

BMI

THE MANY WORLDS OF MUSIC
OCTOBER ISSUE 1966



"AN ART HAS EMERGED FROM WITHIN A CRAFT"

Cover Story

AN ART FROM WITHIN A CRAFT

"The function of the film score," *Time* wrote, "has always been the same: to touch the essence of the moment on screen. When it

works, it comments on the action as words or pictures seldom can. . . . A good score can enrich an actor's performance or make the heart flip at the camera's glimpse of the sky. The new movie music being written in Hollywood accomplishes all this with a freedom and imagination all but unknown to films 10 years ago. An art has emerged from within a craft."

One of the busiest creators of original music for films has been **Jerry Goldsmith**. During the summer months movie-goers have broken box-office records attending films in which his music has "touched the essence of the moment."

His score for 20th Century-Fox's *The Blue Max* underlines stunning sequences of aerial combat staged as it was in World War I. "Goldsmith's score is a particularly good one," *The Hollywood Reporter* noted. "Especially memorable is . . . his music in the early part of the picture when the planes float lazily in the heavens, accompanied by a score as lyrical as a birdsong."

Goldsmith's score for the current remake of the Oscar-winning classic *Stagecoach*, as *Variety* points out, "punctuates but never overrides the mood" of this classically swift, slam-bang running battle between marauding Indians and harried travelers through the wildest West.



Also currently to be heard and seen are the Goldsmith-scored *To Catch a Spy*, *The Trouble With Angels*, *A Patch of Blue* and *Our Man Flint*.

Jerry Goldsmith, however, is only one of many talented composers who are manifesting a musical "freedom and imagination all but unknown to films 10 years ago." Among them are **Johnny Williams** (*How to Steal a Million*, *The Rare Breed*, *None but the Brave*), **Nelson Riddle** (*Batman*, *A Rage to Live*, *Ocean's 11*), **Lalo Schiffrin** (*Blindfold*, *The Cincinnati Kid*, *Once a Thief*, *The Liquidator*), **Leith Stevens** (*The Night of the Grizzly*, *Smoky*), **John Barry** (*Born Free*, *From Russia With Love*, *Goldfinger*, *Thunderball*), **Richard and Robert Sherman** (*Mary Poppins*, *The Happiest Millionaire*), **Kenyon Hopkins** (*This Property Is Condemned*), **Bert Kaempfert** (*A Man Could Get Killed*), **Bernard Herrmann** (*Torn Curtain*, *Joy in the Morning*, *Marni*), **George Bruns** (*The Fighting Prince of Donegal*), **Lionel Newman** (*Do Not Disturb*, *The Pleasure Seekers*), **Maurice Jarre** (*Lawrence of Arabia*, *The Collector*), **Sonny Rollins** (*Alfie*), **Richard Addinsell** (*Life at the Top*), **Georges Delerue** (*Viva Maria*), **Leslie Bricusse** (*Doctor Dolittle*) and **Manos Hadjidakis** (*Never on Sunday*), together with many others whose continuing creativity, as it enriches the many worlds of music, is constantly being reported in the pages of this publication.





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After a wait of 19 years, "a masterpiece . . . nothing less"

Oleaga

Opera

"Manhattan had to wait 19 years to see *The Trial of Lucullus* by Roger Sessions. But what it saw when the work was produced at the Juilliard School of Music on May 19 and 21 . . . was a masterpiece. Nothing less. Furthermore, *Lucullus* was stunningly produced at Juilliard and well sung and played," Michael Steinberg's report to *The Boston Globe* began.

"In every way," Mr. Steinberg said, "Sessions' score is beautifully worked. Declamation is accurate and sensitive. That also means it is clear. Not a word is lost, and that indicates virtuosic handling of the small, but richly suggestive orchestra. The writing is evocative, poetic, but essentially spare. The strokes are bold and firm, but they are exactly outlined and precisely placed."

Jorge Mester conducted the Juilliard Opera Theater, with Thomas Palmer as Lucullus and Batyah Godfrey, Allan Wentt and Janet Wagner in leading roles. Ian Strasfogel directed the work. ♦ *Pilate*, a chamber opera for two voices, by Alan Hovhaness, was given its world premiere on June 26 at Pepperdine College, Los Angeles, with the composer conducting the California Chamber Ensemble.

Coupled with the work was Ernst Toch's *Edgar and Emily*, published in this country by Schott/AMP, which was conducted by John Fessenden.

♦ Murray Schafer's opera *Loving* was presented May 24 over the Canadian Broadcasting Company's English television network and—under its French

title, *Toi*—on February 3 over the C.B.C.'s French network.

"*Toi* is essentially an audio-visual work," Noël Bisbrouck wrote in *La Semaine à Radio-Canada*, "where television furnishes all its technical virtuosités (rapid alternation of scenes, a multiplicity of characters who file across the screen with a rhythm that the stage cannot offer) at the same time that it makes use of all the electronic possibilities of radio (richness of sound, sonic montages on magnetic tape). Television has become a medium which can now attract creators and cause new works to be born."

The *CBC Times* called *Loving*, "a television trailblazer, an unusual crea-

tion . . . which resembles no established forms in structure, sight or sound, and which uses every contemporary technique of screen and electronics. . . ."

Serge Garant conducted a cast which included Benoit Girard and Marilyn Lightstone as the lovers.

♦ Hermann Reutter's two-act opera, *The Death of Empedokles*, was given its world premiere on May 29 at the Schwetzingen Festival. The revised version of Reutter's *The Widow From Ephesus* was given on the same program. Both works are available in the United States through Schott/AMP.

♦ "From a novel in which nothing really happens, Jean Francaix has made an opera which, although not dramatic in the true sense of the word, has been constructed with such professionalism that the interest of the public did not flag throughout the length of its 23 scenes. . . . This premiere reflects great credit to Rouen [France] and the opera enjoyed a true success. . . . Once again a provincial city has led the way in opera, by giving the premiere of a work by a French composer long neglected by the two Paris opera houses and our cultural powers-that-be," Stéphane Wolff wrote in *Opera* about the premiere performance of *The Princess of Clèves*, presented in December at the Theater of the Arts, Rouen.

♦ "The most ambitious and demanding subject of this prolific 40-year-old composer [Hans Werner Henze] has tackled," his new opera *The Bassarids* received its world premiere in Salzburg on August 6 to fine reviews.



Schafer's "*Loving*" / "*Toi*"

W. H. Auden and Chester Kallman wrote the libretto which is a reworking of *The Bacchae* of Euripides. The difference between *Bassarids* and *Bacchae* is merely that the latter are female and only the former comprise both sexes.

"Mr. Henze's score, which lasts two and a half hours without a break, is cast in the form of four extended movements, so that from a musical point of view it represents a vast symphony," Peter Heyworth reported in *The New York Times*. "This in itself marks a departure, for all Mr. Henze's earlier operas have been largely conceived in closed forms.

"Here, however, he has for the first time fully come to terms with his Wagnerian (and Straussian) heritage, and in doing so has greatly strengthened his musical armory."

"Though by the very nature of the action the score is predominantly violent and elaborate," Peter Heyworth later cabled *The New York Times*, "it also marks a new restraint in Henze's music, a growing ability to achieve his ends with simple means. This applies to the orchestration as well as to the vocal writing. Indeed, the virtuosity with which he has here measured up to a theme demanding both power and subtlety finally establishes him (if there were still reason to doubt it) as the one opera composer of real substance to have emerged from his generation."

The performance was conducted by Christoph von Dohnanyi. The cast was headed by Kerstin Meyer, William Dooley, Peter Lager and Kostas Paskalis.

♦ "Novelty of the Milan season was *Le miniere di zolfo*, the first Italian production of Richard Rodney Bennett's three-act opera *The Mines of Sulphur*," Walter Legge reported to *High Fidelity/Musical America* of the work's premiere at La Scala, where Bennett was the youngest composer ever to have had an opera produced.

"Bennett is at the moment England's 'in' composer," Legge continued, "enormously productive of music in all forms, from a symphony to a film soundtrack. . . . [*The Mines of Sulphur*] was commissioned by the Sadler's Wells Opera Company, first performed and highly praised in London, taken on tour to Paris and Zagreb and accepted for Cologne and Marseilles."

♦ Werner Egk's new opera, *Seven Days and Four Minutes*, received its world premiere on June 2 at the Württemberg State Theater, Stuttgart.

♦ The Maggio Musicale of Florence presented the Italian premieres of Ferruccio Busoni's first opera, *The Chosen Bride*, and Leos Janáček's *The Makropoulos Case*, as well as the first complete performance of Gian Francesco Malipiero's *Orfeide*, in May.

Trudy Goth, in a dispatch to *The*

Sunday Star (Washington, D.C.), found the Busoni work a "charming piece," adding: "Critics and public were enthusiastic about the work, and it is expected that it will be taken into the general Italian repertoire next season."

William Weaver, in *High Fidelity/Musical America*, found it "a thoroughly delightful piece . . . full of musical ideas, amazingly ahead of its time. . . . It is an eclectic but highly original opera, distinctly '20th century,' though written when the century was very young . . . the music sweeps it along."

♦ "[Ferruccio] Busoni beat Puccini to the Orient with his *Turandot* by seven years," Alan Blyth wrote in *Opera*, reviewing the Busoni opera's first British performance, done April 19 as a B.B.C. production.

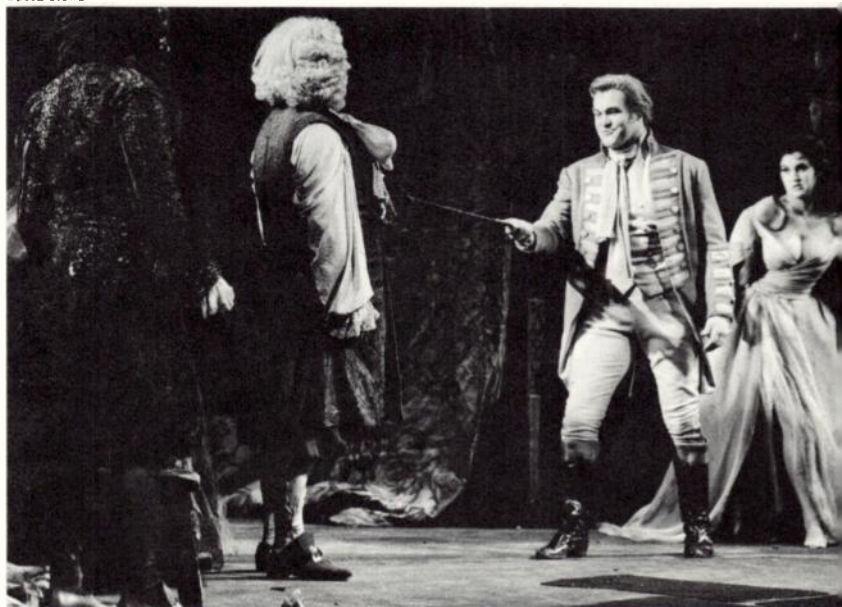
"Busoni seems to have thought of the piece, a companion for *Arlecchino*, as a neoclassical comedy dealing with the fantastic, and certainly his music gives much freer play to *buffo* elements than does Puccini's. . . .

"The work's great strength lies in Busoni's command of orchestral coloring and harmonic variation, specially in the use of a chromatic vein of writing . . . there are no boring patches. An interesting opera, then . . . and certainly worthy of revival by the B.B.C., who in this studio performance did it full justice. . . ."



Henze and "Bassarids" soloists

Opera News



Bennett's "The Mines of Sulphur" at La Scala



Just plain folks at home



"The 'Mary Poppins' of high camp"

Films

"Music by **Nelson Riddle** adds to the pow of the relentless action," James Powers said in *The Hollywood Reporter*, while *Variety* added, "... a first-rate music score," following the national release of *Batman*, a feature-length version of the television series.

A William Dozier production for 20th Century-Fox, the film stars TV's Batman and Robin—Adam West and Burt Ward—with Lee Meriwether, Burgess Meredith and Frank Gorshin.

"The *Mary Poppins* of high camp, pic is packed with action, clever sight gags, interesting complications and goes all out ... with batmania: bat-plane, batboat, batcycle, etc., etc. Deadpan humor is stretched to the limit, De Luxe color is comic-strip sharp and script retrieves every trick from the popular teleseries' bag, adding a few more sophisticated touches. Pic should prove a big success," *Variety* summed up.

◆ "That loveable collection of monsters, the Munster family, who spend each [TV] season trying to convince people that behind their hideous exteriors lie hearts of gold, are given a new opportunity to prove that they are just 'ordinary' folks in their first motion picture, *Munster, Go Home*," Sy

Oshinsky said in *Motion Picture Daily*.

A Universal color release patterned after the popular television show, the film is about the Munster family's trip to England to claim an inheritance. The TV cast is transferred intact.

Jack Marshall, collaborator on the theme and composer of the background music for the CBS-TV series, provided the score, which "adds an over-all light touch, at times building outrageous crescendos," *Variety* said.

◆ "**Johnny Williams's** music is an impish score, employing some novel orchestration, piano, organ and what sounds like concertina. Especially nice is his carousel-style music during the final frantic burglary sequences," James Powers wrote in *The Hollywood Reporter* review of Fred Kohlmar's production of *How to Steal a Million*, a 20th Century-Fox presentation.

Audrey Hepburn, Peter O'Toole, Eli Wallach and Charles Boyer star in the romantic comedy in which "Johnny Williams's music score catches the spirit of the piece," according to *Variety*.

◆ "**Lalo Schifrin** has done a good score, one that adds to the excitement and builds it," *The Hollywood Reporter's* James Powers said in his review of *Blindfold*, a Universal release starring Rock Hudson and Claudia Cardinale.

An adventure-comedy concerning espionage in the United States, *Blindfold* is a Philip Dunne-W. H. Menger collaboration, based on a Lucille Fletcher novel. The story focuses on a New York psychiatrist, played by Hudson, who unwittingly becomes involved in espionage when asked to treat a disturbed, top-level scientist and former patient and prevent important data from falling into the hands of foreign agents.

Harry MacArthur, critic for Washington's *The Evening Star*, commented: "Are you in the market for an old-fashioned suspense comedy in which the hero saves the country from heinous villains while the constituted authorities sit around with their teeth hanging out? You are? Universal Pictures has been reading your mind."

◆ **Steve Duboff**, **Virginia Greco** and **Artie Kornfeld** collaborated on the theme song for *Lemonade Joe*, a satire on Western films released this summer by Allied Artists.

◆ The Lovin' Spoonful—**Steve Boone**, **Joe Butler**, **John Sebastian Jr.** and **Zal Yanovsky**—wrote and performed the theme song and background score for *POW*, a Japanese takeoff on the James Bond pictures.

Released this past spring by Benedict Films, the picture has English



"Johnny Williams's music is an impish score"

dialogue by Woody Allen, who acts as narrator and makes brief appearances. The Lovin' Spoonful also are seen in *POW*.

◆ "Leith Stevens's music score is an asset, particularly in such touches as his use of folk music . . . in different contexts and rhythms," James Powers said in *The Hollywood Reporter* of the composer's contribution to Paramount's *The Night of the Grizzly*, a frontier Western starring Clint Walker and Martha Hyer.

Smoky, the Aaron Rosenberg production for 20th Century-Fox, which has Fess Parker in the leading role, also has a Stevens score. The title song is a Stevens-Ernie Sheldon collaboration. Five other songs in the film—"Five Dollar Bill," "Smile as You Go By," "Trouble and Misery" and "Queen of the Rockin' R"—are by Hoyt Axton who sings them in the picture.

◆ Al Kasha collaborated on songs for *Fat Spy*, the recent Magna Pictures Distribution Corporation release. The film's cast includes Phyllis Diller, Jack E. Leonard, Brian Donlevy, Johnny Tillotson, Jayne Mansfield, Lauree Berger and Jordan Christopher.

◆ Steve Karliski composed the music and Larry Kobler the lyrics for the title song of MGM's *The Dangerous Days of Kiowa Jones*, sung on the

soundtrack by Hank Williams Jr. Robert Horton, Diane Baker, Sal Mineo, Gary Merrill and Nehemiah Persoff are the leading players in the film.

◆ Music for *Navajo Run*, an American-International film starring Johnny Seven, was composed by William Loose and Emil Cadkin.

◆ "A short one-act play by Tennessee Williams called *This Property Is Condemned* has been taken by a talented group of film-makers and turned into a full-length picture that is remarkably faithful to the spirit of the other works of the world-famed playwright," *Motion Picture Daily* reported.

Philip K. Scheuer, writing in the *Los Angeles Times*, noted: "Although it is played for realism the film takes on something of the aura of a ballad or folk tale. . . . This poetic quality is enhanced by both the general musical score by Kenyon Hopkins and the technicolor cinematography by James Wong Howe."

The Hopkins score, James Powers explained in *The Hollywood Reporter*, accents "the bittersweet nature of the story. Hopkins's use of piano is particularly interesting, not the thundering concerto-type piano but more sonatina."

◆ Howard Greenfield and Jack Keller collaborated on the title song for *Birds*

Do It, the Columbia release which introduces TV personality Soupy Sales to motion picture audiences. The comedian is supported by Tab Hunter, Arthur O'Connell, Edward Andrews, Doris Dowling and Beverly Adams.

◆ Guy Hemric and Jerry Styner wrote the title song and several others for the American-International summer release *Fireball 500*, which stars Frankie Avalon, Fabian, Annette Funicello, Julie Parrish, Chill Wills and Harvey Lembeck.

"The picture," *Motion Picture Daily's* William R. Weaver said, "is all about stock-car racing, young America's most exciting thrill-sport, and the story moves lightning fast from spinout to crackup and back again, both as concerns the crashing of automobiles on a half dozen famous race-tracks and as concerns their drivers, their owners and the young women in their off-track competition."

◆ ". . . one of the most arresting and devastating pictures I've seen from Europe or anywhere else in several years," *The New York Times's* Bosley Crowther said. Alton Cook, writing in the *New York World-Telegram and Sun*, reported: "The small Czech film industry has quietly hatched a masterpiece."

The Shop on Main Street, an Academy Award and Cannes Film Festival winner, was introduced in the United States last fall at the New York Film Festival.

"Its scope," said Judith Crist in the *New York Herald Tribune*, "is remarkable and its achievement rare, for it manages to translate the apocalyptic tragedy of our century into human terms and to do so with laughter and tears, with scorn and compassion and with the simple beauty of truth."

Produced by Barrandov Film Studios and released here by Prominent Films, *The Shop on Main Street*, which was directed by Jan Kadar and Elmar Klos, has a score by Zdenek Liska, published in the United States by E. B. Marks Music Corporation.

◆ "One of the funniest films from England or anywhere else in quite some time," Richard Gertner wrote in *Motion Picture Daily* about *The Wrong Box* whose original music score by John Barry is published in the United States by Screen Gems-Columbia Music, Inc.

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Bosley Crowther, *The New York Times* critic, commented: "Robert Louis Stevenson and Lloyd Osbourne must be whirling in their graves, convulsed with astonishment and laughter at what a bunch of British actors have done in turning their humorous tale, 'The Wrong Box,' into an outlandish film."

The British players include John Mills, Ralph Richardson, Michael Caine and Peter Sellers.

◆ "Frank Cordell's full-bodied score sets the scene in a four-minute overture before the picture-start frame, and subsequently acts to punctuate the appropriate action," *Variety* said in its review of *Khartoum*, a Julian Blaustein production released by United Artists. Cordell's score is published in this country by Unart Music.

Art Ronnie of the *Los Angeles Times* also commented on Cordell's score: "The main theme is particularly memorable, effectively portraying the pomp and drama of 1881 England when the solitary Gen. Gordon was sent to Khartoum to evacuate Europeans and Egyptians from the city besieged by fanatic dervishes.

"It is . . . exciting . . . and, unlike most soundtrack [music] . . . it is not a repetitious bore . . . excellent listening." *Motion Picture Daily* added: "Much praise is . . . due . . . Frank Cordell for his evocative music."

◆ "Everybody seems to be communicating with everybody else via radios disguised as hearing aids or sun glasses and occasionally even as radios. Everybody seems to be a fairly poor shot, too, a disproportionate number of windows being broken for the corpses produced.

"Battles to the death are waged at breakneck speeds along Turkish roads, high atop minarets, in an apartment under construction, in a ladies' Turkish bath and in the Hilton Hotel's swimming pool. . . .

"It's all done in a spirit of fun and much of it is funny," Washington's *The Evening Star* critic Harry MacArthur said, concerning *That Man in Istanbul*, a spy spoof set in Turkey's largest city. Horst Buchholz is the man in Istanbul, a playboy and casino operator who joins forces with co-star Sylva Koscina, an American agent in search of a kidnapped scientist.



Life on the Irish frontier set to music by Bruns

The music for this Columbia release was composed by **Georges Garvarentz**. It is published in the United States by Gil Music Corp.

◆ "Seldom has the panorama and terrain of the Islands been utilized to such lush advantage, beautifully caught in the finest tints of Technicolor and providing star with an atmosphere backdrop for the type of yarn he's best suited for . . . girls and songs," *Variety* said of *Paradise, Hawaiian Style*, the most recent Hal Wallis production for Paramount, starring Elvis Presley.

Six of the "lively, tuneful" songs heard in the film were written by **Bill Giant**, in collaboration with Bernie Baum and Florence Kaye.

◆ "Their Nazi helmets on, their motorcycles roaring, a scruffy band of mal-

contents and rejects from society go screaming through this picture, leaving havoc and horror in their wake. . . . no one will leave the theater without feeling he has seen a slice of life," Loren G. Buchanan of *Motion Picture Daily* wrote about the A.I.P. production of *The Wild Angels*. Original music for the film, which stars Nancy Sinatra and Peter Fonda, was composed by **Mike Curb**.

◆ **George Bruns** composed a "rousing" score for *The Fighting Prince of Donegal*, a Walt Disney production released by Buena Vista, according to James Powers of *The Hollywood Reporter*. He added, "[The film] can be recommended for general and family audiences with whom it will go down as smooth as Irish coffee."

Concert Music

IN THE NEWS The 1965 Ernst von Dohnanyi Citation for "excellence in performance or composition"

was presented to **David Ward-Steinman** during an honors convocation at the Florida State University School of Music, Tallahassee, Fla., where Ward-Steinman was a 1957 graduate.

Ward-Steinman, currently on leave from teaching at San Diego State College, has been commissioned to compose a cello concerto, a concert jazz piece for chorus and piano for the versity of North Dakota and a short piece for chorus and piano for the Concert Choir at San Diego State.

◆ A citation for distinguished service to music was presented to **Otto Luening** during the 33d annual awards dinner of the National Association for American Composers and Conductors at New York in May.

The group's Henry Hadley Medal for distinguished service to American music was awarded posthumously to Dr. Joseph E. Maddy, founder and former president of the National Music Camp and Arts Academy at Interlochen, Mich., who died earlier this year.

Henry Cowell and **Charles Ives** are among previous medal winners. Those who have received citations from the N.A.A.C.C. include **David S. Cooper**, **Walter Piston**, **Quincy Porter**, **Wallingford Riegger** and **William Schuman**.

◆ **Mario Davidovsky** received the Aaron Copland Award of \$1,000, an annual Berkshire Music Center award, during August ceremonies at Tanglewood, Lenox, Mass.

◆ An honorary Doctor of Fine Arts degree was conferred on **Roger Sessions** by Dr. Gaylord P. Harnell, president of the University of Pennsylvania, during the university's 210th commencement exercises at Convention Hall, Philadelphia, in May.

In June, the composer received an honorary Doctor of Music degree from the New England Conservatory of Music, the oldest independent college of music in the country. The presentation was made at the New England Conservatory's 96th commencement in Jordan Hall, Boston.

◆ **Walter Piston** has been named the



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Kay and Luening

fifth recipient of the Dickinson College (Carlisle, Pa.) Arts Award, which is conferred from time to time for outstanding achievement in the arts, letters or the humanities.

◆ **Ulysses Kay** assumes the visiting professor of music post at U.C.L.A. in September. He will remain at the university, teaching composition and music theory, until June, 1967, the end of the academic year.

◆ **Milton Babbitt**, a member of the Princeton University music faculty since 1948, has been named William Shubael Conant Professor of Music at Princeton University, succeeding **Roger Sessions**, who retired last year.

From June 24 through July 1, Babbitt and Stanislaw Skrowaczewski, musical director of the Minneapolis Symphony Orchestra, conducted a workshop designed to give college teachers of music literature and other musical subjects a working knowledge of 12-tone or serial composition and electronically synthesized, edited composition.

The Contemporary Music Workshop, held at the University of Minnesota as part of the Music at Minnesota Summer Session, included orchestral or electronically produced music followed by lectures-discussions. The Minneapolis Symphony was in residence and gave a concert including works by Babbitt, **Alban Berg** and **Anton Webern**. ◆ American University in the nation's capital has added **Esther Williamson Ballou** to its music faculty as assistant professor of theory.

◆ **Elliott Carter** joined the composition faculty of the Juilliard School of Music at the opening of the fall semester.

◆ **Iain Hamilton**, Mary Duke Biddle Professor of Music at Duke University, Durham, N.C., since 1962, became chairman of Duke's music department



Phillip D. Rush

Ballou

for one year, beginning in September.

◆ **William Hibbard** has been named musical director of the University of Iowa Center for New Music, to be established by the university under a grant received from the Rockefeller Foundation. The composer is a member of the University of Iowa music faculty.

The activities of the center will be closely linked with the university's composition department so that students may obtain the practical experience in all aspects of composition, rehearsals and performance.

Concerts under the auspices of the center are being scheduled in Iowa City, where the university is situated, and on other college campuses in Iowa and surrounding states.

◆ **Ernst Krennek**, who recently received the 1966 Hamburg Bach prize, will be visiting professor of composition at the Peabody Conservatory, Baltimore, Md., in the second semester of the 1966-67 academic year.

The composer currently is represented in bookstores by *Exploring Music*, a collection of his essays written between 1929 and 1956, published by October House.

◆ **Robert Hall Lewis**, who is on leave from his posts as associate professor of music at Goucher College and professor of composition at Peabody Institute, both in Baltimore, Md., is a current Guggenheim Fellow, spending his time in Vienna, Berlin and Hamburg.

◆ At the beginning of the 1967-68 academic year, **Gunther Schuller** assumes his duties as president of the New England Conservatory of Music, Boston, Mass. He succeeds Chester W. Williams, who resigned in order to devote full time to teaching at the conservatory.

Schuller, an associate professor of
continued on next page

CONCERT MUSIC *continued*

music at Yale University, this summer became head of the composition department of the Berkshire Music Center at Lenox, Mass. In July, he received the 1966 Mark M. Horblit Award of \$1,500 from the center, given "to foster and promote the writing of symphonic compositions by composers resident in the United States."

◆ **Leland Smith**, a member of the department of music at Stanford University, was lecturer-recitalist at the second annual festival of the Haverford (Pa.) Arts Forum in late May. Using his music as illustration of contemporary styles and outlook, Smith lectured on evolution and revolution of music in this century.

The recital included his Quartet for Horn, Violin, Cello and Piano, which was premiered at Palo Alto, Calif., on July 10, 1963, by the Mills Chamber Players.

◆ The Skokie Valley (Ill.) Symphony Orchestral Association honored musical director **Leon Stein** at its third annual dinner-concert, held at Hyatt House in Lincolnwood, Ill.

◆ The 1967 Waterloo (Ont., Canada) University College Choir Commission has been awarded to **John Beckwith**.

The work will be the first of a series of annual commissions, inaugurated to mark Canada's centennial, and will be premiered next year by the college choir during its tour of Quebec.

Beckwith's choice of text material for the work is drawn from sermons and hymns of David Willson, leader of the Children of Peace sect at Hope, now Sharon, Ont. The sect flourished in the small community early in the 19th century and now is extinct.

◆ **Donald Erb**, professor of music at Ohio's Bowling Green State University, has been commissioned by the Detroit Symphony to write a work for percussion and orchestra.

A recipient of the Cleveland Arts Prize for creative achievement in the field of music, the composer also has been awarded a one-year grant by the National Foundation of the Arts and Humanities, Washington, D.C.

◆ **Serge Garant** of Montreal and **Murray Schafer** of Simon Fraser University, Burnaby, B.C., were among the Canadian composers commissioned to write music for world premiere performances during the Charlottetown Festival,

which ran from July 1 to September 4. Each work ran three to four minutes and was scored for the instrumentation of the Atlantic Orchestra, a 32-piece ensemble formed specially for the festival and drawn largely from the Halifax Symphony. Music director John Fenwick, who commissioned the works and is conductor of the Halifax Symphony, conducted the premieres.

◆ **Alan Hovhaness** was commissioned to compose an orchestral work, "Ode to the Temple of Sound," for the Houston Symphony Orchestra.

The composition is to be given its world premiere in the Texas city, under the direction of Sir John Barbirolli, at the Jesse H. Jones Hall for the Performing Arts, October 3. The Houston Symphony program, featuring the Hovhaness piece, will be the first full symphonic recital in the recently completed auditorium.

◆ **Leon Kirchner** is composing a work for the Beaux-Arts String Quartet, a commission made possible by a Walter W. Naumberg grant—its first Chamber Music Award—to the quartet. The piece will be given its first performance by the Beaux-Arts String Quartet, January 27, at New York's Town Hall during the third of its concerts sponsored by the foundation.

◆ **Benjamin Steinberg**, musical director of the Symphony of the New World, has commissioned **Hale Smith** to compose a work to be premiered during a concert sponsored by the Harlem Cultural Council at the Great Hall, City College of New York, on February 5. The Symphony of the New World also will program the Smith composition at Carnegie Hall two evenings later.

◆ **George Barati**, musical director of the Honolulu Symphony, was visiting composer-conductor at San Francisco State College from April 26 through May 3. During Barati's stay on campus, two of his works, Cello Concerto and Violin Sonata, were performed.

◆ **Parks Grant** spent much of his nine-month sabbatical from the University of Mississippi in Vienna preparing new and corrected editions of the Second, Third, Eighth and Ninth symphonies of the late Gustav Mahler. In addition, he worked on new editions of the complete set of orchestral parts of Mah-



McPhee

ler's Second Symphony. All of Grant's work was done under the auspices of the International Gustav Mahler Society.

◆ **Dave Brubeck** is preparing a religious work to be premiered during the fall season at the Unitarian Church in Westport, Conn.

One theme from this major work-in-progress was performed by the Brubeck Quartet during a recent concert at Philharmonic Hall, New York City. "The Sermon on the Mount," a section of the work, was given first readings by the Waring Workshop Chorus—made up of over 100 professional church musicians from 21 of the United States and from Canada—during the 1966 Fred Waring Choral Workshop, August 3-4, at Delaware Water Gap, Pa. Brubeck attended the readings, conducted by Dr. Lara Haggard.

◆ "This long-awaited book—announced for publication in 1963 but not available until 1966—is all that one could ever hope it would be. It takes its place immediately as a classic of musicology, and doubtless will be reprinted, translated into other languages and studied by generations of students so long as curiosity about the loveliness of musical tones remains a characteristic of some human minds," William L. Purcell wrote in *The American Record Guide*, following publication by Yale University Press of *Music in Bali: A Study in Form and Instrumental Organization in Balinese Orchestral Music* by **Colin McPhee**.

"A posthumous publication (the

author died in 1964), *Music in Bali* is literally the work of a lifetime. And I cannot conceive that any man other than Colin McPhee could have possessed the dedication, sensitivity and musical understanding to create so profound a study of this Indonesian system—a music that reflects a land, a people and a culture so different from our own but yet not foreign to our aesthetic consciousness,” Mr. Purcell wrote.

So markedly was McPhee associated with the culture of Bali that it surprised some to learn that he was born in Canada. Although a native of Montreal, where he was born in 1901, he lived in the United States from 1926, with the exception of the years spent in Indonesia. Following early musical studies in Canada, McPhee went to Baltimore where he was graduated from the Peabody Conservatory in 1921. He studied in Toronto with Arthur Friedman, and then in Paris. On his return to America in 1926, he took up residence in New York.

It was in 1931 that McPhee heard some recordings of the then virtually unknown gamelan orchestras of Java and Bali. Fascinated by the subtle interplay of rhythms and percussive sonorities of these large ensembles of gongs, metallophones, drums and cymbals, he determined to explore this

treasure trove of music for himself at first hand. What began as a preliminary exploration trip ended with the building of a house on the beautiful island of Bali and a stay which lasted until war threatened in 1939. During this time, McPhee not only made a thorough study of different Balinese musical styles, he also succeeded in reviving an interest among the Balinese themselves in older forms of ceremonial music and classical instrumental styles.

In the early 1940's, he began to write *Music in Bali*, a project on which he worked for over 20 years, assisted by grants from various foundations, including the Bollingen, the Guggenheim and the Huntington Hartford Foundation. The work was completed a few weeks before his death on January 7, 1964. During the last six years of his life, McPhee was a member of the faculty at the University of California at Los Angeles.

Sonata for Horn and Piano, a work by **Violet Archer**, commissioned by The Canada Council,

had its world premiere at the Regina Conservatory of Music, Regina, Sask., Canada, on May 20. Mel Carey (horn) and Gordon MacLean (piano) were the performers.

Miss Archer's sacred cantata, "The King of Kings," a C.B.C. commission, with text assembled by John Reeves and based on late medieval sacred dialogues, was performed on the C.B.C. for the first time this spring.

◆ "The Maze," a **Larry Austin** theater piece in open style for three percussionists, dancer, tapes, machines and projections, had its initial performance, March 3, during Research Concert III in Freeborn Hall on the University of California at Davis campus.

◆ "Relata I" (1965) by **Milton Babbitt** was presented for the first time in Europe by the Orchestre Philharmonique de L'O.R.T.F., under the direction of **Gunther Schuller**. The Babbitt piece, programed May 25, and works by **Leslie Bassett**, **Elliott Carter**, **Mario Davidovsky**, **Chou Wen-chung**, **Charles Ives**, **Donald Martino**, **David Reck**, **Stanley Silverman**, **Harvey Sollberger** and **Charles Wuorinen** were included in the Festival of Contemporary American Music in Paris, May 18-25.

◆ "... tradition went out the church windows and there was the first applause, long and loud, heard by this reviewer within the walls of the cathedral or any other church of England," Blyth Young wrote in *The Ottawa Journal* following the May 28 premiere of **Gerald Bales's** Concerto for organ and string orchestra. Godfrey Hewitt was soloist and the composer conducted the Studio Orchestra of C.B.C. Ottawa Area Radio at Ottawa's Christ Church Cathedral.

"It is tremendously exciting," the report continues, "with a highly developed opening movement containing a wicked pedal cadenza for the organ which should prove the despair of its would-be interpreters, although under Mr. Hewitt's feet it progressed thrillingly and without the slightest hitch. The clean rhythmic lines which seem a part of Mr. Bales's interpretations of other works were manifested throughout the organ concerto—it was intricate enough music, yet it was completely intelligible upon first hearing."

◆ "There was no point of lagging, no element of trickery, no inkling that compositional freshness or inspiration had run dry for an instant. Each of the five songs carried a distinct and moving message—the kind of music that captures your imagination and holds it," Charles Crowder, reviewer for *The Washington Post*, said of the first performance of **Esther Williamson Ballou's** "5-4-3," a work commissioned by the Kindler Foundation. It was programed during a concert presented by the foundation in the Textile Museum Gardens, Washington, D.C., on June 12.

A song cycle, featuring three musicians—a singer, violist and harpist—set to the poetry of e.e. cummings, the piece illustrated Mrs. Ballou's "excellent quality of . . . craftsmanship and the high degree of her imagination," Irving Lowens said, writing in Washington's *The Evening Star*.

Crowder added: "Mrs. Ballou has done some very special reacting to this poetry. . . . she has translated her own personal reactions into sounds that capture fleeting introspections, sometimes strong, sometimes tender, always to the point and mirroring the growing complexities of the poet's thoughts."

continued on next page



Bales

◆ **Boris Blacher**, educator, writer, composer, made his first visit to the United States in 11 years to be composer-in-residence, August 8-20, at the Congregation of the Arts, Dartmouth College, in Hanover, N.H.

During his stay at the college's Hopkins Center, two of his works—Piano Concerto No. 3 (Op. 61) and Concerto for Piano and Orchestra (Op. 28)—were given their first American performances by the Dartmouth Symphony Orchestra, Mario di Bonaventura conducting. Pianist Gerty Herzog, distinguished European pianist and wife of the composer, was soloist on both occasions, marking her first appearances in the United States.

◆ "Junctures: Music for Flute, Clarinet and Violin," a work by **Mario Davidovsky**, commissioned by Bowdoin College for its second annual Contemporary Music Festival, was given its first performance by the Aeolian Players on August 12.

◆ "Interpolation for Clarinet and Tape" by **Aurelio de la Vega** had its first performance, April 23, at Hancock Auditorium on the University of Southern California campus. The work, which featured clarinetist John Neufeld, was on a program presented by the University of Southern California School of Music and the International Society for Contemporary Music, United States Section, Los Angeles Chapter.

Also performed were works by **Earle Brown**, **Mario Davidovsky** and **Giselher Klebe**.

◆ "Diversion for Two," by **Donald Erb**, "a lighthearted piece in which the instruments imitate each other," was given its first performance at a concert featuring music for brass and percussion, May 17, at the Fine Arts Foundation's Gray Hall, Hartford, Conn.

◆ A program of sacred and secular works sung by the Madison Madrigal Singers of Madison High School, Vienna, Va., at Carnegie Recital Hall on June 9, included the first New York performance of **Robert Evett's** "The Liturgical Office Compline."

Evett's "The Greater Trumps" had its world premiere on May 29 during a concert by the Montgomery Ensemble at the National Gallery of Art, Washington, D.C.

Described as a 20th-century version of Robert Schumann's "Carnival,"

"The Greater Trumps" takes its title from the 22 cards in the tarot deck (used in fortune-telling) which collectively go by that name.

"Evett calls 'The Greater Trumps' a 'suite of bagatelles,' and it is true that the 22 miniature character sketches are whimsical, quirky and downright odd at times," Irving Lowens reported in Washington's *The Evening Star*. "But there is much more here than humor—than even black humor. There is also a fine lyricism, a wonderfully apt use of the Ivesian technique of quotation and an effortless mastery of the unusual combination of four instruments."

◆ **George Fiala's** Three Movements (1965) for piano, violin, viola and cello had its first performance, March 4, at Redpath Hall on the McGill University campus in Montreal.

Programed by the Canadian Piano Quartet, with Charles Reiner (piano), Morry Kernerman (violin), Robert Verebes (viola) and Dorothy Begin (cello), it "was as original as it was satisfying," Eric McLean said, writing in *The Montreal Star*.

"Mr. Fiala can generally be counted on to give us something interesting, and he did not fail us last night," he continued. "He took the medium of the piano quartet at face value, and his new work follows traditional lines in its treatment of the four instruments. But the material is fresh and attractive. . . . Mr. Fiala's sure technique brought it off."

◆ **Wolfgang Fortner** led the Cologne Radio Choir and members of the Cologne Radio Symphony Orchestra in the Swiss premiere of his "Die Pfingstgeschichte," June 8, in Basel.

◆ "Pronunciamento for Carillon," written for the occasion by **Johan Franco**, was played for the first time during the Luci Johnson-Patrick Nugent wedding in Washington on August 6, at the National Shrine of the Immaculate Conception, by carillonneur Robert Grogan.

The 56-bell carillon of the National Shrine is in two belfries, near the top of the golden-spired, 329-foot campanile that stands near the giant basilica of the church. The bells weigh from 28 pounds to 7,200 pounds.

Franco's "Prologue and Ballad of the Dark-Eyed Sailor" for carillon (1966)

Boris Goldenberg



Gutche

had its first performance on June 22 at the Congress of Carilloneurs in North America at Princeton, N.J. Albert Gerken, carillonneur at the University of Kansas, was soloist. Mr. Gerken also performed a number of works by Franco during a series of concerts on the University of Kansas campus at Lawrence.

◆ Symphonic Movement for Band, a six-minute work by **William Goldstein**, was given its first performance by the Northwestern University Concert Band, John Paynter conducting, on July 27. It was included in the band's final concert of a summer series at Dearing Meadow on campus.

◆ Markowski and Cedrone, pianists, and the University of Minnesota Summer Session Orchestra, Leopold Sipe conducting, gave **Gene Gutche's** "Gemini" (Op. 41), a concerto for one piano-four hands and orchestra, its first performance.

The work, commissioned by James S. Lombard, director of concerts, in behalf of the University of Minnesota's Board of Regents, was presented, July 26, in Coffman Memorial Union, Minneapolis.

"It was quite an impressive first flight for the noted Birchwood composer's new four-hand piano concerto," critic John H. Harvey reported in the *St. Paul Pioneer Press*. "While it was composed with the Gemini 4 flight and the first American space walk by Edward White in mind, and while its three movements have programmatic titles, the concerto is a tightly written

abstract piece which flies a good course on its own musical power."

"Gutche's mastery of the orchestral mechanism shows increasing ingenuity and striking effect," John K. Sherman said in *The Minneapolis Star*. "The work altogether is vigorous and inventive, the piano parts are thickly laced and the finale, 'Earth Bound,' has an almost gleeful affirmation as the exploit reaches a successful conclusion."

◆ **Herbert Haufrecht's** Suite for brass quintet had its first performance, May 23, at New York's Carnegie Recital Hall, during a concert given by the Festival Brass Quintet.

◆ The first American performance of "Mosaïques" by **Karel Husa**, a member of the Cornell University music faculty, was a feature of the May 7 concert, American Music in the University, by the Buffalo Philharmonic at Kleinhans Hall, Buffalo, N.Y. The composer conducted.

The work, according to reviewer John Dwyer, developed from "apparently random fragments of percussion figures gathering into discernible patterns and moving into larger, dramatic dimensions, edged in bold outlines of chime, cymbal, drum and piano."

◆ The First Symphony of **Andrew Imbrie**, a member of the University of California at Berkeley music faculty, had its world premiere, May 11, at the San Francisco Opera House by the San Francisco Symphony under Josef Krips, who commissioned the work.

"... an enduring work of highly

concentrated expression containing moments of unusual beauty," Robert Commanday said, writing in the *San Francisco Chronicle*. "It gives ample glimpse in its depths of much more that promises to be discovered in the repeated hearings its qualities insure."

The symphony, a four-movement, 35-minute work, "is a symphony in the true sense of the tradition," Commanday continued, "not simply an orchestral suite or piece so labeled."

Alexander Fried, critic for the *San Francisco Examiner*, commented: "In a Krips performance that seemed magnificently carried out, I found Imbrie's new score strong in personality, vivid in workmanship."

◆ A Los Angeles County Museum of Art concert complementing the exhibition of American paintings from New York's Metropolitan Museum of Art included the West Coast premieres of several works. The program, conducted by Ingolf Dahl with the Americana Singers directed by Dale Jergenson, included music by **Charles Ives**. His Three-Page Sonata for Piano was played by Charles Fierro. Archie Drake and Raymond Beegle performed Ives's songs "Canon," "Slugging a Vampire" and "The Innate."

◆ "One is tempted to call Mr. Kay's 'Markings' a masterpiece of conservative modern orchestral writing," *The New York Times* critic Howard Klein concluded, following the premiere of the **Ulysses Kay** work by the Detroit Symphony Orchestra, conducted by Sixten Ehrling. The performance took place at the Meadow Brook Music Festival, Rochester, Mich., on August 18.

One of three composers commissioned by the festival to create a work for the Detroit orchestra, Kay took his title from the journal compiled by Dag Hammarskjöld. The piece is a tribute to the late United Nations Secretary General.

"Its predominantly elegiac mood is effectively contrasted with sections of great tension," Jay Carr noted in *The Detroit News*. "There is an abundance of smoothly integrated solo writing and Kay's flair for orchestral coloration, long a hallmark, is unobtrusively brought into play when shifting rhythms threaten to fragment the thematic span."

"In its 21 minutes 'Markings' says a lot and one needn't belabor the association with the late world statesman to recognize its genuinely eloquent character."

◆ Truly Barr Nelson, mezzo-soprano, assisted by pianist Genevieve McGiffert, premiered **Normand Lockwood's** "Fallen Is Babylon the Great! Hallelujah" on May 9 at the University of Denver. The 18-minute work was presented during a Lamont School of Music faculty recital program.

◆ Violist David Schwartz was soloist and Gustav Meier conducted the Yale Summer Session Orchestra in the July 15 premiere of **Frank Lewin's** Viola Concerto, at the Norfolk Music Shed, Norfolk, Conn.

The concerto is based on Silesian folk songs and was written specially for the soloist.

Founded in 1906 as the Norfolk Music Festival, the oldest New England summer music festival has taken shape, since 1939, as Yale's Summer School of Music.

Lewin, a graduate of the Yale School of Music, was present at the premiere.

◆ "B,a,b,b,i,t,t," dedicated to **Milton Babbitt** on the occasion of his 50th birthday, written by **Donald Martino**, was premiered on May 21 as part of a special program in honor of Babbitt, at Sprague Hall, Yale University, during the International Society for Contemporary Music's Festival of Contemporary American Music. The composer was soloist in the work "composed for the clarinet with special extensions which extend the instrument down to the contra-bass clarinet range without sacrifice to the normal range, invented by the composer."

Charles Rosen was soloist in the March 1 premiere of Martino's Concerto for Piano and Orchestra (1965) by the New Haven Symphony, Frank Brief, conductor.

◆ "Music Hall Rondo" for band by **Jan Meyerowitz** was given its initial performance, April 17, by the Duke University Band, which commissioned the work, on the Durham, N.C., campus.

◆ "... the finest work of the evening," critic Irving Lowens said, writing in Washington's *The Evening Star* of **Robert Parris's** Duo for flute and violin in its first performance by William Montgomery (flute) and Nancy Ells-

continued on next page



Haufrecht



Martino

worth (violin). The concert during which it was heard took place recently at the National Gallery of Art in the nation's capital.

"It is a single movement in slow-fast-slow arch form, with the two instruments beautifully played off one against the other," Lowens explained. "In some ways, the Duo follows the construction of a classical ballet pas de deux. The instruments dance together in an opening adagio, then make their solo appearances and at last are once again united. Parris's harmonic idiom is dissonant but rather impressionistic. Altogether, I found the piece powerful and somewhat troubling, much as Bartók's music is troubling."

◆ During a recent concert-lecture by Harry Partch at U.C.L.A.'s Royce Hall, the first public performance of the composer's new "And on the Seventh Day Petals Fell in Petaluma" was given.

◆ Daniel Pinkham's "Canticle of Praise" was given its first New York performances, May 15 and 17, by the St. George's Church Choirs of 200 voices, with orchestra, conducted by Charles N. Henderson, at St. George's Church.

"Mass of the Word of God," a Pinkham commission from the Church Association of America, had its world premiere on August 27 at St. John's Cathedral in Milwaukee as the solemn or pontifical mass.

In accordance with the new liturgical requirements the mass, in English, is a setting of the official American translation, approved by the National Council of Bishops in 1964. It is scored for congregation, mixed chorus and organ.

◆ The first performance of Quincy Porter's Quintet for Oboe and Strings was given, July 22, at the Norfolk Music Shed, Norfolk, Conn.

◆ "Pyknon (Density)" by Montreal composer Andre Prevost received 12 performances, including its world premiere, during the 1966 Montreal International Violin Competition, held in that city's Place des Arts during June. Prevost was commissioned to write the work especially for the occasion as the new music which contestants saw for the first time just prior to the competition. Otto Werner-Muller conducted members of the Montreal Symphony throughout the affair.

◆ The world premiere of Roger Reynolds's "Blind Men," a Berkshire Music Center commission scored for brass and percussion orchestra against chorus, was given on August 15 at the Berkshire Music Festival, Tanglewood, Lenox, Mass., during the Festival of Contemporary American Music.

◆ "As this column has observed before, [David] Sheinfeld is a composer of great wit and individuality," Arthur Bloomfield wrote in the "Lively Arts" section of the *San Francisco Examiner* following the first performance of Sheinfeld's Four Pieces for Solo Cello on May 17 at San Francisco's Legion of Honor. Robert Sayre was the soloist.

"He writes in a snatchy style of fragmented thoughts which, superficially at least, could be linked to Webern," Bloomfield continued, "but there's a particular pathos and comedy and quickness about Sheinfeld's best work which stamps it as inimitable."

◆ A May 18 Cleveland Composers' Guild concert at the Cleveland Museum of Art included the world premiere of "Evocation (for Bascom and Sue Little)," a piano work by Hale Smith, featuring Nancy Voigt.

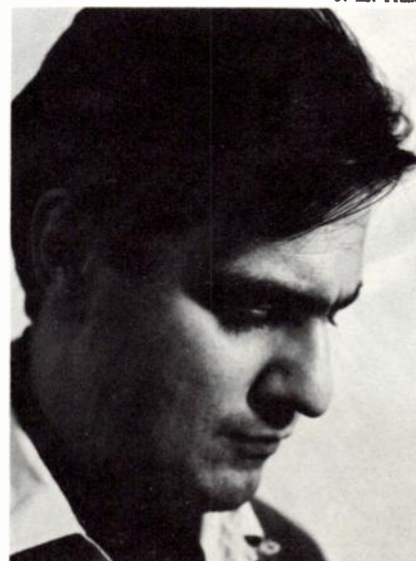
◆ "Lament," by Ed Summerlin, a work for unaccompanied tenor saxophone, had its first performance, June 21, at Lake Geneva, Wis. Summerlin played the work and lectured on new music and art for Councils of Churches representatives from all over the country who had gathered at Lake Geneva for the day.

◆ Carlos Surinach's "Melorhythmic Dramas," commissioned by the Meadow Brook Music Festival, Rochester, Mich., was performed for the first time in Christopher Jaffe's acoustical shell at the festival site by the Detroit Symphony Orchestra, Sixten Ehrling conducting, on August 17. The audience response was "ecstatic."

Dedicated to the festival and Oakland University, which borders on the festival area, the work is a set of seven "passionate, grandiose" orchestral scenes.

"The 51-year-old Spanish-born American composer evoked the brilliance and temperament of flamenco music without using obvious folklorisms," critic Howard Klein said, writing in *The New York Times*. "The moods ranged from pensive to savagely bombastic. Huge brass and string sonorities erupted alongside explosions

J. La. Prund



Prevost

of percussion. . .

"Mr. Ehrling's conducting had been cool, logical and rhythmically neat, but in the Surinach he caught fire. The audience cheered for more than 15 minutes and the conductor and composer bowed again and again."

◆ **William Sydeman**, a visiting composer and lecturer at Dartmouth College's Congregation of the Arts in Hanover, N.H., conducted the world premiere of his *Music for Viola and Small Band* at Hopkins Center on campus. A commission of the 1966 Congregation of the Arts, the piece was performed, August 7, by members of the Dartmouth Symphony Orchestra, with Ralph Hersh as soloist.

Roger Murtha, trumpet, and Tele Lesbines, percussion, were the performers in the May 17 premiere of Sydeman's *Duo for Trumpet and Percussion*, written for the Fine Arts Foundation of Hartford, Conn. The work "selects specific tonal colors for exploitation from the rather limited fabric available, requiring virtuosity from the players."

◆ A new work by **Lester Trimble** entitled "*Petit Concert*" had its world premiere, June 6, during a concert at the American Embassy in London. It was performed by the New York Chamber Soloists.

◆ **Robert Ward's** *First String Quartet*, commissioned by the University of Alabama for the Cadek Quartet, had its world premiere, April 30. The

work was programed by the Cadek Quartet during a concert-panel discussion as a climax of the 17th annual Regional Composers Forum at the University of Alabama. Ward was guest composer on campus for the two-day (April 29 and 30) forum.

Critic J. F. Goossen, writing about the composer and the new work in *The Tuscaloosa News*, said: "Ward is a composer with a powerful and personal melodic gift. It sings its way through the three movements of his quartet. The opening slow introduction establishes a contemplative mood that is quickly dispelled, not to return. The bulk of the new work is lively, filled with dance and march rhythms, making an immediate and positive impression."

"The composer was present . . . to acknowledge the enthusiastic applause of the audience, which recognized the presence of a composer of skill and individuality."

◆ "A long program upon which every composition is eminently worthwhile is all too rare, but last night [April 29] at Sherwood Theater [La Jolla, Calif.] the La Jolla Theater Group managed the feat, and with a good deal of style," Donald Dierks wrote in *The San Diego Union* following the concert which offered the world premiere of **David Ward-Steinman's** "*Fragments From Sappho*," a composition for soprano (sung by Emma Small at the premiere), flute, clarinet and piano.

"The seemingly strange combination of Greek poetry of the seventh century B.C. and the musical idiom of the 20th century turned out to be a happy and successful union," Anne Lois Roberts wrote in the *La Jolla Journal*. "The compositions were well thought out and attractively presented. The crystal-like combination of instruments and voice created a vivid tone coloring. With a broad linear perspective Ward-Steinman formulated music of meaningful stature."

"It will be a pleasure to hear the work again," *The Union's* Donald Dierks concluded.

◆ The premiere of **Russell Woollen's** *Suite*, by the (William) Montgomery Ensemble, which had commissioned it, was presented on May 29 at a concert at Washington's National Gallery.

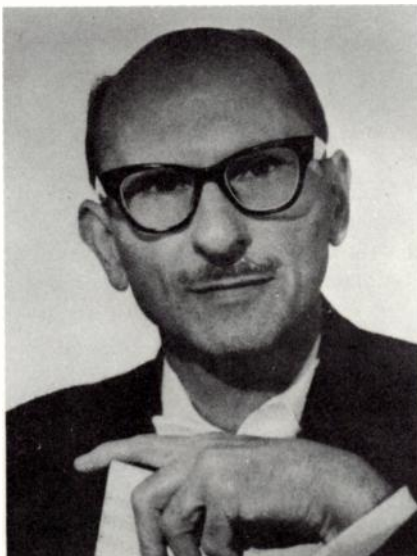
"Here a French sound was coupled with the bare-bones structure of a Baroque-like polyphony," Joan Reinthaler wrote in *The Washington Post*. "This led to an ingenious set of variations on a galliard of William Byrd's. Actually 'set' is not the right word. Rather it is a development in the classical sense. Each phrase of the Byrd was intoned by the quartet and then explored in Woollen's idiom. There were no breaks between phrases — Byrd's music emerging from the contemporary sound almost as if sneaking in."

◆ The first performance by **Charles Wuorinen** of his *Concerto for Piano* (1966) was a May 4 feature of the University of Iowa Symposium for Contemporary Music, held on the Iowa City campus. James Dixon, for whom the work was composed, conducted the University Symphony Orchestra.

The symposium, a four-day affair including concerts, lectures and panel discussions, had among its visiting musical dignitaries Wuorinen, critics Benjamin Boretz and Michael Steinberg and **Milton Babbitt**. Several Babbitt works were performed.

◆ **Isang Yun**, the Korean composer who resides in Berlin, was present for the first American performance of his composition "*Loyang*," programed, July 14, at the Berkshire Music Center, Tanglewood, Lenox, Mass. He visited the United States this summer to meet and talk with American musicians. The trip was made possible by a Ford Traveling Grant.

Bill Cogan



Sheinfeld



Ward-Steinman

Festivals

Living, as we do, at a time when there is an increase both in demand for excellence in the arts and in the availability of the arts to new audiences, the growing number of summer music festivals shows promise of eventually meeting part of that demand. Summer, 1966, was a time of great musical achievement. Festival programs, played to the largest audiences in history, were staged under the sun and the stars. Held at sites both old and new, they included music of all kinds. A few are highlighted below.

◆ Washington's National Gallery of Art presented its 23rd American Music Festival, under the general direction of Richard Bales, on successive Sunday evenings in May and June.

Orchestral, piano, vocal and chamber music was performed during seven concerts in the Gallery's East Garden Court. The programs included works by 40 composers, with first performances of compositions by **Robert Evett**, "The Greater Trumps" (1966); **Robert Parris**, "Duo for Flute and Violin" (1965), and by **Russell Woollen**, Suite (1966).

Among the other composers represented were **Milton Babbitt**, **Esther Williamson Ballou**, **Elliott Carter**, **Alvin Etler**, **Charles Ives**, **Roger Sessions**, **Seymour Shifrin** and **Robert Ward**.

◆ Aspen, one of the original mining towns in the Rocky Mountain region of Colorado, again provided the backdrop for a nine-week music festival, beginning June 29.

"... largely centered around three weekly concerts on Wednesday, Saturday and Sunday afternoons," Charles Crowder noted in *The Washington Post*, the festival concerts included works by **Boris Blacher**, **Elliott Carter**, **Paul Hindemith**, **Ernst Krenek**, **Rolf Liebermann** and **Anton Webern**.

The Aspen Conference on Contemporary Music, held from July 27 through August 14, honored Elliott Carter. During his stay, the composer lectured, participated in forums, met with students enrolled in the composition department of the Aspen Music School and heard his works performed. ◆ More than 58 thousand people attended the 13th annual Newport Jazz Festival, July 1-4, at the Rhode Island

resort city's Festival Field—the new, permanent site of the internationally known event.

Down Beat reported: "The festival presented more than 20 combos, five big bands, eight singers and more than a dozen individual instrumentalists in four evening concerts, three afternoon events (one of them a double-header) and one Sunday morning jazz worship service—more than 30 hours of music in four days."

The participants included the **Dave Brubeck Quartet**, **Charlie Byrd** and his trio, the **John Coltrane** unit, the **Miles Davis Quintet**, **Bill Dixon's** group, **Kenny Dorham**, the **Stan Getz Quartet**, **Grant Green**, the **Thad Jones-Mel Lewis band** with **Bob Brookmeyer**, the **Charles Lloyd Quartet**, **Harold Mabern**, the **Howard McGhee band** with **Johnny Coles**, **Bill Hardman**, **Jimmy Heath**, **Clifford Jordan** and **Sonny Red**, the **Thelonious Monk Quartet**, the **Archie Shepp Quartet**, **Clark Terry** and **Attila Zoller**.

◆ "Folkniks again topped the jazzniks in the battle of the festivals in Newport this summer. As in past years, the sixth annual Newport Folk Festival pulled some 66,000 fans to the four-day [July 21-24] blowout," *Variety* noted.

About 200 artists, representative of a wide range of folk music, appeared in half a dozen major concerts and two dozen workshops at Festival Field.

Included on the festival roster were **Chuck Berry**, **Oscar Brand**, **Tom and Liam Clancy**, **Jimmie Driftwood**, **Flatt and Scruggs**, **Carolyn Hester**, **Son House**, **Bessie Jones**, **Dorothy Love**, **The Lovin' Spoonful** (**Steve Boone**, **Joe Butler**, **John Sebastian Jr.** and **Zal Yanovsky**), **Jim and Jesse McReynolds**, **Pete Seeger**, **Buffy Sainte-Marie** and **Howlin' Wolf**.

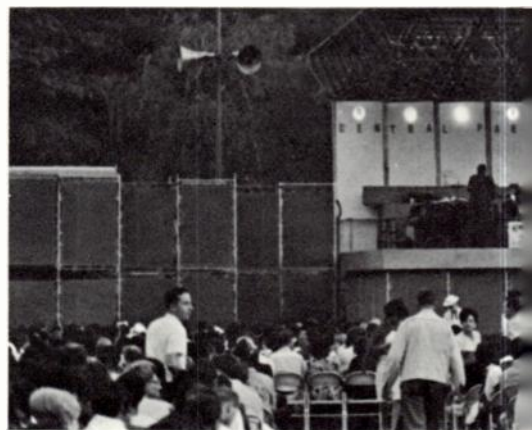
◆ Following seven spring festivals—one in Frankfurt, Germany, another in Bologna, Italy, and five in countries across the Iron Curtain—the jazz festival season in Europe came into full swing in July, with the annual event at Antibes-Juan-les-Pins, France (July 23-28).

The American contingent at Antibes included **Clark Terry** and the **Charles Lloyd Quartet**. "Lloyd, leading Keith Jarrett (piano), Cecil McBee (bass) and Jack de Johnette (drums), electrified the audiences with the immense vitality and variety of his music," critic



Alice Ochs

Wilson and friend



Festival in

Mike Hennessey said. "An arresting mixture of free jazz, calypso and Latin rhythms and blues-based themes, the Lloyd Quartet's performances combined tremendous musicianship with irresistible visual appeal."

The seventh annual jazz festival at Comblain-la-Tour in Belgium's Ardennes Forest, August 6-7, truly was an international affair. It featured 272 musicians from 12 countries, including **Kenny Drew**, **Art Farmer** and the **Stan Getz Quartet**, with **Gary Burton**.

Molde, Norway, was the site of still another jazz festival. Held at approximately the same time as the event at Comblain-la-Tour, August 4-7, it featured several American musicians, including **Kenny Drew**, **Art Farmer** and the **Charles Lloyd Quartet**.

Paul Bley, **Carmell Jones** and **Yusef Lateef** were at the Lugano (Switzerland) Festival late in August. Signed for a September 16-18 event in Stockholm, Sweden, were **Archie Shepp** and the **Dizzy Gillespie Quintet** with **James Moody**.

James Grinnell

*Blacher*

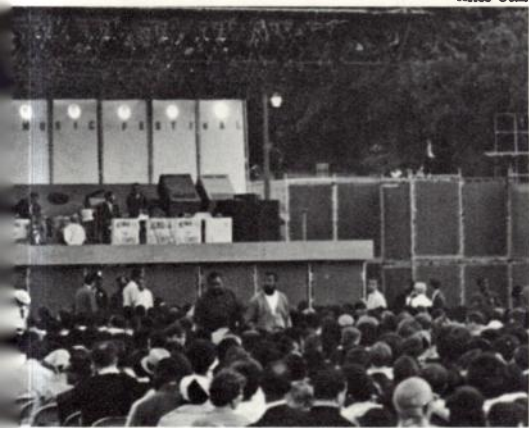
Jan Persson

*Lloyd**Santamaria*

James Grinnell

*Sydeman and Piston*

Allee Ochs

*Central Park*

◆ Music filled the summer air in New York City. A record-breaking number of outdoor musical events crammed the calendar during the warm weather months. Indeed New York was a summer music festival.

The Rheingold Central Park Music Festival concerts, covering a wide range of popular music styles, were given at the park's Wollman Memorial Skating Rink in the recently completed 4,200-seat amphitheater.

Overflow crowds were the rule at each of the concerts, for which admission was one dollar for seats and standing room. The talent presented during the July 1-September 5 season included **Theodore Bikel**, the **Ray Bryant Trio**, **Bo Diddley**, the **Bill Evans Trio**, the **Stan Getz Quartet**, **Lionel Hampton** and his orchestra, **John Lee Hooker**, **Joy '66** with **Oscar Brown Jr.**, **Gary Lewis** and the **Playboys**, the **Thelonious Monk Quartet**, **Wes Montgomery**, **Arthur Prysock**, **Otis Redding**, **Buffy Sainte-Marie**, **Mongo Santamaria** and his band, **Patrick Sky**, the **Jimmy Smith Trio**, **The Lovin' Spoonful**, **Sonny Terry** and **Brown-**

ie McGhee, **Muddy Waters** and **Jackie Wilson** with **King Curtis** and his band.

◆ In the beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pines and great lawns, concert music in various styles was performed at the Berkshire Festival—Tanglewood, Lenox, Mass., July 2-August 21.

Composers represented include **Larry Austin**, **Milton Babbitt**, **Allan Blank**, **Morton Feldman**, **Paul Hindemith**, **Charles Ives**, **Earl Kim**, **Donald Martino**, **Roger Reynolds**, **Gunther Schuller**, **Roger Sessions**, **William Schuman** and **Peter Westergaard**. For the most part, works by these composers were played during the center's Festival of American Music, August 14-18.

On the faculty of the Berkshire Music Center, the summer educational center for the advanced study of music, were **Donald Martino**, **Gunther Schuller** and **Roger Sessions** (guest composer), and the principals of the Boston Symphony Orchestra. **Erich Leinsdorf** is director of the Music Center.

◆ The Peninsula Music Festival at Fish Creek, Wis., celebrated its 14th season under the direction of founder-conductor **Thor Johnson** with programs of both traditional and modern works, August 6-21, at Gibraltar High School Auditorium.

The Festival Orchestra, conducted by Johnson, programmed works by **Paul Hindemith**, **Charles Ives**, **Ottorino Respighi**, **Alan Stout** (a world premiere) and **Lester Trimble**.

◆ Dartmouth's 1966 Congregation of the Arts opened on June 29 and continued for almost nine weeks at the Hopkins Center on the Hanover, N.H., campus.

Boris Blacher, director of Berlin's High School for Music, was composer-in-residence, August 8-20, during which 16 of his works were performed in concert.

As visiting composer and lecturer, **William Sydeman** was present during part of the season. He conducted the premiere of his *Music for Viola and Small Band* (1966), a Congregation of the Arts commission.

Jazz

ABROAD WITH FATHA HINES When **Budd Johnson**, a key member of the **Earl (Fatha) Hines** unit that toured the Soviet Union during the summer, walked into a Soviet youth club, he was surprised to hear the resident jazz combo playing his composition "Blues for Lester." "We've got the album, too," one of the Russian musicians said. Then he asked Johnson to sit in.

"We got the feeling they know jazz," Johnson explained. Throughout the tour, covering several large cities and seaside resorts, Hines and his group played to full houses, sometimes to standing room. "The crowd seemed to be all ages, all mixed, with a high proportion of youths."

A long-time key member of various **Earl Hines** orchestras, starting in the early 1930's, Johnson gave up leading his own group to join Hines on the United States State Department-sponsored tour.

IN THE NEWS

Many BMI-affiliated composers were singled out for honors by the world's leading jazz

Stanley Dunne



Johnson (second from right)

writers in the 14th annual *Down Beat* International Jazz Critics Poll, a summer feature of the jazz journal.

The 56 participating critics named **Thelonious Monk**, **Charles Mingus**, **Lalo Schiffrin**, **George Russell**, **Gil Evans**, **Carla Bley**, **Clare Fischer** and **John Lewis** among the top 10 composers of established talent.

Those composers considered worthy of wider recognition included **Carla**



Roland

Carla Bley

Bley, in first place, with **Andrew Hill**, **Cecil Taylor**, **Herbie Hancock**, **Archie Shepp**, **Charles Lloyd**, **Rod Levitt**, **Oliver Nelson**, **Wayne Shorter**, **Grachan Moncur III** and **Lalo Schiffrin** finishing in top ranks.

Gil Evans again was named outstanding arranger of established talent, and **Rod Levitt** was selected the arranger deserving wider recognition.

◆ The results of *Jazz* magazine's first readers' poll underlined that journal's editorial comment that the music of **John Coltrane** "has captured this generation's imagination."

Coltrane was voted jazzman of the year. His extended work "A Love Supreme" was named jazz composition of the year by an enormous margin. The album of the same name was voted jazz album of the year.

What is more, Coltrane was victor in the tenor saxophone and miscellaneous instrument contests.

Among other leading jazz compositions of the year were "Meditations on Integration" by **Charles Mingus**, "Ghetto Lights" by **Andrew Hill**, "The New Continent" by **Lalo Schiffrin**, **Gil Evans**'s transcription of **Cyril Scott**'s "Lotus

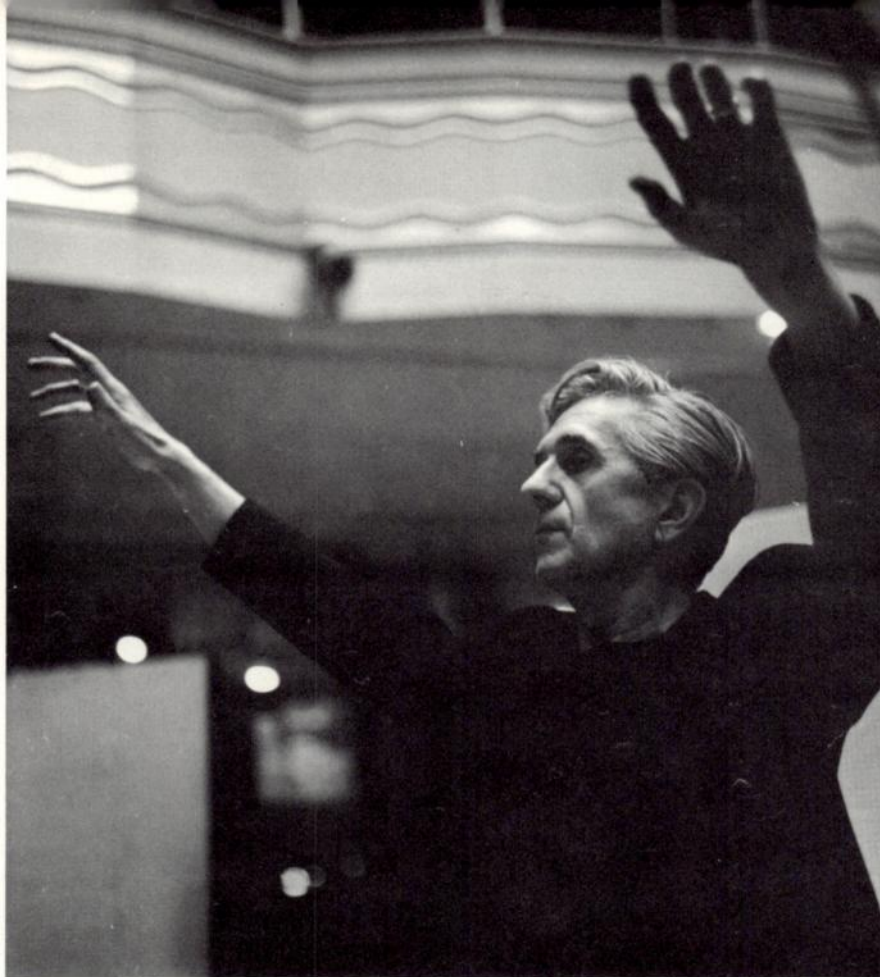
Land," "Mayor of Vermont Village" by **Rod Levitt**, "Hambone" by **Archie Shepp**, Schiffrin's NARAS award-winning "Jazz Suite on Mass Texts," "Brazilia" by Coltrane and **Cecil Taylor**'s "Octagonal Skirts and Fancy Pants."

◆ *Jazz Masters of the Forties* by **Ira Gitler**, the third book in The Macmillan Company's "Jazz Masters Series," was released in early August.

Author Gitler, eyewitness to the bop revolution, evokes the personalities and achievements of that musical epoch. He shows how **Charlie Parker**'s alto sax and **Dizzy Gillespie**'s trumpet freed jazz of the rigid big-band ensembles. The book, a chronicle of restless experimentation with an evolving musical idiom in the face of a public not always receptive to new ideas, ends with the triumph of widespread influence both inside and beyond the jazz world.

ABROAD

Composer-pianist **Paul Bley** and his trio returned to Europe early this summer. Following a stand at the Jamboree Jazz Cave at Barcelona, the group appeared at Jazz-



Evans

Charles H. Stewart

land in Paris and made festival appearances at Middlekirk and Comblain-la-Tour, Belgium, and Lugano, Switzerland.

Their September itinerary included a television commitment in Holland and an 11-day tour of southern Germany. Prior to returning to New York for a November 1, Judson Hall concert, performing a program of new Bley compositions, the unit will play at the Prague Jazz Festival this month.

◆ An 11-day tour of Great Britain has been scheduled for the **Dave Brubeck Quartet**. The unit, including **Paul Desmond** (alto saxophone), **Gene Wright** (bass) and **Joe Morello** (drums), opens in Chatham, October 22, and follows with concerts in Bristol, Birmingham, Manchester, London, Newcastle and Croydon. Also on the Brubeck itinerary is an appearance on BBC-2's *Jazz 625* program.

◆ The **John Coltrane** and **Stan Getz** units fly to England in November. The Coltrane group is slated to tape a show for BBC-TV on November 6. Getz, his quartet and singer **Astrud Gilberto**, who also are scheduled for BBC-TV taping, will give two concerts on No-

vember 24 at London's New Victoria.

◆ The **Modern Jazz Quartet**, headed by **John Lewis** and featuring **Milt Jackson**, performed in Britain in September. It returned for an October concert tour, following a two-week stay in France, at which time the unit recorded with the (**Ward**) *Swingle Singers*.

◆ Tenor saxophonist **Dexter Gordon**, who has been living and working in Europe for some time, with Copenhagen as his prime base of operations, recently played engagements in Paris, Berlin and Munich.

"While other tenor players flirt with a variety of styles, often desperately seeking evolution if only for evolution's sake, Dexter Gordon goes on being Dexter Gordon. He is superlatively good at it," Mike Hennessey said in London's *Melody Maker* of Gordon's performance at the Blue Note in Paris.

"His sticking to his own well-established style endows his playing with a certain nostalgic quality, but to conclude from that fact that his playing is musty would be a false step. He is an invigorating soloist, with a hard, staccato attack, plenty of fresh ideas and a notable ability to toss off an arresting

phrase and proceed to thread it skillfully through the changes."

◆ "The ranks of the great blues singers have been pretty well decimated by now; so the ones that remain should be doubly treasured. **Jimmy Witherspoon** is one.

"His season at the **Ronnie Scott Club** [in London] provided some of the most swinging sounds heard here. . . . Exciting, memorable music [it] received the rapturous applause it deserved," Bob Houston said in Britain's *Melody Maker*.

Witherspoon concluded his stay at Scott's late in May. Guitarist-composer **Jim Hall** followed him, performing for a month.

The *Melody Maker* reviewer commented: "The path that Jim Hall has taken to establish an identity on guitar would seem to be as an interpreter of superior ballads, hooks on which he can hang his graceful, fluent lines. Hall is a fastidious player, executing the delicate passages with the care of a brilliant craftsman."

Johnny Griffin, the American tenor saxophonist who has been a part of the European jazz scene for some time,

continued on next page

Francis Wolff



Gordon

Charles H. Stewart



Hall

shared billing with singer Sheila Jordan at the Scott Club for a month, beginning July 25.

Prior to going to Britain, Griffin appeared at the Festival du Marais in Paris and, for an extended period, at Jazzland in France's capital city. The saxophonist also substituted for **Dexter Gordon** at the Bologna (Italy) Jazz Festival and performed at the Academy of Music in Perugia, Italy, with Spanish jazz pianist Tete Monteliu and American drummer Billy Brooks.

◆ Tenor saxophonist **Hal Singer**, with rhythmic support provided by the Art Simmons Trio, played a set during a recent benefit jazz concert at UNESCO House in Paris. Staged by the UNESCO Jazz Club and impresario Ruble Blakey, the concert featured American and European jazzmen. All the proceeds went to the World Literacy Campaign.

AT HOME

Award-winning composer-arranger **Oliver Nelson** taught three courses as part of an "In-Music of the Mass Media" program at Washington University, St. Louis, Mo., during June and July. As part of his classes, he brought New York jazzmen **Clark Terry** and **Phil Woods**, among others, to perform at a July concert. Nelson composed and arranged several new works for the occasion.

The school has long had special significance for Nelson. He attended the university in the late 1950's, while pursuing a studies program with special emphasis on music. His principal teacher there was Robert Wykes.

Earlier this year, Nelson created an entirely new book of arrangements for the Buddy Rich big band. He has also signed a contract with Danish Radio to compose and arrange for its resident jazz band.

◆ **Gene Wright**, bassist with the **Dave Brubeck** Quartet, has completed a book, *Modern Music for Bass*, which has been issued by Hansen Publications, Inc.

◆ **Maynard Ferguson** has signed a contract to appear at Las Vegas's Tropicana Hotel for 20 weeks a year. The trumpeter-composer, who has been heading a large band for several years, is currently working with a sextet.

◆ *The New Thing*, a book containing nine original compositions by **Ted Curson**, has been published by Nonesuch Publishing Co.

◆ **Clare Fischer**, accompanied by drummer Larry Bunker and bassist Bob West, visited Michigan State University, his alma mater, early this summer to assist in a performance of his Rhapsody for Alto Saxophone and Chamber Orchestra, which he composed in 1955 as part of his master's thesis.

During their two-day stay, Fischer, Bunker and West also gave a concert and conducted workshops. The visit was made possible by Phi Mu Alpha, the music fraternity.

◆ **Bill Holman** arranged a 15-minute



Harris

jazz sequence for the Jerry Lewis-Columbia Pictures feature *Three on a Couch*. The work was performed by a 23-piece orchestra made up of top Hollywood jazz musicians, performing under Holman's direction.

◆ **Jackie McLean**, the noted alto saxophonist-composer, is music supervisor at Harlem's HARYOU Youth Center. Members of the faculty include trumpeter **Kenny Dorham** and composer **Alonzo Levister**.

◆ **Stan Getz** and his wife, Monica, attended a reception for the 113 diplomatic missions, at the White House in May. Prevailed upon to do so by members of the United States Marine Corps Dance Band, which provided music for the occasion, the tenor saxophonist participated in an impromptu jam session much to the delight of the dignitaries on hand.

Early in the following month, Getz returned to the nation's capital to perform with his group on the White House lawn as part of the entertainment for the Presidential scholars reception, a five-hour event. Bill Dana, Richard Kiley and **Roger Miller** also were in the show.

◆ **Gene Roland**, who has been associated with Stan Kenton at various times over the last two decades, has rejoined the Kenton writing staff and is creating material for the latest edition of the band.

◆ Clarinetist-composer **Tony Scott** was featured on a recently completed half-hour TV show, taped by the United States Information Agency for distribution in Africa, performing his famed composition "Blues for Charlie Parker."

◆ **Jean (Toots) Thielemans**, the harmonica and guitar virtuoso, played and whistled the theme music in the Columbia picture *Walk, Don't Run*, which stars Cary Grant and Samantha Eggar. It was his first film assignment.

◆ **Norman Symonds**, the Canadian composer who is widely known for his work in jazz, presented a series of radio programs on CBC-FM, commencing June 10, titled *Music of Today*. The summer series illustrated the interaction between jazz and classical music during this century. Both types of music were heard on each of the programs.

◆ The Jazz Band School at Ramblerny, New Hope, Pa., of which alto saxophonist-composer **Phil Woods** is director, offered big-band workshops, arranging seminars, a course titled Beginning Band and symposiums this past summer.

◆ **Bill Harris**, for seven years the guitarist - composer - arranger with the Clovers, the popular rhythm and blues group, now heads the Bill Harris Guitar Studio in the nation's capital and concentrates on jazz.

This past summer, Harris, who records jazz albums and performs in and around Washington, played a limited engagement at the Osaka, a Japanese restaurant on Connecticut Avenue, which is featuring live music for the first time.

Harris's annual concert at Washington's Cafritz Auditorium is set for December 15.

In the Press

"It is extremely doubtful that William Faulkner ever heard of Ray Charles—if he did, his life was fuller for it—but he wrote about him just the same. The novelist set it down in 1929, one year before Charles was born, near the end of *The Sound and the Fury*, describing a colored preacher:

"'He was like a worn small rock whelmed by the successive waves of his voice. With his body he seemed to feed the voice that . . . had fleshed its teeth in him. And the congregation seemed to watch with its own eyes while the voice consumed him, until he was nothing and they were nothing and there was not even a voice but instead their hearts were speaking to one another in chanting measures beyond the need for words,'" Thomas Thompson began a six-page profile of the composer-artist in *Life* (July 29).

"It is like that in Carnegie Hall, where the women from Park Avenue and the women from Harlem sit as sisters, their eyes moist and bodies rocking, while Charles offers his music. It is like that in the lonely saloons where men sit listening to him coming out of the lime-and-fuchsia jukebox and peel the labels from the necks of their beer bottles or make circles on the bar with the water rings left by ice-filled glasses. It is most like that when Ray Charles is alone. Of course, Ray Charles is always alone; he is blind, which is a kind of loneliness, and he is also black. But when he is physically alone, he makes of his music a strange religious service in which he both gives and takes of himself."

Of Charles in today's music, Thompson writes: "Today a dominant force in popular music, though his niche is difficult to define. The best blues singer around? Of course, but don't stop there. He is also an unparalleled singer of jazz, of gospel, of ballads, even, unlikely enough, of country and western. He has drawn from each of these musical streams and made a river which he alone can navigate. In his decade at the top, he has sold more than 15 million records. He has composed more than a hundred songs. He is an arranger of distinction. If he never sang a note, he would be one of the great jazz pianists, ranging from the low-down to the ice-



"I just have to have things perfect"

cold geometrics of the far out. He plays . . . sax as well as Sonny Rollins. He is a scholar of popular music who drives his band members mercilessly, snapping, 'I'm not hard to get along with, darlings. I just have to have things perfect.'"

♦ "How do you feel," Don Gibson was asked, "about blues people—mainly Ray Charles—doing your songs?"

"I feel honored," Gibson told J. Heil in an interview printed in the June issue of *Country Song Roundup*. "Ray Charles has done four of my songs: 'Oh, Lonesome Me,' 'I Can't Stop Loving You,' 'Don't Tell Me Your Troubles' and 'Who Cares.' My biggest thrill was when he did 'I Can't Stop Loving You.'"

"I first heard Ray Charles when I listened to *Ray Charles in Person* in 1960. . . . the other guys in Nashville . . . thought I was crazy when I said I wanted to do songs with that piano style. . . .

"'I Can't Stop Loving You'. . . was an amalgamation of country and pop music. . . . But what's country and what's pop? I don't like labels. On songs or on people. I like to hear a person say, 'I like all kinds of music.' It's not 'what's country and what's pop.' It's 'what's good and what's bad.'"

♦ "Talking with Norma Tanega . . . is an amazing experience. . . . how many rock 'n' roll people get their inspiration from Stravinsky?" Jane Heil wrote in a recent issue of *Hit Parader*.

"How did I get started writing songs?" Miss Tanega asked her interviewer. "Well, I paint and sing and write and the whole thing together comes out to be these songs. There's lots of classical references in my music. It comes from Copland, Stravinsky,

Khachaturian, Carl Orff. . . .

"Am I a folksinger? I don't know what I am. Does it matter? Mainly I like to sing for live people. It's like making love—en masse. I love Pete Seeger; he moves more people than anybody else in the world. . . .

"I have a degree in art history from Scripps and an M.F.A. from Claremont. . . . But I've always made music. My album is all original stuff. . . . The way I got started. . . . I say [to a school-teaching friend], 'What are you doing with your class tomorrow?' She says, 'Nothing much.' I say, 'I'm gonna come and sing for you all day.' Because nobody in the business would listen to me."

Miss Tanega takes up the story from there in a recent interview with Ren Grevatt for Britain's *Melody Maker*: "One of [my friend's] students introduced me to a physical education teacher in the school who was also a musician and arranger."

"That was Herb Bernstein, who liked what I did and got me with the people who gave me a recording contract. That was last January. I made a record and it was a hit right off. I still can't believe it."

♦ "Adding *The Dick Van Dyke Show*, *Gomer Pyle*, *Andy Griffith Show* and *I Spy* to 10 daytime programs results in the incredible sum of 12½ hours of network shows for which Earle Hagen provides music," the *Los Angeles Herald-Examiner* pointed out in a recent feature article.

"Measure for measure, that's a lot of writing. But then, music is a way of life for Earle—very nearly his *raison d'être*. Composing music is as natural and necessary to Earle as breathing, except that music is much more enjoy-

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able and certainly more lucrative."

Hagen's philosophy about music was expressed to the interviewer in these words:

"Today's world necessitates an understanding of the effectiveness of music on the part of all of us who want to see a peaceful and productive society continue. Maximum happiness and achievement in life is also due to a surprising degree on how we use music on and for ourselves."

◆ "In recent weeks, the live sound at The Other Place [Beverly Hills] has been provided by Bob Markley's West Coast Pop Art Experimental Band," Charles Champlin, entertainment editor of the *Los Angeles Times*, reported recently. "The band has been together for about a year and a half, and its forte is blending the aural and visual experiences."

"As the five-man group plays, five or six projectors splash the walls with still and moving pictures. The latter generally run backwards. The footage includes a Louis-Walcott fight and birds in flight, a soccer match and a wild disparity of other scenes."

"Andy Warhol finds disunity in this kind of thing," Markley told Champlin. "We find unity. There are moments when it all comes together, oriented to the human heartbeat."

◆ "At age 17, the professional life of Bruce Scott stretches back over an incredibly long span of time to the age of 7," a recent article about "The Most Experienced Teen-ager in Show Business" in *Song Hits* magazine pointed out. "At that time a call for young singers went out from the Little Church Around the Corner in New York. . . . When he was 12, he appeared in *The Play of Daniel* which toured through Europe. . . . These presentations gave him a strong legitimate background. . . . He was soon seen on Broadway, off Broadway and in summer stock shows. . . . Finally television caught up with Bruce and offers came from everywhere. . . . he is becoming one of America's most popular and sought-after young performers. . . ."

"Bruce Scott today is an alive, intelligent young man whose classical background is reflected in everything he does. . . . He writes music seriously and is self-taught on the piano, drums and guitar and is constantly in search

of outlets for his strong creative urge."

◆ "Deon Jackson's interest in music started while he was in grade school in Ann Arbor, Mich.," *Song Hits* magazine said in its June issue. "His singing career began in 1960 in the ninth grade when he joined a group of school chums and formed a rock 'n' roll group. . . . He also wrote songs, many of which he performed both as a soloist and with his vocal group. . . ."

"Since the advent of his hit tune, 'Love Makes the World Go Round,' Jackson's life has become a whirlpool of activity. TV shows, radio and magazine interviews, record hops, club dates, tours and travel have become a regular part of his life. As one of the country's top record names he is in demand everywhere. . . . Although Deon Jackson is only 20 years of age, he is confident and assured about his show business career."

◆ The continuing jazz journey of Jimmy Giuffre, the composer, arranger and reed player, was documented in the August 8 issue of *Newsweek*, which said: "It is this vision of a strong, totally masterful sound that keeps Giuffre moving from one idiom to the next in a field where commercialism usually pressures a musician to establish an easily accessible style and stay with it."

Currently Giuffre, the leader of a quartet rather than a trio, offers music which is an amalgam of all the phases he has passed through—a fusion of avant-garde and conventional, mainstream jazz.

Newsweek added: ". . . the drums are back, offering that steady beat that the conservative or uninitiated jazz fan can grab onto. The old bluesy style has been purified into a haunting pastoral lyricism; at the same time, the agile virtuosity of Giuffre's style is working once again within the boundaries of more conventional jazz forms like the theme and variations."

The new Giuffre, who after several years of composing and performing abstract, had to make himself understood. But he remains a searcher. "Each period I find myself awakening in a meadow and I say 'that's it, that's the answer,'" Giuffre explained, "but after I'm at home a little while there, I begin to see that I haven't reached heaven, that there are still problems

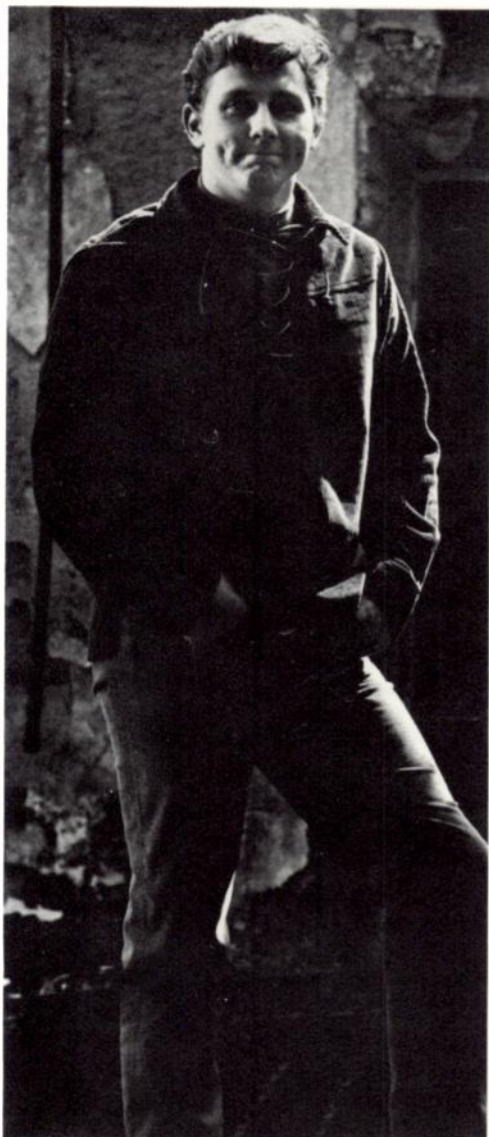


Giuffre

to solve and new places to go."

◆ "I started writing songs and playing the guitar when I was 11," Bob Lind writes in the September issue of *Hit Parader*. "I don't read music; there's just something in the back of my mind that keeps getting clearer and clearer and comes out all at once. . . ."

"No one comes into his own style and can honestly say that it's all his very own. . . . Anyone in music has something they listen to that draws them to it. At first you try to phrase like they do and sing the same songs. Eventually you've just got to say it's not a game where you compete. You have something to say your own way. Forget about categories and bags, then



Lind

you start to free yourself. You draw from the things you have lived, not just the things you have heard."

♦ "One of the most popular pop composers in the U.S. today is a Hamburger. He is a German named Bert Kaempfert who lives in Hamburg, tools all his music for the American public and has visited the U.S. fewer than a dozen times," a recent profile in *Time* announced. "Yet his latest song, 'Strangers in the Night,' as recorded by Frank Sinatra . . . headed straight for the top. Sinatra's version has already been matched by no fewer than 85 other performers who know a winner when they hear it.

"Kaempfert, 42, has written many

tunes, but he has had nothing like 'Strangers' going for him before. Still, he is no stranger to the bestseller parade. While most Americans have never heard of him as a personality (he never performs in public), they have bought a remarkable 10 million copies of his schmaltz-laced albums.

"Kaempfert cultivated his taste for 'foreign music' when he led a sextet in a U.S. Army officers' club in Bremerhaven. By cribbing from the jukebox, he learned all the popular American songs, soon developed a skill for arranging and composing foxtrotting tunes in the big-band idiom. Since his 'music that does not disturb,' as he calls it, is geared for U.S. audiences, he is virtually unknown in his own country. But Kaempfert does not care; last year he grossed \$950,000. 'Strangers' ought to make him a millionaire. 'Maybe then,' says his wife, 'they will pay attention to Bert even in Germany.'"

♦ "Composer-conductor-arranger Nelson Riddle, one of the top behind-the-scenes artists in Hollywood, paced his office like a caged lion. 'I haven't done a thing for an hour,' he shouted, with mock severity," reported John L. Scott in a recent *Los Angeles Times* article.

"Then the telephone started to ring, and Riddle was back in business.

"A bulky, restless man of 45. . . . He's not happy unless he's cooking on all the music medium's burners.

"Current examples: He's scoring the Mirisch film *How to Succeed in Business*; providing original music for

Howard Hawks's movie *El Dorado*, including the theme song; scoring TV's *Batman* series and the *Batman* feature; completing a new album with Frank Sinatra . . . and cutting his own sides for Reprise Records.

"Just for variety, the energetic fellow will conduct his own orchestra at Disneyland's Big-Band Holiday. . . .

"Riddle has turned out a score or more instrumental albums and has arranged and conducted for most of the top popular singers. As orchestrator and arranger he has worked at all major studios and conducted several TV spectacles, including those of Sinatra, Judy Garland and Crosby. He did the music for TV's *Untouchables*, *Rogues*, *Route 66*, *Wackiest Ship*, *Naked City* and *Sam Benedict*, among others."

♦ "Thirty years ago, Memphis Slim knew the first name of every hobo on the L & N Railroad.

"It wasn't much better in Chicago, where for years he sang the blues for 'rent money and grits.'"

Now, according to a recent spread in *Ebony*, the blues veteran "has found *la bonne vie*" in Paris. He is so busy he can name every train schedule to the provinces and other capitals of Europe.

Memphis Slim told *Ebony*: "Sometimes the boys get real intricate with their music, and the people can't understand the bag they're in. But they can really pick up on the blues. They have a ball together, because if you make one step toward the people here they'll make two steps toward you. . . .

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Kaempfert



Riddle



The Nettles

If a blues singer can't make it in Europe, it's his own fault."

◆ The music of **Bill Nettles** and his Dixie Blue Boys is the subject of a recent release of Disc Collector Publications, which compiles discographies of the music of outstanding American folk and country composers and performers. The Cheswold, Del., publication lists all of the recordings of various Nettles recording groups on a great number of labels.

Author of hundreds of songs, Bill Nettles began his professional career in 1935, when he hiked from Natchitoches to Shreveport, La., to appear on station KWKH. He began recording in 1937 and is still making records, although he retired from radio work in 1958 after having played on many radio and television stations throughout the Southwest.

◆ "Harlan Howard. . . has been writing professionally for 10 years (having started writing songs at the age of 12)," according to a recent article, "Harlan Howard: Writing the C & W Song," in *The Songwriter's Review*.

"Howard writes both words and music, but he thinks that the lyric is the most important thing in a C & W song—he even goes so far as to say that it is 80% of the song. . . . (He, like many other C & W writers, will not change the words—only the music.)

"Howard is of the school that believes the country-western song should be the utmost in simplicity and originality. . . .

"In many respects Howard thinks the same as most C & W writers when it comes to country-western songs. They write their songs around simple ideas, with most of the emphasis on the lyrics, and using a theme that comes out of real life experiences. It has to be original, because there is greater competition today than ever before. . . .

"Other C & W writers agree with the Howard methods:

"Wayne Walker is another top-notch C & W songwriter who believes lyrics are more important than the music. He usually has a title in mind and then works the whole song around it. . . .

"Willie Nelson is one of the fastest songwriters in the business. 'The lyrics are the most important part. . . . I'll change the phrasing of a melody in order to . . . fit the lyrics.' He has won five BMI awards so far. . . .

"There was a saying around that if it took the late Hank Williams more than 15 minutes to write a song, he

would discard it.

"Bill [Anderson], too, is of the lyric school. ' . . . the lyric suggests the melody to me. If the lyric is happy and carefree, the melody will be in the same vein, too.' "

◆ **Irving Szathmary**, composer and conductor of the music for the hit TV series *Get Smart*, recently was the subject of "TV Keynotes," Charles Witbeck's syndicated column.

A former arranger for the Paul Whiteman, Artie Shaw and Benny Goodman bands, Szathmary was associated with *The Andy Griffith Show* and *I'm Dickens . . . He's Fenster* prior to being hired for *Get Smart*.

"Though this is a comedy show, I don't write comedy music," Szathmary explained. "I play it fairly straight, so the stupid things happening to Maxwell Smart appear even funnier."

"In the filmed television arena where rush, rush is the ordinary method of work," Witbeck noted, "Szathmary gets an average of three days in which to compose and score an episode. With his training the rush is no problem. 'I have complete authority,' he says, 'and there are no mysteries about it for me.

"We [a 16-piece orchestra] play the background music for two episodes in a three-to-four-hour period. There is no time for rehearsal.' "

Szathmary's contribution to the show has its effect. "Respect and public recognition seem to be on the increase



Szathmary



Howlin' Wolf

for the TV and film music men," Witbeck reported. "In the past it was considered a compliment if viewers were unable to remember the background music in a movie or on a TV show. The music was not supposed to distract the audience."

"Not today," Szathmary concluded. "Picture and TV makers want fans to hear the music. They've learned it helps a show."

♦ "They call their music 'back rail' or 'down home music.' 'It's them blues,' says *Howlin' Wolf*, 'them mean old blues. Sometimes you get to thinkin' about a girl, or you're lonesome and want to go places but you ain't got the fare. You got something bothering you, you got the blues,'" *Newsweek* reported in a recent profile, "Mean Old Blues."

"Howlin' Wolf is the prototype of the Chicago bluesman. He was born Chester Arthur Burnett, in Monroe County, Miss., called the 'hilly' or 'rail' country. He picked up the name 'Wolf' there. 'Them days,' he says, 'the rail country was full of wolves.

Every time I'd get into some devilment, my daddy'd say, 'I'm gonna let that wolf get you.'" He tacked on 'Howlin' after he came to Chicago, 'cause sometimes I kinda howls in my songs and besides I figured I needed two names.'

"But, like all the great Chicago bluesmen—*Muddy Waters*, *Big Joe Williams*, *John Lee Hooker*, *Big Bill Broonzy*—he picked up music in the Mississippi Delta where his father took up farming in 1923. 'My daddy bought me a guitar on the 15th day of January, in 1928. He cleared a good crop that year. People got me to play for Saturday nights, especially in the fall when they were workin' on the crops. I done well with it and I been goin' ever since.' . .

"In his hoarse, rasping voice that sounds like a runaway bucket of nails, he sings 'them mean old blues,' songs about faithless women, loneliness, tomcatting men or nameless troubles 'knockin' on my door.'

"It's just low-down, gut-bucket blues, the old common music, pleasing to the ear,' Wolf says. . . 'The blues

ain't never gonna change.'

"But the blues have changed, and Wolf is part of that change. . . the rhythm of the city is faster than that of the country, and the noise is louder. . .

"Wolf is among the few who are still close to the old blues, looking when he sings as if he's pleading for understanding of his misery. But even he finds it hard to resist the pressure . . . to intensify . . . the sound, to smooth out all the angularity. . . 'In this here modern world, you got to keep up with modern people.' And he laughed and laughed, shaking his head."

♦ "Call him *Irwin Kostal*, or for real familiarity, just plain *Irv*," *Dick Houdek* wrote in the *Los Angeles Herald-Examiner* recently.

"But don't call Mr. Kostal an arranger or an orchestrator. In most places, he explained, the terms are deprecatory.

" 'And in Hollywood, they're almost dirty,' added the man who has scored three of the film world's most recent smash musical hits.

"Kostal already has one large Oscar for his work with *West Side Story*. Last year, *Mary Poppins* secured for him a nomination. And this year's big Academy Award extravaganza rewarded his efforts in behalf of *The Sound of Music*. . .

" 'I don't want to be known as an arranger or as an orchestrator, because that's become just pencil and paper work,' he explained. 'Let's say that I fit music to the situation.'

"Kostal said he would not be so vehement in his objections to the labels arranger and orchestrator if the two terms were associated more with writing variations on original themes. 'For in reality we are composers,' he stressed."

♦ "The *Clancys* and *Tommy Makem* are that wonderful rare thing, a folk music group that lives up to legend," *Ralph J. Gleason* wrote in a recent *San Francisco Examiner & Chronicle*.

"That should not really be surprising since Irish folk have been busy making legend every waking moment for centuries. . . poetic style has marked the Irish from time beyond memory and it is heard in the *Clancys*' songs and in their spoken introductions. The poet and the singer combine in Ireland as in no other culture."

Writer Report

During the past year BMI distributed over two million dollars received from foreign performing rights societies for the use of BMI music abroad. A total of \$1,712,000 was given to writers and \$400,000 to publishers, resulting from reciprocal agreements with some 24 foreign societies. The lower figure to publishers results from the fact that most of them are paid directly through their foreign affiliates. The sum is the largest ever distributed by BMI in any similar period.

◆ "When a Man Loves a Woman," by **Calvin Lewis** and **Andrew Wright**, recorded by Percy Sledge, was named the rhythm and blues song of the year and single of the year, during the annual convention of N.A.R.A., the National Association of Radio Announcers, held in New York in August. "The 'In' Crowd," written by **Billy Page** and recorded by the **Ramsey Lewis Trio**, was named the best jazz single record.

◆ For the second year **John Lennon** and **Paul McCartney** were leading winners of Ivor Novello Awards, given annually for the writing, publication and exploitation of works which represent outstanding contributions to British popular and light music.

Winning works for 1965, licensed in the United States by BMI, were:

Outstanding song of 1965—"Yesterday," by Lennon and McCartney, published by Maclen Music, Inc.

Year's most outstanding beat song—"It's Not Unusual," by **Gordon Mills** and **Les Reed**, published by Duchess Music Corp.

Year's outstanding novelty composition—"A Windmill in Old Amsterdam," by **Ted Dicks** and **Myles Rudge**, published by Devon Music, Inc., with "Mrs. Brown You've Got a Lovely Daughter," by **Trevor Peacock**, published by Brakenbury Music, Inc. and Bigtop Records, Inc., runner-up.

Two Lennon and McCartney songs, "We Can Work It Out" and "Help," both published by Maclen Music, Inc., were honored as the disks which achieved highest certified British sales during 1965.

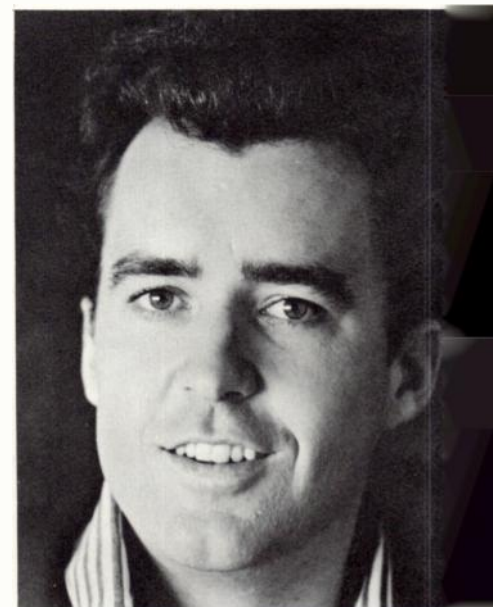
Tony Carr's "March of the Mods," published by Michigan Music Publishing Corp., was named this year's out-



The Wilburns



Carson



Sea



Cash



Wells



Willet

standing instrumental composition and was runner-up in the year's most performed work category.

The awards were presented during a July B.B.C. radio program. Winners received a bronze statuette and runners-up got certificates.

◆ In July, *Cash Box* announced results of its country music disk jockey poll, with **Buck Owens** a multi-winner.

His recording of "Waitin' in Your Welfare Line," written by Owens, **Nat Stuckey** and **Don Rich**, was voted the most programed record, and *The Best of Jim Reeves* the most programed album.

Waylon Jennings and **Ray Pillow** tied for most promising male vocalist honors, and Owens was most programed male singer.

Loretta Lynn tied with **Connie Smith** as most promising female singer. **Chet Atkins** and **Phil Baugh** were voted most programed and most promising instrumentalists, and Owens's *Buckaroos* the most programed band.

◆ The country music business may be turning into the country movie business, judging from recent film activity in the country music field.

The Girl From Tobacco Row, starring **Tex Ritter** was premiered in Evansville, Indiana, in July. The film also stars **Earl (Snake) Richards**, **Gordon Terry** and **Johnny Russell**. Special guest stars include **Martha Carson** and **Kitty Wilson**. **Walter Haynes**, **Cecil Scaife** and **Brownie Johnson** also appear.

What Am I Bid?, a country-western musical starring **LeRoy Van Dyke**, began filming late in August, with **Eddy Arnold** and **Johnny Sea** as guest stars.

Dottie West stars in *There's a Still on the Hill*, also filmed this summer for fall release. **Kelso Herston** is the film's musical director, and **Del Reeves**, **Tommy Cash** and **Rink Hardin** have supporting roles.

Still is director **Hunter Todd**'s second country film this year. The first, *Gold Guitar*, stars **Skeeter Davis** and features **Del Reeves**, **Hugh X. Lewis** and **Margie Bowes**.

Music City U.S.A., released earlier this year, features **Webb Pierce**, **Autry Inman**, **Jean Shepard**, **Justin Tubb**, **Hilles Buttram**, **Jimmy Newman**, the **Wilburn Brothers**, **Dave Dudley**, **Lorene Mann** and **Loretta Lynn** and used such locations as **Roy Acuff's** museum and **Ernest**

Tubb's Record Shack.

Waylon Jennings stars in *The Nashville Rebel*, filmed this summer.

The Road to Nashville, also completed earlier this year, stars **Marty Robbins** and features appearances by the **Carter Family**, **Johnny Cash**, **Webb Pierce**, **Hank Snow**, **Porter Wagoner**, **Bill Anderson**, **Johnny Wright**, **Kitty Wells**, **Faron Young**, the **Stoneman Family** and others.

◆ **Kitty Wells** was named the "best-selling country-western artist (female) for 1965" by the National Association of Record Merchants earlier this year.

◆ **Lee Hale** contributed special musical material to *The Dean Martin Summer Show*, broadcast this summer over the NBC-TV network.

◆ **Mason Williams** joined **Roger Miller's** personal appearance tour earlier this year to prepare material for Miller.

◆ **Earle Hagen** conducted weekly seminars, under the auspices of the Hollywood Chapter of the Television Academy, this summer.

◆ Following a string of 28 dates in Sweden, beginning at the end of July, **Paul Anka** gave 12 concerts in eight days in Czechoslovakia. Anka, with permission of the Czech authorities, brought his own musical group, sound equipment and two sound technicians.

◆ **Tommy Duncan**, the country entertainer, toured United States military installations in West Germany for 30 days, beginning early in June.

◆ **Kathy Dee** spent four weeks entertaining at the United States air base at Thule, Greenland, during the early part of the summer, marking her third visit to Greenland within one year.

◆ **Bobby Lewis** gave a series of shows in the Dominican Republic, followed by an appearance at the Guantanamo military installation in Cuba, in August.

◆ **Slim Willet**, 47, died July 1 in Abilene, Tex. He is best-remembered for his song "Don't Let the Stars Get in Your Eyes."

Also recently lost were **James B. Tyler**, 47, instrumentalist and writer of nearly 20 recorded compositions, and **Bobby Fuller**, 23, songwriter and group leader.

◆ **Sheldon Harnick** and **Mike Nichols** were among the writers who provided new special material for **Carol Burnett's** summer engagement at the Greek Theater in Los Angeles.

Theater

The Minnesota Theater Company opened its new season at the Tyrone Guthrie Theater in Minneapolis early this summer with a production of Thornton Wilder's *The Skin of Our Teeth*.

Music for this "crackling production" was prepared by **Herbert Pilhofer**, as was the score for the first professional American production of August Strindberg's *The Dance of Death*, the second offering in the company's three-play summer repertory.

The New York Times drama critic Stanley Kauffmann said in his review of the production, "Lewis Brown's settings and costumes and Herbert Pilhofer's atonal music are unobtrusively helpful. They contribute to a performance that is a fascinating journey through the play. . . ."

◆ Incidental music by **David Amram** was created for the Joseph Papp productions of *Measure for Measure* and *All's Well That Ends Well*, presented this summer during the New York Shakespeare Festival at the Delacorte Theater in Central Park.

Amram also composed the music for the Papp production of *Macbeth*. The play had its formal opening at New York's Washington Square Park, June 28. Presented by the New York Shakespeare Festival Mobile Theater, it subsequently was performed 50 times by the company at 24 locations in the city.

◆ **John Carisi** composed the original dance music for Aristophanes's *The Birds*, translated by William Arrowsmith, staged by Alexis Solomos and presented through the summer at the Ypsilanti Greek Theater, Ypsilanti, Mich.

"Aristophanes reflects the exhilarating intellectual freedom permitted in the heyday of Athens, when gods, men and sacred institutions were uproariously razzed," Tom Prideaux reported in *Life*. "The plot, such as it is, is carried by Bert Lahr and Jack Fletcher as two zanies who get fed up with Athens and seek a Utopia among the birds."

◆ **Guillaume Apollinaire's** *The Breasts of Tiresias*, with incidental music by **Ervin Henning**, had 10 performances at the Loeb Drama Center, Harvard



Strindberg's "The Dance of Death": music by Pilhofer

University, at Cambridge, Mass., during July and August. The play was presented by the Harvard Summer School Repertory Theater, comprised of talented graduate students and undergraduates from drama schools and universities across the country.

Another play for which Henning composed the music, *Live Like Pigs* by John Arden, ran for a week at Providence this summer, performed by the Theater Company of Boston, the company that introduced the play in New York and Boston last year.

◆ *Romans by St. Paul*, adapted by Orlin and Irene Corey, with an original music score by **Johan Franco**, will be performed alternately with *The Book of Job* (music by Corelli) during October by a company of Americans touring British cathedrals in commem-

oration of the 900th anniversary of Westminster Abbey.

Romans by St. Paul made its debut in 1963 at the First Baptist Church of Shreveport, La.

The British itinerary begins October 3 at the Southwark Cathedral and ends October 30, covering a dozen cathedrals. The production is sponsored by the Religious Drama Society.

◆ A musical production of *Tom Sawyer*, with music and lyrics written by **Frank Luther**, was presented in the 3,000-seat outdoor theater at Balboa Park, San Diego, Calif., during mid-August.

Based on the Mark Twain novel, the musical, originally created for the Theater Guild and premiered on the *United States Steel Hour* in 1958, has since played throughout the U.S.



Shakespeare in the Park



Luther's "Tom Sawyer"



Musicals for children by the Prince Street Players: music by Bargo and Eiler



Dr. Bernard Sassman

Brown and players

The San Diego Starlight Opera production starred Ellard Davis in the title role.

◆ The University of Denver International Theater Festival presented Bertolt Brecht's *Good Woman of Setzuan*, in an English version by Eric Bentley, during mid-July at the Terrace Theater on campus. Gert Weymann produced.

"Normand Lockwood, D.U.'s prized composer-in-residence, composed an imaginative score for spoken songs and to interlace action," Anne Warriner said, writing in *Cervi's Rocky Mountain Journal*. "Mr. Weymann and Mr. Lockwood worked intently to create the music in real Brechtian context and succeeded. . . . The rhythm and accent of the music and the rhythm and accent of the spoken songs were so devised to be independent of one an-

other but to complement and complete the other. From dissonant hymn to junky blues, the music enriched the drama."

◆ "Elaine May's *Not Enough Rope*, briefly exposed Off Broadway a few years ago . . . is now available off-Off Broadway . . . at the 2d Story Players. . . . To me, after five years of big and little and itsy-bitsy dramas of alienation, *Enough Rope* says the whole thing more completely and compactly and with more irony than many I can now no longer remember," Jerry Tallmer wrote in his review for the *New York Post* of the June production.

◆ David Rogers created a new book for *Good News*, the DeSylva, Brown and Henderson musical, on a commission from the St. Louis Municipal Opera. The revamped show, starring Peter Palmer, Nancy Dussault, Karen Morrow and the entire St. Louis Cardinals football team, was presented in St. Louis on June 20.

◆ *Summer in the City*, a new revue assembled by Oscar Brown Jr. and featuring 40 numbers, some familiar, some new, by Brown, opened at the Harper Theater on Chicago's South Side on the last day in June.

"It must be credited to Brown's taste and goodwill that the show stays cool, well out of the discomfort index," Michaela Williams said in her *Chicago Daily News* review. "Indeed, it is like a hammock, neatly laced together and meticulously hung, that invites nothing more taxing than two hours of swinging relaxation."

The central figure in the show, Chicago poet Kent Foreman, recites his poetry "between, around and through [the] 40 numbers." The central theme is the city. Twelve new performers comprise the show's cast.

"Not the least element in the show's combination was Brown's songwrit-

ing," David Noble commented, writing in *Chicago's American*. ". . . after the intermission it was one triumph after another. Starting with one of the evening's best songs, 'Summer in the City,' the show ran on rails through 'B Train,' 'Brown Baby' and 'I'll Be Back.'"

Joy '66, another Brown revue in which he starred, enjoyed a lengthy, successful run at Chicago's The Happy Medium before closing on August 7.

◆ This summer New York's Downstairs at the Upstairs, which "has maintained its franchise on the satirical cabaret revue for a decade now," presented *Below the Belt*, "a retrospective re-view" of the best material of its last three productions.

Conceived, produced and supervised by Rod Warren, as were the three revues from which the material was taken, the show included contributions by John Meyer and David Neuburge, Michael McWhinney and Jerry Powell, James Rusk and Treva Silverman.

Billboard's Aaron Sternfield reported: "It's not for your aunt from Dubuque, nor is it geared to the Village hippie. But there are enough adult sophisticates around to provide a respectable market for this inventive and amusing group."

◆ The Prince Street Players, Ltd., in association with WCBS-TV (New York City), this summer performed children's musicals, with music and lyrics by Jeanne Bargo and Jim Eiler, at theaters in Framingham, Mass.; Oakdale and Westport, Conn.; Nyack and Mineola, N. Y., and Millburn, N. J.

The musicals included *Wizard of Oz*, *Sleeping Beauty*, *Cinderella*, *Pinocchio*, *Aladdin*, *Jack and the Beanstalk*, *Treasure Island*, *The Emperor's New Clothes*, *Snow White Goes West* and *Alice in Wonderland*.



Milhaud's "La Creation du Monde" in Washington

Dance

"Don Redlich's *Tangents* [music by Dave Brubeck] combined the sinewy elegance and underlying pathos of jazz dance at its most meaningful. . . . Constantly there was the imaginative contrasting of sustained phrases suddenly arrested," Doris Hering said in her *Dance Magazine* review of Redlich's Kaufmann Concert Hall performance in New York earlier this year.

Another ballet to Brubeck's music, Ron Poindexter's *The Set*, was performed in April by the Sacramento Civic Ballet, and by the Peninsula Ballet Theater of San Mateo, Calif., in May.

◆ Two dances to music by Roy Harris, *Four American Ballads* and *Nuna-Da-Ut-Sun-Yi*, were given by Eleanor King's Theater of the Imagination at the University of Arkansas, May 10-12.

◆ The University Dance Group of Ohio State University has completed filming Anna Sokolow's *Odes*, to three works by Edgard Varèse. The work was staged by the choreographer when she was artist-in-residence this past winter.

◆ Erika Thimey performed Darius Milhaud's *La Creation du Monde* at All Souls Unitarian Church, Washington, D.C., in May.

"The music, scored for 20 solo instruments, is primitive, jazzy, pulsing and large in concept," Jean Battey said in her review for *The Washington Post*. "Miss Thimey's choreography reflects this admirably and in an organic way. . . .

"The cumulative piling up of rhythms and movements was entirely appropriate to the music's intent."

◆ The Capitol Ballet Company of Washington, D.C., gave the premiere performance of Doris Jones's *Pocahontas*, to a score by Elliott Carter, on May 19.

"The best thing about the ballet is a unity of tone among Elliott Carter's excellent musical score, the colorful decor and costumes . . . and the dance movement. All three artistic contributions . . . have contrived something that is formal and theatrical," Jean Battey wrote in her review for *The Washington Post*. "*Pocahontas* was the pièce de résistance of the evening," wrote Joyce Warren in *The Evening Star*.

◆ "*Clear Songs After Rain* was the real winner," Jacqueline Maskey wrote in *Dance Magazine* of the Norman Walker dance to Lou Harrison's music, presented in May by the High School of Performing Arts, New York.

"... beautiful," added *Dance News*.
◆ The Pennsylvania Ballet has added *A Young Man's Fancy*, choreographed by Robert Rodham to Igor Stravinsky's *Scènes de Ballet*, to its repertoire for the new season.

◆ "I thought the pick of the evening was *Trois*, choreographed by Jerry Osborne to the music of Charlie Byrd," Joyce Warren told readers of Washington's *The Evening Star*, in her review of the first major public concert of the Washington, D.C., Modern Dance Society, given in May.

◆ *Three From Spoon River*, created and danced by Deborah Jowitt, Barrie Landauer and Lenore Latimer to music by Karlheinz Stockhausen, was presented by Dancers Studio at Stage 73, New York, in late May.

◆ The first world premiere at the Saratoga Performing Arts Center, Saratoga Springs, N. Y., was Edward Villella's *Narkissos*, danced by the New York City Ballet Company, the group in residence for the month of July at the newly established festival.

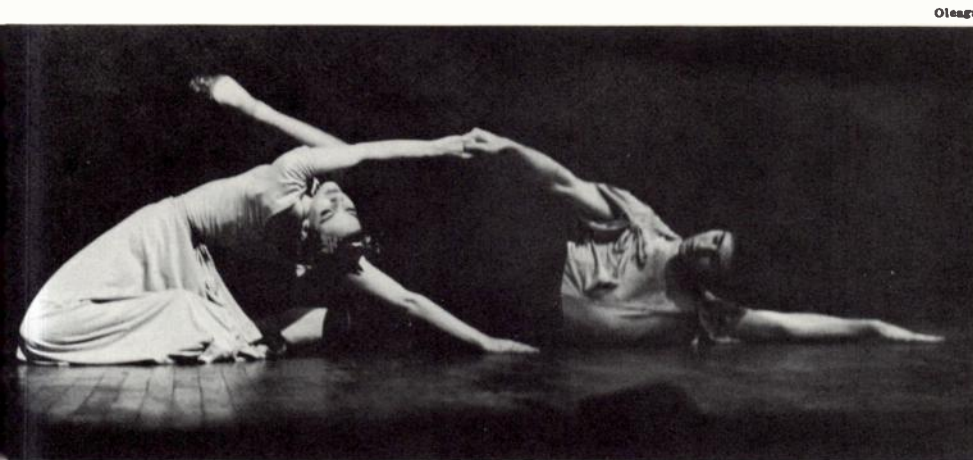
Robert Prince wrote the music for this restatement of the Narcissus legend which starred Villella, "one of the finest male dancers active today."

◆ The first performance of *Jump! Jump!* (to music by Gunther Schuller) and revivals of *Three Energies*, to a score by Otto Luening and Vladimir Ussachevsky, and *Going*, with music by Henry Cowell, were presented by Marion Scott and her company in New York on May 14.

Saratoga premiere: music by Prince

Michael Avedon





"There Is a Time": music by Dello Joio

◆ Ruth Currier staged her *Night Before Tomorrow* (set to Anton Webern's Six Bagatelles) and *Beginnings* (to music by Norman Dello Joio) for the University of Hawaii Theater Dance Group during the 1966 Festival of the Arts of This Century, held in Honolulu in April.

On May 23, Miss Currier and her own company presented *Toccanta*, to music by Henry Cowell, in New York.

◆ *Other Voices* (music by Karlheinz Stockhausen) and *Retrospect* (music by Anton Webern) were premiered on May 5 in New York at the Kaufmann Concert Hall. *Voices* and *Prelude to Flight*, both to music by Alan Hovhaness, were also performed.

◆ Lucas Hoving, with Nancy Lewis and Chase Robinson, performed Hoving's *Variations on the Theme of Electra*, to "Octandre" by Edgard Varèse, at U.C.L.A. and at New York's Kaufmann Concert Hall in May. "The evening's strongest music . . . powerful . . . part electronic, part instrumental score," Walter Arlen wrote in his review for the *Los Angeles Times*.

◆ Cecil Taylor was featured with his jazz group when Raymond Sawyer's dance company premiered Sawyer's *Dialogue for a Broken Man*, to a score by Taylor, in New York in June.

◆ *Dulcimers, Sweet Tremors, Nubian Drums and Serpent Charmers*, choreographed by Marian Sarach to music by Henry Cowell, was premiered at the Judson Dance Theater in New York on June 21.

◆ The Juilliard Dance Ensemble presented several works in May at the Juilliard Concert Hall, New York.

"Anna Sokolow's *Night*, to Luciano

Berio's 'Differences,' was given its premiere performance on this occasion," Anatole Chujoy wrote in his review for *Dance News*. "It has no plot, just a mood, a terrifying one. . . it should not be explained: it should be seen without preparation to get the full kinesthetic impact. It is a great ballet.

"To one spectator at least the impact was almost overpowering. . . .

"The performance closed with José Limon's *There Is a Time*, to Norman Dello Joio's 'Variations on a Theme,' 10 years old and as fresh as if staged now, especially for this program, and danced as well as any troupe ever did it."

◆ The B.B.C. Television Network presented Gary Cockrell's *Statics*, in March, as part of their *Zodiac* program series. The work "came on the screen with the same relaxed dynamism that was characteristic of the music: Robert Prince's *New York Export: Opus Jazz*, well-suited to television because of its strong contrasts," *Ballet Today* commented.

◆ The Netherlands Dance Theater celebrated the birthday of Queen Juliana of the Netherlands with performances of *Screenplay*, a new dance by Job Sanders to Charles Mingus's music, and John Butler's staging of Carl Orff's *Carmina Burana*.

◆ The English premiere of *Las Hermanas* (danced to Frank Martin's Concerto for Harpsichord and Small Orchestra), was given June 28 by the Western Theater Ballet at Sadler's Wells Theater. Originally created for the Stuttgart Ballet by Kenneth MacMillan in 1963, the work was revived for the London performance. It is

based on the Lorca play *The House of Bernarda Alba*, which has provided a plot for a number of choreographers.

On June 30, the company premiered Laverne Meyer's *Trial*, set to Alban Berg's "Lyric Suite." Also on the June 30 program was *Mods and Rockers '63* by Peter Darrell. "Using music by the Beatles, that first wave of Beatle music that now sounds as classical as Sinatra, Mr. Darrell has done a neat jazz-style ballet. . . original and exhilarating," Clive Barnes wrote in *The New York Times*.

Charlotte Victoria



Dixon and Dunn

◆ Bill Dixon played his own music for a series of three programs of dances by Judith Dunn at the Judson Dance Theater, New York, in July. The works included the first New York performance of *Pomegranate*, as well as performances of *Dew Horse*, *Nouveau Nee*, *Motorcycle*, *Ground Speed*, *Astronomy Hill*, *Metamorphosis* and another version of *Dew Horse* for a smaller group. In July, Dixon and Miss Dunn performed at the Newport Jazz Festival.

◆ The Western Ballet Association, Los Angeles, performed a dance to Paul Hindemith's Second Concerto for Piano and 12 Instruments in August at Los Angeles's Scottish Rite Auditorium.

WINNERS OF BMI'S FOURTEENTH ANNUAL STUDENT COMPOSERS AWARDS

Fourteen young composers from the United States and Canada are sharing \$12,500 in the 1965 Student Composers Awards competition. With these grants, more than 100 students will have received SCA prizes, which are presented annually by BMI.

The 1965 winners are:

William Benjamin, age 21, of Montreal, Canada, a student at McGill University;

Robert S. W. Buckley, age 19, of Vancouver, Canada;

Peter M. Dickey, age 18, of Ravenna, Ohio, a student at Ravenna High School;

Charles Dodge, age 23, of New York City, a student at Columbia University;

Steven E. Gilbert, age 22, of Brooklyn, N. Y., a student at Yale University School of Music;

Robert E. Henderson, age 17, of Fullerton, California;

Roger O. Johnson, age 24, of New Haven, Conn., a student at Yale University School of Music;

Judith Lang, age 20, of Bellerose, N. Y., a student at Queens College;

Richard Manners, age 24, of Chicago, Ill., a student at Chicago Musical College, Roosevelt Univ.;

Frank L. McCarty, age 24, of Whittier, Calif., a student at the University of Southern California;

Joan Panetti, age 24, of Baltimore, Md., a student at Yale University School of Music;

Phillip C. Rhodes, age 25, of Forest City, N. C., a student at Yale University School of Music;

Joseph C. Schwantner, age 22, of Evanston, Ill., a student at Northwestern University;

David N. Stewart, age 24, of New Haven, Conn., a student at Yale University School of Music.

Established in 1951 by BMI, in cooperation with music educators and composers, SCA annually gives cash awards to encourage the creation of concert music by student composers. Prizes totaling \$12,950 will be available for distribution in the 1966 competition. Complete entry kits are available upon request at BMI, 589 5th Ave., N. Y. 10019.



Benjamin



Buckley



Dickey



Dodge



Gilbert



Henderson



Johnson



Lang



Manners



McCarty



Panetti



Rhodes



Schwantner



Stewart



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