

**TOOTING THE
WRONG HORN**

Your review of the recent *New World Jazz* CD by the New World Symphony (Tradewinds, March/April) states that Bernstein's *Prelude, Fugue and Riffs* was created for Benny Goodman. Not so. The work was commissioned in 1949 by Woody Herman to be part of a series of jazz-inspired works that already included Stravinsky's *Ebony Concerto*. But Herman never performed it. The first performance took place six years later—October 15, 1955—on a Bernstein Omnibus telecast called "What is Jazz?" with the composer conducting a studio pickup band that featured Al Galodoru as clarinet soloist.

Unfortunately, Mr. Galodoru was never given credit. Instead, Benny Goodman is listed in the printed score

as the soloist, an error for which I hold myself responsible. The confusion came about for two reasons: 1) the work is dedicated to Goodman; and 2) Goodman made the first commercial recording with the composer.

Incidentally, the long delay between finished work and performance persuaded Bernstein to raid the piece for use in his musical *Wonderful Town*.

Jack Gottlieb
New York, New York

The writer is a composer who worked as Bernstein's editor.

REMEMBERING JUDY

I remember Judy Arron ("Simply the Best," March/April), but it is Judy Haggerty that I most recall.

Before her days in Cincinnati and New York, before the many accomplishments of a distinguished management career, before the rest of the world began to understand the incredible blend of grace and intelligence that was hers, we were two young musicians under the wing of the American Symphony Orchestra League of the early 1960s. As members of the orchestra for the Eastern Institute of Orchestral Studies at Orkney Springs, Virginia, we were being nurtured by names now legendary in our profession. The Institute's mission was to train American conductors for leadership positions in our country's symphonic ensembles, but just as much training was given to the orchestral musicians and managers who made up the population of that wonderful haven for three weeks each summer.

That was the League of Helen Thompson, Dorothy and Bill Nelms, John Edwards, and, of course, Richard Lert. A reminiscence of Judy brings a flood of pleasant thoughts about the others. Who could forget the sight of John sorting twelve pairs of socks on his considerable lap, moaning about

continued on page 67

CHAIRMAN OF THE BOARD
Neil Williams

VICE CHAIRMEN
John L. McClaugherty, Phyllis J. Mills,
Ward Smith, Albert K. Webster

SECRETARY
Christopher U. Light

TREASURER
Bud Lindstrand

BOARD OF DIRECTORS
+Audrey G. Baird, Dolores Barzune, Nancy H. Bechtle, *Carole C. Birkhead, +William P. Blair III, Deborah Borda, Trish Bryan, Nicky B. Carpenter, *+Schuyler Chapin, Eileen T. Cline, +Martha Copen, Edward Cordick, +Helen J. DeVos, Nina L. Doggett, Robert S. Frelly, *Kathryn W. Graham, Marguerite B. Humphrey, Jan Amis Jessup, Arthur L. Johnson, John K. Johnson, *+Peter R. Kermani, Lee Lamont, Hampton Mallory, Louise H. Mason, Anne W. Miller, +Henry S. Miller, Jr., Steven Monder, Charles S. Olton, Margaret N. Richardson, Don Roth, Helen S. Schaefer, Susan B. Tilley, Robert Wagner, +Robert Ward, Betty Webster, Christopher Wilkins, Carol Sue Wooten, Gerald Zampino

* Former Chairman
+ Honorary Member
• Life Member

VOLUNTEER COUNCIL

PRESIDENT
Anne Miller

PRESIDENT ELECT
Rae Trimmer

PAST PRESIDENT
Flo Parker

MEMBERS OF THE COUNCIL
Sandra M. Dickson, Maureen P. Eliason, Candy Falk, Eva Gayle Gibbs, Jeannie Hastings, Lou Hurckes, JoAnne Krause, Dorothy Laird, Carolyn Landsverk, Gigi Leffler, Darlene Leonard, Helen Lodge, Shirley D. McCrary, Sue Ohrenschall, Betty Reichert, Yvonne C. Robertson, Susan Robinson, Carole M. Snell-Mallett, Kathy Kahn Stept, Doris L. Stickel, Marylou Turner, Delores Tvenge, Mildred Witte. Ex officio: Fran Angelino, AMSOV President; Neil Williams, American Symphony Orchestra League Board Chairman



Celesta?

just one answer:

SCHIEDMAYER

for more information contact
Schiedmayer Celestabau
Lenbachstr. 53
70192 Stuttgart Germany
Phone: ++ 49 711-1353360
Fax: -13533613

Announcing.....
for 1999-2000

Enrique Graf
pianist

Beatrice Long
pianist

Eunjoo Yun
pianist

**FEUCHTENBERGER
MANAGEMENT**

804 Fincastle Drive
Bluefield, VA 24605 USA
PH/FAX: 540 326 1491
www.arioso.com/feuch
pfeuch@netscope.net



Celesta?

just one answer:

SCHIEDMAYER

for more information contact
Schiedmayer Celestabau
Lenbachstr. 53
70192 Stuttgart Germany
Phone: ++ 49 711-1353360
Fax: -13533613

ture articles included in the print annual. Lists of venues, presenters, and associations can be searched alphabetically and are well seeded with links.

Searching on the site is generally quick and easy, and it's simple to navigate. But because the site is new, there are limitations. If you're looking for an artist, mere entry of the last name yields full contact information for the artist's representatives, including a full roster of the firm's other artists and links to web sites where available. On a random afternoon a few weeks after the site's launch, though, the same search didn't work so well in reverse; only one well-known name we entered yielded results in the artist manager category. Never mind. The Web isn't perfect, either. Having *Musical America's* massive database online at all is good news.

And in a pinch, you can always check the heavyweight edition.

<http://www.musicalamerica.com>

A TOUR OF TOURS: THE 1999 SYMPHONY SURVEY

Recent mid-season tours by American orchestras have won plaudits abroad in venues from Hong Kong to Hamburg. The Cleveland Orchestra played the Canary Islands, Madrid, Barcelona, Valencia, and Paris in January, prompting one local critic to call the orchestra's performance of Schubert's C Major Symphony "the perfect cherry on a fabulous cake," according to *Cleveland Plain Dealer* critic Donald Rosenberg. In the *San Francisco Chronicle*, Christopher Bowen reported that a performance of Prokofiev's Fifth Symphony by the San Francisco Symphony in London's Barbican Centre "convincingly underlined the orchestra's claims to world-class status" in the eyes of the *Sunday Telegraph*. Another January tour brought the National Symphony Orchestra to Beijing, Shanghai, Hong Kong, and Japan, exposing a wide spectrum of East Asians to American music ranging from classic Broadway (Bernstein's *Candide* Overture and Symphonic Dances from *West Side Story*) to the deeply meditative *Adagio for Strings* of Samuel Barber to the mar-

Stripes Forever.

And at press time *SYMPHONY* was awaiting reports from three other orchestras that were on the road during the month of January: the Toronto Symphony, which spent the last week of the month in sunny (one hopes) Florida; the Saint Paul Chamber Orchestra, which performed in Hong Kong and Singapore on a week-long tour that began January 27; and the Chicago Youth Symphony, which visited Hungary, Bulgaria, Slovakia, and the Czech Republic during Christmas break.

The annual *SYMPHONY* survey, conducted late last summer for the calendar year 1999, reveals that there's lots more to come. Highlights include a midsummer visit to China by another Chicago-area youth group, the Classical Symphony Orchestra; all-Gershwin and all-Bernstein concerts by the Chicago Sinfonietta in Switzerland and Germany between April 26 and May 10; appearances by two Washington-area youth groups, the Montgomery County Youth Orchestra and the D.C. Youth Orchestra, at the June-July American Celebration of Music in Austria; a Texas jaunt by the Saint Paul Chamber Orchestra, a visit to Kentucky by the Nashville Chamber Orchestra, and performances in Russia by the American Youth Philharmonic, all happening concurrently in mid-April; a 20-day tour of Vietnam, Malaysia, Japan, Taiwan, and the Philippines by The Philadelphia Orchestra in May; and the annual summer tour by the much-traveled Long Island Youth Orchestra, which this time takes it to the United Kingdom, Europe, and Africa.

Data from the *SYMPHONY* survey, which tracks presenters, venues, airlines, freight companies, budgets, and other such details, are available from the American Symphony Orchestra League's Resource Center by calling 202-776-0212.

ON RECORD

New World Symphony • New World Jazz. Adams: *Lollapalooza*; Gershwin: *Rhapsody in Blue*; Bernstein: *Prelude, Fugue, and Riffs*; Milhaud: *La Création du Monde*; Stravinsky: *Ebony*



CELESTA?

THE ANSWER:

SCHEIDMAYER

made in Germany

new and second-hand instruments
service and repairs in USA

Visit us at the Conference of the
**AMERICAN SYMPHONY
ORCHESTRA LEAGUE**
June 16-19, 1998 in Saint Paul-
Minneapolis

Schiedmayer Celestabau GmbH
Lenbachstr. 53 D-70192 Stuttgart
Tel: 49-711-1353360
Fax: 49-711-13533613

to work right. Congress wants it to work wrong. Congress wants it to disperse checks to everybody—well, everybody with approved ideas, anyway, as long as it meets the most important criterion: funding everybody's district.

Sen. Tim Hutchinson (R-Ark.), a newly minted senator (Class of '96), had a fit last year when his state wound up with no grants. It must be conceded (apart from being an obvious political error) that it is hard to see how the entire state, even a small one, didn't get at least one grant in 1997. However, there had been many grants to Arkansas institutions over the years, and the state still got its allocation from within the 40 percent of the NEA's annual budget that goes to state arts agencies.

Since then, more legislators seem to have only one complaint: Their own district didn't get a grant last year. (So much for principle.)

If you just see all this as so much caterwauling over small amounts of money—and I know some of you do—you will say, "To heck with it, it's not worth it." I totally disagree.

You've been reading my personal opinion of what the NEA *should* be but (to a degree) fails to be. It fails simply because Congress—and ultimately, that means all of us—doesn't have the discipline or the guts to let the NEA do what it could. I think the national government of the world's only superpower should dedicate a small portion of its budget to funding the things in art that most private funders don't find sexy enough or safe enough to fund. The nation does not need the NEA to do only the glamorous stuff. We need it to do the *unglamorous* stuff. We need it to do the things that other funders don't want to bother with, for whatever reason. It's much easier to pitch corporations on funding something that will make them look good; but is that what government is supposed to be about—*looking good*?

Of course the NEA should fund popular social service-oriented projects. Fine with me: It makes my job easier every day.

But as institutions that seek these grants, and as advocates who make the arguments for public-sector funding—not just the NEA, but for the continued \$54.5 million that went directly to orchestras from local, state, and federal sources last year alone—we need to make an important case.

Sure, music is good for society's ills. But it's also good for the soul. Orchestras create, commission, perform, and preserve much of the greatest music that the human imagination ever conceived. In a society awash with the short-term, the easy, and the middling, that is worth quite a few bucks, both public and private.

We shouldn't apologize for it. ●

JOHN SPARKS IS THE AMERICAN SYMPHONY ORCHESTRA LEAGUE'S DIRECTOR OF GOVERNMENT AFFAIRS.



Sound technique. A passion for excellence. ...and that was just the Box Office.

TicketStop, Inc.

Patron satisfaction starts at the box office with *TicketMaker™ Professional*, the #1 ticketing software for Windows®.

 **1-800-961-6111**
www.ticketstop.com

Come visit us at Booths 75 and 76

TicketStop, Inc., 14042 NE 8th St., Suite 108, Bellevue, WA USA 98007
In Canada: ABO TicketStop, Inc., 8531 Fairway Rd., Richmond, B.C., Canada V7C 1Y5

SCHIEDMAYER & SOEHNE



WORLD-FAMOUS
CELESTAS

DELIVERY TIME
1992

FOR INFORMATION:

JOHN KONING
(SALES MANAGER)
601 LAUREL #202
GUSTINE, CA 95322

CALL: 209-854-3157

Scheveningen International Music Competition —Flute—

March 17-26, 1992

The competition will be open to
flutists born after April 1, 1964

prizes:

1st	25,000
2nd	15,000
3rd	10,000
4th	5,000

additional prizes, engagements

Jury will be composed of well-known
international flutists.

Prospectus and further details may be
obtained from:

Scheveningen International Music
Competition secretariat:
Gevers Deynootweg 970 Z
3586 BW Scheveningen, Holland

Application deadline December 31, 1991

paying so well, Kessler admits, and
it's a pleasure to go out and help the m-

"There is a great marriage here.
Kessler explains, "between the artists
operations, and the board. Everyone is
fully cognizant of what the other can do.
Therefore, we are extremely judicious
about new projects and expansion. We
want to stay in the black."

One problem the organization still
has is convincing the city—1,118,000
strong and growing—how good the
orchestra really is. Of the two activities
that traditionally build reputations, tour-
ing is still too expensive. Recording,
however, is not. In May, Talmi and the
symphony taped Glier's Third Sympho-
ny for Pro Arte; in January, they will go
into the studio for Pro Arte again with a
program of Brahms transcriptions
including Talmi's of the Op.18 Sextet. •

—Lawrence Villo

Hendon Music/Boosey & Hawkes, Inc.

Steve Reich

Works for Orchestra

The Four Sections (1987) 27'

Three Movements (1980) 15'

The Desert Music (1982-84) 46'
for amplified chorus and orchestra

Tehillim (1981) 30'
for voices and chamber orchestra

Variations (1979) 21'
for Winds, Strings and Keyboards



HENDON MUSIC
BOOSEY & HAWKES

24 East 21st Street, New York, NY 10010-7200 Telephone (212) 226-3300 Fax (212) 473-5730

LETTERS

TOOTING THE WRONG HORN

Your review of the recent *New World Jazz* CD by the New World Symphony (Tradewinds, March/April) states that Bernstein's *Prelude, Fugue and Riffs* was created for Benny Goodman. Not so. The work was commissioned in 1949 by Woody Herman to be part of a series of jazz-inspired works that already included Stravinsky's *Ebony Concerto*. But Herman never performed it. The first performance took place six years later—October 15, 1955—on a Bernstein Omnibus telecast called "What is Jazz?" with the composer conducting a studio pickup band that featured Al Galodoru as clarinet soloist.

Unfortunately, Mr. Galodoru was never given credit. Instead, Benny Goodman is listed in the printed score

as the soloist, an error for which I hold myself responsible. The confusion came about for two reasons: 1) the work is dedicated to Goodman; and 2) Goodman made the first commercial recording with the composer.

Incidentally, the long delay between finished work and performance persuaded Bernstein to raid the piece for use in his musical *Wonderful Town*.

Jack Gottlieb
New York, New York

The writer is a composer who worked as Bernstein's editor.

REMEMBERING JUDY

I remember Judy Arron ("Simply the Best," March/April), but it is Judy Haggerty that I most recall.

Before her days in Cincinnati and New York, before the many accomplishments of a distinguished management career, before the rest of the world began to understand the incredible blend of grace and intelligence that was hers, we were two young musicians under the wing of the American Symphony Orchestra League of the early 1960s. As members of the orchestra for the Eastern Institute of Orchestral Studies at Orkney Springs, Virginia, we were being nurtured by names now legendary in our profession. The Institute's mission was to train American conductors for leadership positions in our country's symphonic ensembles, but just as much training was given to the orchestral musicians and managers who made up the population of that wonderful haven for three weeks each summer.

That was the League of Helen Thompson, Dorothy and Bill Nelms, John Edwards, and, of course, Richard Lert. A reminiscence of Judy brings a flood of pleasant thoughts about the others. Who could forget the sight of John sorting twelve pairs of socks on his considerable lap, moaning about

continued on page 67

AMERICAN SYMPHONY ORCHESTRA LEAGUE

CHAIRMAN OF THE BOARD
Neil Williams

VICE CHAIRMEN
John L. McClaugherty, Phyllis J. Mills,
Ward Smith, Albert K. Webster

SECRETARY
Christopher U. Light

TREASURER
Bud Lindstrand

BOARD OF DIRECTORS
+Audrey G. Baird, Dolores Barzune, Nancy H. Bechtle, *Carole C. Birkhead, +William P. Blair III, Deborah Borda, Trish Bryan, Nicky B. Carpenter, *Schuyler Chapin, Eileen T. Cline, +Martha Copen, Edward Cordick, +Helen J. DeVos, Nina L. Doggett, Robert S. Freilly, *Kathryn W. Graham, Marguerite B. Humphrey, Jan Amis Jessup, Arthur L. Johnson, John K. Johnson, *Peter R. Kermani, Lee Lamont, Hampton Mallory, Louise H. Mason, Anne W. Miller, +Henry S. Miller, Jr., Steven Monder, Charles S. Olton, Margaret N. Richardson, Don Roth, Helen S. Schaefer, Susan B. Tilley, Robert Wagner, +Robert Ward, Betty Webster, Christopher Wilkins, Carol Sue Wooten, Gerald Zampino

* Former Chairman
+ Honorary Member
• Life Member

VOLUNTEER COUNCIL

PRESIDENT
Anne Miller

PRESIDENT ELECT
Rae Trimmier

PAST PRESIDENT
Flo Parker

MEMBERS OF THE COUNCIL
Sandra M. Dickson, Maureen P. Eliason, Candy Falk, Eva Cayle Gibbs, Jeannie Hastings, Lou Hurckes, JoAnne Krause, Dorothy Laird, Carolyn Landsverk, Gigi Leffler, Darlene Leonard, Helen Lodge, Shirley D. McCrary, Sue Ohrenschaal, Betty Reichert, Yvonne C. Robertson, Susan Robinson, Carole M. Snell-Mallett, Kathy Kahn Stept, Doris L. Stickel, Marylou Turner, Dolores Tvenge, Mildred Witte. Ex officio: Fran Angelino, AMSCOV President; Neil Williams, American Symphony Orchestra League Board Chairman



Celesta?

just one answer:

SCHIEDMAYER

for more information contact
Schiedmayer Celestaban
Lenbachstr. 53
70192 Stuttgart Germany
Phone: ++ 49 711-1353360
Fax: -13533613

Henle URTEXT Editions

The NEWEST Performance Materials - Works for Orchestra



Ludwig van BEETHOVEN

Overture Opus 84, (Egmont)	
Full Score	HN 4640 \$ 27.00
Complete Wind Set (Strings 4-4-3-2-2)	HN 4643 \$ 75.00
String Parts	Each \$ 3.00
Piano Concerto No. 5 in E-flat Major, Opus 73	
Full Score	HN 4630 \$ 60.00
Complete Wind Set (Strings 4-4-3-2-2)	HN 4633 \$155.00
String Parts	Each \$ 6.50
Concerto in C Major for Piano, Violin, Violoncello and Orchestra "Triple Concerto", Opus 56	
	Coming Soon!

Johannes BRAHMS

Symphony No. 1 in c minor, Opus 68	
Full Score	HN 6100 \$122.00
Complete Wind Set (Strings 4-4-3-2-2)	HN 6103 \$215.00
String Parts	Each \$ 6.50

Order from your favorite dealer or write to us

G. Henle USA, Inc. • PO Box 460127
St. Louis, MO 63146 • Phone: (314) 514-1791

directors both have a tremendous role to play. I think they are much more open now to welcoming new music into their everyday lives, and into the everyday lives of their orchestras, than they have been for most of the years I've been active in this business. I see that as one of the great and wonderful signposts for the future, despite the fact that some of us are still worried about where new audiences are going to come from. We were also worried ten, fifteen, twenty years ago whether our new music was going to have a platform. Much of that has now been resolved, by those who are in management as well as by those who compose and perform new music.

Music is getting a completely new and exciting push into the 21st century. We're at the beginning of a new era, one in which you, John, and all your colleagues will feel it's good to be alive. Music will be different and, I dare say, all the better for it.

Emanuel Borok VIOLINIST "It had all the dance of life in it...stunningly beautiful playing" *BOSTON GLOBE*

Robert Dick COMPOSER/FLUTIST "truly revolutionary...innovative techniques...takes chamber jazz to a new level!" *JAZZ TIMES*

David Korevaar PIANIST "authority and poise...with imagination and virtuosity" *THE WASHINGTON POST*

Jeffrey Mumford COMPOSER "must be considered one of the country's finest." *THE WASHINGTON POST*

Gilberto Munguia CELLIST "Cello playing doesn't get any better than this." *GORDON GETTY*

Pedja Muzijevic PIANIST "capturing the essential tragedy of the work...brilliant" *TIMES-UNION, ALBANY, NY*

Hai-Ye Ni CELLIST "a dazzling performance...of utter directness and majesty...magnificent" *SAN FRANCISCO CHRONICLE*

Tomohiro Okumura VIOLINIST "consistently big sound and extroverted passion" *DENVER POST*

Steven Tenenbom VIOLIST "elegant style, big glowing tone...radiant gracefulness" *CINCINNATI ENQUIRER*

Carmit Zori VIOLINIST "electrifying musicianship—explosive attacks...a visceral approach to rhythm" *SAN ANTONIO EXPRESS NEWS*

ONLY the best!

Jecklin Associates 2717 Nichols Lane Davenport, IA 52803
IA 319 359-0866 NY 212 490-0605 fax 319 359-1266
Jecklin@webtv.net www.neonpages.com/jecklin



Celesta?

just one answer:

SCHIEDMAYER

Test our 5 1/2 octave range
Standard Celesta
at the League's Conference
in Chicago, IL June 9 - 12 1999

Schiedmayer Celestabau

Lenbachstr. 53
70192 Stuttgart Germany
Tel: 49-711-1353360
Fax: 49-711-13533613

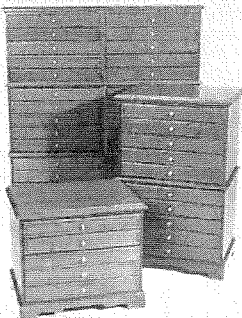
Sheet Music Cabinets

These classic modular hardwood sheet music cabinets are just a few of the many pieces of music furniture we design and manufacture. Call or send for your FREE catalog today.

Call Toll Free
800-324-5200
or 650-324-5000
aso801@aldenlee.com

**Alden
Lee**
Corporation, Inc.

Dept ASO801, 1215 Chrysler Dr, Menlo Park, CA 94025 USA



CELESTA ?

you certainly mean a
Celesta made by **SCHIEDMAYER**
in Stuttgart - Germany !!!



Lenbachstrasse 53, D-70192 Stuttgart
Phone++49711-1353360

Fax 13533613

www.pianos.de.schiedmayer
visit us at the NAMM SHOW
German Pavillon Booth # 3721

OPAS

The Orchestra Planning and Administration System

Regardless of the size of the organization or the scope of its activities, orchestra management is an extremely complex business. The administration and planning of all of the elements directly or indirectly related to an orchestra requires very special skills.

With the close cooperation and assistance of Fine Arts Management in the United States, Artifax Computer Software, Ltd. in the United Kingdom, and the American Symphony Orchestra League, Wölbitsch & Partner KG of Germany have developed OPAS, a data base system specially tailored to the needs of orchestra management. For further information, or for a demonstration copy, please contact:

FINE ARTS	
M A N A G E M E N T	
201-A SIXTH AVENUE BROOKLYN, NY 11217	TEL: 718 857-2757 FAX: 718 857-4582

Steven Sobol, Director
ssobol@fineartsmgmt.com

and looked right at me and said, "Don't play louder than your first! I've never forgotten that." Nor will I be a New World fellow.

Vernon is a stickler for precision—"In order for us to play together, we have to have an agreement: Where do we end the tie?"—and he spends a great deal of time on technical concerns like bowing, arm weight, and positioning. At one point, a fellow comments, "This is more complex than a golf swing!"

WOODWINDS

John Mack's woodwind master class is sprinkled with anecdotes, irreverent asides, and lots of stopping and starting to "get it right." After a fair amount of discussion he begins the class by asking the principal oboe to tune.

Mack (stopping her): "No. It has to sound very optimistic, very positive, like it came from the Almighty—such a fashion that people could question it. If you go *eee* [making a wimpy, nasal sound] people are going to think, oh well."

She tunes again. The musicians play the first movement of Beethoven's Symphony No. 6, with Mack singing the melodies of the other instruments. "Make this generous," he says as they play. "A tiny bit more in the long notes but not enough to get loud." He stops them. "Let me just say something about vibrato: Vibrato should confirm the taint of the pitch and the identity of the note. Try to use vibrato in such a fashion that it makes the note sound undeniably where it belongs and doesn't like it was slipping around."

They try again. He stops them. "We have to help the dynamics every now and then. Oboes in particular, and horns, don't play what's written—don't play *DA DA DA dum*, play [much softer] *dee da da dum*. Give the impression of strength—and get it the way because we must not mess up the clarinet here."

They try again. "One more time—it's almost there."

The music resumes. "That's it! Excellent! Thank you."

Next comes the second movement of Brahms's Symphony No. 2. Mack

SCHIEDMAYER & SOEHNE



WORLD-FAMOUS
CELESTAS

DELIVERY TIME
1992

FOR INFORMATION:

JOHN KONING
(SALES MANAGER)
601 LAUREL #202
GUSTINE, CA 95322

*

CALL: 209-854-3157

Scheveningen International Music Competition

—Flute—

March 17-26, 1992

The competition will be open to
flutists born after April 1, 1964

prizes:

Dfl.	25,000
Dfl.	15,000
Dfl.	10,000
Dfl.	5,000

additional prizes, engagements

Jury will be composed of well-known
international flutists.

Prospectus and further details may be
obtained from:

Scheveningen International Music
Competition secretariat:
Gevers Deynootweg 970.Z.
3586 BW Scheveningen, Holland

Application deadline: December 31, 1991

playing so well," Kessler added, "that
it's a pleasure to go out and help them.

"There is a great marriage here,"
Kessler explains, "between the artists,
operations, and the board. Everyone is
fully cognizant of what the other can do.
Therefore, we are extremely judicious
about new projects and expansion. We
want to stay in the black."

One problem the organization still
has is convincing the city—1,118,000
strong and growing—how good the
orchestra really is. Of the two activities
that traditionally build reputations, tour-
ing is still too expensive. Recording,
however, is not. In May, Talmi and the
symphony taped Gliere's Third Sympho-
ny for Pro Arte; in January, they will go
into the studio for Pro Arte again with a
program of Brahms transcriptions,
including Talmi's of the Op.18 Sextet. •

—Laurence Vitles

Hendon Music/Boosey & Hawkes, Inc.

Steve Reich

Works for Orchestra

The Four Sections (1987) 27'

Three Movements (1986) 15'

The Desert Music (1982-84) 46'
for amplified chorus and orchestra

Tehillim (1981) 30'
for voices and chamber orchestra

Variations (1979) 21'
for Winds, Strings and Keyboards



HENDON MUSIC
BOOSEY & HAWKES

24 East 21st Street, New York, NY 10010-7200 Telephone (212)228-3300 Fax (212) 473-5730

SCHIEDMAYER

The World's Only Manufacturer of the Celesta (C



5 1/2 Octave Celesta, Studio Model, black satin finish
(also available in natural oak)

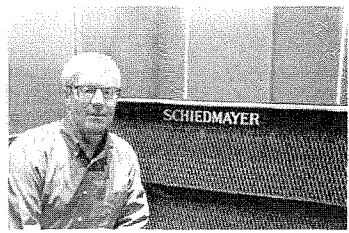
SCHIEDMAYER
Keyboard instrument
building since 1852
Celesta building since 1928

For more details
our new models, prices
specifications
our website

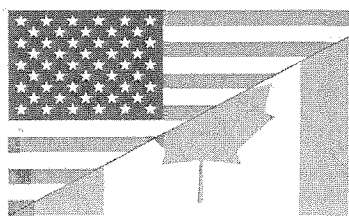
www.celesta-schiedmayer.de



Your new Schiedmayer service partner for North America: Kettles and Company



We are pleased to announce that in partnering with certified Celesta technician Jonathan Haas (Kettles and Company, New York), Schiedmayer can now offer qualified expert Celesta service and technical support to our clients and customers in North America (USA and Canada).



Skype and iPhone consultation with Kettles and Company is gratis and can be used for remote diagnosis and cost estimates.

Contact:
kettlescompany@gmail.com or call 917-887-5661
for prompt reply and appointment.