

BMI

THE MANY WORLDS OF MUSIC
MARCH ISSUE 1967



THE NEW JAZZ: "A PERSONAL REVOLUTION BEYOND ALL IDEOLOGY AND DOGMA"

Floyd Barker

BMI

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Television	4
Concert Music	6
Profiles	11, 18, 19, 22
In the Press	12
Theater	15
Writer Report	16
Opera	17
Jazz	20
Cover Story	23

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Television

CREDITS

BMI-affiliated writers continue to write most of the music created for television. In addition to themes and/or scores written for the majority of prime-time programs, some recent programs using BMI-licensed music included:

The background score for *The Star Wagon*, the Maxwell Anderson play presented on the stations of the National Educational Television network, was composed by **José Serebrier**, currently a member of the Eastern Michigan University faculty.

The Star Wagon, a two-and-a-half-hour comedy fantasy, was first produced on Broadway in 1937. It concerns an absent-minded inventor, a time machine and the dilemma of whether to live a life over again. The NET production starred Orson Bean as the absent-minded inventor, with Joan Lorrying, Eileen Brennan and Dustin Hoffman.

♦ **Jack Urbont** has written original music for *Mission: Impossible*, the CBS-TV adventure series. He recently spent about three months at Desilu Studios in Hollywood, where he worked on the show.

♦ "Storm Crossing" was a December feature of the NBC-TV *Bob Hope Presents the Chrysler Theater* series and starred Jack Lord, James Daly and Barbara Rush in a melodrama about a conman-gigolo aboard a Caribbean cruiser. *Variety* noted the show's "sharp, clear-cut characterizations." **Johnny Williams** provided the score.

♦ November offerings in the *ABC Stage 67* television series included "The Canterville Ghost," a musical adaptation of Oscar Wilde's short story; "The People Trap," written by Earl Hamner Jr. and depicting the terrifying, overpopulated world of the future, and "The Legend of Marilyn Monroe," which illuminated the life and times of the world-famous actress. "Canterville Ghost" was "enacted by a starry cast," Ben Gross wrote in the *New York Daily News*, and "came to the home screens with lyrics and music by **Sheldon Harnick** and **Jerry Bock**."

Gross called the lyrics "sprightly and . . . witty" and found the acting by Sir Michael Redgrave and Douglas

Fairbanks Jr. "commendable."

Kenyon Hopkins wrote and orchestrated the score for "The People Trap," a show, starring Stuart Whitman, that *The Washington Post* critic Lawrence Laurent praised highly. The Hopkins music was played by a jazz group including **Phil Woods**, **Eddie Shaughnessy**, **Allen Hanlon** and **Clark Terry**.

"A laudable effort . . . to show the complete woman, the flaming beauty who emerged from a childhood of pain and poverty, the *New York World Journal Tribune's* Harriet Van Horne said of the Monroe show.

To a narration by John Huston, the score, composed and conducted by **Arthur Morton**, "fit the shifting moods" (*Variety*) of the documentary.

The series' first show of the new year, "The Trap of Solid Gold," "dealt realistically and persuasively with an ambitious young business executive who lives beyond his means and cannot keep up with the status race," *The New York Times's* Jack Gould said.

Based on a John D. MacDonald story, the play, written by Ellen M. Violett, starred Cliff Robertson and Dina Merrill.

Frank Lewin provided the original score, and, in doing so, employed a new technique of music synchronization—the first time this was done for a major videotape show.

To achieve absolute control over the sound, a kinescope was specially made. Music and effects were scored to this film and the final mixed track was transferred to the videotape master.

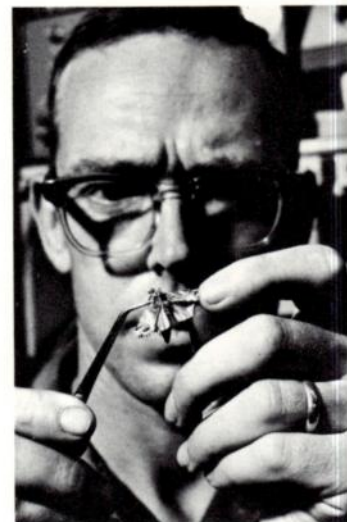
♦ "Sex in the Sixties," a survey of the American sexual revolution, was the presentation of the *ABC Stage 67* series on January 12.

The hour-long documentary featured interviews and filmed sequences. The original music score was composed and performed by **Frank Zappa** and the Mothers of Invention.

♦ **Kay Gardella** of the *New York Daily News* called it ". . . a slick, taut treatment of an old familiar plot. You know, the one where a bomb is placed aboard a commercial airliner. . . ."

The program: "The Doomsday Flight," the December 13 broadcast of NBC's *World Premiere* series.

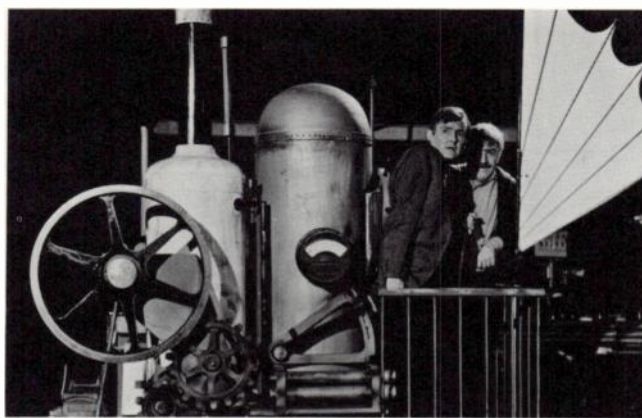
Written by Rod Serling and set to a score by **Lalo Schiffrin**, the film starred Van Johnson and Jack Lord.



♦ **Lalo Schiffrin** also created an "insect symphony" for the National Geographic Society special "The Hidden World" on CBS-TV, December 13.

Using electronic organ, a Chinese gong, amplified harpsichord, a xylophone made from patio flooring, and a piano, six musicians created background sounds for scenes of insect life.

Jack Gould of *The New York Times* declared it was a program "to be seen by viewers of all ages."



1. "Monroe": music by Morton
2. "Doomsday": music by Schiffrin
3. "Hidden World": music by Schiffrin
4. "Canterville Ghost": music, Bock & Harnick
5. "People Trap": music by Hopkins
6. "Star Wagon": music by Serebriy
7. "Sex in the 60's": music by Zappa

◆ A musical adaptation of "Jack and the Beanstalk" was presented by the Prince Street Players on CBS-TV, December 19. Songs for the production were written by **Jeanne Bargo** and **Jim Eiler**. Another production, "Pinocchio," with Bargo and Eiler songs, was shown February 13 on CBS-TV.

On December 1, the network won a special Emmy citation for its Prince Street Players company.

The citation read, "for recognizing

the need to provide young television audiences with imaginative entertainment of high production quality."

◆ First presented December 9, 1965, "A Charlie Brown Christmas" is on its way to becoming an annual favorite. It was rebroadcast December 11, 1966. **Vince Guaraldi** composed a special score for the show and played it with a group featuring **Cal Tjader**.

◆ A special service was broadcast by CBS on Christmas Eve from Washing-

ton Square Methodist Church, New York City. Included was **Len Chandler**, singing some of his own songs and the playing of saxophonist **Ed Summerlin** in an original dialogue with the Rev. A. Finley Schaefer. Mr. Schaefer described the theme of the vocal-instrumental sermon as "a summons for a revolution of love—for a warm society as well as a great, free and affluent one." ◆ Also on Christmas Eve, **Oscar Brown Jr.** and his six youngsters starred on "Christmas Lights," a CBS special telecast. The composer-performer told in story and in songs of his own and of **Luiz Henrique**, among others, the meaning of Christmas lights.

◆ Young **Don Grady**, who plays Robbie on the *My Three Sons* show, wrote and sang a ballad on the January 12 show, which also featured **Jackie De Shannon**.

◆ *The Invaders*, ABC's science-fiction series which premiered January 10, stars Roy Thinnes in a tale of a man who knows extraterrestrial beings have landed—but no one will listen and the invaders want to silence him. "Dominic Frontiere's score," *The Hollywood Reporter* wrote, "featuring windswept electronic effects, complemented the mood" of the show.

◆ *Rango* is an ABC-TV second season entry and *Variety*, reviewing the first show, telecast January 13, called it a "little gem. . . a hip-for-the-genre half hour [that] will attract a coterie."

Starring Tim Conway as a bungling Texas Ranger and Guy Marks as his Indian sidekick, the show features a title tune sung by Frankie Laine—music by **Earle Hagen**, lyrics by **Ben Raleigh**—and original music by **Carl Brandt**.

◆ The January 7 presentation on NBC's *World Premiere* series was "How I Spent My Summer Vacation." Among the stars were Robert Wagner, Peter Lawford, Jill St. John, Lola Albright and Walter Pidgeon in a story of international intrigue.

William Hale directed, Jack Laird produced and **Lalo Schiffrin** provided the original score.

◆ A contemporary version of the noted Henry James novel *Washington Square* was the January 11 presentation on NBC's *Bob Hope—Chrysler Theater* series. Starring Maximilian Schell and Claire Bloom, the play was titled "A Time to Love." **Johnny Williams** provided the original music.

Concert Music

IN THE NEWS

The board of directors of the William and Norma Copley Foundation has awarded the sum of \$2,000 to **Chou Wen-chung** in recognition of his past achievements in the field of music.

Among the advisors and directors of the foundation are artists Marcel Duchamp, Jean Arp, Max Ernst, Man Ray and composer Darius Milhaud.

On January 31, Chou delivered a lecture at the University of Pennsylvania. He spoke on Integrated Control of Pitch, Attack and Timbre as Fundamental Concept of Ch'in Music.

◆ **Alan Hovhaness's** Symphony No. 19, commissioned by the New York Philharmonic and completed by the composer late in 1966, will be given its world premiere in New York in June with Andre Kostelanetz conducting.

Hovhaness has begun his year's stay as composer-in-residence with the Seattle Symphony Orchestra, under a Rockefeller Foundation grant.

The January 5 and 12 editions of *CBC Thursday Night* were devoted to the music of Hovhaness. Sir Ernest MacMillan was host, and the two-part feature was created by **Phillip La Marche**.

◆ **Harrison Kerr**, University of Oklahoma music faculty member, participated in the annual Oklahoma Composers Symposium, held on campus in Norman, February 21 and 22. He discussed the state of new music, criticized student compositions and was represented by the performance of one of his chamber works.

During the symposium, Duo for Viola and Harpsichord by the late **Quincy Porter** was performed in memory of the composer. Porter was to have been a guest composer.

◆ **Karel Husa**, director of the Cornell University orchestras and professor of composition, toured Europe in January. He conducted the Stockholm Radio Orchestra and the Grand Symphony Orchestra of Belgium and also supervised recordings of his works for use on French radio and television.

◆ **Barbara Pentland**, whose "reputation as one of Canada's leading composers made her an inevitable choice for a Canadian Centennial commission," has



Pentland

been commissioned twice by the Centennial Committee—first to compose a work for the CBC Chamber Music Ensemble, and second, to write for the Hugh McLean Consort.

The first work, a string trio, is in four movements, each of which incorporates zones in which one or two of the performers are free to improvise.

Miss Pentland's second Centennial commission is at present in its first stages. According to the composer, the piece probably will be in two major parts and will be scored for three brass instruments, three strings and organ.

One other commission, which Miss Pentland has just completed, came from Vancouver's A.R.C.T. Association.

This group of teachers and performers commissioned her to compose a piano work. The result is her "Suite Borealis," in five movements, "none descriptive or pictorial but rather suggestive of the sights, sounds and contours of Canada."

Miss Pentland began composing when she was 9, and took her first composition lessons in Paris at 17.

She taught privately in Winnipeg and at the Royal Conservatory in Toronto. From 1949 to 1963, she taught at the University of British Columbia. She has composed more than 60 works.

◆ **William Schuman**, president of Lincoln Center for the Performing Arts, will receive the 1967 Concert Artists

Guild Award. Mrs. Philip Wise, president of the guild, presented the award to the composer-administrator at the guild's annual dinner-concert, March 12, at New York's Hotel Plaza.

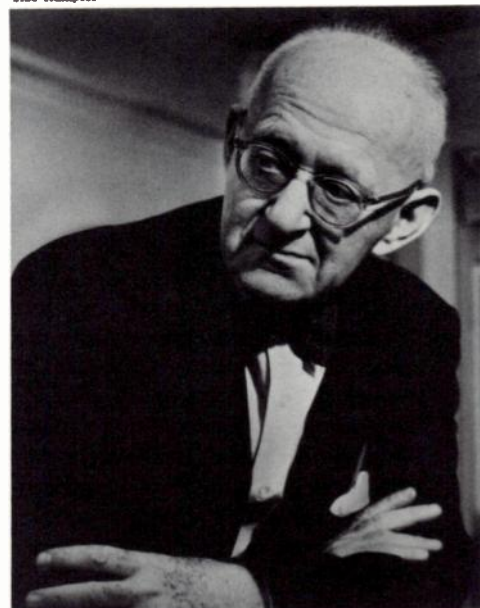
Previous recipients of the award include Isaac Stern, Artur Rubinstein, Rudolf Bing, John D. Rockefeller 3d, William S. Paley and David Sarnoff.

◆ The National Federation of Music Clubs presented **Leon Stein**, who is dean of the School of Music, DePaul University, with an Award of Merit for his work with the Skokie Valley Symphony, of which he was musical director from 1962 until 1966. The presentation was made in early January.

◆ A concert which, in part, honored the memory of the late **Edward Steuermann** was given on January 20 in Philadelphia by the Philadelphia Composers' Forum, Inc. The second concert in the group's 13th season included the composer's Trio.

Steuermann, pianist, composer and teacher, was closely associated for more than half a century with Arnold Schoenberg and his circle. He participated in the first performances of many of Schoenberg's compositions. Steuermann's own works, strongly influenced by Schoenberg, included a cantata, "Auf der Galerie" (on a text by Franz Kafka), Suite for Chamber Orchestra, Variations for Orchestra, chamber music and a number of cycles for piano solo and for voice.

Ilse Rumpier



Steuermann

Born in Sambor, Poland, on June 18, 1892, Steuermann studied piano with Vilem Kurz and Ferruccio Busoni.

At Busoni's urging, he studied theory and composition with Schoenberg.

He came to the United States in 1938 and became a citizen in 1944. Steuermann was very active as soloist with many American orchestras and as recitalist, composer and teacher. He was an honorary member of the Royal Academy, in Florence, and of the National Guild of Music Teachers. He also won the International Society for Contemporary Music's Schoenberg Medal. He died in 1964.

A grant from the Samuel S. Fels Fund assists the Forum in repeating its concerts at various colleges and universities in the Philadelphia area.

◆ The Asociacion Venezolana de Artistas de la Escena has commissioned **Terig Tucci** to write a work for tenor, women's voices and orchestra for this year's Caracas Festival of Music which will mark the fourth centenary of the foundation of Caracas.

The work, titled "Triptico Venezolano," a cantata of about 45 minutes duration, is a musical setting of three poems by Venezuelan poets.

◆ **David Ward-Steinman**, himself a frequent winner of competitions designed to encourage the creation of concert music, has been named a judge in the 25th annual National Composition Contest for Young Composers spon-

sored by the National Federation of Music Clubs Student Division.

◆ "He's often referred to as 'the dean of Canadian composers'—but don't let him hear you say it," wrote the *CBC Times* in a preview of the Canadian Broadcasting Company's documentary show on **Dr. Healey Willan** (broadcast December 22, 1966).

Reviewing the show for the *Toronto Globe and Mail*, John Kraglund said, the show "revealed an urbane, genial man. . . . It also revealed the meticulous choral conductor. . . .

"What the program did not reveal was that side of Dr. Willan which prompts the forceful stand against contemporary music and music making. . . . Perhaps even this was implied in the glorious music of his mass, which not only ignores contemporary musical idioms but goes back to the ancient plain chant. . . ."

In a profile written for *The Globe Magazine*, Dr. Willan told Kraglund:

"I must confess I don't like the way tradition is being swept aside. Real growth is a matter of evolution. Now we tend to tear down what already exists rather than building on it. The result is the disappearance of beautiful things, which are being replaced by the utilitarian. The trend of the day seems to be contentment with that which is not beautiful."

◆ *Source*, a magazine devoted to the music of the avant-garde, began pub-

lishing in January. The first issue includes compositions by **Larry Austin**, **Barney Childs** and **David Reck**. It also contains articles by **Earle Brown** and **Harry Partch** and a roundtable discussion, featuring Robert Ashley, Larry Austin and **Karlheinz Stockhausen**.

Pianist Isabelle Sant Ambroggio and cellist John Sant Ambroggio, in a joint appearance at

PREMIERES New York's Carnegie Hall on January 29, demonstrated "their forward-looking musical attitude" in performing for the first time in New York **Philip Bezanon's** Duo for Cello and Piano.

"In three short movements, the Bezanon is tightly written around key motives that pass back and forth between piano and cello," *The New York Times's* Theodore Strongin noted. "The piano part is splashy and the cello part declamatory."

◆ The first performance of **Allan Blank's** "Thirteen Ways of Looking at a Blackbird" was a feature of a vocal chamber music presentation, January 28, at New York's Town Hall. Set to poetry by Wallace Stevens, the Blank work featured soprano Yoshiko Ito.

◆ **Earle Brown** conducted the world premiere of his "Modules I and II" in Paris, February 7. Commissioned by L'Orchestre National de Radiodiffusion-Télévision Française and performed by that aggregation, the composition was one of several in the Festival of American Music, given at the Theatre des Champs Elysées.

Included in a concert in the Musique Vivant series, February 27, at the Theatre de l'Atelier, was the first performance of Brown's "Calder Piece." The Percussion Quartet of Paris, which commissioned the work, played it.

A seven-foot-high mobile, designed and constructed by Alexander Calder expressly for this composition, was placed in the center of the percussion quartet. "It functions both as a source of sound and as a kind of conductor," Brown explained.

"Calder Piece" is scheduled for performance by the same forces at the Palais de Chaillot, Paris, March 6 and at La Maison de Culture, Amiens, March 7.

◆ "Elliott Carter's new Piano Concerto is the most original and powerful work

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Tucci



Willan

by an American composer. I know of nothing of comparable quality and strength to have come out of Europe since the war."

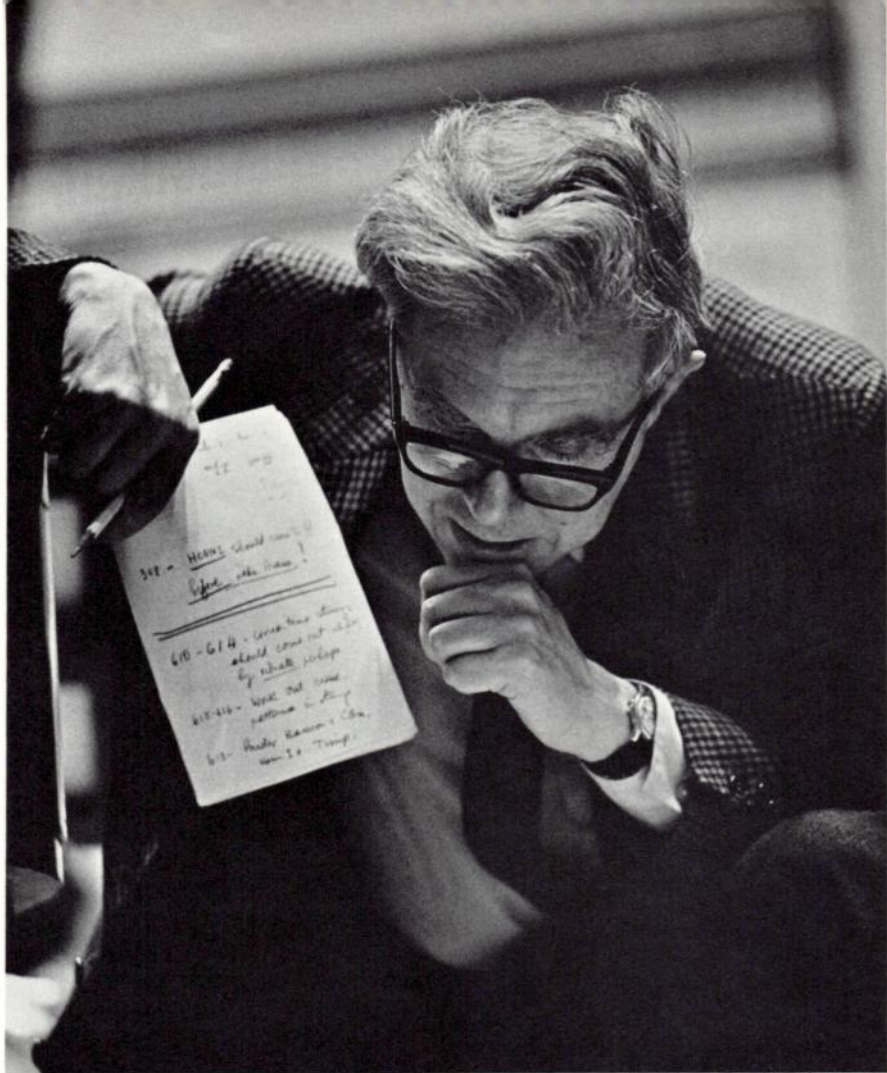
Michael Steinberg, *The Boston Globe* critic, made this declaration following the January 6 premiere of the Carter work by the Boston Symphony Orchestra under Erich Leinsdorf at Symphony Hall. Pianist Jacob Lateiner, who commissioned the composer to create the concerto, with the aid of a Ford Foundation grant, was the soloist.

"The work is purest Carter—imaginatively conceived, powerfully conveyed, boldly attacking conventional boundaries with a virile, fearless and expressive originality," Hubert Saal asserted in *Newsweek*. "Intensely dramatic and uncompromising in its complexity of incessantly changing rhythms, tonalities and texture, it makes child's play of the intricacies of Carter's Double Concerto (1961) or his Second String Quartet (1959), which won the Pulitzer Prize."

"In conception," *Time* noted, "the concerto is an extension of the ideas that Carter expounded in his 1959 String Quartet No. 2, in which the 'individual behavior patterns' of each instrument clash and clamor for attention like so many egocentrics in a group therapy session."

Newsweek explained: "The new turbulent 26-minute work is built upon a musical misalliance of piano and orchestra. The supercharged piano is a mercurial hippie, a dancing passionate spirit, acting upon and reacting to the squareness of the orchestra, while a concertino of seven instruments mediates like a soothing Greek chorus between the upstart piano and the massive indignation of the orchestra. Carter has always been a metaphysical composer, reconciling freedom and control, feeling and intellect. His new work, with its runaway rhythms and feverish tonalities, maintains a mounting emotional tension that lasts to the very end."

"Not the least impressive achievement of Carter's," Steinberg concluded, "is that as well as having written a beautiful and expressive work, he has written a new one. . . . Carter's Concerto establishes the most dramatic confrontation of solo and orchestra



Carter

RCA Victor Records

since Beethoven."

"The audience received the new concerto with a good deal of warmth and respect, and the composer took several bows from the stage," *The New York Times's* Harold C. Schonberg reported.

Jacob Lateiner, whose performance was praised by the critics, said the concerto "is the most difficult I've ever worked on." Because of the complexity and importance of the work, he asked for and received additional time to prepare. The work originally was scheduled for performance in November. At one point, he spent six hours a day practicing in a Steinway warehouse in Boston. "But it was worth it," he said. "Carter has more to say than any other living composer."

◆ **Chou Wen-chung's** "Pien" for Piano, Winds and Percussion (1966) was given its world premiere during the Group for Contemporary Music at Columbia University concert, January 9, at McMillin Academic Theater.

Also programed was **Edgard Varèse's**

"Deserts" (1950-54). **Charles Wuorinen** conducted the work, described by one critic as "a 20th-century landmark."

◆ A concert honoring the 75th anniversary year of the University of Chicago was presented on campus by the university's Contemporary Chamber Players, January 24, at Mandel Hall.

The program included the world premiere of **Mario Davidovsky's** "Inflexions for 14 Players," commissioned by the Fromm Music Foundation.

A seven-minute abstraction for standard instruments, it is the composer's "first piece for nonelectronic instruments in almost five years, a kind of nostalgic return to a more innocent musical past for the Argentine native who now is associate director of the Columbia-Princeton Electronic Music Center," Donal J. Henahan noted, in the *Chicago Daily News*.

"'Inflexions' is short and brilliantly etched," Theodore Strongin said in a special dispatch to *The New York Times*. "Its diamond-sharp sounds re-

act to each other like lightning, and each cluster of them is dazzlingly clear and registers instantaneously," he added.

◆ A highlight of this season's third program by the Group for Contemporary Music at Columbia University, January 9, at McMillin Academic Theater, was the first New York performance of **Robert Ward's** First String Quartet (1966).

"His new Quartet is a honey of a work that has nothing to do with contemporaneity," *New York World Journal Tribune* critic William Bender said. "It is a pure and unashamed throwback to the past."

"At times, it could be Borodin, so rich is its Romantic melody; at others, Debussy or Ravel, so shimmering its palette. Yet, it is quite obviously Ward's own. He doesn't give a damn for today, but he makes a good case for yesterday."

"The audience of Group regulars . . . which has been known to shudder loudly at the thought of an actual melody, liked the work . . . applauded loudly and long. The music deserved it."

Ward's "Hymn to the Night," commissioned by Edward B. Benjamin of New Orleans, had its world premiere

the same evening. The Mobile Symphony, under James Yestadt, performed the work, based on Longfellow's poem of the same name.

" . . . a good exposition of Ward's gift with a melody," the *Mobile Register's* John Fay commented. "The sonorities are of depth and pleasant, the systems of tonality coming back to a firm base."

"It is, in short, pleasant music and not a little ingenious."

◆ **Donald Erb's** Concerto for Percussion and Orchestra, completed in August, 1966, had its initial performance last December 29 at Detroit's Ford Auditorium. Sixten Ehrling conducted the Detroit Symphony. Robert Pangborn, the orchestra's chief percussionist, for whom the concerto was composed, was the featured artist.

"Erb and Pangborn stole the evening," Harvey Taylor declared, writing in the *Detroit Free Press*.

Robert Finn, in a special dispatch to the *Cleveland Plain Dealer*, noted: "In the brief three-movement piece, Erb virtually turns the whole symphony orchestra into a percussion ensemble, requiring of strings, brass and other instruments a variety of whistling, rapping and other such sounds far above and beyond their normal call of duty."

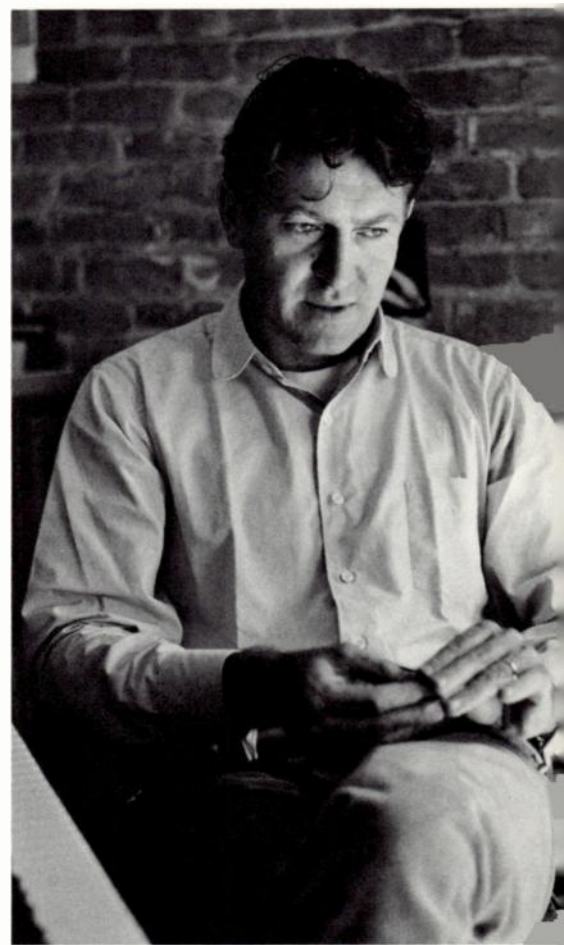
"It is a perfect orgy of unusual sound. . . .

"Once the listener forgets conventional notions of melody and harmony and abandons himself to the exploration of all these exotic percussion sounds, Erb's success is unquestionable."

"This gleeful, free-swinging assemblage of sound effects, not likely to be confused with the Meditation from *Thaïs*, is almost as much fun to watch as it is to hear," *The Detroit News's* Jay Carr commented. "It has the fresh sound of right now and as Pangborn dashed from station to station it reminded us that there are indeed virtuosi out in left field among the kettledrums, xylophones and glockenspiel."

The Cleveland composer was on hand to accept the applause of the audience.

◆ The old Julian Christmas was celebrated in Canada on January 6 by a premiere of **George Fiala's** "Cantilena for Orchestra," played by the Canadian Broadcasting Corporation's



Kirchner

Winnipeg Orchestra under Eric Wild.

"'Cantilena' was composed in 1956," Fiala reports, "and is written along more traditional lines regarding not only its general formal construction but also its harmonic language and the manner of orchestration. It was originally conceived as a sort of tranquil retrospective reflection on an old Yuletide season and, to a certain degree, has that special subdued lyrical Slavonic flavor."

◆ Quartet No. 3, a **Leon Kirchner** effort commissioned by the Naumburg Foundation for the Beaux Arts String Quartet, was given its first performance, January 27, at New York's Town Hall.

What the audience heard, *World Journal Tribune* critic Alan Rich said, "was a work with many of the composer's familiar traits: the emotional intensity that often manifests itself in tense, compact passages of an almost vocal quality, the logic in construction that marks itself remarkably clear despite the denseness of the harmonic

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Martha Graham and Ward

language, the somber, unrelenting driving power that forces itself upon the senses ferociously and unrelentingly."

Rich added: "What they also heard—to many people's surprise, since it was Kirchner's first venture along these lines—was an extension of the basic quartet by the use of an electronic texture from a pair of speakers on either side of the stage. Kirchner has used tape sound well in this piece, in a way that seems generated logically from the playing of the quartet. . . . He resorts to no tricks, and the result is a superbly exciting, integrated conception that fills a stage with big sounds and even bigger ideas. . . .

"I think the Kirchner is a big, important piece, and I also think it is an exceptionally good one. The enterprise of the Beaux Arts Quartet in taking it on is almost beyond praise, and so was the performance."

♦ The initial New York performances of Yugoslavian composer **Miljenko Prohaska's** *Concertino for Jazz Quartet and Strings* and **John Lewis's** "The Spiritual" and "Jazz Ostinato" were given in the January 18 concert at Carnegie Hall. The Modern Jazz Quartet and the Cincinnati Symphony Orchestra, conducted by Max Rudolf, programed the works.

The New Yorker's Winthrop Sargeant particularly favored the Lewis pieces, commenting they "showed a skilled musical mind at work." He concluded by saying, "If anybody can combine the two languages [jazz and classical] successfully, John Lewis is the man to do it."

♦ The first American performance of **William O. Smith's** *Concerto for Clarinet and Combo* was a feature of the Seattle Jazz Society concert, January 15, at the ACT Theater in the Washington port city. Smith, now a member of the music faculty at the University of Washington, was solo clarinetist.

Three days later, in New York City, "Interplay," a Smith work for jazz quartet and symphony orchestra, had its first New York airing. The Cincinnati Symphony Orchestra under Max Rudolf and **John Lewis's** Modern Jazz Quartet, who gave the work its world premiere in Cincinnati, December 9, were reunited.

"What he [Smith] has succeeded in doing in this piece is to make the blend



Weigl

of sound between jazz combo . . . and large orchestra both smooth and dynamic," *World Journal Tribune* critic Alan Rich noted. "One works together with the other, and the resultant textures are . . . varied and interesting."

"Furthermore, Smith has the background and sympathy to make a kind of music that partakes of the living essence of both worlds. The orientation to the 'cool,' MJQ-type jazz is unmistakable, but there is also a solidity to the working-out of his ideas, a breadth to his perspective, that makes the result a hybrid in the very best sense."

♦ A Violin Concerto by the late **Karl Weigl**, with Sidney Harth as soloist, had its first American performance at New York's Metropolitan Museum of Art on December 18. Frederic Waldman conducted the work.

"It is a most delightful, contrapuntally interwoven, rhythmically stirring work in three movements which gave the performer ample opportunity to demonstrate his virtuoso capacity," the *New York Staats-Zeitung und Herold* reported. "Sidney Harth played it with spirited élan and warmth. . . . The tender Adagio especially left a deep, lasting impression."

While Weigl was working as a solo coach at the Vienna Imperial Opera, Gustav Mahler recognized his talent and brought about his first chamber music performances. Later he taught at the New Vienna Conservatory. In 1938, he came to the United States, where he taught at the Boston Conservatory of Music and the Philadelphia Music Academy.

♦ "Russell Woollen is a composer who is writing finer music all the time," Washington's *The Evening Star* critic John Vinton said, following the January 22 concert at the Phillips Collection in the nation's capital.

A Washington resident for the past 20 years, the composer was asked last spring by Elmira Bier, the Phillips's impresario, to arrange a program of his works. The result, according to *The Washington Post's* Cecilia H. Porter, provided "a good chance to get a fair sampling of one man's music, instrumental and vocal."

Woollen's works were performed by the local Ars Nova Trio (Mark Thomas, flute; Donald Hefner, oboe; Woollen, harpsichord), with assisting artists Robert Newkirk, cello; Roberta Long, soprano; Harry McClure, piano, and Thomas Beveridge, baritone.

Included in the presentation were 10 Woollen songs, composed between 1957 and 1966, seven of which had not previously been performed; *Sonatina No. 2* for piano (1962), also a first performance, and Trio for flute, oboe and harpsichord, completed a week before the concert.

"Nowhere in all of these works is there a single clumsy phrase," Vinton noted. "To the contrary, the music flows with the natural ease of breathing."

"Much about Woollen's style echoes of the Baroque era: There are long stretches of notes all having the same time value. There are strong bass and soprano lines with a chordal filling in between. Melodies consist of short figures run end to end to form wide arcs. The speed of the rhythmic pulse in each song or movement rarely changes, although it often gets thrown askew with cross accents and various patterns of tied notes. Except in his most recent works, the harmony is tonal and only gently spiked with dissonance. . . .

"In all likelihood, Woollen's best is yet to come," Vinton concluded.

William Sydeman

BY PAUL TUROK

The furor over William Sydeman's "In Memoriam John F. Kennedy" (premiered November 4, 1966, by Erich Leinsdorf and the Boston Symphony Orchestra) is the latest evidence of the mark this 38-year-old composer is making on the serious music world. Coincident with a performance of his Second Study for Orchestra by the Czech Philharmonic, Sydeman recently represented the United States State Department as an exchange lecturer in Czechoslovakia, Rumania and Bulgaria. In 1964, he received the Boston Symphony Merit Award for his orchestral compositions, and he has been cited by the National Institute of Arts and Letters.

Beyond these impressive credentials rests a soft-spoken, self-assured man, one who is—above all—a musician. Born and educated in New York City, Sydeman spent two years at Duke University (1944-45) before the great attraction of music ("I played the piano and wrote for my own amusement.") led him to enroll at the Mannes School of Music, from which he received a diploma in 1950. His next few years were spent in the United States Army, but upon discharge he returned to Mannes (which by then had become a college) and earned a bachelor's degree (1955), having studied with Felix Salzer, Roy Travis and (privately) Roger Sessions. He now teaches there. ("I am interested in all music—I like to look at my students' music.") After a year devoted exclusively to composition, Sydeman enrolled at the Hartt College of Music (1957). Here, in two years, he obtained a master's degree, taught and entered into the first of the mutually advantageous relationships with performers that have characterized his burgeoning career. Bertram Turetzky had just organized the Hartt Chamber Players and was appalled at the lack of compositions available for his small instrumental ensemble. Sydeman filled the void, creating many chamber works ("I contributed a basic repertoire for this group.") which he had the advantage of hearing in performance soon after their completion. ("My compositional maturity coincided with the Turetzky experience.") A

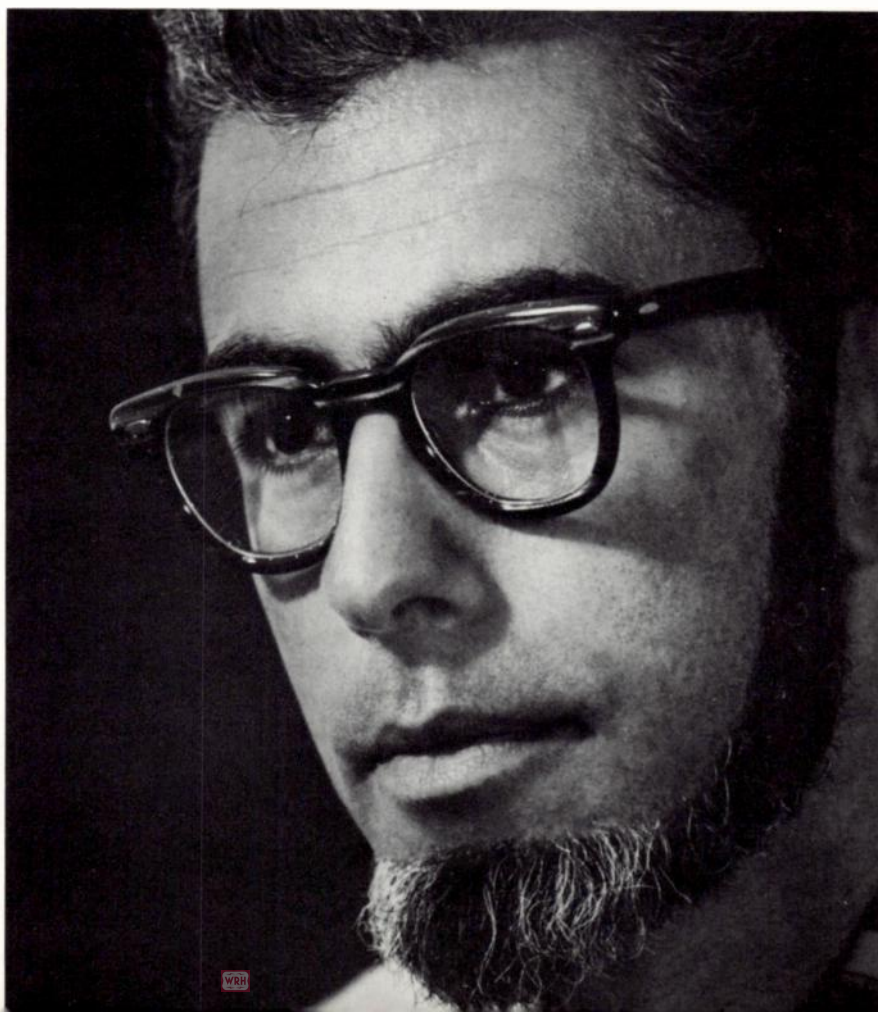
reading of one of these works led violinist Max Pollikoff to request a new work for his Music in Our Time series. Sydeman responded with "Concerto da Camera" for violin and chamber orchestra, and since has written several more concertos for Pollikoff. In 1960, an earlier chamber concerto, for viola and seven instruments, won the Pacifica Foundation Award. ("Since then, I have composed some thirty chamber works, all requested or commissioned by performers.")

The most impressive of Sydeman's composer-performer relationships has been with Erich Leinsdorf and the Boston Symphony Orchestra. In 1962, a copy of his Second Study for Orchestra was sent to Leinsdorf, who was so impressed with the work that he performed it the following year. (When Leinsdorf guest-conducted the Czech Philharmonic, he selected the Second Study as the American work on the program.) His request for another work was met by the Third Study for Orchestra—composed and performed in 1965. After Mrs. Ruth Kaufmann donated funds to the Boston Symphony for the commissioning of a work in

memory of John F. Kennedy, William Sydeman was the composer selected.

But what Sydeman regards as his most important composition to date, the orchestral concerto "Oecumenicus" (1964), has not yet been performed. Couched in the form of a theme and variations, with a concluding fantasia, this 55-minute work brilliantly explores every aspect of instrumental combinations within the orchestra, reflecting what the composer calls his "obsession with technique."

But "Oecumenicus" is the *only* major Sydeman work to go unperformed. Last summer, he conducted the first performance of his Viola Concerto, with Ralph Hirsch as soloist. He holds a 1966 Koussevitzky Award commission for a new orchestral work, and is also working on a concerto (piano, four hands), commissioned by the Wentworths, which reflects some of the technical innovations that fascinated him in the works of eastern European composers. Sydeman's work was cited in 1962 (N.I.A.L.) as "the honest and straightforward music of an outstanding young talent." A talent that is brilliantly fulfilling itself.



In the Press

For *Shakespeare Wallah*, a top-10 choice of many film critics, famed Indian director **Satyajit Ray** composed the original score and acted as consultant to director James Ivory. When the film soundtrack was released on record (it was published in the United States by Blackwood Music, Inc.), Ivory provided the liner notes and these views of Ray, the composer:

"Though Ray is no pianist, he composes at an upright piano in his apartment, in Calcutta. . . . Once he has picked out his melodies—most of which are based in some way upon Indian *ragas* . . . he orchestrates them, in Western notation. . . .

"His preoccupation with the dramatic uses of music—something any good composer writing for the screen, the theater or the opera house must be concerned with—has made him receptive to a great many innovations. Early in his career, he began to combine Western instruments with Indian ones. . . . He adopted instruments like the clarinet, the saxophone and the univox, combining them with the *tabla*, the wooden flute, the *sarod* and the *sarangi*. For . . . *Shakespeare Wallah*, he used the military drum, the trumpet, a large string section, a Kashmiri instrument called the *santoor* and the *sitar*."

Epic Records



Ivory and Ray



Hovhaness

◆ "One of . . . new music's sharpest spearheads is **Karlheinz Stockhausen**, 38-year-old German composer," Walter Arlen wrote in the *Los Angeles Times* on the occasion of the composer's December visit to California.

"The [musical] trend, in Stockhausen's mind, is toward multiplicity. A typical opus of the new sort can include electronic music existing on tape only, unaltered sounds of instruments and voices in live performance and such sounds after being selectively processed by electronic means. But is this music? All sounds are music, Stockhausen insists. Music using all sounds is the music of today, not tomorrow, in our space age, where the movement, direction and speed of sounds are calculated elements of a composition. The object is to refresh and renew our known world of sound with the available means of our time, just as every period . . . has done."

◆ Beginning a year's stay as composer-in-residence with the Seattle Symphony Orchestra, **Alan Hovhaness** was interviewed by *The Seattle Times*'s Wayne Johnson.

"One of the projects will be rehearsing new musical effects with the members of the orchestra, experimenting with new sounds," Hovhaness told *The Times*'s arts and entertainment editor.

"I brought with me a lot of music to work on, and I hope to do a lot of writing. I'm getting a number of pieces ready for publication, and whenever I do this, I do a lot of revising."

"For many years," Johnson wrote, "Hovhaness has been working to combine the musical ideas and techniques of East and West. His attempts have been remarkably successful, resulting in music which is neither Eastern nor Western, but which is a genuinely new amalgam: music which is new without being gimmicky and which is constantly eloquent and suffused with an affecting spirituality."

The composer, whose Seattle stay was made possible by a Rockefeller Foundation grant, said: "It is good to try out new pieces, new sounds, new effects when you don't have to put them immediately before the public. Rehearsals are my education. Because of the number of performances I have been having recently, I have been able to attend many rehearsals. I learn a great deal from them, and I frequently make changes when I learn in rehearsal that something doesn't work just right."

◆ "The sound is sonorous as an organ, the rhythms supple and unforced, and the chromatic harmonies exotic and provocative, mixing the heather of the



moor with the heat of the Equator."

That was Hubert Saal's description of bagpipe playing as performed by **Rufus Harley**. Writing in *Newsweek*, Saal noted that Harley plays oboe, flute, clarinet and saxophone, as well as bagpipes, and added, "On each of his instruments Harley is a thoughtful, imaginative musician, whose hard-driving music is both jubilant and self-assured."

◆ "It's very difficult to have a certain amount of individuality in writing and I will go out of my way to avoid trends. If you're creative, you can write creative songs," **Neil Diamond** told Louise Criscione for a January article which appeared in *The Beat*.

Diamond, who has written for the Monkees and Jay and the Americans, and who will receive 1966 BMI Awards for "Cherry, Cherry" and "I'm a Believer," added, "I'd like to write movie themes. . . . It's funny, they [movie producers] cry that there isn't any freshness, but on the other hand while they say that, they deny pop writers their chance. . . . But just as the Beatles opened up a whole new image for pop music, I think pop writers will open up a whole new world by writing movie themes."

◆ "I like my songs to be about people and things, and so any sort of experience, or anything I see or hear, can

give me the idea for the words. I'm always on the lookout for the funny, or realistic, sides of life. You can get ideas . . . just sitting out here, looking out of the window into the garden, or driving around London, or anywhere. Songs are all about people and what they're thinking or doing."

The words are those of **John Lennon**, interviewed by Ray Coleman in the October issue of Britain's new music monthly, *Music Maker*.

Lennon continued: "We came up the usual way, writing soft songs about love—'She Loves You' and all that. . . . But you soon get fed up with it because it's so limited. . . .

"The important thing for me and **Paul [McCartney]** is to try to create something that says something as well. . . . You always get these people who want to pigeonhole you in a category."

"The search for their own musical identity is what has driven the Beatles to the creativity of the songs on *Revolver*," Coleman observed. "Paul's still fresh, passionate interest in electronics and George's feverish dedication to Indian sounds have been the surging new influences on popular music. And Lennon's unique observations . . . have fused their partnership into the most exciting period in Beatles history."

"I reckon we've only just started properly," Lennon concluded.

◆ "Monk in Perspective" was a January feature of London's *Jazz Journal* in which Ian Carr profiled the pianist-composer **Thelonious Monk**.

Regarding Monk as a composer, Carr said, "[He] seems to accept the values of earlier eras, while his method points to the future. . . . There isn't a superfluous note or line or color in a Monk composition. Furthermore, his work has powerfully constructed in-nards. It is not just that the melody is good, that the bass-line and rhythms are strong; it is that a Monk composition . . . has an important harmonic core. . . .

"Perhaps the most striking single characteristic of Monk's compositions . . . is their honesty."

Carr concluded the piece with: "Monk has all the jazz virtues. He has relentless depth; he swings powerfully. He may perform indifferently but he is never facile. We get the impression that there is a tremendous mind at work, but there is also the feeling of sensuous enjoyment . . . he feels jazz with his big body."

◆ **B. B. King** was interviewed at length by Stanley Dance for the February, 1967, issue of *Jazz* magazine. The title of the article: "The King of the Blues," in which the guitarist said, ". . . the blues are almost sacred to some people, but others don't understand, and when

continued on next page



I can't make them understand, it makes me feel bad, because they mean so much to me. It's . . . like a kid being whipped for something he didn't do."

At the close of the long, autobiographical interview, King added, "I like to be original. I always like to have something new, and if other guys like it well enough to copy, then I try to get something else."

And on the question of blues on TV, he said, "They have folk singers on TV, but I'm a blues singer! Now what's the difference? I'm singing about things I've actually experienced."

◆ Featured in the January issue of England's *Music Maker* was Valerie Wilmer's article "The Mingus Puzzle," a view of **Charles Mingus**.

The bassist-composer told Miss Wilmer: "I've written ballets, symphonies and modern operas where I bring in singers off the street, American singers. Like, if I want a man selling hot dogs, I'll bring in a hot-dog man. Or if I wanted a prostitute making a deal with a guy for a 'Soho affair,' well, I'd get a prostitute to do it. . . ."

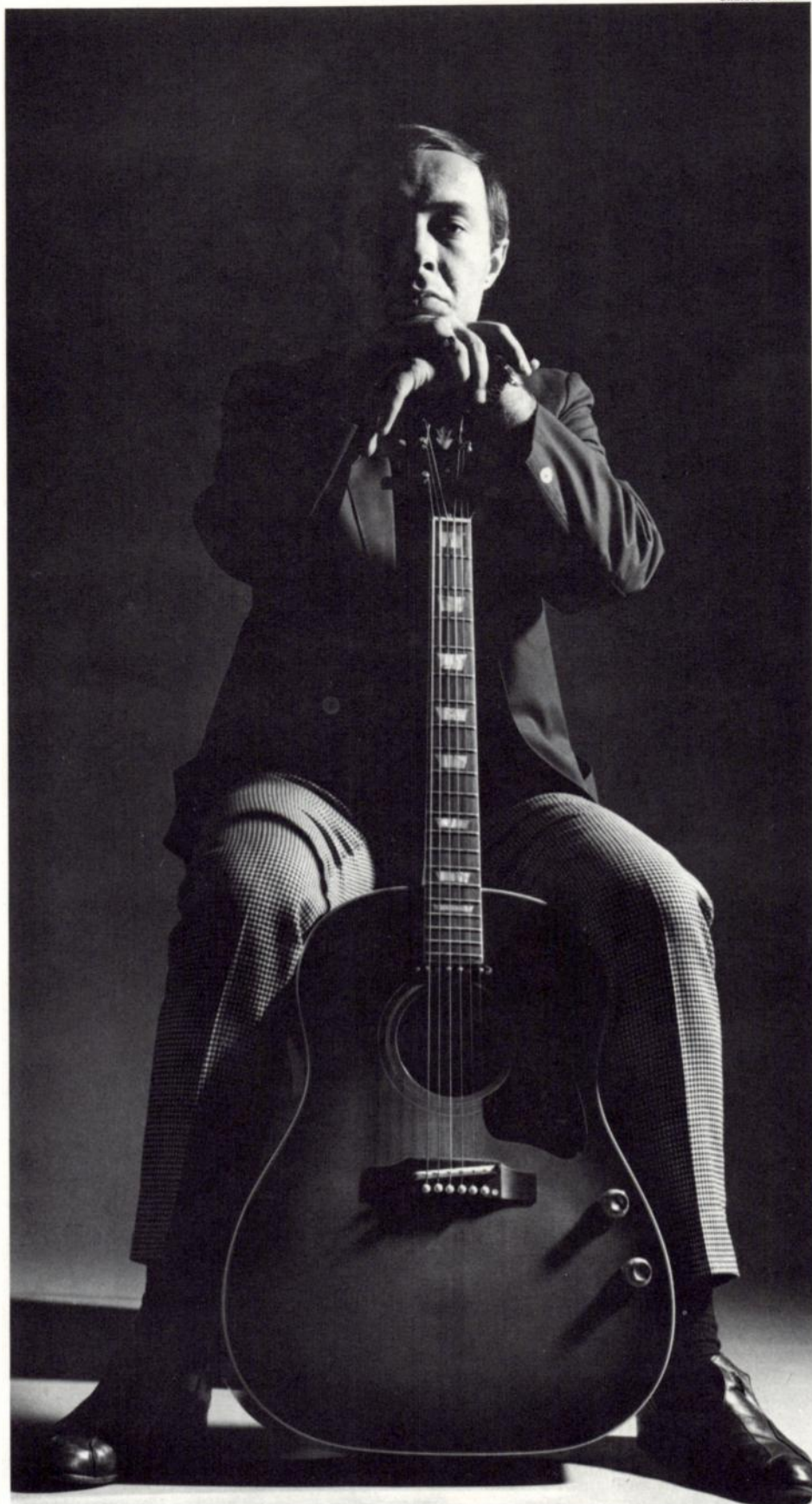
Miss Wilmer suggested, "Mingus's strongest point is his ability to harness the disparate musical souls who make up his chain gang and to drive them a hairbreadth from chaos to emerge screaming but still in one piece. But he never lets go of the reins; the emphasis is always on control."

◆ Nat Hentoff, writing in January's *International Musician*, profiled **Gabor Szabo** in a piece entitled "The Rhapsodic Hungarian."

Hentoff noted: "The catholicity of Gabor's taste is reflected in his repertory—songs by **John Lennon** and **Paul McCartney** . . . as well as others of the more inventive and evocative pop tunes. In this respect, he is vehemently opposed to a 'purist' approach to jazz."

Szabo told Hentoff: "I do not intend to stop playing tunes I like—wherever they come from — just to fit in with whatever is 'avant-garde' and 'in' at the moment. . . . I don't care whether some rule-maker thinks they're not 'proper' to jazz. After all, music is—or should be—self-expression."

Szabo added: ". . . in every form of music there is a distinctive type of beauty, and therefore, I welcome the coming together of many . . . kinds of musical cultures and instruments."



Szabo

Theater

On December 1, 1966, the Theater Company of Boston presented the American premiere of British dramatist John Arden's play *Armstrong's Last Goodnight*, a drama set in the 16th century on the Scottish border.

Kevin Kelly, reviewing for the *Boston Sunday Globe*, praised the show and noted that the original music, written by Ervin Henning, was "excellent."

♦ A new children's play, *The Magic Planet*, opened early in December at Toronto's Theater in the Dell. Written by Eli Rill, the fantasy had a score by Doug Randle.

Urjo Kareda of *The Globe and Mail* particularly noted two of the show's tunes and added, "The music . . . does make a pleasant momentary impression and is simple enough for the children to catch quite rapidly."

♦ *The Wicked Cooks*, a drama by novelist Günter Grass was premiered on January 23 at New York City's Off Broadway Orpheum Theater.

Critic Richard P. Cooke of *The Wall Street Journal* noted the play suggested "a broth of the commedia dell' arte and Hieronymus Bosch, with a pinch of De Sade thrown in."

For the *New York World Journal Tribune*, Norman Nadel underscored the "superb direction" of Vasek Simek and said, "the music by Harold Seletsky [is] as powerful as the play itself. How well each passage of it sets a

B. F. Herzog



"Armstrong's Last Goodnight"

Bert Andrews



"Something special" in Sankey's lyric writing and composition

scene, such as the cello and flute duet to introduce [an] idyllic moment. . . ."

♦ ". . . in his kind of singing, composing and lyric-writing [Tom] Sankey is something special. Direct and unexpected are so many of his lyrics. It's exhilarating to encounter, for the first words of a song: 'She's a bad, bad girl and her father works in the bank.' What an intriguing vista. . . ."

That was how Norman Nadel, writing in the *New York World Journal Tribune*, felt about Tom Sankey and his play, *The Golden Screw*, which opened at New York City's Provincetown Playhouse on January 30.

The musical tells of a folk-rock musician corrupted by success, and Sankey, who plays the hero, has almost no dialogue. The supporting actors address the audience as if talking to the hero, then Sankey does a song, accompanying himself on the autoharp.

Dan Sullivan of *The New York Times* found Sankey's singing to be "gutsy and good."

Patrick Sullivan, Janet Day and Murray Paskin are involved in the sketches. Guitarist Jack Hopper backs Sankey in the first part of the show. The Inner Sanctum (guitarists Kevin Michael and Vince Taggart, bassist Frank Thumhart and drummer Gerry Michael) provides the music for the balance of the folk-rock musical.

♦ *Antigone*, the season's second offering by the newly constituted Young People's Repertory Theater, was presented January 14 at the Sheridan Square Playhouse.

The Sophocles tragedy was done in "rehearsal" dress and a full score of electronic music and sounds was written by Harvey Sollberger.

Richard P. Cooke of *The Wall Street Journal* said, "these sound effects did help create atmosphere," and Dan Sullivan wrote in *The New York Times*:

"Harvey Sollberger's electronic score was suggestive enough in mood that you wanted, at times, to turn off the voices and concentrate on the noises."



Mullican

John Cohen



Stanley

Writer Report

The producers of a revival of the Richard Rodgers-Lorenz Hart musical comedy *By Jupiter* called upon **Fred Ebb** (*Flora, the Red Menace; Cabaret*) for new material to be used in the 1967 production of the satirization of the legend of Amazons which opened off Broadway, January 19.

"Fred Ebb has edited out words and phrases which might identify *By Jupiter* with 1942," Norman Nadel wrote in the *New York World Journal Tribune*, "and added new material so deftly that you can't tell where it has been done, unless you saw the original. . . ."

◆ **Sheldon Harnick** wrote a new English adaptation of Igor Stravinsky's *L'Histoire du Soldat*, which was presented by the Chamber Symphony of Philadelphia at Lincoln Center, January 11.

Morris Carnovsky narrated, with assistance by the Bil and Cora Baird troupe of marionettes. Theodore Strongin of *The New York Times* reported the new version "colloquial but tasteful and good fun."

◆ **Aubrey (Moon) Mullican**, 57, died on Christmas Day at his home in Beaumont, Tex. He had been ill before succumbing to a heart attack.

A widely known country entertainer-songwriter often billed as the "king of hillbilly piano players," he had been a featured member of the Grand Ole

Opry troupe. Mullican's two biggest songs were "I'll Sail My Ship Alone" and "Sweeter Than the Flowers."

◆ **Carter Stanley**, one of the major bluegrass musicians of our time, died in Bristol, Va., December 1. For two decades he and his brother, Ralph, headed the Stanley Brothers Band. Among his songs were "I'll Never Grow Tired of You," "Let Me Be Your Friend" and "Life of Sorrow."

◆ "For Such a Time as This," the musical theme of the 72d Annual Missionary Conference of the Christian and Missionary Alliance, was written

by **Geraldine Beryl Alden**. The conference, held at Olivet Memorial Church, Brockton, Mass., in November, was attended by clergymen and missionaries. Mrs. Alden's song was commissioned by the Rev. Gerald W. Welbourn, pastor of the Olivet Church.

◆ A 13-week **Merle Travis** junket through the Far East currently is in progress. Travis begins a 17-day European swing on May 5.

◆ **Little Jimmy Dickens** and the Country Boys will be in the Far East from May 24 to July 18.

◆ **Brenda Lee** gave a 90-minute, one-woman show on Japanese television last month—her third special there.

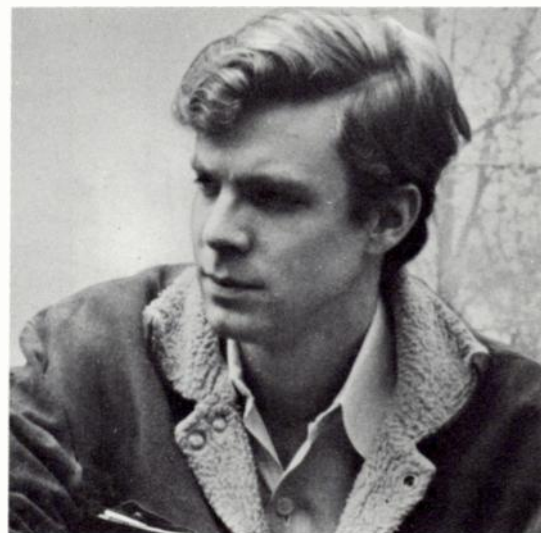
◆ Folk singer-songwriter **Tom Rush** made his New York concert debut at Town Hall on January 6. Performing to his own guitar accompaniment or with guitar, piano and drums in the background, he presented a program covering a wide range of material.

Robert Sherman, writing in *The New York Times*, noted: "He sang folk rock, pop folk, rhythm and blues, rockabilly, country and western, Elvis cum Nashville and sundry other styles less readily classifiable, infusing them all with personal meaning, and giving the program a far greater sense of unity than it had any right to have."

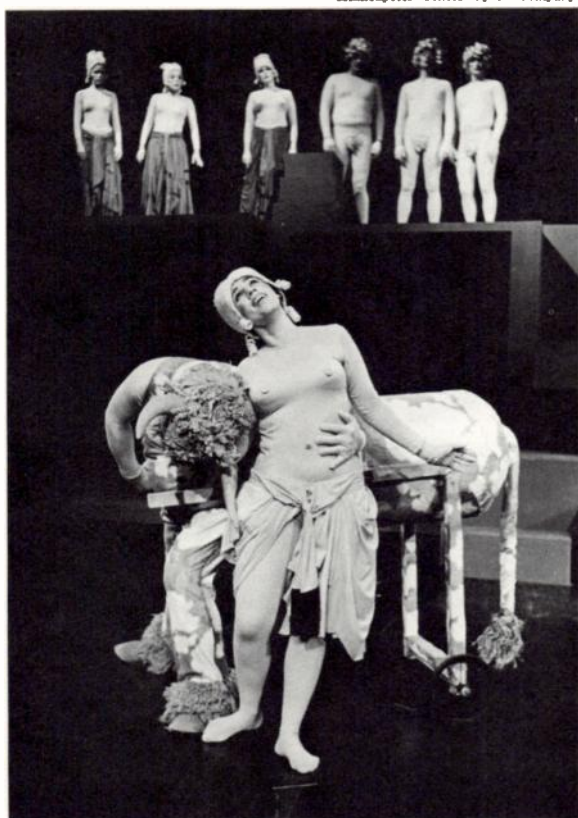
"His country twang belies his New England upbringing (not to mention his Harvard degree), but he seems totally genuine. His singing is relaxed and flexible, and his stage manner, too, has a spontaneous flair."



Alden



Rush



Milhaud's spoof of Greek legend



Meyerowitz premiere: "strong impulse of vital musicianship"

Opera

Die Doppelgängerin (Her Other Self), a new opera by Jan Meyerowitz, "had a well-received world premiere in the Hannover [Germany] Opera House," January 29, James Sutcliffe reported in *The New York Times*.

Based on the Hauptmann play *Winterballad*, it is a story of murder and revenge in a 16th-century Swedish village. The production was directed by Reinhard Lehmann.

"In every measure of the score, we feel the strong impulse of vital musicianship," Heinz Joachim said, writing in *Die Welt*. "The human warmth, the intellectual integrity of the composer impressed the public of Hannover."

Erich Limmert, reviewing for the *Hannoversche Allgemeine Zeitung*, reported that the composer endeavored to solve the problem of contemporary opera "with a declaration of faith in tonality. The intense success of the premiere has demonstrated that Meyerowitz's idea of a traditional, popular opera has found its echo in Hannover." He added: "Meyerowitz knows his profession....If we are not mistaken, he will

find his public in many other places."

"A somber and operatic subject. And very somber, harsh . . . music—which remains tonal in spite of its great linear and harmonic freedom," the *Hamburger Abendblatt's* Karl Heinz Mann declared. "The full, often hard orchestration hardly ever covers the voices. There are very significant melodic inventions. . . . Another opera to be given next year will help to deepen the knowledge of the work of this attractive loner."

Meyerowitz, who has written music in various forms, is on the music faculty at New York's City College.

♦The Center Opera Company, an adjunct of the Minneapolis Walker Art Center, presented "To Hellas!" a program of short operas on Greek themes, January 28, February 3, 5, 11 and 17 at the Tyrone Guthrie Theater.

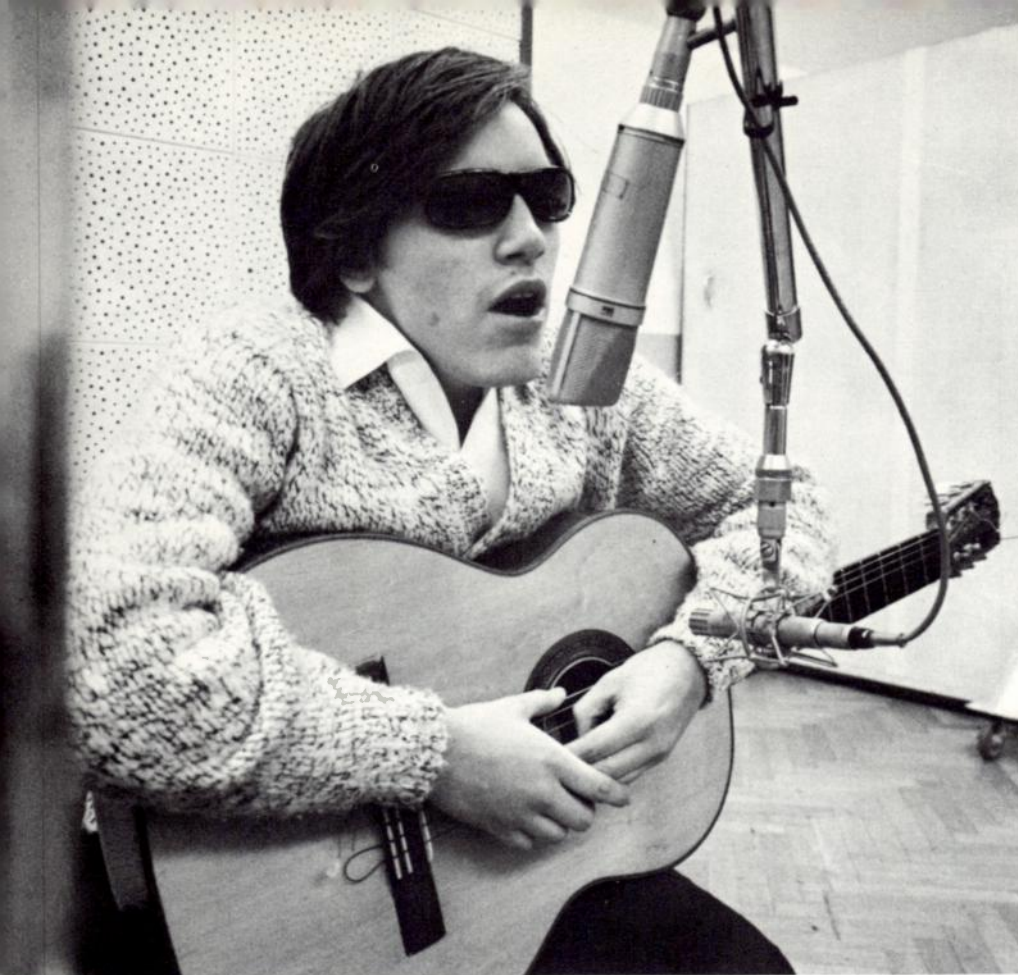
Included were three "minute operas" by Darius Milhaud—*The Rape of Europa*, *The Abandonment of Ariadne* and *The Liberation of Theseus* — so named because none of them runs over 10 minutes. Also performed were Erik Satie's *Socrates* and Milhaud's *The Sorrows of Orpheus*, all in English.

The Milhaud minute operas, not previously staged in the United States, "are spoofs of Greek legends and in the nineteen-thirties there was much talk about them," *The New York Times's* Harold C. Schonberg said.

The critic added: "The Center Opera Company played them as the spoofs they are. The leading male characters were dressed in a severely Grecian style. . . . But these were not the heroic Greek figures we see in the sculptures of Praxiteles. Huge bellies protruded . . . rears were low-slung, postures resembled a frog trying to stand on two legs."

The Milhaud *Orpheus*, a half hour in length and in three parts, is a contemporary treatment of the Orpheus and Eurydice legend and was treated more seriously as was Satie's *Socrates*. The latter, a setting of episodes from Plato, "is a long murmurous recitative in block harmonies. . . . It was done with taste, delicacy and imagination."

Schonberg concluded the Minneapolis dispatch to his paper, emphasizing that presentation of modern opera in a modern setting "is the kind of thing the Center Opera Company does best."



José Feliciano

BY ROBERT SHELTON

Categories don't offer much help in describing José Feliciano. The singer-guitarist-songwriter moves too facily between folk, pop, blues, rock and ballads in English and Spanish for categories. He also is one of the most gifted young guitar virtuosos to emerge in years. "I'm just an entertainer," he says, by way of definition.

Although now only 21 years old, Feliciano has been actively entertaining for more than three years. (He even had to stretch his age a little to obtain his first New York nightclub engagement.) And the autumn of 1966 saw much developing for the blind, largely self-taught performer.

Signed by the Garris-Grief management office and envisioning many attendant changes in his career, he left for several weeks of engagements in Argentina, where he is a star with even wider recognition than he has here. On his return, he and his wife, Hilda, moved to Huntington Beach, Calif., where the seaside life has great appeal for him. "I'll be able to go water-skiing

and horseback riding again," he says.

Feliciano does not think of his world as a dark one. "People aren't blind unless they want to be. They may be blind with their eyes, but they can see with their other senses if they want to." José Feliciano wants to, and has so structured his life that he "sees" more than many a sighted person.

He was born in Puerto Rico, where, when he was about 3, he began tapping out rhythms on tin cans. His family moved to New York when he was 5, and at 9 he had his first guitar; it cost \$10 and was love at first strum. He picked up some experience with studio bands in his early teens and, for a time, took lessons from Gustafo Lopez, a student of Segovia.

It was Feliciano's guitar technique that first won him attention in the folk world. He made his New York debut at Gerde's Folk City in 1963 and has returned there a dozen times. Listeners are impressed with the easy flow of his guitar-playing, the speed and accuracy of his fingering and the flowering imagination in his arrangements.

When all this is tied to his vocal repertoire of some 500 songs, this young

performer's appeal begins to grow even broader. To his singing, he brings a voice that can be taut with emotion while it is smooth and supple. He is equally at home in blues or rhythm and blues, as he is in the scores of Spanish-language songs he offers.

His on-stage appearances are peppered with spontaneous repartee, such as: "That was something I learned from Segovia — it's called 'tuning.'" Or, "Don't pet my Seeing-Eye dog. She's working." Above all, one gets the sense of joy in music-making from him.

José is no stranger to television. He appeared on ABC-TV's *Close-Up*, in which he demonstrated how a blind person functions in the world. He was on the Merv Griffin show a dozen times in 1966 alone, and he has been on the Ed Sullivan, Clay Cole and Al Hirt shows as well.

In 1963, Feliciano signed a recording contract with R.C.A. Victor. Each of his three American LP's reveals another range of his talent; a fourth, cut in Argentina, is of Spanish-language material. In February, 1965, he appeared at the Mara de Plata Music Festival and soon had the sort of following in Argentina that makes it difficult for him to go out on the streets there because of the adoration of his fans. "Sin Fé," a bolero he recorded in South America, is a leading hit there.

Besides his successes in Argentina, José feels most strongly about two other in-person appearances — at the Newport Folk Festival of 1964 and Manhattan's Town Hall in June, 1966. The Newport appearance was one that the audience will remember as long as the performer, for this was a guitar-crazy throng that responded with almost Latin enthusiasm to his technical displays. His Town Hall concert, too, was a thrilling event for both sides of the stage, as the diverse talents of José Feliciano were given a chance to flow freely for more than two hours. He has the sort of repertory that a nightclub set can't even hint at.

Feliciano's latest musical passion is songwriting. He does the music and Hilda does the lyrics, and they find their work together a great adventure. The New Christy Minstrels have already recorded their "A Touch of Summer," and many newer compositions are in the works.

Carl Smith

BY RED O'DONNELL

Carl Smith has a lot of good things going for him these days.

He records for Columbia, hosts a Canadian network country music show (soon to begin its third consecutive season, and in color), makes about 60 personal appearances annually and is a stockholder in and a writer for Cedarwood Publishing Co. In addition to all of this, he operates a 350-acre cattle ranch, situated 20 miles from downtown Nashville, where he raises Angus cattle (a herd of about 190) and registered quarter horses (currently, there are 12 in the corral).

It's the way he likes his professional and private life.

Furthermore, his varied interests are paying off handsomely.

"I enjoy variety in my work," says this six-foot-two, 190-pound, blue-eyed native of Maynardsville, Tenn., a small town in the eastern section of the state.

"I wouldn't want to do just one thing constantly. The ideal situation is to do many things—and thus stay out of the ruts. Or at least, that is the way I see it."

Obviously, he is doing some things right. He pointed out that 1966 was the best financially of his almost 25 years as an entertainer.

"I had more take-home pay that year than ever before," he explained, and added hopefully, "1967 looks even better."

"The TV series—39 shows coast-to-coast on CTV in Canada from Toronto—has been a big plus for my career."

"I haven't had a really big hit single recordingwise in several years," he continued, "but my albums sell very well."

"I enjoy doing television the most, and tours the least. The personal appearances aren't bad. In fact, I enjoy getting out among the people. But the traveling is brutal. Yet if you don't play the road, people will forget you, I think."

Smith grins when the subject of songwriting is mentioned.

"I'm not a writer, per se," he admits candidly. "I think writing is a full-time job—and I don't have the time right now."

"I was co-writer of 'Distant Drums' with Mel Tillis. It won a BMI award



about 10 years ago. I've tried on other tunes, but none has been too successful. Some entertainers can write their own material, and I admire and respect their talent, but I hardly fit into that category."

Smith ran his hands through his silver-platinum hair several times during the interview.

Is it a dye job? he was asked.

"The color of my hair is a conversation piece," he said.

"Several years ago it began to turn gray, and I applied some brown coloring. I frankly admitted I was using dye, but nobody believed me."

"Then I decided to forget the tint and let it turn gray. It's now for real, but nobody will believe me when I tell them. They think I'm 'frosting' it."

A consistent disk winner for Columbia since his "Let's Live a Little" release in 1950, Smith projects as a happy man.

"My life as a country music singer is very pleasant," he said. "I have no desire to become a pop singer. Country music singers seem to last longer and have a more steady following."

"If I have a worry—and this doesn't

bug me too much—it is about a quirk in my personality that is frequently mistaken for conceit or egotism."

"I've been accused of ignoring people, but I don't. I enjoy people."

"I 'went to school' in this respect under that master of public relations, Ernest Tubb. When I was first starting out, my act was part of the Ernest Tubb show. He has a way with the public that is unequaled."

"He taught me how to get off and on the stage—and gave me lessons in humility. I listened and tried to learn, but maybe I'm just too rambunctious."

"Or," he said with a grin, "perhaps I was a mite spoiled in my childhood. I was the youngest of eight, and the other seven were girls. My parents were Dock and Ina Smith. Dad died a few years ago."

Carl is married to semiretired songstress Goldie Hill and they are the parents of Carlene, 11 years old; Lori Lynn, 8; Carl Jr., 5, and Larry Dean, 1. They live in Franklin, Tenn.

"We named the baby for our friend Jimmy Dean. I don't think that will prove to be a handicap," he said, laughing.



Handy



Big Mama



Tate

Jazz

POLLS

Playboy's 11th annual jazz poll was a prime feature of the February issue of the magazine.

Playboy readers returned many of last year's winners to positions in its All-Star Jazz Band.

Included in the line-up were **Miles Davis** and **Al Hirt** (trumpets), **J. J. Johnson**, **Bob Brookmeyer** and **Si Zentner** (trombones), **Cannonball Adderley**, **Paul Desmond**, **Stan Getz** and **John Coltrane** (saxophones), **Dave Brubeck** (piano), **Charlie Byrd** (guitar), **Charles Mingus** (bass), **Joe Morello** (drums) and **Lionel Hampton** (miscellaneous instrument — vibes). Top vote getter among the jazz combos was the **Dave Brubeck Quartet**.

The winners of the All-Star Musicians' Poll, in which only last year's *Playboy* victors participated, were **Miles Davis** (trumpet), **J. J. Johnson** (trombone), **Cannonball Adderley** (alto saxophone), **Stan Getz** (tenor saxophone), **Oscar Peterson** (piano), **Ray Brown** (bass) and **Milt Jackson** (miscellaneous instrument — vibes). The **Brubeck Quartet** moved into the number one combo position, after having placed second to the **Modern Jazz Quartet** last year.

The impact in 1966 of **Herb Alpert** and his **Tijuana Brass** was indicated in the Records of the Year area of the balloting. His album *Whipped Cream*

& *Other Delights*, heavily supported by *Playboy* readers, was selected Best Small Combo LP of the Year.

♦ **John Coltrane's** album *Ascension*, like his *A Love Supreme* in 1965, was voted Album of the Year by participating critics in *Jazz Magazine's* annual JAY (Jazz Album of the Year) poll.

The winner in the blues category of the poll was **Junior Wells's** *Hoodoo Man Blues*.

♦ One of the major jazz events of the new year took place at Carnegie Hall on January 15. "John Hammond's 'Spirituals to Swing—1967' . . . was a marvelous, multivoiced celebration. The living celebrated themselves. . . . The living celebrated the dead. . . . And it was a stunning celebration of the blues; aside from several standards and a couple of gospel numbers, the entire program was blues," Whitney Balliett declared, writing in *The New Yorker*.

Guitarist **George Benson** and his group opened the program. Gospel singer **Marion Williams** followed, "with a big, irresistible personality and a voice filled with the power of judgment day itself. Hands were clapping in no time, and the excitement was building," the *New York World Journal Tribune's* William Bender noted.

A segment featuring the **Cafe Society All-Star Band** came next. Blues shouter **Joe Turner**, accompanied by pianist **Ray Bryant**, appeared with the group and made a decided impact.

"His voice rang with the same effort-

less but imposing authority that it had 30 years ago as he dug into the old bag of blues verses that he has used over and over and which have been picked up by innumerable other blues singers over the years," *The New York Times's* John S. Wilson commented.

The second half of the show began with the **John Handy Sextet**, which "made a strong impression," Bender reported, "with the second of his two numbers—a wild 15-minute Mediterranean affair called 'Senorita Nancy' that was almost Ivesian (**Charles**, that is) in its poly-everything (counterpoint, harmony, etc.) and that recalled pleasantly the Tijuana days of **Charlie Mingus**."

Big Mama Willie Mae Thornton came on next to closing. Accompanied by the **Cafe Society All-Star Band**, "she sang five blues that had all the mountainous intensity of **Turner's** blues," Balliett explained. For the finale the **Basie band** took to the stage, then was joined by **Turner** and members of the **Cafe Society** group.

"They jammed for 15 or 20 minutes. It was great in itself. Beyond that, it was the ideal way to end the evening. . . . Carnegie Hall's new series, 'Jazz in the Great Tradition,' couldn't have had a more auspicious beginning," Bender concluded.

Goddard Lieberson, president of **Columbia Records**, was master of ceremonies for the event, produced by **John Hammond**. The concert's stage

manager was George Wein, Newport Jazz Festival impresario.

◆ The University of California's Jazz '67 series was initiated early in January with a presentation by blues singer **Big Mama Willie Mae Thornton**. Subsequent programs featured the world-famous jazz film, *Jammin' the Blues*, with **Illinois Jacquet** and **Lester Young**; the **Cal Tjader** Quintet, and **Denny Zeitlin's** trio.

Across the country in Ann Arbor, the University of Michigan played host to the **Andrew Hill** Quartet on January 21. The group, which includes **Bobby Hutcherson** (vibes), **Cecil McBee** (bass) and **Joe Chambers** (drums), participated in the university's Creative Arts Festival at Rackham Auditorium. Pianist-composer Hill was a member of a panel which discussed Music and Society—A Functional Relationship.

◆ Multi-instrumentalist and composer **Roland Kirk** was starred on two British TV specials, filmed during his recent extended stay in the island nation. "Jazz Goes to College," the BBC program taped in January, will be broadcast later this year. The ABC special, titled "Tempo," was broadcast nationally in Britain in January. It was filmed in the streets of London and in ABC's studios.

◆ On November 26, **Harold Burrage** died in Chicago. Born in 1931, he was also known as Billy Backrack. Reporting on his death in the Canadian jazz magazine *Coda*, **Bob Koester** wrote: "Harold Burrage will be remembered

for his sides on the Cobra label. When he used to sit in at Curley's with **Otis Rush's** band, we were never able to spot him until he mounted the bandstand. A bit chubby, unassuming and a very good vocalist, he'd mount the stand, do a few of his old recordings and then melt back into the crowd."

◆ "The three musicians carry on a continual dialogue that is, in turn, funny, soulful, intellectual and hip, yet always rich with musical bon mots."

William Rice, writing in *The Washington Post*, noted the January arrival in the nation's capital of the **Young Holt Trio**, adding that "nowhere [in Washington] is it swinging better or with more reason than at the **Bohemian Caverns**."

"Their love of mirth as well as melody is . . . obvious," **John Segraves** wrote in Washington's *The Evening Star*. "Dyed-in-the-wool jazz buffs as well as those on the idiom's fringe should enjoy them."

Bassist **El Dee Young** and drummer **Isaac (Red) Holt**, co-leaders of the trio, are remembered for their work with pianist **Ramsey Lewis**, with whom they appeared for 12 years. The group's pianist is **Don Walker**.

◆ Tenor saxophonist-composer **Clifford Jordan** joined pianist **Randy Weston's** ensemble in January for an extended tour of Africa. The unit's first appearance was in Dakar, the capital city of Senegal, January 17. Dates in cities, towns and villages of Africa continue

until April 10 when the tour concludes.

◆ Jazz composer and reed virtuoso **Moe Koffman** made his Canadian club debut in January, playing his electronic saxophones, at George's Spaghetti House in Toronto. His accompanists included **Art Ayre** (organ), **Peter Dykesman** (electric bass) and **Andy Cree** (drums).

Helen McNamara, *Toronto Telegram* jazz critic, noted: "With cords leading off to amplifiers and Moe bedecked with switches, he looked like a man from outer space but the music was down to earth. . . ."

"Moe played his saxophones simultaneously, and the music rocked and wailed. An unsuspecting passerby could easily have mistaken the quartet for an orchestra. At times, in fact, they had all the wild abandon of a **Ray Charles** vocal, choral group and band combined.

"It was an impressive debut. . . ."

◆ ". . . undoubtedly one of the most talented musicians in jazz."

That was **Felix Grant's** comment in *The Sunday Star*, Washington, D.C., leading off a review of a new disk by **Bobby Hutcherson**. Grant noted that six originals indicate "his rather formidable dimensions as a composer." He went on to quote drummer **Joe Chambers** on Hutcherson:

"Bobby knows how to accompany. He plays behind other musicians better than anyone I've ever heard. He knows how to use the vibes orchestrally; he can play the blues and . . . go places no one's ever been before."



Benson



Williams



Koffman



Don Schlitten

Herbie Hancock

BY DON HECKMAN

Few jazz artists have bridged the tenuous and sometimes hostile boundary between jazz and pop music as successfully as pianist-composer Herbie Hancock. At 26, he has already harvested the fruits of both worlds.

Hancock's biggest plum to date is the music for Michelangelo Antonioni's brilliant new film, *Blow-Up*. Superbly crafted for the requirements of Antonioni's penetrating study of London's mod world, Hancock's score also clearly reflects his skills as a jazzman.

"Jazz first made an impression on me when I was in high school, in about 1954," Hancock explains. "When I was younger, I listened to rhythm and blues. I remember turning on a rhythm and blues station, and there was one record they played that I liked. I couldn't understand it, but I liked it, and I knew it was jazz—'Moonlight in Vermont,' by Johnny Smith. It sounded pretty, but it didn't make any real sense to me. It just kept moving."

Hancock had learned piano in relatively typical fashion, grinding out the

traditional classical fare. His first experience playing jazz came when he learned basic chords and bass lines.

"As soon as I could play the blues in one key," Hancock recalls with a smile, "I was playing for dances. I couldn't take any solos, and *forget* the right hand. I could just play chords. I dug George Shearing and Erroll Garner, then the West Coast people—Dave Brubeck, Stan Kenton, Pete Jolly. Meanwhile, everyone was telling me they didn't like hard bop, so of course I didn't like hard bop either, even though I didn't know what hard bop was. Then one day I saw a record and its title was *Hard Bop*. 'Maybe this is what they're talking about,' I thought." After hearing the record, Hancock's music outlook moved to the East Coast.

At a well-regarded liberal arts school in Iowa—Grinnell College—Hancock started in engineering, changed to music and finally graduated with a bachelor of arts degree. "I wasn't really sure of what I wanted to be," he says, "an engineer, a psychologist or what. I promised my mother I wouldn't be a musician—promised myself, too. But I had to break my word."

Listening to Hancock's music, one can only be pleased that he chose to break the promise.

It comes as news to no one, of course, that Hancock's song "Watermelon Man" has been a widespread hit. But that jaunty blending of jazz and rock 'n' roll represents only one facet of his sparkling musical career. Since his arrival from Chicago in 1961, Hancock has become one of the most sought-after New York sidemen, first with Donald Byrd's group, later as a regular participant in rhythm sections for Blue Note records and occasionally with Jackie McLean, J. J. Johnson and the Clark Terry-Bob Brookmeyer Quintet. Since June, 1963, Hancock has been regular pianist for the charismatic Miles Davis. In recent months, he has become a regular in New York recording studios as a sideman for commercials, jingles, etc. And, in what may be a forecast of things to come, Hancock recently was asked to compose a song for Lena Horne.

Hancock does not fall into the familiar trap of equating "popular" with "tasteless" or "shoddy." Like a number of other perceptive jazz musicians, he recognizes the significant changes taking place in pop music. "At first, I didn't pay any attention to it," he says. "But once, my sister Jean had a record on by somebody—Dionne Warwick, I think—and I was just passing through the living room when all of a sudden I said, 'Wait a minute. What is this?' I heard some strange chords being played and different kinds of phrases—three-bar phrases and 19-bar tunes. I began listening to these things.

"Through the technical interest that was stirred up in me, I finally got back to the emotional thing which is actually the basis for rhythm and blues. It just happens that certain tunes have 19 bars or have three-bar phrases. I think it's becoming very artful."

Hancock's plans for the future include a colorful range of activities—from pop music and jazz to film scores and electronic sounds. Such a catholicity of interests does not frighten Herbie Hancock. "The sky's the limit," he says. "I'm interested in music as a whole, including classical music as well as jazz. I want to do so much. I guess at heart I'm still a kid wanting to chase fire engines."

Cover Story

THE NEW JAZZ

The new jazz, another turbulent revolution in the history of that music, recently has been covered by several publications; among them, *Newsweek* which noted:

"The new thing is the dominant movement in jazz today, enlisting the energies of a whole generation and reflecting, as jazz always does, the surrounding tensions of urban America.

"The rhythms of jazz have always been the rhythms of revolution, a personal revolution beyond all ideology and dogma," the news magazine declared. "They were created by the American Negro who could find freedom only in such private and personal rhythms. . . . The history of jazz itself is a history of personal revolutions. . . .

"The new jazzmen have ripped jazz from its formal moorings. Like their contemporaries in painting, theater, films and poetry, their art has become nothing but itself—pure sound, spontaneously created under the pressure of feeling and thought. . . ."

Among the movement's focal figures: alto saxophonist Ornette Coleman, pianist Cecil Taylor, tenor saxophonist John Coltrane.

Newsweek called Coltrane "the spiritual leader and father figure of the new jazz" and recalled that, in 1959, John Lewis proclaimed Coleman "the apostle of a new age."

Critic Don Heckman has cited the growing interest of young people in the jazz revolution and called it "the most significant impetus the new music of the sixties has yet received."

But new jazz has encountered more than its share of opposition. *Down Beat* editor Don DeMicheal, commenting on trailblazer John Coltrane's group, a new jazz prototype, said: "I do not pretend to understand this music. I doubt if anyone, including those playing it, really *understands* it, in the sense that one understands, say, the music of Bach or Billie Holiday." But, he added, "I *feel* this music . . . it opens up a part of myself that normally is tightly closed. . . ."

The contemporary revolution is, in many ways, an extension of the bop turmoil of the forties. It was sparked by a yearning for a more definitive ex-

pression. It reflects our social change.

The new jazz speaks of race pride, alienation and a new position. Also, as Nat Hentoff has pointed out: "Among black musicians, with new dimensions of self-respect, come new depths of anger." And this is in the music.

"Accordingly, much of the new jazz erupts in speechlike cries, squawks, moans and cackles," Hentoff added.

"The resulting confusion," Heckman explained, "is not unlike what might take place if English were to become a language in which, as in Chinese, every word could be simultaneously noun, adjective or verb. A music in which the . . . elements of melody, harmony and rhythm have been similarly transformed is equally difficult to grasp."

In that music, "the beat is seldom explicitly stated. Instead, rhythm sections produce continually shifting, overlapping and sometimes conflicting layers of rhythm," Hentoff said, writing in *The New York Times*. "For a listener, the feeling is that of plunging into a vortex of intersecting pulsations, and it requires almost as much concentration to be aware of and responsive to all that's happening as it would to be

a participating player."

The innovators and their disciples continue to leave a progressively deeper imprint on all of jazz. Coleman (55 of whose compositions BMI licenses), Coltrane, Taylor, Charles Lloyd and Archie Shepp are finding audiences.

Increasing exposure also is being given to such other avant-garde practitioners as Carla Bley, Paul Bley, Garnet Brown, Ron Carter, Don Cherry, Bill Dixon, Don Friedman, Herbie Hancock, John Handy, Andrew Hill, Joe Henderson, Bobby Hutcherson, David Izenzon, Bob James, Prince Lasha, Mike Mantler, Ken McIntyre, Grachan Moncur, Sun Ra, Sam Rivers, Roswell Rudd, Wayne Shorter, Sonny Simmons, Gabor Szabo and Attila Zoller, among others.

Coltrane, speaking for the movement and himself, has said: "There is the need to keep purifying these feelings and sounds so that we can really see what we've discovered in its pure state. So that we can see more and more clearly what we are. In that way, we can give to those who listen . . . the best of what we are. But to do that at each stage, we have to keep on cleaning the mirror."

Charles Stewart



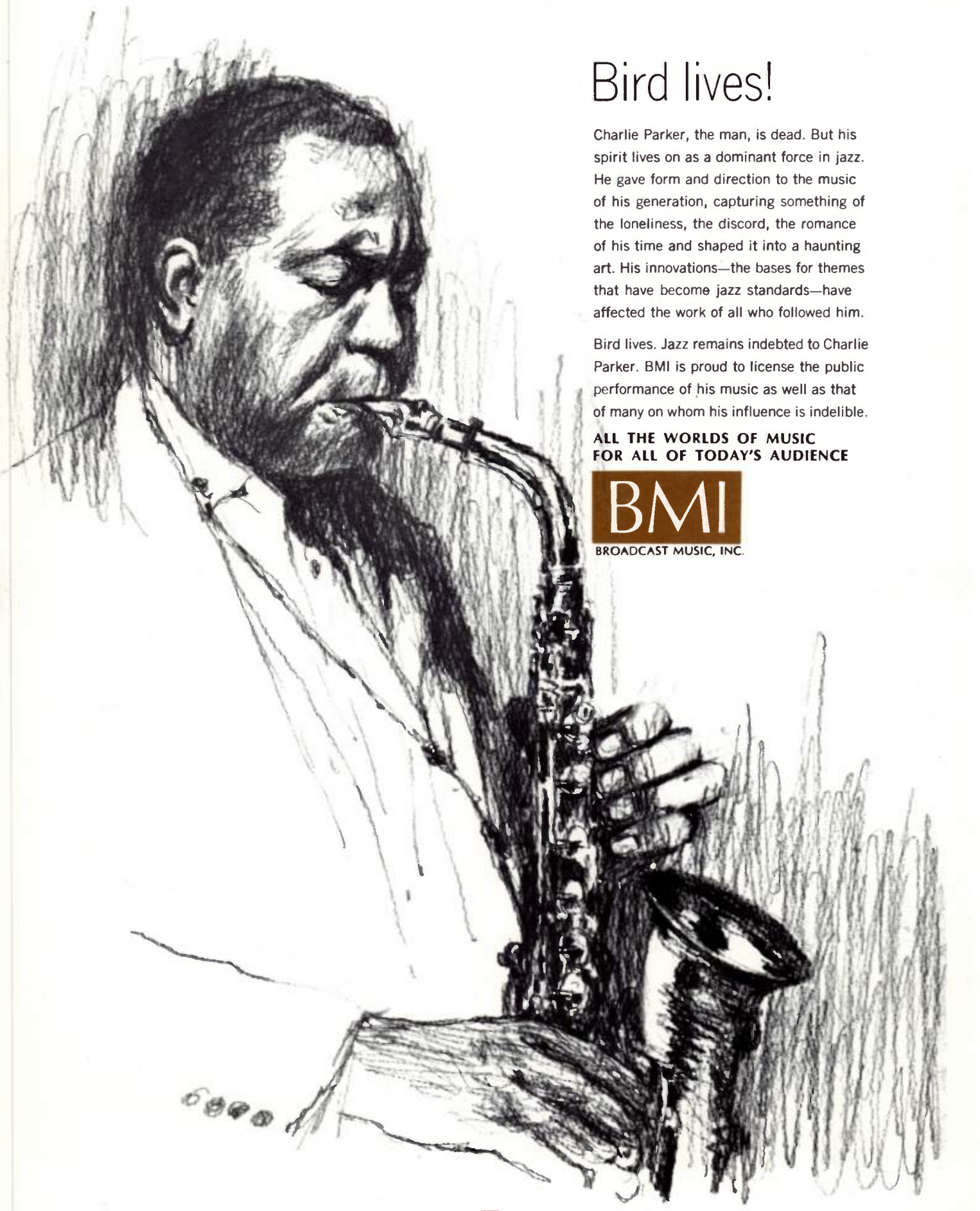
Coltrane



Coleman



Taylor



Bird lives!

Charlie Parker, the man, is dead. But his spirit lives on as a dominant force in jazz. He gave form and direction to the music of his generation, capturing something of the loneliness, the discord, the romance of his time and shaped it into a haunting art. His innovations—the bases for themes that have become jazz standards—have affected the work of all who followed him.

Bird lives. Jazz remains indebted to Charlie Parker. BMI is proud to license the public performance of his music as well as that of many on whom his influence is indelible.

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