



THE SCORE

VOL. I No. 1

Beverly Hills, California

JANUARY 1944

A.S.M.A. ELECTS NEW OFFICERS FOR 1944

ARTHUR LANGE

Says

With the birth of ASMA'S new baby, "The Score," I can think of nothing more fitting than to do a little reminiscing - - about the arranger. I hope I will not bore my reader, but perhaps such reminiscences will bring to light significant facts which are so easily forgotten as the world moves on.

Once, I remember being asked if an arranger was the fellow who passed out the music to the orchestra and then collected it after the performance. This happened during the very early nineteen hundreds, when the arranger was unheard of insofar as the general public was concerned. He was only known to the theatrical profession and not regarded as someone very important. He could usually be found tucked away in a remote corner of a popular music publishing house, wearing a visor, smoking a pipe, and pecking at music paper with a carefully broken-in stub pen. He was, what was then called, the "House-arranger," meaning that he assumed the responsibility of doing all the arranging for that certain publishing house. In this capacity he was required to take down melodies, make commercial piano parts, vocal orchestrations, dance orchestrations, and transpositions of vocal orchestrations for vaudeville acts. All this he would do for a weekly salary, which wasn't very much. Or, he would get paid by piece-work. Taking down melodies paid twenty-five cents; piano parts, one dollar a page; vocal orchestrations, three dollars and fifty cents; dance orchestrations, five dollars. Transpositions paid as low as ninety cents for nine and piano.

Of course, no arrangement was scored—orchestrations were written in the parts. But, regardless of such practice, the arranger was invariably a good musician and contributed a great deal of his own creative ability. He always supplied the Introductions, Vamps, and the much-in-demand 'Cello counter-melodies and Flute and Clarinet figurations (then called "noodles.") Such contributions were considered bought and paid for and copyrighted by the publisher, who thereby became the sole owner.

However, in 1920 the scene suddenly changes. From the South, and from the West came the faint sounds of squealing clarinets, moaning saxophones, and strumming banjos. These sounds crescendoed to a fortissimo, and soon the world was dancing to a new kind of music—Jazz. And from this the modern dance

Continued on page 4

At the annual Business Meeting of the American Society of Music Arrangers held on December 8th, 1943, at Eaton's Chicken House, the Officers and Directors for the new fiscal year were elected.

Chamber Music Meetings

The Chamber Music meetings which were held last year at the Beverly Hills Athletic Club will soon be resumed. The same informal spirit which characterized such meetings in the past will again prevail this coming year. Compositions written by A.S.M.A. members will be given readings by a select group of studio and radio artists. The first meeting is scheduled for mid-January, and others will follow regularly every month.

Newman's Bernadette To Be Decca'd

Decca Co. is to record the musical score of Twentieth Century's production, "The Song of Bernadette," composed by Alfred Newman. The voluminous score is being condensed from its original length of an hour and 40 minutes in the picture, to 24 minutes of music transcribed on eight sides (10-inch records). The recording will relate in scenes the story of the little French girl who "saw" the Virgin Mary, and later was canonized. Edward Powell collaborated with Alfred Newman in arranging the score.

Monster Has New Technique

Donovan's Brain is now screened and becomes *The Monster at Republic Studios*. The musical score, written by Walter Scharf, calls for some original devices intended to create the feeling of awe and horror in keeping with the character of the picture. The woodwind section has been considerably increased for mood effects, and a third-dimensional impression in sound effect is to be obtained by clever placements of microphones.

Gill Grau With Copland

A great part of the orchestration of North Star (Goldwyn), scorer Aaron Copland, was done by ASMA member Gill Grau.

The following is the result of the elections:
President.....Arthur Lange
First Vice-President.....Edmund Ross
Second Vice-President.....Maurice de Packh
Third Vice-President.....Clifford Vaughn
Secretary.....Vernon Leftwich
Treasurer.....Rex Dunn
Directors: Marlin Skiles, Arthur Morton, Leo Arnaud, Charles Maxwell, Gill Grau, Paul Wetstein, Jr., Edward Plumb.

Russell Bennett's Four Freedoms Premiered By L. A. Philharmonic

On December 16th, Robert Russell Bennett's "The Four Freedoms," a symphony after Four Paintings by Norman Rockwell, was given its first concert performance by the Los Angeles Philharmonic Orchestra, under the baton of Alfred Wallenstein. The work, still in manuscript form, had been heard previously over NBC under Dr. Frank Black, but the performance of Dec. 16th, marked its first entrance into concert repertoire.

The score, which has already been likened to "a musical tribute to the world of tomorrow and to the heroic deeds and sacrifices of today" was Bennett's contribution and message to the world engulfed in this global war. In it, the composer has striven to describe with sound what Norman Rockwell described with color—Freedom for all.

The work, powerfully and skilfully developed was introduced to an enthusiastic audience by the capable new conductor of the Los Angeles Philharmonic.

The American Society of Music Arrangers had a large representation at the concert, for Russell Bennett is the Founder-President of the Society and one of its most honored members.

The program planned to commemorate "Bill of Rights" Week, included appropriately, besides Bennett's "Four Freedoms," Dvorak's "New World Symphony" and "Bachianas Brasileiras" by Villa-Lobos, the most outstanding composer of Brazil.

Alfred Wallenstein's flair for selecting a good program and his undisputed ability in conducting it, were in great measure responsible for the large attendance and the warm response shown by the audience. Mr. Wallenstein is a young, energetic conductor, with new and modern ideas. Los Angeles will no doubt demand a great deal from him in the future.



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from the
PRESIDENT'S
DESK

This year we are again resuming our Chamber Music Forums, and it is my hope that the membership will get behind these enthusiastically. Maurice de Packh, who did such a splendid job of it last year, has again volunteered his services and we owe to him, as well as ourselves, a whole-hearted cooperation. Maurice will have his hands full in organizing artists, so to facilitate matters, members are requested to send their manuscripts to me at 9076 St. Ives Dr., Los Angeles 46, Calif., or call me at Crestview 6-1219 for further information. Works must be for small chamber orchestra, string quartet, woodwind ensembles or any small group of players. We are particularly anxious to hear works by our eastern members, so please get busy and send them to me by registered mail. They will be returned immediately after the performance..

HAPPY NEW YEAR

ARTHUR LANGE.

Incidentally

With the flurry of the elections passed, we can all relax and look at what the future has in store for us. This year looms as a promising one with better and greater things in the making. We welcome Arthur Lange, our newly re-elected President, and look forward to the same able leadership he has given us in the past. The happy selections of Officers and Directors by the membership at large is indicative of the new fervor and spirit of endeavor that pervades the group. Let us keep it up.

Out of Hollywood comes another super-production: "The Song of Bernadette," rivaling in length and quality "Gone With the Wind." Alfred Newman should be proud of the splendid job he did in scoring the picture. That Decca has decided to record the score—condensed in scenes depicting the life of Bernadette—is another proof of the important place film-music is assuming in the field of concert repertoire. Film composers can, if they will, produce music comparable to the best written by symphony composers. It is gratifying indeed to see that quality can come out of Hollywood where too often it is claimed to be neglected in favor of quantity. Our sincerest congratulations to Alfred Newman for a fine job and to Edward Powell for his able collaboration in arranging the musical score.

A word of thanks to all who showed an interest in promoting our paper, and particularly to Ruth de Saxe—wife of your editor—for her contribution in designing our heading "The Score."

WITH THE BEGINNING OF A NEW YEAR

No new publication ever came into being without a great deal of anxiety and trepidation, for the task involved in the preparation of a sheet—even of the modest size of *The Score*—is one filled with responsibility. A responsibility akin to complexity, when one considers that the primary aim and objective of our publication is to bring before the eyes of the world the endeavors of the American Society of Music Arrangers.

The scope of an enterprise can always be reckoned by the principles upon which it stands. The American Society of Music Arrangers was founded in 1938, with the idea of furthering cultural progress, establishing a closer bond among members of the profession and maintaining highest artistic standards. We feel it a real achievement that we are now reaching out, through the means of a monthly publication, to inform the country at large of our aims and ideals.

A great many changes have occurred since the early beginnings of arranging. Today we stand as members of a highly honored profession. The American Society of Music Arrangers—more than any other single organization—has been active in bringing the composer-arranger to his present position. But a great deal has yet to be done. There are still too many people who think of arranging as something unimportant, even . . . "unessential." There are still arrangers—and among them top-ranking men—who think of their work as something to be "lived down." We are here to erase these prejudices, to change any thought that ours is a secondary profession.

Yes, the road is still a long and arduous one, but we are bound to succeed. In Unity lies strength, and where the efforts of one individual can seem futile, the concerted efforts of many can bring the most unexpected results. "Vox populi, vox Dei." Yes, Gentlemen, this is your paper . . . our paper. It will grow and develop in proportion to your efforts in making it a success. Rely on your paper. Let others know about it. Take an active part in its progress. Be proud of it.

Unquestionably Robert Russell Bennett stands today as one of the most prominent figures among American composer-arrangers. Born in Kansas City, Missouri, he studied in America with his parents and Carl Busch, and later in Paris with Nadia Boulanger as a Guggenheim Fellowship student. His phenomenal knowledge of orchestration and the *orchestra* (he is today considered one of the outstanding orchestrators in America) is greatly due to the practical experience he acquired when as a young boy he played as a substitute in his father's band.

Bennett's climb to prominence is a result of hard work and serious determination. When 16 years old he already supported himself as a pianist and arranger. His imagination and flair for showmanship were notable even at that early age. Later he attracted considerable attention by his skill in orchestrating for the theatre.

A good arranger must—per force—be a composer as well, and Bennett could not escape the urge for creation. Among his published orchestral works are: "Lights and Sounds," "Abraham Lincoln" a symphonic sketch, "Charleston Rhapsody," "Hollywood Scherzo." His opera "Maria Malibran" is a fine contribution to the stage, a medium with which he is so thoroughly familiar. His latest symphonic work "The Four Freedoms," based on the ideals avouched by the Atlantic Charter, truly represents the inner aspirations and ideology of Bennett *the man*. His message to this ravaged world of ours, is one that comes from a sincere conviction of democratic principles.

The American Society of Music Arrangers is proud indeed to claim Russell Bennett as its Founder-President. His contribution to music has been so far a very worthy one; no doubt he will do even more in the future.

PICK-UPS

By JOE DUBIN

● This is your column, fellow ASMA-tics; herein it is our wish to record the little incidents which interest us, amuse us, even annoy us. But in order to get a column together, it is necessary to have items. So, let's hear from all of you, let us know anything and everything that might be of general interest. Don't bother your columnist with items like: "Joe Glutz has just composed and arranged two tacets and a luft-pause for MNX Pictures' forthcoming super-colossal trailer." Those items are for another column. We want to hear about the society dowager who, upon meeting Mrs. Marlin Skiles, asked what business Marlin was in. "My husband is an arranger," was Mrs. Skiles' reply. "Dear me!" responded the grand dame, "Doesn't he get awfully tired running up and down all those mountains?"

● A similar story, but with a reverse twist, concerns your columnist's wife. She had just met Joe Weber, the former A. F. of M. president. "Is your husband a musician?" inquired Joe. Upon which my little help-mate proudly replied, "Oh, no, he's an arranger." Joe Weber is still chuckling over this one, I am told.

● Arthur Morton visited his soldier brother, Herbert, over Thanksgiving. Arthur was the only male civilian to partake of the Thanksgiving dinner at Camp Kohler, and from what we hear, it was quite a meal. Roast turkey and baked ham, mashed potatoes and candied yams—well, guess we'd better not give you the complete menu, or we will be accused of cruelty to civilians!

● When Frank Perkins became a deputy sheriff, he certainly let himself in for plenty of adventure. During the recent epidemic of brush fires, Frank spent several nights fighting the Malibu conflagration, and, more recently, he put in a midnight to four a. m. shift guarding City Hall during the Army's "invasion" maneuvers.

As this, our maiden issue, will reach you around the holidays (we hope), let us wish you all a Merry Modulation and lots of Happy Harmonies!

Earl Towner Renews Contract

Earl Towner, who for the last five years has been conducting the Inglewood Park Cemetery program over KNX on Tuesdays, has had his contract renewed for another year.

Greetings!

RECORDINGS
SPECTROTONE

A.S.M.A. SYMPHONIC ACTIVITIES

By Vernon Leftwich

(EDITOR'S NOTE: *The Beverly Hills Symphony Orchestra is an accomplishment of which the American Society of Music Arrangers is proud indeed. Formed early in 1941, the orchestra consisted of some sixty of the finest musicians on the Coast, and the works performed were of the highest artistic level. A full-size symphony orchestra to perform works composed by its members is something any organization can be proud of. It is no wonder that the venture attracted nation-wide interest. Vernon Leftwich, who at the suggestion of Leo Arnaud helped organize the group, is telling more about it.*)

Early in 1941 when Leo Arnaud, our genial and industrious member, suggested that we organize our own symphony Orchestra to play compositions by our own members, he found in me a very sympathetic audience. We got busy and immediately set a date for our first rehearsal, with the result that a Symphony Orchestra of sixty-five of the finest playing musicians in Los Angeles met on March 9th, 1941, and continued from then on, meeting every two weeks on Sunday mornings at the Horace Mann School Auditorium in Beverly Hills. The public was admitted free, and as the word spread, the audience grew in size. This orchestra would be meeting still but for the difficulty caused by rationing and the loss of many of the orchestra members who were called into service. It was discontinued after July 19th, 1942, for the duration, but it will be resumed when victory has been won.

During its existence the Symphony performed a great many works composed by members of the Society. The following is a list of these works:

TITLE	COMPOSER
Sunken Ships	
Symphonic poem	Vernon Leftwich
Imaginary Drama	Clifford Vaughan
Sinfonetta	John Hicks
Nocturne	Peter Brunelli
Harlequin	Peter Brunelli
Impressions of a Cartoon	Edward Plumb
Symphony	Edward Gerstenberger
Dream of Hollywood Bowl	Walter Scharf
Scotch Suite	Adolph Deutsch
Overture to a Comedy	Hugo Friedhofer
Basso Ostinato	J. De Nat
Homage to Gershwin	Albert Sendency
Trumpet Concerto	Leo Shuken
(Soloist—Manny Klein)	
Valse Scherzo for Horn	Milan Roder
(Soloist—Geo. Hofman)	
Jazzical Classical	Milan Roder
Penguin Island	Darrell Calker
Kismet—March	Frank Hubbell
What the Moon Saw—Suite	
Hindu Rhapsody	Vernon Leftwich
Harvest of Tears	Clifford Vaughan
Suite for Orchestra	Walter Brenner
The Play's the Thing	Leo Arnaud
Grass	
Vocal	Marlin Skiles
(Soloist—Lee Sweetland)	
Symphonic Legend	Alexander Steinert
Meditation	Peter Brunelli
Study in Purple	Peter Brunelli
Suite for Orchestra	David Raksin
Scenario	Jerome Kern
Concerto for Cello and Orchestra	Vernon Leftwich
(Soloist—Alexander Borissoff)	
"America"—Symphonic Poem	Alexander Borissoff
Geological Suite	Joseph Dubin
Burmese Rhapsody	Clifford Vaughan
Lake Windermere	Alex Law
Scherzo	Russell Garcia
Petite Marche	J. A. Krechter
Gentle Shepherd	Walter Brenner
Chanson	Russell Garcia
Concerto Grosso	Russell Bennett
Forest Scenes	Lou Halmy
Piano Concerto	Edward Gerstenberger
(Soloist—Edith Pengilly)	
Piano Concerto	Clifford Vaughan
(Soloist—Marie Mikova)	
Overture and Nocturne	Vernon Leftwich
Two Preludes	Albert Glasser
American Impressions	Arnold Schwarzwald
(Soloist—Barbara Zeyen at piano)	
Requiem	Alex Lange
Gosling in Gotham	Arthur Lange
Air With Variations	Alan Shulman

The SCOREBOARD

- HUGO FRIEDHOFER scored "The Lodger." Twentieth Century.
- LEO ARNAUD arranged Jack Benny's Pix; also "Direction Tokio." Warner Bros.
- ALBERT GLASSER scored and arranged "Klondike Kate." Columbia.
- WALTER SCHARF scored "The Monster." Republic.
- EDWARD PLUMB on "Three Caballeros." Disney.
- MARLIN SKILES arranged "The Monster." Republic.
- MURRAY CUTTER arranged "Madame Curie." M.G.M. Scorer, Herbert Stothart.
- CHARLES MAXWELL arranged "It Happened Tomorrow." Arnold Productions. Scorer, Robert Stolz.
- CHARLES WOLLCOTT, musical director on "Three Caballeros." Disney.
- ARTHUR MORTON orchestrated "The Lodger." Twentieth Century.
- ALEX LAW collaborated on "Trocadero" with Jay Cherniss. A.P.R.C. Pix.
- PAUL SMITH on "Three Caballeros." Disney.
- DAVID RASKIN orchestrated "The Lodger." Twentieth Century.
- JOSEPH DUBIN orchestrated "In Old Oklahoma." Republic.
- FRED STARK still worries about South American Copyrights.
- DAVE BUTTOLPH scored "Buffalo Bill." Twentieth Century.

The Scoreboard is the "Who's Doin' What" in radio, dance and motion-picture industry. To be included in this listing, which will appear in each issue, please send all information regarding your professional activities to THE SCORE, P. O. Box 807 Beverly Hills, California.

Vernon Leftwich Music Aired

Shepherd's Reverie, originally written by Vernon Leftwich as a composition for organ, was recently aired by Earl Towner and orchestra over KNX.

Arthur Lange Says—

Continued from Page 1

band was born. Naturally, the old type of dance arrangements became outmoded and unusable, and dance bands were more or less forced to fake their arrangements. Of course, such practices were pooh-poohed by the old guard, who brushed it aside, saying that jazz wouldn't last. However, the up and coming arrangers (and I was one of them), recognized great possibilities of a new expression in dance music. Here was a chance to really do something, and the dance arranger wasted no time doing it. He became a specialist, and his contributions suddenly became valuable and important to the music industry. In fact, so important that very often the arranger's name was featured over the composer's on the printed orchestration. Dance bands wouldn't play uninteresting arrangements, and I remember many a time when I was at my wit's end trying to keep up with the parade.

Then in 1929 came another change of scene. Radio City and Hollywood. In these surroundings the arranger again found himself confronted with many new problems. But knowing his craft and being resourceful, he soon surmounted all of them; and today he is far removed from the remote corner of a publishing house. He is now an important figure in all activities of commercial music. He is carefully chosen from a long list of capable arrangers. He is consulted on production problems, sound recording, and many other branches of the radio and motion picture industry in which only highly trained musicians can qualify. He works hand in hand with composer, directors, and artists; and in many instances not only conducts the orchestra himself, but composes as well.

Now, what does all this sum up to? Simply this: that the arranger is an indispensable and integral part of today's music industry, an industry which depends on genius to make mass production possible. Yes, dear reader, the arranger is not only a "cog in the wheel," as some may so glibly put it, but very often he is the "hub."

Membership in the American Society of Music Arrangers is open to professional composer-arrangers in all fields. Membership applications will be forwarded by Secretary Vernon Leftwich upon request.

ASMA Symphonic Activities

Continued from Page 3

Black Magic.....	Chas. Maxwell
Chaconne.....	J. Krechter
Cello Concerto.....	Albert Sendrey
(Soloist—Irving Lipschultz)	
Suite for Orchestra.....	Gil Grau
Elegy and Rondo.....	Milan Roder
Dragon Fly.....	Alex Law
U. S. Highway.....	Chas. Maxwell
Suite for Orchestra.....	Aldo Franchetti
Air With Variations.....	Arthur Morton
Ode To a Bomb Sight.....	Alex Law
Piano Concerto.....	Alexander Steinert
(Composer at Piano)	
Palestine Suite.....	Walter Scharf
Valse de Ballet.....	Vernon Leftwich
Suite.....	Stmon Bucharoff
Study in Purple.....	Peter Brunelli
Symphony.....	Edward Gerstenberger
Symphonic Overture.....	Vernon Leftwich
R. Van Eps Concerto.....	Robert Van Eps
Rhapsody in Three Moods.....	Arnold Schwarzwald
Symphonic Etudes by Schumann.....	Marlin Skiles
(Transcription)	
U. S. Highway.....	Chas. Maxwell
"Kaleidoscope".....	Chas. Maxwell
Suite for Piano and Orchestra.....	Earl Lawrence
(Soloist—Jean Plummer)	

This makes a total of sixty-nine new works which were given hearings within a period of seventeen months—surely a worthwhile service to the development of creative musical art. When the war is over and the country gets back to normal conditions, this orchestra will re-form and continue its good work.

Thomas Air Show Back Again

The Westinghouse Air Show featuring John Charles Thomas with Victor Young conducting, is back in Hollywood after a six-week period of broadcasting from New York. Arrangers on this program include Gil Grau, Larry Russell and Herman Hand.



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MUSIC

L. A. PUBLIC LIBRARY

Bartok—Divertimento (min.score)
Bartok—Six string quartet (min.score)
Gerschwin—Preludes—37 viol. pieces, trans. by Heifetz

Shostakowich—Golden Age (min.score)

JOHN DE KEYSER

Toch—Poems to Martha (orch.voice and parts)
Toch—Serenade—op. 25 (chamb.mus.)
Grant Still—In Memoriam (min.sc.)
da Silva—Stabat Mater Spaciosa (vocal)
Roger Wagner—My Hands (vocal)

SCHIRMER

Mozart—Ten String Quartet (chamb.mus.)
Harris—Three Var. on a tune (chamb.mus.)
Shostakowich—First Symphony (min.sc.)
Shostakowich—Fifth Symphony (min.sc.)
Shostakowich—Quartet (min.sc.)

PREEMAN

Copland—Lincoln Portrait (min.sc.)
Purcell—Wallock—Fantasia for Strings. (m.sc.)
Delius—Song of Summer (min.sc.)

BOOKS

L. A. PUBLIC LIBRARY

Ewen—The Story of George Gerschwin
Schoenberg—Models for Beginners in Composition
Sabas—How to Make a Million Dollars Writing Songs
Scroff—Dmitri Shostakowich

JOHN DE KEYSER

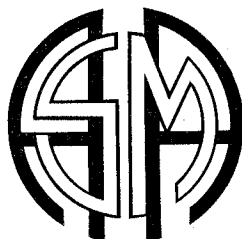
Howard—Our Contemporary Composers
Howard—This Modern Music
Hindemith—Traditional Harmony
Hindemith—Craft of Musical Composition
Prunieres—A New History of Music
Smith—Jazzmen

PREEMAN

Moore—From Madrigal to Modern Music
Wier—Thesaurus of Arts
Ewen—Composers of Today
Ewen—The Man With the Baton
Gaisher—Music Goes Round

RECORDS

Dealers and stores are still encountering difficulties in securing records from manufacturers. Up to the moment of going to press it was not possible to secure correct information as to the stock available at the various stores. We expect to give a complete listing in the next issue of *The Score*.



NOTICE!

General Meeting of ASMA

January 12th, 1944, 7 P.M.,
at Eaton's Chicken House
La Cienega and Burton Way

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