

MARCH, 1961

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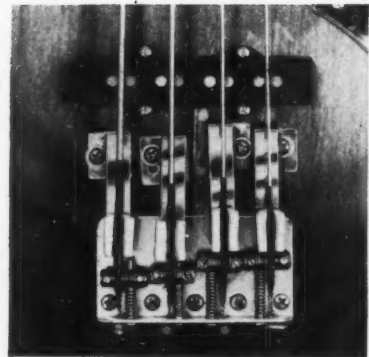
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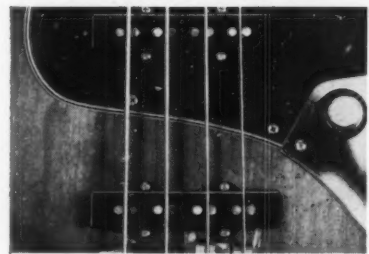


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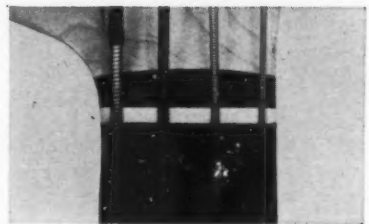
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# MUSICIAN

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**COVER**

William Schuman

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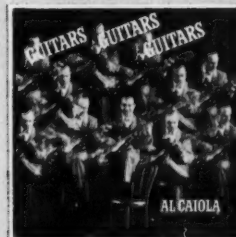
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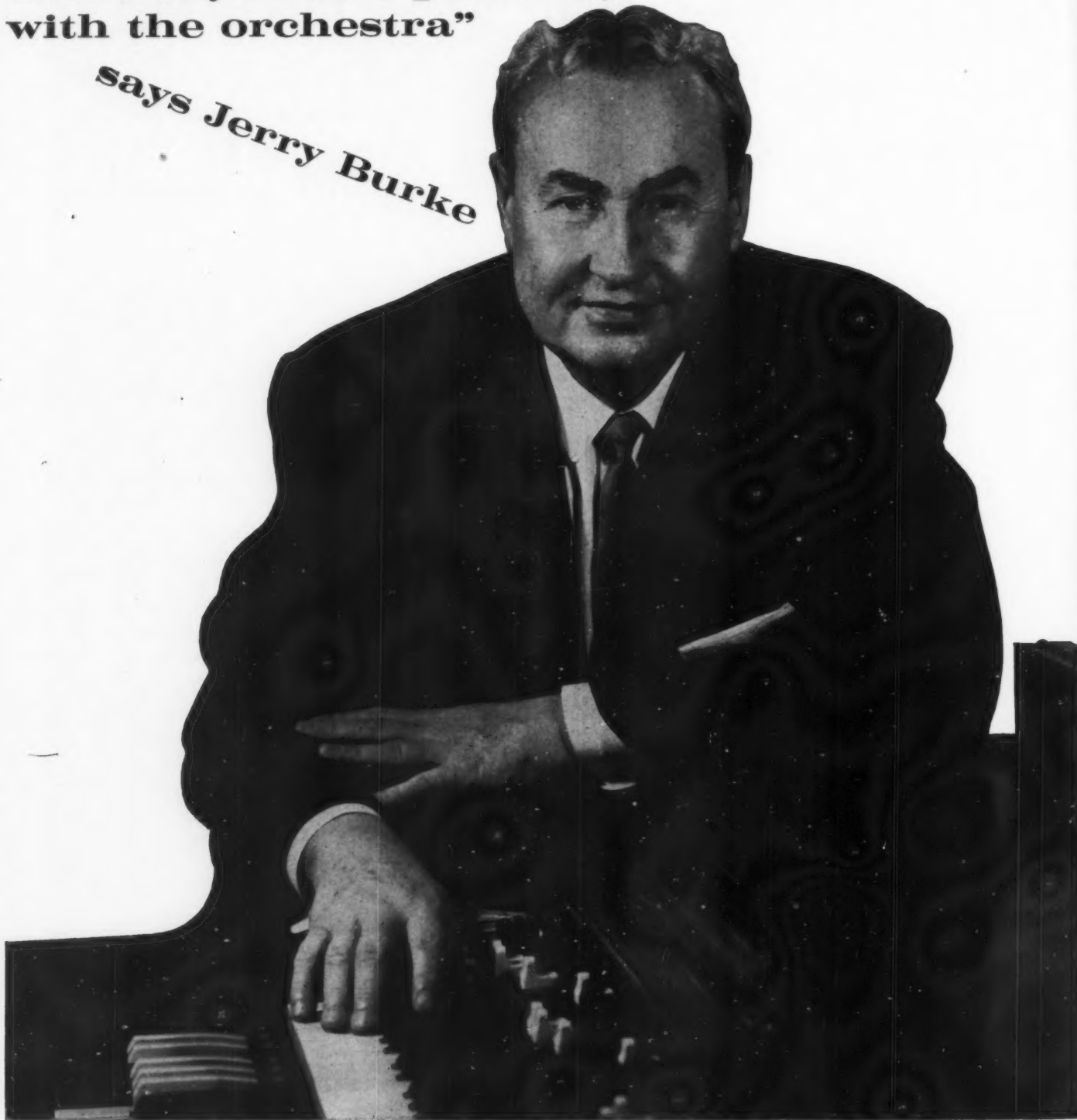
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# KENIN DEALS WITH TRACKING ABUSE

## Appointment of George Auld Announced

Nation-wide policing of music recording sessions to protect instrumentalists from "fast buck exploitations" was begun in mid-February, with the announcement by President Kenin that George Auld had been appointed an assistant in his office to direct supervisory field operations in all recording centers of the United States and Canada.

The Federation's new presidential assistant, known professionally as Georgie Auld, saxophone recording artist whose albums have been labeled by United Artists, Capitol, Coral, Mercury and ABC Paramount, has spent most of his thirty-one professional years in the recording field. Mr. Auld lives in New York City.

"I have put away my sax to devote all of my time and energy to correcting the multiple abuses whereby musicians are being exploited to the tune of hundreds of thousands of dollars by employer coercion," Auld declared.

President Kenin's determination to establish a universal policing system follows several instances of disciplinary action against record-

ing companies which are signatories to Federation contracts.

"The recording field has developed into a giant industry in which our people are heavily engaged," President Kenin said. "Contracts which have been negotiated become meaningless if recording companies and their agents seek to undermine explicit language by contravention. This makes necessary the establishment of enforcing provisions such as we have in the motion picture industry.

"Since recording has become a mammoth business with records being made in many cities, uniformity of interpretation and enforcement of our contracts become necessary.

"Recording is a substantial part of the musician's overall employment potential, but the fast buck devices that exploit him have grown to an alarming degree," President Kenin stated. "We are determined to close these loopholes and proceed vigorously to protect our musicians' rightful revenues in an already job-depressed profession."

## FEDERATION THANKED FOR ASSISTANCE IN INAUGURAL CEREMONIES

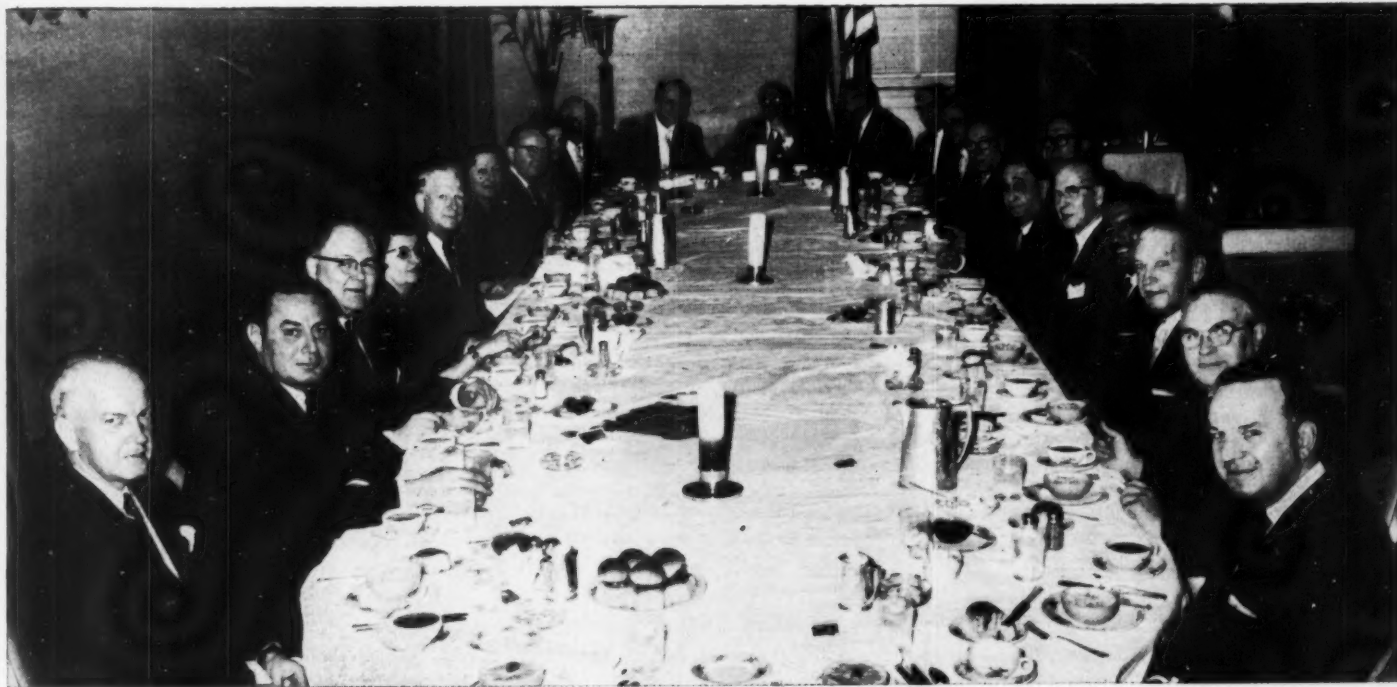
Officers and members of the International Executive Board of the American Federation of Musicians represented the Federation at the Washington Inaugural ceremonies for President John F. Kennedy and Vice-President Lyndon B. Johnson at the invitation of the Inaugural Committee.

Despite the record snowfall and chaotic traffic conditions which prevailed during the four days of Inaugural ceremonies, Federation officials attended the reception of Vice-President Elect Lyndon B. Johnson and Mrs. Johnson at the Statler Hotel and paid their respects to former President Harry S. Truman and Mrs. Truman at the Young Democrats' Ball held later that evening at the Mayflower Hotel.

Members of the Federation party recorded a solemn moment in American history as former Senator John F. Kennedy of Massachusetts took the oath of office as the thirty-fifth President of the United States. The oath was administered by Chief Justice Earl Warren on one of the coldest days ever experienced in Washington. Previous to this ceremony, Senator Lyndon B. Johnson of Texas was sworn in as Vice-President.

Officers and board members of Local 161, Washington, entertained the International Ex-

*(Continued on page nine)*



Officers and board members of Local 161, Washington, D. C., entertain the International Executive Board of the Federation, the officers' wives and other guests at a luncheon at the Mayflower Hotel during Inaugural week. Left to right: Raymond J. Woods, Treasurer, Local 161; Henry Kaiser, Federation Counsel; Stanley Ballard, International Secretary; Mrs. Ballard; Gene Buzzell, Hal Leyshon and Associates; Mrs. Herman Kenin, wife of President Kenin; J. Martin Emerson, Secretary, Local 161; Mrs. George V. Clancy; George V. Clancy, International Treasurer; Sam Jack Kaufman, President, Local 161; President Kenin; Lee Hardesty, Vice-President, Local 161; William J. Harris, International Vice-President; John Fichette, board member, Local 161; Lee Repp, International Executive Board member; E. E. "Joe" Stokes, International Executive Board member; James Shaeffer, board member, Local 161; Walter Murdoch, International Executive Board member; Robert Doran, Business Agent, Local 161; Charles H. "Pop" Kennedy, International Executive Board member; Dr. Henry Goldstein, Music Performance Trust Fund Administrator, Local 161; J. E. Lee Potter, Local 161.





## “LABOR — A STALWART GUARDIAN” — PRESIDENT KENNEDY

Some people have received the false impression, as a result of some of the publicity and discussions which attended the enactment of the Labor-Management Reform Act of 1959, that it expressed a critical judgment directed at the labor movement. Nothing could be further from the truth.

The American labor movement has consistently demonstrated its devotion to the public interest. It has been a bulwark of strength against narrow pressures. It is, and has been, good for all America.

We take altogether too little time to commend the faithful, to praise the noteworthy, and to applaud the devoted. But all too often we do not hesitate to criticize those who have strayed, those who have erred, those who have sinned.

I should like to take a few moments to express my personal pride, after thirteen years on the labor committees of the House of Representatives and the Senate, in the achievements of the American labor movement. The manner in which it has improved the status of the worker has been well documented, and needs no elaboration. Less well known, but of an equal source of pride, is the manner in which it has served our entire nation.

Almost every community has a hospital which owes its existence to the efforts and funds supplied by labor organizations. The sorry condition of our nation's schools would be more desperate but for the activities on a local, state, and national level of the labor unions. Our highways, our transportation system, our defense posture today have all been immeasurably aided by devoted and selfless service by representatives of American labor.

Indeed, in every field where the public interest demands protection, we find a stalwart guardian enlisted by labor.

In the past 2.5 years, no one could be sure what kind of labor legislation would be enacted. There were serious disagreements, sometimes harshly expressed. The one thing that perhaps was most gratifying to me throughout this period was the unswerving conviction of the great body of American labor, as reflected by the AFL-CIO and its president, George Meany, that corruption must be eliminated from labor's ranks. While undertaking to do this job basically on a voluntary basis, the labor movement recognized the need for, and supported, legislation which would help it do its own housecleaning.

I know of no parallel instance in American history when a major segment of society frankly recognized its own internal problems and set out so determinedly to correct them. They were not deterred by the fact that this must cause the expulsion of unions representing 10 per cent of their membership. To see this action in perspective, it would be as though the NAM expelled hundreds of its largest members. I am glad to salute the AFL-CIO.

In the legislation we enacted we provided some assurance for democratic rights of union members in their internal affairs. Although most unions needed no laws to provide such guarantees, some did; and Congress acted.

But we must never lose sight of what is perhaps the greatest contribution of all which unions have made. I refer to the democratic rights they have achieved for their members in industry, in their dealings with employers. Through their collective strength, they have acquired a voice in their economic life. They have enjoyed the right to speak up, and—yes—when necessary, to talk back. Through their unions, millions of working people have enjoyed a measure of equality with their powerful employers.

This basic meaning of trade unionism was recognized in 1937, by the Supreme Court, when it found the Wagner Act to be constitutional. It said:

“Long ago we stated the reason for labor organizations. We said that they were organized out of the necessities of the situation; that a single employee was helpless in dealing with an employer; that he was dependent ordinarily on his daily wage for the maintenance of himself and family; that if the employer refused to pay him the wages that he thought fair, he was nevertheless unable to leave the employ and resist arbitrary and unfair treatment; that union was essential to give laborers opportunity to deal on an equality with their employer.”

We are blessed in this country with a strong labor movement. Its strength is an important contribution to the public good.

I know how it has been used to eliminate industrial terror, sweatshops, inhuman working conditions.

I know, from thirteen years of close personal association with the labor movement, as a member of the House and Senate Labor committees, that it has used its strength for legislation that went far beyond its own vested interests.

I know the constructive role it is playing on the international scene, in resisting Communist expansion and in helping the underdeveloped nations of the world.

I know of its dedication to the cause of equal rights for all, both in and out of the labor movement.

Those of us who have had a responsibility to expose the wrongdoings of a few unconscionable labor leaders have a particular responsibility to make the record complete. The Hoffas and the Becks and the Dios should not cause us to modify our basic respect for, and appreciation of, our great, patriotic American labor movement.



# ATLANTIC CITY

## — Convention City

● Atlantic City, Convention Headquarters for the American Federation of Musicians during the week beginning June 12, is one of the most accessible of towns\* as well as one of the most enjoyable. The beach, the Boardwalk, the race course, the excellent cuisine, are all attractions of an unusual calibre. The delegates will have at their disposal also the facilities of one of the most convenient and acoustically perfect convention halls in the country.

Center of all of Atlantic City's activities is the Boardwalk. Here—in hotels lining it, in the Convention Hall, on the Boardwalk itself—delegates will meet to talk over plans and to further projects.

The main attraction at Atlantic City is of course its beach—probably the world's best known and most photographed—a wide expanse of fine sand, graded but slightly from the Boardwalk to far out into the sea, and washed by an easy surf which makes bathing a joy. Because of its gradual slope this beach, unlike many others, requires no roped-off areas for the protection of bathers. On hand at all times, however, to protect bathers are the members of the famous Atlantic City

Beach Patrol, a corps of approximately one hundred men, many of whom have made lifetime careers of life guarding, augmented by others who each year loom as stars on the various college swimming teams.

The Convention will be held in Convention Hall, one of the world's largest auditoriums. This municipally owned and operated building covers seven acres of ground. The main hall seats 41,000 persons. The entire population of Atlantic City—68,000—can be seated in the structure with room to spare. In the number of conventions held in the hall annually, the building comes near to topping any two other cities in the nation.

The Main Hall of this huge structure has an organ equipped with two giant consoles, one with seven manuals and the other, a moveable one, with five. There are 1,255 speaking stops and 33,000 pipes ranging from three-sixteenths of an inch to 64 feet in length. It is run by a 365 horse power group of motors, has seven blowers and its own generator. The wiring used would girdle the earth twice. In checking over the parts of the giant instrument, a maintenance man walks the length of many city blocks before he can make a complete survey.

\* Take exit 40 from the Garden State Parkway, a highway which runs the whole length of New Jersey.



Convention Hall, Atlantic City

## FEDERATION'S PART IN INAUGURAL CEREMONIES

(Continued from page seven)

Executive Board officers and their wives and other guests at a luncheon at the Mayflower Hotel.

One of the high points of the Inaugural activities was the grand ball at the Armory, one of five such functions held the same evening in the Capital. President Kenin and other International Executive Board members were greeted by David J. McDonald, President of the United Steelworkers Union of America, and also reminisced with Dave Dubinsky, President of the International Ladies Garment Workers Union.

In mid-evening, to the stirring music of "Hail to the Chief," President Kennedy arrived at the Armory accompanied by Mrs. Kennedy, members of their immediate families, Vice-President Lyndon B. Johnson and Mrs. Johnson, cabinet members, wives and other members of the official Presidential party, remaining to acknowledge the plaudits of the Inaugural guests. This was all recorded on television for the whole nation to watch.

Before departing at the end of four busy days, President Kenin, who was named a member of Inaugural Entertainment Committee, was thanked personally by Edward H. Foley, General Chairman of the Inaugural Committee for the Federation's cooperation in contributing to the success of the Inaugural Ball functions. In addition the official Inaugural program carried the following credit:

"The Inaugural Committee acknowledges with gratitude the generous assistance of the American Federation of Musicians, its members and its President, Mr. Herman Kenin, for its cooperation with the musical events."



President Kenin greets an old friend, David J. McDonald, President of the United Steelworkers of America at the Armory Inaugural ball. At left is Mrs. Kenin and at right Mrs. McDonald.

# The Place of MUSIC in an Age of Science

by Howard Hanson



Three years ago, in July of 1957, I had the privilege of speaking in Philadelphia to a group of approximately 20,000 educators on the occasion of the 100th anniversary of the founding of the National Education Association. My subject was "The Arts in an Age of Science." A year and a half ago I spoke to an equally large—and terrifying—audience of the American Association of School Administrators on certain specific contributions of the creative arts to general education, and only last May I found myself addressing the Honors Convocation of the University of Michigan at Ann Arbor on *The Creative Arts in the Space Age*.

If I seem, therefore, to be obsessed with this general topic—and to this I must plead guilty—it is because I believe that the humanities, and particularly the creative arts, are

in serious danger in our country. I have tried to point out that if they are in danger it is because of our own volition. For we are no longer a pioneer nation. We have the means to support whatever we wish to support. The question is, therefore, not our means but rather our sense of values. What do we consider important?

Prophets, philosophers and preachers have from early days divided the world of the spirit from the world of the flesh; have warned us not only of the eternal battle between God and the devil but the infinitely more subtle conflict between material and spiritual growth, between temporal and external values.

This is, of course, not a battle between science and the arts, for the scientists are very frequently the best friends of the arts and indeed I often believe that the scientists are

better artists than the artists; that their spiritual devotion to the cause of truth is more single-minded, more unselfish than our devotion as artists to the cause of beauty.

It is rather that in an age which is tense with concern, fearful of its own future, pressed for the solution of purely material, practical problems, a nation may become so obsessed with the materialistic solution of those problems that in seeking that solution it saves its life but loses its soul.

Even if we are aware of the dangers of a too great materialism, even if we as intelligent men and women endeavor to counteract those dangers, there are powerful forces which tend to frustrate our highest purposes. In education there are the pressures of the materialistic solids, the "useful" subjects, the practical and "necessary" courses. There are pressures of

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the "mandated" subjects, in our public schools prescribed by well-meaning boards of education which are themselves under their own special set of pressures.

There are budget pressures. "It would be nice to have a symphony orchestra in our university but we *must* have a cyclotron." The honest protestation of affection of a board of trustees for the liberal arts college, the humanities and the creative arts, is not always reflected in its allocation of the budget, especially if the medical school needs a new animal house.

In the media of mass communications the obvious pressures of commercial interests to reach the lowest common denominator of public taste frequently transforms the magnificent gifts of science and technology into instruments of evil rather than of good. The most beautifully-wrought pottery may, after all, be used for the transportation of garbage. This is certainly not the fault of the inventions of science and technology but reflects rather the prevailing set of values of those who govern their use.

But commercialism does not rear its ugly head only in the area of mass communication advertising. The pressures come also at the higher levels of the arts themselves. Whether this results from the basic insecurity of the American public, from its lack of confidence in its own judgment, I shall not attempt to say. Whatever the causes, the demand of the public through the impresario for the "best"—and I put "best" in heavy quotation marks—has finally limited successful concert careers to a few dozen virtuosi of international fame, has greatly limited the opportunities for gifted young artists, and has forced our own gifted singers to gain their experience in the opera houses of Europe, from which they may eventually be re-patriated.

Van Cliburn did not learn to play the piano in Russia. It was necessary only for him to be embraced by that distinguished Russian music critic, Nikita Khrushchev!

### The Point and the Purpose

There is another basic problem concerned with the creative arts which has never been adequately examined, the problem of what the creative arts *are*, and what purpose they serve. Or, to put it in another way, what do we mean by a national "culture?"

I am now in my fourth term as a member of the United States National Commission for UNESCO. As you all know, the E, S and C in UNESCO stand for Education, Science, and Culture. We seem to know what we mean by education, and by science, but we bog down in hopeless confusion when we attempt to define culture. I have sat through long sessions at the Commission devoted to "cultural activities" without hearing one mention of the creative arts. This is perhaps not strange since there are on the entire commission of about 100 members only *two* creative artists!

The present article by Dr. Howard Hanson, Director of the Eastman School of Music, is the speech presented by him at the National Association of Editorial Writers, in Richmond, Virginia, November 18, 1960.

The answer, of course, is that in the United States, unlike Europe, we equate the creative arts with scholarship. When we talk about literature we think not of writers, but of librarians. The arts mean not painters or sculptors but museum directors and art historians. Music means, not composers or performers, but historians, theoreticians and music critics.

Here I believe the American university must accept much of the blame for this curiously inverted philosophy. For the American university, and particularly the most conservative of our graduate schools, have pretty well succeeded in sterilizing the creative arts. Their emphasis on scholarship, on history, aesthetics, criticism, to the exclusion of creativity has too frequently rendered the arts completely impotent. Impotent, because the arts are a manifestation of the creative impulse. The arts cannot be equated with scholarship, although they embrace the technics of scholarship. The Philistines in attempting this equation have done the arts and the country no service.

We do seem to have a genuine interest in architecture. At least we seem to be inveterate builders. I remember in my early days investigating various schools of music in American universities. I recall particularly visiting a great American university and being impressed with the magnificent bell tower, the law school, and other important divisions of the university. When I asked about the music department I was shown around the corner to a small wooden building, apparently the former home of the janitor, which now housed the music department. In other universities I found the fine arts department in plain brick buildings in early American penitentiary style. Today things are very different. The fine arts do not necessarily have the bottom priority in the building program.

### Building for Music's Future

Indeed at the moment we seem to have a beneficent epidemic of building programs for the arts. The magnificent plans for a new music center in Los Angeles, the Lincoln Center of the Performing Arts in New York and, at long last, a National Cultural Center in Washington, D. C., constitute three striking examples.

But even this splendid development carries with it special dangers. Buildings are important, but what goes into the buildings is much

more important. We must not become so concentrated on the physical building that we forget what the building was created for. For without such understanding and purpose they may indeed become whitened sepulchers.

Which brings us logically to our fundamental question. What are these buildings for?

I suppose that, regardless of our personal interest and prejudices, we should face up to the fact that there are two basic philosophies of a national culture. These might be described as the historical and the creative. Buildings for the preservation of art, buildings for the creation of art. Both purposes are important and neither purpose should be mutually exclusive. We have art museums devoted primarily or exclusively to the preservation of art objects of the past. We have art galleries devoted primarily or exclusively to the exhibition of works by contemporary painters and sculptors.

### Museum or Opera House?

We have in our Metropolitan Opera House essentially a museum for the preservation of historic operas—although on opening night it would seem to be a gallery for the latest styles in my lady's fashions!

Carnegie Hall, on the other hand, would seem to be both a museum for the old and a gallery for the new. The City Center Opera of New York would also seem to serve both noble purposes. What will the direction of the future be?

A friend of mine, the president of an American university, remarked to me the other day that one basic sign of the maturity of a nation was an understanding of its own history and of its own culture. To this I would add a *sense of responsibility for its own creative development.*

Are we in the United States growing up? Are we developing a genuine national culture, or is our national culture spurious—or, to use a less refined word—is our national culture showing signs of being a "phony" culture? Do we exhibit a sense of responsibility for our own creative development?

In education I believe we are on sound ground. Our education of the creative artist is thorough, serious and productive. It is, in certain fields, I am convinced, the best in the world. But the conception of the importance of creation in the arts has had great difficulty in penetrating the upper crust to the rarefied atmosphere in which most decisions having to do with the arts are made.

Our governing boards seem to be made up of a rotating succession of bankers, lawyers, businessmen, civic and social leaders—whether the boards are governing universities, hospitals, museums, libraries, opera houses, or symphony orchestras. They are doing yeoman service, giving their time, energy and means unselfishly for our national culture, for which

*(Continued on page forty-three)*



# CHAMBER ENSEMBLES

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promoters  
on the  
campus



The La Salle String Quartet, in residence at the College-Conservatory of Music of Cincinnati. L. to r.: Walter Levin, violinist; Jack Kirstein, cellist; Peter Kamnitzer, violinist; Henry Meyer, violinist.

● Whether string quartets, woodwind ensembles, trios and such are the natural outcome of a musician-manned faculty, or whether players hired to give a concert series at a given university are apt to stay on as teachers is one of those egg-or-chick conundrums with no answer. But one thing is certain: colleges all over the country are profiting by employing musicians in this dual role.

If there is a major symphony orchestra near a college or university, that university acts as a magnet to teacher-prone and chamber-music-prone first deskers. There they are, these experts of the symphonic line-up, eager to fresh up as quartets, quintets and trios, and equally eager to add to their incomes and widen their spheres of influence as teachers.

The campus people are just as eager to have them. Thus Colorado State University has Denver Symphony musicians travel over there one day a week to teach both college and pre-college students. The San Antonio Woodwind Quintet (Shults, Hicks, Stolper, Munger, Schwartz), made up of members of the San Antonio Symphony, are all faculty members of the San Antonio area colleges. The Resident Wind Quintet of Kansas City (Gladics, Doherty, Doherty, Spielman, Patterson), all members of the Kansas City Philharmonic Orchestra, fill out their careers as artist-teachers at the Conservatory. The Flor Quartet (Flor, Sambuco, Barach, Thomas), consisting of members of the Minneapolis Symphony, is in

its eleventh season as resident chamber ensemble at Macalester College in St. Paul, Minnesota.

If the two values, pedagogic and performing, are to be compared, augmenting the teaching staff of a given college by artists probably has greater cultural impact than setting up a resident chamber group. However, the two ends merge so completely that no one bothers to consider where the influence of the one begins and the other ends.

A case in point: when in 1958 the Hart College of Music of the University of Hartford acquired a Trio in Residence, it took a wise step also from a teaching standpoint. For the members of the trio—pianist Artur Balsam, violinist William Droll, and cellist Luigi Silva—as well as being widely recognized as artist performers, had all three of them also won their spurs as artist teachers. The same felicitous results came from engaging members of the Walden Quartet (Schmitt, Goldman, Garvey, Swenson) to be in residence at the University of Illinois, and the American Arts Trio (Drucker, Portnoy, Engbert) at West Virginia University.

The chamber ensemble on the campus has another purpose: the cultural development of the community. For instance, the American University Chamber Music Society was formed on September, 1949, for the express purpose of contributing to the cultural life of the community through educational programs. The

university pays all salaries and expenses for five annual concerts on the campus in Clendenen Hall.

A chamber ensemble, moreover, gives prestige to the college of its residence through touring assignments. The Juilliard String Quartet toured Iceland, Germany, Greece, Turkey, Hungary, and Poland in 1958 under ANTA auspices, bringing credit to the school as it brought credit to the nation. This was not the first of its good services. In 1957 the quartet had received the Laurel Leaf Award given annually by the American Composers Alliance, for "distinguished service to American music."

The 1959 recital tour of the Eastman Quartet (Knitzer, Tursi, Miquelle, Celantano) was of such calibre as to be sponsored by the Coolidge Foundation and the Library of Congress. The Stanley Quartet (Ross, Courte, Rosseels, Edel), resident at the University of Michigan, made an ANTA tour of Brazil and Uruguay in the Spring of 1958, doing much to help international relations, and in the meantime helping appreciably academic relations. The University of Oregon Trio has long represented its School of Music in concerts through the Pacific Northwest.

The LaSalle String Quartet from the College-Conservatory of Music of Cincinnati is now in Europe on its fourth international tour. Its members, Walter Levin, Peter Kam-

*(Continued on the opposite page)*

INTERNATIONAL MUSICIAN



nitzer, Henry Meyer and Jack Kirstein, are playing twenty-nine concerts in seven countries—Norway, Sweden, Denmark, Germany, Switzerland, Austria and Belgium—during a two-month tour ending March 14. The quartet has been in residence at the College Conservatory of Music of Cincinnati since 1953, and the school recently signed it up for residence there through 1963.

The Berkshire Quartet (Magg, Lazan, Rossi, Dawson), with its home base at Indiana University, not only has given six concerts on that campus during the current season, but also has played at Eastman School of Music, the University of Buffalo, Cornell University, Miami University, and Purdue University. In the summer the quartet is in residence at Music Mountain, Falls Village, Connecticut, where they give a season of ten Sunday afternoon concerts with assisting artists.

The University of Oregon School of Music sends out a leaflet with the announcement: "The University of Oregon School of Music takes pleasure in announcing the University Trio (Woods, Maves, Jelinek) is now available for a limited number of off-campus concerts and lecture-recitals."

In summing up the effects of these touring ensembles of artist players, one is unable to resist a comparison with football teams and their role in centering attention on their respective campuses and in promoting the *esprit de corps*.

Chamber groups shed glory on their home colleges not only through their performing tours but also through their teaching tours. The University of Buffalo Woodwind Quintet (Mols, Richards, Sigel, Shaw, Dayton) visits

educational institutions throughout the area for a combination of clinics and concerts. The American Quintet, all of whose members (Houdeshel, Kummer, McGinnis, Farkas, Houser) are members of the faculty of Indiana University School of Music, make many appearances at high school and music clinics. The University of Miami in 1960 received a \$1,500 grant from the Theodore Presser Foundation to help support its Demonstration String Quartet which plays annually to some 30,000 elementary school students.

Woodwind ensembles are as highly prized as string ensembles on our campuses, for good teachers in many woodwind instruments are just as hard to find. The University of Michigan claims to have been among the first to have instituted a woodwind group, its Woodwind Quintet having now reached its eleventh season. Every one of the members is a teacher: Clyde Carpenter, instructor in French horn; Lewis Cooper (bassoon), instructor in wind instruments; Nelson Hauenstein, flutist and assistant professor of wind instruments; Albert Luconi, assistant professor of clarinet; and Florian Mueller, associate professor of oboe and wind instruments.

The way in which the U. of M. Woodwind Quintet came into being is an indicator for many other such developments. A group of Music School faculty members began practicing together for the fun of it, and soon were playing concerts on their own, also for the fun of it. In 1949, the University gave them official recognition, and made membership in the Quintet a part of their contractual duties.

This development may well be a blue-print for such enterprises on most of our campuses.

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So when we hear that the Kohon String Quartet (Kohon, Kunicki, Zaslav, Kay) has been appointed quartet in residence at New York University, that the Paganini Quartet (Temianka, Krayk, Gillis, Laporte) is happily accommodated on the Santa Barbara campus of the University of California, and the Jordan String Quartet (Rosenblith, Lind, Cortelli, Reese) is presenting a seven-week season of summer music concerts at the Butler University's Jordan College of Music in Indianapolis, we can easily read between the lines that some very good instruction is going on at these colleges, instruction not only in mastery of the instruments but also in ensemble playing. We can also guess that excellent returns are coming in, not only through the high level of artistry reached by graduates of these colleges, but also through audience reactions from Nome, Alaska, to Capetown, Africa.

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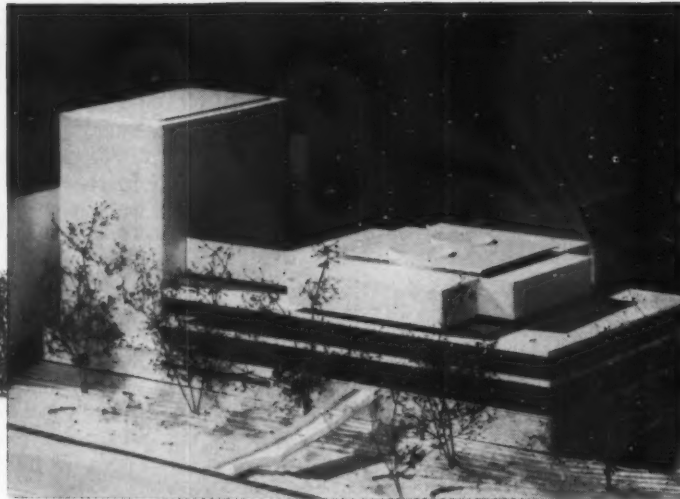
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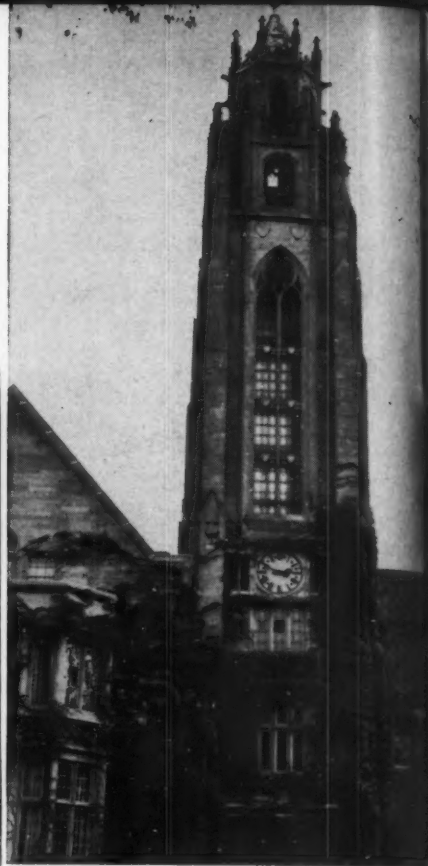
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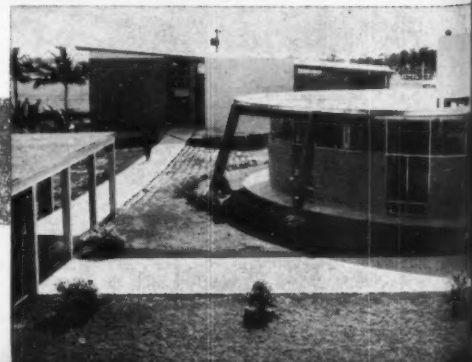
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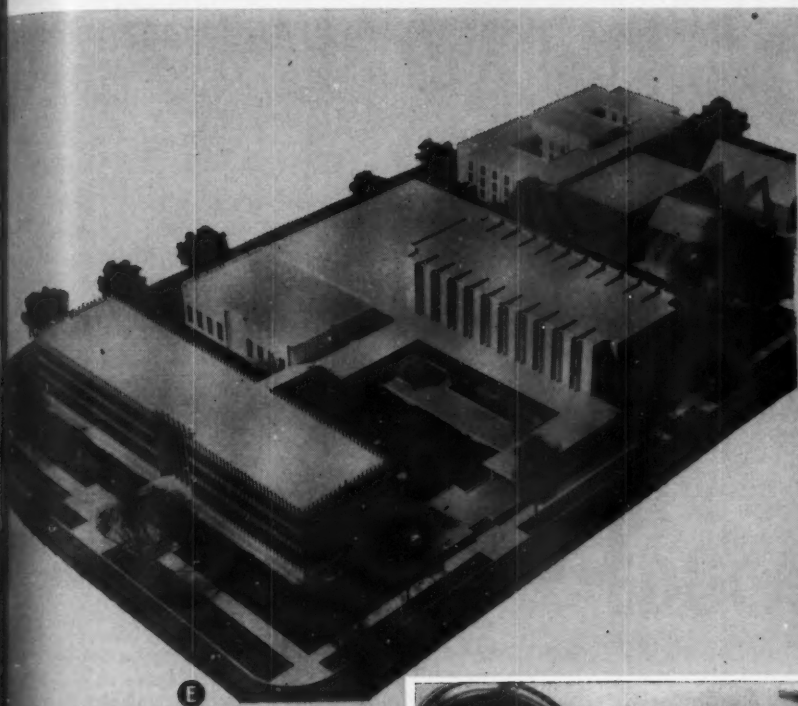
The cultural expansion of both the United States and Canada can be illustrated in no more effective way than to point out the vast building program currently being engaged in both by municipal and education interests to house the arts, especially music. In an article on page 12 of the October, 1960, issue, "America Builds for Music," municipal efforts in this regard were described. Herewith are presented some of the outstanding music buildings of the great universities and conservatories from coast to coast.



C



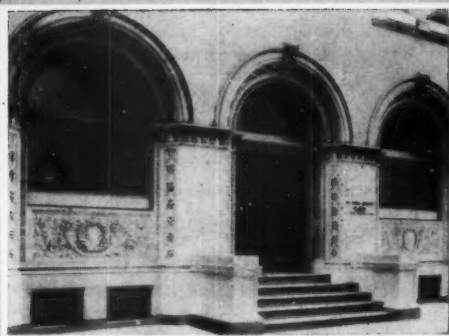
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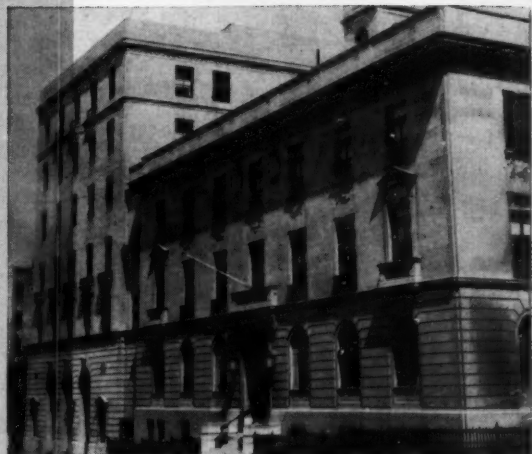
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**A.** The architect's model of the new University of Toronto Faculty of Music Building scheduled for completion around December, 1961.

**B.** Cutler Union which has been acquired recently by the Eastman School of Music, Rochester, New York.

**C.** The Peabody Buildings, Peabody Institute of the City of Baltimore.

**D.** The University of Miami School of Music, Coral Gables, Florida, including the new rehearsal hall.

**E.** The architect's model of the buildings-to-be of Oberlin Conservatory, Oberlin, Ohio.

**F.** The entrance to the Curtis Institute of Music, Philadelphia.

**G.** The Spaulding Library and Residence buildings of the New England Conservatory.

**H.** The Juilliard School of Music, New York. This School is to be relocated as part of Lincoln Center for the Performing Arts.

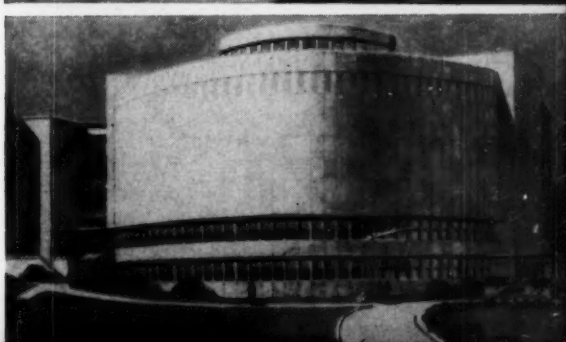
**I.** College-Conservatory of Music of Cincinnati, Ohio, set in a ten-acre wooded campus with landscaped lawns and gardens.

**J.** Addition to the Music School of Indiana University, Bloomington.

*(Continued on page thirty-one)*

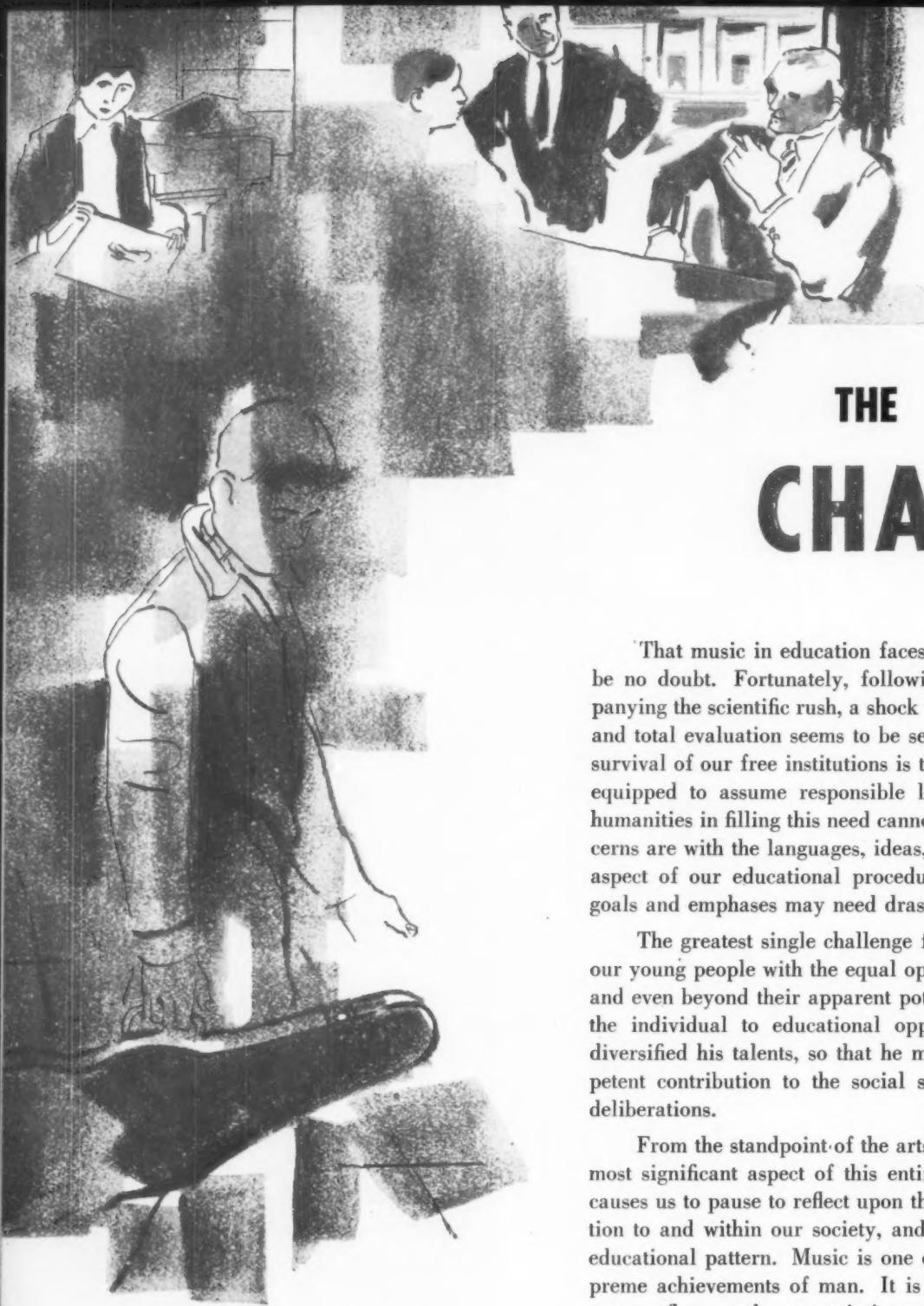


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## THE CHALLENGE

That music in education faces a most serious challenge there can be no doubt. Fortunately, following the initial near-hysteria accompanying the scientific rush, a shock wave marked by cold, sober, careful and total evaluation seems to be setting in. Foremost in the battle for survival of our free institutions is the need to produce citizens who are equipped to assume responsible leadership. The importance of the humanities in filling this need cannot be over-emphasized, for their concerns are with the languages, ideas, and cultures of all peoples. Every aspect of our educational procedure must undergo careful scrutiny; goals and emphases may need drastic alteration.

The greatest single challenge facing us is that of providing all of our young people with the equal opportunity to develop their talents to and even beyond their apparent potential. Our respect for the right of the individual to educational opportunity and fulfillment, however diversified his talents, so that he may make his own unique and competent contribution to the social structure, must be foremost in our deliberations.

From the standpoint of the arts, and especially music, perhaps the most significant aspect of this entire crisis is the manner in which it causes us to pause to reflect upon the nature of our art, its proper relation to and within our society, and its position as a vital part of our educational pattern. Music is one of the great arts and one of the supreme achievements of man. It is a language of the spirit; its utterances reflect man's uncertainties and frustrations as well as his hopes and aspirations; it is a cultural force of the greatest magnitude. An imaginative, creative approach to music education demands the utmost scrutiny of every aspect of private and institutional instruction. It demands self-appraisal and self-criticism of the highest order. And it must have the unselfish devotion, desire to work, and sense of dedication of every person who teaches music.

An analysis of the place of music at the primary and secondary levels of public instruction and the significance of private teaching leads to some pertinent observations:



1. A most serious shortcoming is our failure to give adequate curricular preparation in oral skills, basic theory, and stylistic background. The time lag between the student's technical development and intellectual comprehension tends to prevent the type of integration which makes for sound musicianship and understanding.

of our young people, the keyboard and string instruments are foremost; from purely practical and theoretical standpoints the piano is *the* basic instrument. For creative activity in the home and sustaining interest in adulthood, instruction in these instruments should be constantly stressed, within the school and in private. To train every child to the utmost

# TO MUSIC IN EDUCATION

2. A real danger exists wherever regimentation is allowed to dominate the school music program. The lack of understanding of the significance of music as a vital educational force on the part of many parents and school administrators often forces the music program into the primary role of supporting social and athletic undertakings and becoming in fact an extra-curricular activity. Music by its nature cannot be limited to the role of social force, however good the results of this use might be. Music's principal virtue is not that of entertainment. Furthermore, such an approach frequently prevents what actual curricular teaching of music might otherwise be accomplished.

3. The private teacher must realize that he is as integral a part of our total educational picture as any public school educator or administrator; his responsibility in facing and attempting to solve the problem of providing the best in education for American youth is direct, critical, and immediate. It is often the private teacher's good fortune and privilege to develop the gifted child: it is also a serious indictment of the private teacher that this development is too seldom realized. Too frequently perception and understanding are sacrificed to the development of physical skill.

4. An improvement in relations between the private and institutional teacher seems imperative. Such relations should be marked by mutual respect and a growing inter-dependence. At a time when there is a crying need for ability grouping and special programs for the talented, the private teacher should be of great help in enriching the school program. Credit for private study, plus time allotment for practice and independent study, a commendable reality in some few areas, should be seriously encouraged. Of all media essential to the continuing enrichment of the lives

of his ability requires the utilization of the best of all of our teaching resources.

5. The growth of an intelligent citizenry for tomorrow is the responsibility of the parents and school systems of today. The general student is the potential listener, consumer, and parent of tomorrow. He needs constant contact, beginning with the early grades, with the best in art so that the impact will remain forever a source of inspiration and sustenance to him. His musical experiences should come from diversity of performance (live whenever possible), breadth of literature, varied media, and the absence of historical or stylistic prejudice. These goals are of paramount importance in an age when our people are constantly exposed to mass media of communication. To achieve minimal levels of perception and sensitivity we must fortify our potential listening public with a balanced diet of musical experience to offset the fetish of mediocrity and conformism characterized by the brainwashing techniques of mass communication media.

The problems indicated above are reflected in our college and university curricula. The

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college teacher, concerned with the preparation of those who choose to follow music as a career, perhaps in a performance area or in teaching, is often forced to waste much precious time in remedial work in basic musicianship, theory and literature at a time when the student's performing skill may be narrow or superficial, and completely divorced from understanding and musical awareness. He is plagued with the problem of evaluating and determining reasonable (and minimal)



levels of achievement in areas not commonly included in high school curricula. Much that the student brings to him is the result of instruction at the private level, with frequent imbalance between the development of basic motor or digital skill on one hand, and feeling, expression and comprehension on the other. This is not to say that the imbalance does not come from the high schools also, or that the responsibility can be placed properly upon one or the other.

Thus we are drawn into a vicious circle: circumstances such as these may force the colleges to turn out too many inadequately prepared and poorly educated teachers. Every effort must be made to raise the standards for teacher recruitment and training. The quality of the teacher is the key to good education. A potential music teacher must be concerned with his own musical equipment as well as that of his future students, for it is the equipment which is directly responsible for his own standards of expectation and achievement. A good teacher must re-define the nature of his job and of his training. He must question past prejudices and practices. He must encourage independent work by respecting the exceptional student's capacity to educate himself. He must find ways to bridge the gap between high school and college for the gifted student. Some of our colleges are already experimenting with early admission and the granting of advanced standing and even advanced credit for college level work done in high school.

It is to be hoped that more and more teachers may be drawn into a realization of their missions and responsibilities as music educators. Our education, predicated upon equal opportunity for the growth and development of every person in our society, must be constantly fortified by a free spirit of inquiry, insight and determination.



# MUSIC EDUCATION TWO PROFESSIONS

BY VANETT LAWLER

It seems enough indeed for a person to become qualified in one profession. For the profession of music education, however, training is required in two professions, music and education. It might well be said that training is required in two arts, the art of music and the art of teaching. Music is, of course, always referred to as an art, and this it is in a true sense. While there might be some valid objections raised to the statement about teaching being an art, yet teaching indeed involves both creation and re-creation, two of the inherent reasons music is called an art.

This article deals with training necessary to become a teacher of music in schools, colleges, and universities. The teacher must be a musician and a musician who can teach. Actually, the music educator in the schools at all levels is confronted with identical sets of problems—in differing situations it is true—with which the conductors of great orchestras are faced. I am reminded of a recent conversation with a distinguished symphony orchestra conductor who said: "Every time I stand up in front of my orchestra, I am a teacher, and the orchestra plays as well as I teach." Incidentally, this same conductor is an outstanding success as a conductor of youth groups which are non-professional. Why? Because he is a good teacher.

Many professional musicians who do not think in terms of teaching, who are performers only, may be surprised at, and, in fact, not in agreement with, the statement that the music educator is faced with very many more difficult situations than is the professional musician. To be a good music educator requires two qualifications in addition to those of musician and educator, namely, originality and simplicity.

Certain formal courses are inherent in the training of a music educator for schools, colleges, and universities. There are the basic courses in music, in pedagogy and in general education. To say which is the more important always raises many questions. The primary essential is, of course, musicianship

of the individual, then the basic training in music, both theoretical and practical. The mere possession of musical knowledge and musical ability is at a deadend, however, if there is not the "calling," so to speak, to the profession of teaching. Love of teaching goes a long way toward making a music educator out of a person who is well trained as a musician; but this is not enough. This is the point where specific courses in pedagogy, courses in philosophy of education, child psychology make the "calling" or love of teaching a reality. Knowledge of and ability in music, ability as a teacher and training as a teacher of music are still not enough. What about the general education which every good music educator should have? Music has no boundaries. It cuts across all fields and all subject matters. The good music educator will be a better educator if his education has included education in literature, history, fine arts, yes, the sciences. Therefore, there are the three essential parts of the education of a music educator for the schools: education in music, education in teaching, and general education.

Those wishing to pursue a career of teaching music in the schools, in order to be happy and effective in their work, should be prepared to follow a curriculum in the college or university of their choice which has a well-rounded course to offer in all of these basic programs. There are hundreds and hundreds of excellent departments of music education in the colleges and universities in the United States. In these departments of education the overall objective is the training of well-rounded music educators. There are fields of specialization within music education to be sure—instrumental, choral, theory, and such. There are different levels of interest. Some music educators are interested in teaching in the elementary schools, some in secondary schools, some in higher education. Training is available for all of these fields and interests. Music educators are well advised, however, to remember that they are being trained as music educators primarily and not primarily as

specialists in any one field. This does not mean that they may not spend their entire career as specialists (band, orchestra, chorus, or such). It does mean, however, that they may not always be able to pursue only their own field of specialization. For this reason their music education should not only be broad, but their attitude should be broad. A music educator who is aiming only to be a conductor of a chorus, an orchestra or a band is very likely to be a victim of his own determination when he is in college, thereby narrowing his opportunity for a thorough music education. Also he is likely to be a victim of some unsatisfactory situations when he enters the profession. Music should be regarded as a subject in the field of education. Naturally within the subject there are the component parts such as general music, chorus, band, orchestra, theory.

The popular concept of training for the field of music education too often is that such training is designed to turn out music educators who can conduct choruses, orchestras, bands (one, or all three), teach in the elementary schools, and supervise in school systems which provide for directors or supervisors of music education. Most of the music educators trained in colleges or universities become engaged in one of these areas for which they have been trained. During the training period they have also received some instruction in the teaching of general music which means many things to many people. At the present time, it is the opinion of many leaders in the field of music education that perhaps not enough attention is given to the training of music educators who can teach general music courses; likewise, it is the opinion of the same music educators that perhaps there should be a new orientation in colleges and universities to the types of general music courses which are offered.

Frequently well trained music educators go into a school system well qualified to organize and conduct bands, orchestras, and choruses. At the same time they are ill at ease or per-



**Miss Vanett Lawler, who is the Executive Secretary of the Music Educators National Conference, and an authority in the field of music education, herewith gives us another of her illuminating articles on the problems of the profession.**

haps psychologically unprepared to take over the general music classes. These classes more often than not involve the students who are not in the performing groups—students who want some education in music, but not necessarily education in the performance of music. Such classes may involve the academically talented students in the school who may or may not be in the performing groups. This type of class presents a challenge and requires expert teaching. Among school administra-

tors there is an increasing amount of interest in the general music classes, in having teachers who are qualified in ability and in spirit for these classes. Therefore, the music education students in colleges and universities will do well to take every opportunity to learn how to teach general music, and to cultivate a genuine respect for this important aspect of the total music education program.

The program as heretofore described is the principal part of the training of the music educators in colleges and universities because on the completion of this training the music educators go forth to school systems which will occupy the major portion of their time. However, by no means should music education students in colleges and universities lose sight of the fact that, once they are in the profession in their respective school systems, they also become an integral and an important part of the cultural life of the community. Their responsibility is to their school and to their community and the opportunities they have to serve the community are many and important. Before they leave school, therefore, they should acquaint themselves with the opportunities and the problems which will be theirs as music leaders in the schools and in the communities.

The preparation for the career of music education is one which begins quite early in life, in many cases in music classes of boys and girls who have inspired and dedicated music teachers. A formal part of the preparation may be undergraduate work of four years, sometimes five years in colleges and universities, plus graduate work of several years. This by no means ends the preparation of good music educators who, following their formal preparation, are constantly furthering their preparation as good music educators by attending meetings, clinics, workshops, seminars across the length and breadth of the country. It is doubtful that any music educator would say that his preparation is ended. This is the nature and the challenge of the profession.



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# William Schuman



*-- discusses problems in the  
field of music education*

● *How can one overcome the tendency, apparent in some localities, probably because of the rush to get music into school curricula, to employ teachers of music without basic qualifications?*

I agree with the implications. I think we shall never improve the situation until our institutions of teacher training and all other schools and colleges understand that the performance and writing of music are the only two avenues of mastery of music. Everything else, however desirable, is peripheral. If school administrators training teachers once understand that performance and composition constitute the stuff of education, then maybe they'll concentrate on these basic things and cut out 300,000 hours of extrinsic nonsense.

*Do you not think that such extraneous material is put into the curricula because teachers don't have the real musical background from which to draw?*

In my travels I find that many teachers are not only first-class musicians but also brilliant instructors. However, those brilliant teachers who are not first-class musicians employ showmanship—which leads me to my next point: the tendency to regard music as entertainment in our music school programs. Music must be regarded as one of the great spiritual and intellectual achievements of man, comparable to achievements in literature and the visual arts. We would not think of having a course in appreciation of Mickey Mouse, but we do the same thing every day in music.

Fine musicians are equipped to recognize and use fine materials. The others claim that fine materials are too advanced. Such an opinion is based on ignorance. Let me use Christmas music as an illustration. The music that is sung in the average school is a debasement of that glorious Holiday. Instead of choosing straightforward, legitimate classic and simple materials that truly reflect the spirit of the occasion, the selections that are most performed come from the seamy side of tin pan alley.

*What do you think about the practice followed in some schools of allowing the child to choose what music he is to study?*

Allowing the child to choose what he is to do assumes that he is aware of the gamut of choice. I take a different view. The teacher is the leader. This concept of uninhibited choice on the part of the students is analogous to the managerial cliché that the public knows what it wants. The pupil is only aware of what he has been offered. It seems to me that an enlightened teacher can steer his students to an appreciation of fine music without imposing his or her choices dogmatically, and that the student can legitimately be given a voice in the choice among musical riches, not rags.

*What about the teaching of jazz in the schools?*

As a former jazz musician I naturally do not take a "professor's" point of view. Never have I believed that there is such a thing as a bad kind of music. Rather, good or poor

examples of every kind. It seems to me that there is a place for jazz in the recreational aspects of school life but not in its curriculum, unless such studies are organized by accomplished musicians whose experience is an all-inclusive one and who appreciate the sense of proportion that must be brought to bear.

There is a healthy development in today's new music which seeks to combine the improvisational skills of our best jazz musicians with the completely "written out" music of our standard moderns. The young instrumentalist can gain in all his music making by acquiring the freedom of improvisation germane to the jazz idioms.

Incidentally, I wish that our musicians would learn to improvise in all sorts of styles, be it Debussy, Beethoven, or music that is "way out."

*Do you think, in teaching training programs, there is a tendency to overemphasize degree-taking over musicianship?*

About 70 per cent of our Juilliard students take degrees. It can be argued that the reason so many seek the degree is the practical considerations. Our view, however, is that we wish to offer these opportunities for learning in fields other than music to those of our students who are capable of doing college level academic work. We are more concerned with the quality of our teaching and the content of our courses than with the motivations students may have in registering for the work. It is furthermore the observation of our academic faculty that our most gifted performers are also our best academic students.

INTERNATIONAL MUSICIAN

*How do you think music should be taught in the early grades of the public schools?*

I don't consider myself an expert, but that doesn't prevent me from having ideas. First, I would want to give the students experience in pure singing, that is, singing without accompaniment. I would want them to be able to sing single lines, melodic lines written within their voice range. The materials I would use would be simple folk materials, but I would also want to commission contemporary composers to write for the early grades. In this regard I would like to add a gratuitous comment. There is probably no composer today who can earn as much money from publication of music as he can by writing textbooks or articles *about* music. It seems to me that the educationalists are missing an enormous opportunity by not asking the best contemporary composers to write for their schools. It would cost them no more than the regular purchase price of music because thousands of copies would be involved and the large *guaranteed* sale could serve in lieu of the more conventional commission.

Such an idea was followed some years ago by the University of Michigan band, and I wrote one of my band works, "George Washington's Bridge," for the University which had lined up a large number of schools who had guaranteed to get the music and place it in rehearsal (not necessarily to perform it). It seemed to me this was an excellent idea that could be taken across state borders and employ the talents of a number of composers writing for all age levels and all media.

*Do you think the United States is coming nearer to realizing decentralization of music?*

It seems to me, as I look at Juilliard graduates over ten to fifteen years that whole flocks are now placed in educational institutions around the country, many as performing artists. For instance, consider the class of 1954: approximately 26 per cent are full-time professional concert performers; some 46 per cent are making their living from a combination of performance and teaching; about 15 per cent we don't know about. All others are in music in one way or another.

Because of the high percentage of gifted performers pursuing advanced study at the School, we have been able to fall in quite naturally with the terms of the agreement for relocation of the School in Lincoln Center for the Performing Arts. One of the terms of this agreement, to devote the School exclusively to the training of advanced students, is, to a degree, being carried out even at present.

While the School at Lincoln Center will accept only students ready for advanced training, this does not mean a narrowing of educational goals. Clearly, the School must develop in its students technical prowess to the highest possible degree. However, it will continue to direct them to look upon and pursue their art in terms of its broad cultural responsibilities.

*What do you think are the implications of the present apparent increase in interest in music throughout the United States?*

No doubt of it, the increasing interest in music is a national phenomenon. But this bears no relationship whatever to increasing or declining opportunities for employment except where the potential orchestral musician is concerned. Here the musician with his hereditary adaptability is adjusting to the situation. Whereas the number of symphony orchestras continues to increase, the employment situation—number of weeks at an adequate wage—remains far from satisfactory. As a result an increasing number of potential orchestral players are combining music studies with academic degrees. If they land in a community with a symphony orchestra which does not give full employment, they might end up in college or in a business firm which gives them special consideration.

This situation, we all trust, is one of transition. I believe that in the decade ahead enormous progress will be made toward increasing the budgets of our symphony orchestras so that increasingly they will be in a position to supply an adequate annual wage. No other solution is worthy of our institutions.

*In your opinion, what results would governmental subsidy have on this situation?*

People are always asking about governmental subsidy. I have been interested in this matter and active in fighting for it for many years. However, I don't like the word, "subsidy." It sounds like a handout. We want the government to recognize that the arts are a national asset and that serious institutions in the arts such as the symphony orchestras, the museums, the opera companies, the schools of music, must by definition be run at a deficit, unless admission charges are so high that only the wealthy can avail themselves of the offerings. The old cry of government support meaning government control does not have to apply in our country where we *are* the government. Under the President's Program in which many leading orchestras and artists have been sent abroad under our International Cultural Exchange Service, the government, although footing the bill, has left the selection of artists to qualified professionals who serve without pay as part of the ANTA management arrangement.

There is no such thing as art without some control. It can be the control of box office considerations, of a conductor's taste, of an audience's receptivity or a government's intractability. But let's not make believe that we can dismiss the matter of government recognition of support of the arts by the old cliché arguments which never had much merit and are now not worth repeating. There is no doubt in my mind that we shall make progress as a matter of self respect, in recognizing the importance of music as a national asset.

—Interview obtained by  
Hope Stoddard

William Schuman, President of the Juilliard School of Music in New York City, seems to take in stride quite successfully both the professions of composer and of school music director.

Born in New York City he was given violin lessons during his school days, but he was more interested in baseball at the time. In high school he formed a jazz band, and learned to play several instruments.

It was not until he was nineteen when he attended his first symphony concert that he became aware of wider resources of music. So stimulating was the discovery that he forthwith enrolled in the Malkin Conservatory of Music and, under the tutelage of Charles Haubiel, became a working composer at the age of twenty.

In 1935 he was appointed teacher of music at Sarah Lawrence College in Bronxville, New York, and was so successful in applying his belief that the music student should work directly in the medium, that he came to the attention of the Juilliard School of Music. In 1945 he was appointed its President.

The Boston Symphony was the first large orchestra to perform Schuman's works: his Second Symphony in February, 1939. From then on all of our great major symphony orchestras became aware of his works and have consistently programmed them.

On October 21, 1960, the Boston Symphony under Charles Munch gave the premiere of Mr. Schuman's Symphony No. 7.

Schuman's awards and citations include the first Pulitzer Prize ever given for music in 1943; Guggenheim Fellowships, 1939-41; League of Composers, 1942; first annual award New York Critics Circle, 1940 (also he was the recipient of the award in 1951-52); and the award of merit from the National Association of American Composers and Conductors in 1941-42. In 1952 Mr. Schuman was appointed by the State Department to represent the United States in music at the International Conference of Creative Artists sponsored by UNESCO and held in Venice during September of that year.





The Stan Kenton Band Clinic, which for the past two summers has presented a two-week course at the University of Indiana, Bloomington, Indiana, will this coming summer have camps not only there but also at Michigan State University, East Lansing, Michigan, and at Southern Methodist University, at Dallas, Texas. Here students will be given individual and group instruction by professional musicians who have had wide experience in both classical and modern music.

A typical week includes rehearsals and classes in the morning. For an hour before and after lunch the students participate in a workshop conducted by faculty members. Later in the afternoon they attend an hour-long lecture conducted either by Mr. Kenton or by one of the instructors. On Friday nights a band made up of faculty members plays music composed and arranged by students in the arranging class.

The faculty this summer will include Stan Kenton, Dr. Gene Hall (camp director), Matt Betton (assistant camp director), Buddy Baker (trombone), Leon Breeden (North Texas State College), Clem DeRosa (drums), Sam Donahue (tenor), Bud Doty (reeds), Russ Garcia (arranger), Don Jacoby (trumpet), John La Porta (reeds), Jim Maxwell (trumpet), Charlie Perry (drums), Jack Peterson (guitar, piano, and arranger), Johnny Richards (composer and arranger), Phil Rizzo (theory), Eddie Safranski (bass), Sal Salvador (guitar), Ray Santisi (piano), and Ralph Mutchler (arranger, theory and reeds).

In the accompanying article Mr. Kenton gives his reasons for believing that clinics such as these are a necessity, if our musical life is to develop normally.

**T**ODAY'S musician, unlike his predecessors of the early thirties and forties, is a highly trained, intuitive individual profoundly interested in executing music which constantly evolves as a fresh and original art form. Because of this attitude, modern music is constantly in a state of flux, going from one period of crisis to another. What were the workings of pure imagination yesterday become self-evident attributes today. These constant fluctuations and the continual re-evalua-

## WHY THE BAND CLINIC?

by Stan Kenton

tion of ideas are, in my opinion, what make modern composition both exacting and gratifying.

Whenever a creative stalemate is reached, which oddly enough seems to occur every ten years, a few valiant musicians rise up and, instead of allowing the music to bog down due to a lack of harmonic and melodic invention, begin working out a completely new scheme of musical experimentation: deftly weave the thread of warm coloration; give tensile strength to the fabric; keep the music moving in a wide exploratory latitude. Thus modern composition is assured a position of preeminence among the various art forms.

If we are to rely on the teenage musician as the artist of the future, he must be trained properly, carefully and patiently. Consequently, it has been essential that some type of academic program be created to allow him to receive the professional instruction he deserves. Or put it this way: because the music has become so complex and involved, with a myriad of tonal and atonal sequences, radical time changes and such, it is imperative that young musicians know why we do what we do, what techniques we employ, what methods we use to shade and dramatize sound, why we continually change instrumentation and experiment with instruments to get coloration patterns heretofore neglected.

The Stan Kenton Band Camp has to some degree fulfilled my desire to seek out and develop natural talent. However, the Kenton band clinic is by no means the final answer. We need innumerable clinics of this type, sponsored by high schools, colleges and local musical societies. Three or four individually sponsored clinics, scattered throughout the country, cannot possibly cope with the eight and a half million teenagers destined to become professional and semi-professional musicians within the coming decade.

I wish you could have observed the manner in which the youngsters attending the Indiana University band clinic worked long and difficult hours—without *any* prompting on the part of the faculty—eagerly assimilating instruction as it was presented to them. Multiply

these youngsters by the thousands on thousands of teenagers all over the country and you have some idea of the need confronting professional musicians to give of their time and substance to train and encourage them.

Today's teenage musician is starved for music. *But* he is hungry only for a music that offers him inspiration and pulls at responsive nerve fibers. In my two-year association with these youngsters during the 1959 and 1960 band clinics, I have found them avidly against accepting the meaningless musical jargon constantly being programmed by irresponsible radio and TV stations.

I believe we owe it to these eager eight and a half million musicians to make available to them professional instruction, along with original music. We have a genuine responsibility before us that must be intelligently handled. Otherwise the future of American music will be bleak indeed.

Unless we do something *now* about attracting and stimulating America's young musicians to carry on the relentless search for more dramatic and dynamic ways to tie sequences of notes into patterns of beauty, power and symmetry, the opportunity to communicate musically on many diversified levels will be lost.

These, then, are my reasons for initiating the band camp clinics. I want these youngsters to be exposed not only to my music but to the music of my contemporaries, to be given the opportunity to play this music. I want them to use the information given them to carry on and improve upon the present—to create a more mature musical philosophy.

Helping these youngsters achieve the things they crave from music was not as difficult as we anticipated. What they lacked in proficiency they quickly made up in burning enthusiasm. I feel privileged to have been offered the opportunity to help these young musicians along, and am sincerely proud to be in on an experiment that within two short years has become an integral part in a concerted desire to find, promote and encourage the musicians of the future.

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# ACADEMIC

by M. E. HALL

Head of Music Department, Michigan State University

● There is a common opinion shared by the lay public (and many music educators) that the performance of jazz requires little, if any, formal knowledge or training. Most people who do not play jazz feel qualified to speak with authority regarding the jazz product and feel that in this area the lay opinion has validity. Witness the phenomenon of the disc jockey. How many disc jockeys really have any knowledge of music generally and jazz specifically? Most of them adhere slavishly to the "top 40" listings (and the policies of the radio stations that pay them).

Yet the disc jockey is probably the most potent music educator in America today. He has the youthful listener for many hours each day and speaks with glib authority regarding the musical offerings. The disc jockey in turn influences the musical fare of the local coin-operated machines. These operators are commercial purveyors of music and are not concerned with the quality or type of music played on their machines; they are merely concerned that the machines be played.

An additional factor of serious influence in the development of musical taste is the home record player. The recording industry has mushroomed within the past decade and warrants thoughtful consideration in terms of its effect on the young listener. It is a moot question (considering the revelations of the "payola" scandals) whether the disc jockeys influence the record companies or vice-versa. It appears, however, that there may be collusion for mutual financial advancement.

As for the music educator, he is prone (and understandably so) to judge jazz by Bach standards which tends to do jazz a distinct disservice. Jazz is a different musical expression and does not attempt nor pretend to emulate the practices of European music. Jazz has different standards, procedures, and objectives. Certainly if the purpose of jazz was to recreate the emotions developed by symphony and opera, jazz could be judged a complete failure. Undeniably symphony and opera excel in their own areas.

But jazz has no quarrel with European

music; in fact, jazz borrows heavily from the European tradition. Melodically and harmonically jazz utilizes musical concepts that have come directly from the European school. The only variations come in the matter of form and the use or application of rhythmic principles.

Historians are agreed that the European musical tradition developed from the folk idiom of that era, and in that respect jazz is no different. However, jazz, being a new musical expression and close to its origins, has not yet made a great deal of progress in the expansion of the simple folk music forms. This is an area that is being attacked and explored by the modern and more able jazz musicians of today.

A part of the controlling factor regarding the lack of scope of jazz forms can be attributed to the restrictions inherent in developing a functional music. Jazz musicians, in order to exist, were required to perform at the level of public understanding and acceptance which necessarily restricted the complexity of the

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musical offering. A dancing public is not interested in musical intricacies. And, too, the recording restrictions prior to the long-playing albums dictated that a composition not exceed three minutes in length. It is interesting to speculate as to what would be the present status of jazz had it not been relegated to the position of a functional entity for its early formative years.

The fact remains, however, that jazz in its many and varied forms has found a place in the lives and activities of Americans. Popular music at all levels, movie background music, television background music, musical comedy, all are outgrowths of the jazz idiom.

Pressure is currently mounting to include training in jazz as a part of the preparation of music educators. Institutions of higher learning must within the foreseeable future reassess their programs of teacher training in view of the acceptance and expansion of the popular music idiom at the public school level. And there will doubtless be considerable confusion in the determination of the jazz offerings for a period of time until some time-tested methods emerge.

One of the first problems probably will derive from the fact that the programs in many cases will be set up by conservatory-trained administrators who may not be aware of the problems peculiar to this idiom. At present any extensive knowledge of this area comes only through actual experience and most music school administrators are selected from the ranks of the academically trained.

Another problem for administrators will be the selection of qualified teaching personnel. There are hundreds of jazz-oriented musicians, but few of these are sufficiently analytical in their assessment of jazz that they can explain the techniques to the academic musician. Most jazz performers rely upon a lifetime of orientation which makes it possible for them to "play as they feel" (assuming that they have an adequate knowledge of harmonic and melodic development as well as technical proficiency). It is not sufficient, however, to tell the student to "play as he feels" because the academically trained musician will more likely be inclined toward the classical forms.

As for the teacher, one of his principal problems will evolve from lack of teaching material. Educators have for so long depended upon textbooks and written source materials that these items become indispensable in developing a program. In the beginning, however, the teachers in this new field will have to rely principally upon their own resources because there are no textbooks.

All of the major phases of music are represented by performing groups: the instrumental program has bands, symphonies, and ensembles of various types; the vocal program has choirs of all types as well as numerous duo-trio-quartet combinations; and opera attempts the unification of instrumental and vocal talents.

If jazz is to have any validity it, too, must

have its performing groups. Here again there are problems because of lack of material. The symphony or band can purchase standard versions of recognized works. In jazz the objective is to project the individual with new and different ideas rather than to recreate the moods of the past. This calls for music to be written or arranged for the specific organization. This in turn calls for experienced composers and arrangers of the jazz idiom (not usually found in most schools of music.) The director is quite often put in the position of having a performing organization with nothing to perform.

The organization of arranging classes sometimes helps to solve this problem wherein the efforts of the students become the performing material for the band. Also, the band provides an outlet for the arranging students. This helps the situation somewhat but has one weakness in that the material available to the performing group is at the student level. If the director can provide some arrangements of professional caliber a much healthier situation will obtain.

Even the purchasing of arrangements by a music department may be a problem. Arrangements must be bought from individuals, and many schools, especially state-supported, take a dim view of direct payment to a person. A general practice is to ask publishers to submit bids from which the lowest is chosen. This procedure, of course, would not be feasible in the case of purchasing arrangements from a professional arranger.

In the development of a curriculum numerous other administrative problems arise. Few schools relish the thought of deleting any courses from an already meager schedule. Yet if courses in jazz are to be added some adjustment must be made. As a starting program most schools will probably offer arranging and a performance group. Even this small expansion of the curriculum will probably be hard to fit into the schedule without exceeding the number of credit-hours needed for graduation.

In addition to arranging and the performing band, there should be a course in history (to include discussions on the meaning and place of jazz in our society) as well as exploratory work in improvisation.

It would be possible to organize a major in jazz, of course; however, this would not materially help the music educator. Usually the requirements for certification in music education are so extensive that the student cannot afford many extra courses without extending his graduation period.

In view of the changing character of music for the general public, it appears that music schools will have to reevaluate the music education programs. However comfortable we educators may currently be in our well-worked-out curriculum, the world is moving ahead and we must move with it. We are now in the space age and 18th and 19th century music from an aristocratic society no longer suffices for the mass culture.

We sometimes fail to recognize that the very nature of our American culture demands our having a type of music suited to the masses. Our educational system is designed to educate all; yet we project a type of music designed for the aristocratic few.

In the area of communications, transportation, electronics, economics, politics, and all major endeavors, we Americans are providing leadership. Our artists and architects are second to none. Yet in music we are clinging to 19th century concepts. In this all-important area we are still espousing the cause of a culture that no longer exists.

Even the Europeans consider jazz to be our one important contribution to the culture of the world. In Europe jazz musicians are highly respected and well-paid. Schools devoted to the study of jazz are springing up all over Europe, and many European musicians are making a serious study of this idiom. A decade ago it was relatively easy to pinpoint the "influence" which colored the playing of a European jazz musician. Today there are many European jazz musicians who are creative in their own right. It would be ironic if in the next decade we imported our best jazz from abroad.

Whether or not this happens we music educators must accept much of the responsibility for the current musical status of jazz. What have we done to improve or direct the development of jazz? What encouragement have we offered to this struggling native art form? If it is true, as one of the trade magazines claims, that 98 per cent of the money made playing music is made playing jazz, we music educators might consider the opportunity to include jazz in our program providential. We might gain considerable public support as well as a modicum of self-respect. We must broaden our views to accept the fact that all existent music has validity or it would not be here. A part of our job is to prepare people for community leadership and participation. Leadership and participation requires understanding and a genuine love of *music*; not symphonic music alone, nor opera, nor church music, nor jazz, but *music*.

Each type of music has a place in our culture and we as musicians must be broad enough to accept this even though we as individuals may have a preference. It would simplify our problems as music educators if the symphony was our sole medium of musical expression. But who wants a symphony at a square dance, or who wants to hear the square-dance band in the concert hall? Who wants to hear opera at the football half-time show, or the marching band in church?

We who espouse and cling to only one aspect of music limit not only our employment potential but our own artistic growth and development. In addition, we educators are not fulfilling our responsibilities to the students by indoctrinating them with a narrow philosophy of musical acceptance. It is our job to teach music—all music, not just one phase of it.

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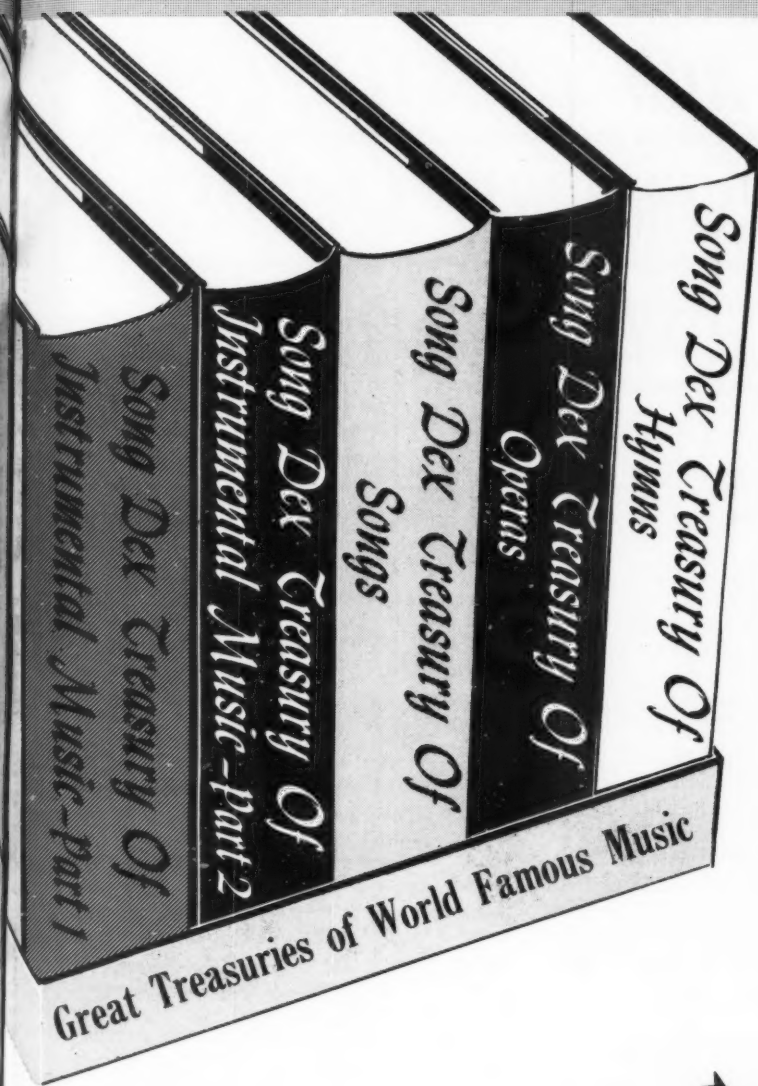
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The wife of a great composer, herself a concert artist of the first rank, tells why the Harris Third Symphony has reached its present status.

# HOW a CONTEMPORARY SYMPHONY BECOMES a CLASSIC

By Johana Harris

● "The Harris Third has become a standard classic." So often is this heard and read that it looks as though that almost impossible feat has been accomplished: a work has become a classic in the composer's own lifetime. To single out just one circumstance which demonstrates this: a copy of the score was buried for posterity in a capsule in England as one of a hundred compositions chosen from the entire history of western civilization.

How does a composition become famous? Here are some of the events leading up to the Third Symphony's recognition.

When Charlie O'Connell was master-mind for Victor Records, he arranged for the release of Koussevitzky's recording of the Third simultaneously with Toscanini's N.B.C. broadcast of it. That was a week to recall. Telegrams, letters, telephone calls and cables flooded our home. We had visits from acquaintances we had not seen for years.

Then "Lenny" Bernstein, as a student at Harvard, wrote about the Third Symphony in "Modern Music" magazine: "The most important music heard, however, was the Harris Symphony. It is mature in every sense, beautifully proportioned, eloquent, restrained and affecting. It greatly excited me." This from the stripling who today is the scholarly and dynamic musician who handles the New York Philharmonic men with such ease and who, with them, has helped make the "Third" known all over the world.

The Koussevitzky - Toscanini double - take was luck. Roy has admittedly had a large share of that. However, it takes more than luck to bring about the recognition the Symphony has since acquired. It takes a quality inherent in the Symphony itself. It was for this quality Ormandy chose the Third to take to Russia and to feature at the World's Fair in Brussels, and it was for this that 22,000 shouting, proud, and excited people rejoiced that an American symphony was on an opening program at the Hollywood Bowl—an event which had not occurred in thirty-seven years.

### The Creative Act

How does one create a great symphony? It must be dreamed about, moulded with zeal, sweated and bled over, and lived with. But over and above all this real love, keen talent, there must be no consideration for the "mode of the moment." And there must be a natural flowing ease in committing it to paper.

This is partly how a symphony becomes a "standard classic." But there are other contingencies.

In the fall of '39, Hitler was ravaging nations, and our youth was stunned, yet restless about the future. During those five feverish weeks, during those historically disgraceful days, the work was composed, scored, copied.

He wrote the Third because he had to, with a driving urge to create a work which would capture the essential tragedy of the human

race. Yet even though it was inspired by mankind's tragic nature, it is a concentrated symphonic span of music, developed historically. As my husband describes it, "It begins with a contemporary use of the principles of Gregorian Chant (sixth to twelfth centuries) to organum (eighth to twelfth centuries). Then simple harmony below a melodic line ("fauxbourdon"—fourteenth to sixteenth centuries) to elaborate counterpoint through consonant harmonies (sixteenth century). Following this, a polytonal double inverted canon (twentieth century) to fugue and stretto (eighteenth century). Finally, twentieth century "rhythmic licks and smears" (American jazz), ending with florid counterpoint over a chorale—a contemporary summation."

I remember well a discussion we had over the advisability of divulging this information for program notes when the Third was first released. Would the "wise ones" conclude that it was an "academic work?" Now that it has been acclaimed as the "first tragic American Symphony" by some and hailed the world over as "a deeply moving and brilliantly effective work," I see no danger in citing the foregoing facts. A wonderful example of objective thinking brought to life with subjective urge.

The important historical fact about the Third Symphony is that it opened doors for American composers—many doors which led

(Continued on page thirty-three)

# Our Great Conservatories

(Continued from page fifteen)

It is impossible here to describe in any sort of comprehensive way the facilities offered in the various schools of music throughout the United States and Canada. As an example, however, let us look at the music buildings of the University of Indiana School of Music. The School uses the facilities of eight buildings on the campus: the School of Music Building, the Ballet Building, Choral Annex, East Hall, three music annexes which include studios, classrooms, and practice rooms, and the large University Auditorium.

In the Music Building proper are offices for the faculty and staff, a recital hall, sound-proof classrooms, fifty practice and listening rooms, and a music library. An air-conditioned addition to the building contains over eighty studios for faculty and graduate assistants, ninety practice rooms, five large ensemble rehearsal rooms, ballet practice facilities, classrooms, research rooms, faculty offices and organ and percussion teaching studios.

East Hall contains sixty well-equipped practice rooms, classrooms, and studios, plus a fine auditorium seating 1,100 persons. The stage accommodates all types of musical productions, including opera, and incorporates the latest in design and lighting equipment.

The Auditorium houses rehearsal rooms for the University bands and storage space for orchestral and band instruments. It also houses the University Theatre, including a completely equipped stage for dramatic productions.

## Community Awareness

The steps leading up to a building program are often taken only after many obstacles have been overcome, and only after the whole community has become aware of the value of such a program. Take the Hartt College of Music, in Hartford, Connecticut, as an example. Forty years ago this college was founded by Julius Hartt for the purpose of providing broader educational activities in every branch of music and music education. One of the co-founders, Dr. Moshe Paranov, served as the school's associate director until 1932, then was named dean, and, in 1957, when the Hartt College of Music became one of the functioning units of the University of Hartford, was named president of the Julius Hartt Musical Foundation of the University of Hartford.

As the college of music reached university status, the need for building expansion became evident. Although in its present location it graduates students in all fields of music, it does so under great and ever increasing difficulties. For lack of studios, faculty members teach in their homes and in the community's churches. To make space for additional studios in the main building, the library was moved to the third floor of a nearby high school where extra rooms must also be used for classes. The greatly enlarged dance department is operating at a distance of five miles from Hartt. Major opera and concert presentations must be given in rented auditoriums to accommodate audiences too large for the one at the college.

So, when on December 6, 1960, Dr. Paranov was honored at a testimonial dinner at the Hotel Statler-Hilton in Hartford,

(Continued on page thirty-nine)



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# WANTED: ARTIST-TEACHERS!

by Will Schwartz

Concert violinist, artist faculty member of Colorado State University and founder of orchestras, Mr. Schwartz is well equipped to speak on the crying need for that "new personality" — the artist educator.

● The trend in music education is unmistakable. New York City maintains two large high schools specifically for students of the performing arts. Other progressive cities maintain similar programs for their artistically gifted students. Foundations such as Ford and Rockefeller have made substantial grants for research in music education, most recently one of over \$50,000 for a five-year study on elementary music education. Colleges, universities and conservatories are continually expanding their music staffs to include string quartets and trios "in residence," soloists and com-

posers. The term "in residence," incidentally, connotes a relatively light teaching schedule to allow for rehearsals and concertizing or other creative work backed by the institution.

In almost every issue of the national music periodicals there are announcements of the affiliation of well-known artists with educational institutions. Furthermore, in direct recognition of the demand for this new personality, the artist-educator, a few universities, such as Eastman, Indiana and Florida, have begun offering for the first time a Doctorate of Musical Arts in *performance*. This is aimed at providing a greater number of capable individuals, who, upon graduation, will be trained and prepared to serve the needs of a college or university music program without necessarily having experienced the rigors of the strictly "professional" field.

Public schools are crying for good music teachers and are willing and able to pay good salaries. Although positions at the college and university level are more competitive, these institutions also stand in need of such personnel. Already there are many, many areas of great potential waiting, begging, to be tapped.

The urgent need is for more thorough training in music at the public school and high school levels, and this, of course, means better instructors.

Here at Colorado State University, when the Freshmen arrive each year to audition for orchestra, band or chorus, we on the staff have a pretty good idea of what the audition will reveal simply on the basis of which regional high school the student attended. The good student musicians come from schools with good orchestras, bands, and choruses, and invariably these are schools with superior music instructors—that is, instructors who are also *musicians*. Many of these instructors have by their own personal efforts built up these strong music programs.

Many educational institutions compensate for shortcomings in their curriculums by encouraging students to have private vocal or instrumental study on the outside. Our university staff of eight faculty members is not able to provide instruction for all the orchestra instruments. We therefore arrange for such special instruction by engaging Denver Symphony musicians, specialists in their field, to travel here one day per week to teach both university students and high school students.



What are the requisites for those seeking jobs in public school music as, say, instrumental or choral directors? A Bachelor's degree is a necessity. A Master's degree (one or two years of study beyond the Bachelor's) will bring higher starting and maximum salaries. Due to the music teacher shortage, two-year public school music certificates may occasionally be accepted by rural schools or by schools in dire need. For college or university work, a minimum of a Master's degree is almost mandatory, although exceptions are occasionally made for outstanding professional experience evaluated as equivalent to a Master's or Doctor's degree.

Salaries have risen considerably, especially during the last decade. In either public school or university, the school music teacher can now earn during his first nine-month season almost twice the amount earned playing in the average major symphony orchestra. Furthermore, if he chooses a public school music job as a base of operations, he can still play in many of the good smaller professional symphonies that rehearse after normal working hours, such as Utah, Tulsa, Oklahoma City, Hartford, Fort Wayne, Toledo and Atlanta.

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If, on the other hand, the musician prefers to concentrate his efforts in the strictly professional areas, such as the major symphony orchestras, it is well to remember that most of these rehearse only a few hours daily, leaving time for supplementary teaching. In this case, however, teaching opportunities would be somewhat more restricted, since the public schools are reluctant to engage part-time teachers. Therefore, the musician teacher would have to direct his attention toward the private and parochial schools, colleges and universities, and, of course, toward private teaching.

How go about getting a job?

All degree-giving colleges and universities invariably have a placement office to assist graduates in procuring employment. Also, there are commercial teacher-placement agencies which operate on a country-wide basis.



Another rapidly growing field, that of music therapy, calls for a rather special type of individual, a musician-psychologist, so to speak. His "place of business" is ordinarily a hospital or psychopathic institution, where he forms choral and instrumental groups, gives lessons, and generally directs the music program. A degree in music therapy is advisable, but, such is the demand, music education degrees and experience are also acceptable, that is, if there is some background in psychology. Licensing is obtained through tests similar to civil service. Representative information may be had by writing: Medical Personnel Services, State Personnel Board, 801 Capitol Avenue, Sacramento 14, California.

Traditionally, the public school music teacher has been trained for all sorts of tasks, since his duties might include conducting the chorus, band and orchestra, teaching of all band and orchestra instruments, conducting classes in general music and such. More recently, the public school teacher has been allowed more specific duties. For instance, he

works as a specialist in wind instruments, a "string man," a vocal instructor.



I can testify from my own experience that the profession of teacher in music at the college level is both rewarding and engrossing. At Colorado State University practically all of our music graduates find their way to challenging, fruitful positions. It is my pride that I now have students in several of the major symphonies and in many responsible teaching positions throughout the country. Some have been awarded scholarships for European study, some, graduate assistantships at other universities. They are capable, useful, creative artists doing a good job, at work they love.

Finally, it must be stressed, music education is not a field to enter for purely monetary gain. There are other professions which are far more lucrative and far less personally demanding. This field demands complete dedication, not to be measured in monetary returns. How can you evaluate the thrill of observing the look on the face of a student who announces his intention of majoring in music? What is the worth to you when your student of many years rushes into your studio, waving a contract with a symphony orchestra, opera company, educational institution, or a scholarship for European study? How can you measure the satisfaction of sitting in the rear of the concert hall and hearing your pupil play a senior recital with assurance, musicianship and artistry, and thinking back to the labor of years that has gone into the molding of not only this young musician but this young life?

I am an artist and I am a teacher. Both professions portray life and enrich it. If even for a brief moment I have succeeded in diverting attention from Bombs to Brahms, if my art has added new dimensions and horizons to the life of my fellow man, then my little corner of this planet is a better place for my having walked it.

## A Contemporary Classic

by Johana Harris

(Continued from page thirty)

to as many different fields of expression—doors for those who refused to follow its principles as well as doors for those who accepted them. The doors still stand ajar for real composers who walk up to them with love, respect, acceptance of disciplines, and awareness of the challenge of dynamic form.

As music critic Alfred Frankenstein wrote in the *San Francisco Chronicle*, "Obvious things are sometimes great things, as is the Third Symphony of Roy Harris. This superb work—tawny, intense, dramatic, at once both broad and brief—opened the door for the American symphony in the concert hall. If people like William Schuman, Peter Mennin, Walter Piston, Wallingford Riegger, David Diamond and Roger Sessions are having their symphonies performed today, it is the Harris No. 3 they can thank."

Finally, there is the all-important fact that the Third has brought real pleasure—pleasure, deep solace and a sense of belonging—to hundreds and thousands of people, and that their number is expanding and accumulating.

I believe the Third Symphony has brought honor to America.

### What other composers have said about the Third Symphony:

*America's most successful work in that form by any standards.*

—Virgil Thomson

*Harris writes music of a real sweep and breadth, with power and emotional depth such as only a generously built country could produce.*

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—Elliott Carter

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—Herbert Elwell

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## modern drumming

by Charles Perry

### THE DRUM CHART READING AND INTERPRETATION

The conventional drum chart is at best an inadequate system for expressing the conceptions of the composer and the arranger. The performer must rely upon his own imaginative and creative capacities, rather than on a strict literal interpretation, to produce the intended musical effect.

An example of the discrepancy existing between the written part and its interpretation is the eighth note notation. In jazz, at moderate tempos, a measure of straight eighths (Ex. A) is generally played as—or nearly as—broken triplets (Ex. B). The long sound is on the first note of each triplet.

EXAMPLE A: A measure of straight eighths.

EXAMPLE B: A measure of broken triplets.

The same is true of the eighth, quarter, and eighth, a most common figure in jazz notation (Ex. C). This figure may be interpreted as either one of the broken triplet forms (Ex. D or Ex. E); or, at times, as a dotted eighth, a sixteenth, a dotted eighth rest, and a sixteenth (Ex. F).

EXAMPLE C: A measure of eighth, quarter, eighth.

EXAMPLE D: A measure of broken triplet eighth, quarter, eighth.

EXAMPLE E: A measure of broken triplet eighth, quarter, eighth.

EXAMPLE F: A measure of dotted eighth, sixteenth, dotted eighth rest, sixteenth.

With quarter notes one frequently encounters a problem of duration. That is, a drummer often finds two consecutive and identically written quarter notes played differently; one quarter note will receive its full value, while the other note will receive only a part of its true value. When a particular note should be given its full value, the drummer should write a dash (—) above it. Then, rather than play the intended long note at the center of the snare drum (short sound), he should strike the

(Continued on page thirty-eight)

# the fabulous Morello

★ "Critics and fellow workers alike rave about his fantastic technical ability, his taste, his touch, and his ideas."

So wrote Marian McPartland, long-time musical associate of Joe Morello, in an appreciative appraisal.

Joe was born and brought up in Springfield, Massachusetts. He had won a reputation as a "musician's musician" almost before he was out of his teens.

With Brubeck since October, 1956, Morello's talent (and the quartet's) has continued to flower and expand. A spectacular instance is to be heard in "Watusi Drums," on the quartet's recent Columbia LP, "Dave Brubeck in Europe."

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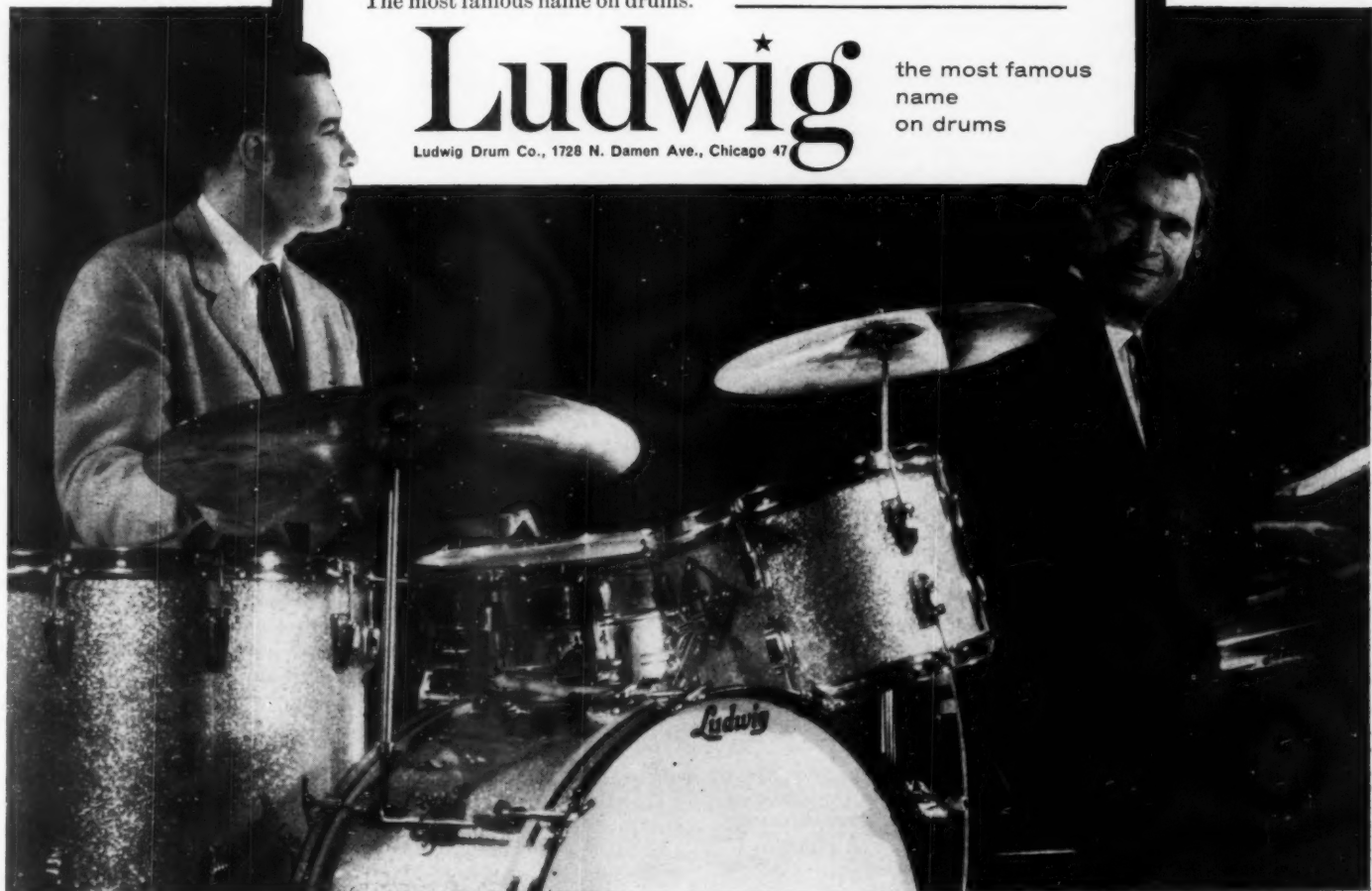
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# Learning How to Arrange — A New Approach

By RAYBURN WRIGHT

(Chief arranger of Radio City Music Hall and Director of the Arrangers' Workshop at the Eastman School of Music of the University of Rochester)

Can you imagine teaching a youngster to play trumpet without giving him a trumpet to practice on, by only telling him how to do it, by only letting him hear records of trumpet playing? To allow him only to try the fingerings on silent practice-valves? Then to allow him to play a real trumpet only on a few important rehearsals and concerts, always taking the trumpet away from him again until the next concert?

This is almost the exact situation in learning to arrange. There are so few places to practice writing for live musicians that it is like studying trumpet without a real instrument. This is as much a problem for the professional arranger as for the performing musician who arranges part-time; (and who doesn't harbor an unexpressed desire to try his hand at writing?). The professional's first chance to write for strings, woodwinds, and harp is usually on a record date or TV show, when the chips are down. Where can he practice for the big day?

It is not only the arrangers who suffer! Skilled arranging is important to the employment of musicians in general. Can you convince a TV producer or record company of the advantages of using larger groups of musicians oftener if the results do not graphically illustrate the advantages? Can the arranger use his traditional American resourcefulness and inventiveness in making American-produced scores sound so much better than European imitations that the temptation for the producer to bootleg his jobs to Europe can be nipped in the bud? You have to practice to be good.

At the same time, let us not jump to the conclusion that all of our problems would be solved as soon as we had excellent performing groups to play arrangements for budding writers. Like the trumpet analogy, you need the instrument, but you can't afford to wait while you stumble on to the right way to play! You need experienced help. You need to profit by the experience of others.

In the new approach which I am advocating, an important corollary is the efficient coupling of skilled instruction with the opportunity to hear the arrangements well-performed. To be explicit, the routine which has evolved is this:

1. The arranger does research in the field of his interest, through listening to records, live performance, through score study, and through instruction from an experienced arranger.

2. He then writes his arrangement.

3. The instructor goes over score with him, making suggestions but not rewriting the score for him. It is very important that the student hears the score he has been trying to write rather than his teacher's version.

4. Student arranger hears his work rehearsed and performed.

5. He then has the opportunity of again discussing the arrangement with the instructor in terms of the live performance and the improvements he now realizes should be made.

6. He now rewrites with the definite finished product in view.

7. He hears new performance of the final version of his arrangement.

This probably seems like an unattainable goal, considering the tremendous difficulties in assuring a creditable performance. With some searching we can usually get performances of dance band and combo arrangements, and can write for unusual groups of instruments as they are available. But the most difficult problem (and of the most vital importance to the professional arranger) is to find competent and patient groups of strings, woodwinds, horns, harp, and complete percussion instruments.

Fortunately one solution has been found. Two years ago the Eastman School of Music approached me about initiating an intensive workshop-type course in arranging in their Summer-Session, and they turned out to be not only sympathetic to my new approach but enthusiastic about it. As champions of skilled performance and highest standards in all phases of music, and realizing the vital role of arranging and its effects on performing musicians, they were eager to cooperate.

As real evidence that he was backing the plan with deeds, not just words, Dr. I. A. McHose, Summer School director, has guaranteed these high-caliber groups to play the arrangements from the Arrangers' Workshop;

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## HIRED BY MISTAKE

By Maurice Lombardo

During the last war, like all other services, musicians were very hard to find. Often if a man was sick or absent for some other reason, it became almost impossible to replace him.

Such an emergency arose late one afternoon, and left me very little time to find someone to replace the horn man. I had heard that a fine tenor man was in town from New York, so, pressing my wife into telephone service, I got ready for work. I could hear my wife on the telephone say "Vin Russo?" "Yes," replied the voice at the other end of the wire. "Would you like to work?" "Yes, I guess so, what's the scoop?" "The job is at the Hofbrauhaus. Wear your tux, and be in front of the Waldorf Lunch at 8:30 P. M. My husband will pick you up. The job pays union scale." "Okay," he replied.

Upon arriving at the appointed place, I saw no one around answering the description of Russo. Five minutes before starting time, a man rushed into the foyer of the Waldorf Lunch, scanning the surroundings. I noticed he was in tux and approached him. "Are you Russo?" "Yes." "Where's your horn?" "What horn?" "Aren't you a tenor man?" "No, I'm not a musician, pal, I'm a waiter."

Names the same, and both restaurant "workers." So my wife had hired me a fine head waiter.

## Learning How to Arrange

(Continued from the opposite page)

The school accomplishes this through cooperation in the scheduling of classes to allow the most talented and experienced to participate in the rehearsals, plus paid professionals for the hard to get first woodwind chairs and principal strings, harp, etc.

The result is remarkably close to the ideal approach listed above. The participating arrangers do study scores, listen to commercial records in class, write for any of these groups, and hear their efforts played immediately, then listen to the study tapes of these readings with a view toward improving the effect. A rewrite is encouraged to perfect the skill and this version may be played at the next rehearsal to complete the learning cycle.

It is such a natural approach to learning that it is strange that it could be so unique.

In our first two years the workshop has appealed especially to professional writers and players who quickly see the bread-and-butter value, as well as to educators who are encountering a new generation of youngsters who want in the worst way to have good dance bands and up-to-date arrangements in their schools and colleges.

The members of these workshops have shown the effectiveness of this approach by progressing many times faster in this two weeks than they had in months before the workshop.

The last workshop featured a demonstration-concert in which we presented a practical demonstration of one tune, Fosters "Camptown Races," arranged in twenty-two different styles, and played by a 40-piece orchestra.

Every member of the workshop was represented by an effective arrangement, and the whole thing was received by students, faculty, and critics alike as one of the most stimulating of the season's concerts.

The third annual Arrangers' Workshop has been announced for July 20-21 in Rochester, New York, and the professional player as well as arranger continues to benefit from the Eastman School's support of an important new approach.

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Salvatore Tardella, of the Eastchester Music Center, Eastchester, N. Y., gives 120 students the benefit of his professional career with the Sul-Tones, the Rhythm-Aires, and his own Mi-Di-Sal Trio. An appearance Sal particularly remembers was with Lou Monte at New Jersey's Fox Theatre. His school is noted for its dance band instruction. Sal has four young groups actually out playing and building reputations as the Star Dusters, Premiers, Bell-Tones, and Belvederes. Sal and his drummer-brother Michael also operate the Homecrest School of Music in Yonkers, N. Y.

Because of his interest in dance music, Sal's choice in guitars is Premier. "To get toes tapping, there's nothing like a hot number played on a Premier guitar. I always recommend Premier," says Sal. Get all the facts about Premier. See your local dealer or write for free descriptive literature.

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# MODERN DRUMMING

(Continued from page thirty-four)

midway (off-center: long sound) area of the snare drum; or instead, strike a tom or a cymbal. (When the cymbal is struck, it is done in unison with the snare drum or bass drum—cymbal and drum simultaneously—thereby giving it definition and substance.)

To obtain musical effects (pitch: high and low; duration: long and short) is no easy matter. The drummer will find that this requires a high degree of drum-set skill and musical feeling. However, with practice and guidance, he can become proficient at this technique. In fact, he *must* because the evolving concept of modern jazz requires the drummer to function in a musical manner, to conceive of technique as a means to an end and not an end in itself, and to build upon the three basic elements of jazz drumming: *time* (rhythm), *tone* (sound) and *conception* (interpretation).

The traditional drum book is of little or no help in this area, since it is founded upon the rhythmical mode of classic composition and rudimental technique, and does not deal with jazz reading, interpretation or technique.

Fortunately, record albums are now available (with the drummer omitted) which contain reading material found in jazz playing. This practice material is designed to broaden the scope of the drummer by offering him modern jazz arrangements with which to (1) keep time, (2) play rhythmic background figures, (3) use fill-ins, (4) play solos of various lengths, (5) play figures with the ensemble, and (6) learn to read and interpret drum-charts.

Practice of this kind will help to illuminate the area of jazz conception, provide the simulated experience of the contemporary playing requirements and conditions, and amplify the musical aspects of modern jazz drumming.

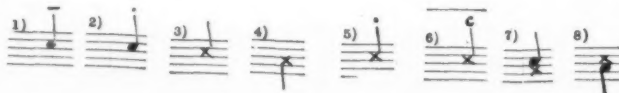
Three outstanding drummers using musical principles are Don Lamond, Philly Joe Jones, and Buddy Rich. In many ways they have learned to simulate the sound and feeling of the horns. This was not accomplished through formal training, but rather through much playing experience. They have *listened* to and have duplicated the *tonal* and *durational* effects of other instruments, mainly the horns, thereby adding new and provocative dimensions to drumming.

### Singing the Part

It is necessary for the drummer to sing the figures in order to learn the "feel" of the horns and to duplicate this feeling on the drum-set. He will discover that, by learning to sing the written part, it will be much easier to correlate the visual rhythmic patterns with the tonal and rhythmic patterns. That is, the sounds he hears.

This is something that I have learned through experience, particularly during my fruitful association with John LaPorta, the noted altoist, arranger and composer. John believes that a musician must be able to "hear" the figure in his head, and then sing it, before he can successfully play it.

In order to clarify the drum-chart, the arranger should use the following notation marks. If, however, he hasn't done so, the drummer should take the liberty of adding such marks to the parts as the following:



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(1) Give the note its full value (long effect); (2) do not give the note its full value (short effect); (3) use cymbal (play on cymbal); (4) hit hi-hat (make effect with foot on hi-hat pedal, not with stick); (5) play on cymbal; choke cymbal immediately after striking it, thereby making short effect; (6) strike cup of cymbal; (7) strike snare drum and cymbal simultaneously; (8) strike hi-hat—with foot—and bass drum together; (9) small tom; (10) large tom; (11) snare drum; (12) bass drum; (13) make dropping effect, as do brass; (14) try to make legato effect (no sharp attack); (15) regular accent (usual; moderate); (16) heavier accent (harder than usual); (17) stick on cymbal; (18) brush on cymbal; (19) mallet on cymbal.

(To be continued in my next column.)

## Our Great Conservatories

(Continued from page thirty-one)

the event took on a special solemnity. For, besides being a recognition of Dr. Paranov's fifty years in music it marked the completion of the initial phases of the fund-raising drive connected with the building of a new music center for Hartt College on the university campus. The music center, incidentally, will be a living memorial to Alfred C. Fuller, founder and chairman of the board of the Fuller Brush Company, not a musician himself but a firm believer that "talent has a right to expect education." The buildings are expected to cost in the neighborhood of two million dollars.

### 1960 and 1961 Additions

Recently the New England Conservatory in Boston dedicated a new library and residence building, the addition made possible through a grant of funds from the Spaulding-Potter Charitable Trusts and the Housing and Home Finance Agency of the United States Government.

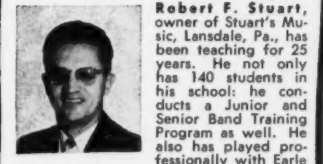
The residence building accommodates both men and women students: four floors occupied by women and two by men. Each of these floors has a private lounge where the students may gather. The top floor of the eight-story building is equipped with an infirmary and residence suites for the Nurse and Resident Dean, as well as a guest suite. The main floor, with the exception of the main desk and reception area, is the cafeteria-dining room.

The library houses 8,000 books and 14,000 scores, the record library's 5,600 recordings and tapes. Features are a large reading room, a rare book room, seminar room, stacks for music, and eight listening rooms equipped with record players and tape recorders.

The new University of Toronto music building is scheduled for completion around December, 1961. It will consist of a modern opera theater, a concert hall, forty individual practice rooms, about thirty teaching studies and classrooms and a music library suitable for holding up to 60,000 volumes. The theater will have the most advanced stage and lighting facilities, workshops, and such, and the orchestra pit will comfortably accommodate seventy musicians.

The Eastman School of Music of the University of Rochester is undertaking a major physical expansion. The three most important developments are the taking over of the beautiful campus adjacent to the Memorial Art Gallery, the acquisition of the Cutler Union on the University Avenue campus, and the completion of a new residence hall for men.

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Robert F. Stuart, owner of Stuart's Music, Lansdale, Pa., has been teaching for 25 years. He not only has 140 students in his school; he conducts a Junior and Senior Band Training Program as well. He also has played professionally with Earle Brooke's orchestra, and, on radio, with a string group. Considering all this, it's to be wondered how much time he can spend with his two sons, Robert, Jr., aged 20, who plays accordion, piano, or organ—and James, 14, who plays accordion.

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# Educational Notes



The Ford Foundation has announced a grant of \$397,500 to the Peabody Conservatory of Music, Baltimore, for a development and demonstration program to aid promising American conductors. Peter Mennin, director of the Peabody Conservatory, will be in charge of the program.

The Eastman Quartet is the nucleus of the chamber music artist series at the Eastman School of Music of the University of Rochester. It gives five concerts during the series, one of which is devoted exclusively to contemporary American music. The quartet members—Joseph Knitzer and John Celentano, violins; Georges Miquelle, cello; Francis Bundra, viola—are on the faculty of the Eastman School of Music.

Public libraries have in many instances widened their scope by allowing their buildings to be used for chamber music recitals. But now we come on an instance of a library actually presenting a concert in a recital hall outside its own building. The Newark Public Library (Newark, New Jersey) presented the Newark Chamber Music Society on January 4 at the Pelican Room of the Mutual Benefit Life Building of that city. Frank Scoccozza is the Musical Director of the group, and the evening's soloist was Bernard Berger.

The University of Miami (Florida) has received a \$1,500 grant to help support its Demonstration String Quartet which plays annually to some 30,000 elementary school students. This grant from the Theodore Presser Foundation of Philadelphia may enable the quartet to add to its schedule of performances for fifth and sixth grade students in more than seventy-five schools. This group, directed by Victor Stern, and a similar group of brass instruments are supported by several sponsors, including the Music Performance Trust Funds of the Recording Industries, the Dade County School Board, the Dade branch of the Florida Council of Independent Schools and the First Federal Savings and Loan Association of Miami.

The Mannes College of Music, New York City, in its leaflet describing its series of three Sunday afternoon concerts in 1960-61, gives some very cogent reasons for the performance of chamber music recitals: "Bringing children and their parents closer to music is the object of the present series," it states. "In the intimacy of the Mannes Recital Hall they will hear more than a dozen different musical instruments in rarely performed chamber works of three centuries played by performers with whom they are acquainted—members of the faculty." The sense of intimacy is further encouraged by having the audience members, after each program, take tea with the performers and with the composers whose works have just been performed.

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The Biennial Festival of Contemporary Arts which is being held at the University of Illinois during March and April is scheduling concerts performed by the University School of Music, its faculty members and students, as well as by visiting artists. The Walden String Quartet, in residence at the University, as well as the Woodwind Quintet, are the chamber groups. On March 5, the Minneapolis Symphony directed by Stanislaw Skrowaczewski will have Roman Totenberg as violin soloist. The University Symphony Orchestra, Bernard Goodman, conductor, will give a concert on March 15.

Chosen as one of only two orchestras from the United States to participate in the Inter-American Music Festival April 22-30 in Washington, D. C., is the distinction accorded the Eastman Philharmonic Orchestra, composed of picked students from the Eastman School of Music, University of Rochester. The orchestra will be conducted by Dr. Howard Hanson, director of the Eastman School.

The other orchestras to perform will be the National Symphony, conducted by Howard Mitchell; the Orquesta Sinfonica Nacional, of Mexico, conducted by Carlos Chavez; and the CBC Orchestra of Toronto, Canada.

A full tuition scholarship at Juilliard School of Music for an exceptionally deserving student of viola has been donated to the School by Anthony Gennarelli, New York business man and amateur violist. It will bear the name of Elias Lifschey, who was a member of the New York Philharmonic from 1954 until his death in 1959. Mr. Gennarelli was among Mr. Lifschey's many pupils.

The fifth season of the Sewanee Summer Music Center at Sewanee, Tennessee, will open on June 18 for five weeks, closing on July 23. Julius Hegyi, Conductor of the Chattanooga Symphony, is Director of the Center.

William Kincaid, renowned flutist, has joined the faculty of the Manhattan School of Music. He had been solo flutist with the Philadelphia Orchestra for forty years, until his retirement last spring.

On May 19, 1961, the third annual Contemporary Music Festival will be held on the campus of San Jose State College. The festival is under the joint auspices of the college and the bay section of the California Music Educators Association.

The First Annual National Woodwind Workshop has been announced for August 12 to 17, on the shores of Tahoe, State-line, Nevada-California. The staff will be composed of Julius Baker, flutist; Robert Bloom, oboist; Mitchell Lurie, clarinetist; Vincent De Rosa, clarinetist; and Darlene Jussila, bassoonist. Mr. Baker will serve as coordinator. A brochure may be obtained from Dr. John L. Carrico, Director, Lake Tahoe Music Camp, c/o University of Nevada, Reno.

Dr. J. Clees McKray, professor of music at Paterson State College, New Jersey, has been appointed head of the music department at the college. For seven years Mr. McKray was music editor and director of the education department of the Theodore Presser Company, Philadelphia.

The Duquesne University's Mid-East Instrumental Music Conference, March 8 through 11, will have as clinicians Vincent Abato, Reginald Kell, Willard Musser, Dykae Ford, Fred Kepner and Frank Elsass. Others not yet announced at this writing.

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# WET LIPS VERSUS DRY LIPS

by Philip Farkas



Philip Farkas, who holds a professorship at Indiana University School of Music, received his first professional appointment in 1934 as first horn in the Kansas City Philharmonic, a position he held for two years. Then he was successively first chair horn in the Chicago Symphony (five years), in the Cleveland Orchestra (four years), in the Boston Symphony (one year), and again in the Chicago Symphony from 1947 until his recent resignation to take up his academic duties at Indiana University.

He is the author of "The Art of Horn Playing." He is active in the educational field also through his French horn clinics and demonstration performances.

● Strangely, one of the most important playing details which should concern the brass player is seldom taught, discussed or found in writing. It is the decision each player must, consciously or unconsciously, make for himself as to whether he should keep his lips moist or dry while playing—for best results. All of us instinctively know that the decision is important, as all of us have, at one time or another, heard brass players complain in this vein: "I was very nervous during the concert last night and my lips got so dry I could hardly play a note." And the opposite complaint: "It was so hot on the stage that the perspiration ran down my face and the mouthpiece slid all over my lips." Now each player had a legitimate complaint and yet each would have welcomed the very condition that spoiled the other's performance.

Let us consider both lip conditions and see if one might be preferable to the other. There are fine players who advocate the "dry-lip school" and fine players who champion the "moist-lip school," and each group can give good and logical reasons why their particular choice is best for them. However, after many years of observation I have concluded that a large majority of brass players—I would estimate about seventy-five per cent—prefer to keep their lips moist while playing. This is my own preference and I would find it most disconcerting to try to start playing on a dry lip. However, it must be admitted, the minority group would feel just as uncomfortable if required to change to the wet lip.

The arguments presented by the dry-lip advocates are usually these: the mouthpiece "stays put" on the lips without any tendency to slip around. In other words, the mouthpiece sticks to the lips. Furthermore this stickiness enables the player to brace the lips against the mouthpiece and thus aid the production of high notes.

There are probably several other good reasons which I, as a non-believer, do not ap-

preciate. The very considerable ability of some of the dry-lip advocates lends much weight to these reasons. But, as an advocate of the wet-lip school, I would like to present a variety of reasons for preferring it. I shall start by stating my objections to the dry-lip method. Here they are, roughly in the order of their importance:

1. When the mouthpiece is touched to the dry lips it tends to stick at the exact spot it touches, making any maneuvering to that so-called "ideal spot" most difficult.

2. The very act of bracing the dry lips against the mouthpiece for aid in obtaining high notes acts as a crutch in preventing the most complete development of the lips. Should the lips inadvertently become moist they will slip out of the mouthpiece upon attempting high notes—not having the *inherent* strength to hold the position without that "crutch," that means of keeping themselves tight in contact with the mouthpiece rim.

3. There are times when the lips are going to become moist, whether this condition is desired or not. A hot summer day or intense stage lighting can bring out enough perspiration on the face to make the mouthpiece slippery against the lips. Often the very act of playing conveys enough moisture on the air stream to moisten the lips. The dry-lip player finds himself in a dilemma during these situations, one which can bring on a "sweat," aggravating this slippery condition.

I have watched famous dance-band trumpet players—the so-called "screamers" who play several octaves above the normal trumpet range—and have noticed that many of them have to carefully dry their lips with a towel (or a sleeve!) every time they have a few bars rest. Considering the ridiculously high (I should say *marvelously* high) range they accomplish, perhaps this is a necessity. But it must be remembered that this very high playing is heard but infrequently in the course of an evening. What works very well for intermittent playing might not be at all practical for the normal-range player who does not find frequent enough rests in his playing to apply the towel.

4. Occasionally some brass player develops an ugly sore or raw spot on his lips at the point where the mouthpiece makes contact. His complaint is usually that this lesion does not heal as long as he continues to play his instrument: only complete cessation of playing for several weeks will bring about a healing. Naturally, this is a serious situation for a professional player. If he rests he is not earning. If he continues to play he is hampered by the ever-present sore. The worst of it is that the vacation brings only temporary relief and continued playing could produce something more ominous than the simple sore. The entire point of this unpleasant little discussion is that I have never encountered a brass player with this type of lip sore who played on wet lips. Invariably these plagued players use the dry-lip method. The constant applying and removing of the mouthpiece

from dry lips—with its attendant tiny but apparent pulling sensation as the adhesion parts—can finally cause an abrasion to the skin, which once started gets increasingly worse. This is not to imply that everyone who performs on a dry lip will sooner or later develop a sore lip. Actually this condition is only rarely found among brass players. But when it is found it is always the dry-lip advocate who is the victim. I have helped several students who had lip sores of long standing by simply insisting that they change from a dry-lip to a moist-lip procedure. Lubrication is supplied by the simple act of lightly touching the tongue to the lip surfaces and to the mouthpiece rim before each setting-on of the mouthpiece. This successfully stops the pulling action of the mouthpiece against the skin of the lips each time the mouthpiece is removed, and in a week or two complete healing takes place. Best of all, no lay-off is required.

A great deal of patience is required while the new process is learned. However, this does not indicate that the method itself is wrong. I am sure that changing from a *wet* lip to a *dry* lip would cure an equal amount of discouragement during the transitional stage.

The above paragraphs amplify my reasons for rejecting the dry-lip method. This, of course, is the *negative* approach to my prefer-

ence for the moist lip. Let us consider some of the *positive* reasons for this preference.

1. Just at the moment the wet-lip player puts the mouthpiece into position on his lips he very quickly and almost unnoticeably flicks his moist tongue over his lips and the mouthpiece rim, which is by this time only a fraction of an inch from his lips. At first this process must be developed very consciously. After a short while, however, it will become almost a reflex action, as natural as inhaling before an attack. With the ability of the mouthpiece to slide on the lips, a very accurate positioning of the lips can be achieved. When the lips are highly trained, they build and develop muscle around the mouthpiece rim, giving the player the feeling of a definite groove into which the mouthpiece rim will fit. The slippery condition of the lips enables the player to make microscopic adjustments in this placement, dictated by comfort, intuition and carefully developed knowledge of the best placement.

2. The biggest objection voiced by the dry-lip advocate, when first experimenting with the wet-lip procedure, results from his feeling of great weakness in reaching the high notes. He cannot get a "grip" on the mouthpiece with his lips. In fact, the higher he attempts to play, the more imminent is the

feeling that the lips are about to slip out from under the mouthpiece altogether. This is, I believe, simply an indication that the lips have not been trained in the right direction. When the dry-lip player "tucks" a lot of lip into the mouthpiece, it "sticks" in place and thus creates the tight, small lip opening needed for high notes—but in an artificial manner. We have already noted what happens on the occasions when such a player cannot manage to keep his lips dry. But if the player would slowly and carefully develop his playing ability on moist lips, first in the low and middle registers, and then, little by little, work into the higher register, he would develop strength in muscles heretofore unused. Finally he would gain a completely developed embouchure, one which could attain high notes, not by sheer pressure and an artificial "gripping," but with a minimum of pressure and with the embouchure's own inherent strength to "focus down" on a small, strong, high-pitched vibration stream with no external aid.

3. The fact that the lips start to dry and stick to the mouthpiece during a long-continued passage will not cause concern, when it is borne in mind that the moisture on the lips has served its purpose once the lips have

(Continued on page fifty-three)

## Music in an Age of Science

by Howard Hanson

(Continued from page eleven)

we are all grateful. But would it not seem reasonable to have an occasional creative artist, painter, sculptor, writer, composer on the boards of organizations dealing with the creative arts? (The National Cultural Center in Washington does not, as I recall, have any artists on its board of trustees—perhaps in the theory that art is too important to be trusted to artists!) In honesty I must admit that a few of us are on an advisory committee to advise the trustees.

There is something wrong with this picture. There is something wrong when gifted young American singers must go abroad on Fulbrights to sing in European opera houses because there is no room for them in rich America; when our young artists must tour Europe to receive recognition; when our young composers have no place for the performance of their works in their own country.

And perhaps here we have put our fingers on the basic problem. The present governing boards of most of our symphony orchestras, opera companies, art museums are essentially conservative. Being conservative they stress *art as museum* rather than *art as creation*, not so much over-emphasizing the importance of preservation as downgrading the importance of creation. This is doubly unfortunate in an

age of science, for art *is* creation. When the creative arts cease being creative the great buildings become indeed whited sepulchers to house the dead arts.

Can creative arts be kept alive in this age of science? Definitely yes! But we must, I believe, change our approach and restore the balance between creation and preservation to that which produced the golden ages of the arts in the past.

I am more convinced because of the exciting experience which I have just had with the Los Angeles Philharmonic Orchestra and the youth concerts of the Board of Education. The audiences consisted of students from ages of 8 to 18, thousands of them! The program consisted of contemporary American music, Schuman, Barber, Griffes, Piston, Phillips, Mitchell, and of course, Hanson!—a program which one might feel that a conventional symphony audience would not be sufficiently mature to understand! And yet these 20,000 young people showed an appreciation of, and an involvement in the music of their own country, and an enthusiasm which had to be seen to be believed.

The reaction on the Philharmonic players was almost as exciting, for they played like angels; a great American orchestra playing

American music for young Americans. We were all participating in spiritual creation; we were weaving together a few golden strands in the national culture that is American and that *is America*. This is not chauvinism. This is rather taking up the task of cultivating our own garden, of nourishing and strengthening our national soul, and, of starting to pay in our own creation our inestimable debt to the art of the past which has fostered us, to the spirit of beauty which we have inherited from the past and which has nourished us.

Serge Koussevitzky once made a remark to me which I shall not, indeed, I cannot forget. It was this, "The present must pay its debt to the past by creating its own living art, its own spirit of beauty." To which we who are interested in living beauty as well as in living truth must say, "Amen and Amen."

Let us preserve the beauty of the past and at the same time make our contribution to the world's storehouse of beauty. This is a task which we must not, we dare not fail. We dare not fail lest in a day of automation man himself becomes an automaton.

May the great cultural centers now being conceived in our national capital, in New York City, and in cities all over our land be dedicated both to the preservation of the arts of the past and to the perpetuation of the living arts of the present. May they be dedicated not only to the spirit of truth but also to the spirit of beauty. May they be dedicated to those eternal spiritual values without which no nation can achieve greatness.

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**CONDUCTORS** The Third Conference for Conductors under the auspices of the American Symphony Orchestra League will be held in Pittsburgh, April 7 to 15, with the Pittsburgh Symphony conducted by William Steinberg. The Conference is one of the series of conductor study projects presented by the League and co-sponsoring orchestras under the league's grant from the Rockefeller Foundation. Each conductor accepted for the conference will have opportunity to rehearse the Pittsburgh Symphony as well as smaller ensembles drawn from the Pittsburgh Symphony personnel. All of the work will be done under the personal supervision of Mr. Steinberg. For further information write the American Symphony Orchestra League, Post Office Box 164, Charleston, West Virginia . . . Leonard Bernstein's appointment as music director of the New York Philharmonic, in effect since the beginning of the 1958-59 season, has been extended for an additional seven years (May 15, 1961-May 15, 1968) . . . The St. Louis Symphony has re-engaged Edouard Van Remoortel as conductor and musical director for next season . . . Dr. Frederick Fennell, conductor of the Eastman Wind Ensemble at the Eastman School of Music of the University of Rochester, will be the final guest conductor of the New Orleans Philharmonic-Symphony for the 1960-61 season. He will direct the March 21 concert at which he will present the world premiere of Symphony XI by Alan Hovhaness. This work was commissioned for the twenty-fifth anniversary season of the New Orleans Philharmonic-Symphony by Edward B. Benjamin, New Orleans industrialist and philanthropist.

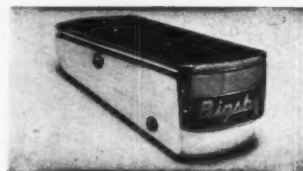
**CURTAIN CALLS** The San Francisco Symphony will give an "opera-in-concert" program on March 15, 17 and 18. Nan Merriman will be featured soloist . . . Three short operas were presented February 19 at one of the Twilight concerts of the Cleveland Orchestra, with the cooperation of Karamu Theatre and the Cleveland Institute of Music: Hindemith's *There and Back*; Barber's *A Hand of Bridge*; and Gian-Carlo Menotti's *The Telephone* . . . San Antonio is just winding up its seventeenth Grand Opera Festival, with a March 5 performance of Verdi's *Aida* . . . Season after next the Metropolitan Opera Company will present Gian-Carlo Menotti's *The Last Superman*, a satiric opera buffa in three acts, set partly in India and partly in present-day New York. It is about a handsome young man, Siegfried-pure, who finds that this characteristic puts him in a strange position in the modern world . . . John Gutman's English version of *Die Meistersinger* will be given for the first time this summer when Tibor Kozma leads it at the University of Indiana in Bloomington with a cast of students and faculty members.

**COOPERATIVE** Three major symphony orchestras of Texas—the San Antonio, the Dallas and the Houston—will exchange appearances during the next two seasons, each orchestra directed by its own conductor: the San Antonio by Victor Alessandro; the Dallas, by Paul Kletzki; and the Houston by Sir John Barbirolli. In each case the appearance will be on the regular subscription series. In the 1961-62 season the Houston Symphony Orchestra will go to San Antonio and the Dallas will go to Houston.

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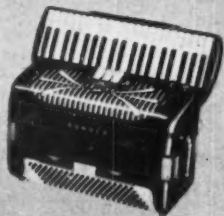


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MARCH, 1961

During the 1962-63 season, the San Antonio Symphony will play in both Dallas and Houston, and the Dallas will be heard in San Antonio. Texas is one of two states with three major orchestras, the other being New York.

**TOURS** The New York Philharmonic, assisted by a Columbia Broadcasting System grant, will make its first visit to the Orient during April and May of this year when it gives ten concerts in five cities of Japan at the conclusion of its current New York season. The visit to Japan, which will include appearances at a special international festival, will be part of a four-week tour beginning April 17 and ending May 16. It will also include the Philharmonic's first appearances in Alaska and concerts in seven additional cities of the United States and in Canada. Leonard Bernstein will conduct the tour's twenty concerts in the thirteen cities to be visited. Highlighting the two-week stay in Japan (April 24-May 8) will be the orchestra's participation in the "East-West Music Encounter," a music festival and conference involving performers and musical representatives of a number of nations. It is being jointly sponsored by the Congress of Cultural Freedom, the Metropolitan Government of Tokyo, and the Society for International Cultural Exchange of Japan . . . The Vancouver Symphony from March 20 to March 25 will be on tour, thanks to a grant of the Canada Council, amounting this year to \$25,000. Children's concerts will be given in Grand Forks, Trail, Nelson, Creston and Kimberley. The annual provincial tours by the sixty-eight-piece Symphony and its conductor, Irwin Hoffman, have become much-anticipated events attended by more than 50,000 adults and children since their inception during Centennial Year.

**MEMORIAL** Mahler's Symphony No. 3 will be conducted by Leonard Bernstein at the March 30 and 31 and April 1 and 2 concerts of the New York Philharmonic in memory of Dimitri Mitropoulos . . . Isadore Freed, who died last November, was honored twice in February in Lawrence, Long Island, New York. Temple Israel dedicated its annual Music Festival to the composer and the Rockaway Five Town Symphony dedicated its February 25 concert to him . . . A concert honoring the memory of Heitor Villa-Lobos, the late Brazilian composer, will be given in Carnegie Hall on March 5 under the direction of Eleazar de Carvalho.

**SPECIAL** A "Bonus Concert" in the Dallas Symphony Orchestra series will be a presentation of the Concertgebouw Orchestra of Amsterdam. The date will be May 15 . . . The Philadelphia Orchestra will play a special concert for the American Institute of Architects Convention meeting in that city April 25 . . . The National Symphony under Music Director Howard Mitchell played for the Inaugural Concert on January 19 at Constitution Hall. Presidents and Presidents' wives—among the latter, Mrs. John F. Kennedy, Mrs. Harry S. Truman, Mrs. Woodrow Wilson, Mrs. Eleanor Roosevelt—were present. The concert opened with the world premiere of John La Montaine's overture "From Sea to Shining Sea," commissioned for the Inauguration Committee in the summer of 1960. Violinist Mischa Elman and pianist Earl Wild were soloists . . . At the Casals Festival in Puerto Rico (June 9-June 28), Pablo Casals will conduct an orchestra of sixty-two musicians. He will also play in the Beethoven Triple Concerto with Alexander Schneider and Rudolf Serkin.

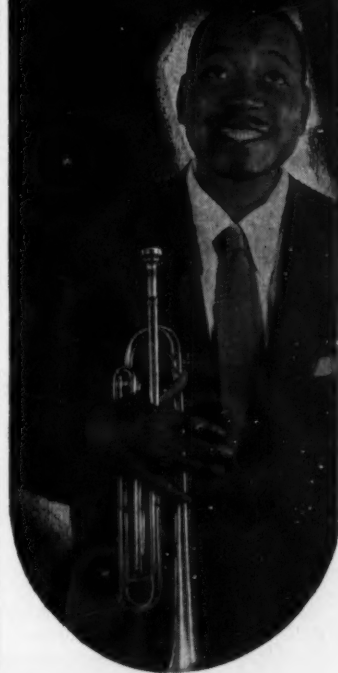
**YOUTH** Joey Alfdi will be appearing as pianist-conductor at the Young Peoples Concert of the Utica Symphony Orchestra, March 25 . . . Sixteen-year-old Lynn Harrell, son of the late Mack Harrell, baritone, made his New York concert debut February 11 as cello soloist with the Little Orchestra Society of New York. His mother is a concert violinist, who plays under her maiden name, Marjorie Fulton . . . The Linden (New Jersey) Symphony Orchestra has launched a campaign "to expose children to live music in their formative years so that they will mature to accept the arts as a natural part of their development." The campaign consists of three endeavors: auditioning talented youngsters and giving them the opportunity to perform as soloists with the orchestra itself; setting up a scholarship

(Continued on page fifty-three)

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# OFFICIAL BUSINESS

## COMPILED TO DATE

### CONFERENCE CALL

The Penn-Del-Mar Conference will hold its forty-seventh annual meeting in Baltimore, Maryland, Saturday and Sunday, May 6 and 7, 1961. All locals in the states of Pennsylvania, Delaware and Maryland, as well as in the District of Columbia, are invited and urged to send delegates.

NICK HAGARTY, Secretary,  
Local 60, Pittsburgh, Pa.

### CHANGE OF OFFICER— INDIANA STATE CONFERENCE

Acting Secretary, Richard L. Anderson, 405 Hendricks St., Michigan City, Ind.

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Local 675, Springfield, Ill.—President, William Chapman, 1116 South Pasfield St., Springfield, Ill. Phone: LA 2-2736. Secretary, Orin Wade, 1424 East Monroe, Springfield, Ill. Phone: LA 2-7314.

Local 710, Washington, D. C.—Secretary, Gladys I. Moore, Apt. 304, 3511 19th St., S. E., Washington, D. C. Phone: JOhnson 3-6033.

Local 768, Bangor, Me.—President, Stephen R. Gould, 65 Spring St., Stillwater, Me.

Local 784, Pontiac, Mich.—President, James A. Yeager, 3391 Signet, Drayton Plains, Mich. Phone: ORlando 3-3223.

### WANTED TO LOCATE

Jarrett, Mike, member Local 688, Wichita Falls, Texas.

Newborn, Phineas, Jr., former member Local 802, New York, N. Y.

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

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Indianapolis, Ind., Local 3—Harry Lamb.

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Kenosha, Wis., Local 59—Julius R. Rusecki.

La Salle, Ill., Local 307—Peter Bertotti, Harry Hundt.

Miami, Fla., Local 655—Glenn L. Rockwell, William L. Kelly.

Milwaukee, Wis., Local 8—Frank Hayek.

Minneapolis, Minn., Local 73—Robert K. Andersen, James E. Murphy.

Montreal, Quebec, Canada, Local 406—Norton H. (Buddy) Payne, Captain Gerald Gagnier, Agostino Salvetti.

New York, N. Y., Local 802—Harry J. Arnold, Leonard A. Bocchiaro, Albert J. Buccheri, Joseph Capello, Eli Chapman, Eugene Cibello, Milton (Miff) L. Connor, Emile Cooper, Abraham Corotis, Gaetano D'Amato, Angelo Dantona, Kurt Hintz, Bert Jones, Joseph Lopa, Richard (Dick) McCann, John McNally, Charles M. Mikkelsen, Lucino

Nava, Charles W. Panely, Alphonso Parziale, Joseph H. Rems, Lawrence V. (Sonny) Rivera, Frederick Sand, Dave Schooler, William Delabar, Vaclav Divina, Ramon (Net) Druet, Milton Dutcher, Frank A. Durkin, Luigi Fantilli, Felix Ferdinando, Frank Fleming, LeRoy Golden, Joseph Greenwald, Louis Norman Henley, Heinrich Hilmer, Victor C. P. Schumann, Elsy Stein, Robert Tank, Artie Mayno Tosto, George W. Vaughn, Fitz Weston.

Omaha, Neb., Local 70—George A. Strobel.

Peoria, Ill., Local 26—John R. Fitzgerald.

Phoenix, Ariz., Local 586—Robert Treat.

Sacramento, Calif., Local 12—Sid Freyberg.

St. Paul, Minn., Local 30—Peter J. Dupont.

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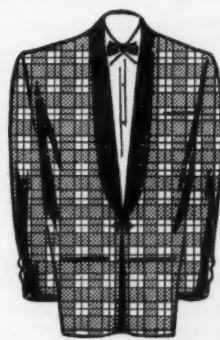
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**Over Federation Field ...**

The following is a reprint from *The Indianapolis Times* for January 20, 1961. Henry Butler is the author.

"Indianapolis Local 3, A. F. of M., has a bulletin out on what it considers unfair practices. These are chiefly the increasingly widespread use of unpaid, nonprofessional musicians for assignments formerly employing paid professionals.

"I'll not try to name names and cite specific instances here. No point in offending individuals or organizations concerned. But high school bands have been used locally for ballyhoo purposes for commercial ends, with no visible bearing on education. There may seem plausible explanations for such invasion of the professional musician's field. But the invasion, from the pro's point of view, is more than just a fact. It

strikes the pro as a sinister challenge to his livelihood.

"I think the invasion may be rationalized somewhat in this fashion: the employer of music decides the union rates are too high. That's partly because mechanized music is so readily and cheaply available. It's perhaps still more because music and musicians in this country's folklore still rank way down the scale among carnivals and clowns. In some European countries, citizens will tip their hats to topflight musicians. Imagine that happening here.

"Let's just consider an extension of this employment of high-school volunteers. Think what the state could have saved from the \$30 million on the new structures recently erected if students from high school vocational classes had subbed for

(Continued on the opposite page)



Fifteen members of Local 379, Easton, Pennsylvania, were presented with life membership cards on January 22. Here they are, left to right, standing: Harold D. Lamb, Wesley G. Widenor, Orion H. Reeves, Frank S. McBride, Benjamin Gomber, D. Miller Early, Willard B. Hartman, George B. Grooby, Sherman F. Stuphen; sitting: Frank G. McGinley, William R. Simmers, Frank W. Burd, Vice President Anthony Muratore, Alois P. Trux, Paul T. M. Hahn. Missing is Floyd J. Porson. The presentation was made by Vice President Muratore.

plumbers, plasterers, carpenters, metalworkers, electricians. No need to pay the students—they'd be getting valuable experience, just as the school band musicians get valuable experience when they ballyhoo a downtown movie.

"Following that benign principle of valuable experience, most of the work of the entire community could be turned over to students. And whatever persons would be displaced from their jobs could simply go on relief.

"When you carry this non-pro invasion of pro fields into other areas than music, it begins to hurt. The hollering would be audible on Mars, and I don't mean Mars Hill.

"But when it's just music and musicians that are concerned, that's merely in the scheme of things. Who cares if a musician has had to spend, as many of them have, as much to learn his art as a lawyer or doctor to learn his profession? He must have been a screwball in the first place, or he'd be out selling.

"In fact, that's a field where many discouraged musicians wind up.

"Over the years, a lot of our symphony personnel have had to eke out their income (they have children and children must eat) by taking nonmusical jobs.

They've sold cars, merchandise. They have raked leaves for the Park Department. They've been filling-station jockeys. And yet they're the ones who most need time and energy to practice and keep up their skill.

"No wonder Local 3 membership resents nonpro invasion."

At its annual banquet, March 19, Local 140, Wilkes-Barre, Pennsylvania, will hold a special celebration upon having reached its sixtieth year. Charles E. Tite has been its Secretary for fifty-seven years. Officers and ex-officers who had served the local for twenty years or more were given honorable mention: Robert Knecht, vice-president, twenty-one years, now located in Florida; financial secretary, Charles E. Williams, twenty-one years, still serving; William H. Luft, financial secretary, twenty-three years, resigned; Peter J. Kleinkauf, treasurer twenty-four years, resigned to take job as traveling representative of the Federation.

At its recent dedication ceremonies, Local 689, Eugene, Oregon, had music provided by eight bands. Special praise, writes the local's secretary, Elmer Johnson, "goes to Fred Brenne, executive secretary of (Continued on following page)



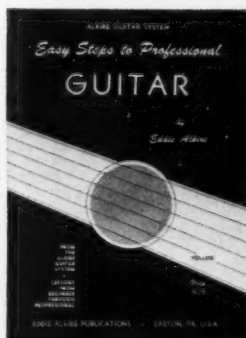
President and Mrs. John F. Kennedy look over their souvenir score of "From Sea to Shining Sea," orchestral overture written especially for Mr. Kennedy's inauguration by John La Montaine (right), Pulitzer-Prize winning young American, a member of Local 802, New York. The cordovan-bound gold-inscribed facsimile of the composer's original manuscript was prepared by G. Schirmer, publisher of the work, for presentation to the President. Howard Mitchell (left), conductor of the National Symphony Orchestra, which gave the premiere performance at the Inaugural Concert in Washington on January 19, made the presentation.



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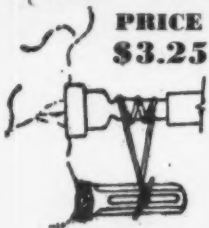
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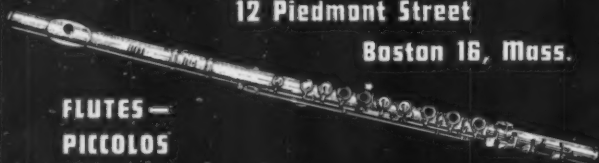
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The new Musicians' Club Building recently dedicated by Local 689, Eugene, Oregon.

the Eugene Chamber of Commerce; Howard Rich, Oregon State Representative of the A. F. of M.; William Jones, acting president of the University of Oregon; Mayor Edwin Cone, who presented a plaque on behalf of the city of Eugene; Dolph James and Radio Kore, for their tape coverage; Will Trumbul and KVAL-TV, for their picture coverage; but most of all, Ted Charles, our Committee Chairman, who did the fine job of conceiving and organizing the entire project."

free-for-all music; a buffet dinner; a dance to which the public will be invited free of charge. Music for this event will be furnished by a thirteen-piece orchestra.

Another sixtieth anniversary: On April 10 Local 138, Brockton, Massachusetts, is to have a gala celebration with a gathering estimated at 350.

This local, by the way, has for the fifth year been awarded a certificate by the Veterans Administration in recognition of service by its members in behalf of the patients through the Veterans Administration volunteer service program.

For its sixtieth birthday, Local 132, Ithaca, New York, will have a party on March 12:

—Ad Libitum.

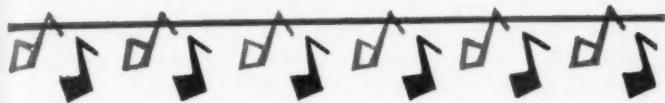


March of Dimes Dance. Local 195, Manitowoc, Wisconsin, sponsors an annual dance featuring four orchestras playing continuous music from 8:30 P. M. to 1:00 P. M., the theme, "Dance So Others May Walk." Sam Bundy, left, and Mrs. Alvin J. Kliment, right, are pictured with the four dance orchestra leaders playing for this year's dance on February 3. They are Duke Janda, Reiny Gaedtko, Leroy Vondruska and Marvin Brouchoud. Chairman of the dance is Alvin Anderson. President of Local 195 is Joseph Weber.

INTERNATIONAL MUSICIAN



# WHERE THEY ARE PLAYING



## EAST

Guitarist **Mel Richard** is appearing at Dick Kollmar's Paris in the Sky restaurant, atop Hotel Suburban in East Orange, N. J. Music is supplied nightly with the assistance of **Pat Michaels** on piano, **Bill Sano** on bass and vocals, and **Bob Darrar** on drums . . . **Ossie Walen** and his Continental Orchestra have been engaged for their thirteenth consecutive year at the Schwaebisches Alb in Warrenville, N. J. With Walen, leading on violin, are **Harry Wallman** on piano, **Bernard Siegel** on clarinet and sax, **Edward Pochinski** on drums, and **Stewart Austin** on trumpet . . . **Everett Neill** is in his second year of keyboarding at the Sherwyn Hotel in Pittsburgh, Pa.

## NEW YORK CITY

**Miles Davis** is performing at the Village Vanguard . . . **Buddy Bair**, currently at the Peabody Hotel in Memphis, Tenn., plays Roseland Dance City March 28 through April 23 . . . The **Bob Ferro Trio** continues into its second year as house group at the Living Room. On piano there is **Doug Talbert**; **Babe Bevacqua** plays bass; and **Bob Ferro** leads on drums. . . **Eddie Layton**, organist at the Park Sheraton Hotel, begins a two-month tour of Europe in April.

## MIDWEST

**Mel Sparks** and his Orchestra are at the East Side in Terre Haute, Ind. . . The **Dorothy Donegan Trio** is due at the Embers in Fort Wayne, Ind., on June 5 for two weeks . . . **Johnny (Scat) Davis** is booked at the same spot September 18 . . . **Pee Wee Hunt** is set for a fortnight at the Roostertail in Detroit, Mich., beginning June 5 . . . The **Frank Schalk Band** is booked for its sixth year of playing at the Covered Wagon in



The Epsilons, all members of Local 169, Manhattan, Kansas, left San Francisco on January 20 for a six-week whirlwind tour of American military bases in Japan and the Pacific area. The trip was arranged by Major General R. V. Lee, adjutant general in charge of military entertainment. The Epsilons, which were organized two years ago and have performed for a wide assortment of audiences, include **Gene Derks**, string bass; **Dave Chelesnik**, guitar; **Tom Colaw**, bongo drums and string bass; **Roger Coulter**, trumpet; **Bob Sanders**, leader and guitar; **Ed Derks**, **Ron Finney** and **Jerry Boettcher**, rhythm.

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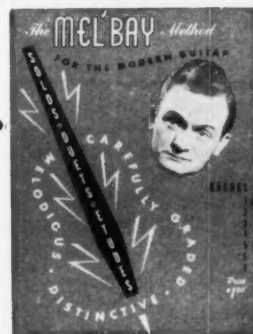
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Minot, N. D. . . . The Sammy Stevens Quartet is in its seventh month at the Copa Cabana in Omaha, Neb. . . . George Shearing is signed for Angelo's there on July 27.

### SOUTH

Leo Sunny and his partner, Stan Keller, entertain at the Sea View Hotel, Bal Harbour, Miami Beach, Fla. . . . Jan Garber and his Orchestra opened at the Belvedere Club in Hot Springs, Ark., on February 23 for a six-week engagement . . . Larry Vincent is now in his eighth year as comedy pianist in the Cocktail Lounge of the Beverly Hills Country Club, Southgate, Ky.

### WEST

Erroll Garner, touring the Pacific Northwest well into April, will include dates in Portland, Seattle and Vancouver, with a stopover in New York in late March. A tour of Europe is in the works for Garner for September-October, 1961 . . . Jazz pianist Dick Johnson has been appearing for the past ten months as a feature with the Howard Rumsey Light-house All-Stars at Hermosa Beach, Calif. . . . Horace Silver is booked at the Zebra Lounge in Los Angeles, Calif., March 30 through April 9 . . . Crazy George Perkins and his Southernairs are at the Sky-Star Club in Reseda, Calif., for an indefinite stay, with the Hamilton Sisters adding their charm to the entertainment.

## CLOSING CHORD

### JOSEPH ANDERLE

Joseph Anderle, a charter member of Local 10, Chicago, Illinois, passed away on January 9.

Born in 1869 in the village of Osek, Czechoslovakia, he came to this country at the age of eighteen. He had celebrated his ninety-first birthday last August 13. Mr. Anderle played the clarinet and was a member of the Anderle Brothers Band and Orchestra.

### ALPHONSE PICOU

Famed clarinetist Alphonse Picou passed away in New Orleans, Louisiana, February 4 at the age of eighty-two.

Two jazz bands—the Eureka Brass Band and the Young Tuxedo Dixieland Band—and an estimated total of 10,000 persons joined the funeral procession to the cemetery. In front of the procession Mr. Picou's thirty-year-old clarinet was carried while the bands filled the air with his favorite songs: "When the Saints Go Marching In," "In the Gloryland" and "Free as a Bird."

### FRANK J. HAYEK

Frank J. Hayek, former president of Local 8, Milwaukee, Wisconsin, suffered a heart attack and died December 25. He was eighty-one years old.

Born in Racine, Wisconsin, on December 10, 1879, he joined

Local 8 on April 9, 1909, as a percussionist. He played in theaters, summer band concerts and hundreds of other musicals. He was a veteran member of the Blatz Post Legion Band and the Tripoli Shrine Band.

In 1926 Mr. Hayek was drafted into the office of president of Local 8, a position he held until 1935. His job was not an easy one. When the "silent movie" era ended abruptly hundreds of Local 8 musicians lost their jobs. In the height of the depression, clubs did not have the necessary funds to pay the musicians' wages. Mr. Hayek fought many battles so that these musicians might receive their pay. He also served as president of the Wisconsin State Musicians Conference for many years. For a time he was secretary of the Waukesha Musicians Association and also helped organize the Waukesha Symphony Orchestra. He had attended every Convention of the Federation prior to his retirement.

### HARRY YASSON

Harry Yasson, a member of Local 436, Lansford, Pennsylvania, died on January 26.

Mr. Yasson had been a member of Local 436 for forty years and at one time was a member of its executive board. He was a leader of an orchestra which specialized in Gypsy style music.

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# SYMPHONY and OPERA

(Continued from page forty-five)

fund to send four young hopefuls to the Union County Band School for the summer session; scheduling a children's concert for the spring. The orchestra is under the baton of Anthony Maio.

**MONEY** The Seattle Symphony thought up a new way to raise money. After a candlelight musicale in the Olympic Hotel ballroom January 22, a ping-pong table was brought in and two of the principal chamber music players displayed their prowess in a different direction. Pianist Leon Fleisher publicly took on violist-conductor Milton Katims in a match of table tennis . . . The Columbia Broadcasting System is making the financial grant to the Philharmonic to enable the Orchestra to make a 19,000-mile tour this spring. It also assisted the Philharmonic in a seven-week tour of Hawaii, transcontinental U. S. and Canada in the summer of 1960.

**SEASON'S CLOSE** The Dallas Symphony plans to close its season April 17 with a performance of Bach's *St. Matthew Passion* . . . The final concert of the Detroit Symphony will include Faure's *Requiem* and the Bach *Magnificat* . . . The closing concert of the Houston Symphony Orchestra will be an All-Wagner evening, with Eileen Farrell soprano soloist and Erich Leinsdorf conductor . . . Fabien Sevitzyk, conductor of the University of Miami Symphony, will bring the 1960-61 season to a close April 23 and 24, with performances of Saint-Saëns' music drama, *Samson and Delilah* . . . Haydn's *The Creation* will be the final offering of the Seattle Symphony April 10, under Milton Katims . . . The closing concerts of the Honolulu Symphony, March 26 and 28, will include Shostakovich's Symphony No. 5. Violinist David Abel will perform Mendelssohn's Violin Concerto . . . The Kansas City Philharmonic, under Hans Schwieger, will close with a flourish, presenting at its March 28 concert two of Beethoven's symphonies, the Eighth and the Ninth.

## WET LIPS VERSUS DRY LIPS

(Continued from page forty-three)

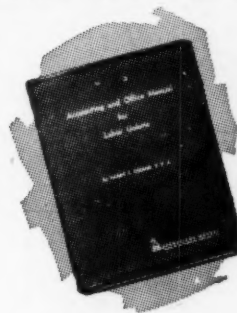
been accurately positioned and the passage begun. The sensation of progressive drying can be quite disconcerting and yet cause no musical trouble. We who use the wet-lip method become so accustomed to avoiding any stickiness when applying the mouthpiece that we often experience, during an extended passage, a very strong compulsion to stop momentarily and lick the lips. In spite of this sometimes irresistible urge, the practice of continuing relentlessly onward will develop the assurance that a drying lip is not detrimental *once the mouthpiece is correctly placed and playing begun.*

4. As mentioned in point number four of my objections to the dry lip, I have never found a lip sore caused by the mouthpiece in a player who keeps his lips lubricated. These sores are relatively rare and concern very few of even the dry-lip players. But all of us are concerned occasionally by chapped lips. And here again I feel that the wet-lip player has the advantage. When the player using dry lips has to play on chapped lips the thick, dead skin, which also must be kept dry, creates a very sluggish, vibrationless embouchure. But the wet-lip advocate, constantly moistening his lips, as he must, finally succeeds—even though it may take many minutes in soaking this heavy, dead membrane. If this moistening does not quite bring the lip up to its usual flexible, mobile condition, it at least makes it far more flexible than the completely dry parchment-like skin which the dry-lip player will have to fight for several days. We brass players are fond of comparing our lips to the reeds used by the woodwinds. Perhaps we should carry the analogy further and moisten our "reed" as would any good woodwind player when he wants from it the utmost in flexibility and efficiency.

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