CHAPTER X

Project Applications and Proposals

The first forms used in submitting and approving projects under Federal Project No. 1 were WPA Form 320, Request for Project Approval and WPA Form 320A, Cooperating Sponsor's Project Proposal. These forms are attached to Supplement No. 1 to Bulletin #29 which forms Exhibit "1". It will be noted that the Form 320A was to be filled out by the cooperating sponsor and not by an official sponsor since the Works Progress Administration was the actual sponsor of Federal Project No. 1. Furthermore, the 320A was purely an endorsement document and placed no future responsibility upon the cooperating sponsor unless a voluntary commitment was made to contribute toward the non-labor costs of the project. The 320A was not a State form but was executed at the local or district level. In the days of Federal Project No. 1 it was of no particular consequence whether a music project was submitted as a local project or a State project. Since WPA was the official sponsor, and since all music projects in a State were under the complete jurisdiction of the State Federal Music Project Director, the local music projects came under none of the restrictions which applied to non-Federal local projects.

WPA Form 320, Request for Project Approval was the basic document which described that work which was proposed, the proposed labor and non-labor costs, a complete breakdown of proposed personnel and items of equipment and supply. It was drafted for execution at the District level but probably was actually filled out in the State Directors office. The project after being signed by the State
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Director of the Federal Music Project was forwarded to the Regional Director of the Federal Music Project for approval. In Regions where the Director of the Federal Music Project did not have a representative, the project proposals were sent direct to the Washington office for technical approval.

The usual flow of a WPA Form 320 was as follows: The State Director of the Federal Music Project, ascertaining that there were a sufficient number of unemployed musicians in a community to form a local project unit, executed a Form 320 and took it to the community for the signature of an interested cooperating sponsor. Thereafter he forwarded the form to the Regional Director of the Federal Music Project. Here the Proposal received its most careful review, sometimes necessitating the return of the form for more complete information. Upon receiving the approval of the Federal Music Project Regional Director, the Proposal was forwarded to Washington where it received administrative approval. Thereupon funds were allocated to the State for the prosecution of the proposed work. This procedure was not followed in the first months of WPA when most important was the element of speed in putting musicians to work. In those hectic days the Regional Director traveled through the States with a bag full of 320's filling them out as he went along and airmailing them to Washington.

The WPA Form 320 was an excessively complicated document. Instead of providing space for a clear but brief statement of the work to be done, a check list was provided supposedly covering any type of work which might be performed by the Art, Writers, Theatre, or Music Projects. Printing on one side of the page only stretched the document
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to five pages. Most important was the omission of the requirement that the Proposal be fully documented as to need for the services or the objectives to be achieved. These omissions and the unwieldy check-list of activities which occupied half a page may be attributed to the complete novelty of the work which was being undertaken. There were no guides to eligibility. The State probably needed the check list to suggest the types of work which might be undertaken. The State knew of no immediate objectives of the Project at that time beyond putting men to work. And the need for services in those days of universal bread lines was definitely sublimated to the need for immediate employment. Unfortunately the humanitarian actions of Summer 1935 in speeding the employment of needy persons affected WPA practices to an extent that some patterns were set which were not broken in the following eight years. From the submission of the first music project application to the end of WPA it was a constant struggle to obtain adequate documentation with project proposals.

By the end of 1935, WPA Form 320 was discarded and superseded by WPA Form 330. This document was a considerable improvement over the original proposal form but contained many deficiencies. It was the general practice to execute a Form 330 in the State office covering all State units of the Federal Music Project. Aside from this Master 330, the same form was used unofficially for each community or District, thereby providing a more detailed breakdown of units. At one period, probably 1937, it was customary to submit a master 330 for all musician personnel and another 330 called a coordinating project for all supervisory, clerical and other non-musician
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personnel. This was at a period when some States had been found loading the payrolls with excess timekeepers, ballet dancers, scenery designers, poster artists, etc. In addition to these two Master 330s the previous unofficial breakdown was required. The projects were encouraged but not required to submit detailed documentation.

One of the confusing elements in the review of project proposals in the days of Federal Project No. 1 was the lack of uniformity in job titles. Because music project titles had not been included in the classifications established by the Division of Employment, it was not uncommon for the States to invent titles, particularly in the supervisory grades, which did not reveal a clear picture of job functions and which sometimes provided a mask for unnecessary personnel. This confusion which was not a fault of the application form but was occasioned by the lack of uniformity in employment procedures, and this confusion was eliminated when music classifications and supervisory titles were included in the appendices to Operating Procedure No. E-9.

With the end of Federal Project No. 1, in 1939, WPA Form 330 was discarded. Thereafter, all music project proposals were submitted on WPA Form 301. This Form was used by all WPA projects both construction and service. For the use of music projects it was, before its final revision in 1942, the most perfect document for a work proposal. The WPA Form 301 was transmitted to Washington with WPA Form 306, Project Application. The Form 306 was a brief, one-page document printed on both sides and giving the bare details of the purpose of the project and the funds necessary for its prosecution.
WPA Form 301, *Project Proposal*, theoretically was executed by the official sponsor. It bore the signature of the official sponsor as the public body proposing that the work be done. In actual practice the 301 was drafted by the State Supervisor of the Music Project and taken to the sponsor for signature. This does not imply that sponsors were not consulted as to the type of project activities included in the Form 301. However, it is doubted that any sponsor of a technical WPA project could have known enough about the regulations governing the preparation and submission of 301s to have executed the document in satisfactory form. The 301 was not an easy Form to execute. An adequate explanation of why a million or more dollars are necessary to perform a service should not be easy.

The WPA Form 301 consisted of seven pages with the format of the proposal on one side and line-by-line instructions on the reverse. If the 301 had been properly executed the Director of the WPA Music Program would have had adequate information on the need for project services in the States, the objectives of the State projects for the next twelve months, and a complete record of the accomplishments of the projects during the past year. Unfortunately this was not the case. From the standpoint of the National Director's office a properly documented WPA Form 301 was never received in the Washington office of the WPA Music Program between 1939 and 1943. The question may well be asked as to why, when large sums of money were involved, was not the submission of proper documentation enforced. The answer lies in several sources. In the first place the states went on the assumption that their projects continued to perform the same general
activities year after year and that the Washington office knew whether they were worthy of continuation or not. Therefore, project applications did not reflect much information other than that the State music project would continue to do the same job for another year with more or less personnel. At the root of the problem was the fact that the states invariably would withhold their project proposals until the funds granted in the previous allotments were nearly exhausted. The Project Proposals would arrive in Washington with letters of transmittal carrying the sentence "Since the funds on this project will be exhausted within two weeks it is urgently requested that this proposal receive expeditious treatment". Let us suppose that the Director of the Music Program chose to write back to a State for more detailed information or wished to return the proposal for additional documentation. Theoretically such action was proper procedure. However, the normal processing of a project application between the time of its arrival in Washington and the time that it received the signature of the President was not less than two weeks. Therefore, if the Director of the Music Program did anything but approve the Proposal immediately a thousand men and women might be without work. The office would be flooded with calls from senators and representatives demanding to know why this smug bureaucrat should be allowed to sit behind his desk and deprive needy families of their food.

The result of this time element was that the Director approved the project and afterwards wrote to the State for more information or suggested a revision in the organization of activities.
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But by now his "big stick" had disappeared. The only time when a Program Director had final and complete control over the activities of a State music project; the only time when he had the power in his hands to correct a bad situation, set standards, block unqualified supervisory personnel, or redirect a State program was when the State asked for money. This was the control which had been promised to the Directors at the end of Federal Project No. 1. Although there was no longer a direct line of authority from the National Program Director to the State Supervisor, the National Director could uphold standards, enforce policies, direct activities and correct faults by his basic authority of project review. But of what value was this authority when a music project application would arrive in Washington with a three-line project description, a labor break-down and the justification consisting of one dozen testimonial letters from school superintendents complimenting the project on its work and hoping that the school concerts would continue, providing they were free (plus the usual transmittal letter saying that funds would run out in two weeks).

During 1939 and '40 a sincere attempt was made by the administration to improve project writing practices in the states. Mr. Wilfrid de St. Aubin, Director of the Project Review Section for the Division of Professional and Service Projects, held numerous project writing institutes throughout the country with the result that there was a definite and immediate improvement in Project Proposals received in Washington. It is regretted that Mr. St. Aubin was not able to visit every State. However, in spite of Mr. St. Aubin's efforts and the constant discussion of project writing at Regional Conferences
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of the WPA Music Program, the fact remains that a properly documented Music Project Proposal was never received in Washington.

When it is considered that a State group applying for a few thousand dollars from one of our national foundations such as Carnegie, Rockefeller or Russell Sage must submit a volume of documentation before receiving consideration, the Director of the Music Program could not be blamed for complaining that a few old concert programs, a handful of newspaper clippings and some testimonial letters did not provide adequate justification of an allotment of a million dollars to be spent in one year.

To return to the format of WPA Form 301, the first page contained the formal statement of proposal, the major purpose of the project, a description of the work to be done, and a summary of estimated project costs by source of funds (Federal and sponsor). In the description of work to be done, there appeared the first inadequacy in average project writing. Since, the music projects in 1939 had never before used the Form 301, instructions for its use were included in General Letter #278. In this procedural letter a sample "Description of Work" was included. This description included every type of work which was eligible for a statewide music project. Consequently, for the next four years every State music project wrote in the complete description as set forth in General Letter #278 even though no project had any idea of engaging in all of the eligible activities. At no time did a statewide project attempt to write an accurate and full description of what it actually intended to do.
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The instructions for preparing the project description stated that "The description of work should be sufficiently detailed to give a clear picture of all work proposed for WPA personnel."

To have complied properly with these instructions the "description" should have included a complete prospectus of the proposed activities of every music project unit within the State for the coming year. This should have been done in order that, upon the submission of the next project proposal, the attainment of these objectives could be checked.

On Page three of the Form 301 there were three items (#26, #27, #28) addressed specifically to white-collar projects. They were "a listing of the technical qualifications and experience of persons who will actually supervise this project; a detailed description of the objectives, scope, source of data, working procedures, and results desired; and a justification for the allotment of Federal funds."

If in any case these items had been properly prepared by the states, the Program Director would have had sufficient compensation for the losses incurred in the liquidation of Federal Project No. 1. Here was the proper place for maintaining standards, checking the accomplishments of projects against the objectives which had been established, insuring adequate technical supervision, and obtaining a complete annual accomplishment report on each statewide project. The latter item grew in significance as the information available from reports deteriorated. What could be the justification for the allotment of funds to continue the operation of a project for another year, other than a complete and detailed report of accomplishment for the past
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year? As WPA reports coming into the office of the Program Director became grand totals of "units of work" the one remaining channel for a technical report of what a project had accomplished with its Federal funds was the "justification" section of the Form 301.

Page four of WPA Form 301 was not entirely practical for State music projects since it was impossible to predict in advance the number of man-hours which would be used in rehearsal and performance. However, this column did serve to demonstrate the distribution of personnel as between music performances, music education, copying, etc. Likewise it was virtually impossible and unnecessary to compute unit costs on a music project. The unit being the concert, the cost would vary according to the number of rehearsals necessary to produce it.

The break-down of labor costs on page five of the Form was valuable in reviewing music projects after music personnel classifications were standardized in Operating Procedure No. E-9. Likewise the break-down of material and supply needs was entirely adequate and satisfactory to the needs of the Washington office and the states.

WPA Form 301 was revised twice between 1939 and 1943, being shortened with each revision. The first revision did not delete the elements most essential to the review of service projects and the chief difference was in eliminating the instructions and leaving space for project data on both sides of the page. In 1942 the Form was reduced to one page printed on both sides. This Form would have been useless as a document for the review of music projects. However, by the time the Form came into use, all music projects had become "phases" of the consolidated War Services Projects.
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From experience both in the field, the Region, and the Washington office it can be said with conviction that the WPA Form 301 as it was used in 1939 was the most perfect document devised for the submission of music project proposals. If its proper submission had been enforced and if funds had been withheld until sufficient documentation was provided, the Music Program could have functioned more economically, more efficiently, and with more uniformity of standards.

Copies of WPA Forms 301 and 306 are included in Exhibit "29". Copies of WPA Form 330 were not available at the time of the preparation of this report. However, copies will be found in the Music Division, Library of Congress, the National Archives, and whatever depository is designated for WPA microfilmed records.

Recommendations

A request for Federal funds to undertake any project is a serious matter both from the viewpoint of the agency or group which requests the funds and also for the Federal officials who must take the responsibility for reviewing and recommending action upon the request. The recipient of Federal funds must realize that he will be held strictly accountable for the use of Federal monies and that in their expenditure there are multitudinous regulations and procedures to be observed. Generally, Federal funds are requested by states or their political subdivisions when there is need to do a job for
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which local funds are not available. Unless the State or its sub-
division is willing to accept some degree of responsibility for the
work to be undertaken with Federal funds it must expect to be disre-
garded in the administration of those funds. Lack of responsibility
at the local level feeds beaurocracy.

The official who is charged with the responsibility for
reviewing applications for Federal funds and for recommending action
upon such requests is usually the national head of a program, section,
or Division of some agency. The life of his program depends upon the
efficiency with which it operates, the public acceptance of the work
of his program, the rareness of congressional complaints concerning
it, and the scarcity of mistakes in allocating funds. Federal funds
cannot be doled out in speed without making mistakes and applications
for funds can be considered wisely only if there is sufficient informa-
tion accompanying the application and if there is time to study such
information.

The Federal Music Project made mistakes in approving funds.
So did practically every other WPA project during the early months of
the fiscal year 1935. If these mistakes had not been made thousands
of men and women would have walked the streets looking for the means
to feed their children. Fortunate it was that the WPA adopted a policy
of putting people at work and straightening out the administrative
snarls after hungry mouths were fed. This was refreshing after having
witnessed other agencies which have spent their appropriated funds in
surveying the need for their services to a point where either the funds
were all spent on the surveys or the need had passed.
It is hoped that such speed will not be necessary in another Federal work program and with that hope recommendations are made herein for the submission of work proposals and requests for Federal funds toward the end of adequate documentation and final review.

No format can be recommended until it is known under what circumstances Federal funds will be used to operate a work program. Such format must depend upon whether the subject work is to be performed under a Federal grant, Federal operation, contract, or force account. However, under any of these conditions, certain basic information is necessary before a responsible person can approve the release of Federal funds.

Granted that a music program is included in a Federal Work Program, it is likely that force account would be used generally and that contracts would be used only in the case of creative work such as the commissioning of musical compositions. As between Federal operation and State or local operation on a grant-in-aid basis, there is no essential difference in the type of information needed for review and action on project proposals.

For the operation of orchestras, bands, opera companies and other performance units as well as other types of musical services, the following information is essential:

A. General description of work to be performed.
   This description should be sufficiently accurate as to be restrictive.

B. Justification of need for the work (first application only,)
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1. Existing local facilities (projected on maps if possible)
2. Available labor and supervision
3. Supporting statements by professional leaders.
4. Information on the financial inability of the community to bare the entire costs
5. Information on the legal authority of the community to conduct such activities

C. Detailed description of work to be performed with Federal funds.

1. Number of persons to be employed
   a. Break-down by personnel classifications
2. Number and types of musical units to be operated
   a. Location
   b. Instrumentation
3. Geographic scope of operations
   a. Number of states, counties, or communities to be served. Include maps showing proposed tours, population density, locations of principal auditoria, stadia, etc.
4. List number and seating capacity of auditoria and stadia which may be used regularly
5. Estimate number of concerts to be performed in each community and the estimated number of persons who might receive the services of the program during one year.
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6. Indicate availability of music libraries with band, choral, and orchestral collections.

7. Cite working procedures, bibliographies, and training materials which will be used in operation.

8. List qualifications and experience of all supervisory personnel.

9. List and describe available facilities for training such as State universities, normal schools, etc.

10. List names, and addresses of present or proposed advisory board members.

11. Describe in detail all plans for the promotion of the program.

12. List the officers and jurisdictions of all Locals of the American Federation of Musicians within which the program will operate.

13. List number and functions of personnel who will be paid from other than Federal funds.

D. Financial Estimates

1. Total Federal funds required
   a. Labor (broken down by job classifications)
   b. Non-labor (broken down by category)

2. Man-Year and man-month costs

3. Total sponsor funds pledged
   a. Labor
   b. Non-labor
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4. Estimated revenue (excluding sponsor contributions)
   a. Paid admissions
   b. Fees or guarantees
   c. Program advertising
   d. Concessions

E. Justification for further allotment (after first year of operation)

1. Cumulative attendance and registration figures broken down as to reflect attendance at concerts and attendance at classes by unit, community, and month.

2. A list of communities served including maps projecting geographical coverage of services.

3. Program employment by month.

4. Total Federal funds expended.

5. Total non-Federal funds expended.


7. Evidence of gradual increase in community support.

8. Sample concert programs, operating procedures, training materials, education and promotional materials developed within the year.


10. Complete list of agencies, institutions and organizations served during year.

11. Demonstrate with full documentation the necessity
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for continuing the program with Federal funds for another year.

An application for Federal funds under a grant-in-aid program may require the same information as the project proposal for Federal operation but the emphasis will be different. In this case the sponsor is not telling the Program what he wants it to do for him. He is asking the Program to grant him funds to do the job himself, or he is requesting financial assistance in continuing a job which is already under way.

Therefore, in the case of a community asking for funds to extend the season of its symphony orchestra and to increase the professional personnel, the grant, if approved, would carry specifications for the expenditure of the Federal funds and might also contain certain requirements of operation to insure professional standards. Under these conditions the necessary information in the project application might be arranged as follows:

I. Identification of the applicant.
   A. Copies of City Charter, incorporation papers, State statutes and other appropriate legislative citations.
   B. Citations from legislation and statutes authorizing the applicant to engage in the subject activity.
   C. A brief history of the applicant's participation in the subject activity.
   D. A review of the current status of the applicant in relation to the subject activity.
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II. Statement of the purpose of this application.
   A. Description of the work proposed.
   B. Objectives
   C. Geographical scope of operations.

III. Justification of need for Federal assistance.
   A. Financial status of applicant.
      1. Explain financial status in relation to the ability to provide funds for the subject activity.
      2. Submit budget and income for the past three years if this activity has been conducted during that period.
      3. If the municipality is authorized by law to appropriate funds to conduct the subject activity, the following information is required:
         a. Record of appropriations for the subject activity for the past three years.
         b. Tax rate for each of the past three years.
         c. Legal limit on tax rate.
         d. Bonded indebtedness of municipality and legal limit upon bonded indebtedness.
   B. Need for this service in the area of proposed operation.
      1. List existing musical facilities within the area.
         a. Local
         b. Transient
IV. Plan of Operation.

A. Organization.

1. Submit organization charts, by-laws, ordinances, narrative materials, etc., setting forth in detail the proposed organization which is to administer the subject activity. Clearly define the responsibility of each official.

B. Financial structure.

1. Detailed analysis of fund raising procedures and sources of revenue.

2. Proposed budget for the coming year of operation including the use of Federal funds requested.

C. Program of operation.

1. Number and locations of concerts.

   a. State seating capacity of auditoria expected to be used.

2. Submit at least eight proposed concert programs.

3. Include biographical material on conductor, associate conductor, and guest conductors.

4. List of proposed soloists and their salaries.

5. Include detailed experience and educational record of orchestra manager and assistant manager.

6. Include a detailed prospectus of educational concerts.

7. Include complete plans for all tours estimating attendance and revenue in each community.
Although it is not possible at this writing to include a complete summary of procedures governing such applications, the planners of the future Federal music program will do well to study the forms and procedures developed by the War Public Services Division of the Federal Works Agency for administration of the Lanham Act during World War II.
CHAPTER XI

Relationships With Other WPA Programs

Appendix B of the Federal Music Project Manual sets forth the relationships between State units of the Federal Music Projects and State-wide WPA Recreation Projects. This statement, which hardly could have been acceptable to the Recreation Program, initiated a series of activity conflicts between these two Programs which were never completely unscrambled during eight years of operation. The sporadic jurisdictional controversies which occurred between the Music, Recreation, and Education Programs were partly an unavoidable carry-over of the same controversies which existed outside WPA and partly from a lack of planning on the part of the Federal Music Project in the early days of operation. In one breath the Federal Music Project claimed jurisdiction over all music teaching activities and in the other it treated such activities as a step-child.

That certain State recreation and education projects later appeared with sizeable lists of music activities operated almost entirely without technical supervision, there were two fundamental reasons. In the first place, the rules of eligibility for project activities under these programs were broad enough to permit anything which, by the widest stretch of the imagination, might be called recreation or education. The second reason is more complicated and involves the difference in administrative structure between the Federal projects and those which operated on a local or State-wide basis. In Federal Project No. 1, State quotas were not set by the
State Administrators as was the case with recreation and education projects. Likewise the yearly quota reductions caused by annually reduced congressional appropriations were not affected at the same time on the Federal Projects as on the local projects. Therefore, it was quite common for the Federal Music Project to reduce its State quotas in January while the recreation and education projects in the States might not be affected until May or June. Invariably the orchestrally-minded State Directors of the Federal Music Project would dismiss their music teachers to reach the new quota without throwing an orchestra out of balance. Consequently, the education and recreation projects, unaffected by the quota reduction, would employ these music teachers and continue them in their former capacity without technical supervision and without regard for technical standards. As this state of affairs continued, the recreation and education projects gradually picked up considerable numbers of music teachers. The State Directors of the Federal Music Project were apparently unconcerned and it was not until 1939 and thereafter, when a proper balance of activities was achieved by the WPA Music Program, that the sins of youth were recognized and an active campaign was waged to bring all music activities under one program. It was too late and, until the liquidation of all music education services, this duplication of activities persisted.

This situation had an unfortunate effect upon public relations which did real harm to the WPA Music Program. The public could not be expected to differentiate between the many segments of
WPA and assumed without question that the Music Program was responsible for all music activities. Therefore, when unsupervised music teachers on the adult education project taught badly and engaged in activities competitive with local private music teachers, invariably it was the Music Program which was blamed for these shortcomings.

As a result of this situation, the 1938 convention of the Music Teachers National Association attacked the WPA Music Program in open meeting with a force which easily could have echoed in the halls of Congress. The subject of this attack was the charge that WPA music teachers were openly soliciting private pupils who could afford to pay for lessons and that private music teachers were being driven to the relief rolls by this unfair competition. When the charges were sifted and isolated to the specific States in which these practices occurred it was found that in no State from which a complaint emanated was there a unit or an employee of the Federal Music Project.

With the transition of 1939 and the subsequent release of Operating Procedure No. G-5, a policy was set forth intended to clarify the jurisdiction over music services. Section 3, Page 1 of Operating Procedure No. G-5 dealt with the relationships between projects and stated "Where it is desired to undertake an activity which also relates to the activities of another program, care shall be exercised to avoid duplication of services. Where feasible, personnel of the project which is technically equipped to conduct the activity may delegate duties in conjunction with another project, provided authority for such work is combined in the authorized descriptive limitation of each project." In a later paragraph on Page 2 of Section 3 there follows
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"In the practical operation of a coordinated music program, courses will be under the supervision and technical control of the WPA Music Program, in which the main emphasis is on training in theory of music, musicianship, skills in voice or instruments, such as class instruction in elementary theory, harmony, counterpoint, history of music, and in voice, piano, orchestral and band instruments. On the other hand, music which is incidental to recreational objectives, such as group singing at a social gathering, will be under the jurisdiction of the Recreation Program where personnel is available."

The statement was agreed upon by the Directors of the Recreation and Music Programs before inclusion in the Operating Procedure. As a part of G-5 these statements had the force of law as far as the State administrations were concerned. However, subsequent field inspection trips proved that many activities which were listed in G-5 as eligible only under the supervision of state-wide music projects and in accordance with the national procedures of the Music Program, were being carried on by the personnel of the Recreation and Education Programs.

In some States sincere efforts were made to unravel the snarl of duplication. The solution was not as simple as might be supposed. It was not a question of arbitrarily placing all persons concerned with music activities on the payroll of the music projects. If that had been done at the outset the problem would not have occurred but the fact remained that, because of the circumstances which developed during the years of the Federal Music Project, there were large numbers of persons engaged in music activities on recreation projects in 1939.
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The situation in Minnesota in 1940 provides a good example of the problems which challenged solution. The activities of the Minnesota Music Project were concentrated in St. Paul and Duluth with a few small orchestras up on the Iron Range. All music project teachers were centered in the Twin Cities. Upon investigation it was found that both the Recreation and Education Projects were conducting music activities which, according to the regulations of G-5, should have been under the jurisdiction of the Music Program. However, the music teachers which were employed on the Recreation Program were located in the farthest Northwest corner of the State, miles away from the nearest Music Program supervisor. The number of such teachers was not great enough to warrant employing a supervisor. In this situation, the Recreation Program contended that because a recreation supervisor was on duty in that section of the State, the Recreation Program was in a position to provide at least administrative supervision of the workers. It was admitted that the workers were not receiving proper technical supervision or training and, therefore, it was suggested that the music supervisor from Duluth be sent into the District once a month to review the work and conduct training conferences.

In the same State it appeared that several music teachers were employed on the Education Program. Upon investigation it was found that they did not devote full time to music activities. A teacher who conducted a piano class in the morning conducted a literacy class in the afternoon and the following morning accompanied a community sing in conjunction with an Americanization class for persons seeking naturalization. In this case the removal of the teacher to
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the payroll of the Music Project would disrupt the work of several education classes. Furthermore, such instances generally occurred in small communities where it was impossible for the Education Program to find a replacement for the position on the local relief rolls. Here again it was possible to recommend that the teacher remain on the payroll of the Education Project, subject to the technical supervision of the Music Program. Unfortunately, it happened occasionally that such cases as that mentioned above were "planned that way". In order to retain a music teacher on the Education Program, extra subjects were assigned outside the field of music which would render inconvenient the transfer of the worker.

It is unfortunate that during eight years of operation, it was not possible to effect an integration of activities between the Child Care Program and the Music Program. While this was accomplished in a few States, it is believed that a valuable opportunity for broadening the experience of music teachers and for increasing their employability was missed by not providing for some training in nursery school work. If such had been the case many music teachers who were dropped from the Music Program after its re-direction to war activities, would have gained employment in the nursery schools which the War multiplied.

A very great contribution to the knowledge of our cultural history could have been made if collaboration had been established with the WPA Research and Records Program. An outstanding example of the type of work which could have been greatly expanded is the
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Bio-Bibliographical Index of Musicians in the United States of America Since Colonial Times, prepared by the District of Columbia Historical Records Survey, Work Projects Administration, sponsored by the Music Division, Pan American Union. This monumental work could not have been duplicated in many communities without the research resources of the Library of Congress. However, many less ambitious projects could have been undertaken which would have found ready sponsors in the States and which would have added to our national knowledge of musical America. There are many blind spots in our musical history which have been barely mentioned in existing books. The musical conventions of New England in the '70s, the history of our famous militia regimental bands such as the Stonewall Jackson Brigade Band, the Governor's Footguard's Band of Connecticut, the Salem Cadet Band of Massachusetts, and the Seventh Regiment Band of New York City. While many research projects were undertaken under Music Program auspices in New Mexico, California, Alabama, Mississippi, Oklahoma, and Florida, these activities did not develop the scope and importance which would have been derived from the pooled resources of the Writers', and Research and Records Programs.

For documentary materials see Exhibit No. "30".
CHAPTER XII

Relationships With The American Federation of Musicians

The only national organization which consistently gave active support to the WPA Music Program was the American Federation of Musicians. This powerful labor organization went far beyond the annual endorsements of other national organizations. From 1935 to 1943 the American Federation of Musicians maintained special legislative committees to promote relief legislation favorable to the WPA Music Program. Representatives of the American Federation of Musicians annually attended the Appropriations Committee Hearings of the Senate and the House of Representatives during consideration of the Emergency Relief Appropriation Acts. Joseph H. Weber, President of the Federation until 1941, was present at the early councils which initiated the Federal Music Project and, up to the time of his retirement, constantly cleared the way for close cooperation between the Federal Music Program and the American Federation of Musicians.

James C. Petrillo, who was elected President of the Federation in 1941, gave even more active support to the WPA Music Program and campaigned vigorously for its continuance. Mr. Petrillo was particularly conspicuous for his actions in facilitating WPA music participation in war services and constantly advised his Locals to set aside existing regulations to render such participation effective. Mr. J. W. Parks, Secretary of the Dallas, Texas, Local and a member of the International Executive Board of the Federation was detailed annually by Presidents Weber and Petrillo to remain in Washington.
from the beginning of the Appropriations Committee hearings until
the passage of the Relief Act. Mr. Parks, who had gained his
legislative experience in the Texas House of Representatives, was
very effective in winning support for the Music Program.

In practically every State and community, the officers
of the Federation took the initiative in establishing complete under-
standing between the Locals of the Federation and the supervisors of
the Music Program. Officials of the Music Program usually were asked
to address meetings of State Councils of the Federation. Such occasions
provided opportunities for keeping the Locals informed of recent
legislative and policy developments. Question and answer periods at
such meetings served to clear up many situations which might have bred
friction.

At least twenty-one of the State Supervisors of the Music
Program were members of the Federation and in some communities officials
of the Locals were supervisors of Music Program Units.

While labor difficulties were encountered in New York City
with the Workers Alliance, there were few controversies of any length
with any Local of the American Federation of Musicians. Such contro-
versies as arose were mainly concerned with the payment of the pre-
vailing wage under the Emergency Relief Act of 1936. Minor brushes with
Local officials occurred in a few instances over the policy of some
State music projects in re-auditioning project musicians periodically.

As has been set forth in the chapter on Sponsorship, some
Locals of the Federation acted as cooperating sponsors of music projects
in the early history of the Federal Music Project. Such sponsorship
(Relationships With the American Federation of Musicians)

took the form of providing rehearsal space, funds to hire extra men, music libraries, instruments, and the actual sponsorship of paid-admission concerts. In one instance when a WPA orchestra was snowed-in at Niagara Falls, the Niagara Falls Local arranged for the New York Central Train to be held and hired buses to transport the musicians to the railroad station. The Milwaukee Local regularly provided funds to engage extra musicians such as English horn, contra bassoon, first horn, and other essential instruments for the Milwaukee WPA Symphony Orchestra.

Every State which operated a WPA Music Project could count a number of outstanding union officials who continually contributed support, funds, and wise counsel. Distinguished among such officers of the Federation were:

Walter Hazelhurst (deceased) Travelling Representative for New England and Secretary of Local No. 143, Worcester, Mass.

George Gibbs, President, Local #9, Boston, Mass.

Henry Zaccardi, President, Local #400, Hartford, Conn.

Vincent Castronovo, President, Local #198, Providence, R. I.

Jacob Rosenberg, President, Local #802, New York City

Harry J. Steeper, President, Local #526, Jersey City, N. J.

Rex Riccardi, Secretary, Local #88, Philadelphia, Pa.

Ernest Curto, President, Local #106, Niagara Falls, N. Y.
(Relationships With The American Federation of Musicians)

Jack Farmers, President, Local #3, Detroit, Mich.
Victor Dahlstrand, President, Local #8, Milwaukee, Wis.
J. K. Wallace, President, Local #47, Los Angeles, Calif.
Albert A. Greenberg, Travelling Representative,
Pacific Coast.

Those States whose music projects had the best record for labor relations were those in which the State Supervisor realized that the American Federation of Musicians was a great support to the Music Program and that most arguments could be avoided if questionable engagements and changes in policy were discussed with union officials in advance of their consummation. In the case of questionable engagements it often occurred that the Local had information in its files which would help the music supervisor to arrive at a fair decision. When new project policies were discussed with union officials in advance, these officials were prepared for meeting the complaints from union musicians employed on the projects when these policies were released.

The records of controversies with the American Federation of Musicians will disclose the fact that nearly all of these arguments arose between 1935 and 1937. It took that long for State Supervisors of Music Projects and Local officials of the Federation to become thoroughly acquainted.

After the election of James C. Petrillo as President of the Federation, more or less regular meetings were held between Mr. Petrillo and Mr. George Foster, Director of the WPA Music Program. These meetings were mutually beneficial and resulted in close cooperation
between the Federation and the Work Projects Administration. Mr. Petrillo also consulted with Mrs. Florence S. Kerr, Assistant Commissioner of the Work Projects Administration, and with Mr. Howard O. Hunter, Commissioner.

An unfortunate development arose in the later years of Music Program operation which was unavoidable but which caused embarrassment to both the Administration and the American Federation of Musicians. Union musicians who worked together on music projects over an extended period tended to band together in cliques within the union organization. This was natural and might be expected of any group with mutual interests. However, as time went on, these groups of WPA musicians began to constitute actual political parties within the Locals. The WPA vote became an entity in some union elections. WPA candidates were nominated for offices and, in some cases, were elected. Such developments were a source of embarrassment to music project supervisors who were on excellent terms with the incumbent officers of the Local and had no desire to see them defeated for reelection. Where such political maneuvers arose, the WPA supervisors were conscientious in preventing political activity on project premises and invoked every available regulation to restrain the project personnel. Unfortunately, some of these WPA voting blocs existed in Local where the incumbent officials had been outstanding for their cooperation with the WPA Music Program. This problem was discussed frankly between national and regional officials of the Federation and the WPA with an agreement that nothing could be done to prevent
(Relationships With The American Federation of Musicians)

such situations beyond exercising vigilance to prevent political activity on project sites.

Recommendations

Another government work program which includes music among its eligible activities, will do well to establish a working relationship with the American Federation of Musicians. The chapters of this Report dealing with Advisory Committees and Prerequisites to Program Operation give some indication of the assistance which may be obtained from the Federation in initiating a Program. As soon as enabling legislation has been passed and the initial administrative procedures established, the Music Program Director and, if possible, his administrative superior, should confer with the President of the American Federation of Musicians in order that he and his national officials may be thoroughly conversant with the objectives and regulations of the Program. This early contact will serve to acquaint the entire Federation with the policies of the Administration and prevent subsequent misunderstandings. Federation representation on the National Advisory Committee will give the Federation a part in advising on Program policies and will insure the dissemination of those policies to the Locals.

Especially in a grant-in-aid program the confidence and understanding of the Federation will be needed in developing proper relationships between the operating programs in the communities and
(Relationships With The American Federation of Musicians)

the local unions. Since in this type of program the employer will be a private or public group at the local level, and not the Federal government, there is a danger that labor relations problems might arise which would be difficult for officials of the Music Program to control. Therefore it is important that basic labor relations policies be worked out at the national level between Program officials and the President of the American Federation of Musicians which may be transmitted to community sponsors and the Locals of the Federation. As has been recommended in the Chapter on Organization, the regional representatives of the Music Program should maintain liaison with the Locals and State conference officials of the Federation.
CHAPTER XIII

Relationships with Federal and Professional Agencies

In addition to the close cooperation which was attained between the WPA Music Program and the American Federation of Musicians, there were numerous other examples of productive relationships with other Federal and professional agencies. Such agencies were the Library of Congress, the Pan-American Union, the National Federation of Music Clubs, the Music Teachers National Association, the National Music Council, United States Treasury, Army and the Navy.

With the American Federation of Musicians, one of the earliest professional organizations to exhibit an active interest in the music services of the Works Progress Administration was the National Federation of Music Clubs. This interest was aroused by Mrs. Ruth Haller Ottaway who had held most of the offices in the National Federation of Music Clubs and who was serving as Assistant to the Director of the Federal Music Project in 1935. The Federation of Music Clubs repeatedly indorsed the work of the Federal Music Project in its annual conventions. The Federal Music Project returned the compliment by providing appearances for the winners of the Federation's artist contests with the major symphony orchestras of the Federal Music Project. It is safe to say that the activities of Mrs. Ottaway in maintaining the interest of the Federation and in keeping it informed of the objectives of the Federal Music Project greatly strengthened the public acceptance of the program. Locally, the relationships between the Federal Music Project and member organizations of the Federation of Music Clubs
(Relationships with Federal and Professional Agencies)

were less productive. In a number of states, individual concerts were sponsored by local music clubs but in most cases this sponsorship brought little to further the permanency of the activity which the Federal Music Project had established. As had been emphasized in the Sections dealing with Sponsorship and Advisory Committees, the most constructive backing of the Federal Music Project in the communities came from organizations which never before had actively supported community music.

In the chapter titled Relationships With Other WPA Programs there is cited an instance when the Music Teachers National Association criticized the Federal Music Project as fostering competition with private music teachers. Lest this isolated instance create the impression that any friction persisted between the Music Teachers National Association and the Federal Music Project, it is emphasized that these two organizations worked hand in hand for eight years and those who were concerned with the direction of the Federal program deeply appreciated the understanding and cooperation which was displayed by the Music Teachers National Association. This great national organization of the music teaching profession realized at an early date that it could best protect the interests of its members by becoming thoroughly acquainted with the policies and developments of the Federal Music Project. The fact that the examples of competition (actually existing in WPA programs other than Music) were openly discussed on the floor of a Music Teachers National Association annual convention, was an indication of a healthy condition and a desire for facts. The charges of competition were made in the presence of Federal Music Project officials where these charges could be answered. The fact that
Federal Music Project officials were present at this convention was not an unusual circumstance since the Federal Music Project and the WPA Music Program were represented on all national convention programs of the Music Teachers National Association from 1935 to 1941. There are attached to this report as Exhibit "40", copies of addresses made by Dr. Nikolai Sokoloff and Dr. Earle V. Moore before Music Teachers National Association meetings.

Soon after Dr. Moore's appointment as National Director of the WPA Music Program, definite steps were taken to cement relationships between State Supervisors of the WPA Music Program and officers of local music teachers organizations. Letters were dispatched from Washington to the presidents of all state music teachers' associations which were members of the Music Teachers National Association, advising them of the name and address of the State Supervisor of the WPA Music Program and suggesting that a working acquaintanceship be established. At the same time letters were addressed to all State Supervisors of the WPA Music Program listing the officers of the music teachers associations, instructing the State Supervisors to confer with the Music Teachers National Association officers frequently and to clear with them new policies relating to music teaching and, particularly, the opening of new teaching centers. This step was an important factor in improving relationships between the two organizations. Further, Music Teachers National Association officials were included in the National Advisory Committee of the WPA Music Program and were generally represented on similar committees in the States. It should be a guiding principle of any future work program that prior to establishing any
(Relationships with Federal and Professional Agencies)

types of music education activities, there should be a complete understanding and discussion with the Music Teachers National Association. The relationships with the National Music Council grew out of the close understanding between the WPA Music Program and the Music Teachers National Association. Edwin Hughes, the distinguished piano pedagogue, who had been President of the Music Teachers National Association, a member of the National Advisory Committee of the WPA Music Program, and founder of the National Music Council, carried the entire burden of bringing the policies and practices of the WPA Music Program before the many member organizations of the Council. This organization which had a wide range of representation in the music profession and the music trades, was in a position to disseminate information on recent WPA developments rapidly and effectively.

From the inception of the Federal Music Project to the final disposal of the national records at the time of liquidation, the Director of the Music Program and the Chief of the Music Division of the Library of Congress were in constant communication. Harold Spivacke, Chief of the Music Division, Library of Congress, was an active member of the National Advisory Committee of the WPA Music Program and a sponsor of one of the units of the District of Columbia Music Project. The Music Division became the depository for many of the folk song recordings made by the State music projects of the WPA Music Program. With WPA assistance the Library of Congress published the "Check-list of Recorded Songs in the English Language in the Archive of American Folk Song", Washington, D. C., 1942.
In 1940 when the information section of the WPA Music Program was disbanded, all press clipping books, programs and miscellaneous materials were deposited in the Music Division. At the same time the Library was made the depository for the incompletely Index of American Composers which had been developed since 1935 by Mr. Harry L. Hewes and Mrs. Margaret Kerr. From time to time after 1940 a considerable collection of State music project educational materials were collected and deposited in the Music Division. The relationship between Dr. Spivacke and Mr. Foster, the Director of the WPA Music Program 1941-1943, became closer when the former was appointed Chairman of the Music Sub-Committee of the Joint Army and Navy Committee on Morale and Welfare. With the re-direction of music project activities after the passage of the Selective Service Act, Dr. Spivacke played an important role in suggesting the direction of WPA music activities to those military areas where such services were most needed.

A working cooperation between the WPA Music Program and the Pan-American Union was established when Dr. Charles Seeger, who had been a member of the Music Program staff, was appointed Chief of the Music Division of the Pan-American Union. Material assistance to the Pan-American Union was provided through the WPA music copying unit of Philadelphia which reproduced the scores of several Latin-American compositions for deposit in the E. A. Fleisher Collection of the Free Library of Philadelphia. Even before Dr. Seeger joined the Pan-American Union staff he had paved the way for future cooperation. Dr. Seeger appeared on the program of the Conference on Inter-American Relations in the Field of Music in October, 1939. Dr. Moore also participated in
(Relationships with Federal and Professional Agencies)

this conference and the addresses of both officials are included in Exhibit "40". Even after Dr. Moore left the Music Program his interest in Pan-American relationships continued as is witnessed by his address to a group of students from Latin American Universities convened at the University of Michigan on August 11, 1941. In his address Dr. Moore outlined the activities of the WPA Music Program. A copy of this address is included in Exhibit "40". During the Winter of 1941, Mr. George Foster, Director of the WPA Music Program, addressed a group of Latin American students at the White House, Washington, D. C. on the music services which had been provided in the work program and the part which music projects were playing in the war effort.

During 1940 and 1941, controversies developed between the music sections of WPA and the National Youth Administration. It was during this period that the National Youth Administration organized the American Youth Orchestra for subsequent private operation. The WPA had no objection to a music program within the National Youth Administration. However, the National Youth Administration set upon a course of raiding the WPA rolls for workers, young and old.

National Youth Administration practices which were most injurious to the WPA Music Program were those of recruiting adult musicians as "ringers" for NYA orchestras. In such cases, elderly WPA musicians who were making a real contribution to the cultural life of their communities were enticed to join the ranks of National Youth employees to serve as first chair men in the youth orchestras. Since NYA pay was much lower than that of WPA, these former theatre musicians were engaged as "instructors" by the Youth Administration. These practices were frowned
upon by the American Federation of Musicians and had they continued it is safe to assume that a considerable issue would have been raised. The National Advisory Committee of the WPA Music Program also protested against the duplication of services by the National Youth Administration in the field of music. In the first place, the Committee decried the unnecessary duplication of activities and, secondly, it protested against the use of Federal funds to develop a highly publicized symphony orchestra for subsequent delivery to a private manager.

From its inception until late 1940 and early ’41, the WPA Music Program provided music instructors to the Civilian Conservation Corps. While such assistance never involved large numbers of workers, a considerable amount of constructive work was done in developing piano classes, glee clubs, bands, orchestras, and community sings. When the Civilian Conservation Corps was finally liquidated, the WPA was able to use its experience gained in working with the Civilian Conservation Corps to develop its program in the Army camps.

From the date of the first induction of men called up by the Selective Service Act in 1940 until the last musician left the WPA payroll, the WPA Music Program was working in close cooperation with all branches of the armed forces. A more detailed description of services to the military is included in Chapter I.

From December 7, 1941 until March 1943, WPA symphony orchestras continued to present symphonic concerts in several large cities. The fact that such services were continued after the rest of the Program had been diverted to the military reservations is due to the relationships established between the WPA Music Program and the United States.
(Relationships with Federal and Professional Agencies)

Treasury. Although it was common for the Music Program to supply bands and orchestras for War Bond rallies, it was the Michigan Music Project which first developed a procedure for Treasury Concerts.

Michigan had a fine symphony orchestra which it did not wish to become an immediate casualty of the war. However, there were no army camps within easy travel range and there was no immediate source of funds to pay for extensive transportation costs. The problem was solved by the efficient and resourceful State Supervisor, Mrs. Lydia Brewer-Tabor who worked out a plan with the officials of the United States Treasury Defense Savings Staff.

The Michigan plan for Treasury Concerts was based on the purchase of a War Bond or Stamp for admission to the concert. These concerts were advertised as sponsored by the United States Treasury Department. Treasury men staffed the box-office and the details of promotion were handled by local groups cooperating with the Defense Savings Staff. The Treasury Department printed promotional material which was circulated to community volunteer groups. In having all financial details handled by the Treasury representatives, the Michigan Music Project avoided any criticism which might have developed if local groups sponsored concerts for the sale of bonds which might eventually accrue to some private benefit. The Michigan plan involved bands and symphonic jazz units as well as the Michigan WPA Symphony Orchestra. The plan was an outstanding success and the hundreds of thousands of dollars collected through the sale of Bonds and Stamps as admission tickets was one of the finest contributions made by the Music Program to the war effort.
(Relationships with Federal and Professional Agencies)

The Michigan plan was later adopted in New York City with outstanding success and a series of brilliant Treasury Concerts was continued until March 1943. This was the last professional activity of the Music Program and its termination marked the last symphonic performance by the Work Projects Administration. In promoting the Treasury Concerts of the New York City Music Project, credit is due the efforts of Local #802, American Federation of Musicians, and its President, Jacob Rosenberg. Local #802 working in cooperation with the project sponsor, the City of New York, arranged for distinguished guest conductors and soloists which added greatly to the public interest in these concerts.
CHAPTER XIV

Miscellaneous Program Developments

In years to come it is probable that the Federal Music Project and the WPA Music Program will be remembered chiefly for its symphony orchestras—not so much in Boston and San Francisco as in the communities to which those WPA orchestras traveled, where such large and fine orchestras had never visited. They will be remembered in cities such as Buffalo where the Work Projects Administration developed orchestras which won sufficient community support to pass over to complete community operation. In some sections of the country WPA music services will be remembered for other cultural facilities which it provided where none had existed such as the rural music education program in the South. In addition to the two major activities of the WPA Music Program, music performance and music education, there were other more specialized services which were peculiar to certain State projects and which deserve mention in this Report of Program Accomplishment. Such services were:

- Assistance to experiments in music therapy
- Music copying units
- The Composers Forum Laboratory
- The Index of American Composers
- Special Surveys
(Miscellaneous Program Developments)

To report the development of all WPA symphony orchestras, which during eight years probably numbered fifty, would be a long task and should form a separate report. However, in order to record adequately the influence of the Federal Music Project and the WPA Music Program upon American musical life of the '30s and '40s, it is necessary to include the stories of those orchestras which exerted the greatest effect upon the cultural life of their States and which developed the most lasting effects. In the midst of the present great war it is impossible to predict those cultural institutions which will survive regardless of whether they were fostered by the government or not. However, this chapter will touch briefly upon several WPA Symphony orchestras which were completely taken over by their communities and which are in operation at the present time with plans made for the coming concert season of 1943-44. These orchestras are the Buffalo Philharmonic Orchestra, the Oklahoma Symphony Orchestra, and the Utah State Symphony Orchestra.

The Buffalo Philharmonic Orchestra

Buffalo had had a symphony orchestra under the Federal Emergency Relief Administration, conducted by John Ingram. It had given a series of "pop" concerts at which admission was charged, contrary to the usual policy of FERA. The financial affairs of this orchestra were not always in good repute and it acquired a reputation which the WPA was not able to overcome for some time. Buffalo also had enjoyed privately supported symphony orchestras from time to time. On the whole these orchestras had not been of great significance. The shortness of the seasons, the expense of rehearsals, and the
rivalry of nationalistic groups in Buffalo had made it difficult to present concerts on a par with professional symphony orchestras in such communities as Detroit, Cincinnati, and St. Louis.

At the time of the transition from FERA to WPA, the Buffalo orchestra was incorporated into the Federal Music Project organization of New York State, then directed by Mr. Lee Pattison. The first conductor under WPA was Lajos Shuk, a Romanian cellist. It soon appeared that Shuk was not acceptable to either Mr. Pattison or Dr. Sokoloff and in the summer of 1936 a change was arranged, bringing Shuk to New York for some park concerts and sending to Buffalo for the Winter season of ’36–’37, Franco Autori who had been conducting the Brooklyn WPA Symphony Orchestra. This transfer of conductors was not agreeable to Mrs. Edgar F. Wendt, a leading patroness of music in Buffalo, who wished to retain Mr. Shuk. Consequently in the late Fall of 1936, the Buffalo Philharmonic Orchestra was established to present a short season of symphonic concerts under the baton of Maestro Shuk. At the same time the Federal Music Project planned a series of symphonic concerts by the Buffalo WPA Symphony Orchestra—a longer season than had been planned by Mrs. Wendt.

Immediately there brewed considerable trouble and confusion over personnel. The only symphonic musicians in Buffalo were in the WPA orchestra. They had been unemployed for years and were bona fide relief cases. Now they were on WPA and obligated by its regulations to accept private employment at the prevailing wage in the community. Now these musicians were approached by the Buffalo Philharmonic asking that they play the proposed season. The Philharmonic, of course,
(Miscellaneous Program Developments)

paid union scale which left the musicians no alternative other than to accept the employment. However, there were further complications. Since the Buffalo Philharmonic season consisted of only a few concerts and since these concerts were widely spaced, the musicians would not be able to earn a living from their Philharmonic salaries which would be less than what they earned on WPA and probably less than what they would receive from the local welfare bureau as direct relief. Furthermore, the musicians could not be guaranteed that they would be returned to the WPA rolls between Philharmonic concerts. From the standpoint of the Federal Music Project, a successful series of project concerts could not be conducted if the musicians were leaving every few weeks to work with the Philharmonic.

As a result of these conflicts two orchestra seasons were operated in Buffalo during the Winter of '36-'37 to the benefit of no one except possibly Mr. Shuk. The Philharmonic concerts were not unsuccessful but as the season progressed it was evident that the Federal Music Project conductor, Mr. Aaron, was gaining in popularity both with the general public and with the business men of Buffalo who normally supported musical ventures. Before the close of the season, several feelers were put out by men and women who had supported the Philharmonic, as to how the Federal Music Project would react to joint operation between the Philharmonic and the Federal Music Project symphony orchestra. Consequently, the Summer of 1937 was devoted to negotiations between the Regional office of the Federal Music Project and a number of individuals in Buffalo toward joining forces for the season of 1937-'38. By August 1937, these individuals had convinced the
(Miscellaneous Program Developments)

Buffalo Philharmonic Society of the desirability of sponsoring a series of concerts by the WPA symphony orchestra to be called the "Buffalo Orchestra". The name "Buffalo Philharmonic Orchestra" was not used because the members of the Philharmonic Society wished to retain that title until the orchestra came under complete private support. The leaders in accomplishing this union of forces were Mr. Cameron Baird, Mr. Chauncey Hamlin, Mrs. A. Conger Goodyear, Mr. Horace Pomeroy, Dr. Lesser Kauffman, and Mrs. Davidson.

The first agreement between the Federal Music Project and the Buffalo Philharmonic Society called for the raising of $10,000 by the Society to be used for the following services:

- Twelve non-relief musicians
- Advertising and publicity
- Program printing
- Trucking and rental of pianos
- Expenses and fees of all soloists
- Ushers

The Federal Music Project agreed to furnish:

- Rental of the auditorium (because the Federal Government could rent Elmwood Music Hall for $25.00—much lower than the price for private groups.
- Trucking orchestral instruments to and from concert hall (assumed by the Federal Music Project because the orchestra would be playing some out-of-town concerts not sponsored by the Philharmonic)
- Printing of tickets
(Miscellaneous Program Developments)

It is believed that the division of gate receipts for the first year of operation was 60% - 40% in favor of the Philharmonic Society. Among the soloists of the first season were Albert Spaulding and Harold Bauer. Franco Autori was the conductor.

The first season of operation was successful and gratifying to both parties of the contract. The advance sale of seats put $3000 in the Agent-Cashier fund of the New York State Federal Music Project and later in the year this amount was increased to nearly $7000. This amount of return to the Federal Music Project was the subject of some controversy between the Philharmonic Society and Mr. Hinkelman, State Director of the Music Project. The Society argued that the non-labor costs of the Buffalo music project units were nowhere near $7000 and that the money would be used to pay the non-labor costs of other New York State units which the Society did not sponsor. They further argued that if the Federal government was sincerely interested in building a permanent orchestra in Buffalo, it would grant the sponsors a larger share of the gate receipts so as to relieve the financial burden of the community.

The stand taken by the Federal Music Project was that the division of receipts was based upon the contribution of each party to the contract and that the division of receipts for the 1937 season was in favor of the Philharmonic Society far beyond its actual contribution as compared with that of the government. It was further argued that it was no concern of the Society what the Federal Music Project did with its share of the receipts as long as the division was fair. This Report will not attempt to evaluate these two views both of which con-
(Miscellaneous Program Developments)

tain much sound logic. It should be emphasized that while these ques-
tions were earnestly discussed between the parties concerned, they
never reached the point of unpleasantness and relations were on a very
cordial basis at all times.

For the season of 1938-'39 the same general contract was in
force. One important change concerned the employment of personnel by
the Buffalo Philharmonic Society. During the first season of joint
operation the Society had provided 12 musicians at Union scale. How-
ever, at this scale the Society was able to provide these men only for
three rehearsals and a concert in the regular series. Consequently,
these extra men, who did not rehearse regularly with the orchestra,
lacked the team-work of the regular project musicians. Through the
cooperation of the Buffalo Musicians' Protective Association, Local 43,
American Federation of Musicians, a special arrangement was made for
the '38 season whereby twelve men might be engaged to perform at all
assignments of the WPA orchestra for a wage only equal to that of the
WPA musicians. In actual practice these non-WPA musicians received
more money than they had been paid the year before under the three-
rehearsal-and-a-concert arrangement. The result was a great improve-
ment in the Buffalo Orchestra and increased potentialities for out-of-
town concerts.

Another revision in the 1938 contract was caused by the
inability of the Federal Music Project to fulfill all of its commit-
ments. It was not unusual for a musician to have his relief certification
cancelled which required either his dismissal from WPA or an increased
exemption for the orchestra to employ non-certified personnel. In order
to guard against unforeseen eventualities, it was agreed that if the Federal Music Project lost men during the season, the Society would employ them and a sliding scale in the division of gate receipts would compensate the Society for their increased burden.

The 1938-'39 season was enhanced by brilliant soloists and a considerably increased attendance. Also during this year, the Federal Music Project was able to increase the season of the orchestra by adding a series of concerts in Niagara Falls and by obtaining other out-of-town bookings.

By the end of the second season the prestige of the Buffalo Orchestra and the support which the Buffalo Philharmonic Society had earned boded well for the permanence of the orchestra. It is probable that if the legislation of the 1939 Relief Act had not so completely shattered the financial procedures of the Federal Music Project, the Buffalo Orchestra would have continued as a joint venture for one and possibly two years longer. However, the complications in handling the division of gate receipts became impossible under the WPA Music Program and with courage the Buffalo sponsors decided to make the break.

Consequently, in October 1939, the Buffalo Orchestra of the Work Projects Administration became the "Buffalo Philharmonic Orchestra". From that day to this the Buffalo Philharmonic has operated as an orchestra with complete private support. The musicians rehabilitated and trained by the Federal Music Project have obtained private employment. To Edward Hinkelman, State Director of the Federal Music Project and State Supervisor of the WPA Music Program, goes the full credit for a masterful job requiring tireless patience, foresight, and endless
hours of hard work. See Exhibit "31" for correspondence and agreements relative to the Buffalo Orchestra.

The Oklahoma State Symphony Orchestra

The Oklahoma orchestra was organized in virgin territory without much to build upon in the way of a public, available musicians, or background. It is safe to say that this orchestra, the second of the WPA orchestras to pass into private support, was created out of whole cloth by the indomitable courage of Mr. Dean Richardson, State Director of the Federal Music Project in Oklahoma.

The life of the Oklahoma orchestra was tortuous and difficult. It began in one city and ended in another. It was the subject of bitter controversies and conquered almost every type of obstacle which can hinder the development of an orchestra.

The Oklahoma orchestra had its beginning in Tulsa and it was hoped that it would develop into a permanent institution in that city. The records of the Washington office do not reveal the exact date of the orchestra's first organization but correspondence indicates that in April 1937, the Tulsa Symphony Orchestra Association was providing the Federal Music Project with thirty-five musicians and about $5,100 in other sponsor contributions. It will be realized that there were few musicians of symphonic calibre in Oklahoma and, therefore, it was necessary for a sponsor to shoulder a much greater initial burden than was necessary in Buffalo. The musicians for the Tulsa Symphony necessarily were drawn from both Tulsa and Oklahoma City.

The life of the orchestra in Tulsa was brief and unhappy.
(Miscellaneous Program Developments)

From the very start, anti-New Deal prejudice among local business men foretold a rough path for the orchestral venture. Relations between the Tulsa Symphony Orchestra Association and the Federal Music Project rapidly went from bad to worse and in July 1937 the Tulsa Association severed its relations with the Federal Music Project. It was the plan of the Association to operate an orchestra with complete private support. However, this attempt proved futile. As has been stated, the Tulsa orchestra was formed with musicians both from Tulsa and Oklahoma City. Therefore, without the Federal Music Project to bring these musicians together, an orchestra could not be successfully conducted. In attempting to operate with only private funds, the Tulsa Association employed only eighteen of the WPA musicians.

In order to avoid any possible competition with the new Tulsa Symphony Orchestra and in order to place his men where they would do the most good, Richardson moved his project orchestral activities from Tulsa to Oklahoma City, probably informing the WPA musicians in Tulsa that they could work in Oklahoma City—or else. This brought an immediate protest from the Tulsa Association which apparently believed that since it had taken eighteen musicians off the relief rolls in the city for a temporary period, all WPA music activities in the State of Oklahoma should cease therewith.

By the Winter of 1938 the Oklahoma City Symphony Orchestra of the Federal Music Project was operating under full steam. Tours were planned, school concerts were under way and local concerts with distinguished soloists were advertised. The later famous "Starlight Series" was initiated in the Summer of '38. However, up to this point
(Miscellaneous Program Developments)

the record does not indicate that any one sponsoring group had been organized in Oklahoma City to sponsor all of the concerts or to build toward permanence.

By 1939 the Oklahoma State Symphony Society had taken over the sponsorship of a series of ten concerts which was financially successful. In the meantime, Mr. Richardson had brought to Oklahoma City as conductor, Victor Alessandro, a very talented graduate of the Eastman School of Music. The Oklahoma City orchestra had the advantage of being housed in the enormous Oklahoma City Municipal Auditorium. In this great hall audiences could be accommodated in such numbers as to make possible low admission prices.

The relations between the Oklahoma State Symphony Society and the Federal Music Project began and continued to be most agreeable. Mrs. Roland Wright, President of the Oklahoma State Symphony Orchestra Society, proved to be an energetic, brilliant, and promotional-minded woman. Mrs. Wright and Mr. Richardson formed an excellent team for organization and promotion work, and a plan for financing the orchestra was worked out which was unique. In addition to sponsoring the Oklahoma State Symphony Orchestra, the Society undertook general concert management responsibilities, operating a series of concerts by such distinguished artists as Marian Anderson, the Ballet Russe, Rudolph Serkin, and other stars of those years. The revenue from these concerts practically covered the operating deficit of the State Symphony and relieved the financial burden upon the supporters of the orchestra.
(Miscellaneous Program Developments)

The Oklahoma State Symphony circumvented the complicated admissions procedures imposed by the Emergency Relief Act of '39 by having the University of Oklahoma, Official Sponsor of the new State Music Project, assume responsibility for the financial arrangements for all concerts. By 1940 the orchestra was advertising a Winter season, the "Starlight Series" during the Summer months, a Spring tour, and the Oklahoma City Junior Symphony Orchestra. The latter organization was developed by Victor Alessandro as a "feeder" to the State Symphony.

During the late months of 1941 or early '42, Dean Richardson resigned as State Supervisor of the Oklahoma Music Project to accept the position of Manager for the Oklahoma State Symphony Orchestra Society. By the Summer of 1942 the Selective Service Act and private employment had so depleted the ranks of the Oklahoma Music Project that the State Symphony Society found it timely to sever contractual relations with the Work Projects Administration and take over the complete support of the orchestra. In the meantime, old sores had healed in Tulsa to an extent that the Oklahoma State Symphony was able to plan a series of summer concerts in that city and to maintain a Tulsa business office.

The development of the Oklahoma State Symphony Orchestra is a monument to the unquenchable enthusiasm and courage of Dean Richardson. The makings of a symphony orchestra did not exist in either Tulsa or Oklahoma City in 1935. Symphony men were made out of youth who had little experience beyond a high school orchestra. Saxophone players were trained to play the bassoon and the oboe. Trumpet players learned the horn. Such practices, if maintained in New York City, would have been considered as strictly contrary to the regulations of the Federal
(Miscellaneous Program Developments)

Music Project which admitted only musicians with a professional background. But Dean Richardson built an orchestra which lived and New York City did not. Furthermore, from the attitude of providing employment for musicians, the Oklahoma Orchestra, once established, imported a considerable number of its men from Chicago and Rochester. Therefore, although its origin was unorthodox, the Oklahoma State Symphony Orchestra provided bona fide work opportunities where none had existed before. See Exhibit "32" containing correspondence on the Oklahoma City and Tulsa Symphony Orchestras.

The Utah State Symphony Orchestra

The Utah State Symphony Orchestra had a history quite different from those orchestras in Buffalo and Oklahoma City but was no less successful. The chief difference was in the fact that at no time did the contribution made by the Work Projects Administration equal that of the sponsors. However, there is one point in which the orchestras in the three States enjoyed a common advantage and that was the determination of one man to establish an orchestra and sell it to the community. As New York State had Edward Hinkelman and Oklahoma had Dean Richardson, Utah is indebted to Gail Martin for the development of the Utah State Symphony Orchestra. The State is also indebted to Mr. Darrell Greenwell, Work Projects Administrator for Utah, and Ruby S. Garrett, Director, Division of Service Projects, for their support in using every practical resource of the Utah Work Projects Administration to make successful the orchestral venture.

Another difference between the development of the Utah State
Symphony and the other orchestras previously mentioned was that the sponsorship plan grew up under the WPA Music Program and not under the Federal Music Project. In fact, under the regulations of the Federal Music Project the type of arrangement which was made would have been difficult. The Utah WPA Music Project was a small project. Its orchestra numbered only twenty-six men. So small a group required that if any attempt were made to form a symphony orchestra, the heaviest burden would fall upon the sponsor. Few communities would have had the courage to undertake such a feat.

Under the impetus of the energetic Martin the Utah State Symphony Orchestra Association was formed in 1940 which was a section of the Utah State Institute of Fine Arts. There were interlocking Board memberships between the Orchestra Association and the Institute of Fine Arts. At the outset the Association engaged 26 Union musicians creating an orchestra of 52 men. The advance sale of seats for the first concert was nearly $1300. In addition to the men paid with sponsor funds, there was provided auditorium rental, publicity, music rental, box office men, and the conductor who was Hans Heniot, son of the distinguished piano pedagogue, Heniot Levy. At the time Gail Martin organized the Orchestra Association he was employed as a music critic on a Salt Lake City newspaper. His efforts in behalf of sponsoring the WPA orchestra won his dismissal from that paper which was anti-New Deal in its policy. Undaunted, Martin continued to campaign for a Salt Lake City orchestra and was provided with an opportunity to continue his efforts uninterrupted by being appointed Coordinator of the Utah WPA Arts Projects.
(Miscellaneous Program Developments)

Within a short time the Utah State Symphony Orchestra was augmented by the sponsoring group to seventy players for a series of five concerts. The paid admissions procedure which wrecked so many WPA orchestras after 1939 caused no difficulty in Utah. In that State the orchestra grew up under that procedure. Its financial organization was created to fit that procedure which was so disastrous to orchestras which had developed their sponsoring organizations under the Federal Music Project. Since the Utah Institute of Fine Arts was a State body, the Utah Orchestra was a State symphony in fact as well as in name and the legal sponsor was its actual sponsor.

One of the outstanding features of the Utah State Symphony was its promotional plan. In too many communities the details of promotion and fund raising were left in the hands of amateurs. The same techniques of raising money which had been used by dowagers in obtaining funds for the local garden clubs would not work in extracting contributions from wealthy individuals who were opposed to anything created under the Roosevelt Administration. The Utah campaign as planned by Gail Martin was a professional job and planned on professional lines.

Funds were raised and deficits were gratifyingly small. Prominent soloists appeared with the conductor. Programs were refreshing and liberally sprinkled with American composers. A Childrens' Series was added. To make the orchestra even more of a state institution in fact, aid was obtained from the State legislature. At the end of a year of operation the Association voted to continue the relationship for another year. By 1941 the personnel of the orchestra reached 75 players.

Before the end of 1941 the WPA rolls began fading away before
(Miscellaneous Program Developments)

wartime employment. The Selective Service Act began to pluck young musicians from the orchestras. Soon the Utah conductor, Hans Heniet, was called to the colors and the outlook for a new orchestra, scarcely old enough to be steady on its financial feet, was definitely dark. However, with the same courage by which the orchestra was established, the wartime conditions were faced. The Association obligated itself even further and incurred more risks. Sir Thomas Beecham was engaged as guest conductor in Heniet's absence and concerts were planned for soldier audiences. At the date of this writing the Utah Work Projects Administration had ceased to exist but the Utah State Symphony Orchestra was still functioning and planning for the 1943-'44 season, blessed as usual with its chief asset—courage. Correspondence and copies of contracts, as well as promotional literature relative to the Utah State Symphony Orchestra, will be found in Exhibit "33".

The Composers Forum-Laboratory

From the beginning of the Federal Music Projects one of the objectives of the program had been to provide encouragement to American composers by the performance of their works. While Dr. Sokoloff was careful to avoid any chauvinistic policies requiring the inclusion of any specified number of compositions on a program, it was understood by all State Directors of the Federal Music Project that they should be liberal in their programming of American works. Practically, all units of the Federal Music Project and the WPA Music Program were consistent in regularly performing a large number of American compositions. In addition to the inclusion of compositions by native composers on regular
(Miscellaneous Program Developments)

concert programs, an institution was developed which, while it lasted, proved to be as unique as it was important to the American composer. This institution was the Composers Forum-Laboratory.

The Composers Forum-Laboratory was designed to provide an outlet as well as a public appraisal of contemporary compositions for solo instruments, voice, or chamber ensembles. It was conducted informally in the spirit of a dress rehearsal. The Supervisor of Composers Forum-Laboratory acted as the presiding officer and presented the program. After the program was performed the forum was held. During this forum the composer was expected to take the platform and answer questions put to him by the audience concerning his work or about contemporary music in general. Sometimes these discussions were conducted on a high intellectual plane and sometimes the composer came in for some very rough treatment. The composer of the "ultra" school was likely to be torn limb from limb as was the conservative. Composers with established reputations such as Roy Harris and Howard Hanson usually came off with good treatment but lesser known lights were apt to be heckled severely. One of the theories behind the public discussion period was that it required the composer to do considerable soul-searching before being prepared to take the public platform in defense of his musical deeds. Questions were submitted in writing as well as from the floor which gave the presiding officer some chance of protecting the composer from an unfair ribbing.

Sometimes the questions were allowed to go rather far. The author of this report recalls attending a Forum in Boston where a composer of the early Nevis school presented a program. One question
was, "Since you obviously know nothing about the violin, why do you write for it"? Another was, "It is obvious that your themes are borrowed from someone. Who is it"? At that point the composer naively admitted that his model in style was the late Henry Hadley. Generally the composers realized what they were in for and steeled themselves against it. However, one elderly composer whose hey-day was reached in McKinley's time but who still insisted upon writing and being heard, could not take the heckling. Toward the end of the Forum phase of the evening he broke out, "I would like to have you people know that I believe in God. I believe in the sanctity of the home. I believe in the Constitution of the United States, and, By Thunder, I believe in the C Major Triad!

By these humorous incidents it is not intended to imply that the Composers Forum-Laboratory was a Roman Circus. It was not, and it was supported stoutly by the leading contemporary composers throughout the country. Hundreds of works were heard in Forum performances which were never performed elsewhere. And many compositions which were tried out at the Forum were revised and improved with the result that their future public hearings were more successful than they otherwise would have been. Neither is it intended to imply that the Composers Forum-Laboratory was dominated by our established American composers. Those gentlemen least needed an institution such as the Forum and they were invited chiefly to give the public a chance to hear and discuss their works. The Forum was actually designed for the young American composer who had not found himself, who needed a public hearing, and who might benefit from having to defend his own music.
(Miscellaneous Program Developments)

The Composers Forum—Laboratory grew up during 1936 and '37 in several cities. It had its initiation in New York City on October 30, 1936. The Opening Address by Ashley Pettis, New York Supervisor of the Composers Forum—Laboratory provides a fine statement of its objectives. A copy of Mr. Pettis’ address is included in Exhibit "34", with other miscellaneous materials on the Forum. The Forum flourished best in large cities where composers and instrumentalists were available. The three principal Forums were conducted in Philadelphia, New York City, and Boston.

Several obstacles stood in the way of smooth operation for the Composers Forum Laboratory. The chief difficulty was in obtaining musicians for the widely diversified programs. Since the programs might require any combination from a ladies trio to an octet of four bassoons, two horns, oboe and bass flute, it was not possible to assign a unit of musicians to the Forum for its regular use. In New York City a pianist and a string quartet were assigned exclusively to the Forum but these two units covered only a small portion of the demands of the programs. Invariably the programs required combinations of instruments which could only be obtained from the project orchestras. Since the men could not be worked overtime, and since in 1936 the prevailing wage clause of the Relief Act required that New York City musicians work only forty-five hours per month, the musicians could not be obtained for the Forum without seriously disrupting the programs of the orchestras. In the days of paid admissions concerts, few supervisors would jeopardize a major concert by sending a first oboe to the Composers Forum—Laboratory. In New York City an attempt was made to
(Miscellaneous Program Developments)

make the Forum as nearly self-supporting as possible and an experiment was tried in charging admission for the Forum which was housed for the experiment in the Carnegie Hall Little Theatre. The experiment was a failure. The audience apparently felt that it was performing a service to American music by coming to the concerts when they were free but refused to pay for them. The slightly over-commercial attitude of some State Directors of the Federal Music Project during 1937 and '38 tended to discourage any activity for which admissions could not be charged. The reduced rolls of the music projects after 1939, the 18-month clause of the '39 Relief Act, and other operational difficulties virtually put an end to the Composers Forum-Laboratory after 1939.

The Index of American Composers

The Index of American Composers was an undertaking of the Washington office which was never completed. The card files of the Index are now deposited in the Music Division of the Library of Congress. Although the Index never reached its goal of publication, it constitutes in its present state a valuable reference source.

The Index of American Composers was a project to record in four categories information on composers whose works were performed by orchestras, bands, and choruses of the Federal Music Project. Since the Federal Music Project was continually presenting a large number and a wide range of American compositions, it was considered that by using Federal Music Project programs as the source, an exhaustive list of American composers and compositions could be recorded. The four categories of the Index were:

1. An alphabetical list of composers with notes and dates
(Miscellaneous Program Developments)

on performances, the performing units, conductors, and soloists.

2. An alphabetical list of compositions by form.

3. Program notes, excerpts from review by recognized critics.

4. "Americana" noting derivatives of folk tune, legend, or landscape where these were ascertained accurately.

The Index did not include composers of "popular music" in the sense of jazz. At the time of its deposit in the Library of Congress, the Index included more than 20,000 typed index cards, recording some 7,300 compositions by 2,258 native or resident American composers which had been performed by WPA units since 1935.

The Index could have been compiled with less work and more accuracy if the responsibility for gathering the material had been delegated to the State Directors of the Federal Music Project. As it was, concert programs from the States were forwarded to the Washington office. There the staff could cull out what it supposed to be American compositions and then send back to the States for verification and information on the composer. Since a composer of an obscure waltz named Schmidt might be of several nationalities, resident or non-resident of this country, it was difficult to obtain an accurate return without considerable inconvenience to the State Director. The State Director, upon receiving the inquiry from Washington about Schmidt, had to go back to the program and search his library to find nothing more than the score and parts of Schmidt's waltz. Nothing was proved beyond the fact that a man named Schmidt wrote waltzes in some country and that the waltzes were published by Carl Fischer. In the meantime considerable effort
had been spent without results. Furthermore, the States were not supplied with definitions sufficient to gather their own material for the Index.

If, as in the case of the Index of American Design compiled by the Federal Art Project, each State music project had been assigned the responsibility for completing a section of the Index of American Composers, it is believed that a valuable document of publishable content would have resulted. The recording of Index material was brought to an end in 1940. The results are incomplete and not always accurate. However, the Index in its present form contains much information on American composers and their compositions which is not available elsewhere.

The work on the Index of American Composers was not without a concrete result. In July 1941 the WPA Music Program released a mimeographed book entitled "A List of American Orchestral Works Recommended by WPA Music Project Conductors". The "List" was compiled by Mrs. Margaret Kerr who had worked with Mr. Hewes on the "Index". The compilation of the list was made primarily for the use of WPA conductors on the grounds that it was not sufficient to give a large number of premieres of American compositions. What was needed was to repeat the best American compositions until they became program repertoire. Consequently, WPA conductors were asked to submit lists of American compositions which they recommended as practical for more frequent performance. The conductors were not asked to act as judges on the musical merits of American composers but to rate according to
"practicability of performance" and "audience acceptability" those works which would best fit a normal symphonic program.

Many a conductor has been faced with the problem of filling ten minutes in a program. He would like to inject an American work of just that length and he cannot use a composition which calls for more than a normal instrumentation. In choosing a work to fit the program he would like to know what the press has said about past performances of the composition. He also needs to know whether it will be difficult to obtain the score and parts. The "List of American Orchestral Works" was designed to assist the conductor with these problems. It was not an exhaustive compilation but was based on those works which had been performed by orchestras of the Work Projects Administration.

The compositions were listed according to composer, title, playing time, location of scores and parts, by what music project it was recommended, date of first WPA performance, and any pertinent press notices.

The "List", originally released only among WPA conductors soon was in great demand by symphonic conductors throughout the country and since 1941 hundreds of copies have been distributed. The professional acceptance of this work is a tribute to the tireless efforts of Mrs. Margaret Kerr who served the Federal Music Project and the WPA Music Program so faithfully and intelligently. See Exhibit "35" for material on the Index and the "List".
Assistance to Experiments in Music Therapy

No activity of the Federal Music Project or the WPA Music Program will be more difficult to evaluate than WPA assistance in the field of music therapy. This subject should be treated only by a psychiatrist and it is the purpose of this section of the Chapter only to record what was done by the Music Program and not what it accomplished. From the beginning of the Federal Music Project and even under Civil Works Administration and Emergency Relief Administration music services had been provided to various types of institutions such as prisons, hospitals, reformatories, and mental institutions. The early objectives of such services were simply to provide relaxation and entertainment for those who were ordinarily deprived of such advantages. However, with the advent of the Federal Music Project it became a matter of policy to search every field of endeavor for new employment opportunities for musicians.

The most carefully planned institutional services were performed in New York City by units under the supervision of Mrs. Frances MacFarland. Such services were developed along the lines of recommendations contained in the book by Dr. Willem Vanderwall, "Music in Institutions". It was hoped that outlets for specially trained musicians would be found in various types of institutions. It was hoped that by assigning musicians to institutions under WPA, the peculiar needs of those institutions might be ascertained and thereafter a training program could be established to develop the necessary techniques. The Report of Isabel Parkman on Music Therapy in Hospitals and Reformatories, New York City, 1936 indicates the extent to which
this work was planned and executed in that city. From 1935 to 1941
musical assistance to psychiatrists in the New York City mental insti-
tutions was a highly developed project activity.

During the Summer of 1938 the Worcester Orchestra of the
Federal Music Project in Massachusetts assisted in a series of ex-
periments conducted at the Worcester State Hospital, Department of
Mental Diseases, by Dr. W. Frederick Searle. A copy of Dr. Searle's
Report is included in Exhibit "36".

The most extensive and widely publicized activities of the
WPA Music Program in providing assistance to experiments in music
therapy were conducted at Eloise Hospital, Eloise, Michigan. These
experiments were conducted by Dr. Ira Altschuler, a Detroit psychia-
trist. The list of programs, articles, and reports included in
Exhibit "36" contain quite complete information on the subject of these
experiments. Generally speaking, psychiatrists were eager to utilize
the services of music project personnel to conduct experiments in
mental hospitals. However, the complete absence of a statement from
Dr. Altschuler or any other psychiatrist to the effect that an insane
person was ever permanently cured or permanently improved through the
use of music as a therapeutic agent has left the WPA Music Program
without the means to evaluate its work in this field. Except at
Eloise, where extensive reports and articles have been prepared by Dr.
Altschuler, the sum total effect of the experiments seems to have been
that when Schubert's "Ave Maria" was played the patients were inclined
to be quiet and when the orchestra broke into the "Stars and Stripes
Forever" the patients became excited. The same results have been
(Miscellaneous Program Developments)

obtained at the zoo.

In addition to the experiments in music therapy, numerous other activities were conducted in hospitals in the field of occupational therapy, the soundness of which has been proven years past. Interesting examples of such activities also are included in Exhibit "36".

Music Copying Units

The employment of musicians to copy manuscript music was at first a service function. Every large project needed at least a small unit of copyists to make extra violin parts, copy accompaniments to operatic arias and reproduce scores and parts of special arrangements and transcriptions prepared by project orchestra conductors. Therefore in 1935 and '36 there was a music copyist unit functioning in nearly every metropolitan center but the music copied by these units was only for the use of the project.

Probably because of the example set in the assistance to public libraries by the WPA Library Program, several music project units developed in various sections of the country which were devoted to servicing university and public libraries through the work of music copyists. These units were located in the Milwaukee County Library, Milwaukee, Wisconsin; the University of Wisconsin Library at Madison, Wisconsin; and at Grand Rapids, Michigan. A large copying unit was operated by the Southern California Music Project at Los Angeles and, although its immediate purpose was to serve the needs of the music project, its final objective was to create a library of material which might be available to the public schools, community
Miscellaneous Program Developments)
and professional orchestras.

All of the music copying units mentioned in the above paragraph used mechanical means of duplication. With the exception of the Milwaukee unit all of the duplicating processes were of the line-print or black-and-white type. These methods consisted of copying the music on thin onion-skin paper. The transparent paper was placed upon a sheet of sensitized paper and put through a machine which exposed the sheets to a very strong light, such as is used in blue printing. Next the sensitized sheet was put through a chemical bath which brought out the lines and the notes in strong black with a white background. Thus the light had bleached everything on the sensitized paper which was not covered by the ink on the transparent sheet.

The Milwaukee unit copied the music directly upon zinc plates with a special ink. The plates were put through an acid bath which eroded the metal not covered by ink. This was a more expensive process and difficult for the copyists since the plate was almost as dark as the ink.

During 1941 the WPA Music Program acquired a local project unit in Philadelphia which had formerly operated as an independent local project. This was the Music Project Copying Unit stationed at the Free Library of Philadelphia and was engaged in copying scores and parts for the E. A. Fleischer Collection. This unit of copyists did exceptionally fine work under ideal circumstances. The project which actually was sponsored personally by Mr. Fleischer, did most of its work by hand copying on 100% rag paper. Considerable controversy developed over this unit which, as a purely local project, worked out-
side the jurisdiction of the State Music Project Supervisor until 1941. It has been charged that the product of the project was not available for public use. This was not true of the music copied after 1941 which was confined to contemporary North and South American compositions and which was used regularly by many orchestras. However, it is believed that the operational techniques of the Philadelphia unit were excessively expensive and a much broader public service could have been rendered by mechanical duplication of scores and parts which would have permitted distributing sets of orchestrations to several libraries.

In review it should be understood that the WPA Music Program had no responsibility for the Philadelphia Music Copying Unit prior to the Fall of 1941. See Exhibit "37" for materials on music copying and duplicating.

In Chapter XI, Relationships with other WPA Programs, it is noted that greater cooperation between the Music Program and the Research and Records Programs would have produced valuable results. On this subject several unrelated surveys conducted by State music projects are worthy of attention as an indication of the possibilities in the field of research. During 1941 the Oklahoma Music Project conducted a survey of the "New Business Created by the Oklahoma Music Project". This "new business" referred to the stimulation of music merchandising by music project activities. This survey estimated that between April 1, 1936 and February 1, 1941, $151,071.49 in music purchases were made in Oklahoma as a result of WPA music classes and the stimulation of community music. A similar survey was conducted along less pretentious lines in Louisiana. The Oklahoma survey
(Miscellaneous Program Developments)

material is included in Exhibit "38".

During 1938 the Federal Music Project in Vermont made a survey of the musical resources of 37 communities in eleven counties. This survey was designed to show the need for a central State library of music to circulate materials for school bands and choruses, church choirs, Boy Scout glee clubs, 4-H choruses, and other community organizations. A copy of the "Survey of Music in Vermont" is included in Exhibit "38".

William Haddon, State Supervisor of the Massachusetts Music Project, completed a survey in 1939 designed to show the "typical" WPA musician in Massachusetts. This survey was compiled from the experience sheets of 902 project musicians and the results of this survey were used on many occasions by music project officials in the Washington office. A copy of this survey is included in Exhibit "38".

Also in 1939 the Oklahoma Music Project completed a survey of music education facilities in the separate schools of Oklahoma. The objective of this survey was to provide a guide to the future development of music project services in order that those services might be directed toward those communities where they were most needed. The survey and attachments are to be found in Exhibit "38".

During the years of its operation, the Music Education Division of the New York City Music Project maintained a research section. The purpose of this section was to conduct research activities toward the development of teaching materials for use on the project. The efforts of the Section were productive and a large number of first rate teaching materials were produced which were adapted to the particular
problems of the New York City Music Education Division. Three outstanding works produced by the Research Section were:


**Teacher's Guide – A Creative Approach to Piano Class Teaching** by Jules Orlik, mimeographed, 87 pages.


Copies of these three works have been deposited in the Music Division of the Library of Congress.

The only nationally directed research conducted by either the Music Program or the Federal Music Project was the collection and recording of folk music for deposit in the Library of Congress. This work done largely in Mississippi, Alabama, California, and Oklahoma contributed to the completion of the Archive of American Folk Song of the Music Division of the Library of Congress. It is regretted that more extensive research activities were not a regular part of the national program. However, after 1939 the administrative budget of the Washington office was insufficient to maintain a musicologist to direct such activities and without adequate technical supervision available, these activities were not encouraged.