

BMI

THE MANY WORLDS OF MUSIC
JULY ISSUE 1967



FIEDLER, ATKINS AND THE CARTER FAMILY DURING A DAY TO REMEMBER

RCA Victor Records

Films



"Variegated and sprightly" score by Hopkins



Vee and DeShannon



Songs by the Shermans



Durable Derek Flint: music by Goldsmith



A world-weary Harrison: music by Addison



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BMI: THE MANY WORLDS OF MUSIC, a recapitulation of information, is prepared regularly by the BMI Public Relations Department, 589 Fifth Avenue, New York, N.Y. 10017; Russell Sanjek, vice president. Staff writers: Burt Korall, Howard Colson; Joan Deindorfer and Joyce Schwartz, editorial assistants. Design and production by Lou Sardella. The names of authors and composers whose music is licensed through BMI are indicated in boldface letters. Permission is hereby given to quote from or reprint any of the contents, on condition that proper credit is given to the source. © 1967 by Broadcast Music, Inc.

BMI News

SCA 1966 WINNERS

Twenty young composers are sharing a total of \$10,900 in the 15th annual Student Composers Awards (SCA) competition, which is sponsored annually by BMI. The award recipients range from 13 to 25 years of age. Four of them are Canadian, sharing in special awards, funds for which were provided by BMI Canada Ltd. The winners also include a young composer from Argentina. This year's awards bring to 119 the number of talented young people in the Western Hemisphere who have been presented with SCA prizes to be applied toward their musical education.

1966 SCA winners are:

William Albright, age 22, of Ann Arbor, Mich., a student at the University of Michigan;

Charles Dodge, age 24, of New York, N.Y., a student at Columbia University;

Humphrey M. Evans III, age 18, of Washington, D.C., a student at Yale University;

Daniel C. Foley, age 15, of Jacksonville, Fla., a student at John Gorrie Junior High School;

David Foley, age 21, of Traverse City, Mich., a student at the University of Michigan;

Clare Franco, age 22, of Rockville, N.Y., a student at the Juilliard School of Music;

Steven E. Gilbert, age 24, of Brooklyn, N.Y., a student at Yale University School of Music;

Hugh Hartwell (Canadian award), age 22, of Montreal, Que., a student at McGill University;

Brian M. Israel, age 16, of New York, N.Y., a student at the Juilliard School of Music;

John L. Mills-Cockell (Canadian award), age 24, of St. Catharines, Ont., a student at the Royal Conservatory of Music, University of Toronto;

Lawrence Morton, age 24, of Bronx, N.Y., a student at Hunter College;

Peter Ness (Canadian award), age 16, of Willowdale, Ont., a student at the Royal Conservatory of Music, University of Toronto;

Joan Panetti, age 25, of Baltimore, Md., a student at Yale University School of Music;

Russell J. Peck, age 22, of Ann

Arbor, Mich., a student at the University of Michigan;

Dennis D. Riley, age 24, of Rockford, Ill., a student at the University of Illinois;

Eric N. Robertson (Canadian award), age 18, of Weston, Ont., a student at the Royal Conservatory of Music, University of Toronto;

Joseph C. Schwantner, age 24, of Evanston, Ill., a student at Northwestern University;

Luis Maria Serra, age 25, of Capital Federal, Argentina, a student at La Universidad Catolica, Buenos Aires;

Richard D. Trifan, age 13, of Teaneck, N.J., a student at the Juilliard School of Music;

Alice Webber, age 23, of Springfield, Mass., a student at Bennington College.

Established in 1951 by BMI, in cooperation with music educators and composers, the SCA project annually gives cash prizes to encourage the creation of concert music by student composers (under the age of 26) of the Western Hemisphere and to aid them in financing their musical education.

BMI annually makes the sum of \$7,500 available to a National Judging Panel, in addition to all monies not previously distributed. Prizes ranging from \$250 to \$2,000 are awarded at the discretion of the judges, who have the right to determine the amount and number of all awards. Next year, the panel will have a total of \$9,550 available for distribution.

The 1967 SCA competition will be announced in the fall. Inquiries regarding rules and official entry blanks should be addressed to Oliver Daniel, SCA Project, BMI, 589 Fifth Avenue, New York, N.Y. 10017.

SOUR TO ADVISORY COUNCIL

BMI president **Robert B. Sour** has been elected to the advisory council of the department of music of Princeton University. An alumnus of the university, Sour begins a three-year term on the council, commencing in September.

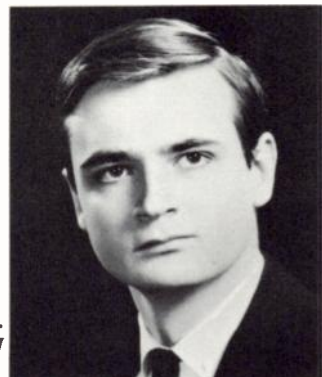
The council has 18 members—eight alumni and 10 nonalumni. Among them are **David S. Cooper** of the Manhattan School of Music and **Roger Sessions**, currently at the Juilliard School of Music.



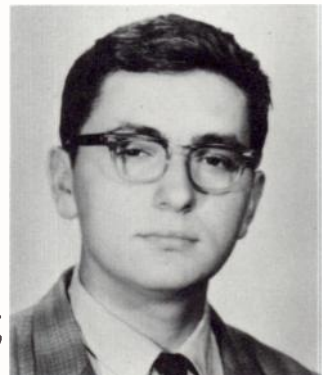
William Albright



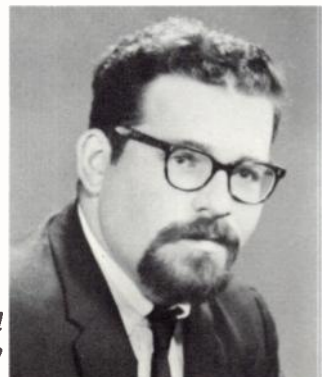
Charles Dodge



Humphrey M. Evans III



Daniel C. Foley



David Foley

*Clare
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*Eric N.
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*Steven E.
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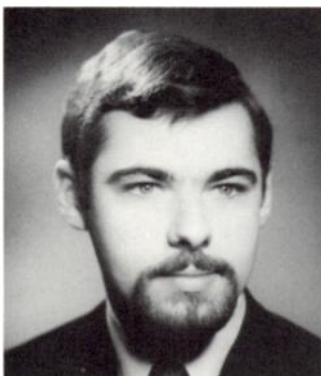
*Peter
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*Russell J.
Peck*



*Richard D.
Trifan*



*John L.
Hills-Cockell*



*Dennis D.
Riley*



*Alice
Webber*



Films

In Joseph Mankiewicz's latest film, *The Honey Pot*, Rex Harrison plays a wealthy, world-weary Englishman named Cecil Fox. Inspired by a performance of Ben Jonson's *Volpone*, he decides to cast himself in the starring role and sends word to three ex-mistresses that he is dying. The three—Susan Hayward, a wealthy Texan; Edie Adams, a fading movie star, and Capucine, a member of the French nobility—come to his palazzo in Venice. From there, the film is a murder mystery.

John Addison wrote the score (published in the United States by Unart Music), which Bosley Crowther of *The New York Times* found "a dandy" and *Variety*, "aptly Italianate."



Apt but chickenhearted Matthau

◆ George Hamilton stars with Sandra Dee in MGM's *Doctor, You've Got to Be Kidding!* The comedy tells of a girl with show business ambitions who finally gets her man at the door to the delivery room. Kenyon Hopkins wrote the score, which *The Hollywood Reporter* called "one of his best, variegated and sprightly." Among the film's tunes: "Talkin' Law," with Hopkins's music and lyrics by Dale Wasserman.

◆ *How to Stuff a Wild Bikini* is the latest in the beach series by American International Pictures. Guy Hemric and Jerry Styner wrote the songs. Among the stars: Annette Funicello, Frankie Avalon, Mickey Rooney and the late Buster Keaton.

◆ The durable Derek Flint is back, this time in 20th Century-Fox's *In Like Flint*. As in the first of this spy-spoof series, Jerry Goldsmith provides the score (called "zesty" by *Variety*) and Leslie Bricusse wrote the lyrics for the theme tune. In this outing, Flint (James Coburn) tangles with the pulchritudinous agents of an organization out to rule the world. Among the stars of the film: Lee J. Cobb, Andrew Duggan.

◆ Clyde Leech of the *Los Angeles Herald-Examiner* called it, "The best comedy to emerge from Walt Disney productions since *Mary Poppins*." The film: *The Adventures of Bullwhip Griffin*, which stars Roddy McDowall, Suzanne Pleshette and Karl Malden and tells of the adventures of a proper Boston butler (McDowall) in the rough-and-ready gold rush days of 1849. The story is moved along by animated sequences and songs, by the Sherman Brothers, Richard M. and Robert B., which *Variety* called "perfect."

◆ A Jimmie Haskell score is heard in A. C. Lyles's production for Paramount *Fort Utah*. The film features John Ireland as the gunfighter hired by wagon-master John Russell. Scott Brady leads the renegade band of troopers and Virginia Mayo is the mail-order bride.

◆ Gene Kelly directs *A Guide for the Married Man*, the 20th Century-Fox comedy starring Robert Morse and Oscar winner Walter Matthau and featuring a batch of cameo performances.

The film moves along to a Johnny Williams score with "bright, brassy touches of humor" (*The Hollywood Reporter*) and tells the story of how Matthau, suffering the 12-year itch, is

indoctrinated into the finer arts of adultery as elucidated by Morse. Matthau proves an apt pupil but chickenhearted practitioner, however, remaining technically faithful. The guest stars illustrate various lessons in their vignettes.

Leslie Bricusse wrote the lyrics for Williams's title tune, which the Turtles sing under opening credits.

◆ Don Crawford provides the songs for Paramount's *C'mon, Let's Live a Little*, a musical set on the college campus. Bobby Vee plays the boy from the sticks who sings his way into campus popularity and the affections of the dean's daughter (Jackie DeShannon). Eddie Hodges, John Ireland Jr., Ethel Smith and Patsy Kelly also star.

◆ *Double Trouble* is number 24 in Elvis Presley's screen career, and this time he's a traveling entertainer hitting the discotheques in London, Antwerp and Bruges. The adventure is spiced by the fact that a gang of diamond smugglers have cached their loot in his luggage. Along for the ride: Annette Day, Chips Rafferty, John Williams and others. Songs in the MGM release include the title tune by Doc Pomus and Mort Shuman, "Baby, If You'll Give Me All of Your Love" by Joy Byers, "Long-Legged Girl With a Short Dress On" by Winfield Scott and J. Leslie McFarland and "City by Night" by Bill Giant, Bernie Baum and Florence Kaye.

◆ Yves Montand and Ingrid Thulin star in Alain Resnais's latest film, *La Guerre Est Finie*, the tale of an aging revolutionary exiled from Franco's Spain, futilely working and waiting for the day he can return to his homeland.

The film, which received general critical acclaim, has a score by Giovanni Fusco, which is published in the United States by Edward B. Marks Music, Inc.

◆ *West to the Mountains*, a half-hour film produced for the Government of Alberta in celebration of Canada's centennial, premiered April 4 at Innisfail, Alta.

The film tells the story of the province from the past to present through those who built it—the fur traders, missionaries, goldseekers, pioneer families, homesteaders and North West Mounted Police.

Featured is Burl Ives, and he sings the title ballad, written by Calgarian Wally Grieve.

Dance

"During the 1966-67 season the Erick Hawkins Dance Company made what may well be one of the most extensive North American tours in the history of modern dance," *Dance Magazine* (June) reported. "In 20 weeks the company gave approximately 70 performances in 60 United States and Canadian communities."

Most of the company's repertoire is to music composed by **Lucia Dlugoszewski** and frequently performed on instruments of her own creation.

Writing in the *San Francisco Chronicle* about Miss Dlugoszewski, Marilyn Tucker wrote: "All that can be said about the woman is that she is a genius. . . . Miss Dlugoszewski should be looked upon as a diety in the avant-garde movement."

♦ Modern dancer **Judith Dunn** and composer **Bill Dixon**, who frequently have collaborated in the past, will give a course in advanced modern dance and experimental composition at Columbia University this summer.

Teachers College at Columbia is sponsoring the dance workshops (July 3-21 and July 24-August 11). In addition to what Dunn and Dixon are offering, **Thais Berry** will teach modern dance and teaching techniques and **Richard Kraus** is slated to cover dance history during his sessions.

♦ Music by **Anton Webern** was heard when **Tance Johnson** danced her *Incantation and Doxology*, February 9, at New York's Carnegie Recital Hall. It was one of several creations by Miss Johnson included in her solo concert.

♦ The Ohio State University Dance Group presented concerts on campus, March 3 and 4, including performances of **Anna Sokolow's** *Odes*. The work is to music by **Edgard Varèse**.

♦ The First Chamber Dance Quartet, slated to guest with the Cincinnati Summer Opera, will perform **Carl Orff's** *Carmina Burana*.

Using the music from the Orff work, director **Marco Pogacar** created a dance piece for his San Francisco Festival Dance Theater, which was programmed in the city's Veterans Auditorium on March 31.

Another Orff cantata-ballet, *Catulli Carmina*, choreographed by **John Butler** and starring **Carmen de Lavallade**,



Composer Dlugoszewski (left) and the Hawkins company

Daniel Kramer

is to be presented this summer at the Caramoor (N.Y.) Festival.

♦ **Birgit Cullberg's** new company, the Cullberg Ballet, programed *Facets*, to music by **Karl-Birger Blomdahl**, at the Stockholm (Sweden) City Theater on March 5 and 6. Previously danced, it was seen there in its final form.

Anna Greta Stahle, writing in *Dance News*, noted: "It is about the god Dionysus and the four elements, and has an impressionistic charm . . . which ranks it with the best of Cullberg's new work in which she has fused the Martha Graham technique with her own movements to create a more forceful style."

♦ The City Center Joffrey Ballet returned to its home theater in New York in March for a brief spring season. It presented **Anna Sokolow's** *Opus 65* (**Teo Macero**), **Gerald Arpino's** *Olympics* (**Toshiro Mayuzumi**), *Incubus* (**Anton Webern**) and a new production of *Ropes* (**Charles Ives**).

The latter, according to *The New York Times's* **Clive Barnes**, "is a remarkable ballet. . . . It is performed by one girl, six men and seven ropes, all dancing, twisting and gyrating to eerily pungent **Charles Ives** music. . . .

"Symbolism here? Probably. But this would be of far less importance than

the dynamic patterns produced by the dancers and their ropes and the opportunities taken for producing apparently unmotivated gusts of anger, passion, hysteria and brutality. These dark patches of violent feeling sewn loosely into the web of the dance give *Ropes* its curious effectiveness and make it a fine match for **Charles Ives**."

♦ The National Ballet of Washington, D.C., which made its New York debut at New York's City Center in March, played a one-week engagement, concluding its stay on April 2. Its repertoire included **George Balanchine's** *Four Temperaments* (**Paul Hindemith**), **Job Sanders's** *Bachianas* (**Heitor Villa-Lobos**) and **Anna Sokolow's** *Night* (**Luciano Berio**).

♦ **Martha Graham**, with her dance company, returned to the New York scene, February 21, for a three-week season at the Mark Hellinger Theater. During the engagement, such works as *Seraphic Dialogue* and *Diversion of Angels* (music — **Norman Dello Joio**), *Embattled Garden* and *Acrobats of God* (music—**Carlos Surinach**), *Circe* (music—**Alan Hovhaness**), *Night Journey* (music — **William Schuman**) and *Clytemnestra* (music—**Halim El-Dabh**) were presented.

In the Press

Critic Robert Shelton, in a story to *The New York Times*, covered the recent second annual Swarthmore (Pa.) College Rock 'n' Roll Festival which, he said, "seems destined to make a bit of its own academic history."

A two-day event, including "swinging seminars, big-beat baccalaureates, lab work in psychedelic lights and some advanced study in the theory and practice of applied blues," it featured several major speakers. Composer **David Amram** was one of them.

"The David Amram talk on the 'music of then and now' was clearly a high-point of the weekend," Shelton said. "The 36-year-old composer and musician spoke about his own student days, 1948 to 1952, when the bebop musicians were beginning 'the breakaway that was to become the spiritual vanguard of what is happening now.' Amram spoke with considerable eloquence on the totality of pop-folk-rock-jazz musical innovation as a sociological as well as musical phenomenon, placing the new musical expression in the center of a larger, arts-drug-social action context. Mostly, he offered the students the concept that what they were doing in establishing a rock 'n' roll festival was not an isolated phenomenon, but an event that had its traditions and its future."

Amram's opinions and discussion of his experiences as a French horn player, composer and conductor will be included in his first book, *The Concord of Sweet Sounds*. It is tentatively scheduled for publication by Macmillan in the summer of 1968.

◆ *Time*, in its May 12 issue, reviewed the concert of quarter-tone music offered early in May by the Syracuse University music faculty.

"The familiar chromatic scale used in Western music is made up of half tones (the difference in pitch between two adjacent keys on the piano). Quarter tones are twice as close together, and thus produce an octave with 24 notes instead of the usual 12. Such fine gradations of pitch are old stuff in the music of Asia and the Middle East, but only since the turn of the century have Western composers exploited the more complex, close-cut melodies and harmonies that quarter

tones make possible," the item ran.

"The Syracuse concert—in which the two pianos were tuned a quarter tone apart—was a repeat of a program put on by the Contemporary Music Society at Manhattan's Guggenheim Museum, where it was such a success that Columbia Records decided to record it. Three young New York composers—**Teo Macero**, Calvin Hampton and **Donald Lybbert**—wrote new scores for the occasion in which colliding lines sometimes sent out strangely affecting shivers of dissonance. But the most musical moments were heard in three piano pieces by the late eccentric genius of 20th-century American music, **Charles Ives**, who used quarter tones with a naturalness that suggested he had written them all his life (which he hadn't). Ives neatly captured such effects as tinny ragtime and plaintive New England hymns, framing them in a style that encompassed melting lyricism as well as the craggy melancholy of a wild, rock-rimmed seacoast."

◆ "The San Francisco Sound may be where contemporary American music is going. The Sound incorporates elements of folk music, blues, Eastern rhythms and traditional rock 'n' roll. It is electric in amplification and intensity, psychedelic in effect. Like California, it feels unstructured, almost out of control. The Sound makes it possible for every person to become, for this moment, an artist. It is created, as jazz is, through the interaction and improvisation of individual musicians."

Look, which made this comment in its May 30 issue, devoted a section of the magazine to this contemporary as-

pect of the San Francisco cultural explosion and its primary musical instrument, the Jefferson Airplane.

"Jefferson Airplane helped invent the San Francisco Sound two years ago," *Look* explained. "Vocalist **Marty Balin** assembled and now pilots the Airplane. **Jorma Kaukonen** propels it with his pulsing lead guitar. Guitarist **Paul Kantner**, bass player Jack Casady and drummer Spencer Dryden keep it aloft on rhythm. But **Gracie Slick**, who became one-sixth of the crew last fall, makes it fly. . . .

"Gracie has a high-voltage voice that jolts you off your track and on to hers. . . . Gracie's gift is an incredible thing. Her singing inspires confidence, particularly in people exploring and changing the world, learning how to be. . . ."

Music frames the feelings of the group, according to the national publication. It "gathers the tribe and projects its vision onto the world. . . . Jefferson Airplane does not perform in the traditional sense. Instead, it shares an experience. Friends of Jefferson Airplane consider this sharing Love."

◆ Gene Grove profiled **Oscar Brown Jr.** for the April issue of *Tuesday Magazine* and covered Brown's latest project. Grove wrote: "'Sure,' Brown said, 'a Negro can make hundreds of thousands of dollars a year as an entertainer, but let him try to get into the business end and it seems that there's a sticking point. I'm staying in Chicago for a year to try to get started as an entrepreneur. What I want now is to establish a theater movement and bear the disappointments and live through them and grow."

BCA Victor Records



The Jefferson Airplane, sharers of an experience

"I'm interested primarily in turning the community on to the talent there and having the benefit accrue to them. There's great vitality, style, drive and creative thrust in the black bottom, whether you're talking about the dance or about the people. Our first need is to tell ourselves about ourselves. We've got to turn the kids on to who they are and an entertainer can do it quicker than a preacher or a cop or an educator," the singer explained.

Tracing Brown's own early career as an entertainer, Grove noted:

"The thing about Oscar Brown Jr. was that most of the songs he sang were songs he wrote himself and that most of them tell a story that must be understood. He was, essentially, an actor, creating a role for each of his songs and creating it with searing vigor. And it was a varied assortment of roles he threw himself into: a street peddler, a rock crusher on a chain gang, a busybody, a slave auctioneer, a man who is convinced that he can stay cool under any circumstances. The songs, too, were studded with arresting lines. 'Fightin' the future and mad at the past,' for instance, or a child asking: 'Daddy, what's a square? Where's the air? What's fair? How come I got to share?' And when he wasn't singing his own lyrics Brown drew upon the verses of such Negro poets as Paul Laurence Dunbar, Gwendolyn Brooks and Countee Cullen."

◆ That divisional lines are fast disappearing and that the many worlds of music are moving closer together are indicated in the work of a number of jazz and contemporary pop groups.

Gary Burton, leading jazz composer and instrumentalist, is participating in this musical cross-pollination process. He now heads a unit, featuring guitarist Larry Coryell, which blends elements of folk, country and rock with modern jazz.

"Burton is supremely confident that the new music . . . of his group will emancipate jazz from the stale image that has lost many of its aficionados to the folk and rock colonies," Leonard Feather said in a recent column, which he devoted to the young vibraphonist.

"When we began developing our own ideas on how to sound . . . and when the audiences responded so wildly," Burton told the critic, "I felt like I'd

struck yet another blow for freedom. . .

"All of us in my group are in our early 20's. Our music is not radically different, but it's our own."

One of Burton's most recent recordings renders evident his basic direction. He combines jazz with country sounds, using country repertoire.

"The sound of the country folk ad-libbing on their fiddles and the jazzmen hooting with glee is a happy one—not many recording sessions seem to be this much fun," Rex Reed declared in *HiFi/Stereo Review*. ". . . this is an educational event that also swings. It strikes a chord of reality in me that I haven't heard in music for some time, and it deserves wide exposure."

◆ "People always say music used to be used as a cosmetic to cover the bad spots in a picture. But I'll tell you this: there has never been a bad picture saved by a good score, although lots of bad scores have been saved by good pictures. Hollywood will never learn that but it keeps trying."

Jerry Goldsmith, whose score for *The Sand Pebbles*, was nominated for an Academy Award, was talking to reporter Charles Champlin of the *Los Angeles Times*.

Champlin noted: "Goldsmith not only doesn't think film music is in bad shape, he is persuaded that 'There's an abundance of young talent, people with new things to say and new means of saying it. They're revitalizing the whole art.'"

"The most frequent complaint about present film music is that the post-Brahms, post-Wagner, post-Strauss sonorities of yesteryear have been drowned by jazz and rock 'n' roll-type sounds. But Goldsmith's point about that is that you don't, can't, use late Beethoven to reinforce the mood of a very mod film like, say, *Alfie*, for which Sonny Rollins's jazz score was singularly appropriate.

"'Music is a more potent force in society than it ever was before,' he says, 'and therefore it's a more potent force in the making of films. The young producers are much more aware of this. Some of them aren't yet aware how it works, but they know how it should work.'"

Goldsmith, who recently completed scores for *In Like Flint* and *The Flim Flam Man*, and who wrote the score

Tom Zimmermann



Burton

for *Freud* some years ago, told Champlin that after two sneak previews of *The Sand Pebbles* it was decided that some of the music needed changing.

"'Normally,' says Goldsmith, 'you'd juggle some music you'd already recorded. But I was able to score two scenes from scratch and record them. Not very usual.

"'It's been said,' Goldsmith says philosophically, 'that we who compose for films aren't that different from Mozart when he was commissioned to write *Don Giovanni* and the patron made him throw out one of the arias he'd written. (He preserved it because he knew it was better than one he'd substituted.)

"'Film music may not be great art, and it's probably not lasting art, but it's art. The film *Mozart* hasn't come along yet, but he may come along.

"'If enough value is left to the creative aspects and not the exploitation aspects, who knows what will come out?' the composer concluded.

Writer Report

Elisabeth Waldo and her company of 12 musicians, dancers and singers presented Festival Folklorico, April 1, at the Navajo Civic Auditorium in Window Rock, Ariz. The intercultural program was sponsored by the Navajo Tribal Council. This American Indian tribe has its base in Arizona, New Mexico, Colorado and Utah.

The music for Festival Folklorico was composed by Miss Waldo. The mystical rites, ceremonial dances and original sounds brought into play during Festival Folklorico are drawn from prehistoric times in the Americas.

Miss Waldo and her company perform through the country, concentrating appearances in the West. The company was founded in 1959. All its members are particularly drawn to the rich musical inheritance of the Western Hemisphere.

♦ *Country Song Roundup* announced the winners of its readers' poll in its August issue, now available around the country.

Buck Owens won most popular male artist honors; his band received the most support in the most popular band category.

Loretta Lynn emerged as Owens's female counterpart. Most promising male artist winner was **Hank Williams Jr.** Most promising female artist honors were won by **Jeannie Seely**. Country music fans singled out the syndicated **Porter Wagoner** TV show as their favorite.

♦ **Manny Albam**, composer-arranger best known for his jazz work but active in many of the worlds of music, returns to the University of Rochester's Eastman School of Music to co-conduct Arrangers Laboratory-Institute, July 17-August 4.

An advanced course in commercial arranging, it will be concluded with a concert titled "Arrangers' Holiday," including the first public performance of material created during the course. The concert is scheduled to be given at Eastman Theater on August 3.

♦ **Bill Anderson** will be featured on a segment of an NBC-TV country music special. The program, a documentary dealing with country music's impact here and abroad, is the first of its kind that the network has attempted.



Joe Radis

Mr. and Mrs. Anderson with C.M.A. secretary Walker

Network film crews joined Anderson and his band, the Po' Boys, during their June tour of United States bases in England and Germany.

Other facets of country music and those who make it will be revealed in films taken during **Roy Acuff's** recent tour of Vietnam. Film crews are slated to be on hand during **Eddy Arnold's** performances at the Illinois State Fair and with **Flatt and Scruggs** on dates in Pennsylvania.

A segment concerned with the opening of the Country Music Museum and Hall of Fame in Nashville already has been completed. On NBC's filming schedule are the Grand Ole Opry and more on-the-road footage, featuring leading country artists.

The show is tentatively scheduled for broadcast in September.

♦ May 26 was memorable for country music's **Loretta Lynn** and **Tex Ritter**.

Governor Lester Maddox proclaimed May 26 as "Loretta Lynn Day" in Georgia. In Williamson, W. Va., a tribute to **Tex Ritter**, "America's most beloved cowboy," was staged.

In addition to performing in the town's Lefty Hamilton Park and being the focus of an autograph party, Ritter received the key to the city from municipal officials.

The community also staged a major parade, with all civic organizations and school bands participating.

♦ Another honor was added to an impressive list when **John F. Kennedy: Years of Lightning, Day of Drums** was voted the first documentary feature award of the Independent Film Importers and Distributors of America. The presentation was made January 20, 1967, at New York's Americana Hotel.

The film, made two years ago for showings overseas by the United States

Information Agency, was written and directed by **Bruce Herschensohn**, who also wrote the background music. **George Stevens Jr.** produced.

◆ "Puppet on a String," written by British songwriters **Phil Coulter** and **Bill Martin**, published in the United States by **Al Gallico Music Corp.**, won the 1967 Eurovision Song Contest. The song received twice as many votes as its nearest rival. The competition, now in its 11th year, was held on April 8 in Vienna, Austria.

Over 250 million European TV viewers on both sides of the Iron Curtain saw Britain's **Sandie Shaw**, who made the song a hit, perform it during the festival.

◆ For the first time an independently produced film—rather than a National Film Board production—was selected as Canada's official entry at the Cannes Film Festival.

The film, *Crunch, Crunch*, was produced by **Al Guest** and features two main themes written by **Milton Carman**, executive director, Province of Ontario Council for the Arts.

◆ The third annual award for business leadership from the Interracial Council for Business Opportunity went to **Berry Gordy Jr.** It was presented to the founder and president of Motown Rec-

ords at the annual I.C.B.O. awards dinner at the Hotel Biltmore, New York City, on April 19.

In naming **Gordy**, **Rodman C. Rockefeller** and **Harvey C. Russell**, I.C.B.O. co-chairmen, said that Gordy has "accomplished more than creating a leading recording and entertainment company. Besides fashioning a new dimension in American music with the 'Motown sound,' he has demonstrated the opportunities existing in business today and has inspired other young people to plan business careers."

Gordy entered the music business about eight years ago as a songwriter. Since then, he has built an entertainment complex, with its center in Detroit, including the record company and publishing and talent management organizations.

I.C.B.O., a nonprofit, private organization, provides business, professional and technical assistance on a voluntary basis to minority group members who desire to either start or enlarge their businesses. The organization derives its name from the interracial composition of its officers, board members and consultants.

◆ In the late nineteen-thirties **Alan Lomax**, working in the Folksong Archives of the Library of Congress, be-

gan to realize that many folksongs were coming out of the Depression and believed that a collection should be made of them. **Woody Guthrie**, then an unknown folk singer and composer, got together with **Lomax** to construct the book. **Pete Seeger** transcribed songs by Guthrie and others. **John Steinbeck** agreed to write the foreword. However, no publisher was forthcoming. The war shelved the project.

In 1961, **Irving Silber** of *Sing Out!* magazine found some of the original manuscript and believed that it still would be a book worthy of publication and began reconstruction. A second copy of the original turned up, seemingly dropped by Guthrie in his wanderings. This was worked over for the recently published book *Hard-Hitting Songs for Hard-Hit People*, an Oak Publications release.

◆ **Thomas A. Dorsey**, the well-known gospel songwriter, recently completed his spring tour. He gave a series of lectures and concerts in such cities as Louisville, Cincinnati, Atlanta, Houston, St. Paul, Boston, Hartford, New Haven and New York.

Known as **Georgia Tom** to blues fans, he first came to fame in the nineteen-twenties as leader of the **Wild Cats Jazz Band**, which traveled with Ger-

RBC-TV Photo Service



Coulter, Martin and Sandie Shaw



Gordy



Carman

trude (Ma) Rainey, a leading blues artist of the period. One of Dorsey's early song hits was "It's Tight Like This," which he wrote with Tampa Red (Hudson Whitaker).

For the past 35 years, Dorsey has been an important figure in gospel circles. He presides over the National Convention of Gospel Choirs and Choruses and is director of Pilgrim Baptist Church's Gospel Choir, a post he has held for 34 years. Dorsey makes his home in Chicago.

◆ At the invitation of Princess Grace of Monaco, Bobby Darin will headline the entertainment at the Red Cross Gala, to be held in Monaco this summer. Princess Grace sponsors this event for the Red Cross general fund.

◆ "A small slice of history was relived here . . . when one of rock 'n' roll's greatest exponents, New Orleans pianist Fats Domino, made a long overdue . . . debut at the Saville Theater," British reporter Michael Clare said, writing in *Billboard*.

Domino and his eight-piece band played a six-day season at the London theater beginning Easter Monday, marking his initial engagement in the island nation.

Fans "converged at the theater all week," Clare added. On the first night, "a large contingent of rockers . . . responded with a tumultuous reception," Chris Welch noted in *Melody Maker*.

"His opening, the classic 'Blueberry Hill,' got a tremendous ovation. Soon the audience was pleading for every song Domino had ever recorded," Clare continued. "He included 'The Fat Man,' . . . 'I'm in Love Again,' 'Blue Heaven,' 'Hello Josephine' and 'Walking to New Orleans.'"



Dorsey



CBS-TV

Santamaria and company on CBS-TV

Domino followed his Saville stand with a concert tour of Germany.

◆ For the second consecutive year, Richard M. and Robert B. Sherman penned the Oscar theme song. "The Academy Award Song '67" was performed by John Green, his orchestra and chorus.

Lyrics for the song, copyrighted by Mike Connor Music Corp., asked: "Will the Professor win the prize? The Yankee, or Russian gob? Or will the Sinner, or the Saint be named for the greatest job? Will the Shopkeeper win? Or will Morgan's pretty wife? Or Georgy Girl? The Widow—or the Shrew?"

◆ Mongo Santamaria and his sextet were featured on the April 30 stanza of CBS-TV's series *Dial M for Music*. Hubert Laws Jr. and Robert Porcelli were on sax and flute; Rodgers Grant, piano; Carmello Garcia, timbales and drums; Victor Venegas, bass, and Ray Maldonado, trumpet, comprised the

group for the TV jazz session.

◆ Lyricist Sheldon Harnick was a guest lecturer at the first annual Forum of the Arts at New York's Stern College for Women, Yeshiva University.

Harnick spoke on March 16 on the subject "Anatomy of a Hit" and talked of the problems of adapting literature—specifically Mark Twain and Sholom Aleichem—to the requirements of the Broadway stage.

◆ At the invitation of the Government of Israel, Pete Seeger performed at the International Festival in Tel Aviv, May 15 and 16. The festival is part of the 19th anniversary of the founding of the State of Israel.

◆ The Charlotte, N.C., Chamber of Commerce and the city's Central Piedmont Community College sponsored Jeannie Seely Day, April 9. Miss Seely was featured over local radio, TV and in area newspapers. She performed three times during her day at Central Piedmont Community College.

Theater

The Village Voice's annual prizes for Off Broadway excellence were presented in late May. The awards, known as Obies (an abbreviation for Off Broadway), included one to **Tom Sankey** for writing and acting in *The Golden Screw*. Actor Alvin Epstein was cited for his performance in *Dynomite Tonight*, for which **Arnold Weinstein** wrote the libretto and **William Bolcom** the music.

♦ A highlight of the spring drama series of the McCarter Professional Repertory Company was William Shakespeare's *The Tempest*, which opened at the McCarter Theater on the campus of Princeton University, February 24.

Reviewing for *Town Topics* (Princeton, N.J.), Katherine Bretnall wrote:

"Underscoring the entire production is original music written . . . by **Frank Lewin**, composer who makes his home in Princeton. We have mentioned his most memorable song ['Come Unto These Yellow Sands']. 'Full Fathom Five' and 'Where the Bee Sucks' are as airy as Ariel himself and the guttural music written for Caliban is properly menacing. A theatrical composer by profession, Mr. Lewin brings precisely the right amount of theatricality to his music, never allowing it to obtrude and scoring it with simplicity for harp, flute or trombone."

George Philcox wrote in *The Sentinel*, "Frank Lewin's score falls beau-

tifully on the ear, and I, for one, should like to hear more of the score."

The play was directed by Anthony Stimac, and among the featured players were Susan Babel (Ariel), Peter Bailey-Britton (Prospero), George Hearn (Caliban), Lauren Jones (Miranda) and Michael Schultz (Ferdinand).

Most recently, a Frank Lewin score was heard in the Oscar-winning documentary *A Year Toward Tomorrow*. ♦ Opening night was May 24 at New York's Garrick Theater. On stage: a musical entitled *Absolutely Freeee*, with music and lyrics by **Frank Zappa**. The stars: the Mothers of Invention (Zappa, **Ray Collins**, Don Preston, Jimmy Clark Black, Bunk Gardner, Billy Mundi and Roy Estrada).

The Wall Street Journal's Stephen MacDonald pointed out: "The Mothers apparently have their roots in the West Coast rock and roll of the fifties, and their best numbers are nonpolitical, affectionate parodies of those days. . . .

"If you have tried 1967-style pop music and are horrified by it, or if you're horrified even thinking about it, the Mothers of Invention aren't going to change your mind. But they are part of a social phenomenon . . . and an evening at the Garrick is emphatically instructive. Maybe more."

"As pure sound," Dan Sullivan of *The New York Times* said, "some of this approaches genius. From an electrified kitchen of percussion, saxes, guitars, flutes, etc., they produce a

thick, black sound shot through with odd treble sunbursts and pinwheels—the exact aural equivalent of the nervous, ever-changing abstract projections flashing on the screen. . . ."

Jerry Tallmer of the *New York Post* added: ". . . the music remains—and the musicianship—which just possibly is brilliant verging on great. It may beat your brains out but it has the beat and, more than that, a lot of true (loud) invention, (loud) subtlety, (loud) variety. All the music and words . . . are by head mother, Frank Zappa, who has a lot of talent."

Lehman Engel, director of BMI's Musical Theater Workshop, presented

three one-hour showcases introducing the works of new composers and lyricists, at the New Theater in New York City in June. The performances were mounted for theatrical producers, directors, music publishers, agents and recording and broadcasting executives.

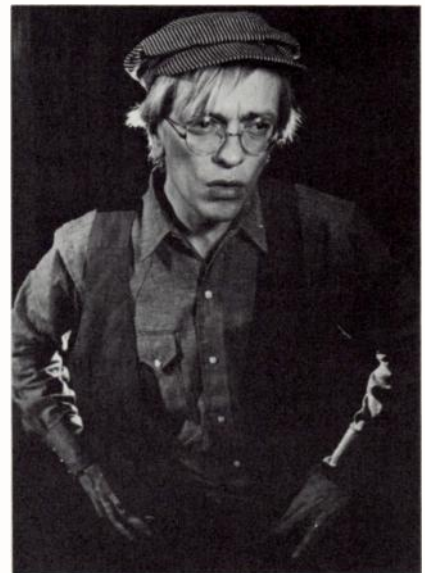
The programs featured varied workshop assignments, ranging from musical adaptations of scenes from contemporary dramas and novels to original material designed for the theater.

BMI's Musical Theater Workshop was founded seven years ago to expand the opportunity for creative and experimental activity in the theater. The showcase series marked the fourth presentation of its kind.

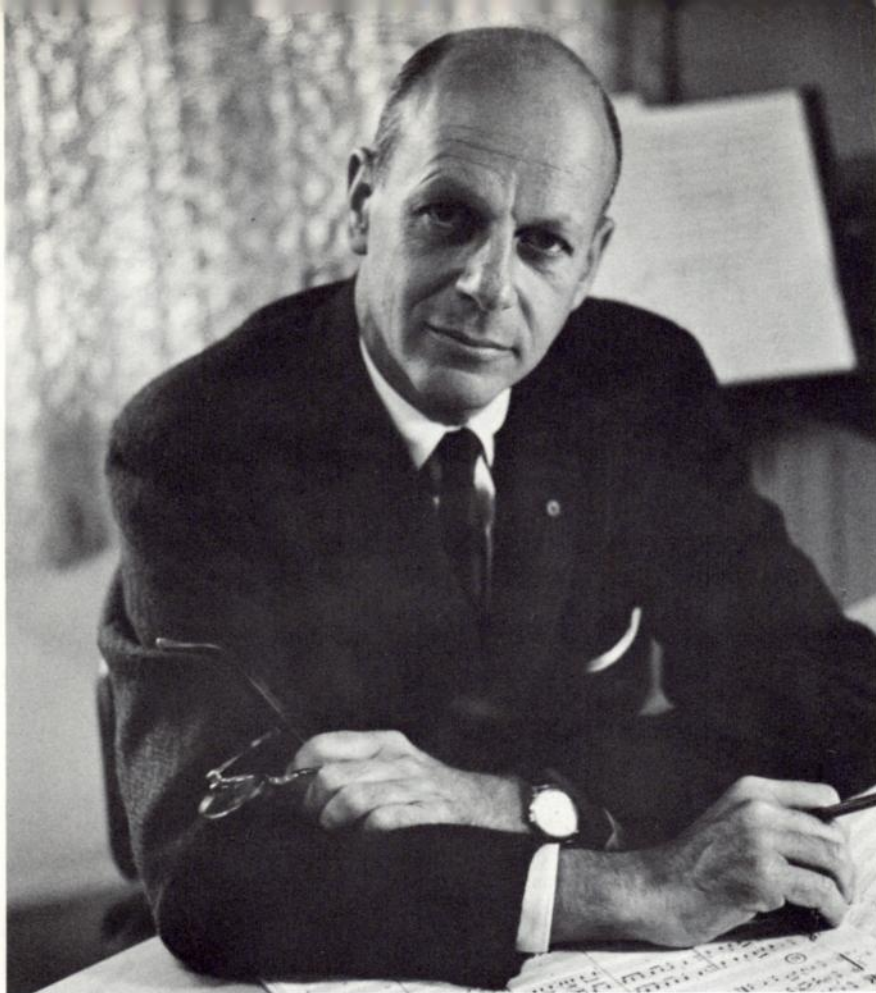
Randy Hagadorn



Lewin and players at *'Tempest'* rehearsal



Sankey



Carl Mydans

William Schuman

BY LOUIS CHAPIN

William Schuman is a major American composer and a major American administrator. What may seem, on the surface, two incompatible areas of involvement for the creative person are not in Schuman's case. He clarifies the situation in his typically pungent manner. His words are often quotable and belong always to one emphatic and indivisible man.

Here are snatches, some from a recent interview and some from an exchange between Schuman and Aaron Copland at Tanglewood in 1961.

"If a composer assumes a cloak that doesn't fit, he's in the fashion business not the composing business. No real work of art ever failed because its vocabulary was out of vogue."

On the range of public taste:

"There is no reason not to embrace with joy the fact that the artistic appetite has a wide range for nourishment."

On Americanism in composing:

"Young composers today seem afraid to explore the oil in their own back yard. The problem is a kind of

chauvinism in reverse, which produces a terrible insecurity."

And when Copland queried him on his relative lack of travel and study:

"You know, it's possible to travel and be a dullard; and it's possible to stay on Walden Pond and be quite fantastic."

Lincoln Center, of which he became president the next year, hasn't exactly been Walden Pond. Schuman now concedes and implements a fact which he conscientiously ignored during earlier administrative experience with G. Schirmer, Inc., and as president for 16 years of the Juilliard School of Music: that even a cultural fountainhead needs active public relations. Having taught (at Sarah Lawrence), he has been willing to learn.

Much of his music, stylish or not, breathes an air of executive confidence. The list so far includes something like 20 works for orchestra, with a ninth symphony in the offing, some chamber and band music, a significant number of choral pieces, a baseball opera (*The Mighty Casey*) and dance scores (the latest for Martha Graham's *The Witch of Endor*).

The generally businesslike terms of his style are driven by an eager and tightly harnessed energy. His early studies with Roy Harris (1936-38) have survived most fully in a prevailing Americanness; but in company with many others, Schuman has learned, too, from Hindemith.

Some of his music's resilience was foreshadowed by a teenage absorption in writing and playing jazz. And then, in 1930, the 19-year-old New Yorker was taken by his sister to a New York Philharmonic concert. Flora Rheta Schreiber, in *William Schuman* (published by G. Schirmer, Inc.), writes of his excitement at "the way all the fiddlers bowed together and the force with which they could attack a chord. . . . The evening . . . was poignant, pregnant with things to come, and baffling."

Schuman has never gotten over that excitement (or perhaps the bafflement, either), and his string writing in particular still leaps and bites as a result of it. Furthermore, while his musical language revels in the sonority of the orchestra, it is shaped often into the character of a chorale. There is the slow section of the epochal Third Symphony of 1942, for instance; a similar movement in "Credendum," commissioned by UNESCO in 1955, and among other examples, the "New England Triptych," apotheosizing William Billings's sturdy church tunes. Sometimes, of course, the voice is a single one, as in the Shakespeare-inspired "A Song of Orpheus."

Among Schuman's many awards are two Guggenheim Fellowships, the first Pulitzer Prize for music, the Columbia University Bicentennial Anniversary Medal and the first Brandeis University Creative Arts Award in music, as well as a long and continuing list of commissions and appointments.

Near the end of our conversation, Schuman looked me in the eye and enunciated what could be for him a kind of credo, or at least an answer to bafflement: "The performing arts can only be made truly free through institutionalization."

Near-anathema this, to the apostle of total individualism. Yet spoken in this era by a practicing composer in the head office of the world's most conspicuous cultural center, it bears consideration.

Neil Diamond

BY SUSAN SZEKELY

In a quiet, low-key noncontroversial way, Neil Diamond has been cutting his way out of the rough. Despite the fact that he hasn't been as noticed as Dylan, Donovan, John Phillips or some of the other performers-songwriters, Diamond has been just as productive. Since a scant year and a half ago, he's had five hits as a singer and 10 or 12 as a songwriter.

"I'm having my cake and eating it, too," says Diamond. "I'm writing the songs I want to write and being successful at it."

It wasn't, of course, always that way.

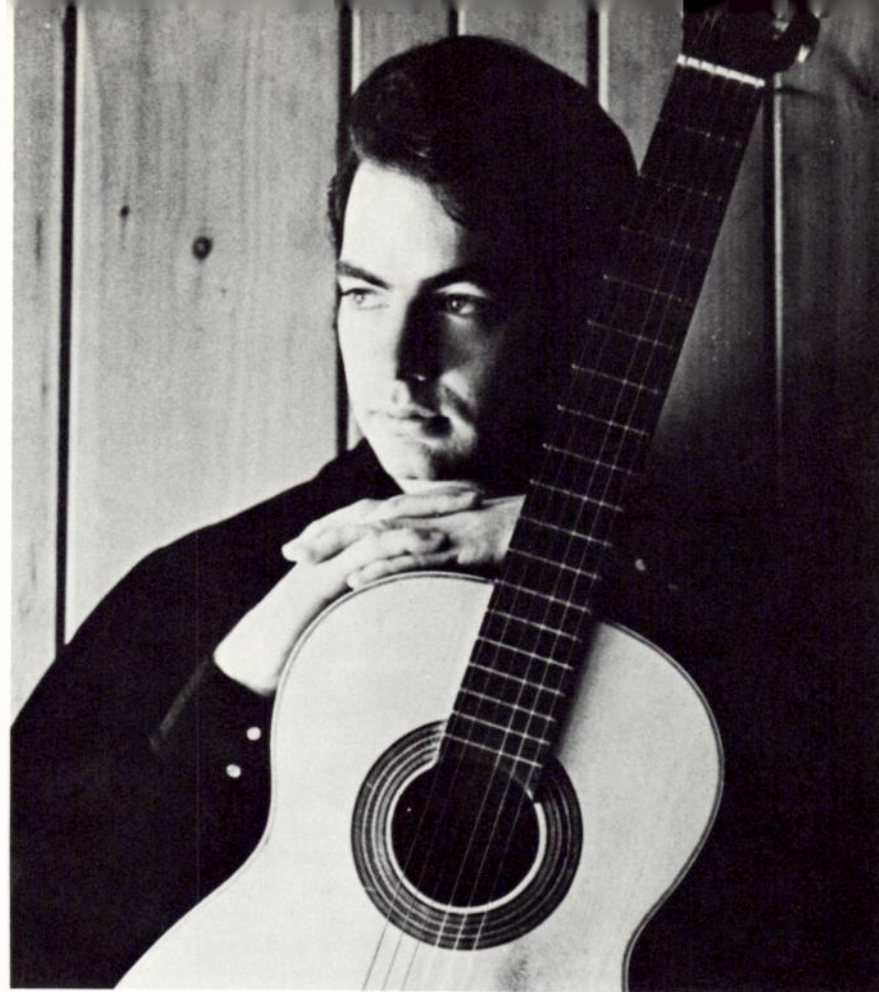
Neil Diamond, who was born in Brooklyn 26 years ago, has been writing songs since he was a student at Lincoln High School. He had "two weeks of piano and three weeks of guitar" at the beginning and then plunged right in the very day he learned his first chord progression. "It was such a rush," he says, "a whole new world to me. I'd write three or four songs a day. They were uniformly terrible."

After his graduation from Lincoln, Neil enrolled at New York University, where he'd won a fencing scholarship. During his three and a half years there, he fenced on what was at that time the best collegiate fencing team in the world. "It was a tremendous thrill to be part of that kind of thing. It's a beautiful sport, as much of a mental kind of thing as a physical one."

He had been majoring in premed, but all along he viewed his college attendance as something he was doing for other people and not for himself. Then, one day, he had an experience that convinced him that he couldn't become a doctor. Someone had a heart attack in the street and Neil tried to help him. The man died. "I had enough doubts as it was and that experience affected me tremendously. I couldn't remain detached from sick people."

A short time later, after a try at business courses, Neil left school entirely and decided to devote himself to music. He had been writing songs all along ("I flunked a music course at N.Y.U.: I wrote lyrics during the class and I cut class to take them uptown.") and had already made some progress.

"Six months after I started, I had a



number of songs that were good. I was curious—up till then it was only a hobby—I didn't know whether the songs were really worthwhile. I had some friends who lived near me who were in the music business. They told me I needed some demos. I took them around and signed a contract with one music publisher. I worked there for a few months, then I went to another and then another. With each change, I developed a little more.

"But what I was doing was writing specific songs for specific people. Someone would be coming up for a session, so I'd write a song like his last hit. The songs weren't very worthwhile."

"So I took a little office—it was a closet really—and I got a piano from a friend. I wanted to see if I could develop without anyone looking over my shoulder. The songs began to improve tremendously. The lyrics were much tighter. I was experimenting with different types of music."

And this time, the breaks began to come. First, there was "Sunday and Me," recorded by Jay and the Americans. Then, Neil got together with publishers and producers Jeff Barry and

Ellie Greenwich and decided to cut some records. "Solitary Man," Neil's first hit as a singer, was one of them, and from that time on, it's been one success after another, up to the recent Monkees' hits "I'm a Believer" and "A Little Bit Me, A Little Bit You" and Neil's own "Little Girl, You'll Be a Woman Soon."

Neil is planning a fall college concert tour, negotiating to write themes for films and also undergoing a barrage of screen tests. Now, Neil says: "I believe in myself as a writer and as a performer." Instead of writing three or four songs a day, he may spend as much as two weeks on one line. "I didn't understand what I was doing then. I was just pouring it out. Now, I know what I want out of a song. I try to write lyrics that have meaning, if only to me. I know when I dig a lyric and when I dig a melody and when they go together."

"Inspiration's a bad word for songwriting. I'm just trying to express certain moods, certain ways I feel. Other people may collect stamps or play tiddlywinks or arm wrestle every night." Neil writes songs.

Concert Music

IN THE NEWS

The Manhattan School of Music, celebrating its scheduled move to the upper Manhattan building formerly occupied by the Juilliard School of Music, has commissioned two additional major musical works which will receive their world premieres at the school during the first year in its new home.

William Flanagan will write a piece for vocal solos and orchestra on a text by poet Howard Moss, and **Robert Helps** will compose an orchestral work. **Ben Weber** has already been commissioned to write a work for the celebration.

◆ In cooperation with the Illinois Sesquicentennial celebration, Southern Illinois University, Carbondale campus, has commissioned an opera from **Will Gay Bottje**, resident composer. The work, to be based on the life of John Peter Altgeld, who served as Governor of Illinois from 1892 to 1896, will involve extensive use of electronic and prerecorded materials and will incorporate several newer staging techniques. Bottje, who is director of the Electronic Music Studio at the university, has been granted extensive released time during the coming school year to complete the commission.

◆ **Arthur Custer** will be director of the newly created Metropolitan Educational Center in the Arts (M.E.C.A.) of St. Louis, Mo., through which Federal funds will strengthen the arts curriculum in local schools. A grant of \$377,000 was made available under Title III of the Elementary and Secondary School Education Act. Custer left his post as dean of the Philadelphia Musi-



Bottje

cal Academy to assume his new post.

A native of Connecticut, Custer was educated at the University of Connecticut, the University of Redlands and the University of Iowa. He studied composition with Timothy Cheney, Paul Pisk, Philip Bezanson and Nadia Boulanger.

He has held teaching and administrative posts at Kansas Wesleyan University, the University of Omaha and the University of Rhode Island. From 1959 to 1962 he was supervisor of music with the United States Air Force Schools in Spain.

◆ A recording and the score of **Charles Ives's** Symphony No. 4 are on display at the Music Pavilion of Montreal's Expo 67. A special section of the pavilion is devoted to displays by 35 countries, each including recordings and scores of two major works by each nation's leading contemporary composers.

◆ **M. William Karlins** has been named associate professor of theory and composition at Northwestern University, Evanston, Ill. He assumed his new post at the beginning of June.

For the past two years, Karlins had been associate professor of music at

Western Illinois University, Macomb, Ill. While there, he instituted the "Program of 20th-Century Music" concerts, almost all of which have been devoted to American music.

◆ **Ulysses Kay**, visiting professor at the University of California, Los Angeles, for the past academic year, returned to his native state to be composer-in-residence during the American Music Symposium, presented by the College of Fine Arts of Arizona State University, May 1-7, on its Tempe campus.

He met and conferred with composers present, engaging in an exchange of ideas with students enrolled in a special creative musicianship class, sponsored by the Ford Foundation and the Institute for Music in Contemporary Education.

◆ **Donald Lybbert** has been elected chairman of the music department at Hunter College of the City University of New York.

Lybbert received his Bachelor of Music degree from the University of Iowa and his Master's degree from Columbia University. He has been on the music faculty at Hunter for 14 years.

◆ **Donald Martino** and **Charles Wuorinen** received \$2,500 grants from the



Custer



Karlins



Lybbert

National Institute of Arts and Letters, May 24, at the annual joint ceremonial of the institute and its affiliate, the American Academy of Arts and Letters. The event took place in the Academy Auditorium in New York City.

Martino, 36, is a member of the music faculty at Yale. His Trio for Violin, Clarinet and Piano was chosen to represent the United States at the annual festival of the International Society for Contemporary Music, in Amsterdam in 1963.

Wuorinen, 29, a Columbia University lecturer in music, is a composer of music in diverse forms. He has been the recipient of numerous commissions from foundations and universities.

During the ceremonial, new members of the 250-body National Institute, including composers **Gunther Schuller** and **Robert Ward**, were formally inducted.

Chartered by Congress, the American Academy and its parent body, the National Institute, were founded for the purpose of furthering art and literature in the United States.

♦ The Henry and Ruth Blaustein Foundation in Music sponsored a lecture appearance by **Ernst Krenek** and a concert of his works at Goucher College, Towson, Md., on May 15.

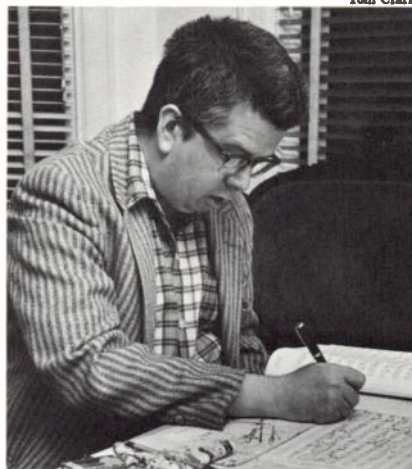
The concert, featuring the Baltimore Symphony, included performances of the composer's "Cantata for War Time" and Concerto for Two Pianos and Orchestra. Assisting artists for this presentation were the Goucher Glee Club and pianists Dean Boal and Ellen Mack. The concert was repeated on the Catonsville campus of the University of Maryland on the evening of May 18.

♦ **Earl Zindars** has been appointed to a full-time post on the musical faculty of

San Francisco State College. He will head the percussion department and continue to teach classes in music theory. A Fulbright scholar at Oxford, Yaddo Fellow and onetime timpanist at the Radio City Music Hall, Zindars was a 1966 Thor Johnson Award recipient.

PREMIERES

The fifth and final concert in this year's Music in Our Time series, at New York's Town Hall on May 15, included the first performance of "Movement" by **Joe Cham-**



Evett

bers. The work by the jazz drummer (alumnus of **Donald Byrd**, **Freddie Hubbard**, **Eric Dolphy** and **Charles Lloyd** groups) and composer was performed by a quintet led by the composer and including **Ron Carter**, bass; **Attila Zoller**, guitar; **Don Friedman**, piano, and **Sam Rivers**, flute. *The New York Times's* Theodore Strongin found it "mostly a joint improvisation, jazz-based and avant-garde."

♦ **Barney Childs's** Music for Trombone and Piano, commissioned by Stuart Dempster, was premiered by Dempster, with Loren Rush at the piano, May 22, at the San Francisco Conservatory.

♦ "Inflexions" for 14 players by **Mario Davidovsky** had its first New York performance, May 26, during a Group for Contemporary Music concert at Columbia University's McMillin Theater.

Howard Klein of *The New York Times* commented: "The Argentine composer's familiar electronic-plus-instrument style was absent in this 1965 work, but his sense of contrast, conti-

nunity, small-scale drama and pure musicality made its six and a half minutes a pleasure."

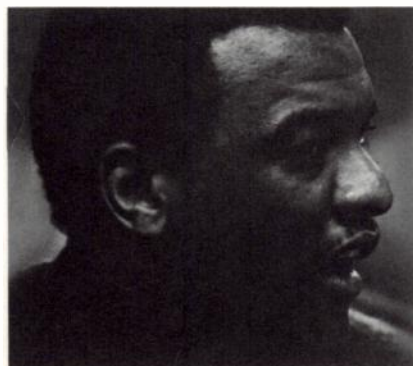
"Inflexions" was one of five works presented, all of which were commissioned by the Fromm Music Foundation since 1961. Other composers represented on the program included **Milton Babbitt**, **Donald Martino**, **Harvey Sollberger** and **Charles Wuorinen**.

♦ The first performance of **Donald Erb's** "Reconnaissance" was a feature of the Music in Our Time concert at Town Hall, May 15. The work brought into play two new electronic instruments, the moog synthesizer and the polyphonic electronic performance instrument, as well as a violin, piano, double bass and a battery of percussion instruments.

♦ **Robert Evett's** "Vespers" (in honor of St. Margaret of Scotland) received its world premiere, May 24, at Redeemer Methodist Church in Reston, Va. Commissioned by the Reston Foundation for Community Programs, on the occasion of the first anniversary of the dedication of Reston, it was performed by the Reston Chorale and Chamber Orchestra, conducted by James Christian Pfohl.

"Evett has been occupied since 1964 with a series of liturgical texts which, when they have been completely set to music, will constitute a synthetic approximation of the medieval Liturgical Day," Irving Lowens noted in Washington's *The Evening Star*. "The 'Vespers' is the third section to be realized—his 'Lauds' (in honor of St. Ignatius of Loyola) was commissioned by Georgetown University for the 175th anniversary of its founding and was premiered in Constitution Hall [Washington, D.C.]; his 'Compline' has been sung with considerable success all over Europe by the Madison Madrigal Singers of Vienna, Va., an extraordinary high school group led by Don Haines Guidotti, for whom the work was specifically composed."

Paul Hume, writing in *The Washington Post*, commented: "In the score, there is a lovely canonic setting of one antiphon, and a well-conceived unison setting of Psalm 147, as well as a powerful-looking version of the hymn 'The praises of that saint we sing.' The final Magnificat looks superb, particularly for a work that was deliberately



Chambers

continued on next page

kept within simple technical bounds."

"I found it a very singable and attractive specimen of what might be called Catholic *gebrauchsmusik*, with very neat and simple lines, and enough of a cutting edge in modal dissonance to make it sound distinctly contemporary," Lowens added. "For the most part, Evett relies upon a simple syllabic setting of the words and is content to achieve variety through rhythmic complexity. This he does by confining himself to speech accents dictated by normal spoken English prosody."

A resident of the nation's capital, the composer also is known for his music criticism. Currently he is arts editor of *The New Republic*.

◆ The world premieres of two works by **George Fiala**, "Improvisation" and "Scherzo" for violin and piano, took place, May 9, in the Canadian Pavilion at Montreal's Expo 67 during the engagement of L'ensemble Couperin le Grand.

Written in 1963 at the request of violinist Eugene Husaruk, to whom they are dedicated, the pieces are approximately four minutes in duration. The musical language of both works is strictly contrapuntal. Two different 12-tone series are used.

"Improvisation," composed for the violin alone, is slower than "Scherzo" which, conforming to its title, is light in character and identified by violin pizzicati and a punctured piano line of a rather percussive nature.

In this initial presentation, violinist Husaruk was featured. The piano part in "Scherzo" was played on harpsichord by Mireille Lagace, founder of Montreal's L'ensemble Couperin.

◆ A revised version of **Stephen Fisher's** Music for Nine Instruments (1967) received its first performance, May 24, at the Center for New Music, the University of Iowa in Iowa City. **William Hibbard** is director of the center.

Fisher, a winner in the 1960 Student Composers Awards competition, was one of the judges in the 14th annual SCA in 1965.

◆ The Spencer Memorial Presbyterian Church in Brooklyn was the site of the world premiere of a percussion service created and performed by **Herb Harris**, well-known New York percussionist.

A Pentecostal service, conducted by the Reverend William Glenesk, it was

Charles Schirey



Fisher

given on May 14, Whitsunday, the seventh Sunday after Easter, marking the descent of the Holy Spirit on the Apostles. Harris used over 35 percussion instruments from all over the world, in line with the structure and character of the service.

Harris performed a six-minute "Pentecostal Improvisation" and an eight-minute improvised "Postlude," engaged in extemporaneous exchanges with the minister and congregation and also provided timpani accompaniment on the hymns.

A panel discussion, including Harris, the Reverend Glenesk and Father Herbert Rogers, who gave the sermon, followed the service.

◆ The first integral performance of Symphony No. 2 by 29-year-old **Jacques Hétu**, a native of Three Rivers, Que., was performed by the Toronto Symphony Orchestra, conducted by Jean Deslauriers on June 1 over CBC-Radio. Hétu, who studied with Olivier Messiaen on a Canada Council scholarship, now teaches in Quebec City. The symphony, written in 1961, is dedicated to Clermont Pépin, who was his teacher for five years at the Quebec Conservatory. The work is dominated by a motif, which plays a major role in the second movement and completes the cyclic unity by appearing in the final coda.

◆ The New York Philharmonic, Andre Kostelanetz conducting, introduced **Alan Hovhaness's** "To Vishnu," June 2, at a Philharmonic Hall Promenade concert.

The work, commissioned by the philharmonic for the Promenade series, is a little over 10 minutes in length. Hovhaness is concerned in this music with the Hindu god as "the protector and preserver of the life of the spheres



Harris

in their endless rotations and spiral motions."

"The composer . . . takes a mystical approach to his art and is quite at home reducing the infinite to a series of finite notes," *The New York Times's* Raymond Ericson noted. "He does this through a kind of marriage of Oriental and Western techniques, which seems to work better for him than for others who have tried it."

He added: "'To Vishnu' was as successful in this respect as other Hovhaness compositions. There was a succession of evocative, atmospheric, impressionistic passages — pianissimo strings, blatant brass, rustling percussion—interspersed with the hypnotic repetition of an Oriental-sounding melody. The composer's touch is sure in handling such material. The orchestral timbres are generally seductive. . . . The audience seemed quite taken with it, and, when Mr. Hovhaness came on stage for a bow, applauded him with marked approval."

◆ At the fourth and final chamber presentation in the Concerts in May series at the San Francisco Conservatory, sponsored by the Art Commission in connection with the conservatory's 50th anniversary, **Andrew Imbrie's** Cello Sonata had its first performance. The players were Robert Sayre, principal cellist of the San Francisco Symphony, and pianist William Corbett Jones.

"Once again, Imbrie has created a full-sized score distinguished both by its expressiveness and its grasp of variety and unity," Alexander Fried said in the *San Francisco Examiner*.

The critic described the piece as "complex, free-minded . . . in post-Schoenbergian idiom." He added: "The music is dissonant, but has melodic and

harmonic freshness. It is intellectual in its mastery of means, and at the same time it has warm, at times virtuoso spontaneity. It is decisive and imaginative in its revelations of the character of its two instruments.

"I would call Imbrie a lyric atonalist—with heart in his mind and mind in his heart."

"Masterfully written," Heuwell Tir-cuit said in the *San Francisco Chronicle*. "Perhaps the most exceptional aspect of the Sonata's individuality is its architecture."

On May 22, at the same site, trombonist Stuart Dempster performed for the first time Imbrie's "Three Sketches," with David Hemmingway at the piano.

"This is an outstanding work, direct and meaningful," the *San Francisco Chronicle's* Robert Commanday said.

Alexander Fried reported: "While the 'Sketches' were fresh in mind and individuality, they entered into the spirit not of the latest avant-garde devices, but rather the atonal traditional . . . of Schoenberg.

"They ranged from passionate to meditative moods. In them, Imbrie again revealed his rare ability to give atonal dissonance a lyrical feeling, as well as expressionistic bite and force."

◆ "Mosaic," a work by **Donald Martino**, commissioned by the University of Chicago, received its initial performance, May 26, in Mandel Hall at the university. Jean Martinon conducted the Chicago Symphony Orchestra.

The Martino work is scored for grand orchestra with six percussionists and electronic organ. According to the composer, " 'Mosaic' is a 12-tone work in one movement containing 13 sections. It is modeled, roughly, after the variation form."

◆ Southern Illinois University in Edwardsville was the site, April 28, of the first performance of two choral works by **Daniel Pinkham**. The works in question, "Songs of Peaceful Departure" and "The Martyrdom of St. Stephen" for chorus and guitar, were interpreted by the Concert Chorale, under the composer's direction.

"Signs in the Sun" for two organs had its world premiere on May 3 at the Riverside Church in New York City. The performers were Frederick Swann and Donald McDonald. The performance was videotaped by CBS-TV for

future broadcast, and radio station WRVR presented it on the air, May 7.

On May 17, Pinkham's dramatic cantata "Jonah," commissioned last year by the Paderewski Fund for the Encouragement of American Composers, was heard for the first time. The New England Conservatory Chorus and Orchestra, with soloists Miriam Boyer (alto), Donald Richardson (tenor) and Mark Pearson (bass), performed it at Jordan Hall in Boston. Lorna Cooke deVaron conducted.

◆ A highlight of the Classic Chorale concert, May 12, at Phipps Auditorium in Denver was the first performance of "Rejoice in the Lord," a new work by **Normand Lockwood**, composer-in-residence at the University of Denver.

Based on the 33d Psalm, it "sings in character with its laudatory aims," reviewer Allen Young said in *The Cherry Creek News*. "Underscored by timpani, trombones and French horns, it generates a powerful energy using harmonies freely rather than freakishly to accomplish a freedom of expression."

Jerald Lepinski conducts the Classic Chorale, the only independent ensemble of its kind in that area of the country.

◆ "The mark of superb craftsmanship is stamped unmistakably on every measure," Carl Apone, music editor of *The Pittsburgh Press*, wrote following the first performance of **Jan Meyerowitz's** Six Pieces for Orchestra by the Pittsburgh Symphony Orchestra under William Steinberg on May 27.

"Mr. Meyerowitz expresses himself

with a few strokes on the canvas," Apone continued.

"His tightly organized thoughts are dashing, bracing and brilliant. . . .

"He is a modern composer with something worthwhile to say, and it is hoped we will hear more of his fresh, interesting ideas."

◆ The world premiere of **Paul A. Pisk's** "Song From 'Much Ado About Nothing' " recently was given in St. Louis by the Madrigal Singers of Washington University, St. Louis. Subsequently the work was performed in Chicago, Boston, Philadelphia and Washington, D.C.

Initial reaction to this choral effort was good. Henry Orland, writing in the *St. Louis Post-Dispatch*, called it "a finely wrought piece."

◆ The first performance of **Hermann Reutter's** "Bauernhochzeit (Peasant's Wedding)," a scenic cantata, was presented February 16, at the Municipal Theater in Mainz, Germany. Karl Maria Zwissler conducted the Mainz Municipal Theater Orchestra. The work is published in the United States by Schott/AMP.

◆ **Gunther Schuller's** "Diptych" for brass quintet and orchestra was heard for the first time, March 31, when the Boston Symphony Orchestra under Erich Leinsdorf performed it at Symphony Hall in Boston. Originally written for quintet and band, it initially was performed in that form two years ago.

". . . he has skillfully revised his original score . . . providing a fascinating skein of original sonorities," the

B. Schott's Söhne Archiv



Reutter's 'Peasant's Wedding' at Mainz premiere

continued on next page

Boston Record-American's Rolfe Boswell noted. "Every note of his well-edited score is stamped by talented individuality. There is tension and delicacy, drama and poetry, far in excess of anything expected from the somewhat incongruous combination of brasses and stringed instruments."

McLaren Harris, *Boston Herald* critic, added: "Schuller's orchestration is expert, both in the delineation and combination of timbres, and his counterpoint is nearly as tightly knit as Webern's and reveals a highly developed rhythmic sense."

Another Schuller work, "Aphorisms" for flute and string trio, had its world premiere, May 12, at Carleton College, Northfield, Minn. Dedicated to the college on the occasion of its centennial celebration and bearing the additional dedication "In Memoriam: George Edwin Black," the piece was played by the Lenox Quartet and flutist Robert Cole.

◆ "Expansions," a work by Hale Smith, was performed for the first time by the Symphonic Band of Southern Illinois University, May 7, under the direction of C. Dale Fjerstad. The performance occurred during the university's Fine Arts Festival which celebrated the dedication of Southern Illinois University's new Communications Building and Theater on the Edwards-

ville campus during early May.

The Smith composition was commissioned by and dedicated to the Symphonic Band of Southern Illinois University.

◆ The premiere of *Music for Oboe and Piano* by Northwestern composer Alan Stout took place during a School of Music faculty Concert Hour, March 12, on the Evanston, Ill., campus.

◆ The Wind Ensemble of the University of North Dakota (Grand Forks, N.D.), with Michael Polovitz conducting, gave the first performance of David Ward-Steinman's "Jazz Tangents," on April 23. A work commissioned by this group of 50 student musicians, it was included in a concert at the campus Fieldhouse that featured guitarist Johnny Smith.

Another Ward-Steinman work, "Three Miniatures," had its world premiere, May 7, at the San Diego (Calif.) Civic Theater. Performed by the San Diego Youth Symphony under Louis J. Campiglia, it was one of the works in "A Musical Night to Remember" program presented under the auspices of American Youth Performs.

◆ "The results are refreshing, fascinating and continually surprising," *The New York Times's* Theodore Strongin said, writing of William Sydemann's Concerto for Piano Four Hands With Chamber Orchestra. It was performed

for the first time, May 14, by Jean and Kenneth Wentworth and the Chorale Symphony Society's chamber orchestra at Town Hall.

"... basically a thoughtful and delicate piece," the critic explained. "But the composer is not afraid to build up to planned pandemonium if his fanciful ideas lead in that direction."

"He is constantly making forthright decisions in the form of great thwacks on the drum, or big, splashy piano passages. But they all seem designed to prepare one's senses for the quiet, magical atmosphere that the concerto is sheathed in. . . ."

"His sounds seem to grow from a physical sense of exactly what material is right, especially for four hands on one piano. He lets this kinesthetic sense, guided by a perceptive ear, determine what happens next."

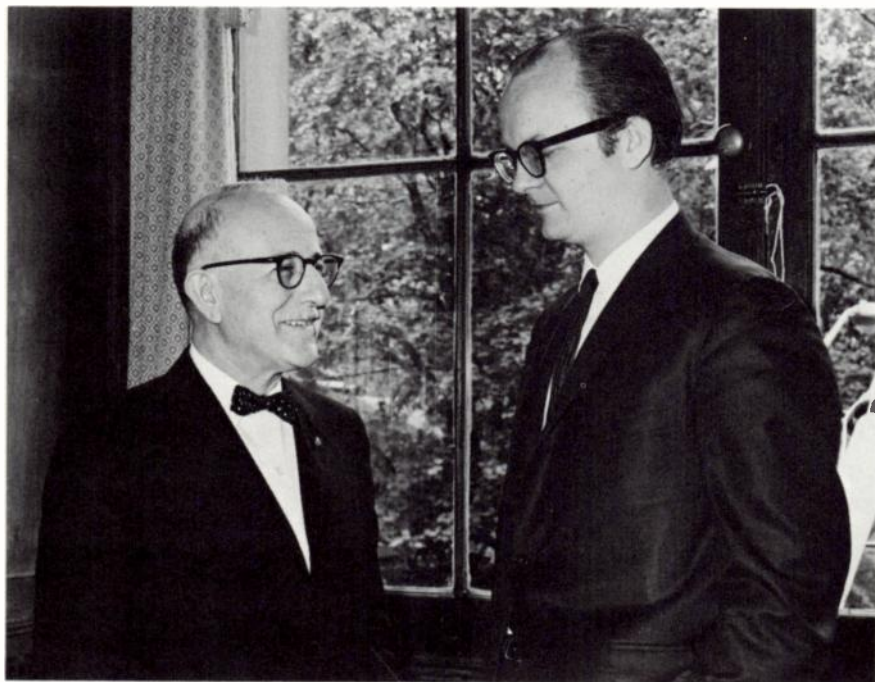
Strongin concluded: "In the four-hand piano concerto medium, where practically no other music exists, the new work is very welcome."

◆ Mezzo-soprano Carolyn Reyer "who believes in commissioning and performing new vocal works" (Howard Klein, *The New York Times*), introduced Ben Weber's *Two Songs* (Op. 59)—"Lament" and "Into the Garden"—during her May 9 concert at New York's Carnegie Recital Hall. She was accompanied by pianist James Benner. The two Weber songs are part of an intended cycle of four songs.

◆ *Concertone for Brass Quintet and Orchestra* (1960) by Charles Wuorinen had its first New York performance, April 18, at Carnegie Hall. It was programmed by the American Brass Quintet and the orchestra of the National Orchestral Association under the direction of John Barnett.

Critic Theodore Strongin commented: "The Concertone is less complex and less concentrated than his [Wuorinen's] later works, but it is still a tough, turbulent piece of music, and carries plenty of excitement."

"Janissary Music," a more recent work by the composer, finished last year, had its first complete performance, May 1, at McMillin Theater in New York City. It featured percussionist Raymond DesRoches and was one of the works in the season finale by the Group for Contemporary Music at Columbia University.



National Institute secretary Leon Edel and Wuorinen (right)

Pee Wee King

BY RED O'DONNELL

In some select circles, when the cheer is "Long live the king," fans know that the king in question can only be Frank (Pee Wee) King, whose 40-year career encompasses every facet of the entertainment business.

He's written or helped write hundreds of tunes—including five BMI award winners. He's been a best-selling recording artist and an active participant in the operation of Ridgeway Music with Charley Adams and Mrs. J. L. Frank.

King, a native of Abrams, Wis., now residing in Louisville, Ky., recently wrote, produced, directed and starred in the full-length feature *Country Western Hoedown*. It's a roundup of the stars—past and present—from his Golden West Cowboys.

Although best known for his collaboration with Redd Stewart on "Tennessee Waltz" (1950), King has also had a pen-in-hand in the composing of three other award winners: "Bonaparte's Retreat" (1950), "You Belong to Me" (1952) with Mrs. Chilton Price and Stewart and "Slow Poke" (1951) with Mrs. Price.

"Tennessee Waltz," by recent count, has sold more than 20 million copies.

It was during a late forties Tulsa to Nashville bus hop that King and Stewart dreamed up this sequel to "Kentucky Waltz." The words were set to a melody written earlier by King.

"Bonaparte's Retreat," one of his biggest sellers during a 14-year disk tenure with RCA Victor, came close to not being recorded at all.

"We were in Chicago. Steve Sholes [now a vice president for Victor] was producing. Near the end of the session he called out from the studio control room: 'King, you have 20 minutes left. What do you want to do?'"

"We'll do 'Bonaparte's Retreat,' I told him. It was an old fiddle tune to which we had added words."

In a long recording career studded with many memorable hits, King has been on the King, Starday and Bullet labels and is now associated with the Cuca label of Sauk City, Wis.

Pee Wee's songwriting has been more or less dormant since his legendary manager, J. L. Frank (his father-



in-law, by the way), died in 1952.

"I'm too busy now running the Golden West corporation," he explains. "When J. L. was alive, he ran everything for me. All I had to do was perform and try to write."

Back when there was time to write, King proved to be prolific, steadily producing songs. His list of oldies includes "End of My Roundup Days," "An Old Dusty Saddle," "Old Nevada Days," "Always Be Kind to Daddy," "We Still Love Our Boy in Prison," "Dog House Blues" and such semisacred numbers as "Key to That Beautiful Home," "Hear Him Calling," "Keep Step With Jesus" and "Just Before Dawn."

Born February 18, 1914, Pee Wee studied the violin during his early childhood, a training demanded by his father, who was an old-time fiddler.

By the age of 14, however, King had earned enough money peddling papers to buy his first accordion, breaking with tradition. He organized his first band (five pieces) while in high school in Racine, Wis., in the early thirties. The group went on to become a feature of the local radio station, and when Gene Autry passed through on tour,

he heard the young accordionist broadcasting and hired him.

After serving his apprenticeship with Autry, Pee Wee joined the Log Cabin Boys in Louisville. When they moved North, Pee Wee remained in Louisville and formed the Golden West Cowboys in 1936. They soon became a popular favorite on powerful WHAS radio.

Pee Wee's had his own TV shows on the ABC network, in Chicago, Cleveland, Cincinnati and Louisville, and a long-running Saturday night radio program on NBC. He was a regular for 11 years on WSM's Grand Ole Opry.

He has appeared in Western movies with Gene Autry, Johnny Mack Brown and Charles (The Durango Kid) Starrett, and he is a two-time nominee for the Country Music Hall of Fame.

Any thought of retirement?

"Not on your life," he says. "Redd Stewart, the Golden West Cowboys and I are still going strong. We play about 175 dates a year.

"But I do wish it were possible for me to write like I once did. I do miss it. Running the business end of the corporation takes too much of my time, but my heart is still in the writing."

Opera

A centennial opera, *The Loyalists*, which depicts the plight of British colonists disfranchised by the American Revolution, was presented for the first time, on May 18 in St. John, N. B., Canada. Toronto singer Phyllis Clarke had the leading role in this opera by **Douglas Major**, with libretto by Mrs. Frances Parkhill and John Holmes. The composer is assistant conductor of the New Brunswick Symphony.

◆ New York's West Side Y.W.C.A., whose Clark Center Workshop, under the direction of Naomi Ornest, makes a practice of staging new operas, presented three contemporary operas on the afternoon of April 16.

The first one performed was **Herbert Haufrecht's** *A Pot of Broth*, which the composer adapted from the play by William Butler Yeats.

"It is an amusing, caustic sketch of a beggar who figuratively turns stone to bread," *The New York Times's* Raymond Ericson said. "Mr. Haufrecht has a strong attachment to folk music, and he lets the Irish idiom dominate the opera pleasantly without letting the music dominate the text. . . .

"The singers included Barbara Smith, Suzan Cogan, Jane Carlyle, Herbert Pordum, Mark Howard and Douglas Bredt, and they gave creditable performances under the direction of the hard-working pianist Robert Hess."

◆ British composer **Alexander Goehr's** first opera, *Arden Must Die*, commissioned by the Hamburg (Germany)

State Opera, had its initial performance there on March 5. Based on the Elizabethan play *Arden of Feversham*, the opera has a libretto by Erich Fried.

"Goehr's first opera . . . is an exception," Peter Heyworth said in Britain's *The Observer Review*. "Together with his accomplished librettist . . . Goehr has taken clear-cut decisions on crucial matters such as style, dramatic content and structure, and carried them through with a precision and assurance altogether remarkable in a composer new to the game."

The opera deals with the attempts to murder Arden, a rich 16th-century merchant, by a group of conspirators headed by his wife.

"The joke turns on their ludicrous inability to do him in, until in a moment of misguided generosity he invites them all to supper in his house," Heyworth added.

"At this point Fried and Goehr reveal their hand, for Arden is stabbed to a verbal and musical parody of a Nazi song. . . . But the crucial scene is the last, where in the face of the law each of the conspirators tries to shuffle off responsibility for the bloody corpse that lies before them in terms that cruelly . . . parody the attempts of the German people to disclaim responsibility for the Third Reich."

By underlining the more grotesque elements of the story, Fried has turned the opera into a black comedy and made his point.

"Fried's lines strike a new vein of dramatic music from Goehr. It is rhyth-

mically alive, witty and imaginative. . . . this is an entertaining piece that promises very well for Goehr's larger operatic forays, John Warrack reported in London's *Sunday Telegraph*.

The performance, which excited the Hamburg audience, was conducted by Charles Mackerras. The work, published by Schott/AMP, was sung in German on this occasion.

◆ The New York City Opera concluded its 1967 winter season at the New York State Theater in March with a performance of **Giacomo Puccini's** *Il Trittico*.

The New Yorker's Winthrop Sargeant noted: "The little operas were not given in the usual sequence—'Il Tabarro,' the melodrama, came first; 'Gianni Schicchi,' the farce, succeeded it, and 'Suor Angelica,' the bit of sentimental mysticism, was last. All three of these works are in the best Puccini style and are masterpieces of their kind. . . . The staging, by Christopher West, was . . . of the neatest and most skillful sort. . . . Altogether, *Il Trittico* provides a more than pleasing evening."

◆ **Robert Ward's** Pulitzer Prize-winning opera, *The Crucible*, with libretto by Bernard Stambler, was performed at Hunter College Playhouse, New York City, May 3 and 4. Based on the Arthur Miller play of the same name, this production introduced electronic effects composed by **Vladimir Ussachevsky**.

Featuring a cast in period costume and an orchestra of over 30 pieces, the opera deals with the Salem witchcraft trials in 17th-century Massachusetts. David Lloyd directed the production.



Haufrecht's 'Pot of Broth'



Puccini's 'Gianni Schicchi' by the New York City Opera



Boston Pops conductor Fiedler and Atkins

Cover Story

A DAY FOR CHET

May 28, 1967, is a day Chet Atkins will remember for some time to come. In Nashville, a city whose musical tradition and influence he has done so much to foster and develop, and throughout Tennessee, by proclamation of Governor Ellington, the day was set aside in his honor.

The tribute took form that evening when the guitarist-composer-recording man was paid homage by the music industry and his friends, at Nashville's Municipal Auditorium.

The occasion marked Atkins's 20th years as an RCA Victor recording artist and his 10th anniversary as head of the company's operations in Nashville. "Furbelows and Fanfare," a project of the junior board of the Florence Crittenton Home, sponsored the event. It was directed by Elmer Alley and John Loudermilk.

More than 8,000 people flocked to the auditorium to give the well-liked man of music two standing ovations. "The greatest dad-burned day I've ever had," Atkins said, obviously touched by the warmth that issued forth from the audience, which included some of the top names of country music. "I'll

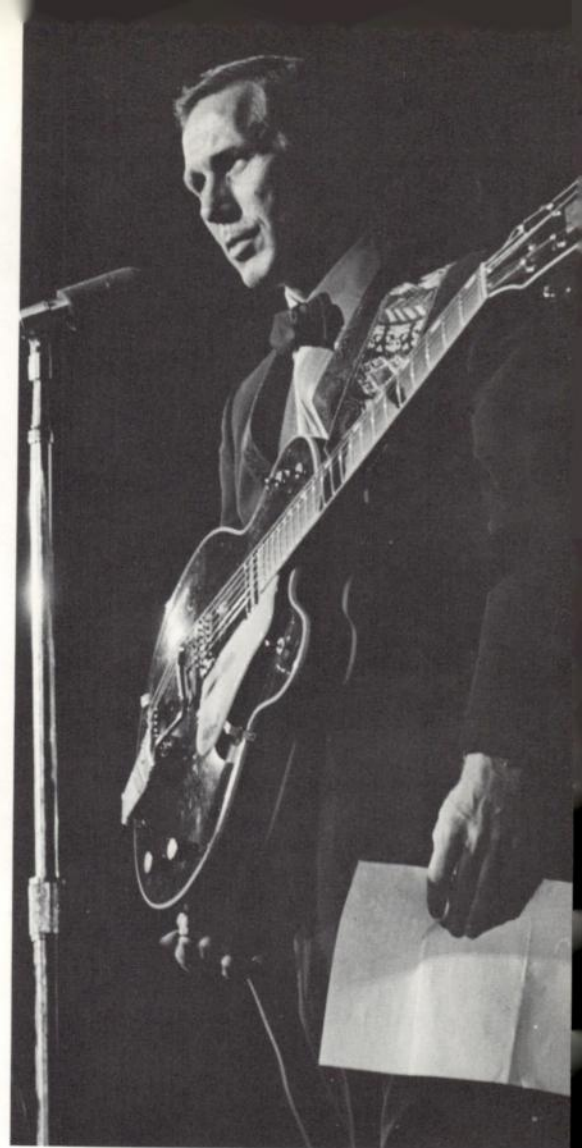
go on picking this . . . guitar as long as I'm able. I've had a wonderful life and I'm grateful."

Before Atkins closed the evening by playing a medley of tunes from his most famous recordings and joined with the Nashville Symphony Orchestra under Arthur Fiedler, conductor of the Boston Pops, Chet and the audience heard and saw an all-star parade of entertainment.

Jimmy Dean, who flew in to serve as master of ceremonies for the salute to his friend, opened the program, singing "Are You From Dixie?" He was followed by Archie Campbell, Floyd Cramer, Homer and Jethro, Boots Randolph, Loudermilk and Dottie West.

The second half featured the symphony and Fiedler. Dean praised their performances but felt that the rhythm guitarist (Atkins) "needed some improvement." Atkins came forward, performed with Mother Maybelle and the Carter Family and was praised by Lowell Blanchard, who gave him his first job; by Jack Stapp, president of Tree Publishing Co., Inc. and by Norman Racusin, vice president and general manager of the RCA Victor Record Division.

Blanchard presented Atkins with the first in a newly created series of awards



Atkins on stage

from the Gretsch Guitar Company for "outstanding guitar virtuosity." A plaque, honoring Atkins for his completion of 20 years with RCA Victor, was given to him by Racusin. It is inscribed with the names of 50 artists with whom Atkins has worked closely during his association with RCA Victor. While on stage, Stapp read telegrams from various dignitaries and friends who could not attend.

Atkins then singled out the people in the audience who had been important to his career. He thanked everyone, apologizing for his plain manner of speaking and seemed particularly choked with emotion when he was about to introduce his father.

At a climactic moment before Atkins's closing number, Cramer and Randolph brought him a black, jewel-studded stool. Atkins played "Tennessee Waltz" and a memorable event was concluded.



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