

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

APR 1950

April, 1950



GUY LOMBARDO story on page 15

International Musician

published in the interest of music and musicians



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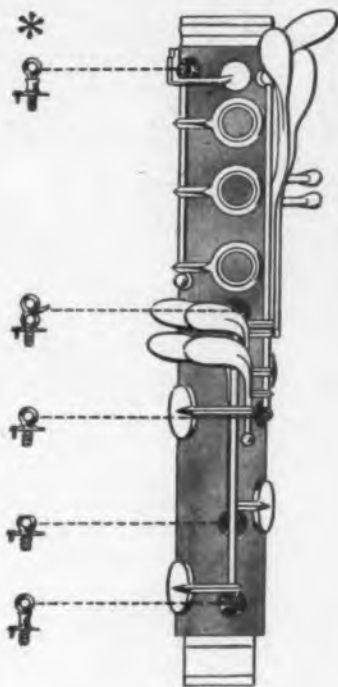
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OFFICIAL JOURNAL OF THE
 AMERICAN FEDERATION OF MUSICIANS
 OF THE UNITED STATES AND CANADA

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

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



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

Subscription Price

Member.....80 Cents a Year
 Non-Member.....\$1.00 a Year

ADVERTISING RATES:

Apply to LEO CLUESMANN, Publisher
 39 Division Street, Newark 2, N. J.

Vol. XLVIII April, 1950 No. 10

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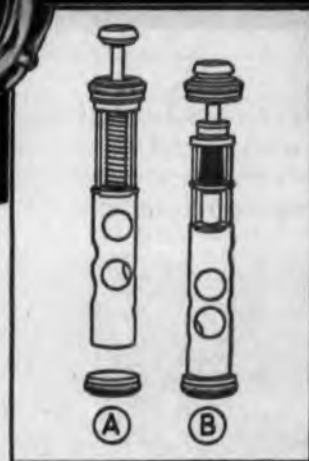
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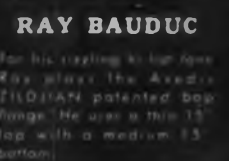
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The following are in default of payment to members of the American Federation of Musicians:

- Rev. Thomas J. Brown, Blythville, Ark., and Rev. J. R. Lowery, Pine Bluff, Ark., \$600.00.
- 341 Club, and H. L. Freeman, Phenix, Alabama, \$650.00.
- Hammon Oyster House, and Joe Jacobs, Hot Springs, Ark., no amount given.
- O. E. Bennett, Little Rock, Ark., \$225.00.
- Majestic Ballroom, and Owen McDougall, Long Beach, Calif., \$1,300.00.
- Johnson's Restaurant, and Samuel Johnson, owner, Poquonnock Bridge, Conn., \$60.00.
- Moose Club, Quincy Lodge No. 986, L. O. O. M., Joseph Heckenkamp, secretary, Quincy, Illinois, \$845.00.
- Club Plantation, and Doc Washington, Ferndale, Mich., \$400.00.
- Colonial Club, and Ollie Koerber, Natchez, Miss., \$55.00.
- Town House, and Howard Ritsinger, Springfield, Mo., \$80.00.

- 400 Club, and George Graff, St. Louis, Mo., \$2,745.70.
- Green Grove Manor, and Wilbur W. Wright, Asbury Park, N. J., \$60.00.
- Joe Casper, Atlantic City, N. J., \$457.56.
- 511 Club, and Walter Masaryk, owner, Elizabeth, N. J., \$525.00.
- Plantation Inn, and William W. Long, Lindenwald, N. J., \$81.00.
- Lloyd's Manor, and Smokey McAllister, Newark, N. J., \$80.00.
- Talk of the Town Cafe, and Rocco Pippo, manager, Williamstown, N. J., \$40.00.
- Jack O'Meara, Albany, N. Y., \$30.00.
- John R. Andu (Indonesian Consul), New York, N. Y., no amount given.
- David Cook, New York, N. Y., \$96.00.
- Jerry Block, Utica, N. Y., \$109.00.
- Lyman Kille, Watervliet, N. Y., \$625.00.
- George R. Anderson Post No. 65, American Legion, and Floyd Loughridge, Ardmore, Okla., \$450.00.
- Karl Langbord, Toronto, Ont., Canada, \$425.00.
- Latoria Theatre, Oil City, Pa., no amount given.

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(Continued on page thirty-five)

INTERNATIONAL MUSICIAN

Affairs of the Federation

From the President's Office

TO ALL LOCALS OF THE A. F. OF M.

Dear Sirs and Brothers:

The Federation has been fighting vigorously to eliminate the 20 per cent excise tax on hotels, cafes, ballrooms, taverns, theatres and symphony concerts. In connection with this effort we have maintained a committee in Washington, and have contacted many of the legislators both locally and nationally.

I believe it would be appropriate at this time to supplement these activities by your local calling a meeting with all of the leaders on the above types of engagements in your jurisdiction and requesting them to make an announcement to the public right on the job at least once during each performance to the effect that they should contact their Congressmen and Senators and request them to repeal the 20 per cent tax.

These leaders should point out to the public what it would mean in savings and the good it would do to employment and business in general. Practically all of the engagements on which our members play are affected by this discriminatory tax.

Every medium possible should be used to deliver this message to the public.

This fits in with some of the suggestions made in the last issue of the *International Musician* by our 20 per cent tax committee, consisting of Paul J. Schwarz, president of Local 161, Washington, D. C., chairman; Richard McCann, president of Local 802, New York City, and Elmer J. Martin, secretary of Local 40, Baltimore, Md., members.

Thanking you in advance for your cooperation, I beg to remain,

Fraternally yours,

JAMES C. PETRILLO,
President.

JCP:NMH

Union Industries Show

The fifth Union Industries Show, the biggest ever, will be held May 6-13 at Convention Hall in Philadelphia. Good relations—cooperation between labor and management—are to be stressed. Public good-will of American consumers is another objective.

Over one and a half running miles of brilliant displays of high quality union-made products and exciting demonstrations of efficient union services—marvels of union workers' techniques—will be on view in the huge auditoriums of the hall. Americans will take pride in the human element—the expert craftsmanship—which is emphasized in addition to commercial values at our now famous show. Music and other forms of entertainment will be provided.

An anticipated half a million people will see this spectacular A. F. of L. union event. You be one of them!



—International News Photos

Certificates of Appreciation for making possible the Veterans Administration's radio information program have been awarded to President Petrillo and the Federation. As a symbol of the occasion, A. W. Woolford, special assistant to VA Administrator Carl R. Gray, Jr., presented Mr. Petrillo with this helmet, during a meeting of the International Executive Board in New York. The awards were made primarily in recognition of the free music made available to the government bureau in behalf of its public service radio program, "Here's To Veterans," which is heard regularly on some 2,000 stations and is the chief means of advising veterans of their rights under GI benefits provided by the government.

A picture similar to the one above, with appropriate text, appeared in *TIME* magazine of January 23, and in numerous daily newspapers and trade publications, including *BROADCASTING* magazine on January 23.

Carl Metz, one of the oldest members of the Federation, passed away on March 19, 1950. He had been a member of the National League of Musicians which was the predecessor of the Federation, and became a charter member of Local 34, Kansas City, Missouri. He held various offices in that local and had been its delegate to the Federation Conventions for many years.

Chopin Concert in Camden

Local 77 of Philadelphia, the Polish-American Congress (South Jersey Division) and the Music Performance Trust Fund united in January to mark the hundredth anniversary of Frederic Chopin. An orchestra and soloists from Local 77 played an all-Chopin concert in the new Community Center in Camden, N. J.

Repeal the Instrument Tax

Musicians are the only craftsmen who are taxed on the tools of their trade. The 20 per cent sales or excise tax added to the purchase price of any and all musical instruments bears down heavily on members of the Federation. As if it were not enough to hit at their job opportunities through the 20 per cent cabaret tax, the musicians are subjected to this further imposition.

For these reasons the Federation supports the efforts of the music instrument industry to get this tax on the sale of instruments abolished—as the Congress undertook to do as soon as the wartime necessity which imposed the tax should be at an end.

A Unique Concert

Astoria, Oregon, for the first time on February 26th, heard a performance by a major symphony orchestra. The concert by the Portland Symphony was set up, following a blizzard-induced postponement, through the combined efforts of Astoria Local 608, Portland Local 99, the Clatsop County American Legion, and both the Recording and Transcription and Music Performance Trust Funds.

A capacity audience in the Astoria Armory heard James Sample conduct Mozart's Symphony



Portland Symphony at Astoria

No. 41, and shorter pieces by Wagner, Aaron Copland, Tchaikovsky, and Sibelius.

The event was staged by Local 608 to give Astorians an opportunity to listen to their first seventy-man concert. Arrangements were made with the officers of Local 99 last fall, money was made available from both funds, and the Clatsop Legionnaires agreed to pay the transportation expenses.

The concert was first scheduled for January 15th, but below-zero weather and a heavy snowfall immobilized the orchestra. The second try over a month later was successful.

Liberalism vs. Reaction

Big Interests Go All Out to Defeat Senator Claude Pepper in Primary

IN THE first major test of President Truman's Fair Deal program, a leading liberal Southern Senator is staging a speaking tour of one-night stands. The Senator, a speaker at the 1949 National A. F. of M. Convention, is Florida's Claude Pepper, who ranks tenth in Senate seniority and is but two spots away from the chairmanship of the powerful Senate Labor and Public Welfare Committee. He is fifth ranking member of the Senate Foreign Relations Committee.

Although a veteran of fourteen years in the highest legislative body of this country, Senator Pepper does not experience the easy contests that veteran law makers usually have. He is being opposed by a coalition of Republicans, Dixiecrats and big business interests who have rallied around the other contestant, George A. Smathers, thirty-six-year-old native of Atlantic City, New Jersey, who is serving his second two-year term in the lower house of Congress as representative of the Florida "Gold Coast."

A Record They Can't Forgive

The opposition to Senator Pepper stems largely from the fact that he has consistently sponsored legislation to improve minimum wages, working conditions and to provide adequate social security and health and welfare facilities and services.

Senator Pepper was the principal sponsor of the recently enacted 75-cents-per-hour minimum wage law. This act alone resulted in strong opposition from the big lumber interests, the citrus growers and many merchants in Florida. A special legislative maneuver by Florida's other Senator, Spessard Holland, produced an amendment to the Pepper Minimum Wage Bill that excluded almost 200,000 hotel and resort employ-



SENATOR CLAUDE PEPPER

ees from the benefits of the 75-cent minimum wage law.

Opposition's War Chest

Smathers, aided by substantial contributions from big-money interests, the Associated Industries of Florida, the National Association of Manufacturers and the American Medical Association, is conducting an elaborate campaign which can be marked up as another symptom of the injustices of the Taft-Hartley Bill.

The American Medical Association has raised a tremendous war chest to fight Claude Pepper and the others who are working for the enactment into law of a decent health program that will bring doctors, nurses, medicine and hospital facilities within the reach of everyone.

The AMA and similar organizations can use such war chests in fighting the friends of labor, but the Taft-Hartley Law prevents any union from using its funds to support its friends politically.

Union Vote Crucial

Perhaps the biggest single factor in the Florida Senatorial race is the fact that Claude Pepper, a genuine liberal who has always gone down the line for labor, does not have a large union membership in his own state to go to bat for him.

Best estimates of the total membership of all AFL and CIO unions in the state of Florida is approximately 100,000, but many of these have

not registered and unless they did they cannot be eligible to vote in the primary May 2.

A novel twist to this campaign is the fact that the Democratic nomination is tantamount to election. This means that the big fight is in the primary where this year the issue is the clear-cut Democratic platform and program as sponsored by Claude Pepper against George Smathers, nominally a Democrat but who for political advancement and ambition is going along with the Republicans and other gloom spreaders.

A Fight to the Finish

In his campaign around the state Senator Pepper is running into the labor hatred of the newspaper publishers which is so intense that only one local of the American Newspaper Guild exists in the entire state.

Traditionally, Claude Pepper is a slow starter who ends his campaigns in a whirlwind finale. Three times he has been elected, and in each of these campaigns it can be said that Pepper won his race in the last ten days.

However, this time the powerful forces which not only dislike and fear Pepper, but are merged with the foes of labor, are making their greatest bid to unseat one of the best friends organized labor has ever had in the national capital.

Last but not least, he is a champion fighter against the Taft-Hartley Law, and among the foremost in the campaign to repeal it. Nothing more could be expected from a public servant, and if he is not returned to the Senate, labor will have lost one of its most able advocates.

FOR THE INFORMATION OF ALL MEMBERS:

On and after April 1, 1950, the offices of Secretary Cluesmann and Treasurer Steeper will both be located at 220 Mt. Pleasant Avenue, Newark 4, New Jersey, and communications for those officers should be sent to that address.

The *International Musician* and the printing plant will remain at the present location, 39 Division Street, Newark 2, New Jersey. The telephone number for both Federation offices, the *International Musician* and printing plant is HUMBOLDT 2-8010.

LEO CLUESMANN,
Secretary.

International Musician

APRIL, 1950

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INTERNATIONAL MUSICIAN

The Federation's New Building

Headquarters for the Secretary and the Treasurer

THE NEW office building erected by the Federation in Newark, to serve as headquarters for the International Secretary, the International Treasurer, and their staffs, is a modern, functional structure, with a maximum of light and air, and no waste space. Located on a corner plot one hundred by one hundred and forty feet, at 220 Mt. Pleasant Avenue, half a mile north of the Lackawanna Station in Newark, the building itself is fifty feet by eighty, with a floor layout that will promote efficiency in operation.

Entering the building through a small, enclosed lobby, you pass at once into the large, light workspace on the ground floor, which accommodates the Secretary's staff and files. Secretary Cluesmann's office, at the back, overlooks Ogden Street and the factory-bordered Passaic River.

The second floor layout, which houses the work of the Treasurer, is similar to the ground floor, except that there is a little more space front and back, over the utility rooms and stairs which occupy the corresponding space on the ground floor. In an alcove space thus gained you see the battery of calculating machines necessary for the financial computations of the Federation.

Treasurer Steeper's office, which is located directly above the Secretary's, is carpeted in green, the walls papered in simulated wood paneling.

The large rooms which house the staff, on both the ground and the second floors, have apple-green walls—the so-called "eye-green" which is so restful. Banked fluorescent lighting, in serried rows on the ceiling, insures that work will be carried on under conditions that meet the standards of the illuminating engineers.

The basement, at the back of the building, contains the oil-heating and air-conditioning units, and provides also ample storage space for inactive records. At the south of the building there is a large parking space, with driveways leading in from the west and out toward the north.

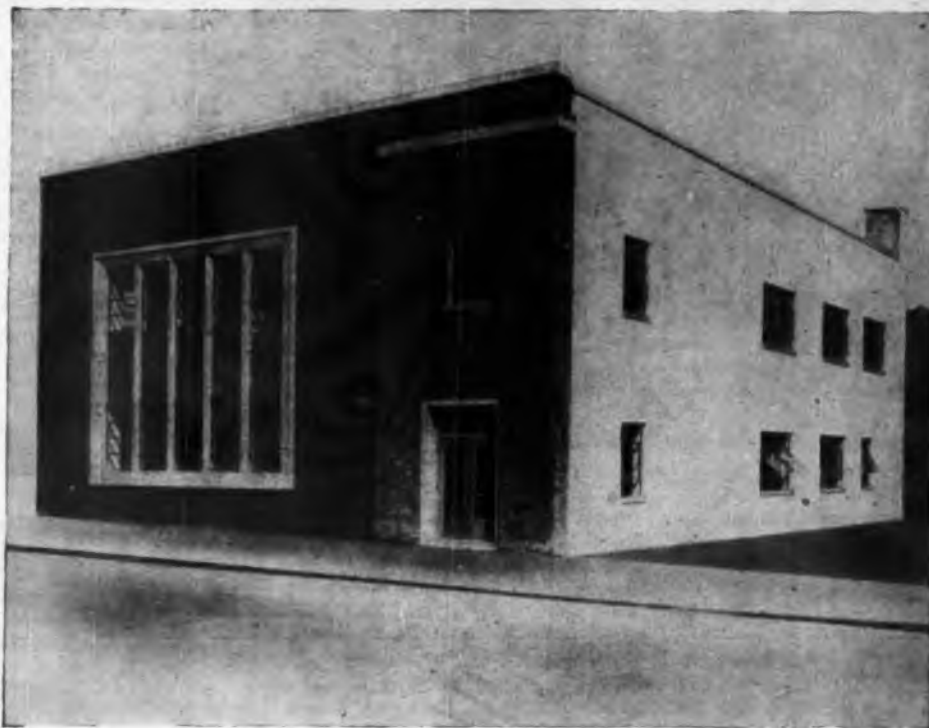
The completion of this building is something of a landmark in the history of the Federation. It brings the offices of Secretary and Treasurer under one roof—and into a building which is Federation-built and owned. This is a fitting step forward. For of the 217 unions in Newark, the Federation is the only one to maintain the international headquarters of its Secretary and Treasurer in the city.

Recognizing that the opening of the new building was something of an occasion, Secretary Cluesmann and Treasurer Steeper joined in sending out bids to the locals along the Atlantic Coast to come to a housewarming on Saturday, April 1st. Well over three hundred guests responded. Practically all the locals in New Jersey were represented, with members from Newark, Hoboken, and Jersey City turning out in force.

The man who came furthest was Ralph C. Scott, president of Local 9, Boston. Sam Davey, president, and Harold Hartley, secretary, of Local 63, Bridgeport, Conn., were there; also Frank B. Field, president of Local 52, South Norwalk, Conn. Richard McCann, president of Local 802, New York City, came early. From Philadelphia came Jim Shorter, president; Henry Lowe, secretary; Franklin Walker, business agent; and

tory. Treasurer Steeper and Secretary Cluesmann each made twenty-second speeches—and there the oratory ended.

Instrumental music for the occasion was furnished by Al Lang, accordionist, of Local 16, Newark, who was spelled off from time to time by Treasurer Steeper. There were a good many old-fashioned singing bees around the floor—favorite tunes being "Put On Your Old Gray



The Federation's new office building in Newark, New Jersey.

Hal Washington, Executive Board member—all from Local 274. And so the roster ran.

In addition, most of the members of the Secretary's and Treasurer's staffs were in evidence; also the printers and editorial staff of the *International Musician*. From the President's office, George Gibbs and J. Wharton Gootee came over, and most of the clerical and secretarial staff. Hal Leyshon, public relations man for the Federation, was there all afternoon.

There was plenty of lively talk around the room covering about every subject under the sun that interests the working musician: scales, television, theatre orchestras, traveling bands, park bands, and what not. Mostly, though, the talk was social and convivial.

Refreshments were served buffet style, on long tables placed on trestles to the right of the room. Guests went along and helped themselves, smorgasbord fashion.

There was more fun and less oratory at the party than at any dedication ceremony in his-

Bonnet," "Let Me Call You Sweetheart," "Take Me Out to the Ball Game," "Pack Up Your Troubles in Your Old Kit Bag," and works of equal convivial merit. Singing was at a distinctly professional level, with the four parts coming out strong and true, and the accent heavy on the bass.

Members who came to the housewarming were strongly of the opinion that the building should prove a good and pleasant place to work. They commented on the good design of the front facade, on the absence of gingerbread trimming, and on the substantial and durable floor materials and the metal fittings. The ample window space, the light Venetian blinds, and the overhead lighting all came in for favorable mention.

All in all, when the landscaping is completed, and the roadways are in, the new building will be a model exhibit of its kind. And we hope to show the members, in the June issue, pictures of the interior of the building.

Symphonic and Operatic Survey

CONDUCTORS

Edwin McArthur has been appointed conductor of the Harrisburg Symphony Orchestra for next season, to succeed George King Raudenbush, who is leaving his post at the end of this season . . . Musical director for the New York "Carnegie Pops" concerts will be Enrico Leide. Guest conductors will be Alfredo Antonini, Franco Autori and Igor Buketoff . . . Virgil Thomson conducted his own orchestral descriptive piece, "The Seine of Night," at a concert of the San Antonio Symphony March 18th . . . Harry John Brown has been appointed conductor of the Tri-City Symphony (Davenport-Moline-Rock Island, Illinois) . . . Sir Ernest MacMillan was guest conductor of the Buffalo Philharmonic Orchestra at its concerts March 5th and 7th . . . Dean Dixon is to conduct the Israel Philharmonic for four weeks this summer . . . The Metropolitan season's performances were apportioned among its conductors as follows: Giuseppe Antonicelli, thirty-three; Jonel Perlea, twenty-three; Fritz Reiner, eighteen; Emil Cooper, seventeen; Fritz Stiedry, seventeen; Wilfred Pelletier, seven; Pietro Cimara, six, and Max Rudolf, four.



HARRY JOHN BROWN

OPERA PREMIERES

Benjamin Britten's newest opera, "Let's Make an Opera," was given its first American performance in St. Louis on March 22nd for the delegates at the convention of the Music Educators National Conference. Stanley Chapple, head of the University of Washington Music Department, conducted. He discovered the opera when he was in England this last Christmas and saw a production of it at the Lyric Theatre in London. Designed primarily for children, the opera appeals to adult audiences as well. Britten has the audience join in in four songs. The children's parts in the opera were taken by members of the Normandy School district of St. Louis County. "Let's Make an Opera" is scheduled for performance in Seattle next autumn under the direction of Stanley Chapple . . . The world premiere of Bernard Rogers' one-act opera, "The Veil," will occur on May 18th at the University of Indiana, in Bloomington.

TOWNSFOLK GIVE A HAND

It looks as though Jacksonville, Florida, has an orchestra "for keeps." At the first concert of the newly formed Jacksonville Symphony on March 8th, the capacity audience showed it liked conductor Van Lier Lanning and the playing of the seventy-piece ensemble well enough to go on paying admissions to hear it. Credit for organizing the new symphony must go in good part to Mr. Lanning and to a sizeable board of directors who were willing not only to contribute but to forage for funds. In the three weeks preceding the concert Lanning spoke to an estimated 11,000 citizens of Jacksonville. The second concert, April 12th, was presented in the Armory and proved by the size and interest of the audience that the orchestra had come to stay . . . The Omaha Symphony, now in its fourth season as a self-supporting organization, had some hard sledding during its early years. In 1947 six concerts were given, the next season, eight, and last season, twelve. The seventy-three musicians are residents of Omaha City . . . A novel way of helping their orchestra was thought up by the women of Wichita. They are raising money by presenting the "Hot Cakes Symphony" series—breakfasts with music, served at a drive-in . . . A purebred Hereford steer may be the means of saving the Charleston Symphony—if somebody just bids high enough. The orchestra needs

\$9,000 in order to complete its season and a symphony auction is scheduled for this month. Conductor Antonio Modarelli has offered the original manuscript of one of his compositions. A member of the Women's Committee will contribute a sterling silver antique table spoon. And Mrs. Oscar Nelson has offered the gift of a steer. At this writing "Symphony Sam" is being fattened and groomed for the auction and is expected to weigh about 1,200 when the auction date arrives . . . With the organization of the Seattle Symphony Board the support of the Seattle Symphony has turned into a community effort. The public, aware of the fine quality of the orchestra and the high merit of its director, Manuel Rosenthal, are determined to make their slogan, "Music for Everyone," a reality . . . During their "Play a Part in Your Symphony" drive which begins April 16th, the residents of the Twin Cities will be asked to provide means to insure success of the 1950-51 season of the Minneapolis Symphony Orchestra. The goal is \$195,000.

CURTAIN CALLS

"Aida," with a cast consisting entirely of Arkansas singers and with the Arkansas Symphony Orchestra in the pit, was performed recently in an English version in Little Rock. Josef Blatt conducted . . . Louis Gruenberg's "Emperor Jones" will be performed next fall at the Rome Opera House. Afterward it will probably tour other Italian cities . . . "Turandot," Puccini's last opera and his most spectacular one, was presented by the New York City Center April 6th. It was twenty years since it had been given in New York . . . New singers to sign with the New York City Opera Company are Lucia Turcano, Gladys Spector, Walter Fredericks, Martin Drake and Cesare Bardelli. The season runs from March 24th to April 30th . . . The Philadelphia Civic Grand Opera Company, under the management of Anthony Terracciano, is to present a series of ten performances next season, among them Massenet's "Thais," and Bizet's "The Pearl-Fishers."



ARTUR RUBINSTEIN and MAURICE ABRAVANEL,
Conductor of the Utah Symphony Orchestra

THAT SOMETHING NEW

By the time the Ravinia Festival begins its concerts on June 27th, the new pavilion with its fan-shaped roof supported on slender steel columns will be ready for use. The roof will cover 3,000 seats and will be so insulated that the sound of rain will not penetrate . . . A curious contest conducted by the New York Washington Heights "Y" Symphony
(Continued on page thirty-three)

Invisible Orchestra

YOU GET a season ticket to hear the symphony orchestra. During the actual concert you note this one and that—the cymbal player's bright discs rising suddenly like double suns and then as suddenly setting; the bassoonists flanking the orchestra in columned dignity; the cellos' sleek facade. At the end you give your applause to individuals as well as to the whole ensemble. Warm recognition surges up as they stand for applause. The third viola from the right—you give him a special hand. He was so good with his bow-arm. You beam. The orchestra members beam. Effort has been appreciated. Something of great value has passed between music-makers and listeners.

This goes for all major orchestras—that is, for all but one. This one orchestra, though of symphonic proportions—one of the best we have in this land—could not operate on ego-satisfaction, for this incentive is lacking. Let's trace the orchestra's activities through one performance. The men assemble in the "band room" below the stage. Then they begin to trickle in through the low door (they have to bend down) into the pit. They sometimes stumble over each other's legs to reach their places. Once there, they scan their music. The audience, slipping off gloves, settling coiffures, glancing through the program to catch sight of a favorite star's name, isn't even aware half the time the orchestra has filed in. If a music lover here and there takes opera glasses and gazes into the dim recesses of the pit, he sees men dressed, if it is daytime, in "business" suits, at night, in Tuxedos. But, as Engelbert Roentgen, cellist in the orchestra for twenty years, put it to me ruefully, "We don't have to wear white ties. We can cross our legs if we want to. We can even wear a collar that isn't quite clean."

Efficient and Effaced

There they sit, all but concealed—the pit is very low—and in all but complete anonymity, making ready for the arduous task before them. After several minutes the conductor—which one is it to be tonight?—emerges from the same pit door, walks through the lines of men, and mounts the podium. A frayed ruffle of applause swishes through the house, and the orchestra sets to for three hours of hard work. During these three hours all audience eyes are riveted on the stage. "It's a temptation"—and again I'm listening to Mr. Roentgen give voice to the orchestra member's viewpoint—"It's a temptation to slouch, even to fake a little. It's the psychology of the thing. Every orchestra member knows it is the singers who are the more important." But then Mr. Roentgen squares his shoulders. "I feel I have done a clean job

through these twenty years," he tells me. "I have tried to give my all at every performance."

Thus it is that opera orchestra members operate in a region of self-denial and self-effacement which is hard to imagine. Yet they are of a calibre second to none. John Mundy, personnel manager of that orchestra, chooses as new members only symphony orchestra trained men. He makes this pit orchestra of eighty-two members a sort of post-graduate school of the symphony. He does this as a matter of necessity rather than of policy. An opera orchestra member must have an eagle eye for the conductor, a perfect sense of cooperation and an intense power of concentration.

Many a Slip

He must have this because he has the added—and almost superhuman—difficulty of adjusting each of his playings of any given symphony to the requirements of that particular performance. And in opera no two performances are the same. The singers differ in their attack, in their tempi, in their interpretations. There may be hitches in the acting; a cue may be missed, an entrance may be retarded, an exit hastened. Brunnhilde's horse may pause to nibble the stage greenery or Siegfried's swan may swim a shade too fast. The sword may fall a second off beat, the storm brew a few seconds late or the bird pipe off-beat. On tour a wing or a prop may have to be set differently, and the singer in his surprise forget his cues.

Any one of a hundred contingencies may deflect from the routine. The conductor must catch all this and impart it to the orchestra—and, in some emergencies, the orchestra members must catch the mistake directly, with split-second timing. Trombonist Roger Smith tells me, for instance, of the time the soprano singing "Traviata" skipped four bars. The trombones came in with her. One sees why pre-orchestra training is a requisite for the opera orchestra man.

Letter Perfection

For each opera the orchestra member is accorded three rehearsals as an orchestra, this besides the three dress rehearsals with the singers. During this learning period he is coached with the orchestra as a whole and as a member of each separate section until he knows his part as a river knows its bed. Knows it so well he can take in his stride any surprise, any omission, anything that a singer's vagaries or a stage director's whims may entail.

Remember, he sits for the different operas under nine conductors and has to get used to their particular style of batoning, has to know

their pet peeves and their over-all demands. It's like getting adjusted each morning to a different pair of legs. At least, though, he can't be apple-polisher to the boss—for the simple reason there isn't any "boss."

A Block Long

Another condition the Metropolitan Orchestra has to contend with—one that would seem to be carefully designed to depress spirits and dampen ardor—is the confined space of the pit, its narrowness and its longness. It is so long and narrow that the drums operate at about 40th street while the last bass player is sounding forth at 39th street. "I have never heard the cellos yet," said trombonist Smith wistfully. He's been with the orchestra around ten years.

And it isn't just the pit duty. Stage bands—the pit members are paid extra for stage duty and well they might be—have to expect slight variations in timing. They are led by remote control by a conductor (in the wings) who in turn is given signals by a conductor watching (through a peep-hole) the actual podium conductor. Thus three and sometimes even four conductors may be functioning at the same time. And then the space away from the conductor has to be considered with the annoying fact of sight traveling faster than hearing. The band at the far back of the stage has to play just a little before they see the beat of the conductor in order to sound simultaneously with the pit orchestra. Sometimes synchronization is achieved through electric light flashes—this especially when the organ plays off-stage. Along with the electric light is sounded a space-pervading tick-tock which all orchestra elements can use as a timer.

Then, of course, since wood wind and horns have an extra big burden in many operas, they must be sent on in shifts. There's not a single opera that is "safe" for first violins. For violins have to carry the ornamentation (the vocal line is by its nature melodic and simple), the contrapuntal interweaving, the arabesques. More violins are absent through illness than any other section. It's a hard drive and they sometimes go down under it.

Just how hard a drive it is may be ascertained by the schedule, written out for me by Mr. Smith, of the week beginning January 8, 1950. It consisted of nine performances and three rehearsals.

Of course, each orchestra member is supposed to familiarize himself thoroughly with each opera before rehearsals, in private practice at home—and this takes at least two hours of practice a day.

Well—it's a life!

—H. S.

The Metropolitan Opera Orchestra looking toward Thirty-ninth Street.

The orchestra looking toward Fortieth Street. Fritz Reiner is conducting.

Speaking of Music:



Magda Sorel (Patricia Neway) and the Mother (Marie Powers) make an appeal for John Sorel (Cornell MacNell) in "The Consul".

Opera of Our Age

WHAT HAPPENS at "The Consul"—we saw this musical drama at the Barrymore Theatre in New York on March 20th—is real such as no incident taking place in the churches and playgrounds and homes of our land is real. The reason it is real is, we think, that the *motif* of this present age is that of the waiting-room where people, homeless of soul and all but devoid of hope, wait—for that miracle which will bring them love and peace.

The plot is simple. Magda Sorel (the part was taken with inspiration on the evening we were there by Vera Bryner) wants to get out of the country to rejoin her husband who is waiting just over the border for her. But that wish, that woman's wish, is smothered in paper—endless blanks to be filled out. "Paper, paper!" she cries, and strews the documents on the floor. "Paper when I want freedom!" and wails, "My name is woman. Age, still young. Color of hair, gray. Color of eyes, the color of tears."

She is not alone in the waiting room. Besides the super-efficient secretary (Gloria Lane) there are others: a mother whose daughter is dying in another country—she is told to "come back in a few days and your papers may be ready"; a professor who brings in certificates of the wrong size and is therefore turned away; a fussy woman in a fur; a girl newly set free from a concentration camp; and Magadoff, the Great Magician (this part taken by Andrew McKinley). Thanks to the latter the people in the Consul's anteroom are amused—or, rather,



"You must fill out these papers first," the Secretary (Gloria Lane) informs Magda Sorel (Patricia Neway).

made to think they are amused. He does tricks: pulls a rabbit out of a hat, pours water from a scroll of paper, hypnotizes the other applicants. "You are in a fine hall," he tells them. "Brilliant chandeliers are overhead. The music is beautiful. Come, dance!" And the stragglers of this, our civilization, dance in their sleep. But he has his say, too. "Are you secretaries human beings like us? I ask you for help and all you give me is a piece of paper. Paper instead of a way out. 'Sign on the dotted line' instead of freedom."

The music runs through the drama like a shiver through the body. We are not conscious of it as music. We feel it, in the cries of despair, in the snarled commands of the inspector, in the crooning, in the ring of the telephone, in the shattering of the window. We feel it as speech intensified.

The action, too, is intensified. Just as words are made music, so walk becomes dance—stylized motion: when the grandmother dances around the baby's crib, when the secretary and



Right, Lehman Engel, orchestra director, and left, Thomas Schippers, musical coordinator, in Menotti's "The Consul".

an applicant move back and forth in the pattern of frustration.

Those infectious cries of pain sometimes ripen into what are actually arias. We hate to call these moving outpourings that, though, so vitiated has the word become. Two of these solo songs will always remain in our mind as new experiences: that sung by the grandmother to the child, with its sad refrain, "Won't you ever smile again?" and the song of the young wife appealing to the secretary to let her see the Consul. Then there are the memorable quartet in the waiting-room (refrain, "Sign on the dotted line"), the duet of husband and wife before his flight, and the soft singing off-stage at the beginning of the first and second acts.

The close integration of music and word calls for expert work on the part of the orchestra of twenty-five members conducted by Lehman Engel. Not only does it play throughout the entire evening with scarcely a stop, but it is

constantly being called on to produce sound effects, to make the stage doings reasonable and cogent. The music is, in fact, as much an actor as those people on the stage. So it is lucky that the players are all of virtuoso calibre, and that Mr. Engel has had long experience in theatre as well as in symphony orchestra conducting.



Gian-Carlo Menotti

When I spoke to Mr. Engel backstage he was most modest about the work he is doing. "It's because it was made so easy for me by the unity of the work itself," he said. "Gian-Carlo Menotti, who is its composer, librettist and stage director all in one, knew exactly what he wanted, and so correlated all aspects that I could work right through to the idea. Besides, he didn't hamper me in the least. He let me do it my own way first, then made just a few little suggestions."

So credit for the miracle must go to Mr. Menotti, to Mr. Engel and to the orchestra, as well as to the singers. We have an idea it all came off so well because it was the creation of each, that each felt his way through to expressiveness, that none hampered the work of the others, that all worked to the common end. And because nobody had to stand by for orders from some unimpeachable consul.—H. S.

Premiere in Los Angeles

HALSEY STEVENS, program annotator for the Los Angeles Philharmonic Orchestra, conducted his own Symphony Number I at the concert pair on March 3rd and 4th. It is a work in one movement, based on four thematic ideas developing sectionally. It has a tremendous rhythmic drive which is continuous. Constantly shifting rhythms which might very well produce chaos are kept in line by a series of ostinatos—an excellent basis for ensuring a well unified piece. The orchestration is colorful and, rarest of all musical blessings, the melodic lines are fresh and arresting. Mr. Stevens proved to be a good conductor.

The rest of the program was brilliantly directed by Alfred Wallenstein, who showed his usual facility in particularly brilliant readings of the Ballet Suite from *Cephale et Procis* by Gretry, transcribed by Felix Mottl, and the *Til Eulenspiegel* of Strauss.

We found the Cesar Franck D Minor Symphony, with which the program closed, a bit perfunctorily done, although from standpoints of technique and taste it was certainly above reproach. We cannot believe that Franck has really gone dead—at least as dead as he sounded. We were glad to see Robert La Marchina back playing first chair cello again. —P. A.

INTERNATIONAL MUSICIAN

Concert and Opera

Music Symposium in Canada

A PIONEER venture of significance was the first Symposium of Canadian Contemporary Music, held in Vancouver, B. C., March 12-15. The symposium was sponsored jointly by the Community Arts Council of Vancouver and the Vancouver Symphony Society, under the musical direction of Jacques Singer. During the four days a series of concerts was presented to capacity audiences, featuring works for chamber orchestra and small ensembles, piano and vocal solos, choral music, and compositions for full orchestra. On the final day a panel discussion was held, with composers, critics, musicologists and the audience participating. The fine support and enthusiastic response to the symposium proved that an important landmark had been reached in the musical life of Canada.

Composers Conduct

Compositions by thirty-four Canadian composers were heard, and seven composers attended the symposium, coming from Montreal, Toronto, New York, Victoria, and Seattle for the event. In the final concert, three composers took over the baton to conduct their own compositions. Dr. Charles O'Neill opened the program with his "Prelude and Fugue in G Minor," a lively and skillful composition. John Weinzweig of Toronto directed his imaginative work, "Red Ear of Corn," which was originally composed for ballet, and Lenard Basham, a former Vancouver composer who traveled from New York, led the orchestra in the first performance of "Seaport Town Overture," a colorful composition whose title was inspired by his home town of Vancouver. Paul de Marky of Montreal played part of his "Piano Concerto in B Major" on the same concert.

Other composers present were Barbara Pentland, well-known musician who is now on the staff of the University of British Columbia; Jean Coulthard, of Vancouver, also well known in Canada, Britain, and the United States; Charles Palmer, English-born composer now residing in Victoria, and Dorothy Cadzow, who is at present on the faculty of the University of Washington in Seattle.

Many of Canada's outstanding performers took part in the symposium, among them Zilba Georgieva, young Canadian soprano from Toronto; Ursula Malkin and Frances Marr, pianists; Jean de Rimanozy, violinist; the Robson Choral, directed by Sherwood Robson, and the Steinberg String Quartet.

Many compositions of real merit were presented at these concerts. On the first program for chamber orchestra and small ensembles, Andy Twa's "Serenade for Clarinet and Strings" and Godfrey Ridout's "Two Songs for Soprano and Oboe" showed individuality. Violet Archer's "Divertimento for Oboe, Clarinet, and Bassoon" was provocative and dexterous. Harry Somers' "North Country" for strings proved a work of

unusual color. Healey Willan's "Poem" had immediate appeal, as did the "Six Bergerettes du Bas Canada," charming arrangements for oboe, viola, violoncello and harp, by Sir Ernest MacMillan. Howard Cable's "Newfoundland Sketches" showed a fresh treatment of folk-like material.

The Chamber Music Concert offered a variety of interesting works, including Jean Coulthard's "Sonata for Piano," Walter Kaufmann's "Sonata for Violin and Piano," "Images in Pentagon" by Kenneth Peacock, and "Two Pieces for Violin and Piano" by Edwin A. Collins. On the second half of the program were Barbara Pentland's "Quartet for Strings," Harry Somers' "Testament of Youth," and John Weinzweig's "String Quartet." The Quartet by Barbara Pentland proved an outstanding work with long, clean lines, lyric beauty, and strong individuality. John Weinzweig's String Quartet was another outstanding work characterized by directness and vigor. Harry Somers' "Testament of Youth" also calls for special mention. It is well written for piano, and conveys a unique personal message.

On Monday night a choral concert was presented, along with a sonata for violoncello and piano by Barbara Pentland, and vocal solos by Violet Archer and Charles Palmer. A highlight of this program was John Weinzweig's "To the Lands Over Yonder," an unusual treatment of an Eskimo hunting song. Violet Archer's two songs, "Train at Night" and "First Snow," were brief but arresting. Most of the choral music was in traditional vein, well written for chorus, and excellently performed by the Robson Choral.

Finale

The climax of the symposium came on Tuesday night when the "Pops" concert featured the works of eleven composers. The compositions chosen for this concert covered a wide variety of styles and ideas, but were generally vigorous and colorful, some being descriptive of Canadian scenes. In addition to those works already mentioned, which were conducted or performed by the composers, the program, under the direction of Jacques Singer, included Clermont Pepin's "Symphonic Variations," Alexander Brott's "From Sea to Sea" (two movements), "Northwestern Sketches—Cowtown" by Dorothy Cadzow, "Music for Dancing" by John Beckwith, "Fantasy on Canadian Folk Tunes" by Walter Eiger, and Harry Freedman's "Suite for Orchestra" (Third Movement). Of special note were the compositions by Weinzweig, Beckwith, and Basham.

The success of the symposium was in no small part due to its fine organization, well-planned programs, and the generally high quality of performance. A difficult and daring undertaking, it met with immediate and warm response, thus leading the way for future symposiums in other parts of the country. As Jacques Singer, the ambitious and able musical director, expressed



Jacques Singer

it, "If we have opened new vistas, provided new ideas and provided new incentives, and, particularly, if we have established a precedent that might be thought worthy of emulation in the other provinces of Canada in future years, we shall not have labored in vain."—D. C.

Heard With the Spirit

NOTHING happens at a Segovia concert unless one listens with one's spirit. The man's utter simplicity, so unlike the virtuoso's exhibitionism, confuses and puts off. For one thing, before he begins, Segovia just waits until there is silence, utter silence. Not as a gesture. As necessity. Then when his guitar begins to whisper, it is of such delicate and subtle matter that many miss the import entirely. It is like those miniatures that must be looked at under a microscope to be fully appreciated.

One notices, when one allows visual matters to intervene at all, the coordination between the two hands: flick and press, thump and spread, grasp and glide, all at the identical split second. Perhaps this was why Segovia passed his hands over each other before he assayed each work, as if to make one aware of the other.

We do not sum up this concert of his presented at Town Hall, New York, March 5th, by compositions. We say only this: At a point midway in the program, we heard played three consecutive and scalewise notes. For a repetition of just those three notes we would have stayed on another three hours in the concert hall gone silent and cold, waiting. —H. S.



Andres Segovia

Amende Honorable

Correction: Lev Aronson is principal cellist of the Dallas Symphony Orchestra. In our cello article the designation was incorrectly given to another of the orchestra's cellists.

Canadian Piano Duo



Elsie Bennett



Madeline Bone

THE duo-piano work of Elsie Bennett and Madeline Bone, who made their New York debut in Town Hall March 22nd, has much in its favor. It is sincere, it is spirited—and it is completely ingratiating. If there is any fault to be found it is that the program content was a little on the light side. However, this may have been done with good reason, since both seemed more at home in music of the lighter vein. The program included three works of Bach, a Russian group, and works of Mozart, Gluck, Gossec, Francobaldi, Saint-Saens and Delibes.—E. C.

No Ill Winds!

IF WE were asked to vote on the best concert of the year in Los Angeles, the choice would be difficult, but the Evenings on the Roof concert of March would certainly have our serious consideration. The Los Angeles Wood Winds with Robert Gross, violinist, and Ingolf Dahl, pianist, as soloists, presented the West Coast premiere of Alban Berg's Chamber Concerto for thirteen wind instruments, violin, and piano, under the direction of Izler Solomon.

From the standpoint of sheer performance it was a dizzy feat, but it was also much more . . . a thoughtful, beautiful reading of an impressive composition. Mr. Solomon caught the sensitive rhythm of the music and kept a fine balance between the soloists and the ensemble, itself composed of thirteen highly individualized parts.

The music is warm, even romantic in its acrid, tone-rowish fashion. Nor is it all tone-rows. We heard patches which reminded us of Mahler and others—though we probably should not mention it aloud—which brought to mind the younger French composers.

Although it was played through twice, we confess to getting lost both times somewhere in the adagio. We dare to confess this because the players assured us that it was only normal on a first hearing. But the piece has its integrity, its logic, which one feels intuitively even before one is able to follow through.

It is in three movements which were played without pause: I. Thema Scherzoso con Variatione (piano and winds); II. Adagio (violin and winds), and III. Rondo Rhythmico (piano, violin and winds).

Dedicated to Arnold Schoenberg on his fiftieth birthday, the score bears at the top of its first page the motto, "All good things . . ." followed by the three names of Arnold Schoenberg, Anton Webern and Alban Berg, spelled in music and

sounded at the outset by piano, violin and horn, respectively.

For the second half of the program eight winds played Mozart's Serenade in E Flat (K 375) with the same impeccable intonation, beauty of tone and rightness of tempo which distinguished the Berg composition. The Berg concerto was then repeated and neither composer suffered by the juxtaposition.

We feel that the performers should all have equal recognition for the exhaustive rehearsing which made such a presentation possible. They were: Robert Armer, piccolo; Haakon Bergh, flute; Gordon Pope, Ray Weaver, oboes; Gerald Caylor, Hugo Raimondi, clarinets; Meritt Buxbaum, bass clarinet; Don Christlieb, Ray Nowlin, bassoons; Carl Jeschke, contra-bassoon; James Decker, Jack Cave, French horns; Morris Boltuch, trumpet; Dave Robbins, trombone.

—P. A.

Doris Pines—Pianist



ATOWN HALL debut of exceptional promise was heard on March 8: twenty-year-old Doris Pines displayed a brilliant technique and an endless amount of energy. She needs only to combine this talent with more mature interpretive power to become one of our outstanding young pianists. Her programs included works of Scarlatti and Chopin, Beethoven's Thirty-two Variations, Ravel's "Tombeau de Couperin," and Prokofieff's Seventh Sonata—which most listeners thought marked the high point of her program. Incidentally, during the week of her debut, Miss Pines won top spot on Arthur Godfrey's Talent Scout Program.—E. C.

Jersey City's Own

ONE CAN see with half an eye that J. Randolph Jones likes to conduct, likes to compose, likes anything to do with making music. At the concert of March 15th in Jersey City his heartiness and his exuberance were showered on the seventy-six members of the Jersey City Symphony Orchestra so that from the very first bars of the opening work,

the "William Tell Overture," they played like schoolboys on their first day of vacation. They were still in fine fettle when they came to the playing of the conductor's own Symphony No. 1, "Southern Scenes," a charming and, at times, nostalgic work. Here one finds not only food for dreams but some really clever orchestration, beautiful interweavings of the brass, fugal interplay among sections and some forthright solo work. The rollicking and carefree third movement is the composer's own individuality in terms of tone.

At intermission Frank A. Herter, the orchestra's president, spoke to the audience reminding music lovers of their duty to this ten-year-old orchestra and emphasizing the high calibre of the orchestra members. Said he, and there was the ring of sincerity in his voice, "I don't think you could buy so much for so little anywhere else."

After intermission soloist Amparo Iturbi played Caesar Franck's "Symphonic Variations" with a sensitive and believing touch, and, following this work, brought out the highly individualistic character of "Fantasia" by her brother, José Iturbi.

—H. S.

St. Louis at Carnegie

FROM THE very first sonorous chord sounding through Carnegie Hall on March 8th when the St. Louis Symphony visited there, we knew here was an orchestra to be reckoned with. Fresh, outspoken and with unforced joyousness, it rang out from the first note of the Couperin Overture. The flexibility and fine tone of the string section came out even more in the Mozart Symphony No. 40. Conductor Vladimir Golschmann gave the orchestra full rein—and they were equal to it. Manuel Rosenthal's "Magic Manhattan" brought this fact out.

This latter is quite a work, hard to describe because it is scarcely all of a piece, but yet as colorful a canvas as ever impressionist daubed up. Here is counterpoint in swoops, great retchings of sound, sleazy tunes oozing in and out of raucous noises, nostalgic fade-outs. It was a whole series of "effects" and the orchestra didn't slip up on a single one.

The men proved themselves just as skilled in projecting the delicacy and nuance of Schoen-



VLADIMIR GOLSCHMANN

berg's "Verklaerte Nacht" — and as for the de Falla dances, their marvelous rhythms set the balcony in a hubbub. Good music it was; good conducting; good playing.

—H. S.

(Continued on page thirty-three)

Music You Can Dine and Dance to

WHEN GUY LOMBARDO and his Royal Canadians go into the Waldorf June 1st the band will have a string section for the first time. Three violins are to be added, at the request of singer Vic Damone, who is used to a string background for his ballads. The story along bandleaders' row is that Lombardo is not enthusiastic about ringing in the fiddles, and that the innovation will start and stop with the Waldorf engagement. It seems Guy doesn't hold with the off-the-cuff judgment of musical kibitzers, to the effect that violins should blend in easily with his well-known "sweet" style. He has an understandable reluctance about rushing into innovations, in view of a quarter-century of success achieved by sticking to his distinctive trademark: music you can dine and dance to. Guy's style blends in pretty well with conversation, too, provided the talk is of the lighter, gayer sort, with an undercurrent of sentiment.

Lombardo has never gone in for the "riffs," "breaks," or "licks" of the hot jazz tradition, largely ignoring the kaleidoscopic changes in jazz styles. Yet he has stayed well up at the top of the list all during his career, riding along serenely on the steady demand for tuneful music that would be first, last, and always danceable. The devotees of instrumental jazz may ignore him. He'll never be found in the thick of a battle over the relative merits of Dixieland and be-bop. He has kept his course right down the middle of the stream, and he's always had a full passenger list riding his "showboat" which has been tied up at the Hotel Roosevelt in New York every fall, winter, and spring since 1929.

Gets There First with the Most

When the experts in the music business who keep office hours at Lindy's Restaurant from eleven at night to three in the morning start canvassing the reasons for Lombardo's success, here's the first item they bring up: Guy has a phenomenal ability to pick hit songs, and launch them first. Since he came down from Canada in 1925, with his nine-man original outfit, they say that in one way or another he's been tied in with more than three hundred song hits.

In picking new numbers, Guy follows his own taste, which is the most reliable Geiger counter he has for measuring public reaction. Often he over-rides the opinions of his orchestra and arranger. Once he finds a song which he thinks will catch on, he puts it on his Roosevelt program three or four times, and takes the public pulse. If the reaction is good, the tune next goes on his radio program, and if it proves a smash hit, it's ripe for recording.

Needless to say, Lombardo is the delight of the songpluggers (properly, "music contact men," as they call themselves now). They find him hospitable and most approachable, never too busy to listen to their tale of the newest "terrific" number. They know he has a built-in barometer to register hit possibilities; they respect his unerring ear for a tune. Whatever mysterious quality it is that makes a hit—defined by one way as a tune you might not want to

remember but could never forget—Lombardo can spot it. And he can help to give his verdict widespread currency.

Among the numbers which have rolled up large record sales in Lombardo's versions are:

Humoresque
White Christmas
Easter Parade
I'm My Own Grandpa
Anniversary Song
Merry-Go-Round Waltz
Everywhere You Go
Stars Fell on Alabama
Red Sails in the Sunset
Red Roses for a Blue Lady



Lombardo Singing Trio:
Cliff Grass, Don Rodney, Fred Higman.

Add to these the list of top hits which the Lombardo band claims to have introduced and you have a good sample of Guy's powers of selection:

Bei Mir Bist Du Schoen
The Music Goes Round and Round
Everywhere You Go
The Four Winds and the Seven Seas
Powder Your Face With Sunshine
Seems Like Old Times
South America Take It Away

Stability

Combine the novel and the familiar, so runs the recipe, and you can always be sure of popular appeal. If the new hit songs furnish the element of novelty, the familiar touch is added by the stability of Lombardo's organization. Seven men in the present band have been with Guy from the start: George Gowans, drums; Fred Higman, saxophone; Fred Kreitzer, piano;

Larry Owen, arranger (originally, saxophone); James Dillon, trombone; Lebert Lombardo, trumpet, and Carmen Lombardo, clarinet and saxophone. Thus more than half of Lombardo's players constitute a permanent nucleus—which means that it's no trick for him to maintain the style of playing that is synonymous with his name.

Sweet Recipe

The famous "sweet" style which is the Lombardo standard brand does not lend itself readily to analysis. The first thing about it is that the accent is on melody. Next, the rhythm, while by no means metronomic, is always exactly in accord with ballroom dance progressions. There is no fancy hurrying or retarding of the beat for concert jazz effect.

A Consistent Pattern

Since Guy has no occasion to feature concertos in the jazz style, with one player coming to the fore to play his solo improvisation against the background of the band, he can pitch his supporting entertainment in a key that goes with his "sweet" style. He uses a regular vocalist, Kenny Gardner (who happens to be his brother-in-law). He has a number of instrumentalists who double as singers. Most prominently featured is a singing trio (see cut): Cliff Grass, saxophone; Fred Higman, saxophone, and Don Rodney, guitarist—who is being replaced, as we go to press, by George Hines. When Guy wants to accent rhythm-with-melody, he calls on his duo-pianists, Fred Kreitzer and Buddy Brennan. All in all, there's no lack of variety in Lombardo's programming—but he's not running a variety show, either. Music is his business not vaudeville.

A Good Host

A final ingredient in Lombardo's success, and by no means the least important, is the band-leader's capacity to play the role of m. c. in such quiet, effortless, and polished style that he inevitably seems to the customers like a perfect host. They feel at home with him and his music. Perhaps it's this touch of the great major-domo that has led Guy to establish his own restaurant on the street he lives on in his present home town, Freeport, Long Island. Guy Lombardo's East Point House seats 800, serves lobsters, shore dinners, steaks, and a wide variety of epicure's fare, along with plenty of entertainment.

One final news note on the Royal Canadians and their leader may serve to show in what a regular groove they operate each year. This spring they started their road tour April 10th. They'll get back to New York just in time to go into the Waldorf June 1st. Their vacation is scheduled for August, enabling Guy to enter the most important speed-boat races—most of which fixtures he has won at some time or other. How far his dexterity with the baton accounts for his deft hand on the tiller may be left to the reader to judge.

BOOKS OF THE DAY

BEETHOVEN, HIS SPIRITUAL DEVELOPMENT, by J. W. N. Sullivan, New American Library of World Literature. 35 cents.

Go to any railroad station magazine-book stand, or pass by your own newsdealer's and you'll see tucked in between detective thrillers, movie-hit novels and advice on sex a small volume on whose cover will be the words "Beethoven, His Spiritual Development," and the subtitle, "A Study of Greatness." Underneath will be imprinted the pain-smitten face of the Master. This paper-backed book is a reprint in a 35-cent Mentor edition of a work which has long since become a standard for music-lovers.

We do not know what Beethoven would have thought of this juxtaposition. Perhaps it would not have concerned him one way or another. What we think of it is that it is one of the most hopeful signs of our age. For we presume, to rate a position on these stands, it has proved itself sales-worthy and that people who reach out for some palliative for a hectic and frustrated age stay their hands on the way to "Homicide in the Morgue" or "She Kissed to Kill" and take instead a tale of one who came on eternal beauty through vast inner struggle, who found a shield from stark desolation in the fabric of his imagination.

A thriller it is, indeed—and so belongs on these stands. A thrilling adventure in life, and with the only sort of ending that can be called happy.

CESAR FRANCK, by Norman Demuth. 228 pages. Philosophical Library. \$4.75.

These packed sentences, a little stiff for their compression, take some mental rigor to assimilate. The doings of the composer—his subsisting, lodging, friend-making and loving—are made entirely subservient to his creativity in the field of music. The analyses of his works are thorough and acute. Clearly are pointed out his mode of producing the musical experience: his attention to the various instruments; his mastery of variation; his ability to diffuse goodness as a lamp diffuses light. Each of his compositions is discussed separately, in detail and with a completeness indicative of the author's whole-souled absorption.

THE STORY OF IRVING BERLIN, by David Ewen. 179 pages. Henry Holt and Company. \$3.00.

I am always grateful to an author who not only presents a famous personage but creates a lovable personality. So I register my thanks herewith to Mr. Ewen because he took the trouble to delineate an Irving Berlin real enough not only to be seen in the mind's eye but real enough to list among one's friends, with due knowledge of foibles as well as full appreciation of finenesses.

Fiction would sound forced if given such astounding facts as are here presented of rise to

heights from lowly beginnings. Yet this biography reads along with the inevitability of a hurricane. That story within a story—the career of "Alexander's Ragtime Band"—goes Horatio Alger one better in the swiftness and permanency of its emergence. Then, for one to revel in, is that phenomenon, the continuity of genius, the "great" of one era passing on something of himself to a younger colleague, instanced here in Irving Berlin's encouragement of the young George Gershwin.

RACHMANINOFF, by Victor I. Seroff. 270 pages. Simon and Schuster. \$3.50.

A thorough job, this. The author must have done a tremendous amount of research. Another quality making for interest is his ability to project the Russian temperament into the American idiom. Surprising as some of the matter is—the "gypsyism," the strange juxtaposition of stern discipline and wild carousal, the complete alterations of character mid-life in many individuals—he makes it all sound plausible to our American ears.



Sergel Rachmaninoff

Against this fantastic yet comprehensible setting moves the great figure of Rachmaninoff—through tempestuous youth, early failures, rehabilitation at the hands of hypnotist Dr. Dahl, slow self-realization as an artist. Seroff knew Rachmaninoff well but uses this acquaintanceship not as an excuse to tinge outlines with personal bias, but rather as a means of clarifying them with human understanding.

Readers will find especially illuminating the correspondence between Rachmaninoff and Marietta Shaginian, paralleling in some sense the famous relationship between Tchaikovsky and Madame von Meck.

THE PIANIST'S PROBLEMS, by William S. Newman. 134 pages. Harper and Brothers. \$2.50.

Reading a book like this raises one's opinion of the whole teaching profession. It is so level-headed, so sound. Besides, throughout rings the message, like a Wagnerian *motif*: "The piano teacher should guide the practice toward the day when the student can become his own teacher." Thus it widens the student's boundaries in every conceivable way: encourages him from the start to play by ear, to sight-read, to collect a library, to use the pedal judiciously, to create exercises out of actual situations, to write in his own fingerings, to play two-piano works with other students. It teaches him to be human even in the process of learning. And philosophical: to make do that set of fingers

nature endowed him with; to realize practice must never become a bore, that "one of the main values of music is the pleasure it can afford."

THE JOHN LEIPOLD LESSONS IN HARMONY AND COUNTERPOINT. In three volumes, approximately 200 pages each. Harmony lessons, \$5.00; counterpoint lessons, \$7.50. John Leipold, publisher.

Good conversational English is not the least asset of these lessons. The author foregoes brilliancy, "different" approach, psychological quirks and editorial asides for just plain clarity, and achieves thereby a human, sympathetic approach. Harmony and theory are things he wants his pupils to understand, and he spares no pains to start where the least learned can begin and progress in steps the least facile can follow. The beginning point in the harmony volume, for instance, is this: "The distinguishing characteristic of any scale is the order in which the successive tones are spaced." Then he persuades the student to space his own tones, make scales, learn to jump more than a tone and make intervals, learn to combine intervals and make chords, learn to alter chords and make harmony. He doesn't miss a single step and he isn't once arbitrary or officious.

JOSEPH HAYDN, by H. E. Jacob. 368 pages. Rinehard and Company, Inc. \$5.00.

If one finds the pure gold of fact concerning Haydn dressed here at times with fancy, one has compensations. There is the advantage, for instance, of having "eye witness" pictures of the day—its plagues, its "artificial voice factories," its tendency to incubate noble families, its calm acceptance of curious variants on the eternal triangle. Even greater gains from fancy's amalgam with fact is the creation of a Haydn as communicable as currency. Whether he awakens to find himself soaked to the skin in his attic dwelling, encounters a librettist on the stairs, is invited to share in a gypsy camp's savory stew or has bricks dumped on his roof at 5 A. M., he is paradoxically made realer for being fictionalized. Direct words quoted generously help toward realism: "No one about me could torment me and make me doubt myself, and so I could not help becoming original . . . Anyone can see by the look of me that I mean well by everybody . . . Am I to die now? And I have just begun to understand the wind instruments." There is also touching reference to the minutiae of his existence: the dog-eared books in his library, their fly-leaves criss-crossed with laundry lists jotted down in badly spelled German; his fall from a horse.

The author does well by Haydn's music. Linking it with his nature—his love for children, his peasant's preoccupation with animals and the weather, his deep reverence for God—he makes it understandable to the ordinary music lover.—H. S.

With the Dance Bands

East. RCA-Victor signed Gene Krupa and Frankie Carle . . . Decca's Jerry Gray hits the road this summer with an eighteen-piece unit. He'll tour for ten weeks, handled by Berle Adams. Band will follow Glenn Miller's style . . . Capitol Records pacted vet pianist Art Tatum . . . Meadows, Framingham, Massachusetts, co-owned by Vaughn Monroe, using occasional names . . . Jolly Joyce agency packaging Art Mooney's ork with Western talent for spring tour of rural and urban areas . . . Maestros dusting off old dance scores: Artie Shaw has returned completely to his "Begin the Beguine" format; Count Basie plans reviving the thirteen-man Kaycee "swing" band which brought him fame; Tex Beneke is using more and more material directly from the late Glenn Miller's book.

Herb Hendler left RCA, Bernie Woods dittoed from *Variety*, to handle Ralph Flanagan's new ork . . . Arnold Orsatti setting name combos for the hot months at his new spot in Somers Point, N. J. . . . Noble Sissle, long-time NYC orkster, named "Mayor of Harlem" . . . Bassist Herb Ward fronting his own trio at the Riviera, NYC . . . Boyd Raeburn reorganized for a nine-week theatre tour . . . Though work had halted at presstime, Monte Proser plans to open a new club on the site of Cafe Society Uptown . . . Joe Liggins now etching for Specialty . . . Ray Anthony holds at Gotham's Hotel Statler (Cafe Rouge) through early May; likewise pianist Larry Green's crew at the Roosevelt Hotel until May 6 . . . Woody Herman formed his big band again for a date at Manhattan's Bop City, ending May 3. New Herd, scored for by Ralph Burns, will tend toward "pretty music" . . . Pianist Lee Carroll working at Monte's Belmont Plaza, NYC . . . After Ralph Flanagan's Meadowbrook stint ends (May 4) he'll play May and June one-nighters, with a Capitol Theatre date (NYC) later this year.

Glen Gray inked by Signature . . . London Records signed clarinetist Peanuts Hucko to



GLEN GRAY

build a fifteen-piece BG-type band; also added to the diskery's stable were George Towne, Roy Stevens and Billy Butterfield . . . Guy Lombardo opens June 1 at NYC's Waldorf-Astoria (Starlight Roof) . . . Teri Josefovits has formed his own trio for Manhattan jobbing . . . Eddie Gelespi ork at Philly's new teen-age dancery, the C. & L. . . . Columbia Records signed the Loumell Morgan trio . . . Pittsburgh's Triangle Room (7th Avenue Hotel) folded . . . Batoneer Ray Bloch opened his own pubbery, Hollybrook Music . . . The original Memphis Five, led by Phil Napoleon, to slice Dixieland sides for Columbia . . . Boston's Savoy Cafe sticks to Dixie . . . Eddy Duchin holds through May 10 at NYC's Waldorf.

Club Nomad, Atlantic City, bought by Max Uretsky and Charlie Merlin . . . Hotel Bond, Hartford, Conn., limited its dancing policy to

weekends . . . Victor renewed Vaughn Monroe for five years . . . Chantilly Club, NYC, shuttered . . . Louis Armstrong opens at Manhattan's Roxy Theatre April 28 or May 5 for two weeks . . . Harry James opens the Astor Roof's season (NYC) May 22 for three weeks, followed by Carmen Cavallaro, June 12, for six weeks, with Xavier Cugat finishing the year . . . Massachusetts legislature mulling a bill to extend closing hour for liquor sale in clubs and cafes to 2 A. M. during daylight saving time . . . Pittsburgh deejays combined forces to save live talent at that city's Midway Lounge . . . Atlantic City's Million Dollar Pier reverted to its owners, Associated Realities Co. . . . Accordionist Dick Contino now booked by ABC . . . Vaughn Monroe backing sideman Ziggy Talent's new band, booked by Willard Alexander . . . Count Basie will fill four weeks of dates abroad in May or September . . . Mercury Records signed New Orleans trombonist Santo Pecora.

Midwest. Herbie Fields cutting for London . . . Glenn Young ork at St. Louis, Mo.'s, Medart's Rose and Crown Room . . . New Moon Ballroom, Wichita, newly reopened, using two bands (modern and Western): Dick King; Corky Edminster . . . GAC handling Ray Herbeck . . . Billy Bishop dickering with MCA . . . Freddy Nagel ork disbanded for three months . . . Frankie Masters seeking a Victor contract . . . Bob Vincent's new trio booked by MEA . . . Veteran hotelier Ernie Byfield died Feb. 10 of a heart attack in Chicago . . . Trombonist Jack Purcell rehearsing a dance band in Pittsburgh . . . Lawrence Welk now renewed by MCA . . . Jean Goldkette seeking new backers for his Detroit club, Fantasia.

Chicago. Park City Bowl (63rd and Cottage Grove), now a ballroom, is run by Jerome Yarovitz, who will use names on monthly one-nighters . . . Cairo Lounge holds the Mary Kaye trio until at least June 27 . . . Hotel Sherman to

ALONG TIN PAN ALLEY

ALL THE BEES ARE BUZZIN'	Santly-Joy	LET'S BAKE A SUNSHINE CAKE	Burke-Van Heusen
BABY WON'T YOU SAY YOU LOVE ME	Feist	MARTA	E. B. Marks
CANDY AND CAKE	Oxford	MUSIC MUSIC MUSIC	Cromwell
CHATTANOOGIE SHOE SHINE BOY	Acuff-Rose	OLD MASTER PAINTER	Robbins
COPPER CANYON	Famous	RAG MOP	Hill and Range
DEAR HEARTS	E. H. Morris	RAIN	Miller
DIAMONDS ARE A GIRL'S BEST FRIEND	J. J. Robbins	SORRY	Spitzer
DIXIELAND BAND	Miller	SITTING BY THE WINDOW	Shapiro-Bernstein
ECHOES	Valando	STAY WELL	Chappell
GOD'S COUNTRY	Robbins	THERE'S NO TOMORROW	Paxton
I SAID PAJAMAS	Leads	THIRD MAN THEME	Chappell
IF I KNEW YOU WERE COMING	Mellin	WILHELMINA	Feist
IT ISN'T FAIR	Words and Music	WITH MY EYES WIDE OPEN	Crawford
JOHNSON RAG	Miller		

close its College Inn, reopening same as the Byfield Room, using society orks . . . Jimmy Palmer into the Aragon Ballroom May 23 for three weeks; Benny Strong does a month at the terperly June 20 . . . Blue Note, Loop bistro, using names weekends. Art Hodes has the house band . . . Jan Garber opened April 8 at the Trianon Ballroom, indefinitely . . . Stan Kenton grossed \$18,600 in two Civic Opera concerts . . . Northside Silhouette holds Charlie Ventura through April 30; Dizzy Gillespie plays 10 days at the spot beginning May 5 . . . Johnny Lane's Dixie crew holds at 1111 Club . . . Trombonist Miff Mole remains at the southside Beehive; Muggsy Spanier at Jazz, Ltd. Bud Freeman playing his own west side spot, Press Row. South. Don McGrane unit may be held over at Richmond's Jefferson Hotel . . . Billy MacDonald wound up a successful run at Houston's Rice Hotel April 9 . . . Organist Marie Patri now at the Jefferson Davis Hotel, Montgomery, Ala., will return to Kaycee's Phillips Hotel later this spring, where she previously broke all records . . . Merger of Copa City and the Beachcomber, Miami, was effected this month. One spot will close . . . Chris Cross tours until June 22 . . . TD took some of his Shamrock Hotel (Houston) pay from op Glenn McCarthy in oil stock.

West. Seattle's Palomar Theatre continues to use top names, with Nat Cole and Dave Barbour the most recently-eyed acts . . . Drummer Ben Pollack launched a new label, Two-Beat, featuring his own Dixie combo . . . Red Nichols signed by GAC. Dixielander Pete Daily to hit the road. Both Red and Pete have been signed to long-term recording pacts by Capitol . . . Dis-

covery Records signed pianist Paul Smith, plans big build-up . . . Benny Carter scoring and recording alto solos for new Goldwyn flick "Edge of Doom."

Hollywood. Paul Neighbors holds at the Biltmore Bowl . . . Charlie Barnet in the biz again, this time with nine men. Though arranger Neal Hefti and vocalist Frances Wayne are part of the unit, Charlie claims it's as much a comedy band as a musical one. The group opened April 13 at S. F.'s N. O. Swing Club . . . Zucca's Opera House, Culver City, was razed by a \$150,000 fire . . . Coconut Grove holds Phil



LAWRENCE WELK

Spitalny through May 2 . . . Red Nichols at Sardi's ex-Monkey Room . . . Twelve Dixie bands playing top L. A. spots, many of which did not use live music prior to the two-beat craze . . . Roger Spiker ork at Mocambo . . . Freddy Martin at the Palladium until May 9, followed by Les Brown for four weeks.

Canada. Sid Tapley left the May Johnson office to form his own agency in Montreal . . . The Sheraton Corp. took over the Cardy web of Dominion hotels, including the Mt. Royal, Montreal, and King Edward, Toronto, both of which use talent. Talent buying will be handled by either Arki Yavensonne (Boston—Sheraton) or May Johnson (New York—Cardy), or both . . . Nightery biz in Montreal holds steady. Said city's newest musical discovery since trumpeter Maynard Ferguson, is twenty-five-year-old pianist Oscar Peterson.

Miscellaneous Dates. Pat Dennis, Clendenning's Club, Upper Darby, Pa., out June 30 . . . Al Donahue, Rice Hotel, Houston, out May 15 . . . Danny Ferguson, Commodore Perry Hotel, Toledo, Ohio, April 24-June 17 . . . Jack Kerns, Stockmen's Hotel, Elko, Nev., out May 12 . . . Henry King, Shamrock Hotel, Houston, opened April 15 . . . Charlie Ventura, Riviera Club, St. Louis, May 10-17 . . . Griff Williams, Aragon Ballroom, Chicago, until June 18.

Send all information concerning dates at least one month in advance of starting time to: Ted Hallock, The International Musician, 39 Division Street, Newark 2, N. J.

—TED HALLOCK.

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Our Smaller Ensembles

ONE ABSOLUTE essential for forming and holding together smaller ensembles is individual initiative. All members have to be filled with the desire to get their particular type of music-making across, to give the public the best that is in them on every occasion. They, moreover, have to have *individuality*. They must be in some way different from every other organization—be like themselves and no one else.

Take the Zimbler String Sinfonietta, for instance. Its sixteen members (all Boston Sym-



phony Orchestra players) were organized five years ago by Josef Zimbler, cellist. It plays without a conductor.

For the first six years, the ensemble played in public high schools, but it has now entered the concert hall field and is presenting this year, under the auspices of the Friends of Chamber Music of Boston, three concerts in Jordon Hall of that city.

The aim of this organization is to present rarely heard music, written expressly for small ensembles, music otherwise never heard. Nearly every program includes a contemporary work worth performing. Roussel, Bach and Vivaldi works figured in their February 1st concert at which Louis Kaufman was soloist.

Take another of the smaller ensembles that works at being unique. Here is really something new under the sun—the Orchestra of the



(Left to right, standing): James Goodner, Vladimir Bobri, Alexander Bellow (conductor), John Richter, John Denaro; (seated) Fidel Zabal, Eithne Golden, Irmgaard Carle, Chauncey Lee.

Society of the Classic Guitar. We witnessed, if not its birth, its christening, when on January 28th it made its first public appearance in the United States at a concert in New York. The three compositions it assayed—these all arrangements, since to date no composer has actually written first-hand for such a group—showed that here is a new sound sensation which composers may well consider.

Though the players seemed at first to have something of the strained effect of humming birds forced into military formation, finally, especially in the "Luna Verde"—music composed and arranged by Vicente Gomez—they swayed into unified expression, became not a multiplication of guitaral pings-pings but an interweaving, a merging, tuneful and good-humored. So might have sounded, we think, the music made by players on the "chest of viols" in Elizabethan days.

The Denecke couple, Julia and Henry, thought up the Northwest Sinfonietta. But the idea of the Symphonic Woodwinds came from Mrs. Denecke herself. It consists of flute (Julia Denecke), oboe (Carl Berglund), clarinet (Robert Northenscald), bassoon (Richard Peterson) and French horn (Paul Binstock) and it plays rarely heard works lying outside both symphonic and the usual chamber music field. For instance, on its January 8th program at the Minneapolis Institute of Arts, it played Douglas Moore's "Quintette for Winds" which had, according to the critics, "American folk tang, a touch of jazz rhythm and a quaint military march with piccolo at the finish."

The Woodstock String Quartet is typical of the outstanding smaller ensembles which function in the vacation period at resorts, in summer schools, at music festivals, in the United States and Canada. They are of course an added incentive for guests who are mountain or seashore bound. But they have a further basis for usefulness and success. They provide employment for symphony members between seasons.

Founded four years ago by Engelbert Roentgen, cellist in the Metropolitan Opera Orchestra, the Woodstock String Quartet (named after the New York summer colony of artists, where it makes its home) presents concerts in communities thereabouts, and has already scheduled twenty-eight appearances for next summer.

Besides Mr. Roentgen, the quartet consists of Ernest Drucker, first violin; Michael Tolomeo, second violin, and Frank Mele, viola.

Another of the recitals of the Albeneri Trio, marked by extraordinary clarity of notes, impeccable phrasing and spiritual drive, was presented on February 16th at Town Hall, New York. The first New York performance of the Malipiero "Sonata a Tre" was a feature of the



THE ALBENERI TRIO

concert. The trio which consists of Erich Itor Kahn, piano; Giorgio Ciompi, violin, and Benar Heifetz, cello, has toured the country now for six years. They have presented a complete Beethoven cycle, as well as many works of the moderns.

A complete recital of music by Barbara Pentland, young Canadian composer, was presented on January 23rd in Vancouver, Canada, by the Steinberg String Quartet.



Left to right, seated: Johnny Skertich, Sam Calpino, Richard Savage; standing: Pete Skertich, Joseph Skertich, Nick Skertich.

Five brothers who have played together in their own ensemble for nineteen consecutive years—they have been with Columbia Recording Company for over ten—must have established a record of some sort, and we are glad to report on them herewith. They are the Skertich Brothers, and their orchestra, directed by Joseph, now numbers seven since Richard Savage and Sam Calpino have been added. (George Skertich was missing when the photograph was taken.) The eldest of the Skertich boys got their start as musicians when their father taught them as youngsters. As they grew older, they in turn taught the younger boys, until five of them (there are ten children in the family) reached orchestral status. The orchestra has its headquarters in East Chicago, Indiana.

IT'S ALL IN T

THE LARGE number of married couples in our symphony orchestras isn't mere coincidence. It indicates a line of action which many symphony orchestra directors follow consciously or unconsciously. This is illustrated in a letter sent us by the Kansas City Philharmonic's manager, R. H. Wangerin. "We make it a policy," he writes, "to employ couples, because we find a better morale is attained by having two pay checks in one family and by having no forced separations during tours." But managers are not the only promoters of the marriage state in symphony orchestras. There's that all but indispensable partner of Cupid, propinquity. Take the Coopersteins of the Baltimore Symphony Orchestra. As young graduates of Peabody Conservatory, Irving Cooperstein and Lydia Farquhar were placed at the same stand

in the viola section of the Baltimore Symphony by its conductor, Reginald Stewart, because "they seemed to work so well together." During the second year of such team-work they decided to extend their cooperative horizons—and now they're living happily in their seventh year of married life and their eighth year with the orchestra. The Cincinnati Symphony boasts a parallel case. When Erik Kahlson returned to his first chair position in the viola section after the recent war, he found an addition in the bassoon section, Dorothy Dickinson. They were married June, 1948. In the Portland (Oregon) Symphony Orchestra, Vernita Posella (violin) and Joseph Posella (oboe), finding making music together a good prelude to shaping life together, were inmarried last year.

Violinist Patricia Reiter, in her third season

Married Couples Now in



Dorothy and Lester Remsen
Buffalo Philharmonic Orchestra

Left: Ann and Harry Slick;
Right: Lida and Lawrence Tode,
Buffalo Philharmonic Orchestra

Left to right: Murray and Bernice Schwarz, Leonard and
Leigh Arner, Pasquale De Conta (cello), and Graziella
De Conta (harp), St. Louis Symphony Orchestra.

Left to right: Loris (clarinet) and Annabella Wiles (violin),
Marion (violin) and George Unger (violin), Secretary of
Local 375—Oklahoma Symphony Orchestra.



Left to right: Lorna and William Hogenson,
Louise and Sam Pratt, Nila and Robert Lee,
Utah Symphony Orchestra



Lydia and Irving Cooperstein, violists
Baltimore Symphony Orchestra



Patricia and Forrest Standley
Pittsburgh Symphony Orchestra



Earl and Ruth Cosbey
Seattle Symphony Orchestra

Stanley and Eina Haynes
Seattle Symphony Orchestra

Anna and Ken Cloud
Seattle Symphony Orchestra

Ruth and Norman Benno
Seattle Symphony Orchestra



N THE FAMILY

with the Rochester Philharmonic, and violinist Creech Reynolds, in his ninth, were married June 11, 1949. Kathryn Owens (violin) and Herbert Owens (trombone) joined the Louisville Orchestra in 1947, were married June, 1948.

The letter from the Pittsburgh Symphony's management does not state which set-up their couples entered into first, that of orchestra membership or the state of matrimony, but of their three Mr.-and-Mrs. combinations, two are husband-and-wife teams *in a single section*. Forrest and Patricia Standley are both horn players and Arthur and Erika Kubey both bassoon players. Irving and Laurene Sarine play respectively trumpet and bass.

There are two married couples in the Minneapolis Symphony Orchestra: Roger Britt (viola) and Cynthia Eddy (cello); and Jack

Bass (trumpet) and Valerie Vitale (harp). The Dallas Symphony includes five husband-and-wife combinations: Audrey and Martin Anastasi (cello, viola); Margaret and Martin Bella (cello, bass); Ruth and Walter Caughey (viola, cello); Catherine and Robert Gotthoffer (harp, trumpet); Christian and Georgia Woehr (horn, cello).

The effect of being simultaneously partners in matrimony and partners in profession? Let the Oklahoma Symphony Orchestra with its six married couples illustrate that. "Nobody has ever heard a single harsh word pass between any husband and wife in the orchestra," states a recent release. The next sentence, however, provides food for thought: "The fact that a rehearsal leaves every performer too totally exhausted to do any fighting is of course purely coincidental."
—H. S.



Helen and Norman Hollander
Kansas City Philharmonic

Our Symphony Orchestras

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Vancouver Symphony Orchestra



Dorothy and Erik Kahlon
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THE VIOLIN

Views and Reviews

By SQL BABITZ

IN THE MAIL

TOM NORATO of Edgewood, Rhode Island, writes: "Lately I have come across a problem that is giving me no end of trouble, and I wonder if you can help me. For many years I always used gut A strings and metal-covered gut D and G strings with satisfactory results. About a year ago I changed to the 'Super Sensitive' metal strings, and because of the greater volume and easy response thought that I had found the perfect string; but as I went along I noticed that my staccato and spiccato were getting very sloppy to the point of almost none at all, and no amount of practice was helping me. I finally realized that the fault was with the strings, that they vibrate in a very twangy way (not in the short way that a gut string does), and in staccato and spiccato passages the very wide or twangy vibrations seem to make the sound of each note run into the next one, so that after a few bars everything sounds sloppy. I have tried going back to gut strings but find that it is difficult to accustom myself to lessened volume. Can you help me find the perfect string?"

This question can be answered with another question: "Is there a string that is perfect for everything?" The answer is, "No." Different instruments, different compositions, different job requirements each have their best string which may be different in each case. Some strongly built violins, usually of fairly modern make, are well suited to wire strings, but the shortcomings of these strings are familiar to you. Nevertheless, on a job where a lot of volume and little quality are required, wire is the "perfect" string. When it is necessary to play an outdoor concert, with danger of dampness and changes of temperature, wire again is the "perfect" string. You might try the Thomastik steel strings. They might be better for your particular instrument.

Where greater refinement of tone quality is necessary, nothing is better than gut. A good compromise is the aluminum wound gut A (which might solve your problem). The reason that gut strings are best for the violin is that they were the "original equipment" of the instrument when it was designed about 400 years ago. Every modernized gadget, be it a wire E string, a chin-rest, a heavier bass-bar, etc., brings "improvements," but at some cost to the original quality intended by the great makers. We should remember that it is impossible to increase the loudness of the violin without decreasing its original quality. You can't have your cake and eat it. If you would like to increase the good quality of your instrument I would strongly advise using a gut E string. Practically no one uses a gut E today and yet I have found that it not only sounds better, but it releases some tension on the body, thereby improving the sound of the other strings as well. In order to obtain gut E strings I had to order them especially made (gauge 11½ is good). There is a myth that gut E strings break constantly. I have had one on my violin for two months and it is still good. I hope that this article will have some effect in persuading string manufacturers to revive the making of the gut E.

Joseph Knitzer of the Cleveland Institute of Music writes: "Congratulations on your review of the Yost book. There are a few former pupils of Spivakovsky in Cleveland who play no better with his method than they did in the 'old-fashioned' Auer or Russian school." There were several more letters received in which similar opinions were voiced. Hans Basserman of Chicago writes: "There is no single panacea or technical trick for the creation of a violinistic personality, but only a combination of partly tangible, partly imponderable features. Ysaye was not outstanding because he played with an extremely loose bow, nor was Kreisler so outstanding because he played with an extremely tight bow. I think that Mr. Yost's idea that Heifetz or Milstein play in the 'old-fashioned' school impossible to follow."

INTERNATIONAL MUSICIAN

The following satirical remarks in "Symphony" magazine (reprinted with permission) should prove entertaining to the readers of this column.

Fiddle Section Tintypes, by Henry Krutosik of the Radio City Music Hall Symphony:

IMPATIENT—Tunes up one hour before playing and every five minutes thereafter. Is seated a half-hour before rehearsal.

SOCIAL—Greets everyone three times with "Good morning." Makes six phone calls and receives four. Tunes up whether necessary or not—figures it costs nothing to be sociable.

TIMID—Hasn't enough technique to wash a window and has a tone like a radiator whistle. Always warms up *pp* on sustained notes in dark corner backstage. Talks about Heifetz's poor intonation. Never accents with the section but plays it safe by coming in a sixteenth late so he can't possibly be heard alone.

CLEVER—Studied with every famous teacher. Believes that any good fiddler should perform the twenty-four Paganini Caprices forwards and backwards. Practices before and after rehearsals. Will play Cb instead of Bb and look the conductor square in the eye.

WORRIED—takes out thermometer to register the heat of the hall so as to calculate effect upon strings. Carries three violins and six bows. Also knows everybody in section who has extra strings and violin in case emergency should arise. Pockets are full of pencils, strings, rosin, music clips, et cetera. Always at hall two hours early.

ABSENT-MINDED—Wears wrong suit and thought he had left instrument at hall. Never makes the repeats. Forgets concerts and beefs because his check is less than partners' at end of week.

ARTISTIC—Walks into club room with *New York Times* and eighteen circulars of future violin recitals. (Daily Racing Form is under violin case cover.) Criticises architecture of last night's Eroica. Also demonstrates how Misha should have played Brahms Concerto. Boys agree, and wish Hudson Agency would sign the bore so they would be rid of him.

SLOPPY—Wears shoes with broken laces and a bow tie the third horn player threw away. Cleans finger board once in four years. Suit is turning green.

PATIENT—Always plays a little out of tune—figures it makes the section sound bigger. Listens to partner's marital troubles with sympathetic look on face. Gives "Mr. Anthony" advice. Always comes to work with candy, cookies, and latest type razor blades for fellow cut-throats.

SHOPPER—Visits all the neighborhood violin dealers and pawn shops to make careful survey of latest Strads, Amatis, Bergonzis, and the like. Proud owner of rare Italian fiddle date-marked 1748. Doesn't know that his father bought it from a fellow who bought it at a department store for \$75.

FRIEND-OF-THE-CONDUCTOR—Shakes the maestro's hand before rehearsal and asks if he had good night's sleep. Tells rest of section how he and conductor studied together. Very arrogant character. Figures his job is safe as long as present maestro is in control.

GLAMOUR BOY—Always smiles at the girls in front rows. Has a face like Frankenstein, but thinks he is a Clark Gable. Dandies up in front of mirror for full hour before performance. First one to flirt with Good Looking Soprano Soloist.

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Louis Booth
Utah Symphony



Paolo Renzi
N.B.C. Symphony



Harvey McGuire
Cleveland Orchestra



Lola Wann
Carl Von der Helde
New Jersey Symphony



Rhadames Angelucci
Minneapolis Symphony

F. Mueller, J. Sirucek, L. Stocking
Chicago Symphony Orchestra

Oboe and English Horn

THE OBOIST, like the student surgeon, may as well give up all hope of making the grade in his profession if he does not relish handling a knife. For oboe players—and I'm talking now of the skilled ones as well as of the amateurs—spend almost as much time whittling their reed mouthpieces as they do practicing their scales. When I asked why some enterprising soul didn't set up as a reed-maker, the way shoemakers and watchmakers hang out their shingles, one oboist who confesses he is a slave to his reeds shook his head ruefully. Couldn't be done. It seems an oboist's reed is too individual a thing. It has to fit *his* lips, *his* embouchure. It has to be as much a part of his personality as the way he moves his mouth in speaking. No one person, however skilled he is in the art of whittling down the delicate cane to vocal proportions, could possibly satisfy anyone but himself. Besides this, it's the stubbornness of the medium. Some reeds don't come out right at all, for any amount of labor spent on them. Eight out of nine, say, have to be discarded. Only the person whose music is dependent on the quality of the output could have patience enough for the task. In short, every other instrumentalist succeeds by fashioning music. The oboist has to fashion reeds, too.

Basis of Tone

The oboe is a double-reed instrument and therein lies its peculiar tone quality. I referred to this matter when I interviewed William Arrowsmith, first oboist of the Metropolitan Opera Orchestra, and he showed me a reed he had just pared into shape. It was as clever a piece of workmanship as is to be found in any wood-carver's studio. What one does is bend the reed back on itself, then cut across the looped end (thus making two reeds) and form a tip by scraping very delicately till exactly the right proportions

are secured. You then blow down between the two reeds to set them in vibration.

Directions for the reed-whittling process sent out by a well-known manufacturer of instruments reads like a manual on wood-carving: "The knife should be one with a straight edge, blade about one-half inch in width, two and one-half inches in length kept sharp on an oilstone . . . The scraping should always be done toward the tip . . . Should the high notes not respond, cut off a minute portion from the tip of the reed." The same manual gives the firm and pointed supplementary assurance: "It is a discarded notion that oboe players are apt to become unbalanced mentally." Asked about this latter rumor, one oboist shrugged resignedly, "You probably have to be out of your head before deciding to take it up," he said.

Braced for Combat

If there ever was a basis for this contention that oboists are apt to go over the deep end, it probably arose from the need for players on the all-but-unmanageable oboes of olden days to "wear leather collars strapped around their necks so as not to burst the blood vessels and use a brass button at the bottom of the reed, against which they jammed their lips, while they blew until they suffered abdominal hemorrhages."

When commiserations are offered, however, oboe players rise up as a man to champion their instrument. The fact that it runs the gamut of emotions—tragic, comic, tender, persuasive, dreamy, melancholy, gay, detached—is stressed. Composers choose it for its remote quality, aloof from human passions, reminiscent of breeze-swept hills and cool glades. "It brings a ray of hope in the midst of torment," said Berlioz.

Bert Gassman
Los Angeles Philharmonic



Vincent Schlipfili
Los Angeles Philharmonic



Carl Berglund
Minneapolis Symphony



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Marcel Tabuteau
Philadelphia Orchestra



Merrill Remington
San Francisco Symphony



Roger Roller
Dallas Symphony



M. Daudois, A. A. Andraud, A. J. Andraud
Cincinnati Symphony Orchestra

Hon In Our Orchestras

Expressiveness on the instrument comes hard, though. It isn't just that the reeds are difficult to fashion. Once made, there's the problem of setting them into motion satisfactorily. The oboe player has to husband his breath as though he were in a mine cave-in and were apportioned only one good lungful an hour. For, though so little air can pass through the narrow slit between the reeds, that little has to be of unvarying quantity. Even when he changes the air in his lungs, the player's breath column must remain constant. The way a violinist must change the direction of his bow without a ripple in the tone.

The oboist's nice regard for breath control is indicated in the tightness of his lips. I got an illustration of this myself when I tried out the reed that Mr. Arrowsmith had whittled to shape. I found I had to bring the corners of my lips toward the center, not allow them to spread out. The skin of the lower jaw had to be kept flat, not bunched up. The lower jaw couldn't protrude. All this just to bring out one little squeak! What, then, must be required for the full tone!

Thus in symphonic works the merciful composer gives the oboe player plenty of rests. He's not used as a background instrument for he can't stand the strain of the constant *um-pah*. He's used for the short but expressive solos. A perfect passage—not too long and not too short and just suited to the oboe's capacity for serenity—appears in the third movement of Beethoven's "Pastoral" Symphony:



Berlioz made use of this over-the-hills quality in the "Pastoral Scene" from his "Symphonie Fantastique." Saint Saëns in his "Dance Macabre" has it represent the crowing of the

cock. Mournfulness is another quality astute composers have detected and made good use of—for instance, Beethoven in the second movement of his "Eroica" Symphony. Then there's the oboe's ability to sound exotic—a by-product of the double reed which it has in common with the Oriental instruments of snake-charmers and street beggars of Bagdad.

Oboes were used more extensively in the ensembles of the eighteenth century and earlier than they are now. For instance, in the Handel Commemoration at Westminster Abbey in 1784, a much-talked-of musical event of its day, no fewer than twenty-six oboes were employed. From 1700 to 1750 members of bands in some parts of Europe were known as "Hoboisten," indicating that practically the entire band played this instrument.

The oboe is not a transposing instrument. Its range, both as it is written and as it sounds, is:

The present form and use of the oboe may be said to date from the time of Haydn and Mozart, though it took exact form as late as 1880. The Paris Conservatory Model, the one employed today, was adopted in 1882. The key mechanism is as complicated as it is ingenious, but, as we must emphasize again, finger dexterity in the oboe never takes precedence over beauty of tone. The solo passage of simple, tender quality is the oboe's *forte*, and this requires the sensitive embouchure rather than the lightning fingers.

Oboes are used to give the pitch in symphony orchestras not because they are constant in this regard, but rather because they are probably more subject to vagaries of pitch than any other instrument—this again due to reed construction as well as to problems of temperature and humidity. The rest of the orchestra defers to the oboe, keeping step, so to speak, with the one instrument that itself cannot adjust.



Leonard Arner
St. Louis Symphony



Jack Hutcheon
Toronto Philharmonic



Raymond Toubman
Oklahoma Symphony

William Arrowsmith
Metropolitan Opera



Ray Still
Baltimore Symphony



Laila Storch
Houston Symphony



L. Spryer, J. de Vergie, J. Holmes,
J. Lukatsky
Boston Symphony Orchestra





D. Aboach, J. Stephan, R. Pointer
Denver Symphony



J. DeLancie, L. di Fulvio, J. Minsker
Philadelphia Orchestra

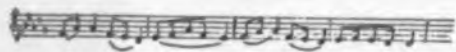


R. Sprengle, R. White, D. Voth, R. Swingly
Rochester Philharmonic Orchestra

The English horn is an oboe in the alto range, that is, one-fifth lower than the regular oboe. It's a little longer than its higher relative, and therefore, to make holding posture comfortable, has a bent back mouthpiece. It also has a globular, pear-shaped bell. It was used by Mozart and Gluck, but only with Wagner became a regular member of the orchestra. Now there are three oboe players in each complete symphony orchestra, one of whom concentrates on the English horn. The English horn has a double reed, too, and much of its range:

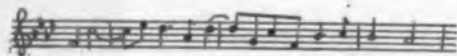


laps over the oboe's. It is often used for nostalgic passages, when sorrowful resignation is indicated. So Dvorak used it in the Largo ("Goin' Home") of his "New World Symphony":



Berlioz speaks of the English horn as having a "melancholy, dreamy, rather noble voice" and says it is better than any other instrument in "exciting regret, in reviving images and sentiments of the past." Like the oboe, it plays the pastoral role well. Schumann employed it thus in his "Manfred," Wagner in his "Tannhaeuser."

Probably four English horn players out of five will cite as one of the most beautiful of passages that from Act III of Wagner's "Tristan und Isolde":



Here is depicted the longing of the dying Tristan as he awaits the coming of Isolde's ship. It has been called one of the most expressive phrases of all musical literature.

We wonder that no writer, in discussing the oboe or English horn, has dwelt on the beauty of the instruments themselves. Mr. Arrowsmith, who had his oboe with him

at our interview, opened his small leather case and showed it to me, embedded in the dark velvet in its three sections (an oboe is always taken apart after use). The rich wood, the intricate key system (an oboist has three or four ways of playing almost every semitone), and the delicate shaping of the bell have a beauty all their own:



It occurred to me again how intricately all the arts in our modern world are intertwined. An artist created this instrument of musicians—and the musician himself turns wood-carver as he fashions, painstakingly and with both an eye and an ear for beauty, the tools of his profession.—H. S.



Charles M. Morris
Kansas City Philharmonic



Stevens Hewitt
Indianapolis Symphony



A. Moroni, M. Eriksen, J. McEldowney
Duluth Symphony Orchestra



George Haddad

News Nuggets

In Canada's ever-increasing number of young artists there is one pianist whose name is becoming particularly well-known. The name is George Haddad. Mr. Haddad, who works hard at a full-time concert career, has played in Mexico, Latin America and the British West Indies, as well as in Canada and the United States. This year marks the beginning of his appearances in England and on the continent. On April 3 he makes his debut in London, and on April 14 in Paris. After four months of concertizing he returns

to continue his engagements on this side of the water.

In his programs overseas George Haddad will include several works by fellow Canadians. Harry Somers, George Hurst and Barbara Pentland will be among those composers represented. It is gratifying to see a Canadian artist win fame for Canada, not only on his own merits, but also by bringing the music of Canadian composers to the audiences of other countries.

The Manhattan School of Music presented the New York premiere of George Antheil's Sixth Symphony February 22nd.

Henry R. Hallbauer, who joined Local 400 in Hartford, Connecticut, in 1911 and is still active in its work, has composed a musical play, "Frantic Antic," which was given its premiere March 8th at Burns School Auditorium in that city. The newspapers described the work as "pleasant and ingratiating, with catchy tunes."

Paul Schwartz, director of music at Kenyon College, Gambier, Ohio, is the winner of the Richard Oppenheim Memorial Contest for Ohio composers. His work, "Overture to a Shakespeare Comedy," will be performed by the Canton (Ohio) Symphony March 8th.

INTERNATIONAL MUSICIAN



Modern Harmony

By OTTO CESANA

REMARKS

WE NOW come to one of the most interesting phases in harmony: "Modulation."

While the ways and means of going in and out of tonalities are many, actually there are only two basic devices of modulation, the pivot chord and the attendant chord type.

The pivot chord type is the smoother of the two and is very often used as a transition during a musical thought.

While unusual progressions and parallel harmony can also be used as means of modulation, these devices will be discussed in subsequent lessons during the course.

LESSON NO. 20—MODULATION—Pivot Chords

A pivot chord is a chord which belongs to more than one key.

A pivot chord may be used as a means of modulating into as many keys as contain the particular chord.

Triads as Pivot Chords

Below is a chart showing the location of the various triads as found on the various degrees in the major and minor keys:

	In major, found on:	In minor, found on:
Major Triad	I degree IV " " V "	V degree VI "
Minor Triad		
Aug. Triad		
Dim. Triad		

Exercise: Fill in the degrees on which the other triads are found, both in major and minor.

Below is a chart showing the actual location of the various diatonic triads in the keys of C major and A minor as found in the other major and minor keys.

C major

A minor

Exercise: Show where the other triads may be found in the other major and minor keys. When this has been done, make similar charts of the triads in the keys of one sharp, one flat, two sharps and two flats (major and minor).

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APRIL, 1950

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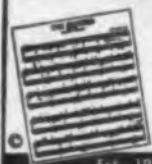
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Technique of Percussion

By GEORGE LAWRENCE STONE

GILMORE'S TITANIC TUB

SEVERAL of the brethren have raised a polite eyebrow at my story of The Biggest Bass Drum which appeared in the October issue. One of these has asked if I didn't mean the diameter of this drum to be eight feet instead of twelve. Fred Miller, Chicago, scorns eyebrow technique and comes right out with the complete candor of an old friend by writing:

"I doubt that twelve-foot drum of Gilmore's!"

Continues Fred: "The building of the shell could be managed, but where could one get drumheads of that size unless, as you say, they might have consisted of more than one skin, pieced together?"

"In 1939 the firm with which I was affiliated sold a wealthy drum corps fan from Orange, Texas, the idea of building for him the largest bass drum in the world. At that time I understood the 'champion' to be the University of Chicago bass drum, ninety-six inches in diameter (eight feet to you, George).

"Now my assignment was to build a drum still larger and the customer finally settled for a diameter of 100 inches. I had great dreams of publicity—rinsing the skins in the Chicago River (no vats large enough), cutting a hole in the brick wall of the factory to get the finished drum out, checking the railroads to assure delivery without smashing the instrument against tunnel walls, and, of course, news reels with sound, to picture it all. The customer added to my dreams by suggesting a huge truck drawn by six white horses to haul the drum along the streets when finally delivered to its destination and (listen to this) a trap-door built into the shell through which, on signal, a classy girl drum majorette would emerge and twirl a baton while standing on top of the drum.

"But the drumheads licked us. We couldn't get a pair large enough. I went over to the Chicago Rawhide Company to see one they had laid out for me. A big lump of skin lay on the tanning floor. Block and tackle had failed to move more than a few inches of the outer edges to stretch the skin. We finally got a measurement of 108 inches along the back but the flank was scant, being not over 80 inches across. So we gave up. What became of the skin? It was sliced into rawhide lacings for ski boots.

"So you see, George, why I wonder about Gilmore's drum. Can you get some dope and pictures on this Titanic Tub?"

I don't blame Fred or anyone else for doubting the existence of a twelve-foot drum. I doubted it myself at first, especially after measuring four yardstick-lengths up against my factory wall. But there was a twelve-foot drum and an eight-foot drum, too! Below are the facts to prove it!

To observe proper chronological order, I must take the eight-foot tub first. This was a feature of the Grand Jubilee held in an enormous colosseum erected especially for this event in Boston in 1869. It is authenticated by a description and photographs in a sizeable book entitled *History of the National Peace Jubilee and Great Musical Festival*, by P. S. Gilmore, held in the City of Boston, June, 1869, to Commemorate the Restoration of Peace Throughout the Land. The book was published by Gilmore and entered in the office of Librarian of Congress in 1871.

This drum, presumably the largest of its kind at the time, played its part in the musical programs arranged and conducted by bandmaster Patrick Sarsfield Gilmore, who was the prime instigator of the entire affair and who, musically, had under his hands a chorus of 10,404, an orchestra of 525, and a band of 486 and an immense grand organ. In addition, there were 100 giant-size anvils, played by red-shirted firemen and, outside, all the church bells and fire bells within hearing distance. To top this off, Gilmore had innumerable cannon (yes, real cannon) situated at near and distant points in the vicinity, the firing of which was synchronized with the music of the ensemble inside the Colosseum by electrical means. (What a job some of our modern composers could do with an outfit like this!)

INTERNATIONAL MUSICIAN

Now comes the twelve-foot drum referred to in my October column. This was part of a *second* jubilee, which also took place in Boston three years later. Gilmore, evidently aspiring to the *bigger and better*, virtually played an encore with this, his *World's Peace Jubilee of 1872*. Here he had a larger chorus, more musicians, louder cannon (we hope) and—a bigger bass drum. This was indeed twelve feet in diameter (144 inches), and its circumference approximated thirty-seven and a half feet. The shell was five feet wide and its construction was as described in my original article.

This shell and hoops were fashioned by Woodman and Williams of Farmington, Maine, transported by steamer from Portland to Boston and delivered for final assembly to the building which housed Hook and Ladder No. 3, on Harrison Avenue, which seemed the only place found to be spacious enough for drum-maker N. J. Baldwin to complete its assembly. From there it was carried to the Colosseum on a four-horse wagon, the center of attraction in a grand and glorious street parade.

All this, Fred Miller *et al.*, is fully authenticated by accounts in contemporaneous newspapers of Boston and elsewhere (*Globe, Post, Transcript, Herald*, etc.), and by various programs, handbooks and scrap-book references which rest among the archives at the Boston Public Library, the Old State House and the New England Conservatory of Music. Drop in some time, Fred, and I will arrange a personally conducted tour through said archives. You will find everything in detail and fully documented except for the drumheads. All I have been able to find on this point is that *the heads were made of cowhide!*

(My thanks to drummer Paul A. Munier of nearby Wakefield for his assistance in digging up additional facts to authenticate my original statements. Incidentally, he brought back enough additional information about drums, colosseums, jubilees, cannon, etc., to fill a book. I wish there had been space available to print it all.)

FOUR-BEAT JAZZ NOT THE END

Stan Kenton says: "The reason we are seeking the concert field today is because I believe jazz must grow beyond the rigid disciplining of dance music. For years jazz bands and orchestras presented their music for dancing or good listening—whichever the patrons preferred. We believe that for jazz to progress—and it most certainly shall, since it is now an established art form—it must move into the concert field."

This thought is not particularly new, but to my mind it is particularly good. And it points up the fact that four-beat jazz for dancing is not the ultimate to which a young drummer should aspire *providing* he has had the forethought to prepare himself to go upstairs with jazz through that formal study and practice to which I have more than once referred in this column.

JOHN SCABIA

One of the Local 9 (Boston) boys recently remarked on the professional appearance of the music examples that often accompany my articles in this column. He added that my music handwriting seems to have improved 100 per cent during the last year. Thanks, pal; it took a jump of several hundred per cent all in a hurry, about six months ago. This was when I ceased writing my own examples and turned the job over to John Scabia, a Boston musician who makes music copying and arranging his profession. John copies music for such outstanding organizations as Columbia University, Harvard College and the Boston Symphony Orchestra, and I have seen some examples of his work that I could not distinguish from regularly printed music. Thanks again for the compliment, pal. I will relay it to the proper party.

SIDE DRUM

Answering D. N., Atlanta, Georgia, *side drum* is the first term believed to have been applied to what today we know as the *parade snare drum*. This instrument, suspended by a shoulder-strap and riding below the marcher's waistline, invariably swung off to the side of his body. The parade drum of today still swings to the side when carried and cuts up capers which, until one becomes accustomed to such gyrations, is painful.

When Gar Wood finally perfects his invention which is supposed to prevent ships from rolling on the briny deep, maybe he can be induced to turn his attention to the *side drum* and do something to prevent this instrument from bobbing around when carried on parade.

THANKS

Thanks to the many who took the trouble to send in a pat-on-the-back *re* my recently published book "Mallet Control." Don't look now, but I like it, too.

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Local Highlights

ONE OF the newsphoto agencies recently asked the Federation for pictures of early musicians' union headquarters. Secretary Cluesmann secured from the archives of Local 2, in St. Louis, their precious file copy of a brochure on the occasion of the twenty-fifth anniversary of the local, in 1910. This memorial, forty years old, contains not only a lively and colorful history of the St. Louis Musicians Mutual Benefit Association, with pictures of their successive headquarters, but many significant facts and figures about the history of the union. Of particular interest is a study of the national origin of members, as of 1888, and again as of September, 1910:

St. Louis Local 2		Musicians Mutual Benefit Association	
Then (May, 1888)		Now (Sept., 1910)	
Germany	78	Germany	77
United States	65	United States	657
Italy	18	Italy	32
Austria	13	Austria	24
France	6	France	11
England	4	England	7
Switzerland	3	Switzerland	5
Canada	2	Sweden	2
Sweden	1	Russia	12
South America	1	New Mexico	3*
		Miscellaneous	4**
Total	191	Total	835

* Apparently, as a territory, considered a foreign country.

** One each from Hungary, West India, Scotland, Tahiti.

With a flourish of trumpets and a sweeping of chords, Spokane Local 105 ushered in its fiftieth successful and harmonious year in the American Federation of Musicians. It was in the year 1900 on February 5th when the Klondyke gold rush was in full swing and thousands left San Francisco and Seattle for the north country, that a charter was first received in Spokane and a little group of eight musicians made up the beginning of Local 105.

Spokane was just a stripling then, beginning to feel its importance in the Great Northwest and still having, as a good part of its local population, numerous Indians from the surrounding territory. Today the organization has grown to a membership of 600, with only one charter member still alive. He is A. J. Tilleman, now a resident of Portland, Oregon.

At the commemoration banquet on February 26th, local bands in and around Spokane—Bill Grafmiller Orchestra, The Melody Men, Jim Baker's Tenor Band, and the groups of Bob Campbell, Russ Andre, Dutch Groshoff, Ralph Dickinson and Jack Howell—vied with each other winning honors and appreciative applause alike from the huge gathering.

Local 234, New Haven, proudly reports that it counts among its members the distinguished composer, Paul Hindemith. Mr. Hindemith was nominated for membership by Meyer Sokoloff, who, until his retirement a year ago, was business manager of the New Haven Symphony Orchestra. As soon as Mr. Sokoloff was made aware of Professor Hindemith's desire to join the local, he immediately put in a membership application. Hindemith was sworn in by Judge Thomas R. FitzSimmons, president of the New Haven local. The action of the president was later approved by a meeting of the local at New Haven.

Hindemith's career has been one of staunch perseverance in the cause of music. At the age of eleven he ran away from home, since his parents were averse to his following a musical career, and for a few years thereafter he earned his living by playing in dance bands and cafes in his native Germany. Meanwhile he found time to continue his music study at the Hoch Conservatory in Frankfurt-on-the-Main with the two noted teachers, Arnold Mendelssohn and Bernhard Sekles. By 1925, when he was thirty years old, his musical style—a blend of conservative contrapuntal writing and modernistic innovations—had developed and was

(Continued on page thirty-four)

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INTERNATIONAL MUSICIAN



Over Federation Field

By CHAUNCEY A. WEAVER

TO LABOR

Shall you complain who feed the world?

Who clothe the world?

Who house the world?

Shall you complain who are the world,

Of what the world may do?

As from this hour

You use your power,

The world must follow you!

The world's life hangs on your right hand!

Your strong right hand,

Your skilled right hand:

You hold the whole world in your hand:

See to it what you do!

Or dark or light;

Or wrong or right,

The world is made by you!

Then rise as you ne'er rose before,

Nor hoped before!

Nor dared before!

And show as ne'er was shown before,

The power that lies in you.

Stand all as one!

See justice done!

Believe, and dare, and do!

—CHARLOTTE PERKINS GILMAN.

So long, March! Parting is such sweet sorrow!

The skating season will be over.

One of the bright and shining lights of Local 47, Los Angeles, has passed away. Harry Baldwin, long conspicuous as an instrumentalist, answered the final summons on March 10. He had been delegate to eight National Conventions, beginning with St. Louis, 1923. He served many years on the local Board of Directors. He was born on March 3, 1880, in Northampton, England. He toured Europe with various amusement enterprises, lived in Germany two years. He came to the United States about 1903. Lived in New York about three years. He was in Sousa's Band six years, going around the world with the organization. In later years he was called to play engagements with the same band. He was first clarinet in the famous Santa Catalina Island Marine Band at Avalon during the summer seasons of 1912-13. In the fall of 1913 he became first clarinet in the Los Angeles Symphony Orchestra. (This was the symphony orchestra of that period.) In May, 1914, he became member of the Orpheum Theatre Orchestra and was on that job, with some vacations out, until 1923. He was a member of the Philharmonic Orchestra of Los Angeles in its initial season, but did not remain long, as he preferred the Orpheum. He had a splendid musical career. He acquired American citizenship on December 7, 1917, with Federation Vice-President Bagley serving as a witness. He served as member of the Board of Directors and held office of Recording Secretary of Local 47 two years. He was a mem-

ber of Silver Trowel Lodge No. 515, F. and A. M. He had been secretary of the lodge since 1932. Funeral services were held at 1000 Venice Boulevard. Christian Science services were followed by the Masonic service, with his long-time friend, Bagley, exemplifying the degrees. Baldwin was seventy years and seven days old when he passed away. He leaves a wife and one son. He will be long and sorely missed.

The Southern Conference of the American Federation of Musicians recently held forth on the roof of the Plaza Hotel, in San Antonio, Texas, Chairman William J. Harris of Dallas presiding. As a keynote opener, Chairman Harris asked that the "national anthem" be sung. In response thereto all arose and sang "Dixie" with resounding roar humana. Thirty-four delegates from all parts of the Southland participated in the deliberations. Issues old and new had an airing, and frequently the debate was quite animated.

Television became an issue which loomed largest on the discussion horizon. National Board member John W. Parks of Dallas discussed the question at considerable length and made plain its far-fung ramifications. It was made evident that here is a problem which is going to challenge the best thought of the Federation. Communication of cordial greeting was sent to President James C. Petrillo.

Appreciation of the reception received at the hands of San Antonio Local 23 was made a matter of record, including the fine concert given by the San Antonio Symphony Orchestra.

In the obituary list of the past year we must not omit the name of Frank H. Westmeyer, who died after boarding a train in Chicago for Toledo—in which latter jurisdiction he was an important factor and official for many years. He joined Toledo Local No. 15 on July 1, 1920, and was elected to life membership on January 1, 1945. He served for several years as a member of the local Executive Board. He played oboe, English horn and bassoon, and was quite well known as a maker of reeds. He played with the old Toledo Symphony Orchestra and in the Toledo Philharmonic Orchestra under the direction of member Joseph Sainton. His efficiency as a musician was widely recognized. Funeral services were conducted at his home and funeral mass was rendered at the Immaculate Conception Church.

Should there chance to be a bit of snow-storm this month—take it calmly. The chances are that it will be the final snow-balling season you will have.

(Continued on next page)

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April will have to work her soft pedal pretty lively to make us forget those March winds.

After the Houston Convention it will be time to begin talking about the 1952 Presidential campaign.

Looks as though Local 47 was setting the stage for a National A. F. of M. Convention.

President Harry Truman certainly conferred a great honor on the American Federation of Musicians when he appointed Executive Officer Herman D. Kenin as a delegate to the International Labor Convention at Geneva, Switzerland. We expect that Kenin's report will be one of the highlights in the proceedings of the Houston June Convention.

Sixty delegates composed the California-Arizona-Nevada conference held at Reno. Everything was in ship-shape for the occasion—as was to be expected with Rocky Mountain Star Secretary Paula Day at the helm. Eloquent and instructive speeches were delivered by Executive Officer Herman D. Kenin, Harry Reed of Seattle, Elmer Hubbard, traveling representative for the eleven Western states; Maury Paul, recording secretary of Local 47, and Kelly Shugart, public relations representative of the same local. The debates were animated and instructive. All the delegates had heard of Reno and improved opportunity to indulge in a few sidelights upon its well-known industry. Local 368 proved a royal entertainer and without much effort could capture another Rocky Mountain Conference.

'Tis April smiles,
As she beguiles,
And makes us think of spring;
I'pon our words,
We've even heard,
The crows attempt to sing!

THE WANDERING TRUSTY

Wiley Jabberwalk, a jail trusty, serving sentence of one year for robbing a luggage company, has departed—taking with him an automobile belonging to an out-of-the-city visitor. The sheriff's office thinks Wiley was lured away by a vamp, who had been hanging around the jail for several days.—Des Moines Press.

Wiley, dear Wiley, why don't you come back?
The clock in the jail-tower strikes nine;
The rest of the "trusties" are snugly in bed;
But of you we have not had a sign.

The jail dining table is laden with food;
The violola is ready to play;
Your dress suit and slippers are there to put on—
Oh, why do you treat us that way!

Is it true that you "borrowed" an automobile—
'Neath the lure of a bold scheming vamp?
Then we'll order those blood-hounds from a certain near town,
And send forth on the trail of the scamp.

While watchfully waiting our "trusty's" return,
Our care of the rest shall not fail;
We'll wine them and dine them, and cause them to feel,
There's no place like the Polk County jail.

—C. A. W.

INTERNATIONAL MUSICIAN

Symphonic and Operatic Survey

(Continued from page ten)

had an audience listening to five "mystery" compositions and then casting ballots to decide the favorite. At the end of the voting the composer's name was revealed and his work was played a second time . . . When the Teleman Suite in A minor for flute and strings and the Haydn Trumpet Concerto were played by the Houston Symphony at its Musicians' Pension Concert April 4th, the theatre was decorated appropriately in eighteenth century style, and lit by candle light, while the ushers were dressed in costumes of the era.

CONTEMPORARY WORKS

Francis Buebendorf conducted the Kansas City Philharmonic Orchestra in a performance of his "Passacaglia in B minor" at a recent concert of that orchestra . . . Paul Schwartz's "Overture to a Shakespeare Comedy" was performed by the Canton (Ohio) Symphony March 8th. This was the prize-winning work in the Richard Oppenheim Memorial Contest for Ohio composers . . . Also on March 8th "Little Symphony" by Earl McDonald was introduced by the Philadelphia Orchestra at a Youth Concert . . . "Nocturne," by Henri Barraud, written especially for Lehigh University (Bethlehem, Pennsylvania), was played there by the St. Louis Symphony, March 10th . . . The premiere of Ernst Krenek's Fifth Symphony occurred on March 16th, when the Albuquerque Civic Symphony directed by Kurt Frederick played it . . . Samuel Barber's "First Essay" was performed by the Erie Philharmonic Orchestra under Fritz Mahler, March 28th and 29th . . . "Dance Overture" by Vincent Persichetti, thirty-five-year-old Philadelphia-born composer, was presented by the Minneapolis Symphony Orchestra March 24th . . . "Impression Nocturna" by the Argentinian, André Gaos, was given its first hearing in the United States on March 13th by the Scranton Philharmonic directed by Frieder Weissmann . . . Vincent Tkaczyk conducted the premiere of his "Tale of Juba" at the Hamtramck Philharmonic Symphony Orchestra's twenty-first annual spring program March 19th. The Hamtramck Philharmonic is under the direction of Frank Grabowski . . . Dr. Eugene Hill's "Legend for Orchestra" was performed by the Oklahoma Symphony Orchestra conducted by Victor Alessandro on February 22nd . . . Abram Chasins' newest work, "Period Suite," will be presented at the New York Philharmonic's last series of concerts April 20th, 21st, 22nd and 23rd . . . At its concert April 2nd the Dallas Symphony Orchestra presented Peter Mennin's Fifth Symphony, the fourth work commissioned by the orchestra.

O'ER LAND AND AIR

The Spokane Philharmonic will present the "Pioneers of Music" series April 15th, mutually sponsored by the college of that city and the National Broadcasting Company. The orchestra's director is Harold Paul Whelan . . . A program entirely of Canadian music was presented by the Oklahoma Symphony Orchestra on March 29th as one of its series

of international broadcasts of present-day music. The broadcast was especially interesting in that it illustrated the cooperation of the two North American republics in the field of music.

ORCHESTRAL TIE-INS

A survey of the program likes and dislikes of the Indianapolis Symphony Orchestra is being conducted by a representative of the Department of Sociology of Washington University . . . The Columbia (Pennsylvania) Symphony Orchestra has a brother combination, probably unique among orchestras. The orchestra's conductor is Leigh E. Wittell and his brother is Chester Wittell, composer, three of whose compositions have been given in premiere performance by the orchestra. At the concert of February 16th the orchestra played Chester's "Algerian Suite," brother Leigh conducting the orchestra . . . Directors of the Symphony Orchestra of Central Florida have voted to incorporate the Orlando Civic Orchestra with their organization to form an active symphony group in that area. The directors contemplate building the orchestra into a seventy-piece group. Negotiations are under way to bring Yves Chardon, former associate conductor with the Minneapolis Symphony Orchestra, to Florida as director of the orchestra . . . The Duluth Symphony has four members of the McEldowney family among its instrumentalists. J. R. McEldowney plays the viola, his wife, the first violin, his daughter, Janet, the second violin, and his son, John, the third oboe.



Chester Wittell (foreground) and Leigh Wittell (background) check the score of "Algerian Suite," composed by the former and conducted by the latter at its premiere on February 16th.

SOLOISTS

Frank Guarrera, baritone, was soloist with the Trenton Symphony Orchestra March 21st . . . Earl Wild as soloist in the second Rachmaninoff Piano Concerto received an ovation in the concert of the Wheeling (West Virginia) Symphony Orchestra conducted by Henry Mazer on February 9th . . . Mrs. R. Fay Brown and Mrs. Archie McGray were the duo-pianists when at a recent concert the Bismarck (North Dakota) Symphony Orchestra performed Poulenc's Concerto for two pianos and orchestra . . . Sixteen pianists in all will perform with the New York Philharmonic-Symphony during the 1950-51 season. There will be seven violinists and one cellist . . . Violinist Milton Wohl will be soloist with the Dayton (Ohio) Philharmonic at the last concert of its season, April 19th . . . Constance Keene was the soloist in the March 14th concert of the Tulsa Philharmonic Orchestra.

SPEAKING OF MUSIC

(Continued from page fourteen)

American Bandmasters Meet

THE American Bandmasters Association, meeting at Ann Arbor, Michigan, March 9-12 for their sixteenth annual convention, had a real busman's holiday when they listened, on the evenings of March 10 and 11, to the University of Michigan Symphonic Band play a rich variety of music under twenty-nine different conductors. Robert Russell Bennett took the baton to conduct his own "Suite of Old American Dances"; Henry Cowell handled his Celtic legend numbers, "A Curse and a Blessing"; Percy Grainger led the students through his "Marching Tune" and "I'm Seventeen Come Sunday." Colonel H. C. Bronson, who handled soldiers' live music for the Special Services during World War II, conducted Sousa's "Last Days

of Pompeii." And a host of other bandmasters, academic and military, officiated in turn. All in all, it must have been quite a workout for the Michigan band boys.

The musical programs at the Convention highlighted the main purposes of the American Bandmasters Association: to improve the repertory for concert band by getting prominent composers to write for it; to get better editions and arrangements for band, and insure the provision of a complete conductor's score; to expand the instrumentation of the American band. The Michigan band at this session numbered 117 players, including four euphonium players, eight French horns, three oboes and an English horn, as well as very full complements of the instruments traditional to the brass band.

Young Man Going Places

AT THE Philadelphia Orchestra's concert on March 14th, William Kapell, an eager young man who looked as though he couldn't wait to get to the piano—he walks with his head thrust forward and his shoulders hunching—made singing phrases from the start. In the broad movements he was best, and in the phrases when notes clustered under his hands like bubbles. His Rachmaninoff Concerto No. 3 ended with a fiery outburst that caught the audience and made it recall him five times before the intermission lights were turned up.



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Local Highlights

(Continued from page thirty)

revealed in his "Concerto for Piano and Twelve Instruments" introduced at the International Festival of Modern Music in Venice that year.

Fritz Busch introduced his opera, "Cardillac" to Dresden audiences in 1926, and this was followed by his even more successful "Neues vom Tage" (Kroll Theatre, Berlin, 1929). By then at the head of the school of young German composers, he became professor of composition at the Berlin Hochschule. All the while he was turning out works which were labelled "Gebrauchsmusik." The term applied at first only to his compositions later became the generic name for all works written "for a specific occasion."

Hindemith, together with all sincere composers, could not avoid coming in conflict with the Nazi political machine. He had not only associated artistically with non-Aryans; his music was the type that Hitler didn't happen to be able to understand, and so of course he was attacked vigorously. Those who rose to defend him were likewise attacked. His works were banned on German concert programs. It was his opera, "Mathis der Maler" (performed Zürich, May 28th) which caused the greatest furor. A musical description of the pictures found on the world-famous Isenheim altar in Colmar, its libretto deals with the defeat of German liberalism during the Peasants' War.

In 1935 Hindemith shook the dust of Germany off his feet and went to Turkey, where he helped to reorganize the musical life of that country. He came to America in 1937 with the Amar Quartet of which he was founder and violist. Since then he has been active not only as a composer but also as a teacher—at the Berkshire Music Center and at Yale University. H. H. Stuckenschmidt writes of him: "Hindemith loves to laugh, but his laughter does not glance off the surface of things. Apparently unconcerned, he often penetrates uncannily into the heart of his subject. Like Mozart, he can express fundamental verities jestingly . . . To learn and to teach are his passions."



AN AWARD FOR PUBLIC SERVICE is handed to Buddy Peterson, right, president of the Honolulu Musicians association, by Leon K. Sterling Jr., general sales manager of Universal Motor Co., Ltd. The Universal Civic award will be made each month to some local organization for public service.

In making the first award, Universal honored the Musicians association for its generous donation of time and talent to hospitals, orphanages, schools and similar organizations. The \$100 bond, which goes with the award, will be used to further the association's charitable work.

In making the award, Mr. Sterling said Universal Motor Co. hopes to encourage the spirit of public service throughout Hawaii.

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(Continued from page six)

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Chi-Chi Club, Paterson, N. J., is declared to be Forbidden Territory to all but members of Local 248, Paterson, N. J.

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WISCONSIN STATE CONFERENCE

The regular Spring Conference of the Wisconsin State Musicians' Association will be held in Wausau, Wis., on May 6th and 7th, 1950, in the Elks' Hall. Registration and the noon luncheon will also be held at the same place.

The Saturday night session of the "Sun-Dodgers" will take place in the Green Room at the Hotel Wausau.

Reservation cards will be sent to all locals so the delegates may make their own room reservations direct.

Our usual "out-of-state" guests will be with us, and an unusually fine conference is planned.

Fraternally yours,

ROY E. SMITH, Secretary,
Wisconsin State Musicians'
Association.

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PENNSYLVANIA-DELAWARE-MARYLAND CONFERENCE

All locals in the States of Pennsylvania, Delaware and Maryland (including the District of Columbia) are hereby notified and invited to attend the annual conference to be held at the Altamont Hotel, Hazleton, Pa., on Saturday and Sunday, May 20-21, 1950.

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REINSTATEMENTS, ERASURES

(Continued from last month)

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Treasurer's Report

(Continued from page forty)

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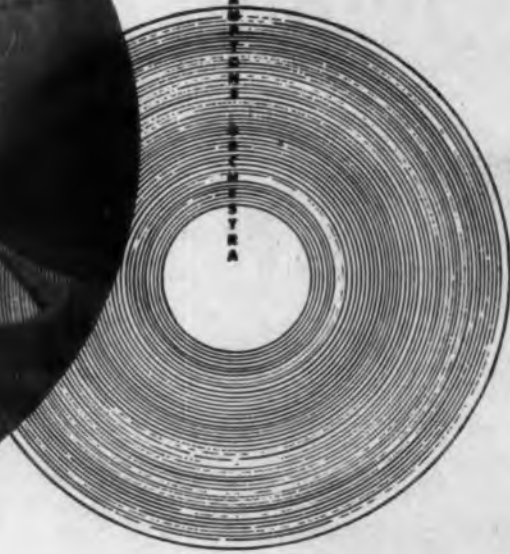
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