



# THE SCORE

VOL. 1 No. 2

Beverly Hills, California

FEBRUARY, 1944

## MUSICIANS CONGRESS ENLISTS AID OF A.S.M.A.

CHARLES MAXWELL

Says

During a long and somewhat checkered career—(apologies to Joe Dubin)—I have had the opportunity to function in several different and yet closely related capacities, i.e., as orchestrator, arranger and composer of music. It is the tendency of modern terminology to invest even the simplest occupation or product with a nimbus of mystery. To quote a few, there are the "Tonsorial Artist," "Public Relations Counsel," the "Romantic Foundation Garment With The Dramatic Uplift Appeal" and "Six Delicious Flavors." Small wonder therefore if the three above-mentioned musical activities are surrounded by an aura of glamorous confusion. Reams of paper have been written on the Orchestrator-Arranger-Composer Triangle and their relative places in modern music. The great public, including the arrangers, still speculates about the functions of these strange musical species.

If 25 years of endeavor in the musical profession qualify one for stating an opinion, I should like to go on record with a few simple statements.

A composer normally creates a finished work complete in melodic, harmonic and rhythmic content and structure, fully scored for whatever orchestral combination he finds necessary. Under present-day conditions prevailing in Radio, Film and Music Publishing industries lack of time quite often prevents one man from fulfilling these normal activities of a composer.

This is where the Arranger-Orchestrator steps into the breach. As arranger he adds to, develops and paraphrases the original material, supplying further creative effort to the melodic, harmonic and rhythmic content of the music. As orchestrator he is called upon to translate the musical composition into the language of the orchestra, interpreting the composer's intentions in terms of instrumental colors. He may sometimes provide smoother and orchestrally more logical transitions than shown in the original sketch and add a line of counterpoint where it will do the most good—all this course derived from the composer's material. This idea of orchestral embellishment is naturally a highly controversial subject; as it verges on the art of arranging and composing itself. In such a case it is difficult to draw an exact dividing line between the two categories, or to state with authority where inspiration ends and perspiration begins. If the contribu-

At the last meeting of the American Society of Music Arrangers held on January 12th, 1944, the importance of the Musicians Congress Committee's activities was stressed.

Recognizing the worth and opportunity of this movement, ASMA members Gil Grau and Robert McGimsey volunteered their services to act as a liaison committee to represent the interests of the composer-arranger.

### In Memoriam First Heard

William Grant Still's "In Memoriam," a symphonic poem dedicated to the colored soldiers fallen in this war, was premiered by the New York Philharmonic Orchestra on Sunday, January 9th, under the baton of Artur Rodzinski. This is part of a series of new works dedicated to this war which are being regularly featured on the noon broadcasts of the New York Philharmonic every Sunday.

Although this was the first public performance of "In Memoriam," the work was published by Delkas several months ago.

### French Slant to Madame Curie Score

Herbert Stothart was faced with several problems when scoring M.G.M.'s production "Madame Curie." One of the chief difficulties was the essence of the picture itself. The story of the two scientists does not call for a great deal of love-making, and much thought had to be devoted to achieve a score that would combin the sparse elements of romantic interest with the gripping drive of scientific endeavor.

Herbert Stothart ably surmounted such difficulties and the score was skillfully arranged by Murray Cutter for a 52 piece orchestra. The French flavor is dominant in keeping with the spirit of the picture.

### Lange With International

William Goetz, head of International Productions Inc., has signed Arthur Lange as musical director. The first two pictures which go in production this month are "Casanova Brown" and "Belle of the Yukon."

tion of the arranger to the composition vitally improves his work as an orchestrator, he will most likely receive additional artistic as well as financial rewards.

At least he should!

As one great teacher said about 2,000 years ago: "Give—and ye shall receive," or words to that effect.

It is the purpose of the Musicians Congress Committee to convene at a Music Congress to be held in Los Angeles with the objective of discussing common problems and common purposes of the musicians of America.

The material to be presented at the Congress will be organized according to these principles:

1. To increase cooperation and mutual understanding among musicians.
2. To clarify for the general public the proper role of music in our society.
3. To improve the musician's comprehension of the needs of our time.

Many panels and seminars have been tentatively proposed to include such topics as: Music and the War, Music in the American Scene, Music and Society, Music and the Audience, Problems of the Composer, Problems of the Performing Musician.

Hence the Musicians Congress Committee gives ASMA the opportunity to provide the means of presenting the arrangers' problems to be included in their panels and seminars.

### Vaughan's Organ Symphony Premiered

The Society of Native American Composers gave the second concert of the 1943-44 season at the Immanuel Presbyterian Church on Sunday, January 9th.

The program opened with Clifford Vaughan's Symphony No. 1 for Organ, a work conceived and written for organ solo in the symphonic form used by other composers, like Vidor and Franck. The work reveals Vaughan's thorough knowledge of that instrument, and for its magnitude it will no doubt be accepted as a major contribution to organ literature. The symphony was performed by Clarence Mader.

The program also included a string quartet by Willy Stahl, Ivor Drareg "Caprice for Violin" played by Manuel Compinsky, Mary Carr Moore's setting of John Steven McGroarty's "There Is a Dream," a choral work, and the Quintet for Wood Winds and French Horn by Adolph Weiss. The concert concluded with a set of five pieces for Organ by Clarence Mader.

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from the

## PRESIDENTS DESK . . . . .

*At the last meeting of the  
Board of Directors, definite  
plans have been formulated*

*to increase the membership of our society. Although our membership includes most of the outstanding arrangers in the country, there are still many top ranking arrangers who should be invited into our society. There has been a feeling among some of these men that they are not eligible to membership because of their present activities as composers or conductors. Let me state that this is not so. Any one, who at some time or other has arranged or orchestrated professionally is welcome to membership. It is one of the aims of the Society to foster friendly relations with all branches of the musical profession. It is only natural then that the composer-arranger or the conductor-arranger will contribute greatly in establishing a greater bond and better understanding between all concerned.*

*I cannot emphasize too strongly to the membership the importance of attending the general meetings regularly. There are many questions coming up in the future; important questions in which every member should have a voice.*

*I know we all get busy and have to put our nose to the grindstone when the whistle blows, but don't forget this is your society which, perhaps only in a small way, helps to wet the grindstone.*

Thanks,

ARTHUR LANGE

## Incidentally . . . . .

The rendition of Shostakowich Seventh proved to be an event in the musical history of the L. A. Philharmonic. The fact that Alfred Wallenstein received an ovation, the like of which has been very seldom accorded a conductor in this "Missouri" town of ours, is proof that if Wallenstein is given free rein, he will pilot the L. A. Philharmonic to the top.

◆  
ASMA member Arthur Schoepp who "ear-witnessed" the performance is giving an account of it:

"Regarding the Los Angeles Philharmonic concert of January 13th, permit me to say that Alfred Wallenstein won with plenty to spare. The *viva voce* was unanimous at the close of the performance, and duly earned. But before proceeding I must thank my good friend Charlie Maxwell for the two ducats and his reminding me that the performance of one of Shostakowitch's ditties, the Seventh (Lenin-grad) Symphony was being gone over once lightly. With Bach Jr. pleasantly stowed away in their laps I don't even remember such spontaneity of bravos since Babe hit one over the ball park. I feel that Alfred Wallenstein has honestly measured up to the permanency of conductor of our symphony. After the masterly way he conducted this new work and at all times having the orchestra under his control, it behooves all contemporary composers to accept him as their friend and be confident of the performance of their brain children in a fresh and spirited American style. Los Angeles should be very proud of such an acquisition, especially the orchestra, for I have never heard them at a better advantage. My personal opinion, in spite of all the discussion and dissecting of this Shostakowitch species by a few die-hards is 'It's a hit.' This is not my personal criticism, but rather the answer of a packed-to-the-roof audience. The spontaneity and psychological oneness of the acclamation of Alfred Wallenstein of the 'Shostakowitch' surely could only come when deepest inside is reached. Either Mr. Wallenstein is a miracle man or the Seventh is something that will stay. Before I forget I want to add a few praises for my friend Fred Moritz, the first bassoon, for his lovely performance."

◆  
Being a professional composer-arranger is enough to keep any man really busy. The demands made upon the studio and radio arranger are so many and urgent, that very little time is left for a man to express his own thoughts in original compositions. One of these busy men is Marlin Skiles, under contract to Republic Studios. Up to date Marlin has written the scores for over 25 pictures for that studio, not counting incidental arranging for leading singers and featured production routines.

But Marlin Skiles can still find the time to devote his talents to creative work of his own liking. So far he has written some 10 concert songs for classic repertoire for baritone voice, an orchestral transcription of the Schumann piano work "Etudes Symphoniques" and an opera half completed. The songs have had the most performances, Nelson Eddy having recorded some of them. Donald Dickson has recorded two for Victor Red Seal, "The Ballade of the Duel" from Cyrano de Bergerac, and a southern dialect song "Northboun'."

Marlin Skiles' immediate plans are for two

tone poems for orchestra, one partially completed, and the finishing of his opera, temporarily titled "Elysium." This work is a one-act fantasy with a satirical twist and is based on an original libretto by George Mitchell.

◆  
Wonder if anyone knows the name of the soloist in the French Horn section of the New York Philharmonic Orchestra, heard on Sundays over KNX. It would be interesting to know more about this man and his unusually beautiful and fluid rendition on that difficult instrument.

◆  
Judging from the first reports received so far concerning "The Score," it seems that we have made a good start. It is gratifying indeed to see how many people—outside of the membership—have made favorable comments and praised our efforts in bringing the name of the American Society of Music Arrangers to the fore. We are grateful to all who are helping us, with words and deeds, to make our paper successful.

## TO THE EDITOR

Dear Sir:

The first issue of THE SCORE has reached me and I feel it's my duty to congratulate you on this occasion and wish you the best of luck and a brilliant future. It is my strong belief that musical arrangers, who work with us composers in Hollywood, need to gain the recognition they so truly deserve.

Truly yours,  
Danièle Amfitheatrof

Thanks to Mr. Amfitheatrof for his kind letter and wishes. THE EDITOR

## Symphonette Night

To stimulate the urge for composing and creative contribution among ASMA members, plans have been made to organize a symphony orchestra which, in miniature, would correspond to what the Beverly Hills Symphony Orchestra was in the past. Instead of the full-size symphony complement used in that orchestra, the new symphonette is to be limited to some 20 to 25 performers. Works by ASMA members will be given a reading by the finest radio and studio musicians available.

A committee headed by Alex Law with Charles Maxwell and Clifford Vaughan has been hard at work lining up artists and making the necessary plans for the first performance, which was given on January 25th at KFWB studios on Fernwood Avenue, Hollywood.

Works performed were "Farolitos" by Alex Law, written in the South American idiom; "Dawn" by Rudy de Saxe, a tone poem; and "Vignettes," by Charles Maxwell, a suite for small orchestra. Arthur Lange conducted.

**PICK-UPS**

By JOE DUBIN

● The broad smile that Vernon Leftwich is wearing these days is due to the fact that his daughter, Mrs. Henry Pointer, has become an arranger. She arranged the entry of Vernon's first granddaughter into this world. The new arrival weighed in at eight pounds, seven ounces. Her father was unable to be present at the premiere owing to a pressing engagement aboard the U. S. Destroyer Grayson.

● Have you seen the latest ad for Calvert Whiskey? Everyone at our latest meeting swears that the model for the "Man of Perspective" in this ad was none other than our hirsute member Joe Glover. It just goes to show you to what lengths some people will go for a drink of bourbon!

● A composer member, who prefers to remain anonymous, had this strange experience lately. At the recording of one of his recent scores, this fine musician found himself barred, by a studio policeman, no less, from entering the sound booth where he wished to check on the way his music was being mixed and recorded. As this composer very aptly remarked, next thing they will bar mothers from being present at the birth of their own children!

● You members have not been too cooperative in supplying items for this column. Well, your sins have come home to roost, because I am getting even with all of you by giving out with some personal reminiscences. (Is that bore Dubin off again?)

● About 1929 and 1930 I was staff arranger for Columbia Records. Bob Selvin was leader and violinist of the "house" dance band, which was quite an aggregation. We had Arnold Brilhart, Jimmy Dorsey, and myself on saxophones, Mannie Klein, Tommy Gott and Tommy Dorsey in the brass section, Eddie Lang, guitar, and Rube Bloom, piano. But our substitute line-up was even more interesting. When Jimmy Dorsey was busy, we used an up and coming hot man named Benny Goodman. When we used two trombones, or when Tommy Dorsey was not available, we usually used a boy who couldn't startle the world by his tromboning, but was a very nice chap—Glenn Miller by name. Lastly, when we had a waltz date, with two or three violins, we got either Lou (Red) Raderman, or the concertmaster at the Capitol Theater, what was his name? Oh yes, Gene, later Eugene Ormandy.

**Ed Ross Recovering**

Ed Ross, First Vice-President of ASMA, who has been seriously ill for the last several weeks, has sufficiently recovered to resume part of his activities.

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Score and Manuscript Paper  
for the Professional Musician

**A.S.M.A. MEMBERSHIP GROWS**

The American Society of Music Arrangers now includes in its membership most of the prominent arrangers in the country. This is an up-to-date listing.

**The SCOREBOARD**

LUCIEN MORAWECK composed "Suspense," KNX Show.

JOHN LEIPOLD on "Amos and Andy" new show.

RUSSELL GARCIA, staff work for Tommy Peluso, NBC Red.

IVAN DITMAR arranges own show, "Al Pearce."

NED FREEMAN orchestrated "Cavalcade of America," KFI Red; also on Groucho Marx program, CBS.

WALLY HEGLIN arranged "Andy Hardy," "Blonde Trouble," "Rationed" pictures, MGM.

MURRAY CUTTER arranged "Russia" and "The Guy Named Joe" pictures, MGM.

ARTHUR LANGE completed Skating Ballet for "Pin-Up Girl," 20th Century; Maurice de Packh orchestrated.

DAVID BUTTOLPH composing score for "Hitler Gang," Paramount.

LEONID RAAB arranged "Heavenly Body," picture; also "Lassie Come Home," MGM.

TED DUNCAN arranged "Broadway Rhythm" picture, MGM.

CYRIL MOCKRIDGE composed "The Sullivans" picture, 20th Century

GIL GRAU orchestrated "Dangerous Journey," RKO; Roy Webb composing.

*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.*

**Republic Signs Dubin**

Joe Dubin just signed a contract with Republic where up to recently he has been working on picture assignments as a free-lancer. Walter Scharf is general musical director at that studio.

**Woman Sets Pitch for St. Louis Symphony**

The St. Louis Symphony Orchestra has engaged Lois Wann as first Oboist. It will be the first time that a woman will set the pitch for a major orchestra.

Loyd Akridge, Leo Arnaud, Robert Ballard, R. H. Bassett, George Bassman, Russell Bennett, Frank Black, Archie Bleyer, Charlie Bradshaw, Walter Brenner, David Buttolph, Dale R. Butts, Darrell W. Calker, Roy S. Chamberlain, Howard Chandler, Jay Cherniss, George Copp, Jr., B. Sidney Cutner, Murray Cutter, Ken Darby, Joe De Nat, Maurice de Packh, Rudy De Saxe, Adolph Deutsch, Carmen Dragon, Joseph S. Dubin, Ted Duncan, Geo. W. Duning, Rex Dunn, E. Charles Eggert, Sydne Fine, Aldo Franchetti, Samuel Freed, Jr., Ned Freeman, Fran Frey, Hugo Friedhofer, Russell Garcia, Emil Gerstenberger, Albert Glasser, Mort Glickman, Joe Glover, Gilbert C. Grau, Johnny Green, Ralph A. Hallenbeck, Jr., Glenn Halley, Lou Halmy, Leigh Harline, Bill Hatch, Wally Heglin, Ray Heindorf, E. Charles Henderson, Frank A. Hubbell, Harriss Hubble, Dick Jones, Edward J. Kay, Joe Krecher, Arthur Lange, William Lava, Alex Law, Earl E. Lawrence, Geo. B. Leeman, Vernon Leftwich, John Liepold, Frank Leithner, Gus Levine, Ben Ludlow, Jr., Robert MacGimsey, Bruno "Doc" Mason, Charles Maxwell, Bernard Mayers, James Mayfield, Paul Mertz, Geo. E. Miessner, Jr., Felix Mills, Cyril J. Mockridge, Lucien Alfred Morawec, Jerome Moross, Arthur Morton, Jimmy Mundy, Spud Murphy, Lyn Murray, Joe Nussbaum, Eddy Ocnoff, George Parrish, Frank S. Perkins, Edward Plumb, E. B. Powell, Leonid Raab, David Raksin, Max Reese, Railph U. Richards, Milan Roder, Heinz Roemheld, Edmund Ross, Lawrence S. Russell, Conrad Salinger, Walter Scharf, Arthur L. Schaepp, Rudolph Schrager, Hugh Arnold Schwarzwald, Albert Sendry, Leo Shuken, Alan Shulman, Marlin Skiles, Frank Skinner, Paul J. Smith, Herbert W. Spencer, Lester Spencer, Frederick Stark, Alexander Steinert, Leith Stevens, David Tamkin, Robert F. Taylor, Dave Terry, Nathan Lang Van Cleave, Robert Van Eps, Clifford Vaughan, Oliver G. Wallace, Arthur R. Ward, T. W. Webber, Paul R. Wetstein, Jr., Clarence Wheeler, Don Wight, Chas. Wolcott, Al Woodbury.

**CHAMBER MUSIC EVENINGS**

BY MAURICE DE PACKH

When circumstances beyond our control forced us to forego the Sunday morning concerts which were such a delight to both members and their guests, a suggestion was made to try to continue the cultural life of our society in a more intimate way.

A committee was appointed to look into the possibility of chamber music evenings. After some deliberation it was decided at a meeting to give it a try. Consequently we had several such evenings last year which were voted a success by those who attended them.

We must consider these musical evenings as a laboratory work in which we can try in a small form what might some day bear fruit in a larger and more pretentious work. We can get a reaction from a highly critical but kindly audience. We can express ourselves in miniature but—it must remain miniature.

It is also well to remember that these are readings, not performances. (Another reason why it is important that we should have an understanding audience which makes allowances for the difficulties which we have all faced many times.) It is surprising how excellent some works sounded under these circumstances. Our guest-artists are amongst the finest musicians we have in Los Angeles; we want them to be interested and happy, we cannot ask them to play works which present undue difficulties, so at times it might be advisable to have them look at their parts in advance. However, that should be only necessary in the case of solo works.

The facilities at our disposal (space, lights  
Continued on Page 4)

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 scores)

Prokofieff—Peter and the Wolf (min.score)  
 Prokofieff—Lieutenant Kije (min.score)

Hindemith—String Quartets, op. 16, 22, 23,  
 31, 32

Kodaly—Quartet, op. 2

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Fux—Steps to Parnassus (The Study of Counterpoint)

Krenek—Music Here and Now

Von Julius Kapp—Paganini

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## BOOK REVIEW

By RUTH DE SAXE

STEPS TO PARNASSUS; *The Study of Counterpoint*. Trans. and edited by Alfred Mann. (W. W. Norton & Co., N.Y., 1943.)

Originally written in Latin, *Gradus ad Parnassum* has been revived during its two centuries of existence in more editions than any other book on music and theory.

Ever since Johan Joseph Fux wrote it in 1725, it has been used and has influenced many of the greatest composers. Bach studied Fux's works; Mozart, Haydn, Beethoven and many others used it for ready reference. Paul Hindemith says: "Perhaps the craft of composition would really have fallen into decline if Fux's *Gradus* had not set up a standard."

Alfred Mann's excellent translation, coming as the first complete edition to be published in our language, is a real contribution to the literature of music.

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.



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## CHAMBER MUSIC EVENINGS

Continued from Page 3

and stands) the gas rationing and other problems put serious limitations on the number of men we can use. Ten or at most 12 men should be the outside limit of combinations used. But the combination of instruments is entirely of the composer's choice. We will try to get the instruments they need and desire. This should open a vast field for all of us. There are limitless possibilities for ingenuity and novelty. It is a challenge to see what we can do with say five or six men with the type of instruments which never before have been used in chamber music, and it will be interesting to see what new and delightful treats for the ears will come of such experimental work. Of course we do works for the usual more orthodox combinations—that should go without further explanation.

Above all we need music to play, so please sit down and write some. All works, within the above limitations of space and artists will be given a hearing, as this is laboratory work; there are no judges except your own conscience and good taste, which we are sure in the end will be best qualified to say, "This is good," or "This is bad."

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