavalle. The February issue will carry an article, based on an interview with Mr. Mantia, which will include a description of this little-known instrument, as well as those other interesting members of the tuba family, the Sousaphone and helicon.

Henry Brant

The New York Flute Club on Sunday, December 17th, in the Carl Fischer Concert Hall, gave the first performances anywhere of Henry Brant's amazing *Ballad of Consequences*, with the composer conducting. This work, scored for voice, piano, cymbals, and eight flutes, is an experimental tour de force, rivalling George Antheil's



Henry Brant

ventures into cacophony. Eight of the leading flutists of New York—Frederick Wilkins, Samuel Baron, Robert Deitrich, Joseph Falvo, Earl Friedman, Murray Panitz, William Rees, and Laurence Taylor—gave technically superb performances.

By contrast with this modernist work, Frederick Wilkins and Marietta Bitter, harpist, with the support of the fine Chamber Orchestra of the Manhattan School of Music under Harris Danziger's baton, gave a performance of Mozart's Concerto for Solo Flute and Solo Harp, in the true eighteenth century style, with the effortless ease, floating tone, and beautiful lyricism of that tranquil period.

—S. S. S.

Erroll Garner

Slated for a national concert tour beginning in February, Erroll Garner is happily available in and around New York just at present. With the help of bassist John Simmons and drummer Shadow Wilson, Garner treats the piano

uniquely—the guy is a genius with that keyboard—most recently in a Town Hall recital and at New York's Birdland, which last is frequently a home for the best in current jazz performers. Also he composes, much and well. His recording of his own "Play, Piano, Play" was selected the best jazz record issued in France during 1950. He won the *Down Beat* fan poll award and was hailed "success of the year" in *Metronome's Yearbook*. For years he has been recognized, by those who take a genuine interest in jazz, as one of the top jazz pianists of all time (and that includes artists like Fats Waller, Art Tatum, Earl Hines and Teddy Wilson). In the past year and a half Garner has started the climb in a wider public appreciation which, now that his audiences can only rave, is just the beginning. Hearing his playing for the first time one is amazed at the moody, effortless stroking of the keys, the sudden dipping shifts in key—it's incomparable pianistics.

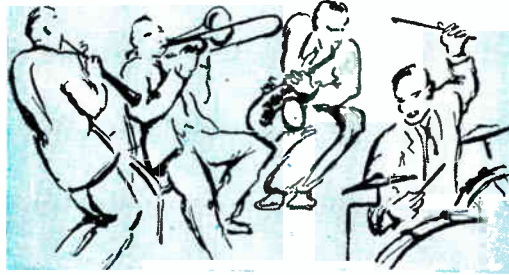
—lea

Bill Long and his Ranch Girls

From a ranch near Albuquerque, New Mexico, Bill Long has made the pilgrimage to Toronto's Elliott Hotel. But not in a direct route. As preparatory steps to his current playing of western music with his Ranch Girls, he had first to suffer a real-live ranch childhood with guitar and broncs, inclusive; then a shift to the riding life of the traveling rodeo which ended at the Calgary Stampede and a friend's broken neck; thence on to a guitar and trio, and the final step—Madeline, bass and fiddle, and Dorothy, steel guitar, came into his life—and we have Bill Long as he appears now in the Elliott Hotel, and immediately following that, in Montreal at the Venus Lounge. With the playing of many Canadian songs, such as "Blue Canadian Rockies," "Candy Coated Apples an' a Lem'n an' Lime," "Don't Roll Your Eyes at Me, Baby," "Little Shoes," "Dream Ranch," "New Canadian Polka," "Memories That Will Never Die," and "Spruce Bug," the group is a big favorite in Canada's best night spots as well as those of us who are "down under," geographically speaking.

—lea

With the DANCE BANDS



KEEP IN TOUCH WITH US

Musicians entering the armed services, at the same time they notify their Local Secretaries of their change of address, are invited to send in to the Managing Editor of the *International Musician*, 39 Division Street, Newark 2, N. J., a letter or postcard giving the following information: Name, Local No. Instrument, Home address, Branch of service, Address in service.

It happens that our Managing Editor, S. Stephenson Smith, was a consultant to the Special Services during the last war, and helped to write the army manual on Soldier Shows. I have asked him to keep track of what musicians are doing in the services by way of participating in camp music and shows, and I should be glad if you would write him news about such participation, inclosing where possible glossy pictures with names of musicians on the back, from left to right.

—Leo Cluesmann.

Boston's Hi-Hat using Dixie and bop, with Buddy Rich in Jan. 27 for two weeks. Wally's Paradise alternating J. C. Higginbotham and Sabby Lewis . . . John Kirby staged a comeback with a sextet comprising the same men with whom he first gained fame, except for drummer O'Neil Spencer, now dead . . . Tenorman

Charlie Ventura opened his own club, Ventura's Plantation, in Lindenwald, N. J., using his combo. He's set for NYC's Arcadia Ballroom, with big band, about now . . . Pianist Jimmy Lyon accompanying Lisa Kirk . . . Celebrity Club, Providence, R. I., claims the distinction of being that state's sole jazz bistro, owned by Paul Filippi. Ivory Joe Hunter opens Jan. 27 for one week . . . Orkster Buddy Johnson has done more than 200 one-nighters this year.

NEW YORK CITY. New Crescendo label using orkster Walter Scott as musical director, and vocalist Al Costello . . . Oscar Calvet into his second year at the Bal Tabarin . . . New nightery, on the site of Bradley's, known as the Ralph Watkins Club, using known pianists . . . Hotel Dixie dropped combos for accordionist Elma Santa in its Plantation Room . . . Frank DeVol's new ork at the Capitol Theatre until Feb. 1 . . . Ray Robbins at the New Yorker through Feb. 15, maybe longer, with a three-a-week CBS wire, including a Treasury Department show . . . Martin Natale running Barney Gallant's, in the Village, under new name Cafe Martin, using the Herb Dudley trio . . . Hotel Astor back to a dinner-dance routine with Ted Huston's quintet in its Columbian Room . . . Pianist Rene Touzet at the Warwick Hotel with trio . . . Stuyvesant Casino doing SRO biz Friday nights, under Bob Maltz's guidance.

SOUTH. Organist Henriette Carrick at the Anchor Room, Annapolis Hotel, Washington, until late March . . . Eddie Paisley's Vocalions at the New Emerald Isle Hotel, Bal Harbour, Fla., through mid-year. Paisley's threesome among them double fourteen instruments . . . Jan Garber in for a month at New Orleans' Roosevelt Hotel Feb. 14 . . . Danny Davis offering his Kitty Davis's Club, Miami Beach, for sale . . . Freddy Gray ork wintering at Biloxi, Miss. . . Dan Terry in for January at Memphis' Hotel Peabody . . . Jan Garber, booked solidly into September, doing two weeks at the Steak House, Jackson, Miss. Jan has eight weeks set at NYC's Statler Hotel, starting March 22, followed by an indefinite stay at Virginia Beach . . . Salute Lieut. Albert T. Tovey, special services officer for the Redstone Ordnance Arsenal, Huntsville, Ala., for his unique plan to obtain civic sponsorship of dances for troops. Financing makes importation of names possible . . . Tony Pastor holds at Club 86, Miami Beach.

EAST. George Sapienza trio at the Coral Room, Hotel Westbrook, Buffalo, until March . . . Dick Conrad duo holds at Tallman's Cocktail Lounge, Allentown, Pa. . . Wandwaver Eddie Salecto penned the Yule pop: "I've Got the Same Wish This Christmas" . . . Page Cavanaugh trio (and fraus) hold at NYC's Blue Angel through Feb. 8, after which a deuce in Montreal, two more in Toronto, and a couple of frames in Hamilton, Ont. . . Philly's Click dropped names for a cabaret policy . . . Syracuse Hotel, same city, began name policy . . . Vibist Terry Gibbs fronting his own quintet . . . Buddy Rich combo working steady through Feb. 26 . . . Rustic Cabin, Englewood Cliffs, N. J., using names fulltime again, operated by Bill Levine.

Pittsburgh's Carnival Lounge got Luis Morales and men indefinitely. Four notes at same city's Club Riviera, managed by Harry Pitler . . . Scollay Square Theatre, Boston, using bands again, booked by Harry Levine. Same chain (Paramount) planned to reopen the Olympia, Miami, and set flesh for Detroit's Capitol Theatre . . . Murray Nadell new head of Gale agency's cafe and cocktail dept. . . Ralph Flanagan already pencilled in for dates late next year: Steel Pier, Atlantic City, Easter weekend; NYC's Capitol Theatre, September, Manhattan's Statler Hotel, late October or November . . . Gene Krupa disbanded until Feb. 12, at least. Drummer may form a combo on reorganizing . . . Jimmy Brown and Cavaliers at Philly's new Bar-Six . . . Pianist Jack Russin now Billie Holiday's accompanist . . . Tommy Dorsey reactivated Tom-Dor Enterprises to book his own crew, hiring Lee Carroll to handle dates . . . Buddy Morrow dropped the TD sound and five men (now has 12). He's doing Eastern one-nighters this month.

Ralph Flanagan built a football team within his ork . . . Billy Krechmer supervises sessions at his own Philly spot . . . Manhattan trio at the Quaker City's Club 13 indefinitely . . . O'Brien and Evans duo, at the Green Tree Tavern, Washington, Pa., re-signed with MCA for five years . . . Pat Dennis' quartet at Clendenings, Upper Darby, Pa., indefinitely . . . Les Elgart band settled at Holiday Inn, Flushing, N. Y. . . Carman Theatre, Philadelphia, shuttered . . . One booker predicts 15 more flick houses will use names on stage during 1951 . . . Andy Kirk, Jr., started a band in Boston . . . Flutist Esy Morales died Nov. 2. Brother Peppy took over his ork.

ALONG TIN PAN ALLEY

AUTUMN LEAVES	Criterion	NEVERTHELESS	Chappell
BUSHEL AND A PECK	E. H. Morris	ORANGE COLORED SKY	Frank
DREAM A WHILE	Miller	RAINBOW GAL	Jefferson
FROSTY THE SNOW MAN	Hill and Range	RUDOLPH THE RED NOSED REINDEER	St. Nicholas
GOOFUS	Leo Feist	SEA OF THE MOON	Robbins
GUYS AND DOLLS	E. H. Morris	SILVER BELL	Paramount
HARBOR LIGHTS	Chappell	SNOW WHITE AND JINGLE BELLS	Al Gallico
I'M IN THE MIDDLE OF A RIDDLE	Robbins	SO DEEP MY LOVE	J. J. Robbins
IT ALL BEGINS AND ENDS WITH YOU	Dorsey	TENNESSEE WALTZ	Acuff-Rose
IT'S A LOVELY DAY TODAY	Berlin	THE NIGHT IS YOUNG	Words and Music
LOOKS LIKE A COLD WINTER	Lombardo	THE PLACE WHERE I WORSHIP	Bourne
MARSHMELLOW WORLD	Shapiro-Bernstein	THE THING	Hollis
MELE KALIKIMAKA	Pickwick	THIRSTY FOR YOUR KISSES	Mutual
MY DESIRE	Alfred	THINKING OF YOU	Remick
MY HEART CRIES FOR YOU	Massey	TOO YOUNG	Jefferson
		YOU WONDERFUL YOU	Miller

until Feb. 16 . . . Teddy Powell into the Saxony Hotel, Miami Beach, Feb. 1, indefinitely.

Henry King back on the bandstand at Houston's Shamrock Hotel indefinitely . . . Don Reid into Houston's Rice Hotel Jan. 26 . . . Johnny Long closes at New Orleans' Roosevelt Hotel in early Feb. . . . George Buynak quartet finished a month at the Hamilton Hotel, Hagerstown, Md. . . . Organist Onan Vaudell into his third year at the Midland Country Club, Midland, Tex., on Feb. 11. Vaudell, booked by McConkey, holds indefinitely.

MIDWEST. Dottie Dunn, singling in Detroit, is not the ex-Keyser vocalist Dorothy Dunn. Latter died Nov. 22 in Los Angeles . . . Don Glasser, having completed a course of study in arranging, is reorganizing his band, in Youngstown, O., for touring . . . GAC booking pianist Buddy Greco . . . Organist Marie Patri holds at the Gatesworth Hotel, St. Louis, in her eleventh month . . . Bud Taylor in his ninth month at the State Theatre, Kalamazoo, Mich. . . . Duchess and Her Men of Note at the Willard Hotel, Toledo, O. . . . Pianist Rusty Fields working with Mac West's legit "Diamond Lil" through the summer . . . Hammond organist Philip McKellar in his fifth year at Rollerland, Columbus, O. . . . Rex Paul band jobbing in and around the Windy City . . . Les Brown plays Feb. 9-10 at Michigan State College, East Lansing . . . Ray Anthony and King Cole Trio into the Riverside Theatre, Milwaukee, Feb. 15 for one week, followed by a week at Indianapolis' Circle Theatre, Feb. 22. Ralph Flanagan into the Riverside March 8. Bob McClellan, Hiway Gardens op, Stanwood, Ia., building an addition to his ballroom which will permit use of more names.

Jack Laurie joined the small band dept. of



" . . . and then the finance company took away his xylophone."

Mutual Entertainment . . . Tony DiPardo at Eddy's, Kansas City. Max Cooper's Nonchalants at same city's Famous Restaurant . . . Riverside Theatre, Milwaukee, using the Three Suns for its Jan. 25 week . . . Oldtime Dixie-ite Roy Evans preemed new group at Club Lido, South Bend, handled by ABC . . . New discery, Artists Recording Co., bowed in Kaycee, headed by Bill Godden . . . Max Miller quartet at Vic's, Aurora, Ill., indefinitely.

CHICAGO. D. Wayne Carmichael in his fourth month at the Balinese Room, Blackstone Hotel . . . Jose Garcia holds indefinitely at the Palladium Ballroom . . . Ray Pearl at Melody Mill until Feb. 14 . . . Chicago Theatre

to a one-week policy. Oriental continues its two-week dates . . . George Sterney quintet, signed by McConkey, at the Congress Hotel . . . Xavier Cugat mulled for a stint at the Edgewater Beach Hotel through Jan. 25 . . . Lawrence Welk at the Trianon until Feb. 26 . . . Dave LeWinter started his sixth year at the Pump Room . . . Louis Armstrong sought by the Blue Note for February or March . . . Marty Marsala ensconced at Jazz, Ltd. . . . Pianist Chet Roble, at Helsing's, still appears on the Studs Terkel video opus nightly . . . Johnny Lane a fixture at the 1111 Club . . . Danny Alvin into the Nob Hill; Miff Mole holds at the Bee Hive, as does Art Hodes at Rupneck's . . . Boyce Brown, recovered now, at the Two Brothers Lounge, Springfield.

WEST. L. A. maestro Johnny Giles reorganized his outfit; seven men. Records for Movieland Record Co. in Hollywood . . . Pianist Harold Bostwick at The Bagdad, San Fernando Valley bistro-restaurant . . . MCA signed arranger George Handy and pianist Rene Touzet, was romancing 88er Cy Coleman and planning large things, promotion-wise, for Jerry Gray. Band will be built around Touzet. No plans as yet for Handy . . . Capitol pushing Frank DeVol's new dance crew. Frank will one-night this summer and fall . . . S. F.'s Fairmont Hotel plans exclusive use of local bands this winter . . . Rabon Tarrant quartet at Top's, Vallejo, Calif.

Bob Bashford (alto sax-clarinete) took over on January 1st the Dick Haughton crew of fourteen musicians. Haughton is leaving the music business for the present to procure his master's degree in business at Kansas University. The

(Continued on page thirty-four)

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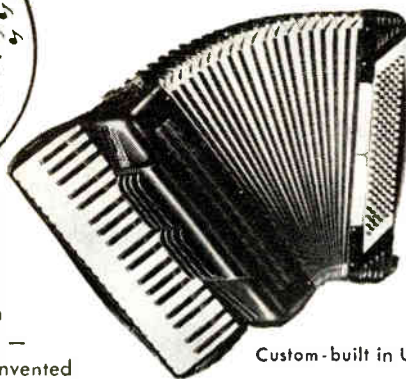
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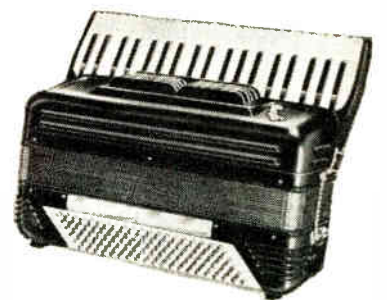


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Ballet Theatre on U. S. Tour Covering Forty-five Cities



LUCIA CHASE'S Ballet Theatre, after a highly successful four months' tour of Europe, and a single performance at the Metropolitan Opera House on January 9th, will immediately set forth on a three-months' tour of the United States.

The company's national tour, on which they carry an orchestra of twenty, will take it to forty-five cities. Some of the major stops are:

10 Jan.—Philadelphia	21 Feb.—Omaha, Neb.
13 Jan.—Baltimore, Md.	22 Feb.—Des Moines, Iowa
17 Jan.—Charlotte, S. C.	23, 24 Feb.—Kansas City, Mo.
19 Jan.—Augusta, Ga.	26, 27 Feb.—Milwaukee, Wis.
22 Jan.—Tampa, Fla.	2-6 Mar.—Chicago, Ill.
26, 27, 28 Jan.—Miami, Fla.	7 Mar.—South Bend, Ind.
29, 30 Jan.—Tallahassee, Fla.	8 Mar.—Syracuse, N. Y.
31 Jan., 1 Feb.—Mobile, Ala.	11 Mar.—Buffalo, N. Y.
3, 4 Feb.—New Orleans, La.	13, 14 Mar.—Detroit, Mich.
7 Feb.—Baton Rouge, La.	16 Mar.—Columbus, Ohio
9 Feb.—Shreveport, La.	17 Mar.—Cincinnati, Ohio
10, 11, 12 Feb.—Houston, Tex.	20 Mar.—Huntington, W. Va.
13, 14 Feb.—Dallas, Tex.	21 Mar.—Charleston, W. Va.
16, 17 Feb.—Denver, Colo.	
18 Feb.—Boulder, Colo.	

One distinctive feature of the Ballet Theatre's repertory is the number of first-rate ballets on American themes.

It would round out this part of the repertory if Miss Chase would give us a ballet on some one of American legendary folk heroes, such as Paul Bunyan or John Henry, "the steel-drivin' man." For John Henry, Miss Chase and her musical director, Alexander Smallens, might look over the score of a new lyric drama by Jacques Wolfe, which the composer is getting ready for Broadway production. This version of John Henry, tentatively entitled *Mississippi Legend*, has a libretto by Roark Bradford of *Green Pastures* fame. The music is of the kind that calls out for choreography with it. Two twenty-minute ballets, which might very easily be designed as detachable works, later to be played alone, would bring the play to just the right length for Broadway. Ballet with both orchestral and choral accompaniment has been tried; but the device of getting a new ballet into being via the musical play route seems well worth trying.

—S. S. S.

Wanted: A Ballet on Lully From Balanchine & Co.

IF MUSICIANS in the pit think a show is good, it is good. They see it close up. And they watch it many times over. Under these conditions, a show must be close to a classic to pass muster.

So far as Leon Barzin and the forty-five musicians in his ballet orchestra (pictured below) are concerned, Balanchine's New York City Ballet Company measures up. Not only does it have a wide range in its repertory; the music with it is also correspondingly varied, and since the bill changes every day, nobody goes stale.

It is a recurring challenge to furnish musical support for a corps de ballet which dances with such grace and precision, and for principal dancers who have not only great technical resources, but who show such distinctive power to dramatize character through bodily action. This company's ballets are as good theater as can be found along Broadway.

As for the orchestra, it plays with such color, attack, and verve, that it might be wished they would give us a chance to hear them play concert-style at intermission some instrumental

(Continued on page thirty-four)

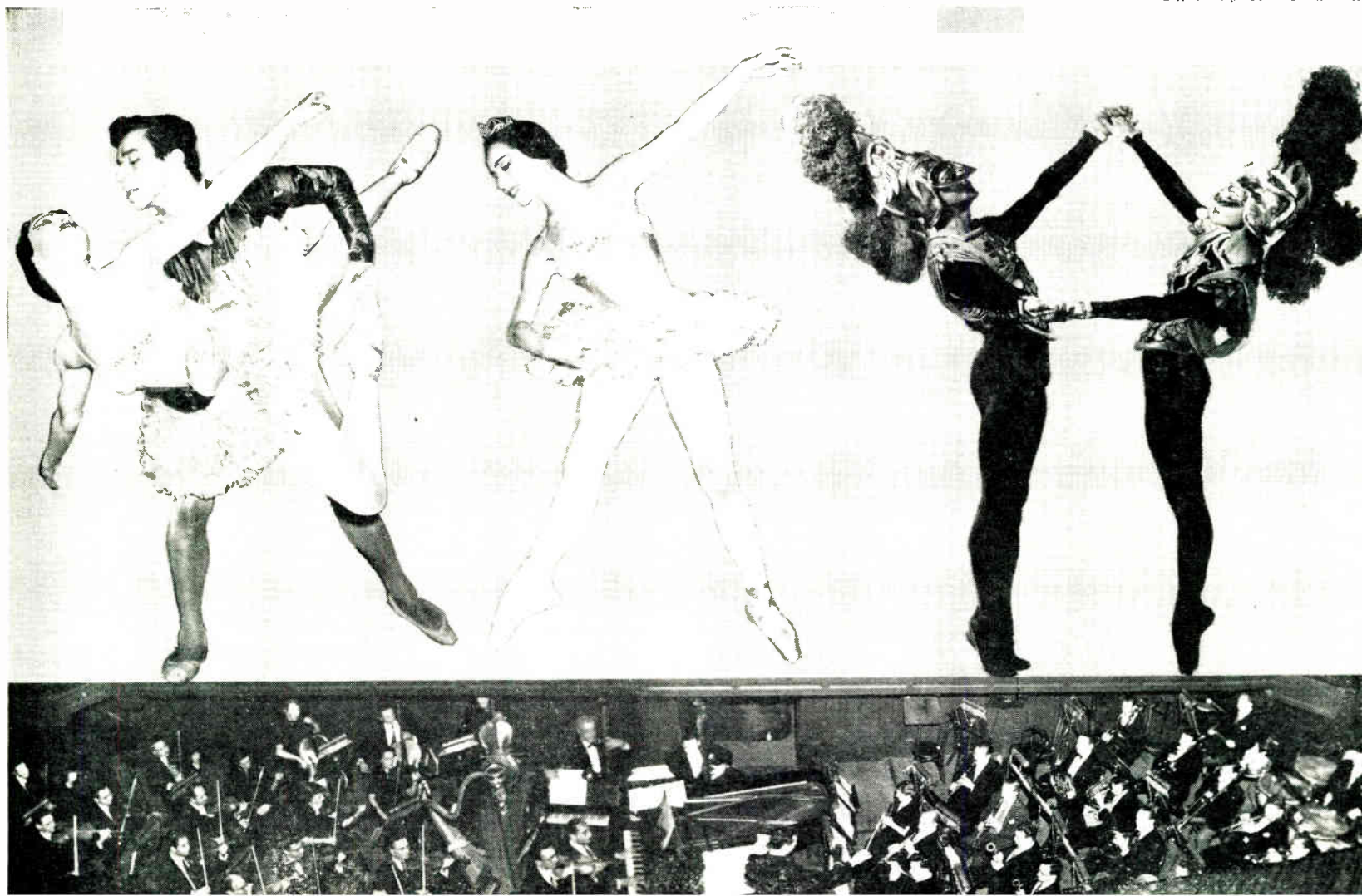
As the Orchestra Sees the Ballet

Maria Tallchief does a "swan" in Balanchine's new ballet "Sylvia: Pas de Deux" with Nicholas Magallanes as her partner.

Leon Barzin and the Orchestra of the New York City Ballet Company see Maria Tallchief do a jump from a single point, in the new "Sylvia."

Francisco Moncion and Melissa Hayden in a scene from William Dollar's new ballet "The Duel" premiered at the City Center this season.

Photo by Robert Sloat.





H. J. Walter



Emil Eck



V. I. Charbulak



Pasquale deNubila



J. Langendoen



Vincent Schipilliti



Frederick Moritz



George J. Benkert



Mischa Spiegel



H. Wohlgemuth



Frea Noak



Franz Polesny

OVER two hundred members* of twelve of our major symphony orchestras—the Boston, Chicago, Cincinnati, Cleveland, Los Angeles, Metropolitan Opera, New York Philharmonic-Symphony, Philadelphia, Portland, Rochester, St. Louis and San Francisco—have been each with a single orchestra for twenty-five years or more. In the Philadelphia Orchestra, for instance, thirty-six members have thus proved themselves dependables both in musicianship and in co-operativeness. Such a situation should once and for all lay the fretful ghost that musicians are flighty, hard to get along with, unstable. Here are men engaged in the most finely tempered of occupations yet able through a quarter of a century to interact with their fellow workers happily and productively.

We elect as dean of our long-timers Gabriel Peyre who has been playing without a break with the Metropolitan Opera Orchestra for half a century. As for the orchestras themselves, the Cincinnati deserves special mention, since four of its members (not to mention the twenty-five others who have crossed the quarter-century line) have been with the organization forty years or over: Leo Brand, Emil Heerman, Samuel Schanes and Hyman Schuler. They are all violinists.

A practice so prevalent as to amount al-

*A list, not entirely complete, of instrumentalists who have counted off each a quarter-century or more with a single orchestra appears on page 27 together with instrument played, orchestra, and length of service.

most to established custom is the choosing of orchestra personnel managers and librarians from the ranks of the long-timers. Thus Reuben Lawson, violinist with the Cincinnati Orchestra for thirty-eight years, is its personnel manager. Librarian with the same orchestra is Otto Brasch, viola and percussion player there for thirty-seven years. Maurice Van Praag who

in that capacity for fifty years, he became the organization's copyist—a position he is fitted for because of his extremely clear handwriting. Overnight he can transform blurred and almost undecipherable manuscripts (Sibelius' *The Captive Queen* was such when it was flown in photostat from Europe) into neat and clear orchestral parts. Worthy of mention also are George



Arthur Krecht



Antonio Raimondi



John Weicher



Hans Meuser

entered the ranks of the New York Philharmonic as French horn player in 1915 has been its personnel manager since 1922. William Dosch, violinist in the Cleveland Orchestra for twenty-five years, is also its personnel manager and librarian. Henry Schmidt, violinist with the Philadelphia Orchestra for thirty-one years, fills besides the post of personnel manager, as does Max Steindel, cellist of the St. Louis Symphony Orchestra for thirty-four years. The St. Louis orchestra takes from its ranks also librarian Elmer Gesner (twenty-five years violinist with the orchestra) and assistant librarian Clarence L. Gesner, clarinetist there for twenty-five years.

Joseph Mann has a record with the Boston Symphony Orchestra worthy of special citation. He joined the orchestra in 1891 as a trumpet player. After fulfilling his duties ably and wel-

Higgins, baggage master of the Cleveland Orchestra since its founding thirty-two years ago, Marshall Betz who has been assistant stage manager of the Philadelphia Orchestra for thirty-five years, and Fred W. Kuphal who has been the librarian of the Los Angeles Philharmonic thirty-seven years, counting six with the Los Angeles Symphony, predecessor of the present orchestra.

Several of our country's musical families make a fine showing of dependability in service. In Cleveland the Hruby family, Alois and William, both trumpet players, have rounded out more than half a century between them; John and Alexander Gray (cello and viola) of the Philadelphia Orchestra add up to forty-nine years with that organization; a family of bassoonists which has carved a deep niche for itself in the orchestral annals of our nation is the Reines family. Leo has played contra-bassoon in the Cincinnati Symphony for thirty years. His brother Abraham has been bassoonist of the N. B. C. Symphony Orchestra for sixteen; another brother has played in the Chicago and St. Louis Symphony Orchestras; and still another in the New York Philharmonic. The father of this brood of bassoonists played contra-bassoon in the New York Philharmonic for eleven years. The Brand family has notched off among all of its members at least a hundred

OUR TRIED

We are pleased to present these of our members who have each

For the key to the photographs on

Philadelphia Orchestra

Boston Symphony Orchestra

New York Philharmonic Symphony





Boaz Pillar



R. Hendrickson



Emil Heerman



Clarence Knudson



Richard Burgin



Arthur Bowen



Aldo Bortolotti



Charles L. White

years with the Cincinnati Symphony Orchestra; Leo Brand, currently the only representative, has forty-one years to his credit, but in 1895 when the orchestra came into existence there was an Arthur (violinist), a Michael (cellist), a Louis (trombonist), a George (trombonist), and a Leo, Sr. (tympanist and librarian).

Long-timers who act as nuclei of tradition

the Rochester Philharmonic Orchestra for twenty-eight years.

Not one of the long-timers of our major symphony orchestras but could write a book on "Life With Conductor X," or "Rehearsals I Have Known." One would like to have a personal interview with each. However, the present article has space for a report on but one.

AND TRUE

seen at least twenty-five years of service with a single orchestra.

in our symphony orchestras are news. But news, too, is that great assembly of those who have given their quarter-century or half-century of service to orchestras in our land, then quietly passed on their chairs to predecessors, often pupils of theirs. A fine old man of music, for instance, is Alfred Friese, percussionist of the New York Philharmonic for well over a quarter of a century, that is, until 1926, when he retired from the orchestra in favor of his pupil, Saul Goodman. Mr. Friese has trained the first timpanists of the Boston Symphony Orchestra, the New York Philharmonic, the Pittsburgh Symphony, the New Orleans Symphony, the National Symphony (Washington, D. C.), the New York City Center Opera, and Hurok's Ballet. He celebrated his fiftieth professional anniversary this year by issuing an album of kettledrum recordings—first of its kind.

Then there is Aldo Bortolotti, who was percussionist with the Chicago Opera Orchestra from 1910 to 1947. And there are a host of others who have helped to build up, through their playing and teaching, the standard of musicianship in the orchestras of today.

We must pause here to give quiet mention to Alexander Leventon. A few months ago, in fact just one week after he posed in the group photograph at the bottom of this page, death took him. He had been violinist with



Rudolf Bing, General Manager of the Metropolitan Opera Company, presents a silver tray to Gabriel Peyre, viola, on the occasion of the beginning of his fiftieth season as a member of the Metropolitan Opera Orchestra.

Recently I visited Gabriel Peyre, seventy-year-old violinist who played on that first night at the opening of the Metropolitan season in 1900 when, at the age of nineteen, he entered the orchestra ranks fresh from the conservatory in his native Bordeaux and from studies in Paris. The opera was "Romeo et Juliette" and the conductor Luigi Mancinelli. In the cast were such singers of the Golden Era of opera as Nellie Melba, Eduard de Reszke, Pol Plancon, Albert Saleza and Charles Gilbert.

When I asked him about the conductors he had played under, Mr. Peyre's eyes took on a far focus. "Mancinelli, Mahler, Mottle, Bodanzky, Toscanini—these were great men as well as great conductors," he mused. "Mottle was a fine conductor but not the disciplinarian that Toscanini was—and is. He was very, very quiet."

"When I joined the Metropolitan Opera orchestra at the age of nineteen, newly graduated from the Conservatory in Bordeaux, its membership was almost all German. When Gatti-Casazza came into power, the orchestra took on an Italian tinge."

I asked about wages and living conditions in the early days.

"The pay back there was \$35 per week—that is \$7 a performance with a guarantee of five performances. We weren't paid for rehearsals. Sometimes we had seven performances, bringing the week's salary up to \$49—a princely sum, it seemed then. In theatre orchestras the pay was only \$12.50 a week."

I asked him how musicians could live on that.

"It was possible," he said. "At my boarding house in mid-Manhattan, the cost of room and board for a week was \$6.00. That was three meals a day with wine. A suit of clothes cost from \$12 to \$15."

I asked Mr. Peyre how long the season was in 1901.

"Fifteen weeks in New York and eight weeks on tour. We went to the coast every year. I was in San Francisco during the earthquake in 1906. It happened at 5 o'clock in the morning. I woke up to see my window in the hotel room just cave in. But I got out safe with my viola. I was the only one who saved his instrument. I was a young boy, and was scared to death to leave it at the theatre, the way the others did. After the quake, once we made sure the theatre was unharmed, we

(Cont. on page 27)



Fred W. Kuphal



Otto Brasch



Clarke Kessler



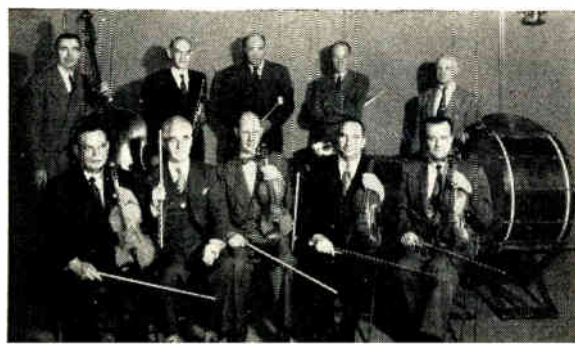
Alexa Karnbach

these pages, please turn to page 27

St. Louis Symphony Orchestra

Portland Symphony Orchestra

Rochester Symphony Orchestra



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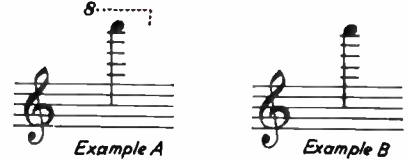
Pronounced: "Bisher"

TECHNIQUE OF PERCUSSION



By **GEORGE LAWRENCE STONE**

IN A recent column I wrote: "The highest note on a standard xylophone is the five-lined C, designating the 88th note on the 88-note pianoforte keyboard, as shown in Example A, below. The highest note on a standard marimba is the four-lined C, designating the 76th note on the pianoforte keyboard, as in Example B."



Then I went on to state that I deplored the frequent practice of writing parts for mallet-played instruments of different so-called standards of range one or sometimes two octaves lower than the sounded part to avoid use of excessive ledger lines above the treble clef.

This stirred brother A. Peter Campione, New York, to write and inquire, "Why don't arrangers make use of my suggested *A* clef and thus obviate the necessity of either so many added lines above the staff or the transposing of octaves needlessly?" Accompanying this question was his explanation, which is reprinted in part later on this page.

To be frank, my first reaction to the *A* clef was an unfavorable one—*Oh, Lord! Another clef to learn!* Then, upon considering it further, I began to like the idea. So did some musician friends with whom I discussed it and who, after preliminary sniffs similar to my own, ended up by thinking very definitely that the *A* clef might be picked up with little difficulty and used to great advantage. One of these is my good friend Carl E. Gardner, who says: "The *A* clef is so obvious and logical that, given sufficient publicity, it is bound to become a standard" and who intends to mention it in his book, *The Gardner Method of Harmony and Orchestration* upon which he is now working.

Says Campione: "The *A* clef is very easy to recognize and understand. We have been using the *F*, or bass clef with *F* on the fourth line; also the *G*, or treble clef with *G* on the second line. So, in logical order, we take the second, third, fourth, fifth, and sixth ledger lines above the *G* clef, make a five-line staff about them and place the *A* clef scroll upon it, with *A* in the third space, within the crossbars of the capital letter *A*. And, just as before we had one ledger line between the *F* and *G* clefs for middle *C*, here we have one ledger line between the *G* and *A* clefs for our *middle A*. In other words, as the *G* clef stands in relation to the *F* clef, so the *A* clef stands in relation to the *G* clef, as shown in the illustration below.

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Middle **C**

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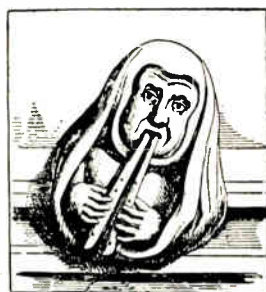
(xylophone, vibraphone, marimba, orchestra bells) can finally be written in their correct register, thus eliminating the current confusion in octave transpositions. Thus, too, we may now fix the range of our entire orchestra, consisting of seven complete octaves, upon three staves. Extending from low C—32 vibrations per second (now obtainable on bass fiddles equipped to play this C below their normal E) to high C—4,186 vps of the xylophone which note, incidentally, also represents the highest note on the pianoforte keyboard."

And, in conclusion, Mr. Campione suggests the use of the A clef to the player of any instrument in the higher register.

MORE BUZZ ROLL

My thanks to the many who have commented on the Buzz Roll article appearing in the November issue. I feel gratified, particularly as no brickbats came my way—nothing but bouquets.

One instructor, who prefers anonymity, writes: "I actually have been apologizing to my pupils for my recognition of the *buzz*. I shall do so no longer." A pit man inquires: "How could I play a fast show—catch falls and kicks—if I had to play my rolls strictly from the book?" Sam Ulano, young New York modern, writes: "I got a big kick out of reading this article as it expresses my thoughts about the buzz to a T." Tom Jenkins, Elkhart, offers this: "During the year I meet many young rudi-



mental drummers who plan to follow music as a career. In most cases they have mastered the rudiments, but fail to understand that they must progress from there to be successful and earn a living in the profession. I found out when very young that it is almost impossible to play in strict rudimental style and make a living doing it."

I have written before on the buzz (press, crush) roll and shall probably do so again. This to express one of my pet peeves, directed against the reluctance of reactionaries to recognize and approve a roll-technique considered by so many drummers to be a legitimate tool of their trade. The aforesaid peeve came to a head as far back as 1929 when, as column conductor for another magazine, I was assailed by an old-time drummer who tore me to pieces (figuratively) for an assortment of deviations from the straight and narrow path of column conducting which he believed I had committed—the principal one being my advocacy of the buzz.

Now I haven't been permitted to lead an entirely sheltered life, far from the maddening crowds, and all that stuff, so the fact of being on the receiving end of a few harsh words didn't upset me to the extent of staying home and calling in the doctor. But what the gentleman said about the buzz roll—my pet—did upset me. Here he really stepped on a pet corn and this called for an answer.

My answer came in the form of an article of some 6,000 words, not against the gentleman, but in defence and explanation of the buzz. Similar articles followed from time to time and responses from readers were invariably approbative—responses not only from drummers, but from composers, arrangers, directors. I am particularly proud of the following two. Doctor Edwin Franko Goldman wrote: "I am heartily in favor of the *buzz roll*, as described in your article . . . I am in favor of anything that is progressive and I am convinced that your idea is not only progressive but very much worth-while." And John Philip Sousa, in his inimitable handwriting, penned this: "The Rudimental Buzz is in its perfection the incessant practice of the 'Ma Ma Da Da' roll. It's advisable for all drummers to perfect themselves in it."

TUBA OR NOT TUBA

The Amalgamated Society of Supersensitives, whose members writhe when they hear their respective instruments familiarly referred to as *squeeze-box*, *gob-stick*, *slip-horn*, *tubs*, etc., has lately acquired a new member (at least, new to me). In a recent radio program the tuba was described as *thirty-nine pounds of stale plumbing!*

Welcome to the fold, plumbers.

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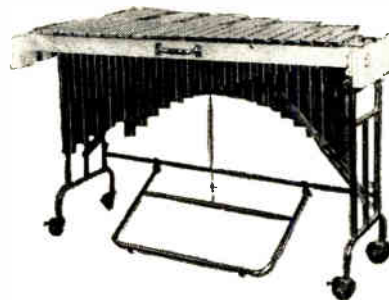
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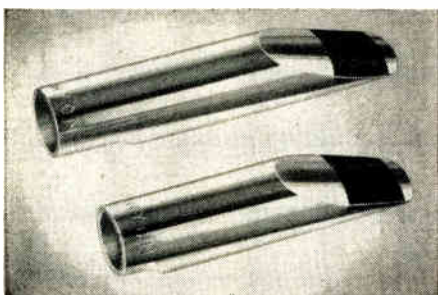
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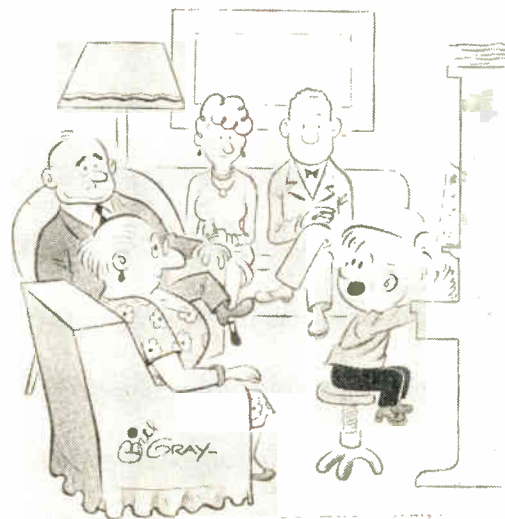


More Recording Companies Sign

Supplementary list of recording and transcription companies that have signed contracts since publication of the list in November, 1950. Members should add this to the previously published lists.

RECORDING COMPANIES

- Ace Recording Company, 401 South 20th St., Mt. Vernon, Ill.
- Alpha Records, Inc., 501 Madison Ave., New York, N. Y.
- Bill Davis, 137 West 137th St., New York, N. Y.
- Blue Seal Records, 677 Newbury St., Springfield, Mass.
- Chalif Recorded Publications Co., 37 Barnsdale Road, Short Hills, N. J.
- Chapman Music Service, 4539 North Malden St., Chicago, Ill.
- Cole Corporation, 823 South Wabash Ave., Chicago, Ill.
- Crest Records, 118 West 47th St., New York, N. Y.
- Elliott, Melvin, 15 Regent Place, Roslyn, L. I., N. Y.
- Featherweight Records, P. O. Box 1096, Palo Alto, Calif.
- Gypsy Record Co., 52 Tucker Ave., San Francisco, Calif.
- Hanson, Burt, 5740 14th Ave. South, Minneapolis, Minn.
- Heagerty, L. J., Ltd., McKinnon Building, Toronto, Ontario, Canada.
- J. B. Recording Artists, 910 Essex St., S. E., Minneapolis, Minn.
- Jester Record Co., 1674 Broadway, New York, N. Y.
- Krohn, Rabbi Abraham Z., 135 South Ninth St., Brooklyn, N. Y.



"I've taken only six lessons, I've got no ear for music, and I hate to practice, still want to hear it?"

- Magic-Tone Records, 545 Fifth Ave., New York, N. Y.
- Major Record Co., 32 Palmer St., Quincy, Mass.
- Major Recording Co., 434 North Bonnie Brae, Los Angeles, Calif.
- Melody Records, 3740 Ainslie St., Chicago, Ill.
- Milton Enterprises, Inc., 854 47th St., Brooklyn, N. Y.
- Nelson Ideas, Inc., 208 State St., Schenectady, N. Y.
- Norcon, Inc., Chestnut Hills Road, Norwalk, Conn.
- Nu-Tone Record Co., P. O. Box 37, River Grove, Ill.
- P and A Records, P. O. Box 123, Racine, Wis.
- The Personal Record Co., 1821 Freeman Ave., Cincinnati, Ohio.
- Question Mark Records, 2687 1/2-89 West Pico Blvd., Los Angeles, Calif.
- Ray-Cord Records, Palace Hotel, San Francisco, Calif.
- Replica Transcriptions, 29 West 57th St., New York, N. Y.
- Rhythm Records Co., 6463 Firmament Ave., Van Nuys, Calif.
- Rocky Mountain Recording Co., 1317 Ft. Cucharras St., Colorado Springs, Colorado.
- Al Russ, 1262 East 35th St., Brooklyn, N. Y.
- Sound Studios, Inc., of Washington, 1124 Vermont Ave., Washington, D. C.
- Spartan Records, 6709 Selma Ave., Hollywood, Calif.
- Tennessee Records, 415 Ash St., Nashville, Tenn.
- Texadisc Co., 406 Republic Bank Bldg., Dallas, Texas.
- Theron Records, 5513 Perry, Chicago, Ill.
- Union Records, 146 West 54th St., New York, N. Y.
- Vanguard Record Society, Inc., 799 Broadway, New York, N. Y.
- Vella Records, 11113 Ridgeland Ave., Worth, Ill.
- Virgo Record Co., 618 South Hobart, Los Angeles, Calif.

ELECTRICAL TRANSCRIPTION COMPANIES

- American Recording & Transcription Service, Inc., 2185 N. W. 79th St., Miami, Florida.
- Fine Recording Studio, 35 Madison St., Rochester, N. Y.
- Heagerty, L. J., Ltd., McKinnon Building, Toronto, Ontario, Canada.
- Vonna Records, 12129 Hartsook, North Hollywood, Calif.

Our Tried and True

(Continued from page twenty-one)

all went to a restaurant for a cup of coffee. But while we were there they dynamited to check the fire—and this blew up a whole block, opera house included. Not an instrument left. Terrible expense! Mme. Sembrich gave a concert in New York to raise money for the unfortunate musicians."

I asked him how the standard of musicianship compares today with then.

"Just as high," he said. "Musicians nowadays take their profession very seriously. They study. They persist. And believe me, you don't learn to play opera in one season. And the orchestra—it is good now, but it was good back in 1902, too. I remember once, in 1902, when Alfred Hertz was conducting the 'Semiramide' Overture at a Sunday night concert. Right in the middle, every light in the house went out. It was pitch black. We finished the overture by heart, and all together, too. Hertz nearly collapsed from admiration."

Mr. Peyre had a word to say about the audiences then and now. "They've changed," he observed. "Maybe there used to be more glamor, but it was also stuffier. Now there's more enthusiasm, younger people. They seem to like opera much more than those others. The house is always packed, and these days we in the orchestra can't get any free tickets. But it's better that way, I guess. Myself, I love every bit of it. I plan to continue playing in the orchestra as long as they want to keep me there."

His eyes shine as he says this—and his long hands clasp each other as if welcoming old friends. I let a vision of our orchestras quarter-century members pass before my mind's eye, each one finding with the years his zest and satisfaction increasing. As a San Francisco instrumentalist explained to me. "It is more than a profession. It is a way of life."

—Hope Stoddard.

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 Arpad Bagar, violin, Cleveland, over 25 years.
 Abrascha Bass, cello, New York, 25 years.
 Otto Bauman, violin, Metropolitan Opera, 25 years.
 Samuel Belenko, cello, Philadelphia, 26 years.
 Abrascha Beller, violin, New York, 29 years.
 George J. Benkert, violin, Los Angeles, 29 years.
 Abe Bereozvitz, violin, Portland, over 25 years.
 Harry Berg, viola, Cincinnati, 29 years.
 Albert Bernard, viola, Boston, 25 years.
 Herman J. G. Boehlich, viola, Cincinnati, 28 years.
 Henry Borjes, violin, Cincinnati, 28 years.
 Morris Borodkin, violin, New York, 26 years.
 Domenico Bove, violin, Philadelphia, 30 years.
 Arthur Bowen, cello, Cincinnati, 30 years.
 Fred I. Bradley, horn, Rochester, 27 years.
 Giulio Bramucci, violin, Metropolitan Opera, over 25 years.
 Leo Brand, violin, Cincinnati, 41 years.
 Otto Bruch, viola, percussion, Cincinnati, 37 years.
 Frank Brickell, percussion, Portland, 25 years.
 Leopold Busch, violin, New York, 26 years.
 Carlos E. Camacho, bass clarinet, St. Louis, over 25 years.
 Salvatore Campione, double bass, St. Louis, over 25 years.
 Joseph Carione, trumpet, St. Louis, over 25 years.
 Jean Cathape, viola, Boston, 25 years.
 Theodore Cella, harp, New York, 30 years.
 Victor Charbulak, violin, Chicago, 29 years.
 J. F. N. Colburn, violin, Portland, over 25 years.
 David Coleman, violin, Philadelphia, 33 years.
 Ashley Cook, trumpet, Portland, over 25 years.
 Stanislaw Dabrowski, violin, Philadelphia, 27 years.
 L. d'Amico, violin, New York, 29 years.
 Victor H. Dardenne, violin, Metropolitan Opera, 25 years.
 Ferdinand Del Negro, bassoon, Philadelphia, 29 years.
 Pasquale de Nubila, violin, Los Angeles, 31 years.
 Jean Devergie, oboe, Boston, 25 years.
 Louis DiFulvio, oboe, Philadelphia, 27 years.
 William Dusch, violin, Cleveland, over 25 years.
 Emil Eck, flute, Chicago, 28 years.
 William Feder, cello, New York, 29 years.
 Paul Fedorovsky, violin, Boston, 25 years.
 Alfred E. Fenboque, flute, Cincinnati, 25 years.
 Rudolph Fiala, viola, Chicago, 29 years.
 Aaron Finerman, violin, Chicago, 28 years.
 Salvatore Fiore, violin, Cleveland, over 30 years.
 Jack Fishberg, violin, New York, 26 years.
 Anselme Fortier, solo bass, New York, 29 years.
 Frank Fragade, clarinet, San Francisco, 28 years.
 Louis Gesensway, violin, Philadelphia, 25 years.

Clarence L. Gesner, clarinet, St. Louis, over 25 years.
 Joseph Gewartz, violin, New York, 29 years.
 Robert Gordolin, violin, San Francisco, 28 years.
 A. Gorodetzky, violin, Philadelphia, 31 years.
 Walter Louis Gough, violin, San Francisco, 26 years.
 Alexander Gray, viola, Philadelphia, 25 years.
 William Gray, viola, New York, 25 years.
 William S. Greenberg, violin, Philadelphia, 28 years.
 William Gruner, bassoon, Philadelphia, 33 years.
 Benjamin Gusikoff, cello, Philadelphia, 31 years.
 Fred Hammes, percussion, Los Angeles, 31 years.
 Walter Hancock, violin, Chicago, 30 years.
 Lucien Hansotte, trombone, Boston, 25 years.
 Charles Hase, double bass, Portland, over 25 yrs.
 Julius Haug, violin, San Francisco, 29 years.
 Emil Heermann, violin, Cincinnati, 42 years.
 Russell Hendrickson, cello, Chicago, 28 years.
 Dayton M. Henry, violin, Philadelphia, 33 years.
 Sigmund Hering, trumpet, Philadelphia, 26 years.
 Alexander Hillsberg, violin, Philadelphia, 25 years.
 Alois Hruby, trumpet, Cleveland, 30 years.
 William Hruby, trumpet, Cleveland, 25 years.
 Victor Hugo, viola, St. Louis, over 25 years.
 Giovanni Impurato, viola, New York, 30 years.
 Gordon Kahn, viola, Philadelphia, 26 years.
 Alex Karabach, viola, cello, Los Angeles, 29 yrs.
 Schima Kaufman, violin, Philadelphia, 25 years.
 Clarke Kesser, bassoon, Chicago, 26 years.
 William Kincaid, flute, Philadelphia, 30 years.
 Norbert Klein, violin, Rochester, 26 years.
 Arthur Louis Knecht, cello, Cincinnati, 28 years.
 William Morgan Knox, violin, Cincinnati, 35 yrs.
 Morris Kreiselman, violin, New York, 29 years.
 Reuben Lawson, violin, Cincinnati, 38 years.
 Vincent Lazzaro, bass, Philadelphia, 30 years.
 Samuel Leighton, violin, Chicago, 33 years.
 Samuel Lifschey, viola, Philadelphia, 26 years.
 Gustave A. Loeben, violin, Philadelphia, 32 years.
 Alfred Lora, violin, New York, 27 years.
 Allison MacKown, cello, Rochester, 28 years.
 Clarence Mayer, horn, Philadelphia, 25 years.
 Pierre Mayer, violin, Boston, 25 years.
 Hans Meuser, bassoon, Cincinnati, 27 years.
 Robert E. Millard, flute, Portland, over 25 years.
 Carlo Morello, violin, Chicago, 29 years.
 Frederick Moritz, bassoon, Los Angeles, 29 years.
 Matthew J. Mueller, violin, Philadelphia, 29 years.
 Ralph Earl Murray, tuba, San Francisco, 31 years.
 Selo Nagel, violin, Cincinnati, 27 years.
 George Neidinger, violin, Rochester, 28 years.
 Fred W. Noak, timpani, Cincinnati, 28 years.
 Ernest Pack, violin, Cincinnati, 37 years.
 Harold Paley, violin, Rochester, 28 years.
 Harold Palmer, viola, Rochester, 28 years.

Key to Photographs on Pages 20 - 21

PHILADELPHIA ORCHESTRA

Front row: l. to r.—Harold Rehrig, William Kincaid, Marcel Tabuteau, Sigmund Hering, Stanislaw Dabrowski, Alexander Hillsberg, Ferdinand Del Negro, Jules Serpentine, James Valerio, Gordon Kahn, Benjamin Gusikoff, Manuel Roth.

Second Row: l. to r.—David Coleman, Schima Kaufman, Alexander Zenker, Jascha Simkins, Heinrich Wiemann, William S. Greenberg, Gustave Loeben, Dayton Henry, Domenico Bove, Vincent Lazzaro, Matthew J. Mueller, A. Gorodetzky.

Third Row: l. to r.—Harry Aleinikoff, Adrain Siegel, Louis DiFulvio, Alexander Gray, Clarence Mayer, Samuel Roens, Marshall Betz, Samuel Belenko, Henry Schmidt.

BOSTON SYMPHONY ORCHESTRA

Seated: l. to r.—Alfred Zighera, Lucien Hansotte, Jean Devergie.

Standing: l. to r.—Jean Cathape, Manuel Zung, Albert Bernard, Paul Fedorovsky, Pierre Mayer.

NEW YORK PHILHARMONIC SYMPHONY

Left to right: Anselme Fortier, Maurice Van Praag, Saul Goodman, Theodore Cella, Roberto Sensale.

ST. LOUIS SYMPHONY ORCHESTRA

Left to right: Salvatore Campione, Victor Hugo, Elmer Gesner, Vladimir Golschmann (Mr. Golschmann has been with the orchestra twenty years, not, as have the others, twenty-five), Karl Auer, Joseph Carione, Clarence Gesner, Charles Camacho, Max Steindel.

PORTLAND (Oregon) SYMPHONY ORCHESTRA

Front row: l. to r.—J. F. N. Colburn, Robert E. Millard, Frank Potter, Abe Bereozvitz, Allan Ukles.

Back row: l. to r.—Charles Hase, Ashley Cook, Moe Amato, William Weber, Jr., Frank Brickell.

ROCHESTER PHILHARMONIC ORCHESTRA

Front row: l. to r.—Harry Schatz, Harold Paley, William G. Street, George Neidinger, Allison MacKown, Robert Stenzel.

Back row: l. to r.—Herman Rudin, Alexander Leventon, Paul White, Eduard Van Niel, Harold Palmer, Norbert Klein.

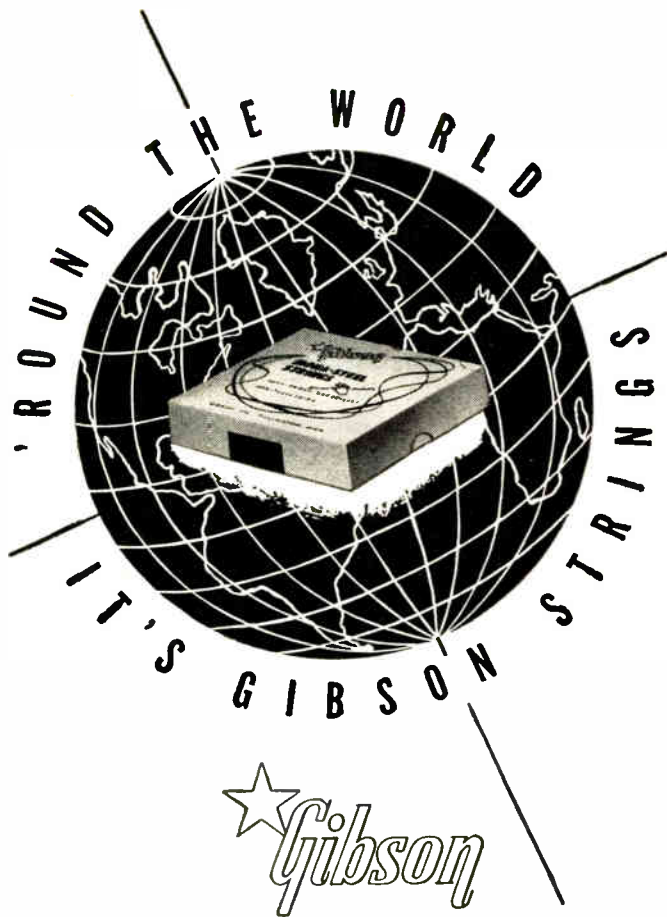


TORONTO SYMPHONY ORCHESTRA

From left to right (front row): Vaughan Sturm, Ernest Johnson, Oswald Roberts, George Bruce, F. B. Vopni, T. J. Burry, Grant Milligan, I. Dubinsky; (back row): Paul Scherman, N. J. Fontana, M. Fogle, Berul Sugarman, Albert Aylward, H. E. Hawe, E. Ainley, E. T. Smith, Charles Rose.

Mary Pasmore, violin, viola, San Francisco, 26 years.
 I. A. Paterson, violin, San Francisco, 31 years.
 Gabriel Peyre, viola, Metropolitan Opera, 50 yrs.
 Rubin S. Phillips, viola, Cincinnati, 30 years.
 Thomas Pivonka, double bass, Cleveland, 30 years.
 Franz Polesny, violin, Chicago, 28 years.
 Frank Potter, violin, Portland, over 25 years.
 George Rabin, violin, New York, 29 years.
 Antonio Rainondi, clarinet, Los Angeles, 31 years.
 Theodore Ratzler, cello, Chicago, 31 years.
 Harold W. Rehrig, trumpet, Philadelphia, 28 years.
 Leo Reines, contra bassoon, Cincinnati, 32 yrs.
 August Rieckert, bassoon, Cleveland, 30 years.
 Carl Rink, violin, Chicago, 29 years.
 Samuel Roens, viola, Philadelphia, 31 years.
 David Rosensweig, violin, New York, 26 years.
 Manuel Roth, violin, Philadelphia, 27 years.
 Herman Rudin, viola, Rochester, 26 years.
 Samuel Salkin, violin, Cleveland, 30 years.
 Samuel Schanes, violin, Cincinnati, 41 years.
 Harry Schatz, violin, Rochester, 28 years.
 Vincent Schipilliti, English horn, Los Angeles, 31 years.
 Adolf Schluce, violin, Cincinnati, 26 years.
 Henry Schmidt, violin, Philadelphia, 31 years.
 Hobart Schock, violin, Cincinnati, 25 years.
 Hyman Schuler, violin, Cincinnati, 41 years.
 Arthur Schuller, violin, New York, 26 years.
 Roberto Sensale, contrabassoon, New York, 27 yrs.
 Jules Serpentine, clarinet, Philadelphia, 31 years.
 Julius C. Shanic, oboe, San Francisco, 20 years.
 Emil Sholle, percussion, violin, Cleveland, 25 yrs.
 Frank Shelle, percussion, Cleveland, 25 years.
 Adrio Siczal, cello, Philadelphia, 29 years.
 Herbert Silberstein, violin, Cincinnati, 32 years.
 Jascha Simkins, violin, Philadelphia, 29 years.
 August Soendlin, viola, Cincinnati, 26 years.
 Mischa Spiegel, violin, Los Angeles, 25 years.

Max Steindel, cello, St. Louis, 34 years.
 Robert Stenzel, bass, Rochester, 28 years.
 Andrew Sturm, violin, New York, 29 years.
 Alfonse Storch, violin, Metropolitan Opera, over 25 years.
 Arthur E. Storch, bass, San Francisco, 31 years.
 Isidore Strassner, violin, New York, 29 years.
 Stanley Street, percussion, Rochester, 27 years.
 William G. Street, tympani, Rochester, 28 years.
 Marcel Tabuteau, oboe, Philadelphia, 36 years.
 Herbert A. Tiemeyer, trumpet, Cincinnati, 28 yrs.
 Allan Ukles, violin, Portland, over 25 years.
 James Valerio, battery, Philadelphia, 27 years.
 Eduard Van Niel, viola, Rochester, 28 years.
 Maurice Van Praag, French horn, New York, 35 years.
 Joseph A. Van Reek, bass viol, Cincinnati, 25 yrs.
 Albert Vendt, percussion, San Francisco, 26 years.
 Moritz Vico, violin, Metropolitan Opera, over 25 years.
 H. J. Walter, percussion, Los Angeles, 30 years.
 Leonard E. Watson, cello, Cincinnati, 35 years.
 William Weber, Jr., percussion, Portland, over 25 years.
 John Weicher, violin, Chicago, 28 years.
 Erich Weiler, viola, San Francisco, 31 years.
 Herbert L. Weis, cello, Cincinnati, 28 years.
 Charles L. White, tympani, Los Angeles, 31 years.
 Paul White, violin, Rochester, 27 years.
 Heinrich Wiemann, bass, Philadelphia, 27 years.
 William B. Wilkins, bass trombone, Cincinnati, 25 years.
 Louis M. Winsel, bass, Cincinnati, 25 years.
 Henry E. Wohlgenuth, trumpet, Cincinnati, 26 years.
 Nicolo Zedeler, cello, Chicago, 26 years.
 Alexander Zenker, violin, Philadelphia, 35 years.
 Alfred Zighera, cello, Boston, 25 years.
 Manuel Zung, violin, Boston, 25 years.



the Violin

VIEWS AND REVIEWS

By SOL BABITZ



Chromatic Scale Fingerings

The traditional chromatic fingering as shown in the upper fingering of the following example contains ugly audible slides:



There are two reasons for the persistence of this fingering today. 1. Many composers of the past knowing of no other sound for chromatics intended them to sound full of *glissandi*. 2. Many violinists whose ears have become dulled to the ugliness of this fingering continue to use it even in places where the articulation of the music would be improved by a fingered chromatic.

Modern Chromatic Fingerings

Joseph Achron and Carl Flesch were the twentieth century pioneers in the use of fingered chromatics (I say twentieth century, because de Beriot experimented with this fingering in the nineteenth). Their improved fingering which eliminated the sound of sliding fingers is shown in the lower fingering in the above example.

This fingering is obviously superior in many respects to the traditional one, but it, too, has certain shortcomings.

For example, it is dependent on open strings in the lower positions which may cause the introduction of open string accents in passages where they are musically unsuitable; the use of reiterated group fingering creates artificial phrasing, independent of the musical phrase:

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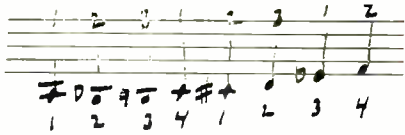
Over Federation Field

By CHAUNCEY A. WEAVER

Anticipation, expectation, realization—three emotions destined to have full play in the months to come as the Federation mind begins to focus on Greater New York.

It has been a long period since the American Federation of Musicians assembled in the national metropolis in a convention. To practically every visitor it will be a new experience. The tall buildings, the surging sidewalk tides, the multifarious attractions which challenge inspection, will constitute an ever-changing panorama which will live in the visitor's mind for a long time to come.

We bespeak for this forthcoming convention a large and imposing attendance in a historic setting which will be memorable.



Need for an Improved Chromatic Fingering

To correct these shortcomings I have invented a new system of chromatics which possesses the following characteristics necessary for an adequate fingering:

1. It is smooth, containing no large position shifts.
2. It does not depend on the open strings for facility.
3. It is flexible, and can be fitted to any musical phrase with alternative fingerings.

The following six scales show its application in groups of notes ranging from four to nine semitones. In the second scale it combines a half-step slide with separate fingering. In the fourth and sixth scales it combines it with position shifts. Notice the use of 23234 fingering in the fifth and sixth scales based on the physiological fact that the second, not the first, is the most powerful finger of the left hand:



"Hail and farewell," says President Richard McCann in the current *Allgro* as he brings to a close his three-year tenure of the office of President of Local 802. To have served as the official head of an aggregation as large as the New York Local is a testimonial to fine capability, high character, and rare conception of the responsibilities imposed. In retrospect President McCann observes:

I can look back, as I retire, upon all the fine men who have been in our union, and how they have helped to make this organization which is known throughout the world for the advances it has made. I could list hundreds and hundreds, many of them now dead, unfortunately, whose names will forever be enshrined in the annals of the American Federation of Musicians. My association in the A. F. of M., regardless of political differences, has been warming, and it is my hope that I have served the union well. This organization has been good to me and I shall always be ready to serve it again as a member.

President McCann has made a presidential record worthy of emulation.

*All hail to Nineteen Fifty-one!
Another year has just begun!
Although 'tis sure to quickly run,
There'll be ample time for lots of fun.*

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By OTTO CESANA

REMARKS

Having completed the section on suspensions, we are now ready to proceed with the section on after-beats. While not as important or as effective as suspensions, after-beats are nevertheless of considerable value.

The after-beat chord, for instance, which is composed of a varying number of after-beats, is one of the most valuable items employed in dance arrangements where the chord in the rhythm section must always coincide with the prevailing harmony in the orchestra. When a melodic note foreign to the prevailing harmony appears as an after-beat, this note may be harmonized with an entirely different harmony, as an after-beat chord, thus giving the passage a much-needed relief from the same general harmonic texture.

LESSON NO. 33

After-Beats

After-beats are tones which follow a chordic note either by diatonic or chromatic degree, or by a leap.

After-beats occur after the beat.

Chords formed by after-beats are called after-beat chords.

After-beats by degree are the reverse of suspensions.

(a) After-Beats by Degree



Exercise—In similar manner as above, reverse the examples on *Suspensions* which you did in Lesson No. 26 and thus obtain the examples on *After-Beats*.

LESSON NO. 34

Two After-Beats Introduced Simultaneously

Using contrary and parallel motion.

(A few possibilities.)



Exercise—Reverse the lesson on *Two Suspensions* (No. 27) as above, and thus obtain the examples on *Two After-Beats*.

LESSON NO. 35

Three After-Beats Introduced Simultaneously

Using contrary and parallel motion.

(A few possibilities.)



Exercise—Reverse the lesson on *Three Suspensions* (No. 28) as above, and thus obtain the examples on *Three After-beats*.

LESSON NO. 36

Two After-Beats in Succession

Using regular and reverse motion.

(A few possibilities.)



Exercise—Reverse the lesson on *Two Suspensions in Succession* (No. 29) as above, and thus obtain the examples on *Two After-beats in Succession*.

The time is changed so that no one note will sound more important than the others.

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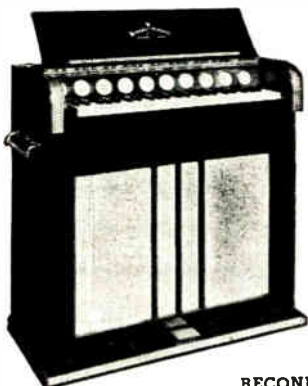
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|------------------------|-------------------|--------------------------------|
| (a) Bop Chords Applied | (d) Arranging I | (g) Psychological Associations |
| (b) Musical Psychology | (e) Arranging II | (h) Voicing by Acoustics |
| (c) Orchestration | (f) Arranging III | (i) Instrumentation |

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Local Highlights

MUSIC THE AMERICAN WAY—

Pastorius Park in Philadelphia had music last summer—music the listeners could enjoy, could participate in—and all because one member of Local 77 there determined that music here in America should never go the way of "controlled" music in Germany.

Meyer Casman, Philadelphia lawyer and retired professional musician, was chief of a prosecution section of the war crimes trials in Nuremberg. He learned while there—he held several other posts as well during a fairly long stay—of the way programs were selected in Germany: not according to the composer's musical worth but according to who his grandparents or great-grandparents were. He learned of the necessity for State-approval prior to any music played either in private or in public. He learned of instrumentalists who were ordered to burn all the music in their possession composed by musicians of religious affiliations unacceptable to the State. He discovered that some of the more daring musicians had secretly buried trunks full of such forbidden music. Mr. Casman returned to the United States with a resolve, firmly rooted, to promote, in his own community, music performance based on standards of musicianship and on that alone.

During the past summer (1950) with the cooperation of Local 77 and of several associations of business men and with music provided through a grant from the Music Performance Trust Fund, he accomplished his resolve. Approximately 4,000 men, women and children gathered on seven Wednesday evenings, between July 26th and September 6th, in the spacious wooded amphitheatre in Pastorius Park to enjoy, free of charge, the finest and most varied musical menus possible.



PASTORIUS PARK CONCERT

Nothing at Pastorius Park was overlooked that would contribute to the comfort, convenience, and pleasure of those who attended its summer concerts. Guests arriving by auto were courteously and efficiently guided by street signs and aided in parking by members of the 14th District Auxiliary Police. A special edition of the local community weekly, *The Herald*, containing the entire program with a review of past programs and advance publicity on future ones, was distributed by Park guards to every patron. At the conclusion of each program great floodlights illuminated the rear of the park so that no one would have any difficulty in walking along the pathways or in discovering his car among the hundreds that were parked there.

Thus did this community benefit from one man's annoyance and disgust at German indifference to the finer possibilities of musical enjoyment by a large number of people.

QUARTER-CENTURY OF SERVICE—

William H. Dieffenbach, financial secretary of Local 526, Jersey City, for twenty-six years and a charter member of the local, retired on November 14th. He traces back his affiliation to the local's inception in 1909 when a small band of men joined together to better the living standards of musicians in that jurisdiction. Under his leadership the local improved by leaps and bounds until at the present time it is in a thoroughly sound financial condition and is recognized as a live organization throughout the community.



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Symphony and Opera: Prospect and Retrospect

BATONS EXCHANGED

Swiss conductor Ernest Ansermet was guest of the Philadelphia Orchestra on December 29th, this in the nature of an exchange of batons, since Eugene Ormandy, the Philadelphia conductor, led the Swiss ensemble last summer as Ansermet's guest. Following Ansermet, Alexander Hilsberg (the orchestra's assistant conductor) and Saul Caston take over Philadelphia podium duties while Eugene Ormandy is on a six-week leave of absence, conducting the Chicago Symphony Orchestra in six concerts, the Houston in one, and the San Antonio in one.

William Steinberg trekked from Buffalo to Cleveland late in December to lead the latter orchestra in two concerts—this while the Cleveland Orchestra's regular conductor, George Szell, took over podium duties of the New York Philharmonic-Symphony Orchestra.

Dimitri Mitropoulos will act as guest conductor of the San Francisco Symphony Orchestra in eight concerts during January, and of the Buffalo Philharmonic in two concerts in February.

A GOOD CONDUCTOR—A GOOD MAN

Max Reiter's death from a heart attack on December 13th at the age of forty-five brought citizens of San Antonio to a sharp realization of the good this man did, of the extent of his labors, of the toll they exacted. So when Leopold Stokowski, guest conductor with the San Antonio Orchestra, stood on the podium of the Municipal Auditorium in San Antonio, Texas, December 16th and raised his baton for the opening work on the evening's program, he held it in the air for an instant while the audience listened to music sounding in the mind's ear alone—music of new works and revived works, music of the great masters and of struggling contemporaries, music of a major symphony orchestra which was brought into being by this Max Reiter, political refugee who arrived in this country in 1938 from his native Italy with \$40 in his pocket.



The late Dr. Max Reiter, who built the San Antonio Symphony.

In that second's pause, the baton became Dr. Reiter's own baton, and the sounds it evoked his voice pleading, as he slaved to gain backing for the orchestra twelve years back. "Let me give one concert! Just one concert!" It was from this first concert, welded from what Dr. Reiter could find himself, that he built what is today one of the nation's major musical groups. The first year, in 1939, he directed four concerts. The current season lists sixty engagements for the orchestra.

Dr. Reiter's successes in Europe—as conductor of the Trieste and Milan orchestras—were as great as those in America. But always he took the music to the people, played in the smaller towns as well as the larger, believed that all, every individual, should be offered the best in music. His is the sort of material America needs and can use—pioneer material in the truest sense.

CONTEMPORARY WORKS

The First Adventure of Don Quixote, by the contemporary Spanish composer, Iglesias, was given its American premiere when it was played by the San Antonio Symphony Orchestra under the baton of Leopold Stokowski on December 16th.

Harold Morris's Poem for Orchestra was performed December 7th in Lindenhurst High School Auditorium by the Town of Babylon Symphony, Christos Vrionides, conductor.

Erik Tuxen, Danish conductor, who comes to this country under the auspices of the American-Scandinavian Foundation, will conduct the Philadelphia Orchestra in New York on April 2nd. One of the works on his program will be the American premiere of Carl Nielsen's Fifth Symphony.

Larsson's *Ostinato*, Wren's Serenade for String Orchestra and Barraud's *Offrande a une ombre* have been some of the unusual contemporary works offered by the Erie Philharmonic Society this season.

CURTAIN CALLS

Alban Berg's *Wozzeck* will be presented in concert form by the New York Philharmonic-Symphony in March.

The Worcester County Light Opera Club presented DeKoven's *Robin Hood* in Clark University December 7th, 8th and 9th. Harry Levenson was the musical director and conductor.

A whirlaway performance of *Brigadoon* which could stand comparison by any count with the Broadway production finished the first month of its run at the Paper Mill Playhouse, Millburn, New Jersey, January 1st. Its dancing, its singing, its acting, its qualities both of timeliness and timelessness made it to this reviewer's mind the best production so far put on by this enterprising company. And that is saying plenty.

The entirely American-trained soprano, Astrid Varnay, has been chosen as the Bruennhilde for the first post-war Wagner Festival in Bayreuth. All three Bruennhilde roles will go to her for two complete presentations of the Wagner cycle, *Der Ring Des Nibelungen*, to be given uncut at Bayreuth in August, 1951. She will be the first American Bruennhilde in the seventy-five-year history of the Wagner Festivals there.

Eugene Ormandy was conductor of Johann Strauss' *Die Fledermaus* in its performances at the Metropolitan December 20th, 27th and 30th. This was his first engagement by that opera company. The work was sung in English with text by Garson Kanin and lyrics by Howard Dietz.

SPECIAL CONCERTS

The relationship between music and the dance is to be stressed at a concert to be given in New York City by the National Orchestral Association, Leon Barzin, musical director, on February 10th. The program will include musical compositions written as dance forms. They will first be played as orchestral works and then repeated with dancers to demonstrate the close relationship between these two independent art forms.

Much the same purpose was accomplished—that is, a pointing up of the close union between music and the dance—when early last month the Dayton Philharmonic had dancers perform with the orchestra, as part of the regular subscription series—Vivaldi's Concerto Grosso, for instance, danced by Jose Limon, Betty Jones and Ruth Currier. The orchestra's conductor is Paul Katz.

Haydn's *The Creation* was presented in December by the Clarksburg (West Virginia) Symphony Orchestra and the Clarksburg Community Chorus. Eugene Jose Singer was the conductor and soloists were Mary Alice Coleman, Jack Randolph and Forman Waters.

The difficult Tchaikovsky Rococo Variations were the choice of Elsa Hilger when she was soloist in mid-December with the Philadelphia Orchestra. Recently promoted to the position of principal first cellist in that orchestra, Miss Hilger is the first woman to be so engaged in a major symphony orchestra of this country.



Harry Levenson

Music in California

(Continued from page thirteen)

Symphony Orchestra served it for its production of "Song of Norway." Once a year Stockton revels in a Christmas pageant, its director, Gene Rotsch. A can of fruit or vegetables is the only admission charged—this intake to go to needy families. Approximately 3,840 cans were received at the door for last year's production. Stockton's summer concerts are under the co-sponsorship of Local 189 and the cities of Stockton and Lodi.

That portion of land extending sixty miles southward from the San Francisco Bay, Santa Clara County—"unrivalled for healthy and happy living" the prospectuses say—counts its music centers at Stanford University, San Jose State College and in San Jose itself. The San Jose Symphony Orchestra directed by Gaston Usigli gives three or four performances a season, mostly financed by the R. and T. Fund. The San Jose Municipal Band conducted by Melio M. Mayo plays a series of Sunday summer concerts in the city-owned Alum Rock Park. San Jose presents "The Messiah" annually—the 1950 performance its twenty-seventh. A light opera association puts on one or two performances a year. Local dance bands here, as in most California cities, are both highly skilled and highly popular.

A few miles further down the coast, Pacific Grove, Monterey and Carmel subsist, like the lilies of the field, on the utter beauty nature has endowed them with. In Carmel one assimilates Bach along with the smell of the sea, pine trees and the glitter of ocean sands. In the thirteenth annual Festival last July, Mr. Usigli, the Festival's conductor, led the chorus of some sixty voices comprised of merchants, housewives, ranchers, students and shopkeepers from Carmel, Monterey and Pacific Grove and the orchestra of forty-five or so in a program which included, as it does each year, Bach's B-minor Mass.

Equally famous as a festival site is the valley of Ojai, a region it is impossible to describe without sounding like a resort manual. Cataracts, deep-slashed canyons, bubbling hot springs, surround a valley carpeted with wild flowers and clustered with spreading oaks, all under a clear, clear sky. Next May, at the fifth annual festival, they will celebrate the twenty-fifth anniversary of the first chamber music festival ever held in California. A concert of chamber music sponsored by the Elizabeth Sprague Coolidge Foundation will include in the program Alexei Haieff's First String Quartet in its world premiere.

From Santa Barbara comes word of the many fine ensembles that play in hotels and resorts: Newton Perry and his Men in Blue; Lino Mautino; Charles Copeland; Robert L. Foxen; Manuel Martinez; Manuel Conteras; Bob Crane; the Spanish Strollers with Jim Campiglia; "Sonny" Clarke. A historical play is produced annually as part of the city's "Old Spanish Days" festival.

The Los Angeles Philharmonic Orchestra has a history in keeping with the temperament of the metropolis. Optimistically, it announced its own birth. On June 11, 1919, newspapers there came out with the announcement that a new symphony orchestra would make its appearance in the Autumn. It did just that. Or-

ganized by William Andrews Clark who invited L. E. Behymer to help recruit its members, its nucleus came from the Los Angeles Symphony which had been in precarious existence since 1897. Walter Henry Rothwell, the new orchestra's first conductor, built it up through eight seasons. Soon after Artur Rodzinski took over, and, on his leaving, Otto Klemperer. Alfred Wallenstein was engaged in 1943, one of the first American-born musicians to be named conductor of a major symphony orchestra in the United States. Since he had made his debut as a cellist in Los Angeles in 1912, it was like coming home. From the outset he championed American and contemporary composers. The Philharmonic each season gives concerts in thirty cities of Southern California. Its Symphonies for Youth series under Mr. Wallenstein, who serves also as its commentator, twice won the Musical America award as the leading musical education program in the nation.

Just across from the Hollywood Bowl is the Pilgrimage Bowl, where the "American Oberammergau" takes place. Last summer it served also for the Los Angeles - Hollywood "Pops" Orchestra, conducted by John Roy Weber. Proceeds of that opening concert were pledged to the Pilgrimage Play Fund.



John Roy Weber

Stand on the rim of the Hollywood Bowl and you can see glimmering the lights of the film capital of the world. Here music of another sort is being constantly turned out. Every movie the millions of movie-goers view throughout this North American continent—and there are thousands of different films shown every night—has a background of music. In the early days of the movie industry musical scores were no more than medleys of themes from familiar classics. Then, with the realization of music's real contribution to the films' success came the practice of inviting the better composers—Irving Berlin and George Gershwin were among the early ones—to write melodies, these carefully set like jewels in the plot's action. Nowadays serious composers are regularly commissioned to write synchronized musical scores. George Antheil, Aaron Copland, David Diamond, Ferde Grofe, Bernard Herrmann, Jerome Kern, Erich Korngold, Arthur Lange, Darius Milhaud, Miklas Rosza, Max Steiner, Virgil Thomson and Kurt Weill have rendered invaluable service in raising the standard of film music. Such films as Weill's score for *You and Me*, Antheil's for *The Buccaneer*, Thomson's for *Louisiana Story*, Janssen's for *The General Died at Dawn* live through their music as truly as through their drama.

But composers have not needed the magnetic pull of film contracts to be drawn to California.

Henry Hadley did much of his work in California. Charles Wakefield Cadman and William Grant Still found inspiration there. Ernest Bloch composed his symphonic suite, "America," in the hills of Marin County. Arnold Schoenberg is head of the Department of Music at the University of California. Ernst Bacon whose

Symphony in D minor won the 1932 Pulitzer Prize wrote much music there, as did Gerald Strang, Henry Cowell and Roy Harris. Stravinsky is another of the State's composers by choice. Paderewski, settling down there after his concert career, became one of the pioneer almond growers of the State. Rancho San Ignacio today has some 12,000 almond trees.

Composers, in trekking to California, though, are doing no more than following the crowd. In Los Angeles, they say, every second person you meet has been there less than five years. At club meetings, state songs of Wisconsin, Iowa, Utah or Indiana are heard quite as often as the Golden State's official song, "I Love You, California" (words by F. B. Silverwood, music by A. F. Frankenstein).

After all, perhaps most Californian of California are the orchestras in smaller communities—such, for instance, as the Santa Monica Symphony, an orchestra flourishing through co-operation of a variety of music and civic groups: Local 47; the Santa Monica Civic Music Guild; the City's Department of Recreation. Its conductor is Arthur Lange. Another community orchestra, the Burbank Symphony, Leo Damiani, conductor, is sponsored by the Parks and Recreation Department of that city. It presents its concerts in a natural out-of-door theater, at Inspiration Point, where tall eucalyptus trees make a lane where hundreds of people enter the Bowl for the twilight concerts. The seats are just plain logs, and the orchestra is seated on an improvised stage with a temporary shell made out of tarpaulin. Beyond the stage stretches the beautiful San Fernando Valley.

And there is a proud ring to the statement of Local 767, also of Los Angeles, that it counts among its members Lionel Hampton, Louis Armstrong, Kid Ory, Louis Jordan, Horace Henderson and Illinois Jacquet, as well as composers William Grant Still, Percy Hiram McDavid and Millard Lacey. Mr. Still's wife is the writer on musical subjects, Verna Arvey.

And then there's that brave band of Long Beach—with two concerts per day (except Monday) to its credit throughout the year. Entirely supported by Long Beach, its members are on the payroll of the town just like other city employees. Its director is Eugene La Barre, formerly cornetist with the Sousa and Pryor bands. It is headed by cornetist Paul C. Hennel, president of Local 353, and tuba player J. Leigh Kennedy, secretary of Local 353, and it is made up of former members of major bands and orchestras throughout America. Yet it is as Californian as the Golden Gate itself. On November 8th it welcomed home the first two battle-ships to return from the Korean War.

Of local vintage is the Philharmonic Orchestra Society of San Diego, organized by the musicians themselves. Its concerts—the first one was on November 28th of last year—will continue throughout the winter under the direction of Leslie Hodge, also a choice of the men themselves. At the final concert April 10th, Beethoven's Ninth Symphony will be presented in local premiere, with full orchestra, soloists and chorus.

The summary of such a parade of music? Not possible with one adjective. Not with a dozen. Of it one can only say that it is all vital and all hopeful, that it is American to the very core.

—H. E. S.

Szigeti

(Continued from page fifteen)

It was Corelli, pure and transparent. It was Brahms, fluid and warm. It was Bartok—but a word here about this composer's Portrait No. 1, Opus 5, which lay neglected for forty years until Szigeti started its revival four years ago. Here we entered a new dimension, pervaded by weird, frail yet penetrating sound. However rise and swell, diminish and subside are called forth in nature—here in this music they are called forth in the same way. Music directly related to the elemental, music in which not a single measure reminds you of other music but only of itself. Now the old idea of soloist against the accompanying orchestra is obliterated. All work as a whole. What happens happens to all alike. As this was experienced the other evening, the audience did more than listen. It partook.

Hearing this composition, we decided that if we were immensely wealthy and could have on call a single guest violinist to play us an evening concert each day, we would choose Szigeti. We would choose him because he would wear best. Because he would be—not Szigeti the artist playing in various moods, but Corelli and Brahms and Bartok—all the great composers of the past and present brought within ear-range—brought within mind- and heart-range. too.

—H. E. S.

With the Dance Bands

(Continued from page eighteen)

band has been a favorite on the campus of the University of Wichita for the last five years.

Mort Ruby set up p.m. offices on The Strip in L. A. . . . Altoman Russ Cheever, spotted in 20th-Fox pix ("Pinky"), featured by Alfred Newman during his Mercury recording . . . Bob Scobey's Dixie combo at a new spot, Greenwich Village, south of Palo Alto . . . Guy Lombardo pubbing a booklet covering the history of his Royal Canadians, for distribution to dance fans during spring one-nighters . . . Henry Busse at El Rancho, Las Vegas, through Feb. 13 . . . Nappy Lamare at S. F.'s Hangover until Feb. 3. Kid Ory may follow; likewise pianist Jimmy Yancey . . . Pianist Leonard Pennario dubbed for Joan Fontaine in Pary's "September Affair," which Victor Young scored . . . Stan Kenton will play summer weekends, beginning June 1, at Balboa Beach's Rendezvous . . . Ex-Louis Jordan road manager Wilbur Brassfield joined Ben Waller Enterprises.

Neal Hefti penned scores for Margaret Truman's Ed Sullivan TV shot . . . Charlie Barnet blending his soprano sax (as lead instrument) with eight violins, in his new ork; still cuts for Capitol . . . Trumpeter Pete Candoli screen tested . . . U-I's Will Cowan filmed Ray Anthony and Tex Williams for shorts . . . Three Suns spotted in Laurel Films' "Double for Della" . . . San Francisco's Bal Tabarin sold to Bimbo Guintoli for \$100,000, effective Feb. 1. Guintoli will close his 365 Club July 1, renaming the Bal Bimbo's 365 . . . Banjoist Harper Goff acts in Pary's "Carrie" . . . Nine crews jumped Dec. 8 at Seattle's Civic Auditorium in a benefit for slum clearance . . . Stan Kenton plays L. A.'s Palladium Ballroom March 5 for five weeks . . . Guitarist Ralph Peters assembled jazz crew for pic "Rhythm Inn" . . . Sid Kuller angling to feature Duke Ellington ork in Irving



Dimitri Mitropoulos and Joseph Szigeti

Allen flick "Seven Lively Artists" . . . Russ Cheever featured throughout score for 20th-Fox's "Half an Angel" . . . Frank Skinner penning for U.I.'s "The Fat Man," using theme by Bernard Green from the same-named radio series.

LOS ANGELES. Palladium holds Ralph Flanagan until Feb. 26 . . . Coconut Grove, Ambassador Hotel, dropped names, inking Eddie Bergman to front a fourteen-piece house band, and reverting to use of lesser-known local units. Geri Galian's rumba crew shares the stand with Bergman . . . Eddie De Sure returned to nightery biz, running (with Harry Feinberg) Vesuvio Restaurant, using new talent . . . J. C. Heard trio at The Haig . . . Pianist Arnold Koppitch playing shows at Strip City . . . Vido Musso at the Orchid Room . . . Hollywood Canteen Foundation was still dickering to buy the Florentine Gardens . . . Joe Venuti quartet at the Zebra Room, Town House, recording for Tempo Records.

CANADA. Casino Theatre, Toronto, using names weekly . . . Quality Records, Ltd. (MGM subsid) building talent roster . . . Gordon V. Thompson, noted Canadian pubber, said the Dominion's music biz is at an all-time high.

RADIO & TELEVISION. Eddie Salecto's "Selectones" being mulled for an ET series: "Musical Bar Ranch Time" . . . Guitarist Murray Phillips on Jack Carter Sat. night TV show (NYC) . . . Elliot Lawrence sliced four Navy recruiting shows, will do nine more . . . Charlie Barnet and Carl Ravazza set for Snader telecriptions . . . Al Trace's novelty crew working a local WGN-TV shot . . . Harry Owens, doing lots of L. A. TV work, asked viewers to send in \$1 for a copy of "Song of the Sunset," written by a leper. Proceeds (\$1,700) went to leper colony . . . Pianist Victor Borge on Mutual, weekdays, 5:55-6 P. M., transcontinental . . . Harry Geller batoning on Frankie Laine half-hour CBS-TV program . . . Treasury department assembled a great group of two-beat jazzmen for its New Year's Eve bond-selling tranc . . . Ted Steele re-signed by WPIX for across-the-board daytime shots.

Dick Aurandt heads octet on KLAC-TV's "Vivian Marshall" shot, Mondays, 7:30-8 P. M., PST . . . Starnoters quartet on Mutual, 12:45 P. M., daily, CST—"Tony Fontaine" opus . . .

CBS auditioned an hour musical to originate from different army camps, called "Top Your Sergeant," using various name orks . . . Lee Kelton started seventh staff year at WJAS . . . KFI-TV promoting "Bands in the Making," Sundays, 2:30-3:30 P. M., PST, on through March 4 at least, spotting student orks (high school and college) . . . Four Freshmen on KLAC-TV's "Marilyn Hare Show," Thursdays, 7:30-8 P. M., PST . . . Bob Garrettson, organ, and combo, play KECA-TV's "Veloz and Yolando Present," Wednesdays, 10-10:30 P. M., PST . . . Bobby Cardillo trio used for Gimbel's full-hour WDTV program afternoons (Pittsburgh). In same city, organist Johnny Mitchell and pianist Herb Walton supply tinkling for "Wilkins Amateur Hour," Sundays, WDTV and WCAE . . . Geri Galian inked for five Snader telecriptions.

Vaughn Monroe slashed p. a. dates because of his weekly video sked. He's down to two one-nighters per week . . . Pianist Hadda Brooks stars on her own quarter-hour sustainer, KLAC-TV, Sundays, 9:15-9:30 P. M., PST . . . Pianist Fats Pichon slated five days a week over ABC-TV, out of Chicago.

MISCELLANEOUS DATES. Al Donahue into the Last Frontier, Las Vegas, Jan. 29 . . . Danny Ferguson at the Pere Marquette Hotel, Peoria, Ill. . . . Chuck Foster, Oh Henry Ballroom, Chicago, out Feb. 14 . . . Dick Jurgens, Aragon Ballroom, Chicago, out March 4 . . . Nick Stuart leaves Houston's Shamrock Hotel Jan. 28 . . . Dan Terry out of Memphis' Peabody Hotel Jan. 28 . . . Bob Herrington, Sheraton Bon Air, Augusta, Ga., until April 15 . . . Joe Marsala, Colonial Club, Toronto, Feb. 5-18 . . . Jimmy McPartland, Colonial, Toronto, until Feb. 4 . . . Kirby Stone, Clover Club, Miami, in March 15 . . . Mary Wood trio, Music Box, Palm Beach, Fla., out May 31.

Send all information concerning dates at least two months in advance of same to Ted Hallock, *The International Musician*, 39 Division Street, Newark 2, New Jersey. —TED HALLOCK

Wanted: A Ballet on Lully

(Continued from page nineteen)

works that might form the basis for future ballets—say some new American instrumental works for the modern side or some of Jean Baptiste Lully's music for the classic repertory.

Le bourgeois gentilhomme is missing from the current repertory, and one must hope for its inclusion when the company plays a return engagement at New York's City Center in February.

What would be really a boon from this great choreographer and his company, however, would be a full-length dance-drama on the life of Lully, the extraordinary composer-conductor-choreographer who was chief court musician to Louis XIV; who did the musical settings for Moliere's plays; who danced the leads in his own ballets; who founded French opera and provided twenty operatic works that held the boards for a century. Also, he was, so far as we know, the only musician ever to become a multimillionaire by his own unaided intellect. If Balanchine could impound a fraction of that secret in a ballet, he could fill his theater for a month with musicians alone. And if he turned out a topflight hit show on Broadway he might also fill his company's treasury.

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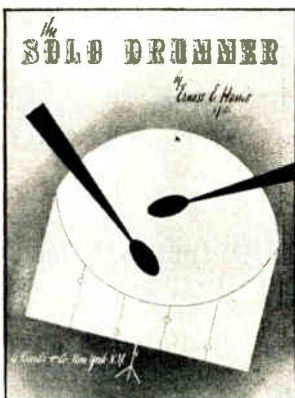
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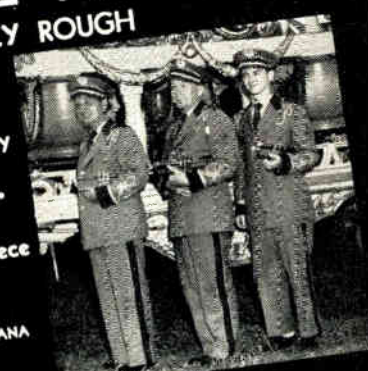
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A lifelong resident of Peoria, where he was born on September 22, 1862, he was instrumental in organizing the Peoria Municipal band and served as secretary of Spencer's Military band there.

Local 11, Louisville, Kentucky, mourns the passing, December 10th, of "Papa" Karl Schmidt, much-loved cellist and composer of that city, and life member of its local. His last public appearance was five years ago when his opera, "The Lady of the Lake," was played by the Louisville Philharmonic Orchestra. Born in Schwerin, Germany, eighty-six years ago, Schmidt played cello in an orchestra conducted by Richard Wagner and thereafter idolized the great composer. He also played under Johannes Brahms, Anton Rubinstein, Arthur Nikisch, Franz Liszt, Anton Seidl and Dr. Hans von Bulow. He was a close friend of Victor Herbert.

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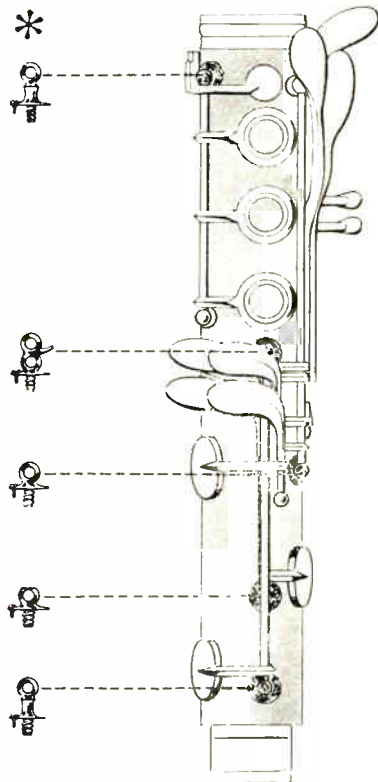
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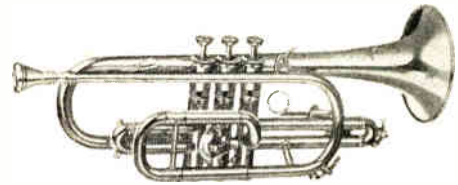
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