

# BMI

THE MANY WORLDS OF MUSIC  
APRIL ISSUE 1967



NIKOLAIS BALLET: "A WHOLE NEW ARENA OF SIGHT, SOUND AND SENSE"

Robert Sosenko

## Films



*A "creative, inventive score" by Schifrin*



*Vadim's newest: music by Bourtayre*



*Spy work in Bermuda: score by Bowers*



*Presley's 22d box-office success*



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**THE MANY WORLDS OF MUSIC     •     APRIL ISSUE 1967**

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|                      |              |
|----------------------|--------------|
| <b>Films</b>         | <b>2, 11</b> |
| <b>BMI News</b>      | <b>4</b>     |
| <b>Television</b>    | <b>5</b>     |
| <b>Writer Report</b> | <b>6</b>     |
| <b>In the Press</b>  | <b>8</b>     |
| <b>Concert Music</b> | <b>12</b>    |
| <b>Profiles</b>      | <b>16</b>    |
| <b>Theater</b>       | <b>20</b>    |
| <b>Opera</b>         | <b>21</b>    |
| <b>Cover Story</b>   | <b>22</b>    |

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Nashville NARAS winners Seely, Fred Foster, Sutton, Houston, Sherrill

## BMI News

### AWARDS AND HONORS

Grammy awards, in the form of early horn phonographs, are presented annually to honor achievement, based on voting by the members of the National Academy of Recording Arts and Sciences. On March 2, NARAS presented awards at banquets in New York, Los Angeles, Chicago and Nashville. A complete list of BMI-affiliated composers, publishers and music which were honored appears on the back cover.

"Strangers in the Night," as recorded by Frank Sinatra, was declared a multiple Grammy winner. NARAS named this performance of the **Bert Kaempfert-Charles Singleton** song record of the year and best male vocal performance. It also won best arrangement accompanying a vocalist and best engineered recording (nonclassical) honors.

Another multiple winner, "Almost Persuaded," the **Billy Sherrill-Glenn Sutton** song, recorded by **David Houston**, was judged best country and western song, best country and western male vocal performance and best country and western recording.

The **Ray Charles** recording of "Crying Time," written by **Buck Owens**, won two awards: best rhythm and blues recording and best rhythm and blues solo vocal performance.

Song of the year was "Michelle," by **John Lennon** and **Paul McCartney**, as recorded by the Beatles. "Eleanor Rigby," another Lennon and McCartney collaboration, recorded by the world-famous British group, was cited as the

best contemporary solo vocal performance winner.

Best contemporary group performance Grammy went to the Mamas and the Papas for their recording of "Monday, Monday," the **John Phillips** song. **Ramsey Lewis's** "Hold It Right There," recorded by the Lewis trio, emerged as the best rhythm and blues group performance. The **Jeannie Seely** recording of **Hank Cochran's** song "Don't Touch Me" was named the best country and western female vocal performance of the year.

**Charles Ives's** Symphony No. 1, recorded by the Chicago Symphony under Morton Gould, was selected classical album of the year. *Music for Chorus*, an LP of his choral works, conducted by Gregg Smith, shared best choral performance (other than opera) honors.

Other Grammy album winners included *Goin' Out of My Head*, **Wes Montgomery** (best instrumental jazz performance); *Blues in the Street*, **Cortelia Clark** (best folk recording), and *Grand Old Gospel*, **Porter Wagoner-Blackwood Brothers** (best sacred recording [musical]).

◆ The fifth annual Jean Geiringer Memorial Lecture on International Copyright was held March 27, at Vanderbilt Hall, New York University's School of Law, under the auspices of the Copyright Society of the U.S.

Torwald Hesser, Justice of the Supreme Court of Sweden and host for the Stockholm Revision Conference of 1967, spoke on "The Official Program for Revising the Substantive Copyright Provisions of the Berne Convention."

The late Jean Geiringer, for whom the lecture series is named, headed the international department of BMI.

◆ The Academy of Country Music made its second annual awards early in March in Los Angeles.

Top male vocalist award went to **Merle Haggard**; top female vocalist, **Bonnie Guitar**. **Bobby Austin**, **Fuzzy Owen** and **Johnny Paycheck** were honored for writing the song of the year, "Apartment No. 9."

Hillbilly TV personality for the year was **Billy Mize**, who also took honors as most promising singer. **Cathy Taylor** was most promising girl singer.

Top vocal group honors went to **Bonnie Owens** and **Merle Haggard**; **Bob Morris** and **Faye Hardin** were named most promising. Awards for best band-leader and band were won by **Buck Owens** and His Buckaroos.

◆ The Davidson County Business and Professional Women's Club of Nashville, Tenn., named **Frances Preston**, BMI vice president, one of its 1966 Women of the Year. Honors were presented to Mrs. Preston at a banquet marking the 13th anniversary of Women at Work Month, during which local business women are recognized for their outstanding contributions to the community.

◆ "Strangers in the Night," written by **Bert Kaempfert** and **Charles Singleton**, won the best original song honors at Golden Globe Awards presentations in Hollywood in February. The Foreign Press Association, sponsors of the award, honored the song, which was heard in the Universal film titled *A Man Could Get Killed*.

## Television

ABC presented "The Songmakers," an hour-long survey of today's popular music scene, in late February. The documentary showed its audience how hit music is born and introduced some of those who make it. A number of pop artists showed "how their music, from folk to folk-rock to blues to evergreen standards to movie themes, evolves from the mind of the songwriter and is shaped into a finished hit." The program, a follow-up to last year's highly acclaimed "The Anatomy of Pop," was produced and directed by Stephen Fleischman, who wrote the show with Frederic Ramsey Jr.

Among the stars who appeared were the Byrds (Jim McGuinn, David Crosby, Gene Clark, Chris Hillman), the Blues Project (Danny Kalb, Al Kooper, Roy Blumenfeld, Andy Kulberg, Steve Katz), Paul Simon and Art Garfunkel, the Mamas and the Papas (John Phillips, Cass Elliott, Michelle Phillips, Dennis Doherty) and Smokey Robinson and the Miracles.

♦ Jim Eiler and Jeanne Barge teamed to create the musical *Pinocchio*, presented by the Prince Street Players over the CBS network. Critic Kay Gardella of the *New York Daily News* found the show an "inventive adaptation of the Carlo Collodi fable [which] added new twists to the old tale as it boasted 12 songs. . . ." Miss Gardella recalled that the show had originally been seen on CBS's New York outlet.

♦ NBC's *World Premiere* film for February 25 was *The Borgia Stick*, starring Don Murray, Inger Stevens, Fritz Weaver and Barry Nelson. Written by A. J. Russell, with an original score by Kenyon Hopkins, the film drama dealt with the workings of a crime syndicate and its efforts to infiltrate legitimate business enterprises.

♦ On February 23, Leonard Bernstein devoted his New York Philharmonic Young People's Concert to the music of Charles Ives. Included in the program: "Lincoln, the Great Commoner," "The Unanswered Question" and "The Circus Band Parade."

Ben Gross, reviewing the CBS telecast in the *New York Daily News*, wrote: ". . . an Americana-filled delight. It featured the music of Charles Ives, a great American composer, who

in his advanced compositions reflected . . . life in a New England small town at the turn of the century."

♦ On February 5, CBS premiered a new series, *The Children's Film Festival*, with a showing of *Skinny and Fatty*, a Japanese-made film about the adventures of two youngsters.

"Something new and enriching has been added to the Sunday afternoon TV scenery," Bob Williams said in the *New York Post*.

"At last television has a movie series for children worthy of the highest praise," Ben Gross wrote in the *New York Daily News*.

Kukla, Fran and Ollie and Burr Tillstrom are the hosts. The theme for the series is by Don Heckman.

Early in January, a Heckman original score was heard on the NET network series *What's New?* A three-part series titled "The Brave Boys" was shown January 16, 17 and 18 and depicted two youngsters on a safari to Kenya and Tanzania.

♦ The CBS series *Look Up and Live* featured a three-part program, January 15, 22 and 29.

The series consisted of statements celebrating God's word in human affairs, especially work, love and leisure.

Anna Sokolow choreographed the three broadcasts, on each of which six dancers performed.

Original music was composed by Ed Summerlin and played by him on tenor saxophone and clarinet and by Martin Morell, drums; Steve Kuhn, piano; Ronald Carter, bass, and Don Heckman, alto saxophone and clarinet.

♦ "The Life and Times of John Huston, Esquire" were explored via National Educational Television recently. The hour-long documentary (seen in New York City, February 22) showed the famed director at work and at his castle in Ireland.

One sequence showed Huston directing Richard Rodney Bennett's opera, *The Mines of Sulphur*, for a presentation at La Scala, Milan.

In a *Newsweek* interview, given shortly after his production of the opera was presented, Huston said:

"I hated opera as a boy. Yet the greatest drama I have ever experienced—whether in movies or opera—was a gripping production of *Wozzeck*. . . . Moviemaking can make a man go limp. A director can become slick in his technique with all the possibilities he has with a moving camera. But in opera a director has to provide as much drama—or more—with fewer means. Opera forces a director to make the most of a situation."

Also heard during the NET program were portions of Toshiro Mayuzumi's "Nirvana" Symphony.



Eiler and Barge production of the Collodi classic



*Burnette*



*Li'l Wally and Welk*



*Scobey*

## Writer Report

**Smiley Burnette**, comic star of Western films and television, died at West Valley Hospital, Encino, Calif., February 16. He was 55 years old. Surviving are his widow and four children.

Born Lester Alvin Burnette in Summum, Ill., he showed musical ability early. Music remained a part of him. He wrote 350 songs, more than half of which were used in his films.

Burnette's most widely known tunes include "Mama Don't Allow No Music Played in Here," "It's My Lazy Day," "My Home Town," "Riding Down the Canyon" and "Hominy Grits."

Cast in almost 200 movies, as sidekick to Gene Autry, Roy Rogers and Charles Starrett, he is remembered for his ill-fitting trousers, black hat and the ever-present frog in his throat.

Television viewers discovered him in CBS-TV's *Petticoat Junction*. He played

Charlie Pratt, the jovial railroad engineer, from the series' inception in 1963. In 1965, Burnette began syndicating his own 15-minute radio show, which was carried by 500 stations in the United States and Canada.

◆ A number of BMI writers have been among guests at the White House for state dinners and receptions. **Eddy Arnold** and his wife, Sally, were present at the function given in honor of His Imperial Majesty Haile Selassie, Emperor of Ethiopia, on February 14.

When President and Mrs. Johnson paid tribute to the creative life with a White House dinner and entertainment for the National Council on the Arts in December, the guest list included **Dave Brubeck** and **Mike Nichols**.

◆ **Li'l Wally (Walter Jagiello)**, the Chicago-based "king of polka," made a guest appearance on the Lawrence Welk Show in late March.

◆ **Theodore Bikel** arrived in Munich,

Germany, in March to begin taping a series of 10 musical programs for the European TV market. The shows will be broadcast in West Germany, starting in May. Subsequently, they will be shown in Austria and Switzerland.

◆ **Hank Snow** and his Rainbow Ranch Boys, who entertained in Vietnam during the Christmas season, returned to the Far East in March. They performed in Japan, Formosa, Okinawa, Thailand and Vietnam.

◆ Students at the New England Conservatory of Music were lectured on "Writing Music for Documentary Films" by **Daniel Pinkham** on February 16. The lecture was followed by a showing of *The Land of White Alice*, produced for Western Electric, with original music created by Pinkham. The Cambridge Festival Orchestra performed on the soundtrack under the composer's direction.

◆ **Jan Scobey**, whose late husband, the



Mink

Friedman-Abel

Dixieland trumpeter-band leader Bob Scobey, was a Chicago jazz club fixture for many years, is currently fronting a Dixieland group of her own. The trumpet-playing former model has appeared at numerous places in the Midwest, among them, Bourbon Street and the Velvet Swing in Chicago and the Seaway Jazz Festival in Michigan.

◆ The attractive young lady who plays tenor saxophone nightly on stage at New York's Broadhurst Theater is **Jan Mink**. A member of the all-girl Dixieland combo, appearing in the **John Kander-Fred Ebb** hit musical *Cabaret*, she doubles as a songwriter.

Miss Mink, who attended the Berklee School of Music and the New England Conservatory, Boston, Mass., has headed her own group and worked with an all-girl rock group in Las Vegas and throughout the East.

◆ **Nelson Riddle** is conductor-arranger of *The Smothers Brothers Comedy*

*Hour*, a new series that premiered on CBS-TV on February 5.

Riddle and his orchestra were one of the features of the Nat King Cole Birthday Ball, held on March 17 at Hollywood's Century Plaza Hotel. To open the ball, the Riddle orchestra presented an overture including many of the songs closely associated with the late singer.

◆ "The Beatles at Shea Stadium" was a January presentation of ABC-TV. Filmed last summer at the ball park, the footage featured **John Lennon**, **Paul McCartney**, **Ringo Starr** and **George Harrison**.

◆ "This is one of the most stimulating musical groups playing today. It does not fit handily into any particular musical category," *The New York Times* critic John S. Wilson declared, reviewing the **Mongo Santamaria Sextet** at New York's Village Gate in February.

Following nightly performances of the play *MacBird!* the Santamaria unit "moves onto the stage and blows the place apart."

Wilson continued, describing the process: "They enter gently and melodically with **Hubert Laws** and **Bobby Porcelli** playing an airy flute duet on one of **Antonio Carlos Jobim's** bossa novas. . . .

"Then **Rodger Grant** begins rumbling in the nether regions of the piano, **Raymond Maldonado's** trumpet breaks into glistening bullfight figures and the seven-man group becomes a prodding, pulsing percussion ensemble.

"The temperature of the music is tied to Mr. Santamaria's treatment of the two conga drums, which he hits. At first, it is an easy, simple, steady beat.

"But as the set progresses, a sense of dedicated intensity creeps into his playing. Playful little fills become stronger and more insistent. **Carmello Garcia**, playing a standard drum set, throws in increasingly eruptive accents. With the full band riffing and pulsing, the entire room seems to rock."

Santamaria, who describes his music as "Latin with jazz and African and Brazilian and everything else," formerly worked as a sideman with **Tito Puente**, **Perez Prado** and **Cal Tjader**.

◆ Early in January, the Gospel Music Association opened an all-out drive to recruit new members to the organiza-



Dan Seeger

Watson

tion and to increase its prestige through the acquisition of a full-time executive secretary and the establishment of permanent headquarters in Nashville.

Among the G.M.A. board members attending the January meeting that set the plans were **Jimmie Davis**, G.M.A. president and former governor of Louisiana, **Urias LeFevre** and **J. D. Sumner**. ◆ **Doc Watson**, the blind minstrel from the Southern mountains, gave his first full-length New York concert, February 18, providing a thoroughly engaging evening for his Town Hall audience.

"A most remarkable event took place . . . a folk concert made up of folk songs," *The New York Times's* **Robert Sherman** reported. "No ballads about Vietnam, no tunes written the day before yesterday, nothing closer to a protest song than a **Spike Driver's Blues**."

Watson presented a variety of country music, "learned from family and friends, the rest from recordings of the late twenties and early thirties."

Critic Sherman found several aspects of Watson's program "rewarding," including his instrumental dexterity on guitar and harmonica, his "warm, mellow voice and easygoing style" and his choice of material and commentary between numbers.

Often accompanied by son **Merle**, playing second guitar, the Watson entertainment motivated Sherman to conclude that "a return engagement is clearly in order."

◆ When **Dino's** in Hollywood returned to an entertainment policy in March, singer **Betsy Duncan** and pianist **Bill Marx** and his trio opened. "Marx's trio's bouncy, quiet rhythm is suitable for dining and conversation as well as dancing," *Variety* said.

## In the Press

**Bill Monroe**, the father of bluegrass music, discussed this American folk form with the *Nashville Banner's* Red O'Donnell and *The Nashville Tennessean's* Jack Hurst in interviews published late in January.

Monroe explained: "Bluegrass is a blend of gospel music and pure blues as interpreted by the Southern Negro; it has a lonesome sound and a touch of the Scottish bagpipe in its makeup. If it doesn't, it isn't authentic bluegrass."

The writer of over 250 songs in this idiom, Monroe explained that it is a music "with none of your drums or electric instruments. . . . A bluegrass group should have a fiddle, mandolin, banjo, bass fiddle and rhythm guitar. . . . [and] a good lead singer. . . ."

He went on to point out that most of leading bluegrass musicians, including **Lester Flatt** and **Earl Scruggs**, **Jimmy Martin**, **Clyde Moody**, **Sonny Osborne** and the late **Carter Stanley** learned about this music in his band.

"Bluegrass music doesn't have to be and probably isn't, in the true sense, beautiful-to-hear music," the creator of bluegrass declared, "but it should be earthy. And above all, it should have drive—or even overdrive."

How did the 28-year-old style of music get its name? "Well, I was from Kentucky, the Bluegrass State, and I was proud of it and I wanted to represent it, so I started using the name bluegrass," Monroe concluded.

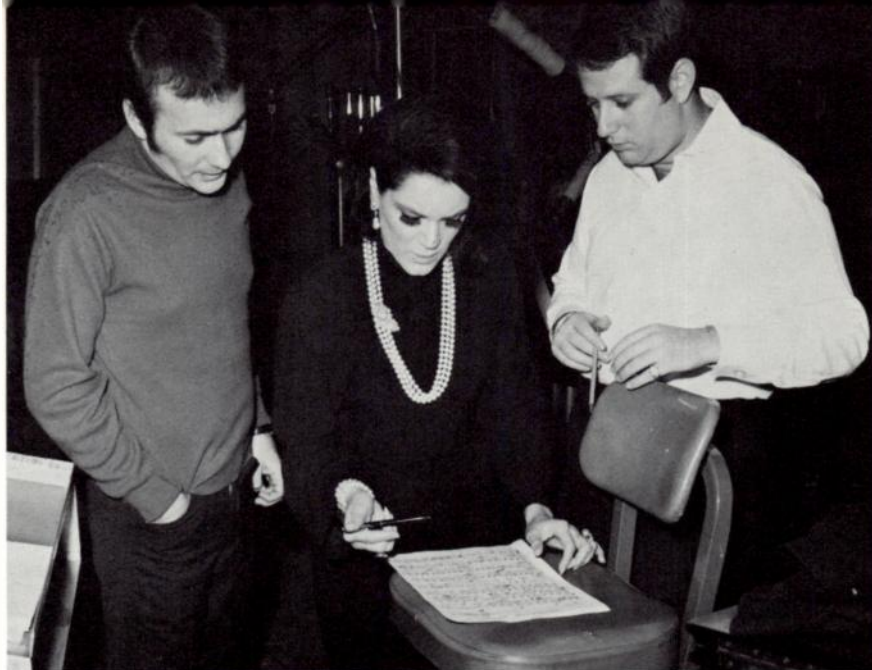
◆ **Susan Szekely** had these things to say about **Tom Sankey** and his play, *The Golden Screw*, in her "Teen Talk" column in the *New York Post*:

"The play is funny and the songs are good, particularly when Sankey goes electric in the second half with a . . . group called the Inner Sanctum.

"... the best thing about *The Golden Screw* is that it's folk-rock. . . . Tom Sankey has taken the first step towards giving us musicals in a new, more fertile style. That is why *The Golden Screw* is important."

◆ *Downbeat's* **Valerie Wilmer** profiled composer-arranger-trombonist **Tom McIntosh** in the February 23 issue of the jazz magazine.

Miss Wilmer traced his writing career to the present, the conception of "his most important project to date—



*Koppelman and Rubin with Connie Francis*

a semisymphonic work for orchestra, small jazz group, chorus and narrator. The work attempts to resolve in musical terms the racial problems facing the world today, and it may prove to be the key to his wider recognition."

The work is titled "Whose Child Are You? (A Riddle for Everybody's Children)," and McIntosh wrote down his initial ideas in late 1965.

"What with trying to make a living, I've been working on it like an elephant giving birth," McIntosh said.

Miss Wilmer noted: "... it may well prove a worthwhile period of gestation, for both the London Symphony and the Minneapolis Symphony orchestras have expressed an interest in the suite."

McIntosh added: "I feel that all musical expression—or all expression when you get down to it—is either designed to lift your audience up or to tear it down. And to lift people up requires some thought and honesty."

◆ "The song is the key," **Charles Koppelman** and **Don Rubin** told *Record World* recently, "more important than the singer. That's why we spend so much time with writers. We have 20 writers under contract, and we'll listen to anyone's material. We'd pay a writer before we'd pay ourselves . . . that's how important they are. . . ."

In less than two years, *Record World* points out, the youthful duo (both 26) have built "a multimillion-dollar publishing-producing entity. . . . Their *Faithful Virtue* and *Chardon* music publishing firms have chalked up nine

top-10 records. . . . Virtually every hit they have published and every artist they have produced has duplicated his success in Europe and Asia."

Vital ingredients, Koppelman and Rubin are quick to point out, are "the arrangement, tempo, rendition, feeling, mixing, selection of personnel—all of the elements that go into a successful session—have such a profound effect on how the song comes out that you must be in control at the end as well." ◆ *Television Age* (January 30) featured "The Face of a Film," an article devoted to the behind-the-scenes story of a TV program.

The show: *The Face of Genius*, an adaptation of Eugene O'Neill's biography by Arthur and Barbara Gelb.

The brainchild of Alfred R. Kelman of Boston's WBZ-TV, the film was a year in the making. It featured a narration by Jason Robards Jr. and an original score by **Teo Macero**.

Of that score, Kelman told *Television Age* that he casually discussed the O'Neill project with Macero backstage at the Boston Symphony.

"He turned out to be an O'Neill buff, and in no time at all, we'd agreed that he would do an original score for the film. This was perhaps the most exciting part of the entire project for me: to watch a musician start from scratch and put the words and the scenes to the right notes—beautiful!"

The film, premiered March 14, 1966, in Boston, was nominated in the Best Documentary Feature category for the 39th annual Academy Awards.

◆ **Neil Diamond** was profiled in the *New York World Journal Tribune* early in March. The writer, Richard Goldstein, summed up the young songwriter's "creative turmoil" in this way:

"For Neil Diamond, melodies come easy. 'They are an emotional outburst,' he says. 'You can write a beautiful tune in 10 minutes. But lyrics are logical and precise. I've spent up to six weeks on words.'

"There are those isolated stretches when the brain becomes a desert and you know a cactus isn't what they want from you. 'It's very scary, that sort of thing,' says Neil. 'You have the thought when you're that way, maybe I should go into my father's business. You listen to some of your old things, and eat and sweat a lot, and you just force yourself to work again.'"

◆ "Country music is listening music because country fans listen to lyrics, whereas fans of dancing music listen primarily for the rhythm and beat of a song," **Justin Tubb** told Jack Hurst in an interview for "The Sunday Showcase" of *The Nashville Tennessean*.

Tubb, who comes up with many song ideas while driving, explained his working method to Hurst.

"I keep a scratch pad and a pencil beside me on the car seat. When I get an idea, I just scribble it down with one

hand while I'm driving with the other. For melodies, I used to carry a tape recorder in the car, but I've quit that. It seemed that whenever I did I just couldn't think of *nothin'*. And whenever I didn't bring it, I could come up with four or five songs."

◆ The February issue of *Music Journal* contained a profile of Juan Crisostomo Arriaga, "The Spanish Mozart," written by **William Urai**. A graduate of the Liszt Academy of Music in Budapest, Urai is a composer, conductor and vocal coach. He represented the late *Musical Courier* while a resident of Rio de Janeiro. He was also a columnist for that city's *Diario de Noticias* during World War II. Since 1946, he has maintained a studio in New York.

◆ **Roger Wimbush**, writing in the February issue of *The Gramophone*, took note of the first English recording by **Bernard Herrmann** of his own four-act opera, *Wuthering Heights*.

"Written in what I suppose would be called a neoromantic style, it was conceived on the sound principle that opera is about people. Mr. Herrmann believes that music must grow 'from poetics and not mathematics.'"

Sketching Herrmann's background, Wimbush recalled his father was a doctor from Russia. Though the family wasn't musical, the boy wanted to be a composer. At the age of 12, he bought and read Berlioz's book on instrumentation. Herrmann studied composition with Percy Grainger at New York University, the history of music at Columbia and conducting at Juilliard. "He also worked," Wimbush wrote, "with Reuben Goldmark (nephew of the composer), whom he called 'the Stanford of the United States' and 'a conservative composer who turned out the most avant-garde composers of America.' **Roy Harris**, **William Schuman** and **Aaron Copland** are among the better known Goldmarksmen."

Wimbush noted, too, that Herrmann has conducted an "astonishing repertory of English music." He outlined dozens of works and asked: "Has any English conductor a better record?"

◆ "Beatles: More Than a Mania" was the title of Dan Sullivan's piece in the March 5 issue of *The New York Times*. The critic traced the career and recordings of the group and noted:

"Many authorities have remarked

about the 'modal' harmonies of 'I Want to Hold Your Hand,' 'Michelle,' etc. **Paul McCartney**, who writes most of the Beatles' tunes, admits that he likes a 'churchy' sound. His casual way with the traditional harmonic circle-of-fifths has stretched the public's ear considerably—as has his decision, in tunes like 'Wait,' not to limit himself to conventional four- or eight-bar melodic units.

"Mr. McCartney's musical originality is matched by **John Lennon's** freshness as a lyricist. Mr. Lennon's skill at putting old words together in new ways, his sense of humor and his sense of the real world—a world where people have to work for a living—can be found in the title and lyrics for 'A Hard Day's Night.'"

Citing the tune "Eleanor Rigby," Sullivan concluded: "Their [the Beatles'] capacity for fun has been evident since the beginning; their capacity for pity is something new and is a major reason for calling them artists."

◆ The progression of **Gene Pitney's** career was documented in the May issue of *Song Hits*. He entered the music business after leaving college in the hope of making a breakthrough as a singer. His songwriting ability opened the way to a successful career.

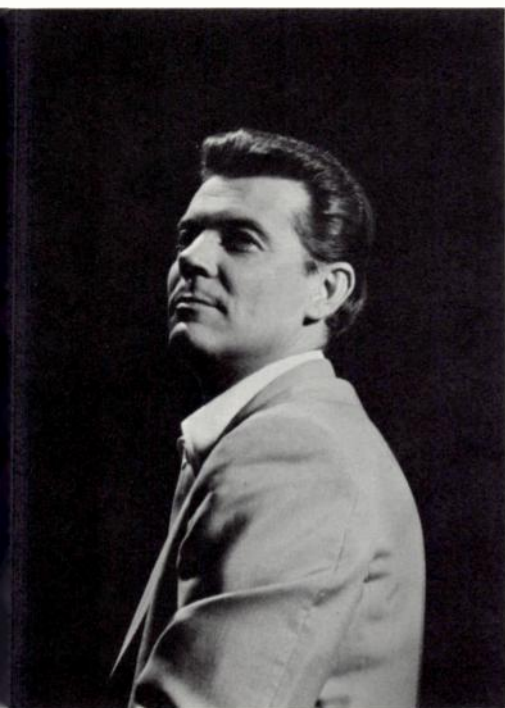
"Pitney made a demonstration recording of one of his tunes, 'I Want to Love My Life Away,'" *Song Hits* explained. "Musicor Records released the demonstration itself as a commercial record, and shortly thereafter, a hit single record and a new star were born simultaneously."

Over the years, Pitney has continued to write hit songs for himself and other artists, including Steve Lawrence, **Roy Orbison**, Rick Nelson and the Crystals. Among them are "Hello, Mary Lou" and "He's a Rebel," both of which earned BMI Citations of Achievement.

◆ Dual portraits of **Milton Babbitt** and **John Cage**, "The Two Extremes of Avant-Garde Music," were presented in *The New York Times Magazine* of January 15. The author, Richard Kostelanetz, noted:

"For both Babbitt and Cage, then, the compositional methods become the real subject of the piece; for just as Cage's music is essentially an exploration of indeterminacy, so Babbitt's subject is literally the permutations of serial patterns. Although Babbitt ad-

*continued on next page*



Tubb

mits that his music is written for a specialist audience consisting largely of other composers, he still believes, optimistically, that 'anyone who hears well can be educated to appreciate my music. The more you listen to serial music, the better able you are to recognize its grammar, its modes of procedure.' Indeed, Babbitt's optimism matches Cage's. Whereas Cage believes that music had a new birth once man recognized that everywhere was music, so Babbitt says: 'Sometimes I think that music is just beginning, reborn with . . . [a] different musical language.'

◆ The Monday night feature at Slug's, the jazz center in New York's East Village, is a 10-piece jazz unit headed by pianist-composer **Sun Ra**. For the past dozen years, he and his band have been playing "space-age jazz." He describes his current style as "infinity."

The present Sun Ra unit includes trumpet, piano, bass, drums, percussion and five woodwinds. The sidemen also play a wide array of odd instruments. Their uniforms are golden pull-overs and yellow straw and cloth hats. Ra is identified by his long, golden robe and two golden bands encircling his head.

John S. Wilson, writing in *The New York Times* of Sun Ra and his men, reported: "Mr. Ra's space-age jazz was essentially a preview of free-form approaches and discordant sounds that



*Sun Ra*

have been adopted by the jazz avant-garde. Unlike other gardists, Mr. Ra supplemented the strange sounds . . . with showmanship. . . .

"His approach to infinity is much the same except that much of what he plays now is comprehensible to ears outside the avant-garde. By infinity, Mr. Ra means he is not only creating a jazz of the future, but also covering the jazz of the past.

"As a result," he continued, "a Sun Ra composition that offers twittering bird calls rubbed from a pair of single-stringed Chinese fiddles, a vast, percussive orchestral hullabaloo of grunts and squawks and a hot solo on a ram's horn will dissolve into Fletcher Henderson's arrangement of 'King Porter Stomp.' Mr. Ra's men then develop it in light, driving riffs that recall 'jump' bands like the Savoy Sultans. . . .

"Despite the superficial eccentricities, this is a tightly organized, well-

rehearsed group of skillful jazz musicians that has cohesion and vitality even when Mr. Ra is reaching into the more cosmic areas of his imagination."

◆ The March 4 *CBC Times* presented a profile of composer **Neil Harris**.

Recently returned to college to study architecture, the 41-year-old Canadian continues his musical work. Set for March 5 was a presentation of his 25-minute religious song cycle, commissioned last fall for an Anglican Church conference at Brandon, Man.

"The program format," the *CBC Times* previewed, "is not a church service . . . jazz mass or folk mass, although Harris has drawn on his background in jazz in composing the music. He points out that there are honorable precedents for this kind of treatment of religious ideas: in the Middle Ages, the songs of the people were often used as the basis for church music, just as the plain-song melodies of the church became the secular songs of the troubadours. A more immediate example lies in the spirituals of the American Negro, who, using bits of melody remembered from quadrilles and marches . . . added his own understanding of religion."

In a theatrical career stemming back to 1950, Harris has been TV producer, freelance scriptwriter and songwriter and director of choral groups. He has created more than 600 musical arrangements and compositions.



*Song cycle by Harris on the air*

## Films

*Spinout* is Elvis Presley's 22d film and casts him as a singer who prefers bachelorhood and fast cars to marriage. Among the writers of the songs he sings are **Joy Byers**, **Doc Pomus**, **Mort Shuman**, **Bill Giant** and the late **Kui Lee**. ♦ *Marat/Sade*, by Peter Weiss, the New York Drama Critics' choice for the best drama of 1966, has come to the screen, a United Artists release. Not merely a static record of the stage play, director Peter Brook employs a free-moving camera that zooms into the action and back again. Much of the highly praised Royal Shakespeare Company remains intact for the film—a play within a play set in a madhouse. Wanda Hale of the *New York Daily News* wrote: "Richard Peaslee's music ... simmers, floats and swells to a roaring pitch ... a vital contribution to the dramatic developments of *Marat/Sade*."

♦ For *The Night of the Generals*, the setting is Hitler's Europe in a story which turns on the manhunt for a German general who is a psychopathic murderer. Starring Peter O'Toole, Omar Sharif, Donald Pleasence and Tom Courtenay, the film is based on Hans Helmut Kirst's bestseller.

*Variety* noted: "... the soundtrack is musically embroidered by apt and sometimes poignant music from **Maurice Jarre**." The score is published by Screen Gems-Columbia Music, Inc.

♦ Bermuda and Jamaica provide the setting for *Come Spy With Me* (20th Century-Fox). The stars: Troy Donahue, Andrea Dromm (TV's "Is that any way to run an airline?" girl) and Albert Dekker as the villain bent on blowing up a shipload of conference-bound peace delegates. **Bob Bowers** penned the original score and teamed with **J. Butler** to write the title song, sung by **Smoky Robinson** and the Miracles.

♦ Original music for two documentary films, *The Spirit of the Tree*, produced by the American Bible Society, and *Brookhaven Spectrum*, produced by the Brookhaven National Laboratory, was written by **Frank Lewin**.

♦ With Clint Eastwood of TV fame in the starring role, *A Fistful of Dollars* tells the tale of a taciturn gun-for-hire who cleans up a corrupt town. *Motion Picture Daily* found **Ennio Marricone's** score "haunting, singable," and *The*

*Hollywood Reporter* called it the film's strongest asset ... highly theatrical. The music gives the film whatever dramatic impact it has. ..."

♦ Based on a Helen MacInnes novel, *The Venetian Affair* stars Robert Vaughn, Elke Sommer and Boris Karloff. It's the story of an ex-C.I.A. agent called back for a special assignment. Shot against Venice backgrounds, the film has a **Lalo Schiffrin** score, called "creative, inventive" by *Variety*. The title song, lyrics by **Hal Winn**, is sung by **Julius LaRosa**.

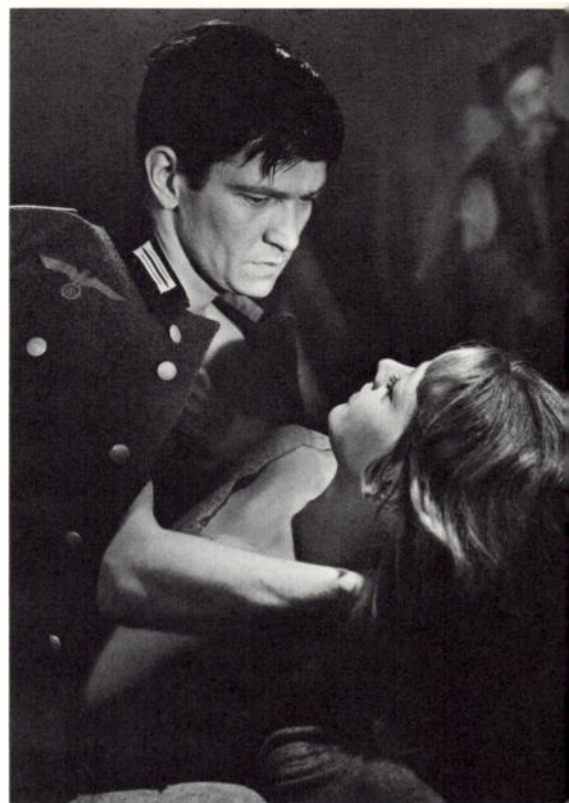
♦ *Kiss the Girls and Make Them Die* is a spy spoof featuring Michael Connors, Raf Vallone, Terry-Thomas, Dorothy Provine and a gadget-laden Rolls-Royce that can "disappear" behind a self-contained roadside billboard.

The story concerns villain Vallone, who plans to sterilize the whole world—except for himself and a specially picked harem of beauties. A score by **Mario Nascimbene**, who teamed with **Howard Greenfield** to write the title tune, sets the action. The music from this Columbia release is published by Screen Gems-Columbia Music, Inc.

♦ Director Roger Vadim stars Jane Fonda in his latest film, *The Game Is Over*, a Royal Films International release. The story deals with the triangle of an industrialist, his young wife and his young son by a previous marriage. Set in present-day Paris, the film is in color. The music score, published in the United States by Celestial Music, Inc., is by **Jean Pierre Bourtayre**, with French lyrics by **Eddy Marnay**. *The Hollywood Reporter* said: "The score ... features single-string, amplified guitar effects which simulate a koto, as well as the sounds of the sitar. Germaine Montero is credited. ... the love theme is haunting, dwindling to a minor-keyed flute solo at the final fadeout."

♦ John LeCarre's *Call for the Dead* has come to the screen as the Columbia release *The Deadly Affair*. Directed by Sidney Lumet, the film stars James Mason, Simone Signoret, Maximilian Schell and Harriet Andersson.

Unfolding to a Quincy Jones score is the story of a middle-aged career intelligence officer who resigns his post to unravel the mystery surrounding a suicide and, thereby, uncover a spy network. Woven through the film is the tale of his own marriage-on-the-rocks. Keying



*Another Jarre scoring triumph*

in this aspect is the theme "Who Needs Forever?" with lyrics by **Howard Greenfield** sung by **Astrud Gilberto**.

♦ Acclaimed at the 1966 San Francisco Film Festival, *Eric Soya's "17"* tells of a boy's initiation to manhood during a pre-World War I summer.

"Credit the fine photography, turn-of-the-century costuming and sets with providing a genuine olden-days aura, plus a lilting score by **Ole Hoyer** which gayly underscores the merry adventures," *Motion Picture Daily* said.

The title song, with English lyrics by **Alan Brandt**, is sung by **Lou Monte**. The score is published in the United States by **Edward B. Marks Music Corp.**

♦ Honors continued to accrue to the film *A Man for All Seasons*, as both Protestant and Catholic organizations named it the best film in 1966 early in February. The organizations: the National Council of Churches and the National Catholic Office for Motion Pictures. The original film score by **Georges Delerue** is published in the United States by **Screen Gems-Columbia Music, Inc.**

The film also took a Golden Globe Award as best film of 1966.

## Concert Music

### IN THE NEWS

Pulitzer Prize-winning composer **Robert Ward** has been named president of the North Carolina School of the Arts, it was announced by Governor Dan K. Moore in early March. Ward succeeds Vittorio Giannini, who died last November.

In making the announcement, Governor Moore drew attention to Ward's distinctions as a composer, a teacher of some of the country's leading composers and performers and a music publisher of international reputation.

Ward's works include two operas, an operetta, four symphonies and many works for piano, voice, chorus, band and chamber groups.

His opera *The Crucible* won the Pulitzer Prize in music in 1962. He now holds a Guggenheim Fellowship and is working on a television opera for the Columbia Broadcasting System and a piano concerto for the Powder River Foundation.

Ward was nominated by a committee comprising Wallace Carroll, Philip Hanes and John Ehle. The committee consulted authorities in the performing arts from coast to coast and sifted the qualifications of more than 70 composers, conductors, performers and educators before making its recommendation. ♦ **Specialist William Goldstein**, resident composer-arranger with the United States Army Band in Washington, D.C., has been commissioned by the band's director, Lt. Col. Samuel LaBoda, to



Goldstein

U.S. Army Band

compose a work for band and solo trombone. It will be given its first performance this summer in the nation's capital. Sgt. Maj. David Mazer will be the trombone soloist.

♦ **Teo Macero** recently received a commission from Max Pollikoff to compose a work for solo violin and chamber orchestra. It will be premiered at Town Hall in the Music in Our Time series and conducted by the composer.

♦ Swiss composer **Frank Martin** will be composer-in-residence from June 26 to July 9 at the Hopkins Center Congregation of the Arts, Dartmouth College, Hanover, N.H.

♦ The Baldwin Piano Company has commissioned **Roy Harris** to write Concerto for Solo Piano and Percussion in honor of the composer's 70th birthday in 1968. The piece will be given its initial performance by the Los Angeles Philharmonic.

♦ Lincoln Center for the Performing Arts has commissioned **Gunther Schuller** to compose a work. It will be initially performed by the New York Philharmonic, Leonard Bernstein conducting, during the center's Festival '67.

♦ **David Ward-Steinman**, associate professor of music at San Diego State College, recently was named Outstanding Young Educator by the San Diego Junior Chamber of Commerce. He received a plaque, signifying his selection, at the Outstanding Young Men banquet, January 21.

♦ **Daniel Pinkham** has completed *Jonah*, a dramatic cantata commissioned by the Paderewski Fund for the Encouragement of American Composers.

Composed to observe the New England Conservatory's 100th anniversary this year, the work has a Pinkham libretto and is scored for three vocal soloists, chorus and large orchestra (including 16 percussion instruments).

*Jonah* will be performed for the first time, May 17, at Boston's Jordan Hall by the New England Conservatory Orchestra and Chorus, for whom it was written.

♦ The 28th annual American Music Festival, presented by New York radio station WNYC, February 12-22, featuring works by "noted American composers and talented newcomers," included an array of concerts broadcast from auditoriums throughout New York. In addition, regularly scheduled



Lessard



Feldman



Bolcom

Frederick Eberstadt

programs of music devoted to American composers were aired during this time interval.

Among the composers whose music was performed during this annual tribute to American creativity were **Marion Bauer**, **Philip Bezanson**, **Allan Blank**, **William Bolcom**, **Mark Brunswick**, **Henry Cowell**, **Norman Dello Joio**, **Morton Feldman**, **Roy Harris**, **Bernhard Heiden**, **Alan Hovhaness**, **Andrew Imbrie**, **Charles Ives**, **Ulysses Kay**, **John Lessard**, **Quincy Porter**, **Wallingford Riegger**, **William Schuman**, **Roger Sessions**, **Netty Simons** and **Charles Whittenberg**.

♦ On February 23, composer **Gunther Schuller** was the first speaker in the American University (Washington, D.C.) lecture series "Free Man and the Future." His topic: "Freedom Versus Control: Alternatives or Compatibles," a discussion of the dilemma of the modern composer.

"There is a dichotomy in contemporary music," Schuller said, "which represents two extremes, two alternatives for today's composer."

Schuller traced the emergence of this dichotomy in the work of John Cage and **Milton Babbitt**, and then ar-



Brunswick

Whitestone Photo

gued that the poles they represent are not irreconcilable opposites.

"The truth is that today more than ever before the composer can choose from among a vast multitude of alternatives. . . .

"The young composer today," he said, "is likely to find something valuable in the formulations of both Cage and Babbitt. . . .

"This is reason enough for optimism. As long as such principles as 'total freedom' and 'total control' allow for such a broad diversity of approach, I think the state of the art of music must be a healthy one."

♦ The Montclair (N.J.) State College Contemporary Arts Festival, to be held May 9 and 10, has invited **Arthur Custer** to participate as guest composer and panelist.

On January 26, television station WFIL, Philadelphia, presented the second in a series of programs on "The Spirit of Philadelphia," which included original music written by Custer.

♦ The University of Texas Press has just published **Paul A. Pisk**, *Essays in His Honor*, containing 25 articles by musicians and composers.

A concert marking the centennial celebration of the Academic Gymnasium in Vienna, of which Pisk is an alumnus, featured performances of the composer's piano music.

♦ A completely revised edition of the classic study of music history, *Music Through the Ages* by the late **Marion Bauer** and Ethel Peyser, is being published in May by G. P. Putnam's Sons.

This widely acclaimed study has been rewritten and expanded and covers primitive and ancient music, music of the church, music of the people, music for instruments, the baroque, the classic period, romanticism, music of America and 20th-century music.

#### PREMIERES

The world premiere of **Milton Babbitt's** *Sextets* for Violin and Piano was a feature of the February 18 concert of the Group for Contemporary Music, at New York's Carnegie Recital Hall.

"... so titled, the composer says, because its abrupt, disjunct elements actually fit together into six-part polyphony—[it] calls for intense intellectual concentration on the part of the listener," Theodore Strongin noted in *The New York Times*.

He added: "Rhythmically, *Sextets* is very refreshing. From a sheer sound standpoint, the piano is aggressive and the violin reflective, but the violin does call attention to itself with raucous and cutting sweeps of the bow, from time to time.

"One suspects that the piece might

yield a considerable amount of wit, and even fancy, if one could penetrate its . . . facade by means of repeated hearings. It was fabulously played by Paul Zukofsky, violinist, and Robert Miller, pianist."

♦ "I will lift up mine eyes (Psalm 121)" and "May the words of my mouth (Psalm 19:14)," two choral works by **Esther Ballou**, commissioned by the Washington Hebrew Congregation, were heard for the first time, February 24, during a service.

The February 24 service completed a festival of contemporary liturgical music begun a year ago to bring new musical elements into the order of worship. During 1966, there were several evenings of contemporary music organized by **Herman Berlinski**, director of music for the Congregation.

♦ The first United States performance of "Canzoni" for soprano and six players by **Niccolo Castiglioni** was a feature of the Evening for New Music, December 20, at Carnegie Recital Hall.

Theodore Strongin, writing for *The New York Times*, said: "'Canzoni' is brimful of fascinating sonorities and mood-creating quotations from many historical periods and styles. . . . It did serve to show off the smashing talents of a molten-voiced young soprano, Taeki Fujii."

On January 29, at Kleinhans Music Hall in Buffalo, the Buffalo Philharmonic Orchestra under Richard Dufallo presented Castiglioni's *Concerto for Orchestra* in its first American performance.

*continued on next page*

N.Y.U. Information Service



Bauer



Babbitt

"... it was a delight," critic John Dwyer reported in the *Buffalo Evening News*. "It was a one-movement work in baroque style—statement, development, recap and all—with a flutter and a chirp of delicate woodwinds in short bursts, an exciting turmoil of drums against a declaiming trumpet, much fine work and an exotic coloration. Shock for some listeners, but the composer acknowledged several rounds of applause."

Both works are published here by Associated Music Publishers.

◆ "... chiefly characterized by the unique and attractive sound that he creates with the orchestra," critic Frank Hruby said, writing in *The Cleveland Press* of Hans Werner Henze's "Four Poems."

The German composer's orchestral piece was given its first United States performance, February 24, by the Cleveland Orchestra under Louis Lane. ◆ Trio for oboe, English horn, viola and harp by Heinz Holliger was played for the first time on February 15 in Paris. The composer was soloist on the reed instruments, with Serge Collet, viola, and Ursula Holliger, harp. The work is published in the United States by Schott/AMP.

◆ The Chicago Symphony Orchestra, Morton Gould conducting, gave Charles Ives's Second Orchestra Set (1912-15) its first American performance, February 11, at Chicago's Orchestra Hall.

"The Ives... was pure treat (and any number of tricks), requiring the services of a zither player and accordionist as well as 15 choristers, an augmented percussion group, pianist and the more conventional instrumental array," Roger Dettmer said in *Chicago's American*. "There are three sections, all short, with Satielike descriptive titles that suggest the Ivesian tongue in cheek."

He added: "Withal, the first movement is a murmurous elegy based on 'Yes, Jesus Loves Me.' The second is polyrhythmic jazz 'third stream' (indeed, before Gunther Schuller was... born), whose tune turns out to be 'Bringing in the Sheaves.' The finale is a crescendo, hair-raising in intensity for the reason that it is so deliberately developed, which culminates in hallucinogenic band music."

◆ Two sections of a work in progress

by Earl Kim, "Dead Calm" (1963) and "They Are Far Out" (1966), were performed for the first time in New York by the Contemporary Chamber Ensemble, February 23, at Carnegie Recital Hall.

"Bethany Beardslee, soprano, sang and narrated the Samuel Beckett texts. Mr. Kim gave her rich, long tones," of which she took full advantage.

Critic Theodore Strongin, writing in *The New York Times*, also noted: "The instrumental setting in each case was sparse—a few carefully placed figurations with lots of silence between.... Both sections had a poised, attenuated lyricism, and a feeling of great space."

◆ The January 22 concert at Schoenberg Hall on the U.C.L.A. campus, presented by the International Society for Contemporary Music in cooperation with the U.C.L.A. Committee on Fine Arts Productions, included the first American performance of Henri Lazarof's Rhapsody for violin and piano. Stanley Plummer (violin) and Victor Steinhardt played the piece, which *Los Angeles Times* critic Walter Arlen called "impressively strong... full of violinistic feats."

Mr. Lazarof, a member of the U.C.L.A. music faculty, came to New York early in February to conduct the Brandenburg Players in the first American performance of his Concerto for Piano and 20 Instruments and the ini-

tial New York performance of his "Tempi Concertati."

The former work, written in 1961 for Georgia Akst, featured that artist.

Theodore Strongin, writing in *The New York Times*, said: "... the concerto has a genuine 'big orchestra' sound. It is theatrical and colorful, and its solo part is conventional in a pianistic sense—that is to say, it is athletic and splashy—though it uses unconventional materials...."

"Mr. Lazarof's 'Tempi Concertati'... is a much more thoughtful piece," Strongin continued. "... it was best when several of the instruments played together. Here Mr. Lazarof created an exhilarating, rattling excitement."

◆ Otto Luening, playing an old-fashioned wooden flute, gave his Fourth Suite for Solo Flute its first performance, February 27, at the Music in Our Time concert at Town Hall, New York City.

◆ Soprano Barbara Wallace joined the Cambridge (Mass.) Festival Orchestra to give the world premiere of "Letters From Saint Paul" in its new version by Daniel Pinkham. The composer conducted the performance, presented at Governor Dummer Academy, South Byfield, Mass., on January 13. Subsequent January performances of the work by the same forces took place at the Currier Gallery, Manchester, N.H., and at St. Mark's School, Southborough, Mass.

◆ Soviet cellist Mstislav Rostropovich, with the London Symphony Orchestra, Gennadi Rozhdestvensky conducting, performed the world premiere of Walter Piston's Variations for Cello and Orchestra, March 2, at Carnegie Hall.

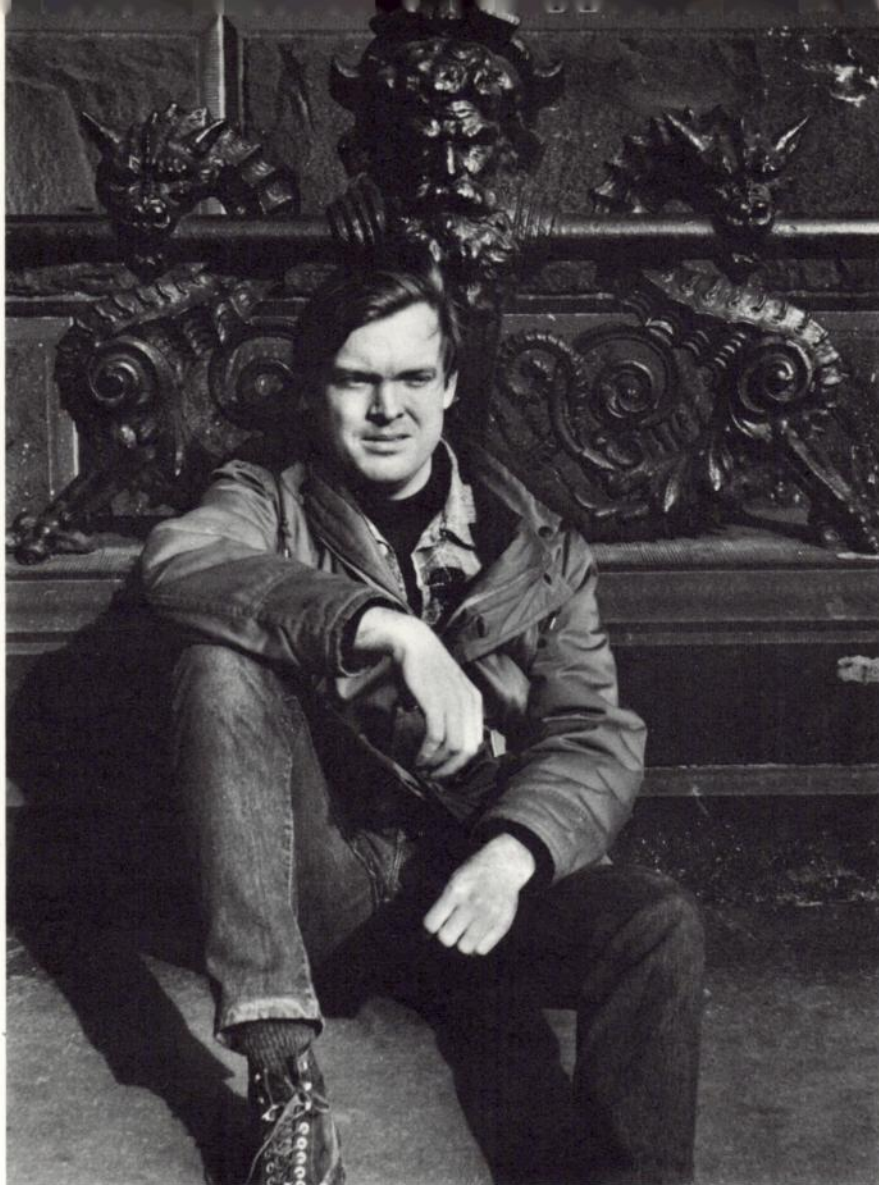
Two years ago, while Piston was teaching at Harvard, from which he has now retired, the Russian cellist asked him to compose a work which would enlarge the "meager repertory of the cello." Says Piston of the occasion: "He paid me the compliment—unusual for a virtuoso—of asking me to compose for the instrument and not for the player."

"He had never written for solo cello before, and Piston displayed his own virtuosity by splashing forth a 23-minute polyphonic conversation organized as five variations on a theme," *Time* reported. "Brass and strings quarreled to the punctuation of tambourines and



Holliger

Feller Photograph Atelier, B. Schott's Söhne, Mainz



Reck

John Lamctot/SOURCE

drums, then drifted in and out of harmony—while with his soaring silkiness, Rostropovich traced wide melodic angles ranging from sad loveliness to brittle dissonance.”

*The New York Times's* Howard Klein called it a work that “recalls the lean academicism of his [Piston's] earlier years but which also assimilates some sounds and textures of recent serial music.”

◆ Written for bass violin virtuoso Bertram Turetzky, David Reck's “Blues and Screamer” for film and five performers was premiered on February 27, during the second Music in Our Time concert of the season at New York's Town Hall.

“The underplayed jazz portions of Mr. Reck's ‘Blues and Screamer’ showed a great deal of pointed imagination and a fine sense of instrumental gesture,” *The New York Times* critic

Theodore Strongin wrote. The accompanying film was created by the composer and his wife, Carol.

Reck was born in 1935 at McAllen, Tex. He studied at the University of Houston and received his B.M. in 1957. At the University of Texas, he studied with Paul Pisk and Peter Phillips and received his M.M. in 1959. Later studies were with George Rochberg, University of Pennsylvania, and Roger Sessions, Milton Babbitt, Elliott Carter and Ernst Krenek at the Princeton Seminar in Advanced Musical Studies. His interest in jazz and the philosophies of abstract expressionism led him to the development of what he calls “a free, nonserial style governed by ear and intuition.” Recent influences include: Earle Brown, Jasper Johns, Robert Rauschenberg, Harry Partch, neo-Dada and Chuck Berry.

◆ Music for Harp and Orchestra, a work by Hale Smith, commissioned by the Symphony of the New World, was performed for the first time by that orchestra, Benjamin Steinberg conducting, at Carnegie Hall, February 7. Gloria Agostini was soloist.

◆ “Il Ballo delle Ingrate” by Claudio Monteverdi, in a version by Dennis Stevens, published in the United States by Associated Music Publishers, had its first performance in this country on January 24 at New York's Town Hall.

The occasion celebrated the 400th anniversary of the Italian composer's birth. Three Monteverdi works were performed by the Clarion Orchestra and soloists. Newell Jenkins conducted.

“Il Ballo delle Ingrate,” an opera-ballet, featured dances devised by Patricia Wilde, performed by eight dancers who are scholarship students at Harkness House for Ballet Arts.

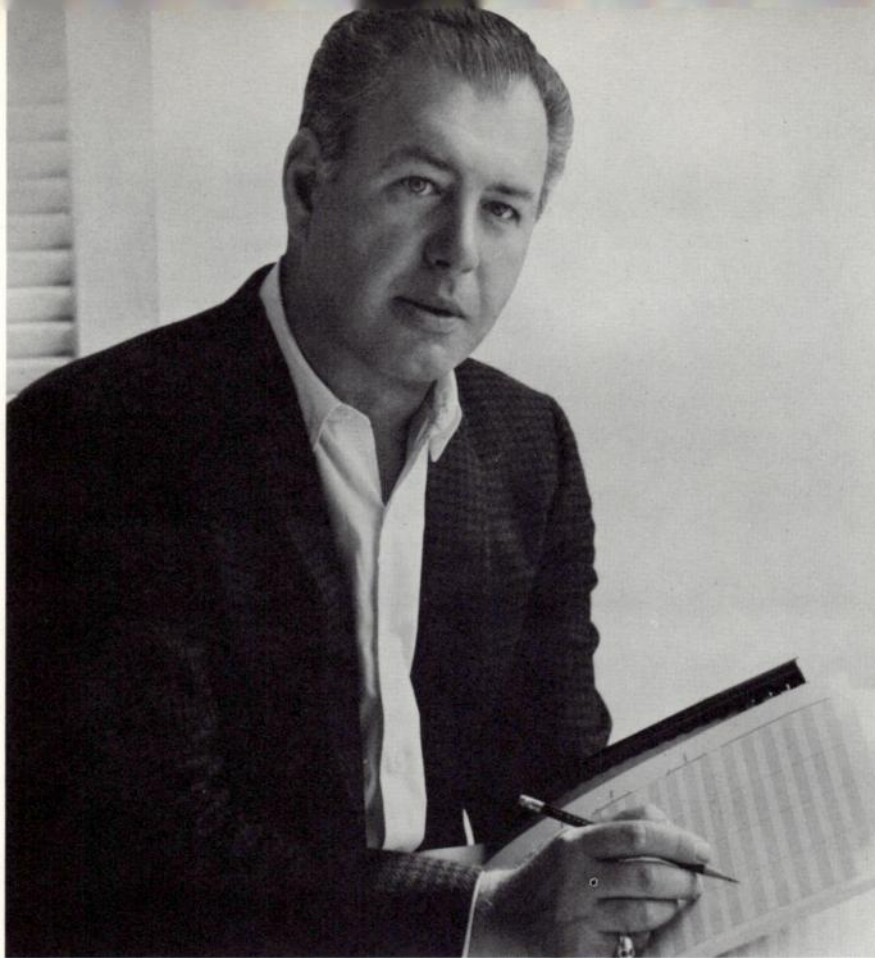
◆ A presentation of works by Cecil Taylor, under the general title of “Presence,” were performed for the first time, February 2, at New York's Judson Hall by pianist Taylor and the members of his unit.

*The New York Times's* John S. Wilson, commenting on the longest work in the program, said: “. . . there were numerous attractive segments—a brooding, mulling conversation between piano and drums, an equally interesting exchange between bass and saxophone and brief flashes of Mr. Taylor's fantastic technical virtuosity.”

A Taylor work, performed after intermission by Taylor, his bassist and drummer, also impressed critic Wilson. “On the surface it was lively and it was fun, and under the surface the trio brought together a fascinating and often subtly developed array of sounds. It lasted 25 minutes and was worth it.”

◆ Charles Wuorinen's Composition for Oboe and Piano (1965), which is an earlier version of the composer's Chamber Concerto for Oboe and 10 Players, was given its first New York performance, on February 18, at Carnegie Recital Hall.

*The New York Times* critic Theodore Strongin noted: “It is just as bold and muscular as the concerto, although the percussive nature of the piano makes it chunkier. The performance, by Josef Marx, oboist, and Mr. Wuorinen, was just as decisive as the music.”



## Nelson Riddle

BY ARNOLD SHAW

Nels, as Sinatra calls him, recently finished scoring and conducting the music for the film versions of *Batman* and *How to Succeed in Business Without Really Trying*, conducted the first half of the second Sinatra TV spectacular, "A Man and His Music," and arranged and conducted the *Moonlight Sinatra* and *Strangers in the Night* LP's—the latter, a Gold Record. During the same period, he was also creating music for the *Batman* TV series, while the sound of Riddle scores was being heard on reruns of *Route 66*, *Naked City*, *Sam Benedict*, *Profiles in Courage*, *The Rogues* and *The Untouchables*, TV series for which he wrote original music and/or main themes. Riddle's credits for motion pictures, concerts, TV and recordings run seven pages long.

Despite his formidable record and his musical associations with the stars and superstars of the entertainment world, there is probably no arranger-conductor-composer who is less "show biz" than Riddle. He is never seen in a night spot unless he has to catch a

singer he is about to record, seldom dines at glamorous restaurants and has never been known, in almost 20 years of recording temperamental vocalists, to become upset or manifest the least sign of temperament himself. He drives daily to his office in the RCA building on Sunset near Vine, where—unless he is recording—he spends his time hunched over a piano and scoring paper. Work over, he drives home to Malibu to relax in preparation for the next day's immersion in music.

Like the singer with whom he is most frequently associated, Riddle was born in New Jersey—Hackensack instead of Hoboken. Like the Voice, he matured musically during the big-band era, playing trombone with Jerry Wald and Charlie Spivak. When he gave up the sideman's chair for the arranger's pencil, he was working, as Sinatra once did, with Tommy Dorsey. It was Nat King Cole, however, who gave Riddle's arranging-conducting career the big shove. In the early fifties, as Nat turned to pop singing, Riddle wrote the scores for his first big record hits, "Mona Lisa" and "Too Young." After Sinatra switched to Capitol from

Columbia, it was a Riddle-arranged-and-conducted date that accounted for the singer's first big hit in years—"Young at Heart."

"Nels is the greatest arranger in the world," Sinatra has said. "A very clever musician and I have the greatest respect for him."

There is hardly a top vocalist today who has not at one time or another turned to Riddle as an arranger and/or conductor. Among those who are to be heard on wax with his backing are Peggy Lee, Johnny Mathis, Judy Garland, Keely Smith, Dinah Shore and Margaret Whiting. Next to those with Sinatra and Cole, however, his most long-lived association has been with Ella Fitzgerald. In addition to making a Gershwin disk and two other swinging LP's with her, Riddle has served as Ella's conductor for personal appearances at such places as the Hollywood Bowl and Lewisohn Stadium.

Riddle made his first contribution to TV in 1954 when he served as musical director of a Betty Hutton spectacular, "Satin and Spurs," a show that won an Emmy nomination. The following year, he arranged and conducted the musical version of *Our Town*, a TV show that yielded one of the few hits to emanate from the medium, "Love and Marriage."

Although he began scoring for the screen early in the fifties, he composed his first screen score in 1956 when he served as music director of *St. Louis Blues* at Paramount and *Johnny Concho* at Columbia. Two years later, he won two *Down Beat* awards for his work on the film *Pal Joey*. His contributions as musical director of *Li'l Abner* in 1960 and *Can-Can* the following year both garnered Oscar nominations.

Uppermost in Riddle's future plans is a Broadway show. But come spring, he leaves Hollywood for a sojourn in Indiana, where he is to lecture at the state university and conduct its orchestra, and for a hop to London, where he will do a BBC special based on children's nursery rhymes.

Considering the many weary hours Riddle has spent with the flyspecks known as notes, it is, perhaps, surprising that he can say: "Music is not only a profession and an art to me. Through the years, particularly in trying times, it has been, as it still is, a protective wall."

## Buck Owens

BY WILLIAM T. ANDERSON

Alvis Edgar Owens Jr., when a small boy, once asked that everyone call him Buck. A while back, he asked that people attach The Tiger to Buck. I don't know if that shows a penchant for nicknames. What I do know is that Tiger is no mere sobriquet, nor simply a tribute to his while-back-hit "Tiger by the Tail." For Buck Owens is in many ways a tiger. No matter what area of country music he goes into, be it songwriting, personal appearances, records, TV or what-have-you, Buck is never content to settle for second best. He is possessed of a boundless energy and an insatiable need for perfection that keep him on top.

Born in Sherman, Tex., August 12, 1929, he remained a Texan until the Owens clan moved to Mesa, Ariz., in 1937. There, Buck made his first acquaintance with a stringed instrument—a mandolin. A self-taught musician, he soon moved on to master the guitar.

Mesa was also the scene of Buck's first professional experience. At the age of 17, he started with a nightly radio show over KTYL. In 1951, he turned his face west and moved to Bakersfield, Calif., a fact that tempts many people to replace that "a" with a "u."

It was there that he started in the business as an instrumentalist, working as a studio pro at the sessions of such recording stars as Sonny James, Faron Young and Tommy Sands. He also played lead guitar for Tommy Collins for a while.

Buck's career as a songwriter was born out of a desire to make a name for himself in his chosen field.

"When I was about 22 or 23, I wanted to get to be *something* in the music business, and it looked at the time that the best way was as a songwriter. I'd knocked on many doors in attempts to make records myself, and people always asked, 'Got any songs?' They said they had a lot of singers, but they needed material. And so I started writing songs.

"The first song I wrote that became a hit was 'Down on the Corner of Love.' Red Sovine, James O'Gwynn and several other people did it. I wrote it in 1956, and Red Sovine came out with it a little bit after that. Bobby Bare

did it on Capitol. This is the way I really got started in the artist business—writing songs and doing them and getting other people to hear them. I had three records on a little label called Pep. These were the things that were later leased to Starday."

Since then, Buck has written a multitude of songs, many of which have been recorded over and over. "Together Again," Buck's personal favorite, has been recorded some 40 different times. Why is it his favorite? "Because of the fullness of the meaning and the simplicity of 'Together Again.' Most everyone, at one time or another, can associate himself with that song 'and nothing else matters, we're together again.'"

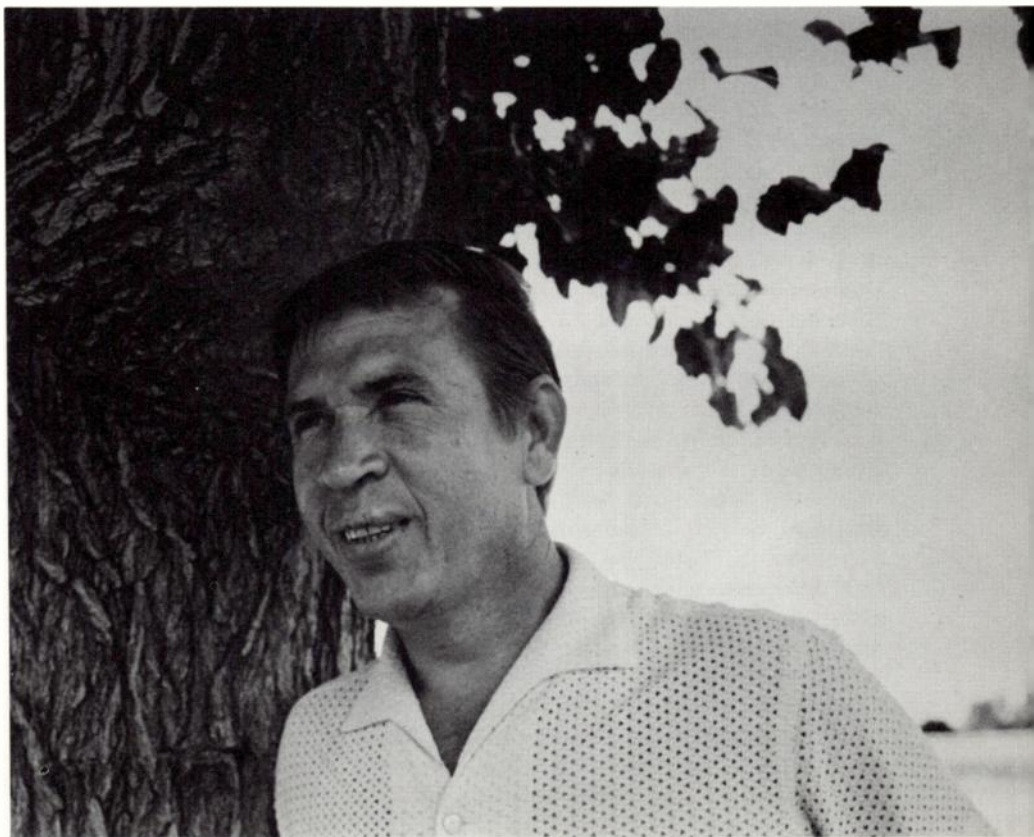
Like the man himself, his method of writing a hit is unique and different.

"When I just sit down and say I'm going to write a song, I don't end up with anything. I have to hear something, or have some incident come to mind, or wake up at 3:00 in the morning with an idea, go over to the piano or pick up the guitar. I never write it down; I just formulate it, and then if I can remember the words or the mel-

ody at least two or three days later, I figure it's a pretty good song."

Everyone, I suppose, is aware of Buck's well-publicized pledge to remain country and strictly country. However, this country boy has had a real effect upon the pop music scene. The Beatles, the premier group in the world today, disked "Act Naturally," which he also recorded, and John Sebastian of the Lovin' Spoonful has probably every album that he has ever made. (Incidentally, Buck did the liner notes for the Spoonful's latest album.) Buck is an avid radio listener because, as he says, "I'm interested in what other people are doing." This is another important side of him—he is neither oblivious nor closed to what is happening in spheres of music other than his own. His singles and albums consistently crack the pop charts.

Two reasons for this acceptance by pop performers and audiences of Buck's tunes are their earthiness and their integrity. Another is the tigerlike drive that permeates the man's music, lifting it beyond the confines of the country field and giving it a basic appeal for all people.





## José Serebrier

BY LOUIS CHAPIN

There are conductors who occasionally compose. There are composers who will turn to conducting, usually where music of their own is involved. It can be a matter of self-interest.

José Serebrier, born 28 years ago in Uruguay, is that rare musician who works both ways, impartially and well. He composes, according to Harold C. Schonberg of *The New York Times*, "with thorough professionalism." And after his New York conducting debut, *High Fidelity/Musical America* told its readers that "he had the orchestra and the audience in his hands."

My own listening to Serebrier has amounted to one record—the early *Partita* by the Louisville Orchestra—and three tapes, including the one-movement *First Symphony*, the *Elegy for Orchestra* and a reading of the *Partita* under his own baton which certainly had *me* in his hands. I would describe his music as warmly linear and susceptible to counterpoint, as well as to many-splendored explosions of rhythm, and using or refusing tonality

as the need may be—"free tonal" is his own apt term.

Having resigned recently after four years as associate conductor of Leopold Stokowski's American Symphony Orchestra, he has before him quite a spread of guest appearances, from Bridgeport to San Salvador to Tel Aviv. At the same time, he intends now, after a six-year gap in his major writing, to compose again in earnest.

If you think this double career gives opportunity for Serebrier the conductor to promote Serebrier the composer, you're right. If you think either one will exploit it, you're wrong.

"I separate my two careers. I don't like to play my own works because I don't learn anything by it. I like to serve other composers."

I believed him when he told me this, at his New York apartment between trips to Ypsilanti, where he teaches at Eastern Michigan University. Serebrier hardly needs to dramatize his career.

Coming to the United States in 1955 through the combined interest of Virgil Thomson, Aaron Copland and the State Department, the young prodigy studied at the Curtis Institute and

with Copland at Tanglewood. He went on to win a BMI Student Composers Award as the first of many honors, including two Guggenheim Fellowships. Later he worked with and assisted Antal Dorati in Minneapolis, and then for two years had his own orchestra in Utica, N.Y.

His guest-conducting visits to Latin America have rounded out one of the important circles in his life.

But the most dramatic one began when, in 1957, Stokowski crash-premiered Serebrier's *First Symphony* in Houston in place of Charles Ives's immense *Fourth*, which had bogged down in the deciphering process.

Eight years later, the Ives finally had *its* world premiere, and standing on one of three podiums was Serebrier, assisting Stokowski in the conducting.

Whatever new circle may be shaping up, it must definitely include composing. Serebrier is exploring opera possibilities. ("I have in mind some of Brecht's writing, or Peter Weiss's. Maybe there's a place for 'opera of the absurd.'") His other, "most endearing" project, the writing of an open-ended, candid series of portraits, could arch indefinitely into the future. But remembering the bulk of unplayed contemporary music he has encountered as a conductor, he intends always "to hold on to [his] ideas" until he has something "as new as possible."

Serebrier has a deep regard for what he has learned from Copland, from Dorati, from Stokowski ("He is the greatest master of orchestral balance."), and from Charles Munch ("He doesn't stint himself.").

This young artist, furthermore, seems intuitively aware that the most important things to say, as composer or conductor, are the things that others are bound sometime to understand. His is a critical yet unjaded delight in any music that works, including the electronic and the moderately aleatory. And he is not ashamed to have written scores for two soap operas.

"The great danger for the contemporary is to let himself be governed by little fads," he said. "If one has real convictions, he can remain aloof."

"Aloof" is not a word I would have used for José Serebrier. But then, along with "self-interest," he has redefined it a little for me.

## John Phillips

BY DOUG MCCLELLAND

If the phenomenally successful Mamas and the Papas broke up tomorrow, one thing would endure: the songs of prolific John Phillips.

The quartet—Papa Denny Doherty, Mamas Cass Elliott and Michelle Giliam, who is the wife of Papa John, the unit's leader—has hit the contemporary music world with, as *Life* magazine put it, "the first really new vocal sound since the Beatles. . . a close weaving of folk and rock, with a trace of the blues and now and then a moment of Stan Kenton's dissonant modernism."

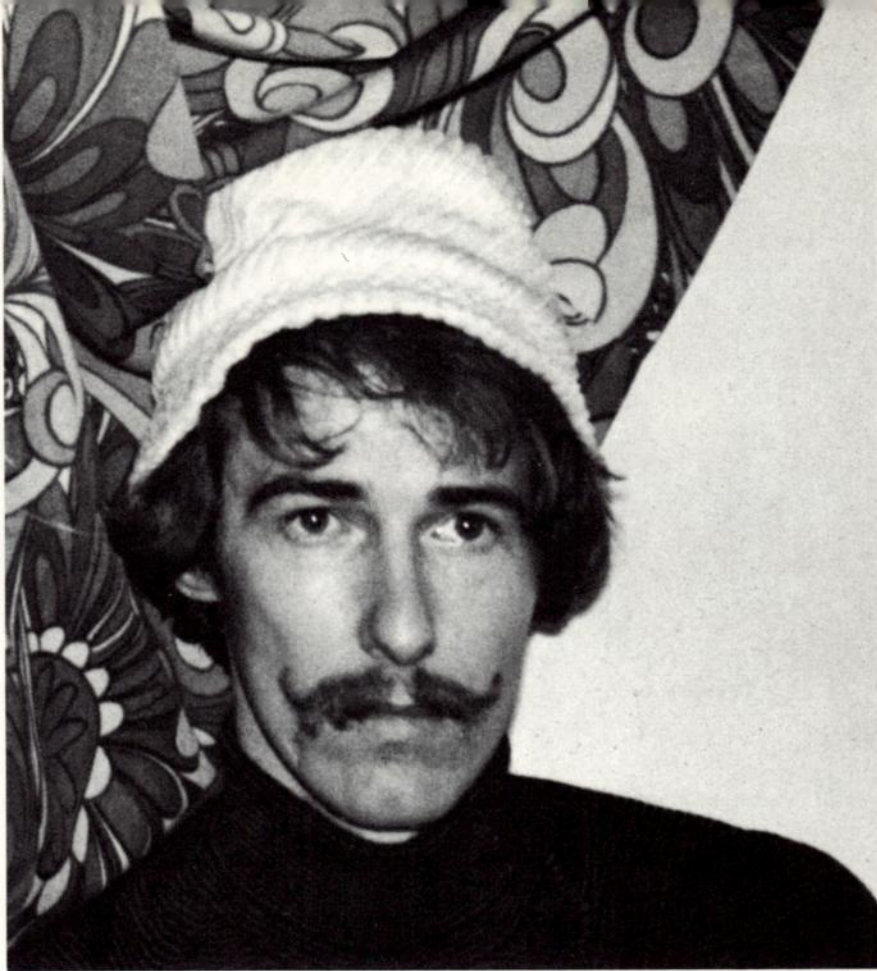
As a "sight act," the group has wowed 'em at Forest Hills and Carnegie Hall and on college tours and network TV specials such as "Rodgers and Hart Today" and "The Songmakers." The acknowledged attention grabber is always Mama Cass, a 200-pound bundle of stage presence, but all will agree that it is Papa John who is the mainstay of the quartet. Here is a composer-arranger with a consistently fresh approach to "now music" that spells "tomorrow's standards."

The group has had several million-selling singles and albums during its existence (since 1965), and its roster of tunes reads like a "where-it's-at" of modern pop music: "California Dreamin'," "Monday, Monday," "Go Where You Wanna Go," "Once Was a Time I Thought" and "Look Through My Window" are just a few.

Says John: "The lyrics are the most important thing about our music. My songs have to do with the way I feel about things; people change all the time, so songs about them change all the time, too. Our music represents the scene today, what's really happening.

"It takes time to build up enough experience and ways of knowing how to handle that experience musically, so that it expresses what you want it to say. It's very hard, but when you make it that way, you have something to offer. You're able to expose yourself, and if people find something they like in your music, you keep going. Otherwise you disappear. Sometimes I think that you can find the secret of the whole world somewhere in popular music."

Born on August 30, 1941, John attended Linton Hall and Annapolis,



Iver Assoc.

where he was a dropout. Skilled at piano, trumpet, guitar and vocalizing, he entered show business at 20 and for a while worked with the Journeymen. The Mamas and the Papas first sang together at John's Lower East Side flat in New York City. Cass and Denny had known each other in Chicago and, between them, had been associated with such groups as (Denny) the Halifax Three and (Cass and Denny) the Mugwumps and the Big Three. When Denny joined the Journeymen, he met John and Michelle.

After a penniless summer of singing and lazing around in the Virgin Islands—during which they began calling each other mama and papa—their voices had blended into pretty much the sound we know today. When an old friend, singer Barry McGuire, introduced them to producer Lou Adler, they were ready to become the Mamas and the Papas for all time. Or, at least, until they tired of it all.

"We don't care if we ever work," Cass said not long ago, although it has been written that they make—oh, yawn—\$1,000,000 a year.

John commented: "Someone who

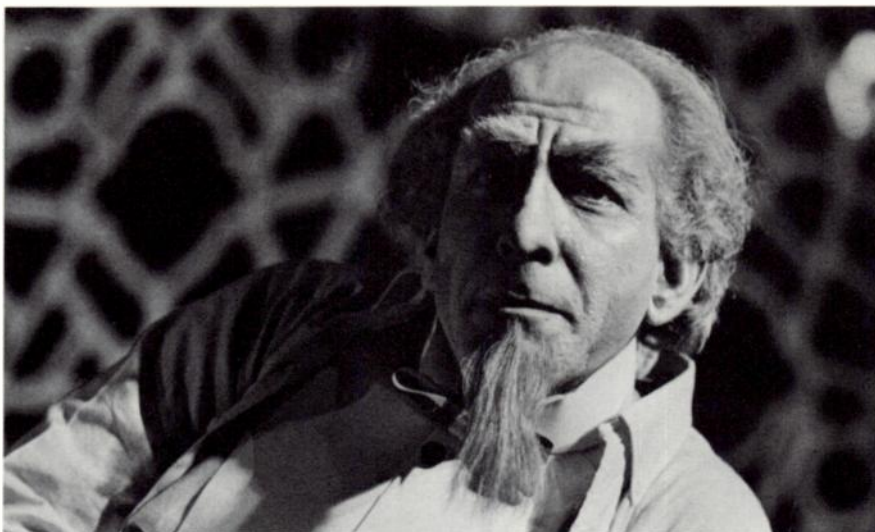
really influenced me once said the only way to be successful is to keep doing what you want to do and just do it better and better. Finally, everyone is catching up with us—or maybe we're catching up with them.

"Groups today are very different from what they were a couple of years ago," continued John, whose songwriting gifts first bloomed in the warmth of this good grouping. "Formerly they were put together by a manager or an agent; now members of a group find each other because, somehow, being with one another enables them to express things they really feel, both personally and as a group. That separates one group personality from another because the things that interest each group differ. Each of us is different, but we're all on the same vibration. If any of us fell out of vibration, we would eventually break up."

John Phillips doesn't have to do any dreamin', California-style or otherwise, any more. Those dreary Mondays, Mondays are a thing of the past, too. He has just kept doing what he wanted to do, and he has indeed become better and better at it.



London Tevye "can hardly miss"



Ray Ross

Shepp jazz allegory

## Theater

BMI's seventh annual Varsity Show Competition is now open. A prize of \$1,000 will be shared by the composer and lyricist of the best musical comedy or revue presented in the United States or Canada during the 1966-67 academic year. Also, an award of an additional \$500 will be made by BMI to the drama or music department sponsoring the production.

Rules for the competition, which closes June 15, 1967, are available from Allan Becker, Theater Department, BMI.

◆ *RIOT 67* is this year's musical revue presented by the students of Ryerson Polytechnical Institute, Toronto. Covering the opening for the *Toronto Telegram*, Sylvia Sylvie found the show "sheer fun . . . student performers work hard and well to please their audience."

The music was written by Don Firth and the lyrics by David Mayerovitch, who, as a student at McGill University, won first prize in the BMI 1964 Varsity Show Competition. Further musical comedy collaborations by the two are planned.

◆ *Fiddle on the Roof*, the Jerry Bock-Sheldon Harnick-Joseph Stein musical, opened to raves in London on February 16, with the Israeli actor Topol playing the role of Tevye. Covering the opening, *Variety* said: "With Topol bounding into overnight acclaim, and its trail of glory from the United States, show can hardly miss."

◆ The new production of Shakespeare's

*The Tempest* by the McCarter Theater Professional Repertory Company, which opened in Princeton, N. J., on February 24, included songs and incidental music composed by Frank Lewin.

In composing music for the production, Lewin used flute, harp and trombone, a choice which was determined by a limited budget and the availability of the instruments. The result was full coverage of the entire range of orchestral sound, from the high C of the piccolo to the lowest pedal notes of the trombone and the bass strings of the harp. The 32-minute score included songs as well as a 6½-minute production number.

◆ On February 18, the Prince Street Players' version of *The Emperor's New Clothes* opened a limited engagement at New York City's Theater de Lys. Jo Martin of the *New York Daily News* found the show "a zippy, 75-minute musical treatment of Andersen's old tale, played by the bouncy company of . . . *Pinocchio* and *Jack and the Beanstalk* fame. The saccharine was there, but cleverly spiked with peppermint and spice. The cast's skill for broad humor . . . plus some swinging songs by James Eiler and Jeanne Bargo, make this production outstanding in the Pop Corn Circuit. The kids were their usual noisy, appreciative selves, but the loudest guffaws came from the adults in the audience."

◆ "This is what the show is all about: an America half white, half black and, circa 1967, altogether mad. . . ."

The show: Archie Shepp's jazz alle-

gory *Junebug Graduates Tonight!* The comment: from Jerry Tallmer of the *New York Post*, who added, "It should be seen. Though rough with faults, it is rich with virtues. The faults are those of the chaos to which it addresses itself. . . . The virtues are humor, anger, bite, imagination, shrewd metaphor and, more than any of these, within its own chaos an arrival at certain irrefutable truths about the current 400-year-old crisis which if now ignored and spat on must bring us all down."

Shepp wrote the book, music and lyrics for this show about Junebug, a young Negro who studies Marx and Lenin, becomes involved with blonde, blue-eyed Miss Liberty and meets characters with names like Muslim, Uncle Sam, Cowboy, Nazi and Minuteman.

Dan Sullivan of *The New York Times* noted that the play, which opened for a limited run on February 26 at New York's Chelsea Theater Center, "asks its viewers to consider what goes through the head of a sensitive young Negro when he thinks about the current state of race relations in America." The critic went on:

"Because it dramatizes a mental conflict that many of its viewers might not have thought about, [it] is a valuable play to have around."

Glynn Turman plays the title role, and featured players include Moses Gunn and Cynthia Belgrave.

Saxophonist-composer Shepp's music is played by a trio consisting of Stanley Colwell, piano; Sonny Murray, drums, and Teddy Smith, bass.

## Opera

At concerts on December 16 and 17, **Mark Brunswick** was honored on the occasion of his retirement from the faculty of the City College of New York. A feature was the premiere, in concert form, of Act I of his opera, *The Master Builder*, based on the Ibsen play. Performers included Richard Frisch, William Fleck, Eileen Laurence, Jenny Hudson, Barbara Crouch and the City College Orchestra and Chorus, Fritz Jahoda, conductor.

Owing to Mr. Jahoda's sudden illness, Jack Shapiro, faculty violist, conducted the second performance.

◆ The Canadian Broadcasting Corporation has commissioned an opera, *The Brideship*, with music by **Robert Turner** and a libretto by George Woodcock, for production next autumn. The story centers on one of 100 brides shipped from Victorian England to Canadian Victoria in 1862. The time was the peak of the Cariboo Gold Rush, when miners' demand for wives greatly exceeded the supply.

◆ *The Visitation*, the **Gunther Schuller** opera which received both popular and critical acclaim, following its October world premiere by the Hamburg (West Germany) State Opera, is scheduled for performances in the United States.

The Hamburg company will give the first American performance of the work during the International Festival at New York's Lincoln Center this summer. The San Francisco Opera has announced the first production by an American company for this fall. Schuller might conduct it in San Francisco. The University of Illinois will present the opera as part of its centennial celebration in 1968.

Another performance by the Hamburg State Opera at the site of the world premiere has been set for April.

During its stay at the Lincoln Center Festival '67, the Hamburg company also will present **Paul Hindemith's** *Mathis der Maler*, **Alban Berg's** *Lulu*, **Giselher Klebe's** *Jacobovsky and the Colonel* and *Jenufa* by **Leos Janáček**.

The 300-man company, directed by **Rolf Liebermann**, will be the first major opera company to visit America in full force. It comes to America after appearing at Montreal's Expo '67.

◆ A "World Festival of Entertainment"

has been announced by Montreal. Scheduled to run simultaneously in the Canadian city with Expo '67, the world exposition, the festival will be international in scope. Over 20 countries will send representatives between April 29 and October 28.

The Canadian Opera Company will give the world premiere of *Reil*, the **Harry Somers** work, to a libretto by Mavor Moore.

Five productions, including **Alban Berg's** *Wozzeck*, are to be staged by the Vienna State Opera. One of the operas the Royal Opera of Stockholm will perform is **Karl-Birger Blomdahl's** *Aniara*.

◆ One of the most turbulent, gifted and controversial figures in Canadian history, William Lyon Mackenzie, "a tiny creature of frenzied eye, flaming red wig and genius bordering on lunacy," who was an able editor, reporter and pamphleteer, as well as leader of a comic-opera rebellion against constituted authority, is the subject of a full-length opera, which has been commissioned by the Canadian Broadcasting Corporation for presentation next October. The music is by **Harry Somers**, to a libretto by William Kilbourn, chairman of the humanities division at York University, Toronto, who based it on his prize-winning biography of Mackenzie, *The Firebrand*.

◆ Canadian composer **Trevor Jones's** one-act opera, *Scottish Landing*, with a libretto by Donald Wetmore, is slated for performance on the CBC radio network later this year.

◆ The Santa Fe (N. M.) Opera has announced that it will give the American premieres this summer of **Hans Werner Henze's** *Boulevard Solitude* and **Paul Hindemith's** *Cardillac*, the first full-length operas by the composers.

*Boulevard Solitude* dates back to 1952, when it was initially performed in Hannover. The first English version of the work was done by the New Opera Company at the Sadler's Wells Theater in 1962.

The Hindemith had its first performance in 1926. A concert version was presented in London a decade later. The opera was revived, in English, by the BBC last year.

The New Opera and BBC translations of the respective works will be used by the Santa Fe company.

*Boulevard Solitude* is a modern setting of Abbé Prevost's *Manon Lescaut*. *Cardillac* has its basis in *Das Fräulein von Scuderi*, an E. T. A. Hoffmann story about a master jeweler who can't bear to part with his creations and murders the clients who order them. Hindemith revised the original libretto by Ferdinand Lion in 1952, but the first version will be sung at Santa Fe.

◆ *The Young Lord*, the **Hans Werner Henze** opera which received excellent notices following its world premiere at the Deutsche Oper in Berlin two years ago, was mounted by the San Diego Opera and performed at the city's Civic Theater, February 17 and 18, in English. "On these evenings," *San Francisco Examiner* critic Alexander Fried said, "San Diego had a . . . claim to being the opera capital of the U.S."

"The opera is based—very loosely—on an Arabian Nights tale by Wilhelm Hauff concerning an ape who fools a town . . . into thinking he is an exotic foreign aristocrat," Martin Bernheimer explained in the *Los Angeles Times*. "Ingeborg Bachmann's libretto develops the theme along the lines of ironic social criticism, using formalities of the opera buffa to define the structure."



Schuller's "The Visitation" en route to Expo '67

Peyer

## Cover Story

### THE DANCE

The creators of contemporary dance are drawing increasingly upon all of today's many worlds of music. With classical ballet as its base, the dance has developed from this highly stylized form to expressions that are progressively more free and ambitious. The music to which it is set parallels the dance evolution.

Generally, choreographers, companies and individual artists endeavor to marry movement to appropriate sound, lending their presentations a sharply defined unity and impact. Alwin Nikolais has taken the process a few steps further. Instead of literally defining the world of our time, he creates his own ambiance, indeed, his own world.

Ruth E. Grauert recently noted: "Nikolais's works are not abstract in the sense that he 'abstracts' values from actuality to re-create esthetic image. Rather he uses art substances themselves to generate this new reality.

"... the manner in which Nikolais uses the arts is unique. In his theater they are not assigned the usual supportive role, wherein they are used to decorate preformed drama. He makes them in themselves the script and the actors. In the very being of color, the growth of light, the breathing of shape, the shimmer of sound, art moves art, structure mounts structure and the action of his drama unfolds."

As a creator of music, Nikolais moves freely, utilizing "whatever sounds are consonant with his total theater idea. . . . In his music he explores not only the universe of sound but also the expanse of time—the binding elements of dance, theater and music," Miss Grauert explained.

Very much in the news at the close of the winter, Nikolais and his company revived his famous evening-length fantasy, *Imago*. Following a four-week run (February 16-March 12) at New York's Henry Street Playhouse, Nikolais and Co. embarked on a six-week tour under a grant from the United States National Council on the Arts.

"... made up of equal quantities of movement, sound, shape and color. . . . [*Imago*] is one of Nikolais's most successful flights of fancy," the *New York World Journal Tribune's* Walter Terry

said. "Nikolais not only recognizes, he also exploits the space age, but if some of his creations have a Martian or galaxial aura of fantasy about them, he travels too on fantastic journeys into the human mind and heart. His creatures, in their bizarre costumes, may come from outer space, or are they merely 'us' in our dreams?"

The 11 linked dances, subtitled *The City Curious*, make clear his intention "to show to the vaguest, yet most suggestive manner possible, man as a social animal," *The New York Times's* Clive Barnes explained.

He added: "Theatricality is the key and essence of Mr. Nikolais's art. In *Imago*, he takes responsibility for not only the choreography, but also for the costumes, the screen-projected settings, the lighting and, assisted by James Seawright, the sound score."

Accomplishing the complete theatrical effect, he "has proposed a whole new arena of sight, sound and sense that dance can enter. *Imago* is not only breathtakingly interesting, it also is mysteriously beautiful."

Terry concluded: "... if you look closely, you will see yourself in some of those idiot procedures and routines which sometimes become too big a part of our own pattern of existence."

Before the opening of *Imago*, Nikolais brought his 10 dancers to New York's Guggenheim Museum to participate in a Contemporary Music Society program. On this occasion, Nikolais and Co. presented the world premiere of his *Somniloquy*.

"Against the pleasing pings, pangs and pongs of Mr. Nikolais's painless electronic music, the [projected] colors whirr agreeably, and behind the colors the dancers discreetly disport, providing all manner of visual effects," critic Barnes commented.

The Nikolais conception of contemporary dance is but one of many which shape the idiom in the nineteen-sixties. Here and in Europe, dance creators indicate the diversity of approach in modern dance. The music, which enables the dancers to define their approach to the public, parallels this diversity. Contemporary concert music, in its many forms, jazz and today's pop sound are heard as the dancers outline the designs of today.

When the Harkness Ballet launched



Mrs. Johnson and Rebekah Harkness at Hovhaness premiere



"Many Seasons": music by Lewis

its national tour in Washington, D.C., January 31, at Lisner Auditorium during a gala event attended by Mrs. Lyndon Johnson, Norman Walker's new *Night Song*, set to music by Alan Hovhaness, was premiered.

Recent recitals by Bill Frank and Company at New York's Henry Street Playhouse included Frank's solo piece *Many Seasons*. To music by John Lewis, "he became a fifth to the Modern Jazz Quartet, dancing with a kingly ease and a sharply communicated sense of pleasure," Jacqueline Maskey said, reviewing for *Dance Magazine*.



Thomas Byrne

New York's "Counterpoint": music by Castiglioni



Fred Fehl

Balanchine's "Ivesiana": a repertoire staple



Robert Sosenko

A "fantastic journey into the human mind and heart" by Nikolais

A German-Austrian production of *Medusa*, with choreography by Erika Hanka, book by Gale M. Hoffman, music by Gottfried von Einem, recently was presented in Vienna.

The world premiere of Anthony Tudor's *Shadowplay*, to music by Charles Koechlin, January 25, was one of the highlights of the Royal Ballet season at London's Covent Garden.

Based on Rudyard Kipling's *The Jungle Book*, the work was "rehabilitated" by the composer and Tudor by using the jungle situation only as a starting point and giving it universal

meaning," John Percival said, writing in *The New York Times*.

Charles Ives continues as a factor in the dance, an area of creativity that embraced his work before he was "discovered." Witness *Ivesiana*, the Balanchine ballet to his music; it remains in the active repertoire of the New York City Ballet after almost a decade.

At New York's 92d Street Y.M.-Y.W.H.A., Hava Kohav recently offered *Counterpoint* (Niccolo Castiglioni), *Quartet* (Alvin Etler), *Gothic Tale* (Otto Luening, Luciano Berio, Edgard Varèse) and *Fantasia* (Alan Hovhaness,

Milton Babbitt, Alexander Semmler).

Many currents are entering the dance mainstream. The future is sought, yet the creators obviously understand that the work of today and yesterday provide the tools with which it can be discovered. New works are commissioned (Peggy Glanville-Hicks, for example, is working on a Harkness Ballet commission, based on poems by Rimbaud, which will be staged by John Butler). But viable works in the existing repertoire continue to be programmed. Indeed, dance is a matter of many worlds of music and many worlds of thought.



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