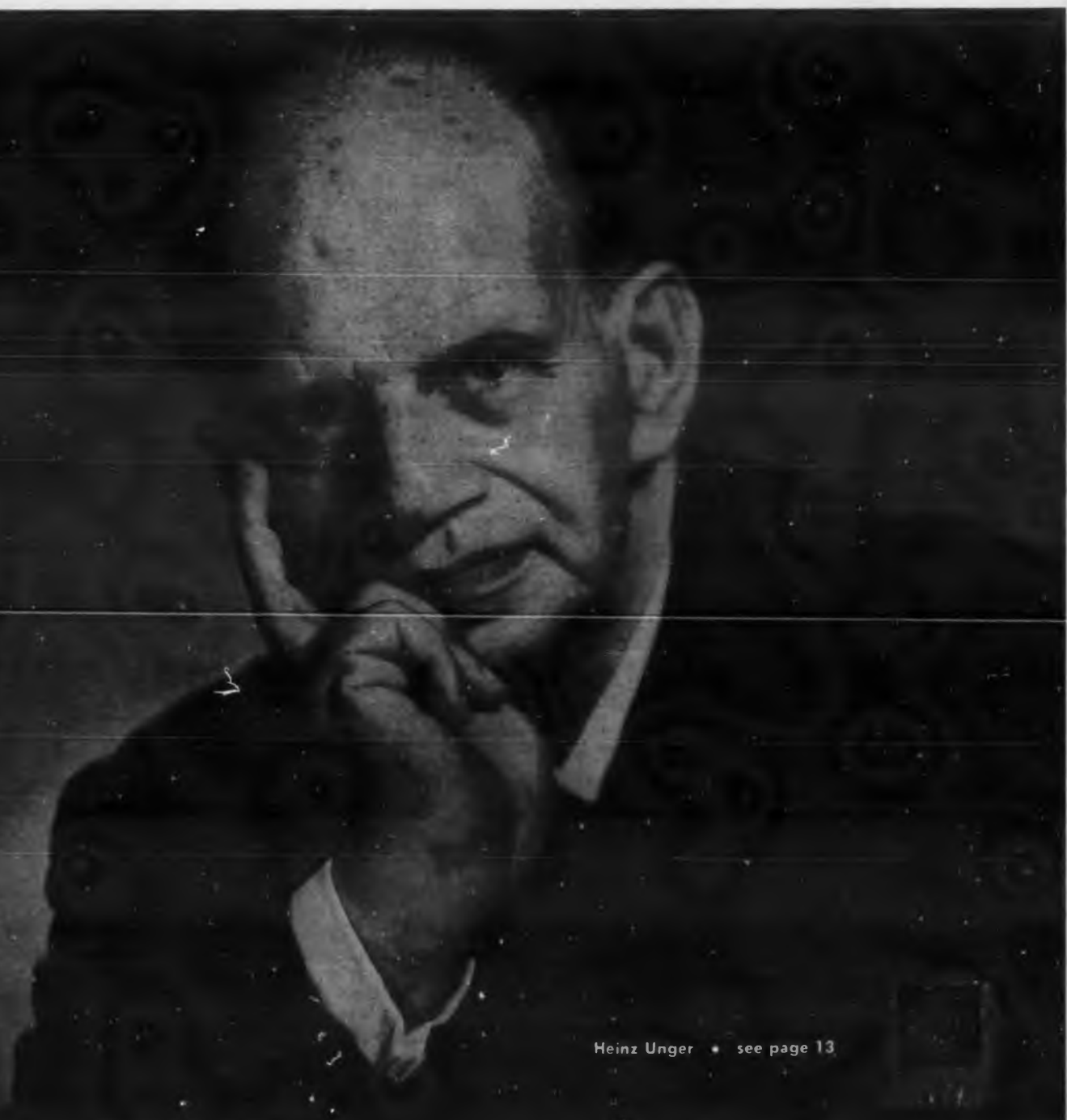


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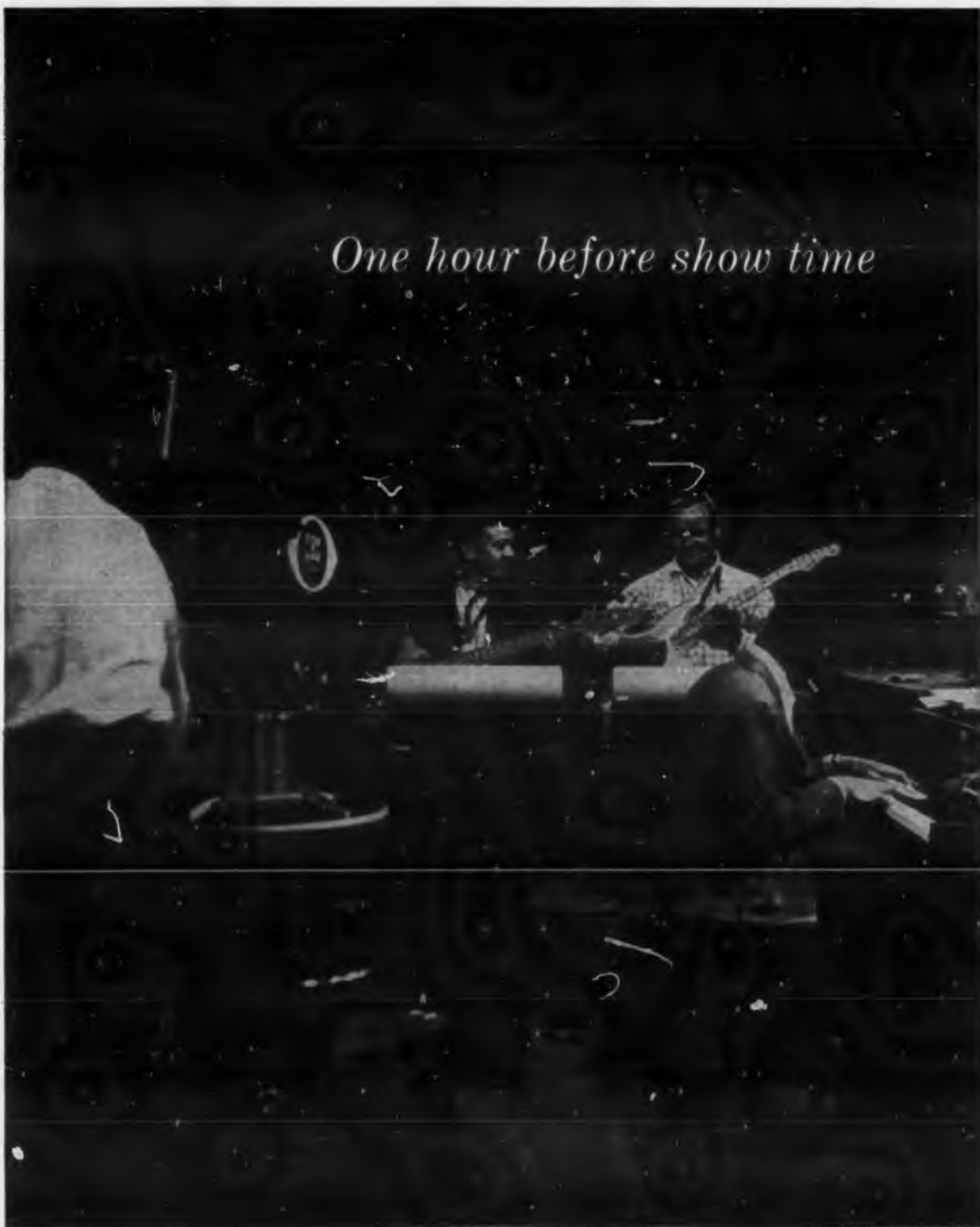
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Heinz Unger • see page 13

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COVER

Heinz Unger

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INTERNATIONAL MUSICIAN

Milt DeLugg, NBC conductor-accordionist with Jan Murray's TV Treasure Hunt, famed composer and Dot Record artist.

Wayne Barrie, orchestra leader, prominent accordion artist, well known electronics expert, clinic workshop authority.

Harriet Rose, sensational star of the Harriet Rose Combo, delighting audiences at Washington, D. C.'s nite clubs.

George Keiner, outstanding entertainer, accordion artist, featured at the sophisticated Westchester Country Club, N. Y.

Addie & Mindy Cere, renowned accordionists, foremost teachers, esteemed for numerous accordion compositions and arrangements.

Al Carnevale, well known artist entertainer, now featured with his Midnight Suns group at Atlantic City's Denis Hotel.

Robert Kacan, accordionist famed for distinctively modern styling, featured WSN-TV, nite club artist, teacher.

Francene French, Queen of the Western Accordion Festival, gaining prominence as a concert artist, soloist and teacher.

Bernie Roberts, Polka Band leader-accordionist, featured throughout Wisconsin, TV, radio, Ronda Record artist.

Carl Rosin, band leader-artist accordionist of the Michigan's Polka Kings combo, appearing on television WKZO-TV.

Nancy Grimm, artistic young accordionist, appeared on the Lawrence Welk and Ted Mack TV Shows, IML Winner.



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Billy Costa, renowned accordion artist, noted for distinctive musical styling, outstanding accordion teacher.

Don Lipovac, prominent young accordion virtuoso, National AAA Olympic Champion, starred on the Lawrence Welk TV Show.

Janice Malone, noted accordion soloist, frequently featured entertainer at hotels and clubs, appearing on WTNJ-TV.

Anthony Jambar, one of the Northwest's leading accordion artists, featured star, nite club performer.

The Roman Twins, dynamic music-comedy duo at USO and Theatre Shows; winners of the Godfrey, Whiteman and Ted Mack Shows.

Beverly Jane White, popular accordionist, noted teacher, appearing at cocktail lounges and clubs in Milwaukee.

Joe Simon, talented artist, teacher and professional entertainer, appeared on the Lawrence Welk ABC-TV Show.

Jerry Blake (Marvin Voigt), outstanding bandleader accordionist, starred at the famous Devine's Ballroom, Milwaukee.



Where they are playing

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

RUTH SWEET, formerly of the Three Sweets, is now doing solo work. For the past ten months, the accordionist-vocalist has been appearing at the Little Casino in the Peter Stuyvesant Hotel in New York City . . . **LIONEL "THE DIP" REASON** is in his fourth month at Seid's Marine and Page Chinese and American Garden in Portland, Oregon. He plays drums, clarinet, vibraphone and piano.

EAST

Mickey Terres and the Tri Tones have appeared at the Club Paddock, Yonkers, N. Y., for the past year and are still going strong. The unit includes Dave Mintz, tenor sax, clarinet and bongos; Mark Friedman, piano, accordion and vocals; and Mickey Terres, drums and vocals . . . The Charley Diez Dixieland Group are at present breaking attendance records at



Ruth Sweet



Lionel Reason

the cocktail sessions at Ciro's Lounge in the Homestead Hotel, Kew Gardens, Long Island, N. Y. The personnel includes George Ashley, Frank Carll, Nick Horan, Charley Diez, Jack Van Lesser and Bill Kirsch . . . "The Four Brothers" (Frank Kiellish, accordion; Ted Marcha, sax and clarinet; Danny "Cat" Witek, bass; and E-Jay Schamber, drums and vibes) perform at the Hide-away Lounge in Buffalo, N. Y.

Ossie Walen and his Continental Orchestra have been engaged for their eleventh consecutive year at the Schwaebisches Alb in Warrenville, N. J. The members include Harry Wallman, piano; Eddie Pochinski, drums; Bernie Siegel, sax and clarinet; and Ossie Walen, violin and leader. Walen is Secretary of Local 204, New Brunswick, N. J. . . . Maynard Ferguson is booked for the Red Hill Inn, Camden, N. J., March 13 to 15.

Stan Keiser's Orchestra has played every Wednesday and Thursday for the past thirteen years at the Green Pine Inn, Allentown, Pa., and every week end for five years at the Owls Club in Allentown. The assemblage includes Stan Keiser, Sr., trumpet; Harry Becker, piano and accordion; Francis Buck, drums and trumpet; Lenny Hero, sax, clari-

CORRECTION

In the "Travelers' Guide to Live Music" department in the January, 1959, issue of the *International Musician*, it was stated that Gordon Kennedy is leader of The Plaids. This is incorrect. Accordionist John McCann is leader of this group.

net and flute; Stan Keiser, Jr., trumpet and vocals; and Betty Burk, bass and vocals.

Pianist Barney O'Day has been featured at the Gaslight Room of the Hotel Kenmore, Boston, Mass., since October 1, 1958.

A permanent music shell for the city of Newport, R. I., to be used for the annual Newport Jazz Festival and other events, is a possibility in 1960, according to Louis L. Lorillard, President of the Newport Jazz Festival. Mr. Lorillard is heading up a committee of the Newport Chamber of Commerce which will look into the project and report to Governor Christopher Del Desto of Rhode Island, who recently agreed to sponsor such a project. The Newport Jazz Festival, which is scheduled to take place July 2 through July 5

(Continued on page forty-two)



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LATEST REPORT ON...

The International String Congress

Fourteen musical programs are planned for some one hundred scholarship students chosen through nation-wide community auditions to attend the International String Congress to be held from June 15 to August 8 at Greenleaf Lake, Oklahoma, according to Roy Harris, prominent composer-conductor who will direct the summer school for the American Federation of Musicians and cooperating civic sponsors in Oklahoma.

Mr. Harris, while in New York to hear two of his compositions, *American Creed* and *When Johnny Comes Marching Home*, played by the New York Philharmonic, said that the summer school program will be built around the classical music of the eighteenth, nineteenth and twentieth centuries, with representative works from those periods to be offered in the concert series.

Talented young strings players from all over the United States and Canada will compete through June 1 for the \$300 scholarships awarded by locals of the American Federation

of Musicians through auditions set up by community committees.

Cooperating with the American Federation of Musicians in providing the International String Congress summer scholarship site is the Greenleaf Lake Festival, Inc., of Tulsa, Oklahoma, an association of leading citizens. Nationally prominent figures in music, education, the entertainment industry and government have joined with President Kenin in forming a committee to discover and encourage the development of these gifted young string players as a continuing program.

Twelve of the concerts to be presented during the summer school session will be given by the distinguished artist-faculty chosen from the staffs of outstanding universities and symphony orchestras. Two concerts will be presented by the student body. Ensembles will range from solo performances to the string sinfonia of a minimum of fifty young players. Some of the greatest works of the eighteenth, nineteenth, and twentieth cen-

ANNOUNCEMENT!

Alfred J. Manuti, President of Local 802, New York City, was unanimously appointed to the International Executive Board of the American Federation of Musicians on February 3.

turies will be chosen for solo performances of violin, viola, cello, and piano, as well as in trios, quartets, quintets, sextets and octets.

All of the programs of the International String Congress will be recorded on hi-fidelity stereophonic equipment. Permission has been given by the American Federation of Musicians to use these recordings for domestic and international cultural and educational broadcasts.

Two advisory boards will supervise the administrative and musical divisions of the String Congress, working in conjunction with the National Advisory Committee of the International String Congress.

Among those accepting posts on the Administrators' Advisory Board are Secretary of
(Continued on page twelve)

AND ON...

The Best New Dance Band Contest

Wayne Webb and his Tucson, Arizona, fifteen-piece dance band became the first area winner registered in the Best New Dance Band of 1959 competition being sponsored by the A. F. of M., when his popular group won out over twenty other competing bands at the annual Musicians' Ball of Local 771 in that city.

Webb and his band, well known in southern Arizona, will compete against other community winners for the regional title in New Mexico, Colorado, Arizona, Utah, Nevada and California.

The contest includes community, regional and national play-offs. Groups must have no more than fifteen instrumentalists, with no restriction on instrumentation other than those governing a standard dance band. Both members of the A. F. of M. and amateurs may compete, and only those dance bands which travel coast-to-coast and in the opinion of the committee are so-called "name bands" are excluded from the competition.

Other contests held in February included a twenty band "battle of music" at the Sands Ballroom in Oakland, California, for competing bands in the Bay Area, and a "Jazz Concert" on Washington's Birthday at the Civic Playhouse in Fort Wayne, Indiana, to pick the "best band," to enter regional competition.

With the entry date open until March 15, applications from all over the United States and Canada are being received by the Live Music Promotions Committee of the Federation. To date more than a hundred bands have entered the competition from San Francisco, Chicago, Fort Wayne (Indiana), Trenton (New Jersey), Fort Worth (Texas), Portsmouth (New Hampshire), Edmonton (Alberta, Canada), New Britain (Connecticut), Salinas (California), Miami (Florida), New York City, Cincinnati, Dallas, Minneapolis, Denver, Dayton, Bartlesville (Oklahoma), and Montreal (Canada).

Among well-known area bands filing entries are Dwight "Puff" Cannon of Chicago; Jimmy Stier and Warren Stevenson of Fort Wayne, Indiana; Bill Halcombe and Len Encurato of Trenton, New Jersey; Danny Burke, Doug Hazlewood, Frank Kaska and M. E. Hall of Fort Worth, Texas; Eddie Madden of Arlington, Massachusetts; Dick Barabash of Edmonton, Canada; Sonny Costa of New Britain, Connecticut; Ed Zuber of Pacific Grove, California; Al Shav of Miami, Florida; Freddy Price of Flushing, New York; Bill Kelly and his "New Disciples of Jazz" of Cincinnati and others.

Stakes are high for the national winner of the "Best Band" contest. The outstanding dance band of the year will be featured in a network television show, will be booked for a season of engagements in the nation's best ballrooms, will receive a complete set of new instruments from the Conn Corporation and will record an album for Decca Records.

President Kenin said the Best New Dance Band committee was "highly pleased" by the response "to our continuing program to support the revival of public dancing to live music and to promote the cause of live music generally." Entries are being received by locals, and both professional and amateur bands may compete under rules set up by the community committees.

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INTERNATIONAL MUSICIAN



On February 3, at the Mid-Winter Meeting of the International Executive Board, Secretary Cluesmann handed in his resignation which was accepted with deep regret by the Board. He was then named Secretary Emeritus. Stanley Ballard was then elected Secretary, having resigned as a member of the International Executive Board, and Alfred J. Manuti, President of Local 802, New York City, was named a member of the Board in his place. Left to right: Stanley Ballard, Leo Cluesmann, Herman D. Kenin, Alfred J. Manuti.

LEO CLUESMANN RETIRES as Secretary of the A.F. of M. and STANLEY BALLARD SUCCEEDS Him

Leo Cluesmann

● Leo Cluesmann, since 1942 Secretary of the American Federation of Musicians and Editor and Publisher of the *International Musician*, is stepping down from office, thus rounding out an active official career in the American Federation of Musicians, extending over forty-nine years. Immediately on submitting his resignation to the International Executive Board he was named Secretary Emeritus.

In 1905, Mr. Cluesmann became a member of Local 16, in his native city, Newark, having already completed his studies at the National Conservatory of Music in New York. From 1911 to 1912 he was President of that local, from 1913 to 1922 a member of its Board of Directors, and from 1923 to 1932 again its President.

He had his own orchestra and band and for many years played at various social functions. He played piano in numerous theaters in the Newark area and was leader of many theater orchestras. He also did concert work.

He was a delegate to the Federation's National Conventions from 1912 to 1939. In the latter year he became Assistant to President Weber and then in 1940 to President Petrillo. In 1942 he became the Federation's Secretary.

Along with his numerous activities in the Federation, Mr. Cluesmann pursued an active and fruitful political career.

Admitted to the Bar of New Jersey after graduating from the New Jersey Law School in 1927, he became Secretary of the Department of Public Safety of Newark in 1933. In 1935 he held the post of License Commissioner of Newark, in 1937 that of Deputy Director of Public Safety of Newark, and from May, 1939, to September, 1939, was Acting Director of Public Safety, which post he relinquished to join the staff of the American Federation of Musicians.

We of the staff of the *International Musician*—and we know his many associates in the Federation second our thoughts—feel that in Mr. Cluesmann's retirement we lose not only a wise leader but also the close association of a good friend.

Stanley Ballard

● The new International Secretary, Stanley Ballard, has had a career centered largely in the middle west. He has been Secretary of Local 73, Minneapolis, for twenty-three years and a member of the International Executive Board for nine.

His musical career began when in 1910 he moved to Chadron, Nebraska, from his native town, Valentine, Nebraska, and joined a Boy Scout band. During his high school period he studied clarinet for several years, playing in the school orchestra. After graduation he joined Local 773, Mitchell, South Dakota, and got his first full-time job as a clarinetist in the Walter Savage Stock Company Orchestra. During the years between high school and college he travelled (now as both clarinetist and saxophonist) with various territory orchestras, playing the middle western states.

Now he knew that music was to be his life concern. In 1926 he went to St. Paul and affiliated with Local 30. Two years later he joined Local 73, Minneapolis, of which he has been a member ever since—a thirty-one year span. In Minneapolis he became a member of the Gaiety Theater band, then of Fortier's, Green's and Malerich's.

Mr. Ballard entered the University of Minneapolis School of Music in 1930, majoring in Public School Music, and received his Bachelor of Science degree in music in 1934.

Meanwhile in 1932 he had been elected to the Executive Board of Local 73, became, in 1935, its Vice-President, and in 1936, its Secretary. Immediately he launched an aggressive picket campaign which soon restored the local's dominance in the city's musical world. In 1940, in addition to his official duties, he entered Law School of the University of Minnesota and, in 1943, received his Law Degree. In the early part of 1944 he was admitted to the Bar.

He was elected to the International Executive Board in 1950, resigning in 1959 to become Secretary of the Federation.

Mr. Ballard is married to the former Lorraine Gentry and their son, Edgar, is a law student at the University of Chicago.



The Framingham-Milford Concert Band, which draws its roster of musicians from the memberships of Local 393 and Local 319 of those two cities, has a record year to report. It had thirty-eight concert and marching engagements in 1958, typical of which were Memorial Day observances in Mendon, Woodville and Hopkinton; Fourth of July parades and concerts in Natick, Marlboro and Milford; and Labor Day and Veterans' Day parades and concerts in Marlboro and Milford, respectively. The summer concerts included a six-Monday series in Milford town park, and a five-Saturday series plus three other concerts, at Shoppers' World, Framingham. The band also concertized at PTA meetings, lawn parties and club outings and played at various State Institutions.

Both Roy Rendell, president of Local 393, and Nicholas Narducci, president of Local 319, are members of the band.

At a recent rehearsal the members of the band presented its director, D. Chester Ryan, with a gift in appreciation of his untiring efforts in the band's behalf.

The Yale University Concert Band will make a tour of Europe this summer. According to Keith L. Wilson, Associate Professor of Wind Instrument Playing and Band Director, this will be the first time an American collegiate concert band will have appeared in European music halls, although marching bands from America have visited the Continent in past years.

The Yale Band, which numbers sixty members, will play as usual in Yale's Commencement Exercises June 8, then the very next morning will fly to London for a week of performances there and in other English cities. Additional concerts have been booked in Germany, Holland, Switzerland and France. At Hamburg, Germany, on the night of June 20,

Director Wilson said, the band will perform in the main Hamburg concert hall, to open a week-long International Foreign Students Week. The Yale Club of Paris will entertain the student musicians before their departure for America on July 21.

Danville, Illinois has had a tax-supported Municipal Band which has played summer concerts in the city parks since 1941. Averaging forty-five men per concert for a series of thirty concerts each year, the band has provided live music for the citizens of Danville and a home for school musicians following their graduation. Needless to say, Local 90 of that city was in the forefront in sponsoring the law establishing the band tax.

The Hofstra College Concert Band (Hempstead, L. I.) gave its annual public performance March 1. Charles Raymond Van Kannon conducted. A feature of the program was Alfred Reed's Ode for Trumpet, with soloist William Kirby.

The first performance of Robert Wykes' composition, Concertino for Piano, Wind Instruments and Percussion, was given by the Washington University (St. Louis, Missouri)

CONVENTION NOTICE

The 62nd Annual Convention of the American Federation of Musicians will be held at the Seattle Civic Auditorium, Seattle, Washington, during the week of June 15, 1959. The headquarters will be at the Olympic Hotel.

Information regarding hotel arrangements will be transmitted to the Delegates upon the return of their credentials.

Band on its spring tour February 28 and 29 in Champaign, Illinois, and Chicago. Wykes is associate professor of music at Washington University.

Five thousand attended the twelfth National Mid-West Band Clinic held at the Hotel Sherman in Chicago December 17 to 20, 1958. More than five thousand school music directors, administrators, composers, representatives of the music industry and other musi-

(Continued on page forty-eight)



Captain Walter Murdoch, right, turns over his command of bands of the Royal Regiment of Canada to Warrant Officer Stanley Clark at a complete full dress ceremony at Fort York Armouries in Toronto, marking his retirement after thirty-two years as Musical Director of the regiment. Mr. Murdoch, Executive Officer for Canada on the International Executive Board of the A. F. of M., is Past President of Local 149, Toronto.



CONTRASTING ATTITUDES TOWARD MUSICAL LIFE in the United States and the U. S. S. R.

by Roy Harris

● It is dangerously pleasant to visit an alien culture as an honored guest with all expenses paid. The first fruit of that culture is so generously given, so freely accepted and enjoyed. The best achievements are the better appreciated because there is no price tag on them. One experiences the privileges of Old King Cole, with pipe and bowl and fiddlers three. Under these circumstances it is easy to be merry.

And so, I have been wary about comparing the musical conditions of the United States with those of the U.S.S.R. There are obvious advantages to both ways of life. It would be very good management if we could incorporate the best qualities of Soviet culture without harming the best qualities of our own civilization.

Opinion of Experts

What are some of the best qualities of Soviet culture? Rather than offer my own personal opinion I will state the composite opinion of ten wise and capable administrators in the field of education.*

"One cannot visit the Soviet Union without concluding that there is a very widespread interest in what would generally be regarded as cultural affairs.

"Good theater is cultivated and widely appreciated. Ballet, opera, drama are not only well supported by the State but enthusi-

astically received by large masses of the population. In Tashkent, in Central Asia, we found a city of four hundred thousand people with six or seven theaters, one of which gives two hundred performances of ballet and opera each year to a consistently filled hall.

"Museums are crowded with audiences apparently representative of the population. Among the museum throngs are a noticeable number of young people avidly taking notes which they claim to be for their own 'development.'

"The most important single thing that we can say to our colleagues, to legislators, to alumni, and to others who support higher education in our country is that in the Soviet Union higher education is prized and those who prize it are prepared to pay the costs thereof. Some of these are monetary costs and some are investments in human effort, but both are given willingly . . . By all means, the most significant aspect of higher education in the Soviet Union is the prestige it enjoys and the consequent support it can command. It is held in the highest regard by all portions of society. Its importance is unchallenged by industrialist or bureaucrat.

"A third condition which may be noted in most aspects of Soviet life is what might loosely be referred to as the 'dynamics of the atmosphere.' There is a noticeable conviction as to progress, an apparent feeling of success, a pride and a sense of destiny which is inescapable. Whether the individual is right or wrong in feeling as he does, the fact remains that the prevalence of this dynamic provides a general stimulation for the people which is of tremendous importance. Anyone who has assumed a role of leadership in creating change in either a single institution or in a major segment of society is aware of the fundamental significance of the development of such a dynamic."

(Quotes from "Report on Higher Education in the Soviet Union." University of Pittsburgh Press: 1958.)

After visiting the U.S.S.R. as a cultural ambassador of the United States I can only verify the observations of my senior colleagues! The Soviet culture exudes these qualities. By them the people are stimulated to lively cultural participation, and eager expectations.

Can we truthfully maintain a similar "widespread interest" in cultural affairs? Do we willingly give our "human effort" and "monetary costs" because of "the prestige it enjoys and the consequent support it can command?" Do we radiate a "dynamics of atmosphere" about our higher culture because of a "feeling of success, a pride and a sense of destiny which is inescapable?"

These are disturbing questions to a loyal American because we know in our minds and our hearts that the answer cannot be a resounding "Yes!" We know that our cultural progress is beset with obstacles—that our vision is clouded with unsolved problems, that our enthusiasms for elevated cultural expression are dulled by economic worries and fears.

If this be the price we must pay for civil liberties without economic security then we can be quite certain that the progress of higher education in the United States will suffer in comparison with that in the Soviet Union, that we will lose in the competition for international prestige.

A Matter of Largesse

Especially will this be true in the field of the humanities (philosophy, history, sociology, and the arts) because, if these fields are required to show fiscal profit, they can only capitalize those expressions of past generations which have been time-proven by public acceptance: if nothing can be tried until it has been proven successful there can be no development. Bold, creative thinking under these conditions becomes a liability to be avoided like the plague.

Of course it is not a black and white contrast. We do have some support of education: less than the nation's liquor bill or the cost of cosmetics for the ladies of the nation eagerly trying to please us—God bless them! We do boast over 1,000 symphony orchestras in our land, but most of them are amateur and the average annual wage for professional symphony orchestra personnel is less than \$3,000.00. And how willingly do we give of our substance when the record shows that the inadequate budget for most of our best symphony orchestras is never assured. It must be wheedled and coerced from the eco-

(Continued on page forty-eight)

* These ten distinguished administrators are: Edward H. Litchfield, Chairman, Chancellor, University of Pittsburgh and Chairman of the Board, Governmental Affairs Institute, Washington, D. C.; H. Philip Metzger, Secretary, Vice-President, Governmental Affairs Institute, Washington, D. C.; Harry D. Gidoune, President, Brooklyn College, New York; T. Keith Glennan, President, Case Institute of Technology, Cleveland, Ohio, and Administrator, National Aeronautics and Space Administration, Washington, D. C.; Gaylord P. Harnwell, President, University of Pennsylvania, Philadelphia; Drane W. Mallott, President, Cornell University, Ithaca, New York; Franklin D. Murphy, Chancellor, University of Kansas, Lawrence, Kansas; Alan M. Scaife, President, Board of Trustees, University of Pittsburgh, Pittsburgh, Pennsylvania; Frank H. Sparks, President, Council for Financial Aid to Education, New York; and Herman B. Wells, President, Indiana University, Bloomington, Indiana.



A check for \$1,000 was presented on December 12, 1958, by the American Federation of Musicians to the Institute of Management and Labor Relations of Rutgers University for a new building. It was given in honor of International Secretary Leo Cluesmann, since he is a resident of New Jersey and a graduate of Rutgers University. The presentation was made by Oscar J. Walon, Secretary of Local 204, New Brunswick, New Jersey, to Mason Gross, Acting President of the University. Left to right: Dominic Inzana, President of Local 204; Mr. Walon; Mr. Cluesmann; Dr. Gross; and George V. Clancy, International Treasurer.

SYMPHONY and OPERA

YOUTH Because of the great response, the National Symphony Orchestra has put ahead to March 15 the deadline for entries in the fourth annual Merriweather Post Contest for high school pianists, violinists, and cellists. For further information address Louis Hood, The National Symphony Orchestra, Roosevelt Hotel, Washington, D. C. . . . In a special concert given by the New York Philharmonic at Madison Square Garden, New York, for 18,000 high school students, Van Cliburn will appear as soloist and Harry John Brown will conduct, on March 16. Student tickets will be priced at fifty cents and are being sold within the schools themselves. Mr. Cliburn and Mr. Brown are donating their services for the occasion. The costs of giving the concert are being underwritten by the Philharmonic-Symphony Society with support from the Eda K. Loeb Fund . . . Auditions for elementary and high school students who want to appear as soloists with the New Orleans Philharmonic Symphony next season will be held in New Orleans April 11 (beginning at 2:00 o'clock) at the St. Charles Theater. Students who are now between the fifth and eleventh grades, inclusive, may apply. Deadline for filing applications is April 1. For application blanks, write New Orleans Philharmonic, 605 Canal Street, New Orleans 16, Louisiana . . . Auditions for young musicians to appear as soloist with the Philadelphia Orchestra at its student and children's concerts series during the 1959-60 season will begin in March. Applicants for the student

concerts must be between the ages of fourteen and twenty-four. Instrumentalists are required to play a complete concerto. Applicants for the children's concerts must not be over thirteen as of April 1, 1959. For further information write Philadelphia Orchestra, 1405 Locust Street, Philadelphia.

AMERICAN OPERA Opener of the spring season of American works for the New York City Opera will be Gian Carlo Menotti's *Maria Golovin*. Other presentations will be the world premiere of *Six Characters in Search of an Author* by Hugo Weisgall to a libretto by Denis Johnston, the American premiere of Lee Hoiby's *The Scarf*, and the New York premiere of Carlisle Floyd's *Wuthering Heights*. The company will also present Norman Dello Joio's *The Triumph of St. Joan*, Kurt Weill's *Street Scene*, Douglas Moore's *The Devil and Daniel Webster* and *He Who Gets Slapped* (The Robert Ward-Bernard Stambler opera based on the successful Andreyev play of the same name), Menotti's *The Medium*, Carlisle Floyd's *Susannah*, Marc Blitzstein's *Regina* and Douglas Moore's *The Ballad of Baby Doe*. The Ford Foundation, whose initial contribution of \$105,000 to the New York City Opera last spring made possible its presentation of the first season of American opera given anywhere, has again contributed substantially to the coming season. By the time this latter season ends, the company will have presented a total of eight-

International String Congress

(Continued from page eight)

Labor James P. Mitchell; Senator Paul Douglas, Illinois; Senator J. William Fulbright, Arkansas; Senator Robert S. Kerr, Oklahoma; Congressman Frank Thompson, Jr., New Jersey; Governor J. Howard Edmondson, Oklahoma; George Meany, President, AFL-CIO; Dr. George L. Cross, President, Oklahoma University; Dr. Ben Henneke, President of University of Tulsa; Dr. Herman Wells, President of Indiana University; Mrs. Ronald Arthur Dougan, President of the National Federation of Music Clubs; Carl Haverlin, President of Broadcast Music, Incorporated; Paul Cunningham, President of American Society of Composers, Authors and Publishers.

Serving on the Musicians Advisory Board are Leopold Stokowski, dean of American conductors; Eugene Ormandy, Music Director, Philadelphia Orchestra; Leonard Bernstein, Music Director, New York Philharmonic; Howard Mitchell, Music Director, National Symphony Orchestra; William Schuman, President, Juilliard School of Music; Wilfred Bain, Dean, School of Music, Indiana University; Vladimir Golschmann, Advisor to the Tulsa Symphony; Gregor Piatigorsky, concert cellist; Yehudi Menuhin, concert violinist; and Samuel R. Rosenbaum, Trustee, Music Performance Trust Funds of the Recording and Television Industries.

Among honorary group associates aiding the International String Congress are American String Teachers Association, Music Educators National Conference, Music Teachers National Association, National Association of Educational Broadcasters, National Federation of Music Clubs, Phi Mu Alpha, Sigma Alpha Iota.

een American works . . . Siegfried Landau's opera, *The Sons of Aaron*, received its world premiere February 28 at Scarsdale, New York. Landau conducted it, and its librettist, Ray Smolover, was the stage director . . . During its out-of-town spring season, February 24 to April 26, the Metropolitan Opera Company will present three operas in Philadelphia, two in Baltimore, nine in Boston and eight in Cleveland. The Barber-Menotti opera, *Vanessa*, will be presented in Baltimore and in Boston.

PREMIERES On March 21, the Midland (Texas) Symphony will give the first American performance of Arthur Sullivan's *Symphony in E Major* . . . Charles Frink's *Symphony No. 2 for Voice and Orchestra* was given its first performance March 1 by the Eastern Connecticut Symphony in Willimantic, Connecticut. Victor Norman was the conductor . . . The American premiere of a Mass by Vincenzo Bellini—a work composed in 1819—was performed on February 24 by the Tucson Symphony guest conducted by Alfredo Antonini. The orchestra's regular conductor is Frederic Balazs . . . The New Orleans Philharmonic Symphony presented the world premiere of a piano concerto by Efrem Zimbalist on February 19. Alexander Hilsberg conducted. Solo-

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Heinz Unger

THE CONDUCTOR IS THE EXPLORER



● Heinz Unger, Conductor of the York Concert Society in Toronto, Ontario, Canada, is an explorer both artistically and geographically. Now this is not unusual, since no set of men in the modern world, with its political unrest, aeroplanes and artistic interweavings, has been so fated to traverse forever and ever, Flying Dutchman style, the cloud-strewn face of our planet.

Thus, Dimitri Mitropoulos, of Greek birth, has conducted in every European country and practically all over the New World. His extra-curricular profession, is appropriately, mountain climbing.

Hans Schwieger, now of the Kansas City Philharmonic, started life in Cologne, Germany, took up podium work in the Free State of Danzig, then taught and conducted in Japan, before coming to America. George Szell, before assuming his post as Conductor of the Cleveland Orchestra, had been resident Conductor in Prague, Berlin, Glasgow and Sydney, Australia.

Maurice Abravanel, born in Salonika (now a part of Greece), spent his boyhood in Switzerland, studied in Germany, and conducted in France and Australia before coming to America where he now directs the Utah Symphony. Guy Fraser Harrison, now Conductor of the Oklahoma Symphony, was born in England and conducted six years in the Philippines.

Nor is it unusual to have a conductor an explorer in tones. Symphony and opera conductors must unquestionably have the ability to follow composers into the strange lands of the imagination: climb the heights of Montsalvat with Wagner, roam the festive streets of Bagdad with Rimsky-Korsakov, stroll with Respighi in the shadow of the Pines of Rome, view through Prokofiev's eyes the Ukrainian steppes, climb with Mendelssohn the Scottish Highlands, discover the New World with Dvorák, be led by Griffes through the caverns measureless to man, and with Mahler see beyond the Veil itself.

What is unusual about the temperament of Dr. Unger, is his whole-hearted zest in both forms of travel. He is equally happy searching out the famous "Narzan" spring in Kislovodsk and in discovering further horizons in a Mahler symphony, in doing hair-pin curves above the sheer cliffs of the Spanish coast and in sighting new wonders in Beethoven's Ninth.

This explorer of outward and inward reaches began his earthly sojourn in Berlin on December 14, 1895, and spent his childhood there. His mother was an accomplished pianist. His father was a highly respected lawyer, and his example was of great help to the boy. To this day Dr. Unger keeps before him on his desk a photograph of the stalwart, rigorous man. It is an example the son has faithfully followed.

However, the parents were against their son's decision to become a professional musician. This was not thought an "up to the mark" livelihood for the only son of well-to-do parents. But the deep impression which Bruno Walter made on the young man in Munich, where he went as a law student, with a performance of Gustav Mahler's *Song of the Earth*, was decisive in shaping his whole life.

To Unger, this work is "the deepest confession of a human soul—a soul clinging to earth, to life, to mankind, in spite of all the misery that men bring upon themselves—a soul blessing its beloved earth in the flowering of spring, blessing the clouds, blessing all its fellow-creatures in joy and in sorrow, blessing the whole universe from greatest to least—with the serenity of the wise, by whom the bitterest personal sorrow is disregarded, as long as there is a sun to shine for all mankind."

Unger's father insisted that his son finish his law studies. He did this with a flourish, acquiring his doctor of law. But as a student he nevertheless devoted the major part of his time to musical studies.

After studying music in Munich and Berlin he had to convince his parents and friends of

his outstanding gifts by conducting two concerts with the Berlin Philharmonic Orchestra. These caused a deep stir, both by the daring programs (Mahler's First Symphony in the first concert and Mahler's *Song of the Earth* in the second) and by their convincing performances, and led to other engagements in Berlin and other cities in Germany. As a culmination, the young Unger presented four performances of Mahler's *Symphony of the Thousand* in the biggest hall in Berlin.

For this performance he used the Berliner *Caecilienchor* which he had himself founded and was regularly conducting.

Another event of importance took place during his young manhood in Berlin and Munich: he married his childhood love, a young lady with whom he had taken his first dancing lessons in the family circle. They celebrated their silver wedding anniversary in Toronto while she was studying to obtain her advanced degree in dentistry. (She had to take "French leave" for a day in order to be present at the celebration.) They have one daughter, now married to a former musician, pupil of Artur Schnabel, and two grandsons.

Even during these early days in Germany, Heinz Unger gave indications of his bent for travelling. He guest conducted in a number of German cities and also in Vienna and Oslo.

He was soon to be given a further incentive to become the travelling conductor. The cloud of Nazism began to darken the skies of his homeland. He decided it was time to leave the country with his family. They moved to England in 1933, and in course of time became naturalized subjects. They took up residence in the industrial town of Leeds where Unger had been engaged as conductor of the Northern Philharmonic Orchestra. The concert season there was relatively short and he made the most of the extra time. He went all over England and Scotland guest conducting, leading British orchestras, and filled,

(Continued on page forty-six)

RADIO and TELEVISION...



Victor Fuentetaja (left), President of Local 40, Baltimore, Maryland, and H. E. Hudgins, Director of Advertising for the National Brewing Company, discuss some of the fine points in one of the scripts for the new "Orchestration" TV live music series which the brewing company is sponsoring weekly on WJZ-TV, Baltimore. The Wednesday night show (10:00-10:30 P. M., EST) features live music with local and visiting name talent. The National Brewing Company also sponsors an annual Christmas concert on radio and TV with the Baltimore Symphony Orchestra. It has always strived for programming possibilities using live music.

The opening concert for the twentieth annual American Music Festival, held in early February, by radio station WNYC, New York City, was organized under the auspices of the National Association for American Composers and Conductors, by Local 802, New York, and by the Music Performance Trust Funds of the Recording Industries. Preceding the concert Seymour N. Siegel, City Director of Radio Communications, and Al Knopf, Vice-President, Local 802, both gave talks. Said Mr. Siegel, "In 365 days, I would venture to say that more live concerts of American music

are presented on WNYC than on all the rest of the radio stations in the country combined." In the twenty years of its existence, the festival has offered premieres of more than 1,000 works.

The performing string group, the American Virtuosi, was conducted by Mishel Piastro, and by Herman Neuman.

WQED, Pittsburgh, in cooperation with Chatham College and the Educational Television and Radio Center, has produced the motion picture film, *Appalachian Spring*, for National Educational Television. The world premiere of the film occurred on January 14, at the chapel of Chatham College, Pittsburgh. Among the honored guests at this first showing were Aaron Copland, who wrote the musical score, and Martha Graham who appears as the wife in the film.

The opening program of the twentieth annual American Music Festival, presented over Station WNYC, New York, February 12, came from the Mannes College of Music and had no fewer than five world premieres plus two first radio performances. Composers represented were Ned Rorem, Frederick Werlé, Jack Chaikin, William Mayer, Peter Pindar Stearns and William Sydeman. Soloists were pianists Jerome Rose, Charles Wilson, Jack Chaikin and Lawrence Smith; soprano Simona Pekelis, baritone Edward Zimmerman, oboist Lois Wann. The Mannes Chamber Orchestra was conducted by Carl Bamberger, and the String Orchestra by Maurice Peress.

On April 9, the Bell Telephone Hour will present its fourth program of the season over NBC-TV. Stars appearing on this show will be Rosemary Clooney and Jose Ferrer. Jose Iturbi, Giselle MacKenzie, Maria Tallchief



First show in the new "Orchestration" series, sponsored by the National Brewing Company for a half hour each Wednesday night via WJZ-TV, Baltimore, featured the local "Pier Five Jazz Band" plus three. The three in this case were Vic Dickenson, trombone; Bud Freeman, tenor sax; and Ruby Braff, trumpet.

and Andre Eglevsky, Giorgio Tozzi and Nicolai Gedda, and the Bell Telephone Orchestra conducted by Donald Voorhees.

In a new television venture, the Fine Arts Quartet of Chicago is presenting both rehearsals and concerts of its chamber music on the National Educational Television network. Two series of hour-long programs—one of Beethoven works and one of Bartók—have been filmed and are being shown through April. The programs were produced by educational station WTTW in Chicago and the Educational Television and Radio Center.

In the presentations, the Quartet takes the music apart in discussions, then puts it back together in a concert presentation. Each program begins with an analysis of the work, during which the musicians explain the temper and construction of it, illustrating on their instruments.

(Continued on page forty-seven)

Fine Arts Quartet in television program. Left to right: Leonard Sorkin, Abram Loft, George Sopkin and Irving Ilmer.



AFL-CIO RADIO NEWS BROADCASTS

The AFL-CIO sponsors two radio programs nightly over the radio network of the American Broadcasting Company.

Edward P. Morgan and John W. Vandercook, two well-known and highly qualified reporters and news analysts, are the commentators on these programs. Their accurate reports of the news, especially their reports of Congressional action, are of particular interest to members of the AFL-CIO.

Mr. Morgan can be heard at 7:00 P. M. (EST) and Mr. Vandercook at 10:00 P. M. (EST).

We urge all our members to listen to these programs.



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Of interest in the world of

CHAMBER MUSIC

Friday afternoon chamber music programs have been started by the Manhattan Savings Bank in New York City. The bank serves tea during the programs, but makes no attempt to enlist new customers. President of the bank, Willard K. Denton, who grew up in a musical family, feels the series gives the place a friendly, happy atmosphere different from that of the old formidable, severe financial institutions. As a matter of fact, the series has made friends both for the bank and for live music.

The March 2 program of "Antient Concerts" was entitled "Three Anniversaries" and included early American four-part songs as well as music by Handel, Purcell and Scarlatti. The performances were made possible by the Music Performance Trust Funds of the Recording Industries in cooperation with Local 60, Pittsburgh.

Members of the group are Joseph Bishkoff, violin; Lois Garver, bassoon; Patty Grossman, recorders; Filia Moraitis, violin and viola; Stephen Romanelli, oboe; Conrad Seamen, recorder; Donna Stephens, viola de gamba and cello; Homer Wickline, harpsichord, spinet and clavichord; and Ruth L. Zimmerman, tenor viol, violin and viola.

The New York Trio—Fritz Jahoda, piano, Rachmael Weinstock, violin and Otto Deri, cello—recently returned from a tour of three Southern states (Mississippi, Alabama, Louisiana). The tour was under the auspices of the Coolidge Foundation of the Library of Congress. In addition to the concerts, workshops and master classes were given in a number of colleges.

The final performance of the current five-concert University of Colorado Chamber Music Series will be given March 15 and will present the Rococo Ensemble, a combination of violin, viola, double bass and harpsichord.

At its March 2 concert, the St. Louis String Ensemble presented harpsichordist Ray Ellerman. Harpist Laura Marriotte will be soloist April 20, the date of the last of the season's

fifteen concerts. The ensemble has presented many works both new and old seldom heard in the St. Louis area. Russell Gerhart is its conductor.

As part of the Miami University Sesquicentennial activities, the Oxford String Quartet presented a program in the University Center Ballroom February 22. Featured on the program was the world premiere of Edmund Haines' String Quartet No. 4, commissioned by the Miami University Artists Series especially for the quartet. Members of the quartet are Elizabeth Walker and Adon Foster,



Cecil Leeson, saxophonist, left, and Leon Stein, composer, right.

violins: Joseph Bein, viola; and Elizabeth Potteiger, cello.

The first performance of Leon Stein's Sextet for Solo Saxophone and Woodwind Quintet was given at the De Paul Center Theater in Chicago, February 23. Cecil Leeson who commissioned the work was soloist. The program was presented by the Chicago Chapter of the International Society for Contemporary Music.

The debut concert of the Kohon String Quartet, new quartet in residence at Columbia University, took place on February 20 in the Casa Italiana of Columbia University. Members of the quartet are Harold Kohon and Raymond Kunicki, violins; Bernard Zaslav, viola; and Richard Kay, cello.



Chamber music ensemble, which recently began Friday afternoon concerts at the Manhattan Savings Bank in New York City, poses with the bank's President, Willard K. Denton, before the start of the program. Left to right are Local 802 members Eugenie Dangel, violin; Ardyth Walker, cello; Edith Lane, piano and organ; Mr. Denton, who inaugurated the music series; and Sarah Cossum, viola.



You've heard Jo Jones...

"Jo's been up there for a long time—and he gets better every year!" An international jazz authority so described Jo Jones recently — and fans by the thousands agree.

Jo was born in Chicago in 1911, and named Jonathan. His light, subtle rhythms and the big Jones grin achieved national prominence during a long stint with Count Basie, from 1936 till 1948.

He starred as a featured drummer in Jazz at the Philharmonic Concerts, and with Illinois Jacquet, Lester Young, Joe Bushkin and other top-flight people.

Now on tour with his own four-man combo, he continues to stand high on anybody's list of the Top Ten drummers.

And everywhere Jo Jones goes, Ludwig go. Jo says Ludwig get better every year.

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Bill Boyle and his Vanguards, all members of Local 77, Philadelphia, Pennsylvania, fill engagements in and around the Philadelphia area. Members include Al Leonard, trombone; Bruce Chance, bass; Johnny Ogden, drums; Bill Boyle, accordion and organ; and Bill Peke, sax.

The Bert Kool Trio, all members of Local 117, Tacoma, Washington, is in its fifth year of entertaining every week end at the Troubador Inn, Tacoma. Members include left to right: Earle Ferguson, sax and clarinet; Bert Kool, piano and leader; and Homer Pittman, drums.



Eddie Alexson and his Combo, members of Local 401, Reinerton, Pennsylvania, play within a fifty mile radius of Harrisburg and Lebanon, Pennsylvania. Left to right: Bobby Williams, drums; Clyde Campbell, bass and vocals; Eddie Alexson, sax and leader; Dick Mack, piano.



The Townsmen, all members of Local 5, Detroit, Michigan, are currently at the Gold Cup Lounge of the Whittier Hotel in Detroit. Left to right: Jack Monerloff, bass and guitar; Maurice Little, sax, clarinet, violin and leader; Eddy DeCiantis, accordion and piano.



The Frank O'Badge Combo, members of Local 203, Hammond, Indiana, is booked at numerous engagements in the Midwest. Personnel includes left to right: Frank O'Badge, accordion; Leo Fedorwitz, bass; and Mitch Manoski, guitar. The group has been together for twenty years.



The Blue Rock Quartet, members of Local 83, Lowell, Massachusetts, is at Kitty's in North Reading, Massachusetts, every Thursday, Friday and Saturday. Left to right: Steve Nicklos, melody guitar; Roland Mendonsa, drums; Tessie Sims, rhythm guitar; Romeo Doval, bass.



The Al Robel Quartet, members of Local 170, Mahanoy City, Pennsylvania, plays club dates in and around Pennsylvania's Anthracite Coal region. Members include Al Robel, bass and violin; Frank Kacynski, accordion; George Martz, reeds and vocals; Chris Twardzik, drums.



TRAVELERS' GUIDE TO LIVE MUSIC

We welcome into our pages any musician, Detroit department. They should be sent to International Musician, 29 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 in which locals the members of the group belong.



Bill Bales and the Blue Notes, all members of Local 75, Des Moines, Iowa, are busy performing at hotels, country clubs and ballrooms throughout Iowa. Left to right: Mike Seymour, drums; Loren Ramsdill, guitar; Buddy Walker, trumpet; Bill Bales, accordion, vocals and leader; and Clayton Haynes, bass.



Sal Butera's Tip Toppers, members of Local 153, San Jose, California, are featured at Mariani's Restaurant, El Camino Real, Santa Clara, California, every Saturday night. Left to right: Frank Lima, accordion and vocals; John Marlin, trumpet; Frank Butera, drums; Tom Mathews, tenor sax; and Sal Butera, trombone.



Gene Franklin's "Pier Five Jazz Band," members of Local 40, Baltimore, Maryland, was featured on the new live music series which had its debut on January 21 on WJZ-TV. The show, also heard on WFBR radio (Baltimore), is programmed for a half hour each Wednesday and is sponsored by the National Brewing Company.

The Steve Miller and Joe Castro Duo, both members of Local 34, Kansas City, Missouri, is working at the King Louis Bowl Cocktail Lounge on Kansas City's south side. Steve Miller, the pianist and leader, was formerly bass trombonist with the Kansas City Philharmonic.



The Bob Chino Combo, all members of Local 248, Paterson, New Jersey, is appearing Friday and Saturday nights at the Pink Elephant in Lodi, New Jersey. Members include left to right: Teddy Zarumba, sax and clarinet; Bob Chino, accordion; Mike Chino, drums; Vic Cina, guitar.



The Squier Brothers Duo (Jay on organ, piano and sax, and Wes on drums, vibes and bells), booked on a two-week contract at the Blue Hills Manor in Dunellen, New Jersey, is celebrating its first year of playing at this spot. Both are members of Local 237, Dover, New Jersey.



The Johnny Jay Trio, all members of Local 73, Minneapolis, Minnesota, has signed another one-year contract at Schuller's in Golden Valley, Minnesota. Left to right: Roy Rubert, drums; Johnny Jay, trumpet, bass and leader; and Alice Bednarz, piano and organ.




Sam Primerano and his Boys, members of Local 43, Buffalo, New York, are in their fourth year of playing week ends at the Colonial Inn in Buffalo. Members include left to right: Don Faupel, bass; Sam Primerano, guitar and leader; and Dick Sarra, piano and vocals.



The Stan Geiger Trio, all members of Local 320, Lima, Ohio, is in its seventh year of entertaining at the Walde Hotel Rathskeller in Lima. The personnel includes left to right: Stan Geiger, drums and leader; Dave Ellis, saxophone; and Tommy White, piano.





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The Violin

VIEWS AND REVIEWS

By SOL BABITZ

DIFFICULTIES WITH THIRDS

Scales in thirds are difficult to play in tune with conventional fingerings because there are awkward stretches and the distances between the fingers are constantly changing, necessitating changes in the form of the hand. In the following typical third progression the first asterisk indicates an awkward interval, the second a change of finger spread from the first pair of notes:



The following examples show the difficult and easy progressions in both the major and minor scales. Observe how the easy one becomes difficult when playing above the sixth position, and the difficult one, easy.



None of the conventional fingerings take these factors into consideration and as a result thirds are unnecessarily difficult. Many violinists practice them for years without achieving facility. The problem can be solved by inventing scale fingerings which avoid the difficult pairs of notes and use only the easy ones. This, of course, cannot be done without throwing overboard a lot of old ideas, and I am sure that a number of readers will find the following fingerings a bit drastic. However they are easy, and with a bit of practice—certainly not the years required for the old fingerings—should prove practical. In playing the following the violinist should bear in mind that the intervals are *not* difficult and must be played easily and without strain. The hand should remain practically motionless because the distances between the fingers remain almost unchanged.



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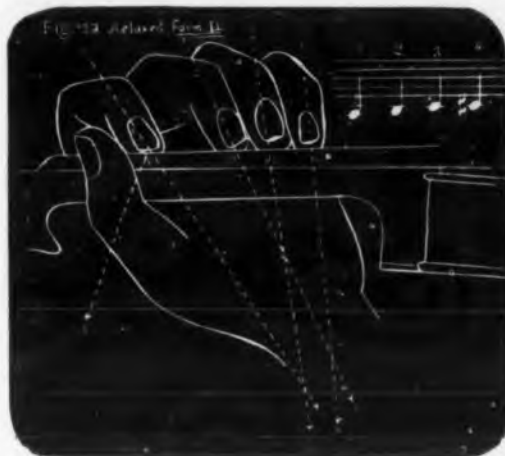
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MARCH, 1959



The following illustration from my book, "Principles of Extensions in Violin Fingering" (Leeds), shows the approximate position of the hand throughout the above scales.



I should like to point out that while this fingering is original with me, M. T. Dobbs of Johnstown, Pennsylvania, has sent in to me some fingerings similar in sliding technique but different with respect to the form of the hand.

The following exercises containing extensions, will give the reader some insight into the many possible variants in playing thirds.



In closing I would like to reiterate that the above fingerings can be executed easily only if the fingers remain practically motionless, with most of the exertion coming from the forearm.

The following two-octave fingering by Mr. Dobbs shows how many individual fingering possibilities can be found with this method.



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For the same old pot and kettle,
But through plans and faith and
sweat'll*

*Carry onward, spurs a-rattle!
All good fortune, in the battle!*

The new building of Local 655, Miami, Florida, has got as far as the outside walls and the roof structure, at this writing, and by late May or thereabouts will be ready for occupancy. It will be modern in every respect, and will appear in a tropical setting of tall stately royal palm trees.

After the gala opening of its new building January 4, the Seattle Local 76 looks forward to a fine year. The building has a large glassed-in section where are the offices of the president, business agent, secretary and treasurer. To the left of the main entrance is the auditorium which seats about three hundred banquet style, and more, theater style. This, in addition to accommodating the members for their meetings and social occasions, is rented out for various purposes. The section framed in by the offices houses a well-equipped kitchen and a small dining area. The basement contains utility rooms, rest rooms and storage space.

The nicest thing about this very nice building is that it is all paid for, every cent of it.

When on February 1, A. E. "Tony" Bauer, President of Local 153 (for nineteen years), turned the first shovelful of dirt at the ground-breaking ceremonies for the new San Jose Musicians Hall, everyone there, including four directors who had voted to set up the Building Fund, knew that a dream of more than thirteen years was coming true. It was in 1946 that the local began its Building Fund, setting aside a portion of initiation fees and engagement taxes, and creating a "Musicians'

Club" to plan and direct the building program.

In 1955, the local purchased property at the corner of San Fernando and Locust streets in San Jose, the site three blocks from the San Jose AFL-CIO Labor Temple and only a few blocks from the downtown area.

By mid-1958, the Building Fund had accumulated to an amount sufficient for starting construction. Architects were selected and the necessary financial assistance was arranged.

Now the local members are looking ahead to mid-year when they can move into this "home of their own."

Local 5, Detroit, is one lap ahead of the San Jose folk. On January 5 the membership celebrated the opening of their new building with a gala open house party that lasted from 2:00 P. M. to 11:00 P. M. Writes Charlotte Ross Kish in the January issue, "Twas a wonderful event! All of the old familiar faces were present

and it was a real kick to get together with friends one doesn't see for years. Liquid refreshments were served. The hot dogs were a Polish brand of some sort that were real delish. We now have a fine place to meet and a lovely place to be proud of where we can take our friends and visiting firemen. Let's do it. Let's enjoy this gorgeous club of ours and support it with our patronage. The cocktail lounge is open every day and evening 'til 2:00 A. M., with the exception of Saturday and Sunday. You may order all kinds of fancy mixed beverages at all times. Prices, as always, are more reasonable than anywhere else. There is a sound proof game or card room for your convenience, or you may play billiards if you choose. The decor is soft, pleasing and relaxing. Sound great? Darn right! Be seen' you there."

President Kenin, Secretary Cluesmann and Treasurer Clancy were guests at the celebration. During their visit in Detroit they made a call, together with Eduard Werner, President of Local 5, Detroit, on Mayor Miriani of the city, who is a great friend of music.

Also President Kenin gave a television interview in which he set forth the policy and the problems of the Federation.

The *Detroit Times* which in days past has had its differences with Local 5, has only words of praise for the new building project. An

editorial entitled, "Music Builds a House," reads: "The Detroit Federation of Musicians has opened its new \$280,000 headquarters, a fine building featuring administrative offices, recreation rooms and a handsome cocktail lounge.

"It is a monument to a new era; one which would have amazed Schubert, too poor to buy his own manuscript paper; or the shabby Haydn, filling out his income as a part-time valet; or Chopin, stranded in Vienna, turning to authoress George Sand for financial and romantic favors.

"But it's probably a better era." The editorial continues, "The right to hear and make music, idyllically, should be as unfettered as the right of birds to sing.

"But musicians are good people and not even applause or adoration pays the rent or grocery bills. The union protects their pay checks.

"In the musical renaissance which has come to Detroit in the past few years, union musicians have contributed the solid core. Both they and their union headquarters rightly have emerged from the artistic garret."

When the good fellows and ladies of Local 27, New Castle, Pennsylvania, get together, something's always cooking. At their Christmas Banquet they made President Kenin honorary member of their famous Toy Instrument Orchestra. Special guests at the



President Kenin is made an honorary member of the famous Toy Instrument Orchestra at the New Castle, Pennsylvania, Musicians Annual Christmas Banquet of Local 27 of that city, where he and Mrs. Kenin were guests. Seated, left to right: Mike Isabella, President, Local 27, New Castle, trombone; President Kenin, violin; Larry Veri, Secretary, Local 27, directing. Standing, left to right: Tony Frasse, Treasurer, Local 27, accordion; Joe Reda, Guide, Local 27, trumpet; Mike Phillips, Vice-President, Local 27, French horn; Anthony Priscard, Executive Officer, drums; and Mundy Accione, Business Agent, saxophone.



Sixtieth anniversary celebration of Local 88, Benld, Illinois. Standing: Michael Sciarra, Vice-President; Anton Fassera, Secretary; Mario Barutti, Treasurer; William Winkloblack, Board Member; Dan Murphy, Board Member; Peter Balotti, Board Member. Seated: Mike Labada, Board Member; Ferdinand Girardi, President; Fred Dohring, Charter Member; John Thomson, Board Member.

event were Congressman and Mrs. Frank Clark; State Assemblyman Dom Cioffi; Mayor DeCarbo of New Castle and Mrs. DeCarbo; Rev. E. De Napoli; Life Member B. J. Biondi; International Executive Board Member Lee Repp, Cleveland; Victor Buynack, editor of the Cleveland Musicians Bulletin; Charles Bufalino, A. F. of M. Presidential Assistant; Victor Fuentealba, President of Local 40,

Baltimore, and Mrs. Fuentealba; Hal Davis, President of Local 60, Pittsburgh, and Mrs. Davis; Mrs. Nick Haggerty, Pittsburgh; Herbert McPherson, President of Local 86, Youngstown, Ohio, and Mrs. McPherson; Joe Cantelupe, President of Local 187, Sharon, Pennsylvania, and Henry Bacon, Vice-President of Local 187; and Paul Grange, Ellwood City, Pennsylvania.

On March 17, Local 90, Danville, Illinois, will have reached its sixtieth birthday, and their second Festival of Music, to be presented March 30, will tie in with this celebration. For this Festival tickets are sold to the public and the entertainers are exclusively local talent.

The Danville Local, always community minded, cooperates in having the Music Performance Trust Funds of the Recording Industries allocated to the Veterans' Administration Hospital in Danville. For many years members of the local have acted as instructors and entertainers at the hospital. Bands are used for dancing there, and to play for acts in the theater. Small combos bring music to the men in the wards.

Live music is also promoted by a series of half-hour television programs over WDAN-TV which the local sponsors. Bands and combos are used to tie-in with civic campaigns.

Robert B. Keel, a member of the 1958 Live Music Week Committee of Chester, Pennsylvania, sent us an interesting letter last month. It brought to our attention two "live music week" celebra-

tions, written up, one in the June, 1958, issue of the *International Musician* and the other, in the January, 1959, issue. The first one occurred in Chester, April 7 to 16, the second one, in Tucson, Arizona, November 17 through 24. Both were proclaimed by the respective mayors of the cities.

The point Mr. Keel raised—and it is a good one—is that the second write-up stated that the Tucson celebration was "the first Live Music Week in the country."

Well, we are more than pleased that communities are coming up with Live Music celebrations and that the mayors are seeing fit to start off the events. We think it is just fine. But I guess after this, we shall have to stop saying these affairs are "firsts." Fact is, we'll be only too glad to make the statement (in the not too distant future, we hope) that this is the twentieth or even fiftieth such affair. The way we look at it, towns can't be too quick at taking up the good cause, and mayors can't be too generous with their proclamations.

At the sixtieth anniversary party of Local 88, Benld, Illinois, ap-
(Continued on page thirty-seven)



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by George Lawrence Stone



EDUCATED THUMB VERSUS EDUCATED HAND

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The only thing new about it is, to me, the name *educated thumb*. Down through the years drummers of sorts have tried to handle their left drumstick in the easiest way which, to the uninitiated, seems to be by clamping the thumb over the stick as shown in *illustration one*, below, and letting first and second fingers idly flap in the breeze. This is more widely known as the *rabbit ear handhold*. It is, on the face of it, an uncompleted hold. See the difference upon comparison with the closed-in hold shown in *illustration two*, in which the thumb is now reinforced by the first finger curling around and over the stick ready to bear down at the discretion of the player, and further reinforced by the second finger, not by actual contact with the stick, but by its alignment alongside the first.



(Continued on page twenty-nine)

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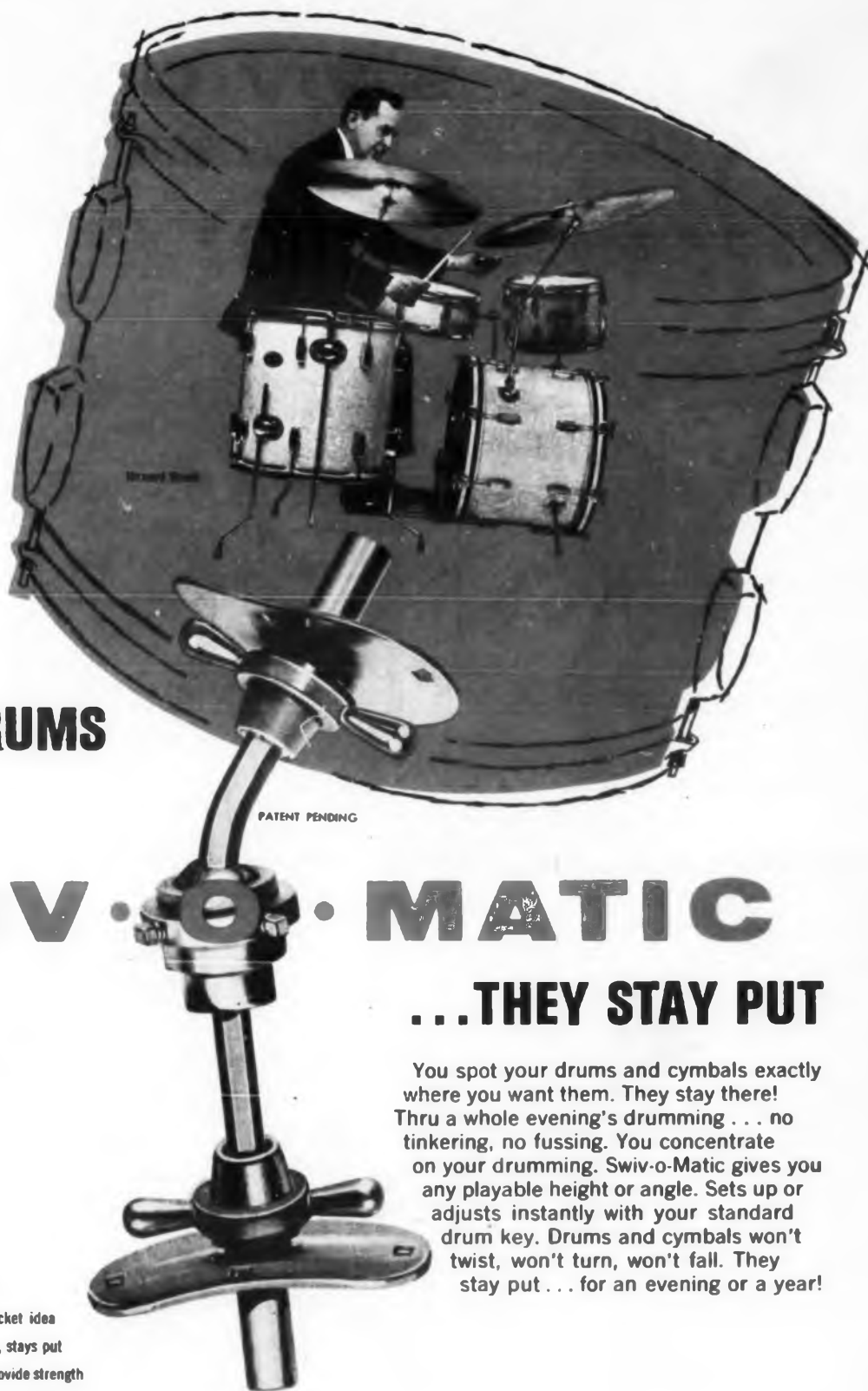
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TECHNIQUE OF PERCUSSION

(Continued from page twenty-four)



Illustration 2
the "Educated Hand"

Here, if we desire to indulge in pet names, let's refer to hold number two as that of the *educated hand*, in which stick is wielded by hand, thumb and fingers now working in unison. Just another example of co-ordination.

Conformation of hands varies with the individual. The hand of one person may be larger or smaller than that of another. Such variation calls for a corresponding variation in handholding from the one shown here which, by the way, depicts a small hand with short thumb and fingers. However, in any hand the rabbit ear hold is a weak one and not conducive to maximum control of the left stick. Its use is barred in many rudimental drumming contests as an incomplete hold and is subject to markdown by judges. The use of finger-bounce technique in modern progressive jazz, in which the action of the left forefinger tapping against the stick plays a most important part, is so well known to the modern that an explanation here seems unnecessary. But, sufficient to say, without the forefinger trained to curl over the left stick (the right fingers have their duty to perform, too) the achievement of finger bounce is impossible. And here is just another phase in drumming in which the thumb control alias the rabbit ear hold is positively *de trop*, whatever that means.

Drumming in Two Easy Lessons

A reader writes: "A brother drummer claims that there are only two rudiments in drumming, the single stroke and the double stroke, and that these are all you have to know. Is this right?"

Yes, reader, it's right as far as it goes. Tell the brother there are only twenty-six letters in the alphabet, and that's all *he* has to know, until he finds out they have to be strung together in some sort of way before they make sense.

Never took a lesson in my life!!!

I recently asked a well-known drummer why he was broadcasting the information that he never took lessons. Especially when I happened to know that he had studied over a period of years with more than one able instructor.

"Well," he replied, "it kind of builds you up with the yokels if they think you are a *natural*. What they don't know won't hurt them."

I think it does hurt yokels and many, many others who are not within the yokel classification at all to learn someday that they have been kidded along. It is a dis-service on the part of any professional to minimize the importance of lessons by a capable instructor in the science of drumming in any of its branches, from *ancient* to the most modern jazz.

More to the point, it not only hurts the yokels, so-called, but it is fatal to the prospects of the starry-eyed kid who, noting what some high-shot drummer has claimed to have done, acquires an impressive drum set with pearl, chrome and everything but a gear-shift, picks up a few beats from records and over the air, then sits down on his posterior and wonders why the jobs don't pour in.

To be fair, there is, of course, such a phenomenon extant as a natural, self-taught musician. But he is as scarce as a long-shot daily double at the race track and certainly not one to be held up as a shining example for all to follow.

(Continued on page thirty-three)

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NEWS FROM THE OUTER WORLD

Thanks and congratulations to Dale Olson of Galveston, Texas, who is a trumpet graduate of North Texas State College and a pupil of John Haynie. Dale is contributing to the present column a translation of part of an article which appeared in the French musical paper, *Musique et Radio*, for October, 1956. It is entitled, "The Trumpet," and is by Raymond Sabrich, professor at the National Conservatory of Paris.

Undoubtedly many readers have heard Mr. Sabrich's brilliant trumpet performances on London FFRR records (LS 988). Advanced students of the instrument will have seen his name many times on French publications, sometimes as composer or editor, other times as the recipient of dedication honors from other composers of trumpet literature. To be able to add his suggestions on how to play the instrument to a familiarity with his performance and his compositions should be a real help to serious students of the trumpet.

The article contains much "general information" which we have omitted. I am giving the parts of it which seems most directly instructive:

Mr. Sabrich Speaking

A general knowledge of the rudiments of music and of sight reading are indispensable to the beginner, especially since our instrument requires a good ear . . . After acquiring a solid music foundation, the student will then be ready to study the trumpet . . .

The student must hold his body in a straight but easy position, without stiffness, leaving it relaxed and supple . . . Respiration is one of the most important factors in the mastery of the trumpet, and we advise the student to give it the greatest attention. Do not raise up the chest when breathing, as this motion contracts the whole thorax; the respiratory organs must be left in their natural position. Do not inhale with brusqueness, but fill up the lungs by allowing the air to enter freely . . .

The lips should not be too open or too tight; they should let the air enter freely. Above all, do not expand them as in smiling. On the contrary, bring them back towards the mouthpiece, this without exaggeration, in order to give a firmer support to the mouthpiece. Let the lips vibrate freely. Do not press the mouthpiece too much into the lips . . .

I advise placing the tongue more against the upper lip than between the lips. As the tongue is thrown back, the air which was stopped, passes then between the lips and continues the tone produced by the attack . . .

The beginner must play long tones *mezzo forte*. He must strive to obtain a purity and clearness of his attacks and also a limpid sonority. He must not force in order to emit the air into the instrument; he must endeavor to produce a very stable sound. After each note, he must withdraw the mouthpiece. Then he must place it again and begin again. He must be careful to put it at the same place as before . . . The beginner should practice five minutes, and rest for

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fifteen minutes, this in different periods of the day. Always play *mf*, never too soft or too loud. Never go below the C or above the G . . .

Playing eighth notes may be said to be the beginning of working out the staccato. This the student must at first practice on the same note; then by conjoined direction and by intervals. He must strive to obtain a purity of emissions, and acquire their regularity, without contraction or stiffening of the tongue . . .

The study of the legato must be approached with care. If the student wishes to master a fine flexibility of the lips he must give it much attention. He must never contract or tighten the lips in order to slur. He must freely bring the air column up on the upper note and down on the lower note. Many young students use the throat, whether tightening it or forcing the air with a stroke of the throat when passing from one note to another. This manner is bad, as it does not give freedom to the air column, and it quickly becomes a cause for fatigue. Therefore, do not force in order to slur, and do not begin in a high register. Practice from E, first line, to the octave higher. Little by little the air column will become more firm and also more supple. Practice the legato *mezzo forte*, but never *forte* or *piano*. This study is most important for it is the principal way of obtaining the suppleness of the lips, and a warm and pleasing sonority.

The flexibility of the lips. In order to acquire a great suppleness of the lips, the student should follow two different approaches, which it may be said are parallel. The first is the study of the intervals in staccato. The student must endeavor in this study to bring together the high and the low notes in order to succeed in playing the intervals on the same level. The sonority must always remain even, and without jars. In doing this he will not fatigue his lips since when all the notes are played on about the same level, the lips have a tendency to remain in the same position, that is, without too much relaxing for the low notes, and too much hardening for the high ones. This is a very important work as it aims to reduce the length of the intervals, making them easier to play.

The second approach, leading to the suppleness of the lips, is the study of the legato (slurrings). This must be practiced in the same way as the study of the intervals in staccato, i.e., the student must try to bring together the high and low tones and succeed in executing them on the same plane without much motion of the lips

or of the air column. The intervals practiced in staccato may be also practiced with some slurs.

Well conditioned lips. Why? To acquire lips which are muscular, and do not tire easily. In order not to tire the lips, do not tighten them too much, and do not press the mouthpiece on them . . . Also, to harden the lip muscles form the habit of practicing longer and longer periods, but without exaggeration . . . Also, to acquire an air column solid and free. To acquire a good air column practice as the singers do. Play some vocalizes, some chants, or some very slow melodies. These will force the student to hold his air column . . .

Progressively the student will reach low F \sharp and the high C and will be able to play the whole range of the instrument . . . Before leaving him, I wish to give the student a few last bits of advice. He must always keep in mind that only the quality of his work is what counts!! He must prepare his work, and give it his complete attention. He must use his brain before employing his lungs and lips. He must never forget that only regular and coordinated practice will lead him to lasting results.

Conclusion

Mr. Sabrich then lists many French publications of etude collections, method books, and solos with piano accompaniment. Many of these will be included in a forthcoming column entitled, "A Library List of Seventy-five Study Books for Trumpeters."

Players seeking clues to their own personal advancement on the instrument should study Mr. Sabrich's comments with three ideas in mind:

1. to "open the door" to new information;
2. to see old problems in a different light, or from a new angle;
3. to substantiate principals advocated by other instructors with which the player is familiar.

Just about every day, when I come home from my work, I jokingly ask my wife, "Any news from the *outer world*?" Just as many jokes are fifty per cent serious, so is this greeting. I confess here to a need for information and news outside of "the little everyday world" in which I live. Perhaps many other musicians do, too.

1959 MUSIC INDUSTRY TRADE SHOW

A great number of new developments in the music field will be showcased at the 1959 Music Industry Trade Show held in New York June 21 to 25. The show is sponsored by the National Association of Music Merchants.

Both the Hotel New Yorker, where musical instruments and merchandise, amplifying equipment and accessories will be centered, and the New York Trade Show Building, across the street, which will house large-scale home equipment—pianos, organs, television, high fidelity and stereo sets—will be used to house an estimated two million dollars in musical exhibits. The N.A.M.M. is using split exhibit space for several reasons. For one, each building will be the focal point of interest for a specific industry. Another asset of the split-exhibit plan is that it eliminates convention traffic problems and helps do away with elevator congestion and confusion.



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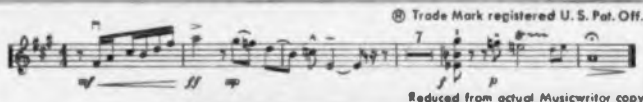


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The term "modern chords" is usually applied to extended chords of 5, 6, or 7 parts. When these chords are built in third intervals they would be analyzed as ninth, eleventh and thirteenth chords. The eleventh chord on G would be G B D F A C played simultaneously. Any of the notes other than the G root could be altered by raising or lowering that note by a half step, which would explain the following much-used eleventh chords. (This is not a complete chart.)
G eleventh chords:



The chords shown here are in the root position in order to explain the 6 notes contained in this eleventh chord. In practical application these notes may be distributed between the two hands in any fashion one chooses. Any one of these notes may appear in the bass and it is also possible to omit one or two notes from such a chord. As long as the root note and the eleventh (top note) remain, it would still be explained as an eleventh chord.

The technical discussion of modern chords will never be as clear as actual written-out examples of modern chord usage, which may be analyzed and imitated by the professional musician who has a practical rather than a theoretical background. This writer hopes that the following illustrations of modern eleventh chord passages will attract attention to the vast possibilities in this field.

In the first example the starting chord could be explained as a Db eleventh (Db F Ab Cb Eb Gb). The Gb is raised to G and the F is used in the bass.



In the following two illustrations the starting chords are C eleventh (C E G Bb D F). The D is lowered to Db, and the F is raised to Gb.



The next two-measure example starts out with Ab eleventh (Ab C Eb Gb Bb Db). The Bb is lowered to A, the Db is raised to D. The second example is once again an altered version of C eleventh. Each example shows different voicing of the identical notes.



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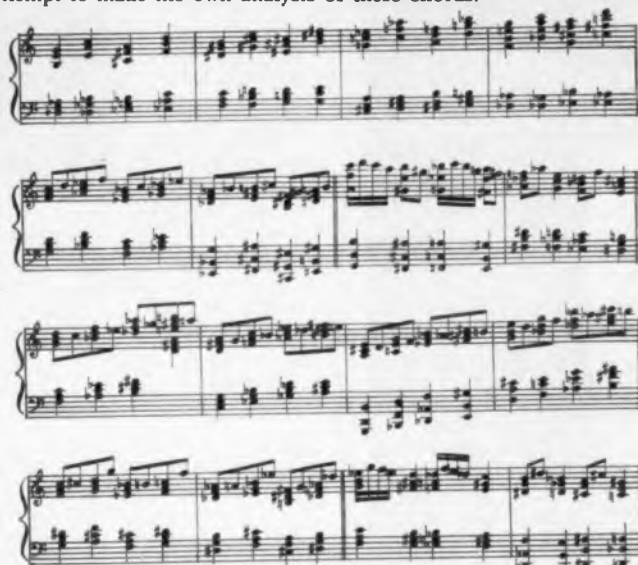
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Rather than explain the following musical illustrations scientifically, it is hoped that the reader will try them on the piano and attempt to make his own analysis of these chords.



The examples shown here are from Walter Stuart's book, "How to Develop a Modern Chord Technique" (innovations in full chord technique), copyright 1956 by New Sound in Modern Music, 1225 Sixth Ave., New York, N. Y. Used by permission of publisher.

For further questions write to Walter Stuart Music Studio, Inc., Box 805, Union, New Jersey.

TECHNIQUE OF PERCUSSION

(Continued from page twenty-nine)

Buzz Roll — No Hands

Your question, J.H.M., South Carolina, is an oldie, and one that I have answered several times during the past twelve years in which it has been my pleasant duty to conduct this column.

However, devotees in our lusty art of slam-bang are springing up overnight and I assume you to be one of the newly arrived crop. So I will give you the same old answer to the same old question that has pestered many of your predecessors.

You will find that a finely adjusted set of coiled wire snares will buzz when certain tones of certain instruments in your combo are being sounded. There is nothing you can do about it except to operate the snare release *when possible* if and when your buzz overrides the band tone. No, gut snares will rarely if ever buzz in the situation you mention, but gut is intended more for concert and military band playing, while the more sensitive wire is far preferable for light modern combo work. Guess you'll have to grin and bear it.

Slow Practice First

To A. N., Detroit: I judge from your letter you are practicing your single stroke roll and allied figures at too fast tempos. Consequently your playing muscles get tied into knots and your beats become distorted.

As a suggestion, go back to slower tempos in your practice for a while. Strange as it may seem to you, ultimate speed with the drumsticks is developed only from a background of practice at the slower tempos.

In a nutshell, you must first practice at slow motion tempos for *precision*; next, at normal tempos for *endurance*; then, and only then, with precision controlled and endurance developed, are you prepared to practice for *speed itself*. This is it in a nutshell, Al, but the orderly progression outlined above is a *must*.

If your November, 1957, *International Musician* has not found its way into the circular file (waste basket), see where I have indicated the same progressive approach to the speed exercises appearing in my column by saying, in essence, to "play the exercises slowly at first, slightly faster later, and so on, up to capacity."

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SAXOPHONE SENSE

by Vance S. Jennings

FACTORS IN CLARINET TONE

PART I

There are basically six factors which influence the tone of the clarinet, not including the individual player's particular oral cavity and make-up. Some of these factors are purely physical, having to do with the instrument, the mouthpiece, and the reed. The other factors deal with the player, his embouchure, his breath control, and the very important matter of his individual concept of the tone quality. In this part, the purely physical aspects will be considered.

The Instrument

Modern day clarinets are not just turned out and the results left to chance. They are realizations of careful experiment, design and manufacture. Each manufacturer has some feature or design which he feels makes his instrument unique. To the player, this means that part of the tone quality which he will produce will be based upon the instrument which he chooses to play. In other words, he should choose the instrument whose tone quality he prefers.

Three basic tone qualities have been described very well by Keith Stein. Mr. Stein says, "Some players prefer a sonorous edgey tone approaching a rough timbre, others a more compact, hard, glassy-like sound and still others a mellow plastic sweetness."* One former teacher of mine always described the tone he preferred as having a "liquid quality." These basic qualities are altered by the individual players with the various other factors involved until many of the greater differences are levelled off.

Mouthpieces

Possibly no subject concerning wind instruments is as controversial as that of mouthpieces. This is because a mouthpiece can make a tremendous difference in the tone quality of the instrument. Many factors are involved, the material from which it is made, the lay, the chamber, others. The bore and length of chamber will affect the intonation to such an extent that even though a person finds a mouthpiece which he likes very much on one instrument, it may not work well on another.

Among the factors involved in the mouthpiece controversy are the lay and the material, although the latter has a smaller effect on the tone. Originally clarinet mouthpieces were made of wood. They produced a beautiful tone but were affected considerably by the moisture involved in playing, since this caused them to warp easily. When the rod-rubber mouthpiece appeared, this problem was more or less eliminated, but not completely, since these mouthpieces will also warp over a period of time. However, the players found that, when they changed to these rod-rubber mouthpieces, there was a difference in the tone quality. The reason for this was that, while

*The Art of Clarinet Playing, by Keith Stein, Chapter 3, p. 11.

wood is a conductor of sound waves, rod-rubber is not.* Even so, the material works very well and from a very practical standpoint remains today, among fine players, the most universally used mouthpiece material.

When the glass crystal mouthpiece came into existence, players found that some of the timbre of the old wooden mouthpiece was once again available due to the fact that glass is a conductor of sound waves. With the glass there is also the advantage of a permanent facing, since glass does not warp under normal conditions. However, there is no question that these mouthpieces are fragile and that this limits their use, especially with our younger students. With reasonable care, however, the mouthpiece can last a good long time. It should also be pointed out that a blow which would break a glass mouthpiece would also damage a rod-rubber or plastic mouthpiece. All mouthpieces should be examined periodically for possible damage.

Plastic mouthpieces have become very popular in the last several years. They are economical, but, due to their softness, they are not recommended for fine playing. The use of this material should be limited to very young students, and I feel that even here the rod-rubber mouthpiece is advisable despite the additional cost.

The "lay" of a mouthpiece is that curved portion which allows the reed to vibrate against the side and tip rails. There are an infinite number of combinations of dimensions which may be applied here. Due to this great variety of curve possibilities, the subject becomes highly individual. However, there is a limit to which one may go with these dimensional variations. I do not use an "open" mouthpiece nor do I encourage its use among my students. I recommend that the mouthpiece tip opening shall not exceed 1.00 millimeter nor have a curve longer than 17.5 millimeters.

I once heard a clinician say that he adapted mouthpiece lays to suit his student's present situation. I feel, on the contrary, that in order to improve the student's tone, he should adapt himself to the mouthpiece. In most cases, he can so adapt himself to a certain limited set of mouthpiece dimensions, and, seeing to it that the reed strength is correct, achieve the tone quality desired.

On the clarinet, I recommend a close, short, French style mouthpiece, but one not exceeding the dimensions offered above. In some cases, the medium facing may be used. With the closer facings, the player cannot use excessive embouchure pressure. The freedom thus achieved is important. Without this pressure, a warm, mellow tone plus greater endurance becomes possible.

More of this matter in a later column.

Reeds

Reeds form the third physical factor involved in the physical elements of clarinet tone. It is difficult to divorce the subject of reeds from that of mouthpieces, because they are so closely related. The strength of reeds is dependent to a great extent upon the lay of the mouthpiece. It is common to associate soft reeds with open mouthpieces and stiff reeds with close lay mouthpieces. I feel that it is important to realize that by using a more relaxed embouchure, the medium strength reed is very satisfactory.

The clarinetist is at the mercy of his reed to a considerable extent. Therefore the choice of reeds is very important.

The reed should be resistant enough to produce good tone, but not so stiff that it becomes too difficult to control. A reed which performs satisfactorily now may not do so at a later date, even though it is not played in the meantime, since the embouchure strength is not always constant. I feel that a clarinet player should try not to develop "reed-itis." Trying dozens of reeds at one time is fatiguing upon the embouchure. By spreading out the search for good reeds over a period of time, this problem can be partially solved. Often reeds can be adjusted by scraping, clipping, using rush, and other methods. That, however, is a subject by itself.

The next article will deal with the remaining factors in tone production.

* "On Clarinet Mouthpieces." *The Clarinet*, a *Symphony Supplement*, Chapter 6, p. 12-13.



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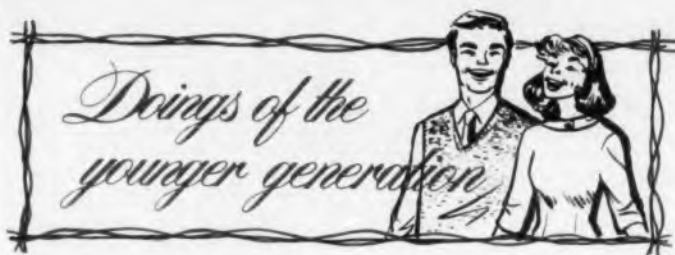


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● Teen-agers, 3,500 of them, from seven London, Ontario, city high schools, were guests of honor at a gala "Parade of Bands" held at the London Arena on December 27. The program was tendered as a gesture of appreciation for the support given by teen-agers to the dance last October which raised \$500 for London's United Appeal campaign. Music from seven bands in the four-hour program

London, Ontario, students get free entertainment for aid in London's United Appeal campaign last October.

was made possible through a grant from the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 279, London. The use of the arena was donated by the management. The bands which participated in the program were Alf Tibbs' Orchestra, Glen Bricklin, Jack Brewer, George Tingey, Bob Liley, Benny Goodfellow and the Casa Royal Orchestra. Each band played for half an hour and an added treat was the distribution of door and spot dance prizes.

The dance was a great success. For some youngsters it was the first time they had ever danced to live music.

THE JESTERS

● Local 2, St. Louis, Missouri, is proud of its fine, young vocal-instrumental group, "The Jesters." Leading the group is Terry Thompson on electric guitar, aided by Howard Jones on drums and vocals, Jerry Martin on saxophone, and Buddy Title on piano and vocals. They are currently appearing at the Casa Loma in St. Louis on Sunday afternoons from 3:00 to 6:00 P. M. and at the Sunset Club every Wednesday night, where they have just signed a new yearly contract. They also play for various church and school activities, university dates and private parties in St. Louis.

Both Terry and Buddy are seniors at Afton High School, Howard is a senior at Lindbergh High and Jerry a graduate from that school. The boys, all very versatile and hard working musicians, were originally with the "Teen Tones" in St. Louis before forming their own band.

There are about thirty Jester Teen Clubs in the city of St. Louis and surrounding area with members numbering from forty to one hundred in each club.

—A. F. W.

The Jesters: Terry Thompson, electric guitar and leader; Howard Jones, drums and vocals; Jerry Martin, sax; Buddy Title, piano and vocals.



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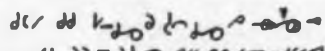
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OVER FEDERATION FIELD

(Continued from page twenty-three)

proximately eight hundred persons gathered at the Coliseum Ballroom. Members and guests represented almost every city in the jurisdiction of the local, which embraces three counties, Macoupin, Madison and Montgomery.

Guest of honor was charter member Fred Doehring, eighty-six, of Mt. Olive, the only remaining representative of the original organizers of the local.

Festivities got under way at two o'clock in the afternoon. Refreshments were provided and music was furnished by Howard Meyer and his orchestra; Chaw Mank's orchestra, and the Polka Kings.

J. Frank Stansell, a member of Local 103, writes of his long and fruitful career and that of his friend, the late Joseph Masdea. The two of them together helped organize the Columbus Band and fought for it in the City Council. Joseph Masdea was its leader through the years until his passing June 10, 1957, ten days later he directed his last concert, May 30. Mr. Stansell played his first band job at the age of fifteen and his last at the age of eighty-one. He wrote a march, a "Salute to Masdea," which was included on the program of the last concert Stansell played with the Columbus Band.

Mr. Stansell ends his letter, "I am still a member of 103 and interested in all that's going on here in Columbus and also all over the country." More power to you, Brother Stansell!

The funds derived from the Musicians Ball, held by Local 771, Tuscon, Arizona, January 9—that is, \$2,000.00—went toward a Scholarship Fund of the International String Congress of the A. F. of M. This is designed to cover the cost of sending string students to an eight-week course of instruction by noted string teachers, to be held at Greenleaf Lake, Okla., June 15 to August 8.

For the Ball, two bandstands were set up with twenty orchestras alternating consecutively between the two stands. Each orchestra was allocated a certain time limit. Since Latin orchestras, modern groups, western units, rock 'n' roll and New Orleans Dixie specials were among the groups participating, the result was a fine array of continuous music for seven hours.

A contest will be held in the spring by Local 161, Washington, D. C., as a result of its underwriting a scholarship for a young string player in that area to attend the first eight-week summer course of the International String Congress at Greenleaf Lake, Oklahoma. The winner will be selected by a committee of judges which will be headed by Dr. Howard Mitchell and will include National Symphony first-chair players, among them Werner Lywen, John Martin, Richard Parnas and Edward Courtney.

On his completing fifty years of service to Local 203, Hammond, Indiana, Rees Lloyd, Sr., its Sec. (Continued on the next page)



Some sixty people were present at a surprise birthday party given by Local 71, Memphis, Tennessee, for President Emeritus Walter A. Ward on his eighty-sixth birthday, January 20. Seated: Walter A. Ward. First row, left to right: Herbert Sumnerfeld, former Secretary; Fred Meck, former President; O. V. Bob Foster, Secretary; Orville Bond, former President. Back row: Art Sutton, Vice-President; Edger M. Almy, former Secretary; Vincent E. Skillman, President.

MARCH, 1959

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(Continued from preceding page)

retary, was presented with an engraved Bronze Plaque inscribed with his accomplishments. He also received a gold engraved wrist watch.

Rees joined the local at the age of thirteen, and, when, on October 27, 1913, he assumed the office of Secretary, he was sworn in by the then Federation President, Joseph N. Weber, who happened to be visiting the area on official business. Rees's father, John L. Lloyd, was President of the local at that time.

On assuming his duties as President-Secretary of Local 72, Fort Worth, Texas, Ken Foeller stated, "I believe that one very important duty of this office is to do a good public relations job for the local and for the Federation. I want the public to become more aware that, as a whole, the professional musician is a respectable professional businessman and a first-class citizen of his community."

Local 759, Pontiac, Illinois, held its annual banquet at the Club Palamar on February 3. William Jobst was in charge of the banquet arrangements. The Music Performance Trust Funds of the Recording Industries allotted \$2,178.22 to Local 759, January 1,



Joseph (Shep) Sherpetosky, President of Local 203, Hammond, Indiana, making presentation to Rees Lloyd, Sr., Secretary of Local 203.

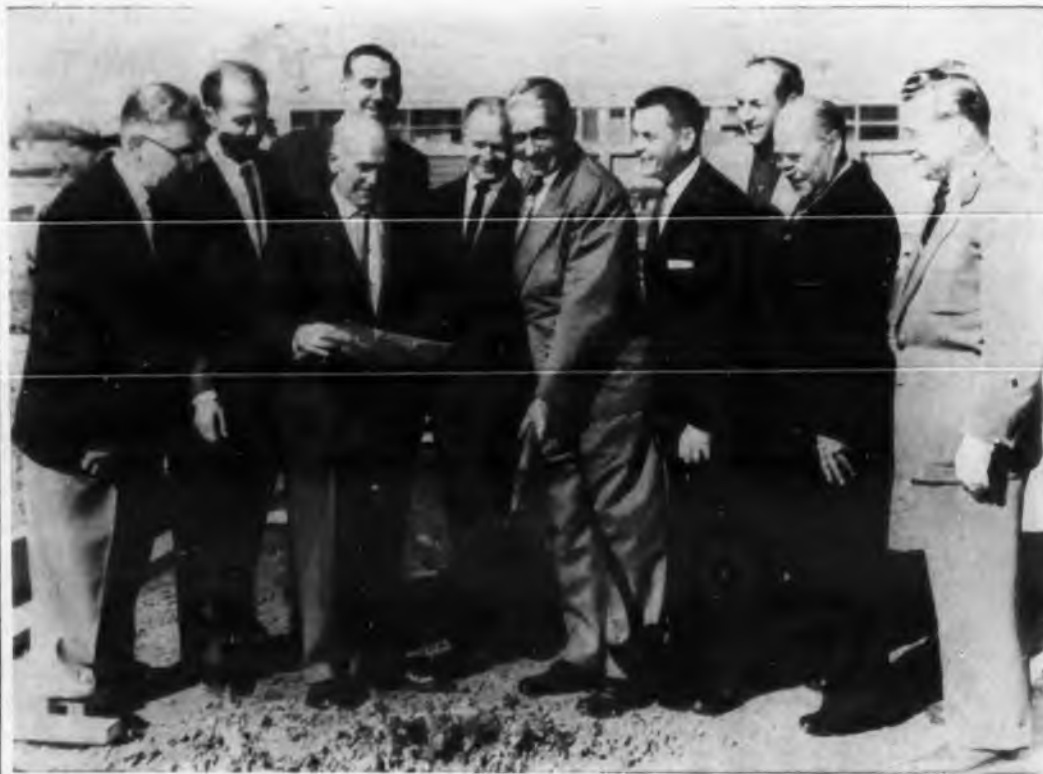
1958, for free performances before June 30, 1959. Sixteen concerts have already been given and \$1,962.00 already used from the fund.

We have been able to get in a last minute notice about the new building of Local 389, Orlando, Florida. Perhaps we shall be able to say more about it later.

Correspondent Woodrow Brokaw writes us: "The regular February meeting of Local 389 marked a milestone in the history of that local, as it took possession

of its new office and clubroom. Located at 2726 East Robinson, the building boasts offices for the President and Secretary, a board room and club facilities for the members. President John Quello, Secretary Bill Vater, and Building Committee members Tom Rollins and Jerry Lyons, whose combined efforts were largely responsible for this long-awaited event, each gave brief talks during the ceremonies, and refreshments were served to the members at the close of the meeting."

—Ad Libitum.



Ground breaking ceremonies of Local 153, San Jose, California. Left to right: S. A. Caselli, Sergeant-at-Arms; Len Weagley, Board Member; Ted Pattee (with paper), Secretary-Treasurer; Orrin Blatner (behind), Vice-President; Louis B. Walker, Board Member; A. E. "Tony" Bauer, President; Myron Kogebain, Board Member; Neil Schebotta, Board Member; Bert Veale, Board Member; Dan Moyer, Board Member.

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MARCH, 1959

Educational Notes



★★ Jennie Tourel, opera and concert mezzo-soprano, conducted a master class at the University of Texas in Austin during the last week of February and the first week of March. She gave advice to advanced vocal students and members of the University faculty and was guest consultant at sessions of the University's Opera Workshop.

★★ The kind of music Hoosier pioneers enjoyed a century and a half ago will be played at the Indiana University presentation February 21 and 22 of "Lincoln in Indiana," official sesquicentennial play. The music has been arranged by Prof. Newell Long of the Indiana University School of Music. He will conduct the school's Concert Band in his own "Lincoln Overture."

★★ The fifty-nine-voice Oberlin College Choir will tour six eastern states and present eleven concerts during the College's Spring vacation March 21 through March 31.

★★ The Academy of Vocal Arts, Philadelphia, has commissioned Norman Dello Joio to write a one-act opera in honor of the school's twenty-fifth anniversary. The opera will be one hour in length and will be adaptable for television, as well as for radio and the opera house. The commission carries a grant of \$12,000.

Mr. Dello Joio has also been named to "Chair of Composition" at the Academy of Vocal Arts.

★★ More than two hundred woodwind enthusiasts from Ohio, West Virginia and Pennsylvania, including band directors, teachers and students, assembled at Duquesne University in Pittsburgh for the school's first annual Woodwind Clinic on January 16. Three woodwind authorities—Vita Pascucci, President of G. Leblanc Corporation, Bernard Z. Goldberg, first flutist with the Pittsburgh Symphony, and Don McCathren, Duquesne's Director of Bands—were featured in the four-hour program.

★★ Columbia University and Princeton University have announced the receipt of a grant of \$175,000 from the Rockefeller Foundation for the purpose of establishing the first American center devoted to composition and research in electronic music.

★★ David Mannes, co-founder of the Mannes College of Music, New York, celebrated his 93rd birthday February 16. The former Concertmaster of the New York Symphony under Walter Damrosch, Mr. Mannes began his career in the late nineteenth century as a struggling young violinist in New York's Lower East Side. He pioneered in the field of musical training for poor and underprivileged children, and for a number of years was Director of the Music School Settlement at East Third Street. For nearly thirty years he conducted concerts at the Metropolitan Museum of Art (New York) which gave over a million and a half people the opportunity to hear and appreciate great music free of charge.

During the early 1900's David Mannes and his wife, Clara Damrosch Mannes (sister of Walter Damrosch), were well-known throughout the country for their performances of violin and piano sonatas. In 1916 they founded the David Mannes Music School which in 1953 became the Mannes College of Music.

(Continued on page forty-one)

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SYMPHONY and OPERA

(Continued from page twelve)

ist was the American pianist Lee Luvisi . . . Leopold Stokowski plans another Houston premiere, Menotti's Piano Concerto, at the March 23 and 24 concerts of the Houston Symphony . . . Aldo Mancinelli will play the Beethoven Piano Concerto No. 4 with the National Orchestral Association, New York, March 17 . . . The first New York performance of a cello concerto by Antal Dorati, conductor of the Minneapolis Symphony, was a feature of the "Music in the Making" program in the Great Hall of the Cooper Union, in that city, February 27. The cello soloist was Gerald Warburg, for whom Mr. Dorati wrote the piece. Howard Shanet conducted the fifty-piece symphony orchestra . . . A premiere, not of a piece of music but of a music hall, took place on January 11 when the Austin Symphony conducted by Ezra Rachlin held its first concert in the new Municipal Auditorium, as part of a week of festivities. The concert was sponsored by the Music Performance Trust Funds of the Recording Industries with the cooperation of Local 433, Austin, and by the radio station KHFI-FM.

BENEFICIAL The "family season ticket" plan in Missoula, Montana, enables an entire family to attend all the concerts of the Civic Orchestra's season for five dollars . . . The Philharmonic-Symphony Society and Carnegie Hall, Inc., signed an agreement recently by which the New York Philharmonic will have the use of Carnegie Hall for its concerts and rehearsals until May, 1960 . . . The February 22 concert of the Atlanta (Georgia) Symphony, conducted by Henry Sopkin, was sponsored jointly by ASCAP and Emory University. It was broadcast stereophonically over WSB.

AWARD A new piano contest has been established for those who have been living for two years in Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Nebraska or Wisconsin. Its prize is \$1,000 in cash, a recital in Chicago's Orchestra Hall and appearances with the Chicago Symphony, the Grant Park Symphony and the St. Louis Symphony. It is called the Rudolph Ganz Midwest Biennial Award. April 1 is the deadline for applicants. For further information address Chicago Symphony, Orchestra Hall, Chicago.

CONDUCTORS Max Rudolf has signed a four-year contract as music director of the Cincinnati Symphony . . . Jerome Rosen has been appointed apprentice conductor of the Cleveland Orchestra for its 1959-60 season . . . Replacing the indisposed Dimitri Mitropoulos, who was to have conducted the New York Philharmonic from February 26 to March 22, are Pierre Monteux, Jean Morel and Paul Paray. All are adhering to the original intention of having these programs emphasize the French symphonic repertoire. Jean Morel will make his Philharmonic conducting debut on March 12, 13, 14 and 15 with performances of Debussy's *Pelléas et Mélisande*. Paul Paray, who

will conduct March 19, 20, 21 and 22, will include works by Berlioz, Saint-Saëns, Faure, Chabrier and Ravel . . . Leonard Bernstein has been recipient of two awards recently, the Institute of International Education's Distinguished Service Award and the Sylvania Television Award.

SOLOISTS Oboist John De Lancie will be soloist (in Marcello and Kennan works) with the Philadelphia Orchestra at its concerts of March 13 and 14. . . . At the April 7 concert of the Waukesha Symphony (Milton Weber, conductor) Hermann Clebanoff, the orchestra's concertmaster and assistant conductor, will be soloist in the Tchaikovsky Violin Concerto . . . As Ned Trimble in the *Kansas City Star* put it, in reporting on a Jack Benny program, "They laughed when he strode on the stage to play his violin, and they kept on laughing." That was just about the sum of it when Benny played in a benefit concert for the San Francisco Symphony on March 2. He has two more concerts to give this season: March 28 with the National Symphony in Washington, D. C., and April 6, with the New York Philharmonic . . . Gary Graffman will be piano soloist with the Dayton (Ohio) Philharmonic at the April 1 concert. Paul Katz is the orchestra's conductor . . . Violinist Frances Magness will be soloist with the Albuquerque Civic Symphony, April 2 . . . Jacques Abram will be piano soloist with the Oklahoma City Symphony at its March 31 concert . . . Mary Syme will be guest pianist with the Hamilton (Ontario) Symphony at its concluding concert April 13 . . . Byron Janis will be soloist with the Duluth Symphony on March 13, playing the Rachmaninoff Concerto No. 3 . . . Henryk Szeryng, now making a tour of the United States, was soloist with the Chicago Symphony February 26 and 27. He played Lalo's Spanish Symphony with Walter Hendl conducting. . . . The Bach Aria Group were the artists appearing with the San Antonio Symphony for the final fifteenth subscription concerts of its season, February 21. The group is directed by William H. Scheide. On this occasion the San Antonio Symphony and the Bach Aria Group were conducted by Frank Brieff, musical director of the New Haven Symphony. . . . Carl Sandburg appeared with the San Francisco Symphony as narrator in *A Lincoln Portrait* on February 14. Andre Kostelanetz conducted . . . Claude Frank was piano soloist with the Rockford (Illinois) Symphony conducted by Arthur Zack at its February 15 concert.

TOURS Forty-six American musicians—Thomas Scherman and his Little Orchestra Society—were loaded into a chartered plane at Idlewild International Airport February 22 and soon afterward were heading toward the first goal in their Far East tour, Poona, India. They will later give concerts in twenty cities in India, Ceylon, Thailand, Vietnam, Hong Kong, Taiwan, Korea and Japan. Traveling with Mr. Scherman and his orchestra are a staff of six,



Ray Green, executive secretary of the American Music Center's Commissioning Series which has recently received a grant from the Ford Foundation, and Howard Mitchell, music director of the National Symphony Orchestra, congratulate each other on the successful world premiere of John La Montaine's Piano Concerto which was played by the National Symphony November 25, 1958.

including assistant conductor David Shapiro; librarian Aaron Avshalomoff; manager Peter Schell; his assistant, Peter Inkey; Alice Guskoff, secretary; and Dr. Sol Gold, the orchestra's physician. Ten works by leading contemporary American composers will be introduced to Asian audiences . . . When the Minneapolis Symphony rounds out its February-March tour March 20, it will have traveled 6,400 miles in four weeks and will have played in West Palm Beach, Miami and Miami Beach, Florida; Charleston, South Carolina; Savannah, Georgia; Montgomery and Birmingham, Alabama; Knoxville, Tennessee; and Madison, Wisconsin.

WINNERS The American Symphony Orchestra League has selected four symphony orchestra conductors as recipients of the League's new Conductor Recognition Awards: Frank Brieff (New Haven Symphony), Julius Hegyi (Chattanooga Symphony), Paul Vermet (Hudson Valley Symphony, the Brooklyn Community Orchestra and the Henry Street Settlement Orchestra), and Haig Yaghjian (Fresno Philharmonic). Selection of the four conductors was based on the outstanding work they have done with their own orchestras and on the excellence of their work in the League's extensive series of conductor study projects . . . Winners of the 1959 Walter W. Naumburg Award are Cecil Effinger for his Little Symphony, and George Barati, Music Director of the Honolulu Symphony, for his Chamber Concerto.

SPECIAL On January 6 the Kansas City (Missouri) Philharmonic featured a special program in honor of the tenth anniversary of the founding of the State of Israel. Hans Schwieger directed the orchestra in a performance of *Ein Gev*, a work of the Israeli composer Oedoen Partos. . . . Jean Madeira, contralto, sang the "Star-Spangled Banner" with the Rhode Island Philharmonic, Francis Madeira conducting, at the inauguration of the new Governor of Rhode Island, Christopher Del Sesto. This was the first time the orchestra had performed at an inauguration in Rhode Island.

INTERNATIONAL MUSICIAN

Educational Notes

(Continued from page thirty-nine)

★★ The TV series of the Hartford Symphony under Fritz Mahler which began January 11 will end March 22. Sponsored by the Aetna Life Insurance Company it is received over WTIC-TV Channel 3 (CBS). The programs include well-known classical compositions, excerpts from Broadway musicals and other works. Soloists from the New York City Center Opera Company—Jean Sanders, Sarah Fleming, Rudolf Petrak—are appearing. A special feature is a contest among Connecticut High School students for a \$1,000 scholarship awarded by Aetna.

★★ Thirty-six elementary schools of Nashville, Tennessee, have been visited by the String Quartet, the Woodwind Quartet and the Brass Quartet of the Nashville Symphony this winter. The half-hour programs have become an established part of the Symphony's contribution to the community. Funds for the project are derived equally from the Nashville Symphony and a grant from the MPTF of the Recording Industries.

★★ The University of Illinois 1959 Festival of Contemporary Arts, March 1 through April 6, is featuring among other units the Walden Quartet, playing string quartets of Alban Berg, Leslie Bassett and Alberto Ginastera. On March 6 the Pittsburgh Symphony conducted by William Steinbert, presented a program. A concert March 31 will include works by University of Illinois faculty composers Gordon Binkerd, Stanley Fletcher, Kenneth Gaburo, Lejaren Hiller, Robert Kelly and Burrill Phillips. On March 23 the University Student Symphony, conducted by Bernard Goodman, will play a new orchestral work by faculty composer Thomas Fredrickson.

TRADE TALKS

A number of educational aids by Daniel Bonade have recently been added to the educational series of LeBLANC, Kenosha, Wisconsin. The materials include five books for the clarinetist, two educational recordings and a circular which presents a short biographical sketch of Mr. Bonade and a listing of his works for the clarinet.

MAGNA ELECTRONICS, INC., has moved into its new location at 2133 Dominguez Street, Torrance, Calif. The new building has provided MAGNA with the additional space necessary to manufacture several new products as well as military orders.



Many of the country's top guitarists were on hand during a recent convention held in Nashville, Tennessee, at which Fender Sales, Inc., Santa Ana, California, exhibited the latest Fender Electric Steel Guitars and Spanish Guitars. Among those visiting the Fender exhibit were, left to right: Jethro, of Homer and Jethro fame; Spedy West, steel guitarist; Leon McAuliffe, steel guitarist; and Roy Lanham, electric Spanish guitar.

MARCH, 1959

SCHERL AND ROTH, INC., Cleveland, Ohio, has developed a unique promotional kit for use by music educators and dealers in encouraging student violinists toward sounder practice habits.

An all-directional holder for snare or tom-tom drums and cymbals, the Swiv-o-matic, created by ROGERS DRUMS, Cleveland, Ohio, eliminates stands and offers more room and freedom of movement. A ball-and-socket idea, the Swiv-o-matic has a specially designed collet which locks firmly and stays put. Special hex shafts prevent turning and provide strength.

BUESCHER BAND INSTRUMENT COMPANY, Elkhart, Indiana, has undergone an intensive reorganization to provide its dealers and musicians with even better instruments. Incorporation of the phrase, "Say Buesher," has been added as part of the new look in advertising and promotional materials and also to clarify the pronunciation of the company's name.

CONN CORPORATION, Elkhart, Indiana, has announced the appointment of two men to its national sales organization. New district manager for Texas is Andrew G. Grant, while Curtis Guckert, of Arlington, Texas, will be a special sales representative.

Michael Edwards, Chief Editor and Arranger for MILLS MUSIC, INC., of New York City for more than sixteen years, retired on February 27.

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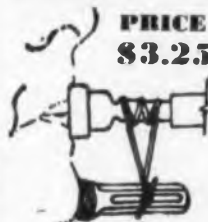
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Where they are playing

(Continued from page 52)

at Freebody Park, would make a substantial contribution to this project on a long-term basis.

NEW YORK CITY

Eddie Hazell, modern vocalist, guitarist and pianist, recently completed a two-week engagement at The Toast.

MIDWEST

The Ralph Marterie Orchestra is doing a midwest tour this month.

Approximately eight hundred persons were present at the sixtieth anniversary party of Local 88, Benld, Ill., held December 28 at the Coliseum Ballroom in Benld. Music was furnished by the Howard Meyer Orchestra and the Chaw Mank Orchestra . . . Recognition

The Dixie Stompers are in their second year of playing at Jakovac's in St. Louis, Mo. . . The Ken Wick Trio (Peter Pepper, bass and trumpet; Lyle Wright, piano; and Ralph Reno, drums) has been at the Rio Club in St. Louis for nine months and continues there indefinitely . . . The Larry Ward Quartet (Larry Ward, trombone, bass and trumpet; Kay Canfield, cocktail drums and vocals; Frank Green, piano; and Harold Nelson, tenor sax) is currently at the Kansas City Club in Kansas City, Mo. . . Max Roach is scheduled for the Orchid Room there on March 31.

The Don Warren Orchestra appears at various clubs in Huron, S. D., for dances and private af-



Smitty's Band, all members of Local 178, Galesburg, Illinois, plays club dates throughout the Midwest. Left to right: Bud Kay, sax and clarinet; Ernie Smith, drums, vibes and vocals; Frank Torley, sax and vocals; Frank Tucher, piano; and Dorance Lundstrum, banjo and vocals.

of jazz as a contemporary art form is the major innovation of the University of Illinois (Urbana) 1959 Festival of Contemporary Arts music program. Festival dates are March 1 through April 6.

Pianist Jerry Woody has been held over at Bolen's Lounge in Indianapolis, Ind.

Harry White has been keyboarding at the Sinton Hotel's Lamp Post in Cincinnati, Ohio, for the past sixteen months.

Pee Wee Hunt is set for a single week at the Rooster Tail, Detroit, Mich., beginning March 9 . . . Earl Bostic is due at the Brass Rail, Milwaukee, Wis., on March 30 for one week and will shift to the Clover Club in Peoria, Ill., on April 6.

The Teddy Wilson Trio starts a two weeker at Freddie's Cafe in Minneapolis, Minn., on March 9 . . . Marian McPartland is signed for a like engagement there beginning March 23.

fairs. The personnel includes Earl Ramsell, Dick Cook, Stewart Christensen, A. L. Ford, Jr., Fred Nelson, Lyle Kline and Warren Case.

CHICAGO

Billy Taylor is currently at the Sutherland Hotel . . . The Art Van Damme Quintet bows at the Blue Note on March 4 . . . Stan Kenton interrupts his two-month midwest tour for a fortnight at the Blue Note beginning March 25 . . . Lionel Hampton and his Band arrive at the Regal Theater for one week on March 27 . . . Cozy Cole is booked for a three-week Pre-view appearance. April 8.

SOUTH

The Stanley Ross Trio (Bud Sievert, accordion; Ed Shapley, bass; and Stanley Ross, guitar and vocals) has been at the Carioca Lounge of the Americana Hotel, Miami Beach, Fla., for almost two years.



Howard Meyer Orchestra: Don Russell, piano; Carl Kruse, Maurice Riva, Mike Minkanic, Anton Carpani, Jarid Ott, saxes; William Winkleblack, bass; Edward Lowry, drums; Howard Meyer, leader; Ronald Redegherio, David Keune, Mike Skortich, trombones; Henry Haferkamp, Robert Dumes, Michael Sciarra, trumpets.

The Cordolins — three violins and an accordion—opened at the Hotel Roosevelt's Blue Room in New Orleans, La., for the third time on February 19. The foursome includes Beni Geri, Nancy Sad, Tessie Smith and Dotty Star.

WEST

An hour-long show hosted by "Black Jack" Wayne over KTVU-TV features Wayne's western swing band, the Roving Gamblers. In addition to his television activities Wayne emcees his three-hour radio show five nights weekly. On Saturday nights Wayne and the Roving Gamblers appear at the Dream Bowl, a dance spot in northern California. His brother, Chuck, is owner and operator of the Garden of Allah, another northern California dance hall. On Saturday nights the Garden features a western swing band and on Friday nights a rock and roll group, known as the Heartbeats, takes over.

Strolling accordionist Frank Judnick is at Orest's Italian Restaurant in San Francisco, Calif. . . San Francisco's Black Hawk is celebrating its tenth anniversary

as a jazz club. Upcoming attractions at this spot are: Ahmed Jamal Trio for two weeks, March 24; Miles Davis Sextet for three weeks, April 7; Gerry Mulligan Quartet for two and a half weeks, April 28; Dizzy Gillespie Quintet for two and a half weeks, May 15; Cal Tjader for two months, June 16. The Modern Jazz Quartet is currently at this club.

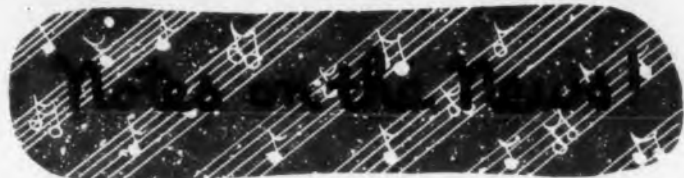
The Lou Bredice Trio (Arturo Henriquez, drums and bongos; Oscar Garcia, bass and vocals; and Lou Bredice, piano and leader) has been at the King's Club of the Hotel Adolphus in Dallas, Texas, for almost four years . . . Johnny Long and his Orchestra are playing at Dallas' Statler Hilton Hotel, where they opened on Christmas Day after a five months' tour on the west coast and a two-week engagement in Bermuda. Bill Gaudet is trumpet man with the orchestra.

ALL OVER

Bill Haley and his Comets have just completed a nine-week tour of Europe . . . Louis Armstrong and his All Stars are doing an extensive tour of Europe and the Near East through May 11.



Chaw Mank Orchestra: Ronald Mueller, drums; John S. Cox, bass; Peter Beloffi, sax; Ethan Carter, trumpet; Alfred Maenel, guitar; Floyd Schlechte, vocals; and Chaw Mank, piano and leader.



★ Dr. Howard Hanson, President of the National Music Council, announces that the Council will begin a program whereby twenty-five composers will be placed in secondary public school systems throughout the United States during the next three years. This program has been made possible through an appropriation of \$200,000 by the Ford Foundation. A national committee under the chairmanship of Norman Delo Joio has been formed to aid in the selection of composers and the choice of the school systems.

★ The Serge Koussevitzky Music Foundation in the Library of Congress commissioned twelve composers in 1958 to write new works of music. Six composers are American (Easley Blackwood, Ross Lee Finney, Gian Carlo Menotti, William J. Russo, Edgar Varese, Yehudi Wyner), one Canadian (Harry Somers), three European (Pierre Boulez, Frank Martin, Sir William Walton), and two Latin American (Alberto Ginastera, Hector A. Tosar).

The original manuscripts of these compositions will be added to the Koussevitzky Foundation collection in the Library of Congress, which now includes the autograph scores of the nearly one hundred works which have been so commissioned.

★ During March and April pianist Robert Mueller will tour Austria, England, France, Germany and Italy. Mueller was the winner of the San Francisco Music Critics Award.

★ Marie Louise St. Gaudens-Fiatarone will open the Musical Artists of America Series in Berkeley, California, with a piano recital at the Berkeley Little Theatre, March 23. She is a member of Local 6, San Francisco.

★ The Sixth Annual Junior Bach Festival will take place in Berkeley, California, the week of April 13-19. Its Music Director is William Duncan Allen; a member of Local 802, New York.

★ The debut of the Chappaqua (New York) Chamber Orchestra occurred on February 7 at the Horace Greeley High School Audi-

torium in that city. Boris Koutzen is the conductor of the twenty-three-member group, and its "angel" is the Chappaqua Orchestral Association. The first season's budget is fixed at \$2,500.00. In three months over 180 families have contributed 90 per cent of the fund-raising goal. A contribution of \$50.00 or more enables one to become a "sponsor," while a contribution of \$10.00 or more makes one a "patron."

★ Seventy-five harpists were present at the three-day Midwestern Harp Festival held on the campus of Ball State Teachers College, Muncie, Indiana, February 3, 4 and 5. The festival included rehearsals under Carlos Salzedo's direction, and a harp maintenance and regulation discussion led by Charles Kleinstaubler (Illinois University).

On February 3, Carlos Salzedo was guest soloist with the Muncie Symphony conducted by Robert Hargreaves. On February 5, Lilian Phillips, Associate Professor of Harp at Ball State, was soloist in the Introduction and Allegro by Ravel.

★ For the past three years the members of Local 722, Newport News, Virginia, have sponsored a

music program called "The Junior Jazz Forum." Before its formation, young musicians between graduation from high school and becoming band members seemed to lose interest. By keeping this interest alive The Junior Jazz Forum creates a source for band replacements.

The Junior Jazz Forum is a competitive program in which participants use swing, pop and jazz music as the theme. Trophies and certificates of merit are given as awards to the winners. The local hopes to create enough interest in the program to one day be able to award a music scholarship to a winner.

★ Jan Peerce will give a concert in Anchorage, Alaska, on March 28 in the newly dedicated auditorium in that city.

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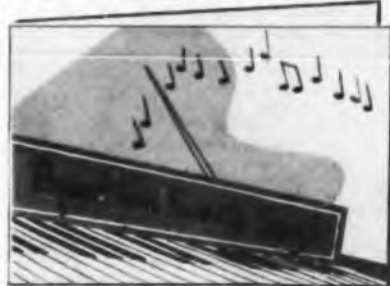
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Local 145, Vancouver, B. C., Canada—President, Richard A. Douglas, Suite 315, 402 West Pender St., Vancouver 3, B. C., Canada.

Connecticut State Conference Cancelled in Favor of New England Conference

Due to the fact that the New England Conference is to be held in Boston, Massachusetts, on April 18 and 19, your officers have decided to cancel the spring meeting of the Connecticut State Conference. It is felt that if both meetings were held so close together the attendance at each would be less. You are urged to attend the New England meeting. The next Connecticut State Conference will be held on September 27, 1959.

WANTED TO LOCATE

Anyone knowing the whereabouts of Roy Aldridge, guitarist and vocalist, believed to be a member of the Federation, please contact Secretary Stanley Ballard, 220 Mt. Pleasant Avenue, Newark 4, New Jersey.

PLACED ON NATIONAL DEFAULTERS LIST

The following are in default of payment to members of the American Federation of Musicians either severally or jointly:

New Noble Theatre, and Robert Giles, Anniston, Ala., \$200.00.

Dudley-Cinerama, and Carl Dudley, Beverly Hills, Calif., \$3,339.25.

Tommie's Inn, and Tommy Hong, Brawley, Calif., \$209.00.

Club Ebony, and Wally Berg, Los Angeles, Calif., \$1,465.00.

Haymes, Dick, Los Angeles, Calif., \$241.49.

Anderson, J. W., Santa Monica, Calif., \$127.60.

Tiggett, Billy, Hartford, Conn., \$440.50.

Miami Music Theatre, Inc., Bennett T. Waites and Harry Lashinsky, Miami, Fla., \$250.00.

Jones, Milton, Macon, Ga., \$323.00. Sahara Steak House, and Barbara Cid, Chicago, Ill., \$230.00. Skyline Club, The, and Herman Lewis, Wichita, Kan., \$97.00. Dorsey, Bertram I., Baltimore, Md., \$101.00.

Tia Juana Club, and Herb Fisher, Baltimore, Md., \$1,600.00.

Evans, Clarence, Upper Marlboro, Md., \$400.00.

Fiore, Bill, Springfield, Mass., \$50.00.

Club 208, The, Bound Brook, N. J., \$1,950.00.

New Park Central Club, Newark, N. J., \$400.00.

Woodlawn Villa, and Paul Gruber, owner, Kauneonga Lake (White Lake), N. Y., \$67.00.

Lombardy, Al, New York, N. Y., \$700.00.

Schenectady Hotel, Schenectady, N. Y., \$578.00.

Seneca Lake Jamboree Park Company, Inc., and William T. Exton and Henry D. Stern, Cambridge, Ohio, \$300.00.

Copa Club, and Jim Rannes, Dayton, Ohio, \$100.00.

Esquire Red Room, Inc., and Steve Thomas and John Kokenakis, Dayton, Ohio, \$925.00.

Last Frontier Resort, and Arthur Martin, Gates, Ore., \$154.00.

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Chester Sports Center, and Bernard and Henry Goldstein, Chester, Pa., \$300.00.

Club Bel-Air, Chester, Pa., \$650.00.

Neal, Bob, Memphis, Tenn., \$1,600.00.

Emerson, Lee, and Emerson Talent Agency, Nashville, Tenn., \$224.00.

Kelley, E. "Rusty," El Paso, Texas, \$409.90.

Penthouse Club of Houston, Sterling Caters, Inc., and M. Zindler, President, Houston, Texas, \$1,650.00.

Heitz, Charles, Spokane, Wash., \$210.00.

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Palmer, Larry, Edmonton, Alberta, Canada, \$180.00.

Carson, Sunset (Michael), Miscellaneous, \$135.00.

WANTED TO LOCATE

Snell, Edward A., former member of Local 47, Los Angeles, Calif.

A member of Local 145, Vancouver, B. C., Canada, going under the names of either Joseph Mulvey or Johnny McLeon. He plays guitar and banjo and it is possible he might be doing some work in the United States.

Anyone knowing the whereabouts of the above will please get in touch with Stanley Ballard, Secretary, A. F. of M., 220 Mt. Pleasant Avenue, Newark 4, New Jersey.

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Sioux Falls, S. D., Local 114—Denis Kelly.

St. Louis, Mo., Local 2 — Vincent Grimaldi (Rosario Fazio), Walter H. Hoffmeister, John O. Masek, Lawrence Skinnell, Charles Triska.

St. Paul, Minn., Local 30—William E. Hesselgrave, John L. Bartos, Jr., James S. MacKay, George J. Rosenberger.

Toronto, Ont., Canada, Local 149—James Napier, Sr., Thomas Gribble, Ray Norris, Charles Rose.

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George Antheil

GEORGE ANTHEIL

In the death of composer George Antheil in New York City, February 12, at the age of fifty-eight, the world has lost a musical creator of enterprise and moment. He was a composer who believed that the artist must be ever the experimenter, the innovator, the discoverer. He acted on that belief. His *Ballet Mécanique* is still, more than thirty years after its premiere, the talk of knowing musicians everywhere. His *First Symphony*, which gave jazz idioms prominence long before this was an accepted practice, was given its premiere by the Berlin Philharmonic in December, 1922. His compositions, in fact, have been performed in practically every major city in Europe, as well as by most of the major symphony orchestras in America.

Born in Trenton, New Jersey, July 8, 1900. Antheil studied composition with Constantin von Sternberg in Philadelphia, and later, with Ernest Bloch. He toured Europe as piano soloist of the "fiery ultra-modern variety," then gave up the piano to devote himself wholly to composition. He lived for a long period in Paris and then returned to the United States, where he first made his residence in Hollywood and became a member of Local 47, Los Angeles.

As time passed Mr. Antheil turned more to the composition of chamber music and of stage works, among them *Transatlantic*, an opera, and the ballet, *Fighting the Waves*, and *Helen Retires*.

In 1953 his ballet, *The Capital of the World*, based on a Hemingway short story, was performed by the Ballet Theater.

Along with these activities he carried on a whole career as composer of music for the films. From 1936 he was a composer both for Paramount and Columbia studios. He wrote the music for *The*

CLOSING CHORD

Scoundrel, Once in a Blue Moon, The Buccaneer, Make Way for Tomorrow and The Pride and the Passion. He also composed scores for television shows, including the "Twentieth Century" series, presented over CBS.

HAROLD HITCHCOCK

Harold Hitchcock, treasurer of Local 383, Iliion, New York, for more than thirty-five years, died January 26 after a short illness. He was sixty-seven years old.

He was a member of the Ziyara Shrine Band, the former Remington Typewriter Band, Utica Civic Band and the Utica Shrine Band.

JOHN KRUIZENGA

John Kruizenga, a life member of Local 56, Grand Rapids, Michigan, passed away on December 18. He had been treasurer of Local 56 for the past twenty-five years and had represented the local at various conferences.

Mr. Kruizenga was a versatile and widely experienced pianist and was accompanist for the American Seating Company Chorus for many years.

FORREST L. SOWER

Forrest L. Sower, a charter member of Local 423, Nampa, Idaho, passed away on January 15 at the age of seventy-one. He was also a member of Local 537, Boise, Idaho.

An accomplished musician, he played clarinet, sax, trumpet, piano and organ. Mr. Sower was a loyal supporter of the El Korah Shrine Band and played in the Boise and Nampa municipal bands on occasion. He also performed at many dances in the past years.

He was one of three oldest members of Local 423 and was Past President and Vice-President of that local.

DR. CHARLES L. COOKE

Dr. Charles L. Cooke, composer and arranger, died of a stroke at his home in Wurtsboro, New York, on December 25. He was a member of Local 802, New York City.

Born in Louisville, Kentucky, in 1891, he began his music instruction with his mother at an early age. He earned degrees at the Chicago Musical College and (his doctor's degree) at the Chicago College of Music. He was treasurer of Rae-Cox and Cooke Music Corporation, staff composer for several Detroit music publishing houses and later held executive posts with RKO, Radio City Music Hall and the W. C. Handy Publishing Company. In Chicago he organized and conducted his own band called "Dr. Cooke and his Fourteen Doctors of Syncopation."

Among his best known songs were "Lovin' You the Way I Do," "Blame It on the Blues," "Messin' Around," and "I Wonder Where My Lovin' Man Has Gone."

ARTHUR ALPERT

Arthur Alpert, a member of Local 802, New York City, and Local 283, Pensacola, Florida, died January 28. He was sixty-two.

A saxophonist and clarinetist, Mr. Alpert led orchestras under the name of Al Alja in New York City, Detroit, Michigan, and various places in Pennsylvania and the east for a number of years. The dance music of Al Alja was well-known in Pensacola from 1945, when he was discharged from the Navy, until 1953, when he retired from the profession because of ill health.

ERNESTO OLIVA

Ernesto Oliva, a member of Local 103, Columbus, Ohio, since December 14, 1913, passed away at his home January 16.

Born in Odlo, Italy, March 17, 1883, he came to Columbus when a young man and became active in its musical activities. He played trumpet and was a charter member of the Columbus Municipal Band and also played in the Legion Band.

His wife passed away three years ago, but still surviving are his daughter, Pauline, two sons, George and Andrew, all of whom belong to Local 103. Another son is a retired musician and another daughter, Enis, is in the theatrical field in New York City.

RUDY de SAXE

Rudy de Saxe, a member of Local 47, Los Angeles, California, died December 27 at the age of fifty-three.

Born in Cairo, Egypt, he became an American citizen in 1945. Since 1943 he had been a composer and orchestrator for motion pictures in Hollywood. He was editor of the "Score," a bulletin of the American Society of Musical Arrangers, and treasurer of that organization for seven years, subsequently becoming a life member. He also was music editor of films for the "Hollywood Review."

His compositions include "Aurora," "Prayer for a Soldier," "Parodiette," "Paumanok," "La Belle Morena," "Amor Citano," and "Hail My Native Land." He also did scores for motion pictures. For the past five years he had resided in New York City and had composed and arranged for numerous singers, including his wife, Serena Shaw.

HYRUM LAMMERS

Hyrum Lammers, a member of Local 677, Honolulu, Hawaii, and a life member of Local 47, Los Angeles, California, died January 19 in Waikiki, Honolulu.

He was born June 12, 1892, in Ogden, Utah. As a young man he



Hyrum Lammers

played for two years in the John Philip Sousa Band. Mr. Lammers was the first president of the National School Band Association. He spent over thirty years in Hollywood teaching brass and wind instruments. Retiring four years ago he left for the Hawaiian Islands. However, music was still in his blood. Here he conducted orchestras for the Honolulu Opera Guild.

A Hyrum Lammers Memorial Trust Fund for instrumentalists has been started in Honolulu under the trusteeship of his wife, Rennay Shry-Ock Lammers.

Heinz Unger

(Continued from page thirteen)

besides, engagements in Spain, Sweden, Czechoslovakia and, again, Russia.

"I realized at this time," he says today, "that my hobby was travelling." One feels that this sense of exploration has something to do with his grasping the significance of the composer's intentions. "Conducting demands the exacting ability to understand the musical mind of the composer," he explains. "The conductor must read behind the score, dig beneath the purely technical aspects of the work, discover the emotional balance of the music."

As a Feast for the Soul

From his tours to Spain in the early 1930's dates Unger's intense love of the Spanish people and land. "It has always been a deep joy for me," he says, "to return to this beautiful country with its splendid audiences, for whom a concert is a feast of the soul, not just a social gathering, and with its fine musicians, who always put their heart into their music making, even though they are living frequently under conditions which leave much to be desired. A special attraction for the visiting conductor is the rehearsal conditions in Spain. Whether it is the State Orchestra in Madrid, which in quality can compare with the best orchestras of the world, or the Municipal Orchestras of Valencia or Barcelona, which are fine but of course not quite of the same brand, fifteen hours' rehearsal time per concert are the rule. It is evident what help this is for the programming of first performances and seldom played or difficult works."

During the early thirties, Unger also conducted regularly in Russia, and from 1933 to 1937 was the six-months-a-year conductor of the Leningrad Radio Orchestra. His book, "Hammer, Sickle and Baton," published in 1939 by The Cresset Press, Ltd., London, is an immensely entertaining account of him as a visiting conductor traversing a Russia in the throes of a revolution. He views everything with detachment yet misses none of the deep undercurrents of Russian life. Only a traveller born to the knapsack could have made such a trip, and only a creative person could have set it down with such zest, humor and human understanding.

The book shows his extraordinary grasp of the mentality and spirit of the countries which he visits. The discerning mind is evident in his impressions of the Russian orchestra member: "He (the Russian player) is eager and responsive," he says, "but very easily fatigued; full of understanding for the emotional requirements of a score, but lacking in attention to technical accuracy. These musicians concentrated and did their utmost during the first hour or so of a rehearsal, but were surprised if I did not show my appreciation of their enormous display of energy by slackening the reins after the interval. At first I thought that this attitude was due to the weakened state of their bodies, owing to the bad living conditions at that time; later, however, when these conditions had improved considerably, and I noticed no difference in their manner of rehearsing, I realized that they simply did not know how to economize their

forces: a fact which often resulted in inequality of performances even in the course of a single concert. With eagerness and devotion they would follow every hint as to the emotional side of interpretation, but became quickly bored over questions of technical intricacy. In such cases, after repeating a passage three or four times, they would make some disarmingly naive attempt to dissuade me from persevering with it, by saying, 'at the concert it will be all right.'"

As the Stalin period drew to a close, political lines were being ever more closely drawn, and Unger felt the stricture keenly. The programs were often decided for him both in content and in manner of presentation. One demand for instance, was that he should reverse the order of the last two movements in Tchaikovsky's *Pathetic Symphony*. "We can't possibly allow a concert to end with such a destructive and pessimistic slow movement as the lamentable fourth one of this symphony," they explained. This particular matter was adjusted by having the whole symphony played as the first item on the program, but other differences were not so easily resolved.

From day to day the political atmosphere thickened. When Unger read in a newspaper, a statement of the official doctrine in art—"Art as an expression of individual feeling is no longer entitled to exist; it must be exclusively the expression of such emotions as may be felt by a mass"—he knew that things had gone too far for him.

Art Is Individual

Dr. Unger's belief in the individuality of expression in art is firm: He puts it this way: "If some masterpiece of music, say Beethoven's Ninth Symphony, stirred and uplifted the emotions of millions of listeners, was it because Beethoven had gone round with a stethoscope and consulted all their heartbeats before writing it? Had it not evolved rather from his own innermost need, irrespective of the appeal it might or might not have for his contemporaries? Individuals, not masses, were the creators, and only fools could believe otherwise for a moment. Before a work can find response in others, it must first have been born of one soul, and one soul only. To deny the pre-eminence of this one soul, and to make the emotional world of the Russian masses of 1935 the sole standard—masses in whose history music as an art had not entered until a hundred years ago—was to put the creative imagination of the artist into bondage. It was to debar these masses from the art of other, older cultures, and bring about isolation and stagnation."

Faced with such anti-party attitudes, the Soviet authorities were at first patient with Conductor Unger. They treated him like a child who must be shown the error of his ways. "Why don't you conform?" they asked. "Is what we ask you to do so extraordinary? In our theatres we often perform plays of former centuries which we don't want to cut out of our repertoire, though they don't always quite fit into our political ideology. So we alter the spirit of them slightly, to bring them into line. Why can't we do the same with music?"

Says Unger, describing the incident, "The abyss yawned at my feet. I shook my head and preferred not to answer."

Finally the authorities reacted with an even tighter censorship. Dr. Unger realized the time had come for him to sever his connections.

The years 1939 to 1948, in spite of World War II restrictions, were years of horizon broadening. In England (where he still resided) Unger guest conducted the BBC Orchestra, the London Philharmonic, the Philharmonia Orchestra, the Halle Orchestra, the Liverpool Philharmonic and the Birmingham Municipal Orchestra. After the war he continued to pay annual visits to Spain. He also conducted the Stockholm Radio Orchestra and the Prague Radio Orchestra.

Explorations of the Spirit

Meanwhile he was going on spiritual explorations in the world of music. The press comments of the period attest to this fact: the *Liverpool Post* mentioned his "absolute conviction," the *Manchester Evening News* his "uncanny sense of significant motifs," the *Birmingham Post*, his "shaping of phrases," the *Yorkshire Post* his "clarity of texture." Of his conducting of Mahler's *Song of the Earth*, the *Yorkshire Post* had this to say: "The Liverpool Philharmonic (with which Unger was then touring) became of one faith with the conductor in making lucid this most intricate but lastingly beautiful score."

In the years 1937 and 1938 Unger had first conducted the Toronto Symphony as a guest, and, during the ensuing war years, remembered nostalgically that land of the sane outlook and the humanitarian breadth. Then, with peace descending on the world, came his decision to go to that "fresh and free" country, Canada. Since 1948, he has made his home in Willowdale, Ontario. To be more explicit, he has made this his home base. For his travels are as extensive as ever.

It is in Canada he finds the horizons as wide as his own dreams are wide. "This spacious land!" he exults. "It was the largeness of the place that attracted me. I was brought up in cities, in apartments. We didn't have this!" he sweeps his hand toward his garden, and the open country beyond. No wonder he likes, come summer, to persuade his wife to jump into their Pontiac (with a luggage rack on top) and take off for Quebec or the Rockies.

Dr. Unger appreciates another thing about Canada: no red tape, no difficulties in getting over the border whenever conducting jaunts call him to other countries.

This happens often. In 1948 Unger widened his American touring radius to take in Mexico City and Havana. The Mexican press was enthusiastic. "He is a detailist to the extreme," it said, "but without losing sight for one moment of the whole of the works which he conducts. He makes the music live and electrifies the players until they surpass themselves."

Three years later, in 1951, Unger pushed back his horizon still further, conducting for the Argentine State Radio in Buenos Aires, an engagement repeated in 1952 and 1954.

In the year 1953 the York Concert Society was founded by friends of Unger, in order to give him the opportunity of conducting a number of orchestra concerts of the highest

musical standard, with programs containing interesting and rarely played symphonic works of all periods. The orchestra consists of the front desk players of the Toronto Symphony Orchestra and the Canadian Broadcasting Orchestra. Canadian soloists are featured in the concerts wherever possible. Also a Canadian contemporary work is performed almost every year. The orchestra presents five concerts annually, in the early spring.

Dr. Unger guest conducts on occasion the Toronto Symphony. He regularly conducts concerts for CBC, in Toronto, in Winnipeg, and in Vancouver. He has had TV engagements for the "Concert Hour of CBC in Montreal."

Still his travels continue. In 1955-56 he was invited by the late Wilhelm Furtwängler to conduct guest concerts with the Berlin Philharmonic. The next year he made an extensive tour of Europe, conducting fifteen concerts in Spain, Scandinavia and Germany. Pauline Hall of the Oslo *Dagbladet* wrote, "Under Heinz Unger's leadership, the performance was a great event . . . His deep penetration of the work gave us this season's great experience."

In the summers of 1956 and 1957, Unger conducted for the Ontario Shakespearean Festival, in the latter year for the opening night's performance (with the CBC Symphony). In 1957 also Mahler's *Song of the Earth* again came under his baton in Oslo, Norway.

Unger has been appointed honorary board member of the Gustav Mahler Society of America. The Bruckner Society of America, of which he is also an honorary member, recently awarded him the "Mahler Medal" in appreciation of his efforts on behalf of Mahler's music in Canada. (He emphasizes Mahler's and Bruckner's works in his York Concert Society concerts.) The formal presentation of the medal was made by Director of Music of the CBC, Dr. Geoffrey Waddington, at the opening concert of the York Concert Society, February 25, just before the first performance in Canada of Mahler's Fifth Symphony.

Last year, he again toured England, Germany and Spain for three months, conducting major European orchestras. That trip he considers just the right mixture of professional duties and travel pleasures. For one thing, this was the first time since his coming to Canada in 1948 that his wife was able to accompany him abroad. (He mentions that this made him much easier to deal with.) As he describes it, the trek was just about perfect.

"On our way," he relates, "we picked up a little Volkswagen in Cologne. This faithful and efficient little fellow made it possible for us to visit and revisit so many beautiful spots in Germany, Switzerland, France and Spain that this part of our journey, too, was an unstinted joy. No ascent in Bavaria or Switzerland was so steep, no hairpin bend above

sheer cliffs on Spain's Costa Brava so narrow, that our companion would have given us a second of uneasiness. Only once did he refuse to do something for us, or I should say, we refused to put him to the test. This was when we encountered near Malaga a broken-down bridge. To bypass this, a short provisional deviation of the road lead through the usually dry river bed. On this particular day, however, due to continuous cloudbursts, it was flooded three feet high, by a foaming and swirling mass of yellow water tumbling down from the mountains. Well, a conscientious conductor should always know better than to "swim" through scores. I therefore think it only correct that in this case I did not expect my Volkswagen to swim through the Andalusian torrents. We retraced our way to Malaga and went from there over devious mountain roads on to Seville and Cordoba."

Now Dr. Unger is in his Canadian home, preparing for the spring season of the York Concert Society. However as he traces through phrase after phrase, section after section, in compositions to be played, we are sure he views with just the excitement of the Volkswagen driver each new development, each new twist and turn. And we are sure also, that he uses that same ingenuity to come through to the right interpretation.

A born traveller!
A born conductor!

—Hope Stoddard.

RADIO and TELEVISION

(Continued from page fourteen)

A program called "The Magic of Music," is being telecast in a thirteen-week series over Educational TV Channel 7 (WJCT). The purpose of the program, which is being presented under the sponsorship of the Junior League of Jacksonville, Florida, is to give school children a complete picture of the world of music—its composers, its instruments, and an idea of how music is written and performed. Directed primarily toward the more than 26,000 fourth, fifth and sixth grade students of Duval County (Florida), the program will be available to thousands of additional school children and adults. Television sets have been made available to the school rooms by parents and teachers working in cooperation with Junior League members.

The entire series is under the direction of James Christian Pfohl, the Music Director of the Jacksonville Symphony. The series is being offered as an adjunct to the symphony's youth program.

Otto Scharf, a member of Local 8, Milwaukee, since 1912, has been retired on a pension as staff musician for radio station WTMJ and television station WTMJ-TV. These stations are owned and operated by The Journal Company, which in 1945, at the establishment of the stations, set in motion the far-sighted program of employee relations which allows for such retirements. Scharf's was the first pension retirement in the community and, in fact, in Wisconsin, for the Journal Stations.

Scharf has been playing professionally and

has been a member of Local 8 since 1912. His engagements have been varied, to say the least, since they cover membership in pit orchestras in the silent movie era, in traveling bands, in the orchestra on a cruise ship (the Milwaukee Clipper) on Lake Michigan, and in orchestras of radio and television stations.

Scharf recalls that in his young days, although he wanted to become a musician, it was very hard to find qualified music instruc-

tors. He found himself, at different times, taking lessons from a bookkeeper in a saw-mill, from a barber and from a minister. In spite of all these difficulties, he had become, at the age of twelve, the only non-adult member of the Ontonagon (Wisconsin) Firemen's Band. In 1908, moving from his native Ontonagon, he went to Milwaukee and took up violin study in earnest under the well-known Herman Kelbe.

Otto Scharf, retiring musician of WTMJ and WTMJ-TV (center) receives the best wishes of George Combs, General Manager of radio and television for The Journal Company (left), and V. Dahlstrand, President of Local 8, Milwaukee, Wisconsin. Scharf was feted by friends and associates in a surprise farewell party in January, marking the completion of nearly fourteen years as a staff musician for The Journal Stations.



Musical Life in the U. S. A. and the U. S. S. R.

(Continued from page eleven)

nomic pillars of society every Spring. Often the management must carry on with sheer bluff, hoping the subscriptions will come through at the last minute. In one of the richest cities in America—a city which widely proclaims its cultural progress—the symphony deficit was helped by a city-wide canvassing of children's pennies.

Last year, the management of one of our major orchestras in one of our large and rich cities could not or did not sign contracts with the orchestra men until the opening week of their concert season. Imagine what the fathers of all these families must have been thinking and feeling in the interim; or shouldn't musicians have families in the United States?

It is true that we spend more annually for music than for sports—but the bulk of this music is short lived, small, low grade music in service to advertising programs. Less than four per cent of our symphony, opera, and concert music is native music. Over ninety-six percent expresses the civilizations of alien cultures.

Do such conditions promote a feeling of success, pride and destiny for the culture of our people? It is true that there is an increase in the record sales of classical music. But much of it was recorded and is being recorded by foreign orchestras in foreign lands. And very little of this recorded music in any way reflects the nature of our culture, except in sales volume.

It is true that some good music is used for cinema and television, but the bulk of it was being recorded on European and Japanese sound tracks until the American Federation of Musicians negotiated a fair trades contract with foreign musical organizations.

Does this suggest a "widespread interest in the cultural affairs of the nation?"

Yet these dismal conditions do not tell the whole story. The potential is great; the conditions are discouraging; the results are spotty. Our symphonies are limping along on deficit budgets, yet they play magnificently. Popular music has so glutted the land that the music and records are being given away as inducements to buy the household goods of super-markets and drug stores; yet an occasional hit tune or orchestration is superb.

Most American composers of serious music have little professional or public support, yet they are producing a large, impressive, and representative literature.

The virtuoso concert business faces bankruptcy, yet every Springtime a new crop of highly gifted, well trained soloists emerges.

These conditions pertain only to music, but I am informed that philosophy, poetry, the theater, and the visual arts are all on the precarious edge of economic annihilation: this, in the heyday of the richest nation in the world, which boasts the highest living standards ever achieved by man.

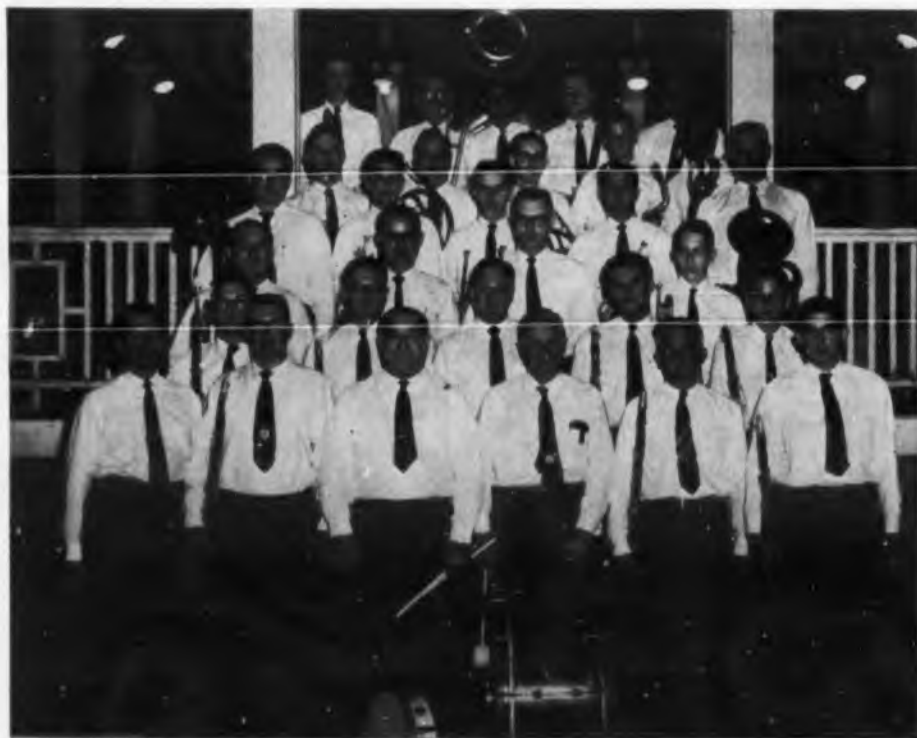
We must be realistic enough to conclude that the Humanities, of which the Arts are a vital part, do not thrive as commercial com-

modities. They never have. They belong to human conservation and cultivation programs along with education, religion, recreation, hospitalization, homemaking, and child care. These larger issues which concern the building of the national health and character of our people can not be accommodated to the competition techniques of money making. If the job is done well money can be saved by preventing disease of body, mind, and soul; but the motives must be humanitarian, not monetary.

The Church and Royalty understood these matters long ago. The foundations of occidental culture were built on these convictions. The governments of modern European nations as well as the U.S.S.R., support education and the humanities as of the utmost importance to the total culture.

As history forces economic, political, and military leadership on our people, what are we going to do about education and the humanities? What can be done about music and musicians in the United States? Our people have been taught to abhor a Federal control of education and the Arts as a symbol of "creeping socialism." And perhaps this is wise.

How can we then develop the potential of our gifted youth within the framework of our institutions? How can Americans fill out the texture of their total culture as a natural consequence of Democracy? In future articles these problems will be considered in detail.



Glens Falls (New York) City Band: Fred M. Mull, leader, front row, extreme left; Alphonse Mark, Sr., organizer and manager for many years, front row, second from right; Alphonse Mark, Jr., present manager, front row, extreme right.

Bands Are For People

(Continued from page ten)

cians gathered there for the four days of festivities. Four high school bands—from Scottsdale, Arizona; Mason City, Iowa; Philadelphia, Mississippi; and Elmhurst, Illinois—presented the music. The grand finale on December 20, 1958, featured the All-American Bandmasters' Band, conducted by Major George H. Willcocks, who came to the United States especially for the concert.

The Glens Falls City Band completed a twenty-five concert series last summer, making appearances in Glens Falls, Bolton Landing, South Glens Falls, and Lake George. These concerts were sponsored jointly by the localities and the Music Performance Trust Funds of the Recording Industries, in cooperation with Local 129 of Glens Falls.

The present City Band emerged from the Company K contingent of the second Regiment Band, New York State Guard, when it was disbanded. It was organized and managed for many years by Alphonse Mark, Sr. The present manager is Alphonse Mark, Jr. The band's leader is Fred M. Hull.

The Percussion Ensemble of the Manhattan School of Music presented its first workshop recital on January 16 in the school's Hubbard Auditorium in New York. The director was Paul Price. The program featured the first performance of "Totent for Percussion Instruments" by Robert De Castillio, New York composer.

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FOR SALE—The following instruments used by my group which recently disbanded: Conn Euphrat tuba, silver finish, no case, \$75.00; Kay mandolin, blond finish, case, like new, \$15.00; Buescher valve trombone, case, \$75.00; Buescher mellophone, case, \$25.00. Richard Hurlburt, 180 Shelburne St., Greenfield, Mass.

FOR SALE—Cocktail drum set (Gretsch), foot pedal, cymbal and holder, canvas bag; blue flash pearl finish; cost over \$200.00. Best offer over \$100.00. Martin Reisman, 357 Fair St., Paterson 1, N. J. PRescutt 3-0497.

FOR SALE—Amplifier (Gretsch Electromatic), new; approx. 50 watt, four inputs, tremolo, etc. List over \$200.00; best offer over \$100.00. Martin Reisman, 357 Fair St., Paterson 1, N. J. PRescutt 3-0497.

FOR SALE—Gretsch bass saxophone with case. This is a fine horn and plays extra good; stand included; is 125 Horn F.O.B. W. J. Austin, Smithfield, N. C.

FOR SALE—York BB tuba, good condition, \$100. Case for Alexander BB-CC tuba, like new, \$100. Canvas bag for same, used, foam rubber lined. \$35. Charles Coffinger, 618 1/2 Maple, Tempe, Ariz.

FOR SALE—Buch Sirad, bass trumpet, case and cover, \$250.00. Leblanc trumpet, large bore, case and cover, trigger, \$150.00. Ray Barley, 340 Thorn St., Sewickley, Pa. Sew. 3270.

FOR SALE—Courtois trumpet, large bore, trigger, beautiful condition, \$125.00. Imported bass trumpet, box case, \$75.00. Imported mellophone and case, \$50.00. Ray Barley, 340 Thorn St., Sewickley, Pa. Sew. 3270.

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AT LIBERTY—Young girl accordionist available for club dates; also sing. No traveling. Call evenings: GE 5-0399 (Brooklyn, N. Y.).

AT LIBERTY—Saxophonist, 25 years experience, desires summer hotel position. Local 802 card. Martin Kendall, 230 Mt. Vernon Place, Newark 6, N. J. ESax 1-0248.

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