

May 1958

# MUSICIAN

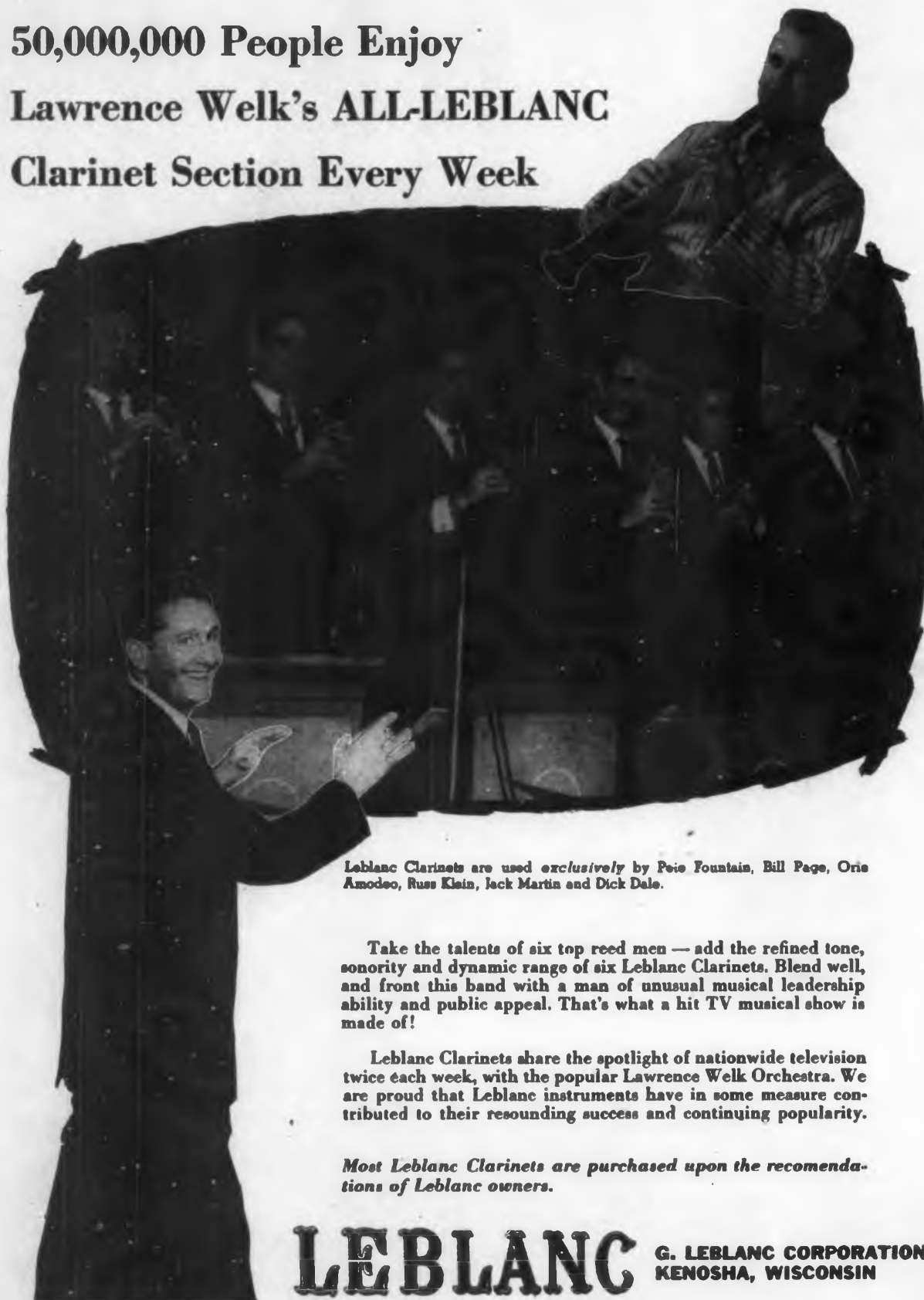
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Charlie Spivak • page 45



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OF MUSICIANS OF THE UNITED STATES AND CANADA

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# To the Officers and Members of the American Federation of Musicians, and the Delegates to the Sixty-first Annual Convention of the American Federation of Musicians, to Assemble on June 2, 1958, in Philadelphia, Pennsylvania.

Dear Sirs and Brothers:

I know this will come as a surprise to every member of the American Federation of Musicians. As I write this, the only two people who are aware of the contents are my secretary, Miss Neta Henderson, to whom I am dictating, and myself.

On March 16, 1959, I will be sixty-seven years old and I have served forty-two of those years as a labor leader. I am concluding my thirty-sixth year as President of the Chicago Federation of Musicians, and prior to that I was Vice-President of that local for three years. Before the American Musicians' Union amalgamated with the Chicago Federation of Musicians, an amalgamation to which I devoted a great deal of time, I served for three years as President of that independent union.

At the Los Angeles Convention in 1932 I was elected to the International Executive Board and was re-elected to that Board every year thereafter until 1940. In June, 1940, in Indianapolis, Indiana, I had the honor to be elected President of the American Federation of Musicians, and I am concluding my eighteenth term in that office. Therefore I have served as an officer of the Federation for twenty-six years.

In January, 1951, I was elected Vice-President of the American Federation of Labor, and each year I have been re-elected Vice-President unanimously by that organization and by the merged A.F.L.-C.I.O., a position which I still hold.

Now I feel the time has come when I must decline to accept the nomination as President of the American Federation of Musicians at the 61st Annual Convention in Philadelphia. I hope and pray the delegates to this Convention will respect my wishes by not nominating me for the Presidency of our great organization, and if nominated, by permitting me to withdraw.

This, I assure you, was not an easy decision to make because I love my work and fully realize, and can say without hesitation, that I will miss it very, very much. It is difficult for a man who has dedicated his life to the people he has represented for so many years to give up his life's work.

At the last Convention in Denver I was about to make this announcement, but I reconsidered because of the law suits instituted in Los Angeles against the American Federation of Musicians. Since then our attorneys have advised me that these law suits could go on for years. The opposing attorneys in these law suits have taken my deposition. I have given whatever information I can to our attorneys. So there is nothing further I can do in this respect as President, and there is nothing my successor can do, as it all remains in the hands of the courts and our attorneys.

I cannot say that I am a sick man, but I am a tired man and I do not seem to have the recuperative powers I used to have. My doctor advises me that if I continue as President, I would have to take things easy. I just can't take it easy in this position without hurting the organization I love.

Too many labor leaders—and good ones—have made the vital mistake of remaining on

the job when their usefulness to the organization they represent is a thing of the past. The result is that their organizations suffer many setbacks that could have been avoided had they retired at the proper time. This mistake I do not want to make and shall never make. I wish I had the strength to carry on, but I have not. To continue, just to hold the position of President, would make me a traitor to the cause that I have been fighting so hard for.

The Presidency of our organization is becoming a more difficult position every year. With the laws restricting labor unions more each day, it requires a man with great patience. There are no longer any easy decisions. All decisions now require long deliberation and the conclusion of a problem often takes weeks and sometimes months. The position requires a vigorous, younger man with bright, new ideas, and I am sure that we have not only such a man, but several such men, in our Federation who could ably fill this position.

I will not go into the history of the American Federation of Musicians as it is a long story of progress, failures, heartaches, happiness and pride, but its problems have always been solved. I am sure the Federation will continue to forge ahead. However, one item I would like to mention, of which I am very proud and which came about during my administration, is the contract we made with the recording companies, and later with the companies in Hollywood which produce theatrical motion pictures, whereby millions of dollars are paid into trust funds which are administered by an independent trustee appointed by the employers. This money is spent on live music, free to the public, throughout the United States and Canada. I mention this only because it made history in the labor movement, and has given thousands of our members employment every year. Important though this may be, it is secondary to the program of the trust funds, which is encouraging the appreciation of live music by the public.

It is true that business is bad, but the musicians have survived depressions in their business time and again. While other unions now are faced with automation destroying their jobs, we have had automation for over thirty years through the recordings we make, which do not help the employment situation in any local. Other unions losing jobs because of automation are happy that their members do not make the machinery which destroys much of their employment. We have never had a stabilized business. The closest we ever came to it was when we had musicians in the motion picture theatres.

I have been criticized by officers and members of the Federation, and delegates to our Conventions. Not only is this natural, but healthy, in a large organization such as ours. That is democracy in its highest form. We must never take exception to criticism so long as it is not malicious. Constructive criticism can do all of us some good. I have been cartooned in the press and magazines more than any other labor leader, not only in our country but in many parts of the world. I was maligned by the press in years gone by. This was not because I was Petrillo, but for what

Petrillo was trying to do for the musicians he was representing.

Resolutions were introduced at three different Conventions which would have prohibited me from acting as President of the Federation as well as President of the Chicago Local. Each time the resolutions were defeated almost unanimously by the delegates. For these actions I shall always be grateful, as I shall for the action of the Chicago Local in passing a motion that I could act as President of the Federation and remain President of that local.

I think the members of the Federation should know that the salary of the President has not been increased since 1929. I am grateful to the delegates and members of the Finance Committee who, on several occasions, attempted to do so. Each time I declined with thanks, feeling that the salary was adequate.

The American Federation of Musicians is a good, solid, strong labor organization, and I am sure it will always remain so. It is the best organized union in the labor movement today, and I say this without fear of contradiction by anyone. We have a democratic organization, we are an honest organization, and there is none better. As Vice-President of the A.F.L.-C.I.O. I had the honor of voting for six resolutions, which became known as the Code of Ethical Practices for all labor unions affiliated with the A.F.L.-C.I.O. I am proud to report to you at this time that the American Federation of Musicians did not have to make a single change in order to comply with this Code, each and every requirement of this Code was in effect in the American Federation of Musicians thirty years before being adopted by the A.F.L.-C.I.O.

I want to thank the officers and members of the Federation; the members of the International Executive Board; Vice-President Bagley; Secretary Cluesmann; Treasurer Clancy; Attorneys Kaiser, Gordon and Woll; Hal Leyshon and his associates, our public relations representatives; my assistants, staff and traveling representatives; Phil Fischer, our International Studio Representative and J. Wharton Gootee, who have all done a splendid job, as well as my secretary, Miss Neta Henderson, whom I consider one of the top executives of this Federation. I shall always be grateful for their kindness to me.

I have been your President for the past eighteen years through hot wars and cold, so I am practically a war-time President which did not make things easier. I am leaving you an honorable organization with a good, clean record, which gives me great personal satisfaction. But after forty-two years as a labor leader I believe the time has come when I am entitled to spend whatever years I have left in relaxing and doing the things I want to do for my family, my friends and myself. I repeat. I hope the Convention delegates will respect my wishes by a unanimous vote at this Convention.

God bless the American Federation of Musicians and each and every member of it.

Sincerely and fraternally yours,

*James C. Petrillo*

# NOTICE TO MEMBERS

The following resolution was referred to the International Executive Board by the 1956 Convention. The Board concurred in the resolution:

## RESOLUTION No. 58

### MEASURES AND BENEFITS

WHEREAS, The financial plight of the majority of symphony orchestras in this country is gradually deteriorating and bringing about a very serious threat to the continuation of these orchestras,  
**THEREFORE BE IT RESOLVED,**  
 That the Executive Board explore the feasibility of approaching the various foundations, Ford, Rockefeller, etc., regarding their participation in a plan whereby the symphony orchestras could improve their financial structure through grants from the foundations.

(Note: As a suggestion, if a symphony orchestra raises one hundred thousand dollars for its season opera-

tion, one or more of the foundations would give that orchestra a grant or a combined grant of ten thousand dollars.)

The President's office has spent considerable time doing research concerning these foundations. As a result we have found that the best sources of support for local symphony orchestras are foundations operating in or near the given locality, as opposed to the large, structured foundations such as mentioned in the resolution. Our research indicates unmistakably the necessity for local initiative in seeking grants from local sources.

We have procured a listing of most of the foundations throughout the country. If any local is interested in securing this information, a letter making such request, addressed to the President of the Federation, will bring the name of any foundation in your locality that might make music grants, and such other information as we might have on hand.

## Additional Recording Companies That Have Signed Agreements With The American Federation of Musicians

The following companies have executed recording agreements with the Federation and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician since June, 1954, contains the names of all companies up to and including April 15, 1958. Do not record for any company not listed herein, and if you are in doubt contact the President's office. We will publish names of additional signatories each month.

Local 5—Detroit, Mich.  
Kudo Recording Company

Local 9—Boston, Mass.  
Citation Records, Inc.  
Tano Recording & Publishing Co., Inc.

Local 10—Chicago, Illinois  
Keane-Ryder Madden, Inc.  
Starr Recording Co.

Local 40—Baltimore, Md.  
Monument Record Corp.

Local 47—Los Angeles, Calif.  
Acorn Records  
Choctaw Records Co.  
Concept Records  
Commentary Records  
Johnny Green  
Eugene V. Mironko  
Ideal Records  
S I R Records

Local 65—Houston, Texas  
Wm. T. Jones Recording & Publishing Co., Inc.

Local 66—Rochester, N. Y.  
Lin Recording Co.

Local 73—Minneapolis, Minn.  
Ronald A. Gyerde

Local 76—Seattle, Wash.  
Commercial Recorders, Inc.

Local 77—Philadelphia, Pa.  
Campus  
Martinique Records

Local 147—Dallas, Texas  
Anthony A. Birkel  
Fleeger Drilling, Inc.

Local 174—New Orleans, La.  
Anthony A. Birkel

Local 196—Champaign, Ill.  
Lanier Record Co.

Local 204—New Brunswick, N. J.  
Sharp Records

Local 311—Wilmington, Del.  
B I M Record Co.

Local 325—San Diego, Calif.  
Dancetime Music

Local 403—Willimantic, Conn.  
Glo Records

Local 411—Bethlehem, Pa.  
Hi Lite

Local 466—El Paso, Texas  
Yucca Records

Local 571—Halifax, N. S., Canada  
Maritime Recording Co., Ltd.

Local 802—New York, N. Y.

Martin Records  
Donnie Records, Inc.  
Debbie Records  
Bigtop Records, Inc.  
Diana Records, Inc.  
Belock Recording Co.  
Wayne Record Corp.  
Donald E. Lucci  
United Artists Records, Inc.  
De Paul Recording Co., Inc.  
Firefly Records  
Craft Recording Corp.

### CANCELLED

Local 47—Los Angeles, Calif.  
Doshay Records  
(Tops Music Enterprises)  
Sims Record Co.

Local 58—Ft. Wayne, Ind.  
Emerald Records

### REINSTATED

Local 802—New York, N. Y.  
Ace Records

## HAVE YOU AND YOUR FAMILY REGISTERED?

Are you registered to vote? Are the adult members of your family? Are your friends?

Check to see. For if not, then you, or they, will not be able to fulfill the chief responsibility of citizenship: voting for men and women who will hold public office.

In August, 1956, the executive officers of the AFL-CIO issued a proclamation calling upon all affiliated organizations to launch a registration program immediately and to press it "with all the vigor and resources at their command to the end that every member shall become and remain a registered voter."

Following are the primary election dates for the remainder of the year: Arizona, September 9; Arkansas, July 29; California, June 3; Colorado, September 9; Connecticut, Party Convention; Delaware, Party Convention; Florida, September 9; Georgia, September 10; Idaho, August 12; Iowa, June 2; Kansas, August 5; Kentucky, May 31; Louisiana, July 29; Maine, June 16; Maryland, May 20; Massachusetts, September 16; Michigan, August 5; Minnesota, September 9; Mississippi, August 26; Missouri, August 5; Montana, June 3; Nevada, September 2; New Hampshire, September 9; New York, June 3; North Carolina, May 31; North Dakota, June 24; Oklahoma, July 1; Pennsylvania, May 20; Rhode Island, September 15 (Democratic) and September 24 (Republican); South Carolina, June 10; South Dakota, June 3; Tennessee, August 7; Texas, July 26; Vermont, September 9; Virginia, July 15; Washington, September 9; West Virginia, August 5; Wisconsin, September 9; and Wyoming, August 19.

## Important Notice for All Members

Negotiations for a new trade agreement covering the employment of musicians in the making of motion picture films were conducted from February 10 through 18, inclusive, with Loew's, 20th Century Fox, Paramount, Columbia and Warner's. The Federation was represented by President Petrillo and the International Executive Board. Committees from Local 47, Los Angeles, and Local 802, New York City, were also present at all negotiations.

No agreement was reached and negotiations have broken off. The International Executive Board called a strike against these five companies effective February 20, 1958 which was the day following the expiration of the old trade agreement.

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SEE PAGE 18

## MINUTES OF THE MID-WINTER MEETING

OF THE INTERNATIONAL EXECUTIVE BOARD  
AMERICAN FEDERATION OF MUSICIANS

New York, N. Y., February 6 to February 26, 1958, Inclusive

425 Park Avenue  
New York 22, New York  
February 6, 1958

The meeting is called to order by Vice-President Bagley at 10:00 A. M. Present: Secretary Cluesmann, Treasurer Clancy, Executive Officers Kenin, Ballard, Harris, Repp and Murdoch. Absent: President Petrillo who is attending a meeting of the A.F.L.-C.I.O. Executive Council.

The proposals of motion picture wages and conditions as presented by Local 47, Los Angeles, California, are presented and are discussed by the Board. The Board meets with committees of Local 47, Los Angeles, California, and Local 802, New York, New York, and Attorney Gordon. Representing Local 47 are: Eliot Daniel, Hal Rees, Marty Beriman, Jim Talbert, Dow Garlock, Al Woodbury and Bob Rissman. Representing Local 802 are: Al Manuti, Al Knopf, Paul Ricci, Wade Denning, George Cole, Frank Garisto, Charles Margolies, Hy Jaffe, Aldo Ricci, Mitch Leigh, Marty Grupp and Max Arons.

The proposals are explained by the representatives of Local 47 and are fully discussed by the Board, the committees and the members of the Board. The influx of foreign films is also mentioned by the committees.

The session adjourns at 6:45 P. M.

425 Park Avenue  
New York 22, New York  
February 7, 1958

The session is called to order by Vice-President Bagley at 10:00 A. M. All present, except President Petrillo who is attending a meeting of the A.F.L.-C.I.O. Executive Council.

Representatives of Locals 47 and 802 are present and there is considerable discussion on re-use of sound track.

The Board goes into executive session. The Board discusses the position of the Federation under certain circumstances.

The committees are again admitted and a statement is made to them regarding the position of the Federation. The matter is discussed by both sides.

Recess is called at 1:00 P. M.

The session resumes at 2:30 P. M. The proposals are again thoroughly discussed.

A recess is declared at 6:45 P. M.

The session resumes at 8:30 P. M.

The various proposals and the ramifications in connection therewith are thoroughly discussed by the members of the locals and the members of the Board.

The session adjourns at 12:30 A. M.

425 Park Avenue  
New York 22, New York  
February 8, 1958

The session is called to order at 10:00 A. M. by Vice-President Bagley. All present except President Petrillo who is arriving this afternoon in New York from a meeting of the Executive Council of the A.F.L.-C.I.O.

The members of the International Executive Board go over the entire set of proposals.

A recess is declared at 12:30 P. M.

Session resumes at 2:00 P. M. at which time President Petrillo is present. He makes a thorough and comprehensive statement to the committees explaining the position of the Federation and gives assurance of the wholehearted support of the Federation in connection with the efforts of the two locals to improve the conditions of the musicians in the motion picture studios. The representatives of the locals express their appreciation for the position of the Federation and also pledge their support to the Federation.

Further discussion ensues covering most of the proposals as submitted.

Session adjourns at 5:45 P. M.

Waldorf-Astoria  
New York, New York  
February 10, 1958

The session is called to order at 2:00 P. M. by President Petrillo. All present.

The committees of Locals 47 and 802 are present. Attorneys Kaiser and Gordon, together with the following representatives of the Motion Picture Producers:

Motion Picture Producers Association: Eric Johnston, Sidney Shreiber.

American Motion Picture Producers: Charles Boren, Alfred Chamie, Ben Batchelder, Maurice Benjamin.

Loew's: Joe Vogel, Ben Melnick, L. Halperin.

Paramount Studios: Barney Balaban, Ted Leonard.

Columbia Pictures: Abe Schneider, Ben Kahane.

20th Century-Fox: M. Michaels, Ted Cain, Ed Colyer, Spyros Skouras.

Universal Pictures: John J. O'Connor.

Warner Brothers: Ed O. Patle.

Disney: Bonar Dyer.

Allied Artists: Ed Morey, Roy Brewer.

Mr. Johnston speaks of the changes taking place in the industry and pointing out the poor financial situation due to the falling off in attendance at motion picture theatres. Mr. Boren also called attention to the critical condition in the industry and that it was in need of

(Continued on page thirty-nine)



Kings in Action photo by Charles Stewart

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MAY, 1958

## Campus and Community Team Up...



This is the first of three articles describing musical courses and activities in the colleges and universities of the United States and Canada. The second article, to appear in the June issue, will give a resume of the courses offered in general music and in music education in representative institutions of higher learning in these countries.

● A great evolution is taking place, musically. Its point of origin is the 1,500 or so campuses of the United States and Canada, but it is reaching out to affect the whole country. With interaction between community and college growing ever closer, not a community but feels some effects of the change.

Examine a series of events which have taken place throughout the country within the past few months.

"Let's cheer this Rutgers team to victory!" was the slogan on the announcement of the performance of Bach's *St. Matthew Passion* given by the Rutgers University Choir on March 28 in Carnegie Hall, New York. In Newark, New Jersey, where it was given the evening before, the community's Griffith Foundation and Rutgers University were co-sponsors. In both Newark and New York City the highly professional Symphony of the Air was the orchestra and the highly proficient Erich Leinsdorf was the conductor. The soloists were stars of the first magnitude, the performance powerful.

During the Christmas Season the University of Utah's production of Tchaikovsky's *Nutcracker Ballet* drew some 14,000 people to its seven performances on the campus.

Ohio University announces a competition for a new chamber opera, any citizen of the United States eligible, the prize-winning work to be presented during the fall semester on the University campus.

New York University has bought Town Hall, popular concert center of the city, and plans to hold its educational events in the mornings and the afternoons there, leaving the evening hours free for general musical events.

Participants in the festival being held on the campus of the University of California from April 15 to May 23 are the San Francisco Symphony, the San Francisco Ballet, the Stanford University Orchestra, the Mills College Chorus and all of the University of California's own ensembles, including the Griller String Quartet.

A two-day conference of composers, writers, critics, directors, performers and histo-

rians in the field of American opera was sponsored this April 13 and 14 by the Columbia University Student Council with authorities in the field giving speeches and holding discussions for all opera lovers.

The New Art String Quartet, in a concert March 14 in the M. D. Anderson Auditorium on the campus of the University of Houston, presented the first performance in that city of Alban Berg's String Quartet, opus 3.

Not so many years ago such occurrences would have stood out as unusual happenings. Now they are the expected. The college which does not feature some community-reaching project during a school year is the exception.

Take the college-sponsored concert series. These are being held in campus auditoriums all over the country, under the aegis of the music departments of their respective institutions. The University of California has an annual attendance of 80,000 for its programs; Florida State University gives 150 concerts a season; the University of North Carolina has a Tuesday evening series, broadcast on the University's F.M. radio station. The Boston Symphony plays regularly in Harvard's Anders Theater. Grinnell College (Grinnell, Iowa) presented the Cincinnati Symphony in

#### Above:

The Rutgers (New Jersey) University Choir and the Symphony of the Air presented the *St. Matthew Passion* in New Brunswick, Newark and New York City, March 25, 26, and 29 respectively.

its 1956-57 season and the National Symphony in its 1957-58 season. The Philadelphia Orchestra plays annually at the University of Michigan.

The University of Miami (Florida) Symphony, one of the oldest instances of town-and-gown collaboration—it has just passed its thirtieth milestone—has as conductor John Bitter who is also Dean of the School of Music of the University. The first chair positions of the orchestra are held largely by men and women who teach in the University's School of Music. They played their way through school the hard way—as student members of the various sections of the orchestra. To meet the vacancies that arise with each graduation, Mr. Bitter selects, from about 200 applicants, capable young scholarship-seekers. Annual deficits are picked up by the University, with increasing aid from the three-year-old Symphony Club of the University of Miami, winner last year of the *Miami Herald's* award as the club which contributed most to the community.

Edward C. Tritt, professor of music education at the University of Redlands (California) relates how a community-campus cooperative came into being in that California city. The Redlands University Orchestra, as a campus-insulated group, lacked some of the instruments, and could not arrive at the status of concert-giving. Tritt decided to "take the campus to the community." Through newspapers and circulars he invited qualified adult instrumentalists in the town—Redlands is the home of many retired professionals, musicians among them—to participate in a university-community instrumental ensemble. The gratifying response made possible the formation of a ninety-piece ensemble (forty students, fifty townsfolk) called the University-Community Symphony Orchestra. Mr. Tritt says the enthusiasm of the adults gives inspiration to the students and the performances gain a sensitivity not possible in the smaller,

less-well-balanced college ensemble. This orchestra has performed nine premieres in its brief life-span of six years.

The drift of musical culture is not always from college to community. It goes the other way, too. Our thirty-two major symphony orchestras are principal feeders of the applied music departments of neighboring colleges. Universities situated in their cities rely heavily on teaching talent so near at hand. Even towns at a distance manage to acquire such talent for their faculties. Members of the Minneapolis Symphony travel weekly or bi-weekly to teach in colleges throughout the State. The faculties of Baldwin-Wallace (Berea), Kent State University and Oberlin are augmented by members of the Cleveland Orchestra. Lesser orchestras profit even more by this practice. Since they are able to hold down two jobs and get two salaries, instrumentalists of the highest calibre are content to settle down in the community. Both colleges and orchestras thus get a more stable and dependable personnel. In fact, a cultural chain-reaction takes place. These teachers produce a fine crop of instrumentalists who enrich the ranks of orchestras throughout the land and, in their turn, hold key teaching positions. The gain to music cannot be overestimated.

The Shreveport (Louisiana) Symphony grants scholarships to those who wish to earn degrees while playing with the orchestra. The musician is entitled to room, board, tuition and a small monthly stipend while he works toward a bachelor's degree in music or in music education. This program enables the musicians to get training which will assure them a good living in the community and it also assures the Shreveport Symphony of qualified players.

Chamber ensembles look to colleges and universities as one of their chief sponsors. Dozens of colleges sustain resident string quartets: the University of Illinois, the Walden Quartet; the University of Michigan, the Stan-

ley Quartet; the University of Wisconsin, the Pro Arte. Faculty string quartets give regular concerts at the universities of Wyoming, Texas and Wichita and Oberlin. The University of Redlands and of Houston as well as Brown and Smith, present regular chamber series. The members of the resident string quartets enrich the life of their respective colleges as members of the faculties.

Tending also to lead the double life of practicing musician and college professor are the symphony conductors. Francis Aranyi, Alan Carter, Francis Findlay, Clayton Hare, Siegfried Landau, George Perkins and David Van Vactor are but a few of the conductors of symphony orchestras who also act as heads of departments of the colleges—respectively Seattle University, Middlebury College (Vermont), Boston University College of Music, the University of Portland (Oregon), New York College of Music, Northwest Community College of the University of Wyoming and the University of Tennessee. The wide influence they exert in their double capacities can well be imagined.

College campuses offer their resources for festivals from which the whole region gains. The Ann Arbor May Festival at the University of Michigan, the Rochester American Music Festival under the auspices of the Eastman School of the University of Rochester, and the June Festival at Brandeis University, for example, are cultural nuclei for the whole country. Last month (April 16-20) the Louisville Philharmonic Society and the University of Louisville jointly sponsored a week-long contemporary music festival, which included a premiere performance of the opera, *The Holy Devil*, by Nicolas Nabokov, commissioned by the Society.

Opera is a favored form of college-community interaction and in some universities—Indiana, Southern California, Louisiana, Michigan, to name a few—productions are of such

(Continued on page forty-four)

Mountain scene in Act III of Bizet's *Carmen*, as produced recently by Brigham Young University Opera Workshop, Provo, Utah.



# VANCOUVER INTERNATIONAL FESTIVAL... First and Annual



The Festival Quartet: Viktor Babin, Szymon Goldberg, William Primrose, Nikolai Graudan

● Vancouver, B. C., already blessed by a dramatic setting of mountains and sea, proudly takes its place as a new festival city. July 19 will mark the opening of the Vancouver International Festival, similar in scope and aim to Glyndebourne, Edinburgh, Salzburg and other great European festivals.

This first Vancouver International Festival, which will continue each succeeding summer on as broad a scale, has been planned to coincide with British Columbia's Centennial year. Opening at the height of the province-wide celebrations with a pair of symphony concerts conducted by Bruno Walter, it will present four weeks (to August 16) of symphony, opera, drama, solo recitals, dance concerts, jazz concerts, an international film festival, book and art exhibits, and other outstanding events.

The international character of the Festival is evident in the roster of artists. William Stein-

berg will conduct. Marcel Marceau, the "Bip" of French mime, will give a week's performances. Germany's Gunther Rennert will direct *Don Giovanni*, with Ita Maximovna's specially designed sets. Further emphasizing the Festival's broad scope will be the National Dancers of Ceylon; the Festival Quartet (Babin, Goldberg, Primrose, Graudan); Norway's Ingrid Bjöner; Denmark's Aksel Schiøtz; Canada's Maureen Forrester, Glenn Gould, Lois Marshall and Jon Vickers; Australia's Joan Sutherland; and England's director, Douglas Seale.

New music will be much in evidence on the Festival's programs: for instance, Ralph Vaughan Williams' Ninth Symphony will be given its North American premiere under William Steinberg, August 10.

Festival-mindedness has not always been a west-coast characteristic. Perhaps the enormous numbers of post-war "New Canadians"

—an estimated one and a half million, largely from Europe—have helped the idea to grow. Vancouver's own artists will share in a large part of the Festival's benefits. Summer employment is no small consideration, and performance with and under the world's artistic leaders offers a stimulating experience. An estimated 450 persons will participate this year—350 of them Canadian—and \$80,000 in salaries will go to Vancouver participants. The Festival Orchestra will consist of the Vancouver Symphony Orchestra supplemented by members of the CBC Orchestra.

One of the earliest steps taken by the Festival's planners was to commission a play from Lister Sinclair, the Vancouver-born stage and radio writer, long known to Canadians for his sparkling and sometimes acidly penetrating plays for the Canadian Broadcasting Corporation. Sinclair turned to British Columbian Indian lore for his material, and came



up with *The World of the Wonderful Dark*. Incidental music, essentially primitive in character, is by Vancouver composer, John Brockington. Direction will be by Douglas Seale, of Old Vic and Birmingham Repertory fame. The cast of thirty will include dancers and will star Barry Morse of Toronto, William Needles of Ontario's Stratford, seventeen-year-old Rosemary Bird, and John Drainie.

Lister Sinclair's play, strong and earthy, calls for elaborate sets, costumes, masks, and props derived from West Coast Indian culture, of totem and potlatch fame. Instrumentation calls for "bone-rattles, ghost-whistles, talking-sticks, and whips."

A second step early in the planning of the Festival was the announcement of a composition competition, sponsored by CAPAC (Canadian equivalent of ASCAP) and BMI Canada, Ltd. The judges' committee consisted of Geoffrey Waddington, musical director of the CBC; Claude Champagne, Montreal resident and Canadian composer of senior rank; and Aaron Copland, whose presence in Toronto was also the occasion for a symposium following a concert by the Canadian League of Composers.

Winner of the competition was Paul McIntyre, of Toronto, with his cantata, *Judith*. The award carries with it a full-scale performance during the festival. McIntyre studied composition at the Royal Conservatory of Music in Toronto under Arnold Walter and Oskar Morawetz, and conducting under Nicholas Goldschmidt. He also studied at the Conservatoire Nationale in Paris under Olivier Messiaen.

Bruno Walter has chosen for the program of his two concerts Weber's *Euryanthe Overture*, Brahms' Second Symphony, Schubert's *Unfinished*, and Brahms' *Alto Rhapsody*, with Maureen Forrester as soloist. Dr. Walter stands as a giant, in an era of musical giants that numbered Toscanini and Dr. Walter's own master, Mahler. Resident now in Beverly Hills, his infrequent conducting engagements are heralded as special events. As *The New York Times* remarks: "Any time that Bruno Walter chooses to conduct will be regarded as a precious occasion."

William Steinberg, known for his pioneering work in introducing new compositions and presently dividing his conducting duties between the Pittsburgh Symphony and the London Philharmonic, is no newcomer to American music lovers nor to Vancouver. He will conduct the Verdi Requiem on August 2 and 3. Soloists for the Festival's performance of the Requiem will be Canadian singers Lois Marshall, Maureen Forrester and Jon Vickers, and Montreal-born George London of the Metropolitan. The Festival Chorus will consist of the University of British Columbia Chorus, together with the Bach Choir of Vancouver, prepared by Lawrence Cluderay, Vancouver musician and teacher.

George London will also appear in the title role of *Don Giovanni*. Much is anticipated from the six performances of the Mozart opera in view of director Rennert's reputation for fresh approach to opera staging in European successes which have included *Carmina Burana*, *Peter Grimes*, *The Rake's Progress* and *Mathis der Maler*. The conductor will be Nicholas Goldschmidt. The cast will also include Jan Rubes (*Leporello*), Pierrette Alarie and Leopold Simoneau of Montreal and Joan Sutherland (*Donna Anna*) of Australia, in her North American debut.

The Canadian Broadcasting Corporation, one of the most active outlets for musical endeavors in Canada through its "CBC Orchestras," will take part in the Festival via the Vancouver Chamber Orchestra which will give several concerts conducted by its permanent conductor, John Avison, by Nicholas Goldschmidt, and by George Schick, NBC-TV opera music coordinator. Soloists to appear with the Chamber Orchestra will include, among others, Lois Marshall, Ingrid Bjöner, and Glenn Gould. The latter will also appear with the Festival Orchestra (playing the Beethoven Concerto No. 2) in a concert conducted by American-born Irwin Hoffman, permanent conductor of the Vancouver Symphony. Gould will also give a recital during the Festival that will include the Bach Goldberg Variations.

In addition to Gould's, solo recitals will be given by Miss Marshall, Miss Forrester (her program will include songs by Jean Coulthard Adams, commissioned for the Festival), Aksel Schiotz (Schubert's *Die Müllerin*); Miss Bjöner in her North American debut, Pierrette Alarie and Leopold Simoneau, and the duo-pianists Vronsky and Babin.

The Festival Quartet will give three concerts, and William Primrose and Szymon Goldberg will also appear as soloists in a symphony concert conducted by Steinberg. This Quartet will spend three weeks in residence at the University of British Columbia School of the Arts, giving master classes and private instruction.

Appearing for the first time on this continent, the National Dancers of Ceylon will give a week's performances. Called the Kandyan Dancers, they are reported to be as unusual as the Japanese Kabuki, though in a different, and, in some respects, surprisingly Western, style. Elaborate and exotic costuming as well as oriental instrumental accompaniment augment the effect of their dancing.



Nicholas Goldschmidt, artistic and managing director of the festival.

The revival of classic mime (and in many areas, the introduction of it) must be largely attributed to Marcel Marceau. With incredibly slender means—no sets or props, and frequently in complete silence—his mimodramas cover the widest range of human experience. Actors claim him as their own—a master of the essence of drama. Dancers find themselves referring to his work in choreographic terms. Within the framework of a formal, classical medium, Marceau's studies or "dances" are exemplified by his famous "Youth, Maturity, Old Age, and Death"—a cycle of life, with mankind as its symbol, executed in what the dancers term "axiomotion." Sometimes his programs open with "Walking Against the Wind"—an extraordinary piece of created illusion.

The contribution of jazz to the world of fine art has not been overlooked in the planning of the Vancouver International Festival. Three of the outstanding leaders in the jazz movement will give concerts during the Festival: the Jack Teagarden Sextet, the Dizzy Gillespie Quintet, and the Oscar Peterson Trio (Canadian).

The International Film Festival, approved officially as such, has received one hundred and twenty entries from twenty countries. The films will be shown concurrently with other festival events during the first two weeks of August, with several showings scheduled for each day.

The Festival's story reaches back several years to its origins in the University of British

(Continued on page forty-four)



Glenn Gould, piano soloist.

MAY, 1958

# OPERA OFF BROADWAY

It is nice to have New York City humming in praise of a fine new American opera—and that was what it was doing April 4, the day after the local premiere of Douglas Moore's *The Ballad of Baby Doe*, first performance in a series of American operas given by the New York City Opera Company from April 3 to May 4. If audience enthusiasm is any criterion, if cheers and loud hand-clapping and bubbling conversation in the lobby at intermission time, and calls and recalls at the end mean anything—then here is an opera the people want, and, given ordinary



Douglas Moore

efficient response mechanism in our entertainment structure, the people will get.

It's a tale (book by John Latouche) of the wild west we already know in many versions—the triangular tragedy of a man and two women, set against the silver-versus-gold backdrop of the William Jennings Bryan era. The villain of the piece is a silver mine that made Horace Tabor a millionaire, then reduced him to poverty—but it is also the developer of the plot, poignant from beginning to end.

The music is most listen-able and carries along with tender arias, virile male ensembles and splashes of instrumental asides. Beverly Sills as Baby Doe twanged heartstrings and gave verity to the role. Her voice has a slightly childlike quality well suited to the part. Walter Cassel projected Tabor so well that it is difficult to think of him as anyone else. Martha Lipton as Augusta not only had the voice but displayed dramatic qualities of depth.

The staging—give Vladimir Rosing credit for this—was so fetching that it drew applause again and again at the very rise of the curtain.

Emerson Buckley as conductor held all elements together skillfully and with a fine sense of proportion.

At the three repeat performances of this opera also the house was filled and bubbling with enthusiasm.

Now this is a happy thing—an American opera welcomed exuberantly in a city of opera sophisticates. But there is still better news. Night after night, for a period of four weeks, this and nine other operas, all by American residents and most of them new to New Yorkers, were applauded by capacity audiences obviously having a marvellous time for themselves. This series is financed by a \$105,000 grant from the Ford Foundation. It couldn't have done a better thing for American musical enterprise.

In the midst of these premieres, a "Conference on American Opera" was presented by the Columbia University Student Council on the campus, April 13 and 14. Among the speakers on the forum were opera composers Douglas Moore and Virgil Thomson, both of

whom had plenty to say on this subject. They spoke of the relatively late but rapid emergence of opera as an American enterprise. They remarked that it has caught Americans unprepared, though not uncooperative. "It's as if everybody suddenly set about playing tennis without anyone taking lessons," Mr. Thomson commented. As illustration it was remarked that *Vanessa* was played six times at the Metropolitan and was sold out six times—the first time this ever has happened with a new American opera. It was pointed out by Mr. Moore that any new opera is a losing venture, and that one reason good librettos are so hard to come by is that the chances to realize anything from the operas are so very slight that to accept such an assignment—six months out at hard work—was more of a sacrifice than most librettists were prepared to make.

A distinction was drawn between the musical on Broadway and the opera just off Broadway. In the former, the speakers decided, spoken dialogue was used actually to further the plot. Also there is a difference in the level of appeal.

The forum kept emphasizing that "we must win a new audience for opera." Those attending the New York premiere of Vittorio Giannini's *The Taming of the Shrew* at City Center April 13 must have felt such was already materializing. The members of the audience were not staid opera subscribers left stranded by the imminent departure of the Metropolitan Opera on its Spring tour. At City Center they laughed. They cheered. They followed the plot with personal involvement. If they were new to opera, they were catching the hang of it very rapidly.

The reasons were easy to see. It is a quick-moving opera, with ludicrous situations interspersed in seriously developing human relationships. The libretto (the Shakespearean text adapted by Giannini and Dorothy Fee) is strong, simple language that the singers can cope with and the audience can catch on first try. The singers act with conviction and skill. Margaret Webster who did the staging gets a hand for this. The music is especially good in the ensemble singing. The typically operatic mistaken identity muddle the characters unravel in song in the third act is masterly in its interweavings and in its contrapuntal flow. The duet between Katherine (Phyllis Curtin) and Petruccio (Walter Cassel) in the same act is beautifully fashioned.

Another amazing thing: no fewer than six of the singers were making their debut with the company that single evening. One can imagine what this means in a country notorious for its lack of opportunity for young opera aspirants.

Peter Herman Adler as conductor kept things going at a pert pace, and the orchestra cued in its comments with a fine will.

In the June issue we shall describe other premieres in this "Panorama of Opera, U. S. A." The complete series consisted of, besides the operas mentioned, Mark Bucci's

*Tale for a Deaf Ear*, Leonard Bernstein's *Trouble in Tahiti*, Kurt Weill's *Lost in the Stars*, Marc Blitzstein's *Regina*, Gian Carlo Menotti's *The Old Maid and the Thief* and *The Medium*, Robert Kurka's *The Good Soldier Schweik*, and Carlisle Floyd's *Susannah*.

The conductors, besides those mentioned, were Arnold Gamson (*Tale for a Deaf Ear*), Seymour Lipkin (*Trouble in Tahiti*), Samuel Krachmalnick (*Regina*), Julius Rudel (*The Good Soldier Schweik* and *Susannah*), Evan Whallon (*The Old Maid and the Thief*) and *The Medium*, and Gino Smart (*Lost in the Stars*).

Julius Rudel is the General Director of the company.

Below: William Chapman as Tracy Gates and Patricia Neway as Laura Gates rehearse for "Tale for a Deaf Ear."

Bottom: Left to right: conductor Emerson Buckley, Martha Lipton as Augusta Tabor, Walter Cassel as Horace Tabor, and Beverly Sills as Baby Doe at a rehearsal for "The Ballad of Baby Doe."



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over  
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**The "Why" of Conventions**

*Conventions are such curious things;  
 They're meetings, speeches, ballotings;  
 They're programs, dances, lobby sings.  
 But all of these are not what brings  
 The delegates from South Dakota,  
 From Washington and Manitoba,  
 From regions east, south, north  
 and west!  
 It's — yes, I see you all have  
 guessed —  
 It's something more than laws and  
 rules;  
 It's something else than cliques  
 and schools;  
 It's something old as the green hill,  
 Something to do with man's good  
 will,  
 Carried beyond the law's mere  
 letter:  
 Let's call it striving for the better!*

Local 746, Plainfield, New Jersey, gave a testimonial dinner to the retiring president, William F. Sayre, in the Far Hills Inn, Somerville, on March 31, 1958. Sayre retired after being president of the local for eighteen years. The dinner was attended by about two hundred persons, and Oscar J. Walen was toastmaster.

Among the speakers was International Secretary Cluesmann and International Treasurer Clancy. The local's president, Andrew Mingione, presented brother Sayre with a movie projector and screen. Mrs. Sayre received a charm bracelet.

Arthur Bruer, for many years financial secretary of the local, also

spoke, telling how he got Sayre to join the local while still a boy. Life gold membership cards were presented to brothers Sayre, Bruer, Mingione and Paul C. Nelson.

April 27 was a big night for Local 161, Washington, D. C. The local's first annual Spring Dance was held at the main ballroom of the Shoreham Hotel. Actually, the first dance from which the local received any financial benefit was held in 1950. However, the new series was formally instituted at the December Membership Meeting when it was unanimously voted to use these dances as a means of securing revenue to restore the picnics each year and establish a recreation program for the members.

The affair on April 27 was informal and there were tables for those who liked to form their own parties. Dancing was from 9:00 P. M. to 1:00 A. M., and the bands of Joe Rinaldi, Steve Kisley, Jimmy Dean, Tiny Mecker, Charlie Byrd were among those taking part. It was a big night and a great affair!

The following were presented with Honorary Life Membership Cards by Local 204, New Brunswick, at the April 1 meeting of that local: John Garschgo; Dr. Clarence C. Heiman; Henry Heksch; Dominic W. Inzana; Albert D. Lindenmann; John J. Maurer; Peter J. Mundi; Isaac Sperling; William Sperling and William Steiner. Each has been a member of that local for thirty consecutive years.

In a speech before the Women's Committee of the Ottawa Philharmonic at their final pre-concert meeting this season late in March, Thomas Mayer, conductor of the orchestra, told of the orchestra's accomplishments during the past months and gave praise to Local 180 of that Canadian city, "without whose wonderful cooperation and good will the new orchestra could not have achieved what it has." Mr. Mayer further stated that "after many years of conducting in Europe and South America, where there are generally no musicians' unions, he was convinced that such unions are greatly beneficial not only to the musicians but to the conductor."

Alcide H. Breault, president of Local 216, Fall River, Massachusetts, happened to read a letter in the "Public Opinion" column of the Fall River Herald News, in which the B.M.C. Durfee High School Band was criticized for appearing in wornout and almost frayed uniforms. He decided to do something about it.

After consulting with the other officers and the members of the local, he called the faculty director of the band, Faust D. Fiore, Jr., and sketched with him a plan for the formation of a Band Uniform Fund Drive committee made up of student band members, school faculty members and an advisory committee of union members. The committee once formed, it named student members of the band and faculty and union members to assist.

On April 19 city officials gave permission for a "tag day." Two Local 216 bands toured the city assisting members of the school band to dole out tags and get donations. The drive ended with a dance at Lincoln Park ballroom April 21, for which the local provided two orchestras.

Local newspapers lauded President Breault in their editorial columns and urged city-wide support for the drive. The local Chamber of Commerce gave full support. In short, the drive reached city-wide proportions. When the students first step out in sparkling uniforms, officials and members of Local 216 will take a bow in justifiable pride at having carried the event to a successful conclusion.

Canada's twelfth annual Easter Seal Show, "Timmy's Easter Parade of Stars," broadcast and telecast from coast to coast, once again provided Canada's musicians with an opportunity to contribute their services to a worthy cause. More than sixty members of Local 149,



Hank Noble lets Judy Ludlow have a try at his guitar.

Toronto, appeared in a two-and-a-half-hour show at Maple Leaf Gardens, providing, with rehearsal time, around \$10,000 worth of free music through the Music Performance Trust Funds of the Recording Industries. They included Lucio Agostini and his orchestra, the Moe Koffman Quartet, T.S.O. concert master Hyman Goodman, the Ozzie Williams Orchestra, the Hank Noble Quintet and singers Tommy Hunter, Vanda King and the Kimberleys.

At a reception at the RCA studios in Toronto, crippled children were given the opportunity to meet some of the stars of the show, and even to play on their instruments. In the accompanying photograph, one of these children, Judy Ludlow, strums Hank Noble's guitar.

The Marquette League, Inc., has sixty-two American Indian mission schools throughout the country, with an enrollment of close to 10,000 Indian children. Many of the larger schools have bands. They would like to encourage music among the Indians but they are handicapped because of the lack of musical instruments and sheet music. If any of you folks have instruments at home in fair condition but not in use why not donate them to these mission schools? Write to the Very Rev. Msgr. Bernard A. Cullen, director general, the Marquette League for Catholic Indian Missions, 289 Fourth Avenue, New York 10, New York.

National Music Week with its slogan, "Live With Music," is being held May 4 to 11. It is an observance of unusual significance. Through magazines, newspapers, radio and television, people are urged to "live with music."

—Ad Libitum.

INTERNATIONAL MUSICIAN



The architect's conception of Local 3's (Detroit, Michigan) new headquarters, to be built at Third and Bethune Streets.



# Sun Valley Serenade

Remember the story that went around, about the Philharmonic Orchestra that was booked for a concert in a small midwestern village, sponsored by the Federated Woman's Club of the village. Anyhow, as you will remember, the day the train arrived, bearing the orchestra, a committee of the "girls" were on hand to welcome the orchestra and asked them to get into a marching formation and march and play from the depot to the Concert Hall—for publicity. Naturally, they refused.

Another request, which sounds just as ridiculous, but had a different response, was made to "Hap" Miller, director of the Sun Valley Orchestra. Would he, as it was put to "Hap," have his orchestra lead the parade of champions down the mountain, on skis, playing a rousing Sun Valley ski song?

The parade of champions is made up of the winners of each class in the big race held each season at Sun Valley. The winners of each class are taken back to the top of the mountain. Then they ski down the mountain to the applause and acclaim of the spectators and admirers. What the Chairman of the race committee asked was something that had never been done anywhere. But, as we said, this story had a different ending.

The orchestra, having been the musical attraction at Sun Valley as long as there has been a Sun Valley, the fellows are all, not only expert musicians, but, expert skiers. So, "Hap" selected a small hill, out of the usual skiing area, and the fellows spent some time practicing, first, coming down the hill with their instruments, on skis, then, coming down

the hill playing their instruments, on skis. So, when the day of the big races arrived, coming down the mountain, playing a rousing ski song, leading the parade of champions, and, on skis, was "Hap" Miller and his Sun Valley Orchestra.

To be a good musician is one thing, and to be an excellent skier is another; but, to combine the two is something only found in

Sun Valley, and then, only in the "Hap" Miller Sun Valley Orchestra. "Hap" says, "they will no doubt make it part of the Champion Parade every year now," but Brute Hurley, the skiing bass player of the orchestra, says, "if they ask for it next year, you either find a way to play piano with us, or, no go." And Brute usually means what he says.

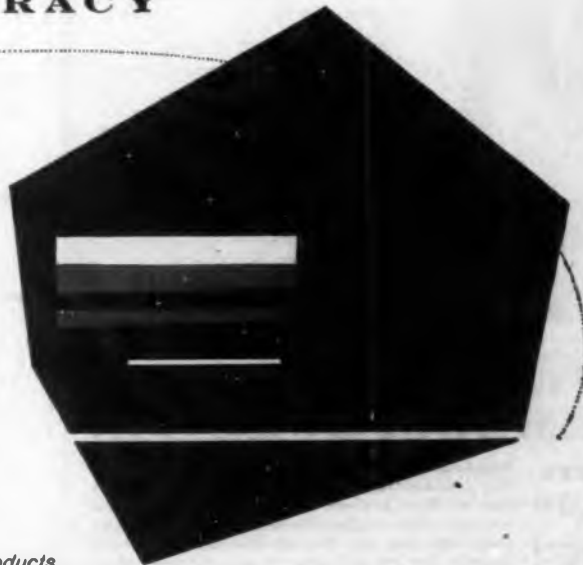
The accompanying photograph shows "Hap" Miller and the Sun Valley Orchestra, taken after they completed their job, leading the champions down the mountain. They are the champions, if you ask us!



"Hap" Miller and his Sun Valley Orchestra

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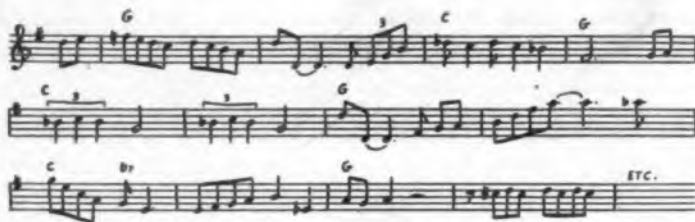
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Now the same melodic line is shown in a modern piano arrangement that makes use of many additional harmonic changes without changing the melody.

Measure No. 1 Left hand is effectively voiced by fifth intervals

Measure No. 3 Parallel thirteenth chord progression

Measure No. 6 Polytonal, R.H. and L.H. both play major chords one whole step apart. (This may also be interpreted as 13th chords)

Measure No. 8 Modern use of two-part counterpoint.

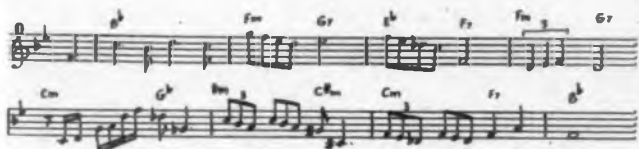


INTERNATIONAL MUSICIAN

Complete re-harmonization of a simple melodic theme can create a modern sound and still maintain a popular style melody. The next theme will illustrate this point. It is in the Key of D minor, harmonized in a conventional manner at first and re-harmonized in modern chords in the second example.



Another interesting harmonization may be applied to the next theme in Bb. Here is the melody harmonized in popular style chord symbols:



Now the same melody is completely re-harmonized. The modern chord substitutions will illustrate the unlimited possibilities of harmonic invention as applied to the identical theme.



The examples shown here go to extremes in order to illustrate a point. Of course, individual tastes may prefer simpler harmonizations which use modern chord progressions more prudently. Nevertheless, even the simplest melody can be enhanced through the use of a few modern chord changes in the right location.

The musical illustrations shown in this column are from Walter Stuart's book, "New Directions in Modern Jazz," copyright 1955, by New Sounds in Modern Music, 1225 Sixth Avenue, New York 19, New York. Used by permission of publisher.

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



The Tommy Parks Duo (Inez Toriglette on bass and Tommy Parks on accordion) play dinner-dance music at Lou's in Santa Rosa, California, after five years on the road. They are both members of Local 541, Napa, Calif.

# TRAVELERS' GUIDE TO LIVE MUSIC

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

The Three Jacks Trio (Joe Borch, drums; Bill Joy, sax and clarinet; Bill Abernathy, piano and accordion), in its third year at the Wheel Bar Nine Club in Colmar Manor, Maryland, has signed another year's contract. The boys have also played Sunday afternoon sessions at the Metropole in Washington, D. C., for some time. They belong to Local 161, Washington, D. C.



Joe Petrono and his Group appear regularly at the Pink Owl Lounge in Cleveland, Ohio, every Wednesday, Friday and Saturday night. Members include left to right: Joe Gumina, drums; Russ Milan, sax; Joe Petrono, bass; and John Wunderlich, piano. The boys are all members of Local 4, Cleveland.



Walter Ostaneck's Band, of Local 299, St. Catharines, Ontario, Canada, has begun its second consecutive year at the Niagara German Village, Niagara Falls, Ontario. Personnel includes Walter Ostaneck, accordion and leader; Doug Grace, drums; Art Food, guitar and bass; Bill Merdle, bass and banjo; and Jack Stunt, saxophone. Stunt is vice-president of Local 299.



The Leo Segan Trio, members of Local 002, New York City, has been playing monthly at the U. S. Naval Hospital, St. Albans, Long Island, New York, for the past two and a half years. Left to right: Ernie Laski, tenor sax, clarinet and violin; Joe Accotta, electric accordion; Leo Segan, drums.







Little Reuben and his Kool Kats (Reuben Siggers, Charles Grigsly, Bernard Byars, William Mimms and Ephraim Siggers, Jr.), members of Local 136, Charleston, West Virginia, play engagements in and around that vicinity.



The Jolly Jax Trio (consisting of all three brothers, Carroll, Jerome and Herman Hill) recently appeared at the Lyric Club in Hanover, Pennsylvania, for a two-weeker. They are members of Local 543, Baltimore, Maryland.

The Jerry Lee Trio (Jerry Lee, drums, vocals and leader; Dan Lamone, bass, trumpet and vocals; and Ernie Dyl, piano and vocals) is currently performing at King's Lounge located in Buffalo, New York. Latin rhythms are featured. All the boys are members of Local 43, Buffalo.



Dave Holland Orchestra, members of Local 50, St. Joseph, Missouri, has played the American Legion Post No. 359 in St. Joseph for over a year. Front row, left to right: Jim Gromer, Everett Boyer and Dick Pixler, saxes; Dave Holland, trumpet. Back row: J. C. Combs, drums; Jerry Hopper, piano.



The "Men About Town," members of Local 339, Greensburg, Pennsylvania, are at the William Penn Terrace near Pittsburgh, Pennsylvania. Left to right: Al Caparoso, guitar; Rudy Riarentino, sax, clarinet and cocktail drums; Jack Klassen, guitar and bass; and Carmen Salvatore, accordion and vibes.



The Esquires, members of Local 387, Jackson, Michigan, play country clubs and hotel dates in this area. Members include Erv Smith, sax and clarinet; Paul Fox, sax and clarinet; Charles E. Reilly, guitar and leader; Charles Fletcher, drums; Art Jackson, bass; and Louise Spreen, piano and vocals.





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For twenty years he played monthly chamber music concerts at the home of Mrs. Howard Wurlitzer as a member of the Cincinnati String Quartet and for several years the Contemporary Concert Series of Chamber Music at the Cincinnati Woman's Club. He is also a member of the Guild String Quartet which is currently engaged in presenting concerts at stated intervals.

The year 1937 marked the beginning of his teaching cello at the Cincinnati Conservatory of Music and also his appointment as solo cellist of the Cincinnati Summer Opera. In 1948, Dr. Thor Johnson appointed him solo cellist of the Cincinnati Symphony.



● **MAX MILLER**, concertmaster of the Buffalo Philharmonic, started violin lessons at the age of six. At the age of nine, he made his debut over radio and, as a boy prodigy, concertized throughout the eastern United States. He won first prize, at the age of thirteen, in a National Federation of Music Clubs competition. After studying at the Eastman School of Music under Gustave Tinlot he became soloist with the Shea Buffalo Theatre Orchestra, leaving this post to become concertmaster

of the Buffalo Philharmonic. He has held this position for eighteen years.

During this time he has become musical director of N.B.C. Radio Station WBEN, led a sixteen-piece dance band, and had eleven radio shows a week. He was director of an N.B.C. Network program called "Your Host Is Buffalo." At present Mr. Miller is featured with his string trio and orchestra at the Statler Hilton Hotel in Buffalo.

He is married and has two children, a son of ten and a daughter of fourteen.

Mr. Miller owns a Giovanni Grancino violin, year 1703.

● **HAROLD W. ROBERTS**, principal double bass player of the Cincinnati Symphony Orchestra, comes from Indiana. He has been a member of the orchestra for twenty-two years and for the past eighteen has been also a member of the Cincinnati Summer Opera Orchestra, occupying a first-desk position in the latter engagement also. He is on the faculty of the Cincinnati College-Conservatory of Music.

Mr. Roberts began his musical career in the local high school orchestra. The winning of a scholarship to the Cincinnati Conservatory of Music resulted in his obtaining his instrumental training under Josef Kolmschlag—a star pupil of the famous Franz Simandl of the Vienna Conservatory—and later in his being appointed to the vacant professorship on the death of this master. Further musical study was pursued at the University of Southern California. He began his tenure with the Cincinnati Symphony under the conductorship of Eugene Goossens.

Photography and mountain-climbing are Roberts' leisure time activities. He has scaled the principal peaks of the Pacific Northwest.



● **KALMAN BLOCH**, solo clarinet of the Los Angeles Philharmonic, had a hard struggle between music and medicine before he finally decided upon music for his career. He began his studies in New York City where he was born, and finished his education at the University of California, Los Angeles campus. Before heading West he gained orchestral experience with the National Orchestral Association in New York. In 1937 he auditioned for Otto Klemperer for a post with the Los Angeles Philharmonic,

and was selected for first chair, which he has occupied ever since. At the time of his first orchestra engagement with the Philharmonic, he was the youngest man in the ensemble.

The young artist is married to Frances Heifetz, related to the world-renowned violinist, and they have a daughter, Michele.

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# TECHNIQUE

## OF PERCUSSION



by George Lawrence Stone



### Try Diversified Practice

To *Discouraged*, who complains that the longer he practices the less he accomplishes, my answer is not to expect miracles over night.

Progress from day to day, brother, will be barely apparent, if apparent at all. Then again, progress fluctuates. If you do notice a definite improvement in the practice of one day, there is bound to be another day when gloom like a London fog sets in. So why borrow trouble?

It's like the baby in the family, whose daily growth and development go unnoticed until Aunt Mehitable, who hasn't seen the cherub for some months, drops in and gurgles *why, how the baby has grown!* Take a lesson from this and check your improvement over a period of weeks and months instead of days. In this way you will be able to obtain an accurate evaluation of your progress.

Diversified practice is, I think, one of the antidotes against discouragement. Prolonged practice along one line tends toward staleness. Sam Ulano puts it nicely when he recommends that daily drum study, especially for the modern, should be divided between *hands, reading and set*, with the premise that one element is incomplete without the other two.

Thus, a pair of well trained hands is not sufficient for your needs unless you can read and understand what these hands (sticks) are to do. Reading is not enough unless your hands can execute what you read. Finally, playing on the set itself (a *must* for today's drummer) is a hindrance rather than a help without hands trained through the medium of reading. This is the hard rock foundation that underlies the art of *inspirational soloing*, which follows. If you do not already diversify your practice, *Discouraged*, try it now and see if it doesn't bolster up that *I gotta do it so I'm gonna do it* attitude that every drummer must have if he expects to scale the heights.

Keep on going! Get in the groove, not in the grave! And remember, there are many, many other skin beaters who have had their own blue streaks but who never took them seriously enough to quit.

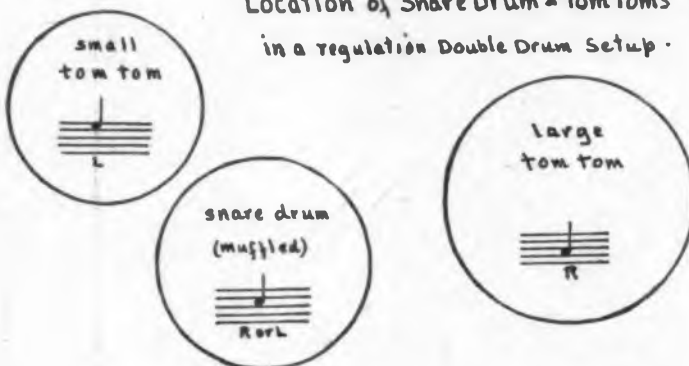
### The Drummers' Glossary

The following definitions may help drummers through some technical discussions—or may at least get a laugh.

- FORTISSIMO:** A superfluous term in the drum part indicating that force is to be used.
- PIANISSIMO:** An obsolete term indicating less force. A few old time arrangers still use this term, but it should be disregarded.
- SYNCOPIATION:** Musical delirium tremens.
- SHEEPSKIN FIDDLE:** See *DRUM*.
- DRUM:** See *SHEEPSKIN FIDDLE*.
- DRUMHEAD:** All calf and no bull.
- SHORT PARADE:** How the band manager describes an eighteen mile hike.

Answering the request of *D. O. D.* for an easy way of executing combined snare drum and tom tom beats in modern soloing, I present the practice rhythms below. They are intended to be played on one of the double drum setups favored by many drummers today—call it "a regulation drum setup" if you will, and it is the exact setup described by *D. O. D.*, in which the large tom tom is at the right of the snare drum and the small tom tom at the left, viz:

Location of Snare Drum & Tom Toms in a regulation Double Drum Setup.



front view of Setup (hi-hat not shown).



The rhythms below are simple indeed and primarily intended as *conditioners* (borrowed, by the way, from similar conditioners in-



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tended for elementary practice on a set of three tympani). From them, however, you can if so inclined, *D. O. D.*, work up a multitude of more involved beats and cross-beats that will prove most effective when soloing on your set.

### Snare Drum and TomTom Mixtures

Slow practice is indicated at first. If your drum set is not always available for practicing or if the neighbors are fussy, make up a dummy by drawing the three circles shown above on a large piece of wrapping paper or cloth to the approximate sizes and location of the drum and tom toms on your set. Fasten this dummy to a table-top and beat out your rhythms on the indicated spots with a pair of tympani or other soft-ball sticks—a la silent practice.

### Roll Your Own

Remember, *D. O. D.*, the beats above are simple indeed—just intended to get you started. Test out your own creative ability by using them as a foundation in working up some really flashy beats.

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## SCHILLINGER SYSTEM ARRANGING

by Richard Benda

### LESSON XIII

#### Harmonization of Melody Part I

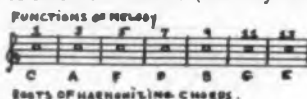
#### Requirements

1. A chord can harmonize one or more tones of melody.
  2. Each tone or tones of melody and a harmonizing chord must be within the  $\Sigma$  boundary of a prevailing scale.
- In diatonic harmonization, a tone of melody is always one of seven functions 1, 3, 5, 7, 9, 11 and 13 as counted from the root of a harmonizing chord.



#### Harmonizing One Tone of Melody Per Chord

Table of Harmonizations (Melody Tone C)



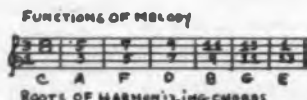
#### Five Part Harmonizations



\* Based on the neutral-tension M/H relations established in Lesson XII, "Melodization of Harmony."

#### Harmonizing Two Tones of Melody Per Chord

Functions 1, 3, 5, 7, 9, 11 and 13 combine when two or more tones of melody are harmonized.



INTERNATIONAL MUSICIAN

Diatonic Melody

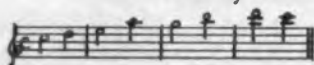
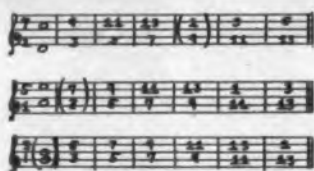
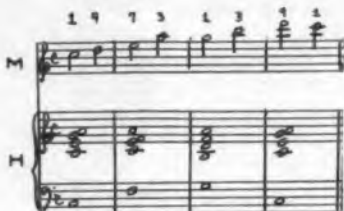


Table of Diatonic Harmonizations. Two Tones of Melody Per Chord.



To simplify tabulation, melody tones should be arranged as intervals of 3rds, 5ths, or 7ths. In the above table, C-D (a 9th) is arranged as a 7th: E-A, a 5th; G-B, remains.

Sample Harmonization



Harmonizing Three Tones of Melody Per Chord Diatonic Melody

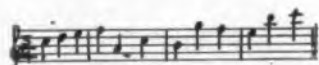
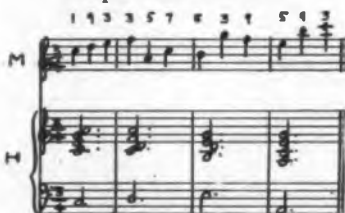


Table of Diatonic Harmonizations. Three Tones of Melody Per Chord.



\* Closest arrangement of 3rds, 5ths, and 7ths.

Sample Harmonization



The same procedure is to be applied when tabulating diatonic harmonizations for four or more tones of diatonic melody.

Harmonization can also be tabulated for chromatic melodies. Chords may be taken from one or more  $\Sigma$ .

Harmonizing With One  $\Sigma$ .

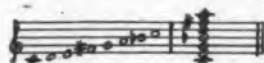


Table of Harmonizations



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Note that descending roots mirror the ascending order of intervals.

Five Part Harmonizations

Chords may be taken from the preceding (or a different) table and used to harmonize the final melody tone in an "up-to-finish" ending.

Chromatic Melody

As heretofore, functions 1, 3, 5, 7, 9, 11 and 13 combine when two or more tones of melody are to be harmonized.

Table of Harmonizations

Table of Harmonizations

(To be continued)

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# CLOSING CHORD



William C. Handy

## WILLIAM C. HANDY

William C. Handy, "Father of the Blues," died in Sydenham Hospital, New York, on March 28. He was eighty-four years of age.

His life began in the rural area of Florence, Alabama, where he was born November 16, 1873, the son of a Methodist preacher and emancipated slave. His father objected to a life in music for his son, but there was an enchantment in music for Handy that could not be denied.

Handy has written scores of songs — "Memphis Blues," "Jogo Blues," "St. Louis Blues," "Yellow Dog Blues," "In the Cotton Fields of Dixie," "Beale Street Blues," "Hail to the Spirit of Freedom," "Careless Love," "Harlem Blues," and many, many others.

On February 24, 1956, Al Manuti, president of Local 802, New York City, presented on behalf of Local 71, Memphis, Tennessee, an honorary membership card to Mr. Handy "in honor of his outstanding contribution to music in general and specifically for his outstanding compositions about Memphis and Beale Street."

Paramount's film biography of Handy, "St. Louis Blues," with Nat King Cole playing Handy's part, was given its premiere in St. Louis on April 10.

Nearly 2,500 persons crowded into the Abyssinian Baptist Church, among them many jazz notables, on April 2 when the last rites were conducted for Handy.

## LEWIS W. COHAN

Lewis W. Cohan, secretary of Local 269, Harrisburg, Pennsylvania, passed away on February 21. He was sixty-two years old.

Born on September 22, 1895, in Harrisburg, he had been a teacher of percussion instruments since 1918, percussionist at the State Theater for many years and until about ten years ago charter member and percussionist of the Harrisburg Symphony Orchestra. He was also a former drummer with Irving Berlin.

Mr. Cohan had been a member of Local 269 for forty-four years and served as an officer for thirty-one years. He also served on the Executive Board of that local from 1928 to 1929, was president from 1930 to 1937, and secretary from 1938 to 1958. He was a delegate to the Conventions of the Federation for twenty-eight years and chairman of the A. F. of M. Location Committee for the past ten Conventions. He had been a delegate to the Penn-Del-Mar Conference of Locals since its inception in 1929.

## JOSEPH SAINTON

Joseph Sainton, member of Local 15, Toledo, Ohio, died November 1, 1957, at the age of seventy-nine.

He was born in London, England. At the age of sixteen he won the Mendelssohn Scholarship and for three years he studied at the Leipzig Conservatory. He continued his studies for two more years in Nice, Milan and Paris. He toured South Africa as pianoforte soloist, and for a year was organist at Pretoria Cathedral. Returning to England, he organized the Brighton Festivals.

He came to America in 1911, first settling in New York, then, in 1920, in Toledo. He joined Local 15 on August 1 of that year. He conducted the old Toledo Philharmonic Orchestra for eleven years, the Mozart Choir of three hundred singers, and was for many years musical director of the Toledo Opera Association. For the past twenty-five years he had been musical director at the Central High School, and for seventeen years director of the Swiss Singers.

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Sylvia Marlowe

★ Sylvia Marlowe, harpsichordist, will present a recital at the American Pavilion of the Brussels World's Fair. Following her appearance there in September, she will make a European tour of major cities, including Paris, Rome and Lausanne.

★ Carmen Coppola has won first prize for a march in a contest held by "the Friends of Harvey Gaul Foundation." This will serve as the official march for the Pittsburgh Bi-Centennial Celebration.

★ Eugene Jose Singer has won first prize in the annual Texas Composers Guild contest, with other prizes going to Radie Britain of Hollywood, Paul Pisk of the University of Texas and Ralph Guenther of Texas Christian University.

★ Jan Peerce left the United States April 13 for a six-week concert tour of the Far East with his accompanist, Warner Bass. After giving concerts in the principal cities of Japan and elsewhere, he will return to the United States in late May, for summer appearances at the Lewisohn Stadium, Robin Hood Dell and other music centers.

★ A Cash Prize of \$300.00 is being offered for a harp solo or for a work for harp in a solo capacity in combination with one or more instruments, closing date January 5, 1959. For further instructions, write Yvonne LaMothe, Award Chairman, 687 Grizzly Peak Blvd., Berkeley 8, California.

★ Dr. Harold Mueller will join the Austin College faculty in September as chairman of the Department of Music. Dr. Mueller comes to this school, in Sherman, Texas, from the University of Minnesota where he has been an assistant professor of history and literature of music.

★ The 1958 World Accordion Competition will be held in Brussels, Belgium, this year, September 12-14. More than twenty nations will be represented. The American representative will be chosen at the coming A.A.A. Olympic Accordion Contest, to be held in New York City in conjunction with "Accordion Day," May 17 and 18. For further information write to the American Accordionists' Association, Inc., 289 Bleecker Street, New York 14, New York.

★ Suite for String Orchestra and Tzintzuntzan, by Orlando Otey, was performed for the first time April 19 by the Marple-Newton String Ensemble, Louis Vyner conducting, in Newton Square, Pennsylvania.

★ Quincy Porter has been appointed as the new Master of Pierson College, at Yale. Prof. Porter, a member of the Yale music faculty since 1946, will succeed the Rev. Sidney Lovett when he retires as University Chaplain and as Pierson College Master this June.

★ Alan Shulman's "Top Brass" was given its premiere by the brass section of the Portland (Oregon) Symphony April 25. Skitch Henderson conducted. On May 25 the work will be presented by the Great Neck (New York) Symphony conducted by Sylvan Shulman.

★ Roman Totenberg is appearing as violin soloist with the Warsaw Philharmonic during its current tour of England and Austria. His tour of Europe under ANTA auspices has included recitals in Germany, France, England and Iceland.

★ Paul Berl has been engaged to direct the Summer Opera Workshop of the Cleveland Institute of Music.



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## CHAMBER MUSIC

The New Art String Quartet presented on March 14, at the University of Houston, the first performance in that city of Alban Berg's String Quartet, opus 3. Also included on the program was the Hindemith Quintet for Clarinet and Strings, opus 30, for which Jeffrey Lerner, former first clarinetist with the Houston Symphony and now a Houston University faculty member, joined the quartet.

A series of six television performances on KTCA-TV which has studios in both Minneapolis and St. Paul (Channel 2, Educational Television) is being directed by Samuel Flor, on Fridays, and will continue until June 13. The six performances go under the headings: When and How to Listen to Music; Classical Music; Longhair Music; Home Music; Technical Terms; Program Music. The performers on this series are besides the Flor Quartet (Samuel Flor, Walter Targ, violins; Alan Iglitzin, viola; Paul Thomas, cello), Gertrude Flor, piano; Cloyde Williams, clarinet and Arthur Gold, bass.

A chamber concert of the works of Erich Itor Kahn was presented at Kaufman Concert Hall on April 29. The New York Woodwind Quintet and various other combinations under the baton of Frank Brieff played the composer's "Music for Ten Instruments and Soprano," "Trios Chansons Populaires" and other works.

March 26 was the date of the premiere of Kurt George Roger's Sonata for Violin and Piano, Opus 44. It was given at a concert of the Pan American Union in Washington, D. C., with Charles Treger, violin, and Harry McClure, piano.

Mr. Roger lives in Washington and is Professor of Music at the Takoma Park College in Maryland and at Washington Musical Institute in the Capital.

The Walden Quartet of the University of Illinois, played in Washington, D. C., April 11, in a concert honoring the arrival in the United States of Nadia Boulanger, French teacher of composition. Featured on the pro-

gram was music by Mlle. Boulanger's famous American pupils, Aaron Copland, Walter Piston and Roy Harris.

The Washington concert was sponsored by the National Institute of Contemporary Arts.

Members of the Quartet are Homer Schmitt, Bernard Goldman, violins; John Garvey, viola; and Robert Swenson, cello.

Midnight was the time (March 30) and Carnegie Recital Hall was the place when three American chamber works received their first performances at the hands of the Beaux-Arts String Quartet, Emery Davis clarinetist and Sterling Hunkins, cellist. Besides playing the

cello Mr. Hunkins used his tenor violin in the concluding work, Henry Brant's String Quartet. The tenor violin looks like a half-size cello, is played in the same vertical position and is tuned an octave below the violin.

Le Petit Ensemble, a seventeen-piece all-woman string orchestra, conducted by Thomas Facey, finished its first concert season April 25 with the playing of a work written especially for Le Petit and soprano soloist, Helen Dedrick, by Joan Kyhl, in Phipps Auditorium, Denver, Colorado. Mr. Facey is also permanent conductor of the Golden Symphony (Golden, Colorado) and the Lakewood Junior Symphony.

The Portland Symphonic Brass Ensemble, comprised of two trumpets, two trombones and a French horn, forms the nucleus of the Portland Symphony brass section. It has revealed a wide repertoire of original compositions, including works by masters of the Renaissance and Baroque periods up through the first half of the twentieth century. It has also had works written especially for it by Peter Jona Korn of Los Angeles, Robert Crowley of Portland and others.

The group was organized in February, 1953, by James Smith and John Trudeau, first trumpet and first trombone respectively, of the Portland Symphony. It conducts "brass clinics" for the music departments of high schools and colleges and is a performing unit at festivals.

The students of the Manhattan School of Music presented a concert of chamber music April 9 in the school's Hubbard Auditorium. Works by Böhdecker, Schönberg, and Debussy comprised the program.

(Continued on page forty)



New Art String Quartet. Seated, left to right: Margot Collins, second violin; Jeffrey Leoner, clarinet; Salvatore Venittelli, viola. Standing, left to right: Richard Collins, first violin; Alan Scott, cello.

# Educational Notes



★ Peter Mennin has been named Director of the Peabody Conservatory of Music to succeed Reginald Stewart who resigned. Mr. Mennin was born in Erie, Pennsylvania, attended Oberlin Conservatory and earned both his bachelor and master of music degrees at the Eastman School of Music. He holds a Ph. D., from the University of Rochester. He joined the compositions department of the Juilliard School of Music in 1947, a post which he will relinquish in order to come to Peabody.

★ On May 20 Nadia Boulanger will visit the University of Illinois to conduct a seminar for advanced students in theory and composition.

★ Ozan Marsh, California pianist, has been appointed chairman of the piano department of the Chautauqua School of Music, Chautauqua, New York. Mr. Marsh has been resident pianist and professor of music at the Manhattan School of Music, St. Lawrence University, Jordan College of Music, Lebanon Valley College and the Music School of Indiana University. Currently he is concert pianist in residence and professor of music at Lindenwood College for Women, Saint Charles, Missouri.

★ At the University of British Columbia Summer School of Music, the Festival Quartet—Babin, pianist; Goldberg, violinist; Primrose, violist and Graudan, cellist—will conduct a series of master classes in chamber music between July 21 and August 9. Also courses in acting and singing will be offered by George Schick and Aksel Schiotz.

★ Ohio University announces a competition for a new chamber opera, the work to be produced by the Ohio University Opera Workshop during the Fall Semester of 1958. Any citizen of the United States, with the exception of members of the faculty of Ohio University, may enter the contest. However, the works submitted must never before have had a performance on any stage. The opera should be about forty-five minutes in performing time. They should be submitted in piano score to John Bergsagel, Director of the Opera Workshop, School of Music, Ohio University, Athens, Ohio, by July 1.



The Portland Symphonic Brass Ensemble. Left to right: George Reinmiller, John Trudeau, Parks Wightman, Charles Dietz, and James Smith.

MAY, 1958



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### CHAMBER MUSIC

THE FESTIVAL QUARTET: BABIN, GOLDBERG, PRIMROSE and GRAUDAN. These artists will also conduct master classes at the University of British Columbia Summer School of the Arts from July 21 to August 9.

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The New York Philharmonic, in its current (April 27-June 15) ANTA TOURS tour of Latin America will give concerts in Panama, Venezuela, Colombia, Ecuador, Peru, Bolivia, Paraguay, Chile, Argentina, Uruguay, Brazil, and Mexico. Bernstein and Mitropoulos share the conducting responsibilities . . . The Philadelphia Orchestra's tour (under sponsorship of the U. S. State Department) will take them to twenty-two cities in Continental Europe and England. They will leave the United States by air on May 10, and, after playing dates in England, France, Rumania, Russia, Sweden, Denmark, Poland, Germany, Switzerland, Austria, Yugoslavia and Belgium (World's Fair), will return to the United States July 6 . . . The Vancouver Symphony visited eighteen centers during its British Columbia Centennial Tour this Spring . . . The Metropolitan Opera is currently on its trek across country, during which it will cover 7,600 miles and take in sixteen cities: Boston, Cleveland, Washington, Atlanta, Birmingham, Memphis, Dallas, Houston, Oklahoma City, St. Louis, Minneapolis, Bloomington, Lafayette, Chicago, Toronto and Montreal. The tour will end June 4 . . . In the 1958-59 season the New Orleans Philharmonic will make a four-week tour in January and February to Maine, New Hampshire, Massachusetts, Connecticut, Maryland, Pennsylvania, Virginia, North Carolina, Alabama and Mississippi.

**CONDUCTORS** Theodore Bloomfield, who presently conducts the Portland (Oregon) Symphony, will lead several concerts of the Rochester Philharmonic in the 1958-59 season, and will become the permanent conductor of the Rochester orchestra in the Fall of 1959 . . . Pierre Monteux, just past his eighty-third birthday, flew early in April to Buenos Aires to conduct five concerts in celebration of the fiftieth anniversary of the Teatro Colón . . . The New Jersey Symphony, in its April 21 concert was under the direction of Leon Barzin. . . . George Barati's contract as conductor of the Honolulu Symphony has been renewed through August 1, 1960 . . . Sir John Barbirolli will make a fourteen-week tour of the United States, starting in December. He is the principal director of the Halle Orchestra of England . . . Walter Hendl has been appointed associate conductor of the Chicago Symphony. He will conduct the orchestra's fortieth consecutive subscription season of Youth Concerts in the 1958-59 season.

**FINAL FLOURISH** San Francisco holds a "Black and White Symphony Ball" toward the end of its season, with dancing to the music of four orchestras, one of them the San Francisco Symphony itself . . . In Cedar Rapids, Iowa, it is a Viennese Ball, sponsored by the Women's Committee of the Cedar Rapids Symphony (director, Henry Denecke). Held this year on April 12, it consisted of dinner served from eight to ten o'clock and dancing (Larry Foster's Orchestra) from nine to one o'clock . . . The Nashville Symphony has a post-concert feast toward the end of its season. Steaks, sandwiches, desserts, ice and soda are available at the Charcoal Room Restaurant, the proprietor of which provides

# SYMPHONY AND OPERA

the setting for a gathering where homeward-bound folk can hobnob with guest artist, conductor and members of the orchestra . . . A special "Pops" concert was presented by the New Orleans Philharmonic aboard the Mississippi River steamer, *The President*, April 15. The boat left its berth at 8:30 and cruised up-river for two and one half hours. The orchestra played in the five-deck steamer's ballroom, and the music was piped to all parts of the ship. Johnny Green, song composer and film director, conducted. These steamer concerts were initiated last season by the orchestra's permanent conductor, Alexander Hilsberg . . . The Connecticut Symphony concluded its winter series April 18 with a presentation of Mozart's *Così fan tutte* at the Shakespeare Festival Theater, Stratford, Connecticut. Jonel Perlea conducted the orchestra and a cast of young American singers from the Mozart Concert Opera Group.

**1958-59 PLANS** The Houston Symphony will present thirty subscription concerts in fifteen pairs. Subscribers may buy either the entire series of fifteen or may select any twelve Monday or any twelve Tuesday concerts. Leopold Stokowski, music director of the orchestra, will conduct sixteen of the thirty concerts. Guest conductors will be Sir Malcolm Sargent, Walter Susskind, Andre Kostelanetz and Sir Thomas Beecham . . . Over in Dallas, the newly appointed conductor, Paul Kletzki, will conduct twelve of the sixteen subscription concerts. At least four of the concerts will be conducted by Donald Johanos, the orchestra's associate conductor . . . The incoming conductor of the Cincinnati Symphony, Max Rudolf, plans twenty-three "firsts" on the symphony's programs next season. Other special events will be a Beethoven Memorial concert in December, Bach's *Christmas Oratorio* and Handel's *Judas Macabaeus* . . . The National Symphony incorporates into its regular season the services of other orchestras. Thus in 1958-59 its season will consist of sixteen pairs of concerts, one of which will consist of concerts by the Philadelphia Orchestra and one by the Boston Symphony. Howard Mitchell will conduct twelve pairs (with his own orchestra, the National). Other conductors will

be Eugene Ormandy, Charles Munch, Robert Shaw, and Sir John Barbirolli . . . The New York Philharmonic next season will have as guest conductors Sir John Barbirolli (four weeks), Herbert von Karajan (two), Dimitri Mitropoulos (four), and Thomas Schipper (two). The regular conductor, Leonard Bernstein, will have an eighteen-week schedule. Andre Kostelanetz will conduct three special Sunday evening concerts . . . The Little Orchestra Society of New York will have a single subscription series of eight events: five concerts at Town Hall and three (involving large choral and operatic works) at Carnegie Hall.

**BROADCASTS** The complete Saturday evening concerts (former time Sunday afternoons) of the New York Philharmonic will be broadcast "live" from Carnegie Hall by the CBS Radio Network in the 1958-59 season. This will mark the twenty-ninth consecutive year that CBS Radio has presented these orchestral programs . . . The Saturday radio matinees of the Metropolitan Opera will be moved from the American Broadcasting Company to the Columbia Broadcasting System next season.

**OPERA CONTEST** A contest to discover a new American opera offers a two-part cash prize of \$2,000 to the composer and \$1,000 to the librettist, as well as performance by the New York City Opera. It is sponsored jointly by the Artists' Advisory Council of Chicago, Mrs. William Cowen, president, and the New York City Opera, Julius Rudel, general director. Since it is a fact to be faced that many currently written American operas disqualify themselves for production because of inadequate, unsuitable or incompletely realized librettos, the contest rules provide for the submission of the libretto first. The reaction of the judges to this libretto—and their possible suggestions as to changes—will, of course, determine the form of the complete opera itself and its acceptance by the judges: Dimitri Mitropoulos, Peter Herman Adler, Giorgio Polacco and Julius Rudel. Should no winner be chosen, the prize will not be given.

The deadline for submission of librettos is December 1, 1958, and, for the complete opera, June 1, 1960. Works must be submitted under a pseudonym or pen name. Full directions may be obtained by writing to: Mrs. William Cowen, President, Artists' Advisory Council, 55 East Washington Street, Room 201, Chicago 2, Illinois.

**PREMIERES** On April 19, Robert Whitney conducted the Louisville Orchestra in performances of each of the six works the orchestra commissioned and premiered during the 1957-58 season: Bliss's *Discourse for Orchestra*, McPhee's *Symphony No. 2*, Stevens' *Sinfonia Breve*, Cowell's *Orgaku*, Elwell's *Concert Suite for Violin and Orchestra*, and Copland's *Orchestral Variations*. This concert was part of the orchestra's contemporary music festival. . . . Leopold Stokowski and the Houston Symphony gave Dimitri Shostakovich's *Symphony No. 11* its United States premiere April 7. . . . On April 11, Charles Munch led the Bos-

(Continued on page forty)



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CIAN



● **Minas Christian:** The aftermath of the first concert October 26, 1953, which Mr. Christian directed on taking charge of the Evansville Philharmonic, was that the citizenry got behind him to a man and the orchestra, then in its twenty-first season, became strictly a community proposition. Mr. Christian, who was born thirty-seven years ago, came April 25, in Wichita, Kansas, got off to a good start by winning the first of a series of musical scholarships at the age of eleven. This took him to the University of Michigan music school where he lived in the home of Charles A. Sink while studying violin under Wassily Beserkirsky. Another musician to whom he is especially indebted is Thor Johnson, who instilled in him the desire to become a conductor and who was instrumental—through his warm recommendation—in helping him get his position in Evansville.

Mr. Christian's further education included a bachelor of music degree from Friends University and a master of music from the University of Wichita. Besides this, he has been a student at the Kansas City Conservatory of Music, the Minneapolis College of Music, the Juilliard School of Music, and with Pierre Monteux in Maine.

In the 1937-38 season, Christian toured Greece as a violinist—both he and his wife, Constantina Fotopoulos, are of Greek descent—and then went on to other engagements abroad, including an appearance with the London Symphony. On returning to America he was violinist with the Kansas City Philharmonic from 1940 to 1942, spent four years (1943-47) in the Army, and, in 1950 became conductor of the University of Arkansas Symphony, from which he went to the Evansville Philharmonic.

Mr. Christian astutely sizes up the drawbacks and advantages of being a conductor in this country. "Conductor apprenticeship in this country," he says, "has always been limited in comparison to the opportunities existing in Europe. Perhaps this accounts for the small number of American conductors on the podiums of the major orchestras here. Nothing can take the place of experience in actual performance. However, I am greatly heartened by the opportunities which are now being created here—the opportunity for study under Monteux in Maine, the Tanglewood School, the Conductors' Workshops in Philadelphia, Cleveland, Pittsburgh and Los Angeles which are sponsored by the American Symphony Orchestra League and the Rocke-

feller Foundation, and the amazing growth of the community orchestras in every state. For example, I believe that I have learned more about the art of conducting from Pierre Monteux in four summer months of study than I could gather in several years of work in the lesser opera houses in Europe. Finally, I must always credit the two years of playing in a professional orchestra to learn the human elements concerned in working with a large group of human beings practicing their art and chosen profession."

● **Alexander Brott:** When Alexander Brott received the first prize in a contest conducted in Mexico in June, 1957, by the Pan-American School of Orchestration—a prize which carries with it the guest conductorship of two concerts of the National Symphony Orchestra of Mexico during the 1957-58 season—attention was called to the fact that this conductor is making his influence felt in a variety of capacities. To be assistant conductor and concertmaster of the Montreal Symphony as well as professor and head of the instrumental department of McGill University is a responsibility in itself. But Mr. Brott is also active as a composer. In September, 1955, he was invited to conduct his own composition, "Royal Tribute," written on commission of the C.B.C. in honor of Queen Elizabeth's Coronation, in Royal Albert Hall, London, at the Promenade concert series. Also in January, 1956, his "Analogy in Anagram" commissioned by

Pierre Monteux, received its concert premiere by the Montreal Symphony, under Monteux's direction.

Mr. Brott was born in Montreal March 14, 1915. By the time he was thirteen, he had won five scholarships at the McGill Conservatorium of Music in Montreal. From 1934 to 1939 he was a scholarship student at the Juilliard School of Music, where his teachers were Sascha Jacobsen, Willem Willeke and, in composition, Bernard Wagenaar.

In 1939, he organized the McGill String Quartet, which maintained itself over a period of seven years entirely through public support. Since 1950 it has come under the annual sponsorship of McGill University and is now called the McGill Chamber Music Society, of which Mr. Brott is the musical director. This chamber ensemble of some fifteen string players gives annual concerts of old and new works with guest artists. They have presented in Montreal for the first time, the complete series of Bach's Brandenburg concertos, and twelve Concerti Grossi by Handel.

As conductor, Mr. Brott is noted for his furtherance of new works. He gave Canadian concert premieres of Stravinsky's L'Histoire du Soldat, Aaron Copland's Third Symphony, Vaughn Williams' Pastoral Symphony, Paul Ben-Chaims Concerto for Strings and many works of Canadian composers.

Since 1938 he has toured Europe every summer, conducting orchestras in its capitals and being the first Canadian conductor to present Canadian music in Holland, Sweden, Norway, Luxemburg and Switzerland.

● **Maurice Bonney:** To be chosen as associate conductor by Leopold Stokowski is no slight test of merit. Such were the circumstances under which Maurice Bonney took up his work as associate conductor of the Houston Symphony in 1955. Stokowski based his judgment on observation. Visiting the New Hampshire Festival, founded by Mr. Bonney, he stayed ten days, watching the young man's prowess with the baton. Then he gave it as his considered opinion, "I am impressed by what Maestro Bonney is doing for symphonic music of all periods and styles. He has known how to select young talented players of remarkable musical quality, and rapidly fuse

(Continued on page forty)

Minas Christian



Alexander Brott



Maurice Bonney



# Official Business COMPILED TO DATE

## CHANGES OF OFFICERS

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## SOUTHERN CONFERENCE ANNUAL MEETING

The annual meeting of the Southern Conference of Locals, will be held in the Constitution Room at the Sheraton Hotel, Philadelphia, Pa., on Saturday and Sunday, May 31, and June 1, 1958. Opening session at 2:00 P. M., May 31. Locals in the jurisdiction of the Conference are urged to send delegates.  
 STEVE E. GRUNHART,  
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## WANTED TO LOCATE

Wanted: former members of the 243rd Army Band which was formerly 213th C. A. Band P. N. G. to contact Joseph E. M. Yeager, 717 Chapel Street, Catawauqua, Pa., in reference to your present address.

## WANTED TO LOCATE

Dawson, Dick, former member of Local 693, Huron, S. D.  
 Kekton, Robert, former member of Local 413, Columbia, Mo.  
 Anyone knowing the whereabouts of the above will please get in touch with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

## PLACED ON NATIONAL DEFAULTERS LIST

The following are in default of payment to members of the American Federation of Musicians either severally or jointly:  
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 Tia Juana Club, and Joe Mazer, Baltimore, Md., \$4,000.00.  
 Molina's Lounge, and John Molina, St. Louis, Mo., \$500.00.  
 Ritz Gardens, and Dave Lodge, Atlantic City, N. J., and Philadelphia, Pa., \$11,775.00.  
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 Andacht, William, Brooklyn, N. Y., \$225.00.  
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 Embassy Club, and William R. Max, Allentown, Pa., \$27.50.  
 Ritz Gardens, and Dave Lodge, operator, Philadelphia, Pa., and Atlantic City, N. J., \$11,775.00.  
 Beaver Club, and Roland Pageau, Montreal, P. Q., Canada, \$590.00.

## DEATH ROLL

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 Detroit, Mich., Local 5—Domenic H. DeGregory, August Torreano.  
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Egbert Spiegel, Richard Shutman, Howard W. Gibeling, Harry Gluckman, Fred C. Faber, James S. Garrett, William Feinbloom, Alfred Thieleker, Rudolph Buckner, Nestor Acevedo, John K. Bradford, Theodore R. Brown, N. De Bonis, William Becker, George J. Carey, Pietro Caronia.

## CLOSING CHORD

### SALVI FERRARO

Salvi Ferraro, secretary of Local 383, Iliion, New York, died suddenly on March 15. He was fifty-two.

Born June 21, 1905, in Canajoharie, New York, he moved with his family to Little Falls, New York. One of his first jobs was under a noted Little Falls musician, Leon Dussault. He also played with Clarence Flint and Ralph Perry. Later he organized a band of his own. From 1945 he was director of the Little Falls Military Band and was in charge of summer band concerts in that area. He opened his first music store in Little Falls in 1947.

### RICHARD BOVIO

Richard Bovio, a member of Local 74, Galveston, Texas, for twenty years, died of a heart attack at his home January 15. He was forty-seven years old.

Born in Turin, Italy, June 5, 1910, he came to Galveston with his parents in 1919. The Merry-makers Orchestra, under his leadership, became well known through word of summer visitors here.

He is survived by his parents, his wife, two daughters and two sons.

### WALTER C. SIMON

Walter C. Simon, an honor member of Local 802, New York City, passed away March 5 at the age of seventy-three.

Born in Cincinnati, Ohio, he attended school in Lexington, Kentucky, and then went north to Pittsburgh, Pennsylvania, where he won a scholarship to the Pittsburgh College of Music. Later he enrolled in the Boston Conservatory of Music, studying harmony and counterpoint. He embarked on his musical career in 1911 when he wrote the first original music score ever published for a motion picture.

### EDWIN L. BOWERS

Pianist Edwin L. Bowers, a member of Local 402, Yonkers, New York, for over twenty years, died unexpectedly February 25 at his home. He was sixty years of age.

He was a member of the board of directors for many years and a business agent of the local.

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## Minutes of the Mid-Winter Meeting

(Continued from page eight)

help. Mr. Kahane gave statistics of the industry intended to support the statements previously made. Mr. Balaban also stressed the falling off in the business and Mr. Vogel explained the operation of the business in order to continue. Mr. Skouras also stressed poor conditions in the industry.

The producers then submitted proposals covering the use of their films on television which was a considerable modification of the present conditions whereby they pay 5 per cent for this use. The proposals range from the 5 per cent down so that films produced after February, 1958, could be shown on television without any payment to the Federation. The producers and committees retire.

The session continues and other affairs of the Federation are discussed.

The session adjourns at 5:45 P. M.

Waldorf-Astoria  
 New York, New York  
 February 12, 1958

The session is called to order by President Petrillo at 2:00 P. M. All present.

Mr. Balaban of the Motion Picture Producers presents certain figures in connection with the operation of the motion picture business. President Daniel of Local 47 presents the proposals of the musicians. The proposals are discussed by the producers, the local committees and the members of the Board.

The session adjourns at 5:45 P. M.

Waldorf-Astoria  
 New York, New York  
 February 14, 1958

The session is called to order by President Petrillo at 2:00 P. M. All present.

The committees and the Motion Picture Producers representatives are also present.

Mr. Boren again calls attention to the critical condition of the industry.

The proposals of the producers are presented and gone over thoroughly.

The session adjourns at 6:00 P. M.

Waldorf-Astoria  
 New York, New York  
 February 15, 1958

The session is called to order at 4:00 P. M. by President Petrillo. All present.

The local committees and Motion Picture Producers representatives are also present.

The proposals of the Motion Picture Producers are then taken up and various items are discussed with the producers. The Local 47 committee makes answer to the proposals of the producers. The Motion Picture Producers now retire.

The Board and the committees discuss the producers' proposals and President Petrillo explains certain matters in connection with the negotiations.

The session adjourns at 7:00 P. M.

425 Park Avenue  
 New York 22, New York  
 February 16, 1958

The session is called to order at 2:00 P. M. by Vice-President Bagley. All present except President Petrillo.

Case No. 652, 1957-58 Docket: Appeal of former members Sy Rose and Wayne Oldham from an action of Local 71, Memphis, Tennessee, in refusing to accept their applications for reinstatement in that local.

On motion made and passed, Local 71 is directed to reinstate Sy Rose and Wayne Oldham upon payment, in addition to proper local fees, of National Initiation Fees of \$300.00 each, payment of \$150.00 of such fee to be held in abeyance pending their future department as members of the Federation.

President Petrillo in the chair. Present: Committees of Locals 47 and 802.

There is a discussion of the motion picture contract.

At 5:00 P. M. a recess is declared and the session resumes at 8:00 P. M.

The discussion is continued and the entire subject matter is thoroughly gone over.

The session adjourns at 10:45 P. M.

Waldorf-Astoria  
 New York, New York  
 February 17, 1958

The session is called to order at 2:00 P. M. by President Petrillo. All present, together with the committees of Locals 47 and 802.

The proposals of local unions are gone over with an endeavor to modify the proposals making them more acceptable to the Motion Picture Producers. Various items are discussed where this is possible. The various items are gone over for the purpose of computing the increased cost to the producers.

The session adjourns at 1:00 A. M.

Waldorf-Astoria  
 New York, New York  
 February 18, 1958

The session is called to order by President Petrillo at 3:00 P. M. All present, together with the committees and the Motion Picture Producers.

There is a discussion of the proposals of the committees. The producers retire for the purpose of private discussion.

The session is resumed at 4:30 P. M.

There is a further discussion of the committee proposals. The Motion Picture Producers refuse to accept the proposals and withdraw from the negotiations without coming to an agreement with the Federation.

A recess is declared at 6:00 P. M.

The session resumes at 8:30 P. M. (Continued on page forty-one)

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# Symphony and Opera

(Continued from page thirty-six)

ton Symphony in a performance of Alexei Haieff's Symphony No. 2 . . . On April 3 the Cincinnati Symphony under Thor Johnson presented a first performance of *The Waste Land*, by Henry Humphreys, a musical setting of the T. S. Eliot poem . . . The Wichita (Kansas) Symphony counts a world premiere among its offerings this season: *In Memoriam* by Joshua Missal, principal violist of the orchestra. Mr. Missal himself conducted the work . . . At its March 26 and 27 concerts the Wheeling (West Virginia) Symphony presented the world premiere of *Fleur de Lis*, Concert Overture by Robert Bernat. The work, commissioned by the orchestra's musical director, Henry Mazer, is a musical tribute to the Wheeling Steel Corporation for its continuing support of the Wheeling Symphony. Mr. Bernat is an instructor in music at Bethany College . . . On April 17 and 19 the Cleveland Orchestra presented the ninth of the works commissioned for the orchestra's fortieth anniversary: *The Rock*, a Symphonic Prelude, by Bohuslav Martinu. The composer refers to Plymouth Rock, "the background to American life."

## COMMISSIONS

The New Haven Symphony has received a special grant from the William Inglis Morse Trust for Music to commission a major work to be performed at one of the regular symphony concerts next year. The American composer, John La Montaine, has been chosen as the composer. Born in Illinois, he studied under Stella Anderson in Chicago, at the Eastman School of Music with Bernard Rogers and Howard Hanson, and at Juilliard under Bernard Wagenaar. From 1950 to 1954, he was a member of the NBC Orchestra under Toscanini. Another commissioned work of his (via a grant from the Ford Foundation) will be performed in Washington and New York next November by the National Symphony Orchestra . . . At a music festival jointly sponsored by the Louisville Philharmonic and the University of Louisville, April 16 through 20, premiere performance was given an opera, *The Holy Devil*, commissioned by the Society and written by Nicolas Nabokov. Based on the Rasputin story (libretto by Stephen Spender) it was directed by Moritz Bomhard.

## PERSONNEL CHANGES

The resignation of Jacob Krachmalnick, concertmaster of the Philadelphia Orchestra, has been "accepted with regret" by the board of directors of that orchestra. He is leaving to enter the concert field.

## CURTAIN CALLS

Gian-Carlo Menotti is composing a new opera, *Marie Golovin*, which the N.B.C. Opera Company will produce as an American entry at the International Exposition in Brussels, Belgium, in August . . .

The Mannes College of Music, New York, gave two one-act operas their world premieres on April 14 and 17. They were *The Robbers* by Ned Rorem, and *The Petshop* by Vittorio Rieti. Both were under the musical direction of Carl Bamberger and under the stage direction of Ralph Herbert . . . Grace Bumbry (Santa Barbara, California) has been announced as finalist of the Metropolitan Opera Auditions of the Air. Regional winners of this year's series were, besides Miss Bumbry, Barbara Faulkner (New Orleans), Lucille Kailer (Minneapolis), Barbara Leichsenring (Chicago), R. Adair McGowen (Dallas), Brunetta Mazzolini (Seattle), Jeff Morris (Cleveland), and Helen Cox Raab (Tulsa) . . . Verdi's *Macbeth* and Alban Berg's *Wozzeck* will have their first production by the Metropolitan Opera next season.

## SPECIAL CONCERTS

Fund Benefit Concert of the San Francisco Symphony, March 27. He "conducted" a rehearsal and performance of Wagner's *The Ride of the Valkyries* in the first half of the program and mimed Dukas' *The Sorcerer's Apprentice* in the second half. Enrique Jordá, the orchestra's regular conductor, conducted Rossini, Tchaikovsky, Mozart and Turina works . . . The Waukesha Symphony celebrated its tenth anniversary with a gala concert April 22, in a newly built high school auditorium. The orchestra is conducted by Milton Weber who founded it in the Fall of 1947 and directed its first concert in March, 1948 . . . Leon Stein, director of the graduate division of the DePaul University School of Music and conductor of the Community Symphony Orchestra of Chicago, led an orchestra program in Montreal, Canada, April 23, under the auspices of the Musicians Guild of Montreal and the Quebec Committee for Hungarian Relief . . . Exactly forty years to the day from the beginning of New York's summer symphonic concerts at Lewisohn Stadium, June 23, Leonard Bernstein, musical director of the New York Philharmonic, will conduct the Stadium Symphony Orchestra in the first of thirty widely varied programs which are to comprise the 1958 Stadium Concerts season. . . . Irene Gabriel and Company gave a special dance concert in the Music Hall of the Brooklyn Academy of Music on April 26. Music for the dance compositions were performed by members of the Brooklyn Philharmonia under the direction of Siegfried Landau . . . The New Jersey Symphony gave its final pair of concerts of the 1957-58 season April 21, under the baton of Leon Barzin. Mack Harrell was guest soloist . . . The Philadelphia Orchestra brought its fifty-eighth season in the Academy of Music to a close April 26 with a program devoted to "Highlights of the Brussels World's Fair." The orchestra will play at this Fair in early July.

Marcel Marceau was the "guest conductor" at the Pension

# CHAMBER MUSIC

(Continued from page thirty-four)

A recital by the Juilliard String Quartet opened the observance of Fine Arts Week on the campus of Centenary College for Women (Hackettstown, New Jersey) May 4.

A "Young People's String Program" will be inaugurated at Aspen, Colorado, this summer as a special feature of the Aspen Music School and Festival. It will be under the supervision of Harry A. Alshin, graduate of the Juilliard School of Music and currently director of orchestras and strings at the Scarsdale High School, New York.

During the seven-week period of the course, from June 29 to August 16, students who have passed the auditions will have the dual opportunity of studying with members of Aspen's artist-faculty, among whom are the musicians of the Juilliard String Quartet, and of receiving private instruction. Auditions may be secured by writing to the Music Associates of Aspen, Inc., 161 West 86th Street, New York 24, N. Y.

The Music Festival itself will take place from June 26 to September 1. It will continue to be directed by Izler Solomon.

# KNOW YOUR CONDUCTORS

(Continued from page thirty-seven)

them into an ensemble capable of every kind of music."

Born in 1923 in Havre de Grace, Maryland, and reared there, young Bonney at first studied tenor banjo. At the age of ten he changed to violin, and then at fourteen became intensely interested in the orchestra as an instrument. He got his first conducting experience at the U. S. N. School of Music in Washington. He attended Juilliard School for four years, majoring in orchestral conducting, studying with Jean Morel, Robert Ward, Fritz Mahler and Dean Dixon and leading a "repertoire" orchestra formed by himself which met every week for two years. When he graduated he organized the forty-piece "Manhattan Symphonette" and finally in 1951 enlarged this group to seventy members and renamed it The New Symphony Orchestra of New York. After conducting in Europe (1954-55) through a Fulbright Scholarship in orchestral conducting, he returned to the United States to found and conduct the New Hampshire Music Festival, Inc., on Melody Island, New Hampshire, and to take up conducting again of The New Symphony Orchestra of New York.

During the current season he is conducting over forty concerts with the Houston Symphony: subscription, pops, students, matinee and summer symphony, as well as concerts on tour. As violist in the Music Guild String Quartet in Houston he gave a total of nineteen chamber music concerts under the auspices of the Music Guild and of Young Audiences, Inc. He also founded the Houston Community Orchestra at the Jewish Community Center in Houston.

INTERNATIONAL MUSICIAN



# Minutes of the Mid-Winter Meeting

(Continued from page thirty-nine)

The Board and the committees discuss the situation, including the question of strike allowances.

Other matters in connection with a possible strike are also discussed.

The session adjourns at 11:00 P. M.

425 Park Avenue  
New York 22, New York  
February 19, 1958

The session is called to order by President Petrillo at 2:00 P. M. All present.

Attorney Kaiser reports on various legal matters of interest to the Federation.

Request of Howard Lanin, member of Local 77, Philadelphia, Pa., for a reduction in the amount of a National Initiation Fee imposed upon him.

After consideration, it is on motion made and passed decided not to grant any reduction.

A communication is received from Local 480, Wausau, Wisconsin, in which they again request additional jurisdiction to include all Lincoln County which is a small area belonging to Local 489, Rhineland, Wisconsin.

After considering the matter, it is decided to leave the jurisdiction of Local 489 undisturbed and not to grant the request.

The sub-committee on jurisdiction submits its report:

a. The request of Local 746, Plainfield, N. J., for additional jurisdiction, part of which is in the jurisdiction of Local 151, Elizabeth, N. J., and Local 204, New Brunswick, N. J.

The committee reports unfavorably on the request and after discussion, it is decided to leave the jurisdiction undisturbed.

b. The request of Local 26, Peoria, Ill., for jurisdiction over Radio and Television Station WEEK which is located in the jurisdiction of Local 301, Pekin, Ill.

The committee recommends leaving the jurisdiction undisturbed.

The Board concurs in the recommendation of the committee.

c. Request of Local 518, Kingston, Ont., Canada, for jurisdiction over the town of Gananoque which is presently in the jurisdiction of Local 384, Brockville, Ont., Canada.

The committee recommends that the request be granted.

On motion made and passed, the Board concurs in the recommendation.

d. Request of Local 417, Connellsville, Pa., that a certain section of Local 787, Cumberland, Md., territory in the vicinity of Somerset and Oakhurst be given to them since they feel they are in a better position to police this jurisdiction.

The recommendation of the committee is that the request not be granted.

The Board concurs in the recommendation.

e. Request of Local 771, Tucson, Ariz., for jurisdiction over the area

of Globe-Miami in Gila County, Ariz., which is at present in the jurisdiction of Local 586, Phoenix, Ariz.

The committee recommends that the request be not granted.

The Board concurs in the recommendation.

f. Request of Local 270, Marshfield, Wis., for jurisdiction over the Village of Hatfield in Jackson County, Wis. This village is in the jurisdiction of Local 453, Winona, Minn. However, for the past ten years Local 453 relinquished this territory to Local 270 without the knowledge or consent of the Federation and now Local 453 wishes to terminate this agreement.

Since the Federation has never consulted regarding the transfer of Hatfield into the jurisdiction of Local 270, the committee recommends that it remain in the jurisdiction of Local 453.

The Board concurs in the recommendation.

Case No. 345, 1957-58 Docket: Claim of member Ben Gare (Bennie Gerelick) of Local 47, Los Angeles, Calif., against the Balinese Room, Galveston, Texas, and Vic and Anthony Feritta, employers, for \$2,000.00 alleged salary due the Corolins.

After discussing the matter, it is on motion made and passed decided to allow \$1,000.00.

President Petrillo discusses the motion picture situation in its various aspects.

The following resolutions are introduced:

WHEREAS, the officers and executive committeemen of the American Federation of Musicians and the negotiating committees for Local 47 of Los Angeles and Local 802 of New York City met almost continuously from February 10th through February 18th, 1958, with the Motion Picture Producers Association in an earnest effort to continue the long-standing contractual relationship between the musicians and the major Hollywood Producers, and

WHEREAS, after four years of unimproved working conditions, the producers adamantly refused to go beyond a paltry five per cent wage increase offer which would not even begin to meet the rise in the cost of living during the last four years, and

WHEREAS, the proposals submitted at the final session by the Federation at the request of the Hollywood musicians, which proposals were clearly subject to the negotiation and adjustment, were summarily rejected by the producers without any discussion of their merits, now, therefore,

IT IS RESOLVED, that a strike be and the same is hereby called effective 12:01 A. M., February 20th, 1958, with respect to the making of motion picture films in the studios of, or directly or indirectly for, Loew's, 20th Century-Fox, Warners, Paramount and Columbia.

The resolution is adopted, unani- mously.

WHEREAS, this Federation has called a strike in the studios of five major producers, now, therefore,

IT IS RESOLVED, that the President be and he is hereby authorized to spend whatever sums and to take whatever action he deems desirable to bring about the successful conclusion of the strike.

The resolution is adopted unani- mously.

WHEREAS, this Federation has called a strike in the studios of Loew's, Columbia, Paramount, Warners and 20th Century-Fox, now, therefore,

IT IS RESOLVED, that the President be and he hereby is authorized to pay strike benefits in an amount not exceeding half basic scale for not more than fifteen weeks to members employed under annual contract or regularly by the week in classifications covered by the collective agreements which expired on February 19, 1958, by Loew's, Columbia, Paramount, Warners and 20th Century-Fox, subject however, to the provisions of Section 10 of Article 5, of the Federation's By-laws, and provided that such members shall make application to the International Studio and TV Representative and shall submit to him such information as he may request, and

IT IS FURTHER RESOLVED, that the President, if he finds it reasonable under the circumstances, may authorize payment of benefits not exceeding half basic scale for not more than fifteen weeks to members employed by Universal under annual contract or regularly by the week in classifications covered by the collective agreement with Universal which expired on

February 19, 1958, during the last year of said contract.

The resolution is adopted unani- mously.

The renewal of the contract with Hal Leysnon & Associates, Inc., is now discussed.

On motion made and passed, it is decided to renew the contract for a period of one year.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:15 P. M.

425 Park Avenue  
New York 22, New York  
February 20, 1958

The session is called to order by President Petrillo at 2:00 P. M. All present.

Case No. 537, 1957-58 Docket: Claim of member William Green of Local 204, New Brunswick, N. J., against Hotel Isle De Capri Corp., Long Branch, N. J., and Robert J. Hespe, President, Charles Massie, manager, for \$3,833.00 alleged salary due him and his orchestra, covering breach of contract.

After discussion, it is on motion made and passed decided to allow two weeks' salary amounting to \$920.00.

Case No. 521, 1957-58 Docket: Claim of member Gabe Garland of Local 139, Hazelton, Pa., against the Ritz Gardens, Atlantic City, N. J., and Dave Lodge, operator, for \$11,775.00 salary alleged due him and his orchestra.

On motion made and passed, it is decided to allow the claim in the amount of \$11,775.00.

Case No. 704, 1957-58 Docket: Claim of member Frances Faye of Local 10, Chicago, Illinois, against Ciro's, Los Angeles, Calif., and Herman Hover, owner, for \$3,045.78 alleged balance due her covering services rendered.

On motion made and passed, it is decided to allow the claim in the amount of \$3,045.78.

Case No. 648, 1957-58 Docket: Claim of member James McQuade of Local 77, Philadelphia, Pa., against The Glen, Bloomfield, N. J., and Joe Berger, proprietor, for \$1,558.00 alleged balance salary due

(Continued on page forty-three)

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# Festival Fanfare



Left to right:  
Isidor Solomon, director of the Aspen Music Festival.  
Emerson Buckley, musical director of the Central City Festival.  
Harry Farbman, musical director of the Redlands Bowl Festival, Redlands, California.

★★ The Berkshire Festival at Tanglewood, Lenox, Massachusetts, held between July 2 and August 10, will again have Charles Munch as music director. Pierre Monteux will be guest conductor, sharing the symphony orchestra concerts with Dr. Munch during the last four weeks of the Festival. Each of the last four weekends will feature at least one great composer: Brahms, July 18, 19, 20; Debussy and Ravel, July 25, 26, 27; Wagner, August 1, 2, 3; and Beethoven, August 8, 9, 10. Contemporary works also will be performed in each series. Guest pianists will be Leon Fleisher, Lukas Foss, Eugene Istomin, Byron Janis, Seymour Lipkin and Leonard Pennario. Violinist Zino Francescatti will be heard the weekend of July 25-27.

Brahms' Requiem, Beethoven's Ninth, and Bach's B Minor Mass will be the great choral works presented.

The first two weeks of concerts (July 4, 5, 6 and July 11, 12, 13) will offer Bach and Mozart works respectively, presented by a small orchestra in the Theatre-Concert Hall. Six chamber music concerts will be given on Wednesday evenings during the whole festival season.

★★ Ravinia Park will open its twenty-third festival July 1, with Fritz Reiner conducting the Chicago Symphony. Guest conductors will be William Steinberg, Walter Hendl, Igor Markevitch, Georg Solti, and Edouard van Remoortel, the latter recently appointed to the conductorship of the St. Louis Symphony. Soprano Elizabeth Schwarzkopf, pianists Guimar Novaes, Benno Moiseiwitsch, Byron Janis, Leon Fleisher and Eugene Istomin, violinist Joseph Fuchs and harmonic virtuoso John Sebastian will be soloists. Jazz and chamber music concerts will be scattered through the symphony series. The Budapest String Quartet will give four concerts, and the Pro Musica ensemble, two.

★★ The Robin Hood Dell series, June 16 to July 31, will have as conductors Monteux, Leinsdorf, Szell, Wallenstein, and Krips. Pianists Novaes, Arrau, Vronsky, Babin and Lympany will act as soloists.

The Dell will present two orchestras: the Cleveland Orchestra will open the season with six performances as replacement for the usual Robin Hood Dell Orchestra whose members will be with the Philadelphia Orchestra on a State Department tour in Europe. Then, after being closed during the week of June 30, the Dell will reopen with its regular orchestra doing the honors in the last four weeks of the season.

★★ The Redlands (California) Bowl Festival Orchestra, now given permanent status, will be conducted by Harry Farbman in the Bowl's coming season which will begin July 1 and include eighteen events.

★★ The Central City (Colorado) Festival will present three operas from June 28 through July 26: *Cavalleria Rusticana*, *I Pagliacci*, and *La Perichole*. The musical direction will be in the hands of Emerson Buckley. Cyril Ritchard will direct *La Perichole*, Hans Busch, the remaining two.

★★ Opera has come to the fore at Chautauqua, New York. This summer the newly-appointed musical director of the Chautauqua Opera Association has scheduled *Don Giovanni*, July 11 and 14; *Susannah*, July 18 and 21; *Faust*, July 25 and 28; *Samson and Delilah*, August 1 and 4; *Tosca*, August 8 and 11; and *The Mikado*, August 15 and 18. Alfredo Valenti is artistic director of the Association, Henry Janiec the associate conductor.

★★ At the third annual Festival of Music, held June 9 to 19 in Anchorage, Alaska, the Far North's largest city, Robert Shaw will lead the Anchorage Symphony and the Anchorage Community Chorus in Brahms' Requiem as well as in a specially commissioned work composed by Jacob Avshalomov, conductor of the Portland (Oregon) Symphony.

Julius Herford, who is co-director, with Shaw, of the Workshop in Choral Arts at San Diego State College and a faculty member

at Westminster Choir College (Princeton) and Union Theological Seminary (New York City), will return as performer and teacher to give a television lecture series concerning the works to be presented.

John Wustman, pianist and assistant conductor of the American Opera Society, and Paul Anderson, principal cellist of the San Diego Symphony and assistant professor at San Diego State College, will also be returning this summer. Other guest artists will be mezzo-soprano Carol Jones from New York City; baritone McHenry Boatwright, a leading member of the New England Opera Company; Donald Muggerridge, oboist with the Los Angeles Philharmonic; and Stanley Plummer, violinist from Los Angeles.

★★ The Sante Fe (New Mexico) Opera, besides its opera schedule, is adding four Sunday night orchestral concerts and six programs of chamber music. As for its operatic repertory, it has commissioned the opera *Wuthering Heights* from Carlisle Floyd and will give the United States the premiere performance of Strauss' *Capriccio*. It also has announced Puccini's *La Bohème*, Verdi's *Falstaff* and Rossini's *Cinderella*, as well as a repeat performance of Mozart's *Così fan tutte*. The festival dates are June 25 to August 19.

★★ Highlights of the Stratford Festival of Music, July 22 to August 16, are performances of *The Beggar's Opera*, conducted by Louis Applebaum; concerts by the Festival Singers, Elmer Iseler conducting; "Pro Musica," with Noah Greenberg conducting; and jazz concerts presenting Wilbur de Paris, Errol Garner, Carmen McRae, Billy Taylor, and the Moe Koffman quartet.

★★ An "International Youth Band," composed of young jazz musicians from twenty countries, will appear at the Newport Jazz Festival over the July 4 weekend. A fifteen-year-old boy saxophonist, Andy Marsala from the Farmingdale, Long Island, High School dance band, will be the American representative in the unit. Other events will be a Benny Goodman night, a "blues" night, an all-star night, and a "tribute to Duke Ellington."

## Minutes of the Mid-Winter Meeting

(Continued from page forty-one)

him and the "Five Sharps and a Flat" through cancellation of engagement.

On motion made and passed, it is decided to allow the claim in the amount of \$1,558.00.

Case No. 1533, 1956-57 Docket: Claim of Willard Alexander, Inc., New York, N. Y., booker's license No. 30 against members Bill Finegan of Local 399 and Ed Sauter of Local 802, for \$13,779.09 alleged commissions, advances and expenses due, plus a request for an accounting of recording commissions and royalties due since April 17, 1952.

After carefully considering the matter, the Board decides that each party submit an auditor's statement.

Request of Local 298, Niagara Falls, Ont., Canada, for permission to reinstate Bob Ross.

After considering the matter, it is on motion made and passed, decided to deny the request.

Request of Gilbert (Sunny) Brooks for permission to reinstate in Local 278, South Bend, Indiana, is now considered.

On motion made and passed, it is decided to deny the request.

Case No. 872, 1957-58 Docket: Claim of member Georgie Auld of Locals 47, Los Angeles, Calif., and 802, New York, N. Y., against Mercury Record Corporation, Chicago, Ill., for \$10,000.00 alleged damages sustained through breach of contract.

On motion made and passed, the Board decides to allow \$5,000.00 (Executive Officer Kenin not voting).

Treasurer Clancy reports on the financial condition of the Federation. He also suggests the appointment of a financial committee on investments.

On motion made and passed, it is decided that there be a financial committee on investments consisting of the President, Secretary and Treasurer.

On motion made and passed, it is decided to concur in the financial transactions which took place since March, 1957.

There is a discussion of the bonding of financial agents of locals. It seems that in many cases the bonds are way below any amounts that are handled by the individuals who are bonded.

On motion made and passed, it is decided that the Treasurer be instructed to furnish further data on the amount of local bonds.

The Treasurer suggested certain additions to the traveling certificates which would bring about a closer supervision.

On motion made and passed, the changes are approved.

He also suggests a provision in the By-laws providing for the manner in which alternates for delegates to the Convention are elected.

He is instructed to take the matter up with the attorneys.

The report of the Special Finance Committee which was appointed pursuant to a resolution adopted at the Convention in 1957 is read and it is decided that the committee meet with the Board on Thursday before the Convention in June.

Other matters of the Federation are discussed.

The session adjourns at 6:00 P. M.

425 Park Avenue  
New York 22, New York  
February 21, 1958

The session is called to order by President Petrillo at 2:00 P. M. All present.

Rosario Mazzeo, personnel manager of the Boston Symphony Orchestra appears and discusses with the Board the question of the orchestra making electrical transcriptions at the time of concerts. These transcriptions are to be used for broadcasts, the proceeds of which are to go into the pension fund of the orchestra and these funds were to be credited to the supplementary fund of the orchestra in order to reduce the musicians' contribution to the fund, on one hand, and the corporation's matching of these contributions, on the other. This arrangement had not been clearly understood in the initial submission of the plan. Member Mazzeo retires.

After discussing the matter, on motion made and passed, the Board decides that the musicians' contribution and the corporation's contribution from the proceeds of the transcription shall be equal.

Meyer Davis and Samuel Tabak of his office appear and discuss various matters affecting their office.

a. Appeal of Meyer Davis from an action of Local 802, New York, N. Y., in adopting a resolution prohibiting members from making investments in theatrical productions.

b. They then discussed the interpretation of Article 13, Section 1, of the By-laws.

c. The intent of Section 3p of the Booking Agent's License which is Article 25, Section 25B, of the By-laws and Sections 2 and 7 of Article 25 of the By-laws is discussed.

d. A situation is now taken up where Davis has a steady engagement at Greenbrier Hotel, White Sulphur, W. Va., and all members of the unit had been members of the local. The leader resigned and a new leader was imported (not a member of the local). Treasurer Clancy had determined that the 10 per cent surcharge must be paid on the entire unit. Mr. Davis questioned the decision.

Messrs. Davis and Tabak retire.

The Board now considers the various matters presented and on item "a" which is a By-law of Local 802 prohibiting members from making investments in theatrical productions, it is decided to lay the matter over to the next meeting.

Item "b" which referred to the interpretation of Article 13, Section 1, of the By-laws, it is on motion made and passed decided that the law shall be interpreted exactly how it appears in the By-laws.

Item "c." The Board feels that it was not the intent of Section 3p of the Booking Agent's License or Sec-

tions 2 and 7 of Article 25 of the By-laws to deprive any member of the Federation of any of his rights due to the fact that he holds an agent's license, therefore, any member of the Federation may book his own orchestra or orchestras under his own name under the laws of the Federation and its locals, regardless of the fact that he holds an agent's license for the purpose of acting strictly as an agent for other members of the Federation.

The International Executive Board reserves the right to reconsider its action at any time in the future.

In connection with the engagement at Greenbrier Hotel, it is on motion made and passed decided to sustain Treasurer Clancy that the 10 per cent surcharge must be paid on the entire unit.

Case No. 356, 1957-58 Docket: Charges preferred by Local 806, West Palm Beach, Fla., against member Meyer Davis is now considered.

After discussing the matter, it is on motion made and passed decided to dismiss the charges.

Letters from the Ballroom Owners Association are read and the matters contained therein are discussed and it is decided to place a notice in the International Musician calling attention of the locals and members to the falling off of the ballroom business and mentioning the proposals submitted by the Ballroom Owners Association for the purpose of improving the general conditions.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:30 P. M.

425 Park Avenue  
New York 22, New York  
February 22, 1958

The session is called to order by President Petrillo at 2:00 P. M. All present.

Public Relations Representative, Hal Leyshon, appears and discusses with the Board the latest developments regarding the 20 per cent tax repeal campaign of the Federation. He also suggests certain economies which could be instituted at the next Convention in connection with his activities. He mentions that he is running short of copies of "You and Your Union" and suggests a reprint. He also suggests that inasmuch as the Music Performance Trust Funds is now ten years old that 5,000 copies of a "Salute to the Performance Trust Funds" be distributed.

The situation of Traveling Representative Arthur Streng who is practically prevented from fulfilling his duties due to illness is discussed and it is decided to continue him on his present status.

Executive Officer Murdoch reports on the situation with the National Film Board of Canada. He states that the matter is well on to agreement and reports progress.

Other affairs of the Federation are discussed.

The session adjourns at 6:00 P. M.

(Continued in the June Issue)

## Where they are playing

### EAST

The fifth annual Newport (R. I.) Jazz Festival, a non-profit organization devoted to encouraging America's enjoyment of jazz and to sponsoring the study of jazz, will span a period of four days, July 3-6. One of the highlights for this year's festival will be the introduction of an International Youth Band composed of about twenty of the best young jazz musicians from sixteen to twenty-five years of age assembled from twenty countries. Although final plans have not been set, about 150 top jazz exponents will be featured again this year.

Eddie Hazell (guitar, piano and vocals on the modern side) closed a month's stand at the Country Squire, Wayne, N. J., the end of April . . . Jack Felton and his Feltones are featured at the Coral Lounge, Rahway Recreation, Rahway, N. J., jazz concert every Sunday afternoon. Personnel includes Jack Felton, vibes, sax, clarinet and trumpet; Art Magyar, drums; Joe Simone, bass; and Frank Kreisel, accordion and piano . . . After completing an engagement of six years at Roe's Hut in Jackson Mills, N. J., Shorty Kaye has purchased a club of his own in Pinewald, N. J.

### MIDWEST

Ronnie Shaw opened at the El Tempo in Columbus, Ohio, on May 2. This engagement is to be followed with dates in Denver, Colo., Camden, N. J., and then on to some of the leading hotels in New York's Catskill Mountains during the summer months.

The O'Brien and Evans Duo recently completed a four-week run at the Ti-Pi-Tin Inn, Waterloo, Iowa.

Don Williams and Baron Kohler are delivering a new sound in music with organ and drums at Eddie Sheppard's night spot in Detroit, Mich.

### SOUTH

Charlie Carroll (piano and songs) opened a return engagement at the Continental Lounge in the Miami Colonial Hotel, Miami, Fla., last month.

### WEST

Lou Walker and his Western Play Boys are currently at the Pan Handle Barn Dance in Amarillo, Texas. They also play on KFDD-TV, Channel 10, in Amarillo.

The Claude Gordon Orchestra, known as the "Gordon Clan," is booked solid through the month of May on the West Coast. On May 16 the group opens at the Hollywood Palladium.



## Vancouver International Festival

(Continued from page thirteen)

Columbia Summer School of the Arts. The several departments of the Summer School had united in an up-and-coming production program, with Nicholas Goldschmidt as musical director. Each summer brought increasingly professional performances on the campus of such operas as Menotti's *The Medium* and *The Consul*, and Puccini's *Gianni Schicchi*.

### Far-Seeing Program

In 1954 Mr. Goldschmidt prepared a brief and presented it to a group of far-sighted Vancouver residents, who saw the Festival possibilities inherent in their city and in the talent in evidence at the Summer School. From this nucleus, the Vancouver Festival Society was born. It was not long before it won the enthusiastic support of the Community Arts Council. Official recognition from this Council led to the founding of the Vancouver Festival Society, and the financing program began. In the meantime, the Canada Council came into existence, and lent its support to the Vancouver Festival in the form of a substantial grant.

The Vancouver Festival Society is a non-profit organization incorporated under the Societies Act of British Columbia, and is supported by private subscription. Its principal function is to present the annual Vancouver International Festival each summer.

The Society appointed Nicholas Goldschmidt artistic and managing director, and Peter H. Bennett as administrative director.

Goldschmidt, Belgian-born and European-trained, came to America in 1937, first to San Francisco where he was instrumental in establishing the San Francisco Conservatory's opera school. Then, following similar work at Stanford and Columbia Universities, he engaged in eleven years of fruitful endeavor as musical director of Toronto's Royal Conservatory of Music opera school. He is personally identified with the introduction of some twenty-five operas to Canadian audiences. He pioneered with equal energy in England and Europe. For the BBC Third Program he introduced Gian-Carlo Menotti's *The Old Maid and the Thief*, Douglas Moore's *The Devil and Daniel Webster*, Stravinsky's *Le Chant du Rossignol*, with Mattawilda Dobbs, and Carl Orff's *Die Kluge*. He also introduced to European audiences Norman Della Joio's symphony, *Triumph of St. Joan*, in Zürich, Oskar Morawetz' *Overture to a Fairy Tale*, in Oslo, and the performance in French of *The Old Maid and the Thief*, in Brussels.

Peter Bennett, with many years of experience in the United Kingdom Foreign Service, comes to the Festival from three years as managing director of the successful Shakespearean Festival at Stratford, Ontario—itsself a story in cultural adventuring.

Negotiations for future seasons have been under way for some time. Nicholas Goldschmidt has been arranging not only for the 1959 Vancouver International Festival season but for the years to follow, and reports that there is even more exciting fare in store. Of significance, too, in future years, will be the new auditorium and theater, to be ready for the 1959 Festival.—*Francesca Campbell*

### MUCH TRAVELED PIANIST

Since February, Walter Hautzig has played in Hong Kong, Manila, Macao, Formosa and Japan. In the latter country, he gave twenty concerts in fifteen days, for an audience, all told, of 30,000 workers. The Russians have flooded Japan with their artists, and Communist controlled unions have featured these Soviet musicians in concerts for their workers. This year, a non-Communist union decided to counteract the Russian propaganda and asked Mr. Hautzig to play for their workers. The concerts took place in Osaka, Japan, and their success was such that Mr. Hautzig was asked by unions in Tokyo and Nagasaki to give similar marathons next year when he goes again to Japan.

At a concert in Osaka, Princess Atsuko, daughter of Emperor Hirohito, came to congratulate Mr. Hautzig. After the official thank-you's, the Princess settled down at the piano and played for Mr. Hautzig's approval.



Princess Atsuko, daughter of Emperor Hirohito, shows Walter Hautzig what she can accomplish at the keyboard.

## CAMPUS AND COMMUNITY

(Continued from page eleven)

a high calibre that they are magnets for music lovers throughout their own and surrounding states. Hans Busch, music director of the Indiana University School of Music, in a letter to the *New York Times*, states that "Opera at Indiana University enjoys the greatest popularity among the students, the faculty and the administration, and presumably among the large amount of Indiana taxpayers who take pride in this venture. It continues to attract an increasing amount of potential operatic talent from all over the United States. Last but not least, it helps to create an opera audience of tomorrow..." On March 30 Indiana University put on its tenth performance of *Parsifal* in English.

These opera companies within college walls—218 college workshops produced opera in 1956-57—form the major medium of opera presentation in the United States. In fact, three out of every five opera producing organizations in this country are educational institutions.

Ohio University conducts annually a nation-wide competition for a new American chamber opera, presenting the winning work in its opera workshop. Among the operas thus produced have been *The Secret Life of Walter Mitty* by Charles Hamm (1953) and *The Audition* by Alfred Goodman (1954). Any citizen of the United States (with the exception of members of the faculty of Ohio University) is eligible to submit one or more operas to the examining board and the deadline is July 1, 1958. So, opera writers, get busy!

As for number of performances—three or four of a single opera are the usual quota for a college. The University of Michigan in 1956-57 established a record by offering five performances each of Mussorgsky's *Fair at Sorochinsk*, *Hansel and Gretel*, *Cavalleria* and *The Bartered Bride*.

Their particular forte is the production of new operas. The University of Indiana has staged world premieres of Kurt Weill's *Down in the Valley*, Lucas Foss's *Jumping Frog* and Walter Kaufmann's *A Parfait for Irene*. Co-

lumbia University has to its credit first performances of works by Menotti, Thomson and Luenning. Denver University gave the premiere performance, on May 24, 1957, of *Venus in Africa*, the latest opera from the pen of George Antheil. Louisiana State in the 1956-57 school year, gave Peragallo's *A Trip to the Country* in its American premiere and Cincinnati College-Conservatory offered the American stage premiere of Busoni's *Arlecchino*.

The operatic workshop, however, can use the services of only a few singers, and, though orchestral accompaniment is getting to be the rule, two pianos in many colleges are still the orchestral substitute.

For number of participants and for influence exerted on outside-campus population, the choral group is an amazingly fruitful activity of our colleges. Most of our thirty-two major symphony orchestras, not to speak of innumerable lesser groups, are augmented on key occasions by choral groups from our campuses. In fact, the superb oratorio performances would be impossible without collegiate choral participation. See one of these choral groups perform—even without orchestra, as this writer witnessed the Ohio State University Symphonic Choir perform at Town Hall, New York, March 21—and one realizes what youthful intensity and spirit can do for music and what music can do for the young people themselves.

When such groups unite with great orchestras, the event is headline news. What takes place when the glee clubs of Harvard and Radcliffe make their annual appearances with the Boston Symphony, the chorus at Temple University sings with the Philadelphia Orchestra, Howard University Choir joins the National Symphony, Rutgers University Chorus performs the *St. Matthew Passion* with the Symphony of the Air, is attainable only through the fusion of educational and community forces. We are learning to join such forces for such effects. We are learning that, far from being incompatible, academic and professional endeavors are but natural teammates.—*Hope Stoddard*.

INTERNATIONAL MUSICIAN

On the cover...

## CHARLIE SPIVAK

● The Nutmeg State is accountable for an impressive list of bandmen: Artie Shaw, Tony Pastor, Hal McIntyre, and that "sweet trumpeter," Charlie Spivak.

Spivak was born in New Haven, February 17, 1912. His first instrument was such a tiny one that the first valve could almost have been played with his nose. He was educated at Hill House High School in New Haven and studied trumpet with George Hyer, a member of the New Haven Symphony. The family wanted Charlie to study medicine at Brown University, but when he was about ready to matriculate he received an offer to play with the Paragon Orchestra in New Haven—and that was that!

He remained with the Paragon Orchestra until Paul Specht offered him a job with his orchestra. This job, which lasted five years, gave him a knowledge of the music field. Next he became first trumpeter with Benny Pollack. Then came a stint with the Dorsey Brothers Band, followed by one with the Ray Noble ensemble.

After these helps on the way to fame, Charlie became a freelancer for a while, working mostly on radio commercials. Finally, he felt he was ready to organize his own band.

After talking the matter over with his friend, Glenn Miller, he got a group together. With Charlie featured on the trumpet the band was booked into the Glen Island Casino in New Rochelle, then into the Cafe Rouge of the Pennsylvania Hotel in New York and other famous spots. His band played in "Pin-Up Girl" for Twentieth Century-Fox, and "Follow the Girls" for Universal.

An explanation of Spivak's success comes "right from the horse's mouth": One of the managers at the Statler Hotel in New York summed it up with, "Spivak blows clear enough for all to hear, but people can still carry on a conversation."

## FOR SALE or EXCHANGE

**FOR SALE**—Used Dave Pell styled arrangements for trumpet, trombone, tenor sax, baritone doubling alto sax, piano, bass, and drums. Bob Eberhart, P. O. Box 323, East Lansing, Mich.

**FOR SALE**—Three superb concert violins; Antonio Stradavari, J. B. Guadagnini, J. B. Vuillaume. Owner must sell at once; consider trade. Ted Marchetti, 1275 Westwood Ave., Columbus, Ohio.

**FOR SALE**—Deagan Imperial Bolero marimba, four octaves, serial No. 490; used only two months, excellent condition. \$650.00 cash. Anthony J. Kusak, 1739 West Cullerton St., Chicago, Ill. Phone: CH 3-0628.

**FOR SALE**—String bass, full size, made by Abraham Prescott in 1818. Flat back, excellent tone, good condition; ideal for attaching Contra C machines. Asking \$500.00. Morton H. Klanfer, 6622 58th Ave., Maspeth 78, N. Y. Davenport 6-1698.

**FOR SALE**—Louis Lou open G♯ flute: can be converted; \$300.00. Mrs. John Fischer, 863 Delancey Place, Ocean City, N. J. or Kenton Terry, Philadelphia Orchestra.

**FOR SALE**—Eb Couturier cornet and case. Immaculate condition, silver finish, 3800 series, small bore. This is truly a unique instrument. Make me an offer. Bob Hibbs, 718 15th, Apt. 7, Des Moines, Iowa.

**FOR SALE**—F tuba, German make, almost new. Brass, lacquer finish, four rotary valves. Excellent condition, \$325.00. Oscar LaGasse, 15 Poplar Park, Pleasant Ridge, Mich.

**FOR SALE**—Ludwig vibraphone, three octaves, C to C; compact, in two good cases. \$100.00 plus this ad and express charges. Sterling Grabin, Glacier Motel, Havre, Mont.

**FOR SALE**—35 used maroon and gray band uniforms in good condition; reasonable. Thomas De Bruin, President, Little Chute Community Band, Little Chute, Wis.

**FOR SALE**—Custom built reverberation unit (echo effect) for Leslie speaker; \$100.00. Also, custom adapted clavichord to play through Hammond organ; \$150.00. Will sell both for \$225.00. Paul Green, 12 Glen Ave., West Chester, Pa. Phone: OWen 6-3256.

**FOR SALE**—Gretsch E5 alto saxophone; \$85.00. Also B♭ clarinet, \$35.00. Both used but in good condition. V. Velardi, 2226 McDonald Ave., Brooklyn 23, N. Y. Phone: HI 9-0982.

**FOR SALE**—"Henderson" violin with bow and case; excellent condition. Mrs. Carl Glover, 2522 State Road, Cuyahoga Falls, Ohio.

**FOR SALE**—Gibson single-neck electric harp with case, four tune changing pedals. Used only six months; will accept best offer over \$350.00. George Delamarter, 168 Chestnut St., Liberty, N. Y.

**FOR SALE**—Gibson guitar, model ES250, blonde. Perfect condition, never played; same type unit that is used by all jazz-poll winners; make offer. Musician, 554 Main St., Cincinnati, Ohio.

**FOR SALE**—French horns; Alexander F & B, \$425.00; Schmidt F & B, \$325.00; Krupse five-valve Bb, \$100.00. All used but in excellent condition. Edwin C. Bennett, 2311 32nd Ave., San Francisco 16, Calif.

**FOR SALE**—Fender "Stratocaster" electric guitar with tremolo. Excellent shape, good case, low dollar \$200.00 cash. Bob Thomas, Strawberry Point, Iowa. Phone: WESt 3-6205.

**FOR SALE**—German valve trombone in C and slide to change to B Bémol. Silver sandblash finish with gold engravings, also case. A magnificent instrument, never used, brand new. \$150.00, and can be sent C.O.D. with an advance of \$30.00. Santos Ortiz, P. O. Box 5, Cabo Rojo, P. R.

**FOR SALE**—Two Couesnon (Paris) silver flutes; excellent condition, one almost new, other just repaired; covered keys, extra B-C♯ trill. Will sacrifice immediately for \$225.00 apiece. Joanne Dickinson, Winchester, New Hampshire.

**FOR SALE**—Wurlitzer portable electric piano; practically brand new, extras include rubber-tired dolly, pedal, three extension cables, extra full set of tubes, head phones for silent practice; no bench. \$300.00 cash; delivery at address. Edwin J. Weber, 2714 Avenue D, Brooklyn 26, N. Y.

**FOR SALE**—Clavichord, concert model with tripod stand; used only 2½ months. Cost \$472.00, will sell for \$350.00 cash. Eugene Wilhelm, 320 South Virginia Ave., Belleville, Ill.

**FOR SALE**—Orchestral scores, parts; ballets Les Sylphides, Pas de Quatre (Pugnini), Don Quixote Pas de Quatre, Fille Mal Gardée, William McDermott, B-way Exch., 461 West 49th St., New York, N. Y.

**FOR SALE**—String bass, ¾ size, arched back; new machined keys, finger board; cover like new; suitable for beginner; \$90.00. E. Liferici, 1622 Radcliff Ave., Bronx 62, N. Y. TY 2-0084.

**FOR SALE**—Two oboes, both full plateau conservatory system and in excellent condition. Conn. about ten years old, \$250.00; Lorie, four years old, \$450.00. Wayne Raper, 6817 Hamlet Ave., Baltimore, Md.

**FOR SALE**—Beautiful round-back perfect ¾ German solo bass "Max Hoyer," almost new; \$600. George Torke, 7 Harrison St., Dumont, N. J. Phone: DUmont 5-6016.

**FOR SALE**—B♭ trumpet, French Besson with case. Both in very good condition; \$190.00. Anthony Stefanon, 12826 East Canfield, rear lot, Detroit, Mich. VAlly 4-7122.

**FOR SALE**—New hard shell cello carrying case, never used, cost \$185.00, will sell for \$105.00; delivered C.O.D. railway express. John Ricche, 103 Chestnut St., Gallitzin, Pa. Phone 3191.

**FOR SALE**—Iorio philharmonic accordion; all custom made in U.S.A.; \$1,650.00 job. 120 bass, seven shifts, hand made reeds, air tight; like new, five years old, alligator case. Sale price \$750.00 cash. Ernest Franz, 1332 81st St., Brooklyn 28, N. Y. Phone: BE 6-3286.

**FOR SALE**—80H bass trombone, 78H tenor trombone, Conn; 78 tenor trombone, German; gold, \$200.00. Two bass violins, Rubber, \$300.00; one bass violin, German, \$150.00. Ewald Emrich, 70 East Lincoln Ave., Atlantic Highlands, N. J.

**FOR SALE**—Bigby steel guitar; double-neck, eight string with foot pedals and multichord attachment. Excellent condition, for details contact: Marian Hall, 8133 Garfield Ave., Bell Gardens, Calif. Phone: TOpaz 2-4796.

**FOR SALE**—Violin, reversed for left hand playing. This violin has been used for hundreds of concerts including two Town Halls, Rivka Mandelkern, 76 Winston Road, Buffalo 16, N. Y.

**FOR SALE**—150 standards written in stock keys for trumpet, trombone or alto-tenor. Some harmonized, some unison with "kick." Double-staffed on single sheet. Numbered, indexed; lighted case opens for immediate use. George V. Todd, Thompson, Iowa.

**FOR SALE**—Walter Page's (Count Basie's original bass player) bass violin for sale; marvelous tone, good condition. Will accept best reasonable offer. Katherine Page, 160 Henry St., New York, N. Y.

**FOR SALE**—Cruccianelli accordion with Sano pickup installed; also Sano amplifier. Whole rig two years old and in good condition. Cost \$1,400.00, will sell for \$600.00 cash. Al Raymond, 1500 N. E. 128th St., North Miami, Fla.

**FOR SALE**—Ludwig and Ludwig 32" pedal tympans; A-1 condition, good head; includes fitted Taylor trap, spare mesh hoop, deep skirt canvas cover; \$300.00. Wm. Schneiderman, 1214 Raven Drive, Pittsburgh 16, Pa.

**FOR SALE**—Alto flute made by Armstrong; like new, a very wonderful instrument; \$310.00. G. C. Frewett, 1748 Woodbine, Birmingham, Ala.

**FOR SALE**—Very excellent condition: Lowrey organo, model 0-7, with foot pedals; Wurlitzer electric piano, model 110, with detachable legs. Both units assembled into piano-organo combination with adapter to feed piano audio through organo amplifier. Easily dis-assembled for easy portability. Was used professionally; a real attention getter. Both units originally cost \$1,075.00; will sell together for \$700.00; separately, organo (with foot pedals) \$520.00; electronic piano (with legs) \$210.00. Norman Berkman, 737 Houston Drive, Carpentersville, Ill. HAZel 6-7853.

**FOR SALE**—String bass, ¾ flat back, German; good condition, asking \$160.00. Al Berger, 78-10 34th Ave., Jackson Heights 72, N. Y. Hickory 6-3199.

**FOR SALE**—Excelsior black symphony grand accordion; 120 bass, model 911, Italy. New and returned to American standard; three changes on left and eleven changes on right, plus master; only \$375.00. Frank Ramonci, 84-41 57th Road, Elmhurst 73, L. I., N. Y. Phone: NEwtown 9-6088.

**FOR SALE**—Hammond organ; model A, completely renewed; split vibrato, silent drawbars, matching Leslie speaker. Model C-2 with Leslie. Neither used professionally. R. Bond, Route 7, Box 315W, Dallas, Texas. AD 5-4976.

**FOR SALE**—Superior accordion; double tone chamber, custom made with built in five-mikes Sano pickup and tremolo. Slightly used, \$675.00. Angelo Muto, 50-12 175th Place, Flushing, N. Y. Flushing 7-6985.

**FOR SALE**—Buscher B♭ Sousaphone in near perfect condition (used). Reason for selling is the purchase of a new recording bass. No cases. Price, \$225.00. Bob Swanson, 2291 Morrow Road, Bridgeville, Pa.

**FOR SALE**—Band equipment; nine parade (snare) drums; two tenor drums; one Scotch base drum. All drums rope-type; excellent condition; prefer to sell as complete unit. I. R. Lyon, Band Manager, South Greenville District High School, Box 217, Prescott, Ont., Canada.

## AT LIBERTY

**AT LIBERTY**—Young ex-G. I., experienced tenor, alto and clarinet. Fake, transopne, etc. Big band or small group; weekends in N. Y., N. J., and Pa. area. Have car, Local 131 card. Larry Parish, 117 East Westfield Ave., Roselle Park, N. J. (Day) HU 6-7525—(Eve.) CH 1-2523.

**AT LIBERTY**—Experienced trumpet man desires steady employment with traveling group; combo or band. Read, fake; Local 316 card. Inquire Trumpet Player, 1339 Tennessee St., Lawrence, Kansas.

**AT LIBERTY**—Pianist age 28, BM, MME degrees. Will play through summer months; prefer hotel or lounge work; no combo work. Dick Shuff, 301 South 29th St., Belleville, Ill.

**AT LIBERTY**—Violinist, play any type music. Chester Lee, R. 3, Kenyon, Minn. Phone: 6407.

**AT LIBERTY**—Pianist, experienced many years society dance, concert, show; quick, accurate sight reader; fake, play with good taste. Clean living, responsible; seeks resort hotel, restaurant, ship engagement, etc. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y. ESplanade 7-3167.

**AT LIBERTY**—Guitarist, doubling bass and vocal solos; wishes summer work or longer if desired. Presently working until May 1st in named combo at winter resort in Florida. Twenty years experience in all types; read and fake. Musician, 632 42nd St., Apt. 2; West Palm Beach, Fla.

**AT LIBERTY**—Western style steel guitar, banjo, vocals; M.C., caller, comedy, etc. Prefer Local 248 and 291 area. Consider travel if steady, good pay, etc. Radio, TV, show, recording experience. Join outfit or organize. Slim Martin, 72 Riverview Terr., Riverdale, N. J. Terhune 5-3395-M.

**AT LIBERTY**—Bass player, good singer, reader, fake; Local 802 card. Prefer working in New York City area. Available for weekends only. Guy Faiella, 1028 66th St., Brooklyn, N. Y. DE 1-4124.

**AT LIBERTY**—Young girl accordionist available for trio work or single club dates. Call evenings: GEdney 5-0399 (Brooklyn, N. Y.) Ask for Dor.

**AT LIBERTY**—Accordionist doubling piano, vibes, comedy, actor-writer; modern-commercial. Make entertaining combos or versatile lido instrumental needing partner write: Raymond Rose, 145; 17th St., Oakland 12, Calif.

**AT LIBERTY**—Violinist, soloist, composer, teacher. Famous reader, continental type conductor; neat, sober, reliable; theatre, ballet, hotel, school or resort; free to travel. Prof. Jean R. Farr, 3001 Overlook Drive, Nashville, Tenn.

**AT LIBERTY**—Modern and concert pianist desires summer work; extensive experience. L. Alcuri, 6806 16th Ave., Brooklyn, N. Y.

**AT LIBERTY**—Bass player, singer and entertainer; dance band or combo; prefer weekends and some evenings; have card, locals 802 and 38 cards. Cy Toback, 620 King St., Post Chester, N. Y. Phone: WE 7-3448.

**AT LIBERTY**—Exceptional string bassist, plus vocals and comedy; 20 years road experience; recently became policeman. Desires weekend work. Los Angeles area. Blaine (Clubby) Johnson, 401 North Palm, Whittier, Calif. OKford 2-3316.

**AT LIBERTY**—Flenco guitarist, solo or with girl gypsy dance, fake costumes, will travel; eight years experience; Local 10 card. Jaime Luz, 342 West Concord Place, Chicago 14, Ill. Phone: MO 4-6204.

**AT LIBERTY**—Accordionist, doubles on piano. Roy Jarvis, 62-38 81st St., Rego Park, N. Y. TWining 8-1906.

**AT LIBERTY**—String bass and tuba; age 27; experienced 2-4 beat jazz, also orchestral; desires summer work. Dave Timmerman, 6065 East 16th St., Indianapolis, Ind.

**AT LIBERTY**—Tenor sax, alto sax, clarinet; read and fake; also can play violin with string group. Have car, available weekends, New York City area. Ben Corbin, 1751 85th St., Brooklyn 14, N. Y. Phone: BE 6-0522 (8:00 P. M.)

**AT LIBERTY**—Experienced electronic bass player; age 25, good habits. Available immediately for steady job anywhere; will consider all offers; prefer western swing or rock 'n' roll; have Fender equipment. M. Hudgens, 104 West Moore St., Anderson, S. C.

**AT LIBERTY**—Piano-organ man, double bass, sax; wide repertoire; read, fake. Summer work preferred, resorts, lounges; available June 10. Dependable, clean, white; will travel, single, group. Paul W. Bristol, 34 University Terrace, Burlington, Vt. University 2-2705.

**AT LIBERTY**—Trio, violin, piano, girl singer; experienced entertainers, music with class; photos, references. For hotel, resort, etc., June, July, August. Gregor Balough, 1144 South Fourth, Louisiana, Ky.

**AT LIBERTY**—Four-piece colored combo; any music; available now and for the summer. Write to anywhere. Bernard Boston, 26 West Marquette Road, Chicago, Ill. TR 3-3360.

**AT LIBERTY**—Piano player, arranger, copyist; cut shows, big bands, small groups; Latin, pop, jazz; name band experience. Prefer steady location, but will travel. Paul Herzberg, 903 North Hobart Blvd., Los Angeles 29, Calif. HO 7-0910.

**AT LIBERTY**—Drummer, modern dance, vaudeville, musical comedy, concert; thirty-two years experience. Sidney H. Hambro, 143 St. Paul St., Brookline, Mass.

**AT LIBERTY**—Alto sax, doubling tenor and clarinet; read anything, fake; big band and combo experience; age 36; jazz or commercial, cut shows. Prefer resort location in midwest or southwest. Bill Sander, 1130 Buell Ave., Clinton, Iowa.

**AT LIBERTY**—Pianist and organist, college man, age 28; wide experience, hotels, cocktail lounges; solo work only; travel anywhere; would like good agent. Paul H. Button, 18846 Reed Ave., Melvindale, Mich.

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**AT LIBERTY**—All-around pianist and accordionist, open for steady or single engagements. Cut shows. A. Hards, 41-23 67th St., Woodside 77. L. I., N. Y. Phone: DE 5-3955.

**AT LIBERTY**—Pianist, doubles vibes, drums and clarinet; 18 years old. Desires work with combo for summer months; have car; will consider any offer. Terry Brennan, 1030 North Fayette, Jacksonville, Ill. Phone: 5-7227.

**AT LIBERTY**—Young sax man, tenor, alto, baritone, clarinet, flute; read, fake, cut shows; combo and big band experience. Local 146 card (Atlanta). Bill Poett, 114 Thomas St., Auburn, Ala. Phone: 114-W.

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<b>BELIEVE WHAT YOU SAY</b>	Eric	<b>NOW AND FOR ALWAYS</b>	Sequence
<b>BILLY</b>	Mills	<b>OH LONESOME ME</b>	Acuff-Rose
<b>BLUEBIRDS OVER THE MOUNTAIN</b>	Torpedo	<b>RETURN TO ME</b>	Southern
<b>BOOK OF LOVE</b>	Ark-Keel	<b>TEQUILA</b>	Jat Music
<b>BREATHLESS</b>	Homefolks	<b>THERE'S ONLY ONE OF YOU</b>	Korwin
<b>CHANSON D'AMOUR</b>	Meadowlark	<b>TO BE LOVED</b>	Pearl
<b>EVERY NIGHT</b>	Fairway	<b>TUMBLING TUMBLEWEEDS</b>	Sam Fox-Williamson
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<b>He's Got the Whole World in His Hand</b>	Chappell	<b>WISHING FOR YOUR LOVE</b>	Rayven
<b>IT'S TOO SOON TO KNOW</b>	E. H. Morris	<b>WITCH DOCTOR</b>	Monarch
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