BMI

THE MANY WORLDS OF MUSIC

DECEMBER ISSUE 1966

"A GOOD DAY IN THE HISTORY OF AMERICAN MUSIC"

Elisabeth Speidel

World Radio History

Opera

Foto Marchiori

Busoni's "The Chosen Bride" at the XXIV Maggio Musicale

Madeline Winkler

"The Widow of Ephesus" Reutter-Petronius

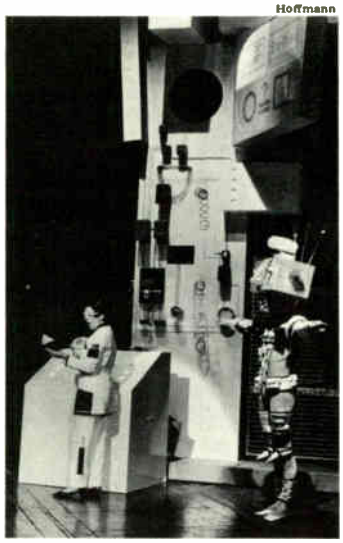
Foto Marchiori

XXIV Maggio Musicale production of Malipiero's "L'Orfeide"

Weissicker

Stuttgart State Theater's June, 1966, "Lulu"

Hoffmann



Kosma premiere: "An Electronic Love"

Werner Schlooke

June 2 Wurttemberg premiere: Egk's "Seven days and Four Minutes"

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BMI News

NEW BMI AWARD METHOD

BMI Citations of Achievement, presented annually to the writers and publishers of songs which have gained significant public acceptance, will henceforth be presented solely on the basis of broadcast performances. This method of selecting award recipients is effective immediately in the country music area and after January 1 in all other fields.

In making the announcement, BMI president Robert B. Sour said: "We have long wished to base our awards on actual performances reported to us as part of our logging procedure. However, BMI has never limited itself merely to recognizing performances of music on countrywide networks. It also ascertains the usage of music by all of the thousands of independent stations in every section of the country. These performances are tallied by means of a scientific sampling system set up by Professor Paul Lazarsfeld of Columbia University. Because of the wide scope of this regular sampling and the complexity of machine operation and data processing, there has long been a considerable time lag between the time of performance and the final computation of a composition's total performances. Consequently, BMI has had to seek other sources of information upon which to base its awards.

"The time lag is now considerably shortened due to improved computer capabilities resulting from various new installations and procedures made during the past several years. We now are able to use our own performance records for the BMI awards."

VARSITY SHOW AWARDS

The Bawd's Opera, with book and lyrics by Michael Feingold and music by William Bruce Trinkley, won the sixth annual BMI Varsity Show Competition. The authors shared a $1,000 prize, and an additional $500 went to the Columbia Players of Columbia University, which presented the show.

An honorable mention certificate was given to Iris Ratner and Lawrence Stephens, their second such award in as many years. This time their winning show is *Nouveau!*, presented by the Scotch 'n' Soda Club of Carnegie Institute of Technology.

Blue and Gold Finger, written by Gary Levinson and Joel Mills for the Ram's Head of Stanford University, also won honorable mention.

Judges for the competition included producers Alexander H. Cohen, Cheryl Crawford, Morton DaCosta, Walter Hyman, Lawrence Kasha, Herman Levin and Albert Seldin; Clive Davis, recording company executive; **Lehman Engel**, musical director and head of BMI's Musical Theater Workshop, and BMI president **Robert B. Sour**.

V. Sladon

Varsity Show Winner: "The Bawd's Opera"

BMI/ASOL SURVEY

For the seventh year BMI, in cooperation with ASOL (American Symphony Orchestra League) has prepared a survey of orchestral programs in the United States and Canada. A total of 4,871 concerts, played by 492 orchestras, was included in the new report.

The orchestras performed three times as many 20th-century composers as standard composers, and the performances of works written since 1900 comprised one-third of the total performances.

During the season, 783 composers were performed, 210 of whom were "standard" composers, working before 1900, and 573 were composers of the 20th century. Works in their first term of copyright protection, that is, written since 1938, received 3,309 performances, representing 1,082 compositions written by 480 composers.

In all, 19,375 performances were reported, including 14,528 orchestral works, 2,905 concertos, 1,058 vocal works, 665 choral pieces, 124 operatic excerpts and 95 ballet pieces.

A total of 4,871 concerts was given by the 492 Canadian and American orchestras during the 1965-66 season. Subscription concerts totaled 2,950, with 589 domestic tour concerts, 763 young people's concerts, 379 special concerts and 190 summer concerts.

The orchestras reporting included 27 major orchestras, 43 metropolitan groups, 276 community orchestras and 146 college, school or youth groups.

The 492 orchestras played 121 world premieres during the season, and there were 33 American premieres.

The five most-performed standard composers were Mozart, Beethoven, Brahms, Tchaikovsky and Wagner, with Stravinsky, Ravel, Prokofiev, Bartók and Sibelius leading the 20th-century composers.

Copies of the 1965-66 BMI/ASOL Orchestral Program Survey, which was prepared by Ulysses Kay, BMI consultant on contemporary music, are available upon written request.

World Radio History

Television

All of Charles Schulz's beloved Peanuts characters returned in October in "It's the Great Pumpkin, Charlie Brown." It was a program, Al Salerno of New York's *World Journal Tribune* said, "that could bear repeating each year at this time." Ben Gross of the *New York Daily News* noted, "Only on rare occasions does one see an animated feature marked by whimsy."

As he did for the two earlier shows based on Peanuts & Co., "Charlie Brown's All-Stars" and "A Charlie Brown Christmas," **Vince Guaraldi** wrote and performed the original music for the Lee Mendelson - CBS program.

◆ CBS's *Lamp Unto My Feet*, television's oldest religious series, began its 19th year with "How Can I Keep From Singing," a filmed broadcast featuring **Pete Seeger**. Accompanying himself on banjo and guitar, Seeger performed outdoors before groups of children at a Quaker camp in Old Chatham, N. Y., and his home town, Beacon, N. Y.

◆ **Johnny Williams** created two original scores for recent *Bob Hope Presents the Chrysler Theater* programs, "Time of Flight" ("Offbeat and unique . . . a scary combo of private-eye-tough-guy and sci-fi," *Variety*) and "Massacre at Fort Phil Kearney" ("gripping, suspenseful drama of the Old West," *Variety*).

◆ Music for *The Marvel Superheroes*, a syndicated five-times-a-week series, is written, scored and conducted by **Jack Urbont**.

◆ "The ingratiating Lucille Ball took a madcap tour of London last night. Her adventures enjoyed several interludes of tantalizing inventiveness." *The New York Times*'s Jack Gould wrote after the "Lucy in London" special shown over CBS.

"There was an immensely attractive scene that had Miss Ball and Mr. [**Anthony**] **Newley** and the **Dave Clark** Five singing 'London Bridge Is Falling Down' and 'Pop Goes the Weasel' in counterpoint."

Irwin Kostal composed, arranged and conducted music for the show. **Phil Spector** wrote the "Lucy in London" number and **Wilbur Hatch** handled the musical supervision.

◆ **Gershon Kingsley** arranged and conducted the music for the *Eternal Light* special, "High Holy Days: Theme and Variations," presented by NBC in observance of the Jewish High Holy Days.

Produced by the Television Religious Program Unit of NBC News in cooperation with the Jewish Theological Seminary of America, the program featured tenor Jan Peerce, who recalled holiday services of his childhood on New York's Lower East Side.

◆ A "stylish, irreverent revue . . . . filled the small screen with infinite vivacity," Harriet Van Horne wrote in the *New York World Journal Tribune* after ABC's *Stage 67* presentation "Where It's At." Music for the program was composed and conducted by **Dave Grusin**.

A mid-October offering of *Stage 67* was the drama "The Confession." **Charles Fox** created the accompanying original music score.

◆ Original music for *Dark Shadows*, the half-hour, daytime series shown on ABC five afternoons a week, is written by **Robert Cobert**.

The continuing story, set in a Maine fishing village, centers on a young girl who is governess to a 10-year-old boy in a house filled with mystery. Alexandra Moltke plays the girl, and Joan Bennett is mistress of the house.

◆ **Lalo Schifrin** has been signed to compose and conduct original music for *The Rise and Fall of the Third Reich*, a series of three hour-long specials that Wolper Productions is producing in association with MGM-TV.

◆ Complete freedom of subject material and treatment has been given **Leon Kirchner** by Lincoln Center for the Performing Arts in a commission to create a major work for television.

The composer intends to prepare a 90-minute musical work that will bring various instruments into play, as well as voices and the dance. The work, based on stories by Nathaniel Hawthorne, will be presented on the National Educational Television network.

The N.E.T. series, of which the Kirchner work is to be a part, is titled *Stage 5* and reflects the Center's view that television, along with films, takes its place with music, dance, drama and opera as the fifth aspect of the performing arts.

◆ **Emanuel Vardi** is now at work scoring David Susskind's musical production of *The Diary of Anne Frank*, an upcoming ABC special.

"Lucy in London"

Charlie Brown

"The Confession"

World Radio History

In the Press

"We've barely started and we're looking forward to 40 more years of writing," **John Lennon** and **Paul McCartney** recently told Ron Greene of *The Songwriter's Review*.

Although both write words and music, Greene wrote, "Lennon aims for a steel-edged type of song whereas McCartney comes closer to the simple song. . . .

"Writing songs brought Lennon and McCartney together; songwriting made the Beatles a unit," Greene concluded, "the songs they wrote helped make the Beatles the No. 1 attraction in the world. There is no greater testimonial to the wonder of songs and the writing of songs to create an international powerhouse of energy and creativeness—whether you approve or disapprove of the Beatles."

◆ Excerpts from a new book, *Anton von Webern: Perspectives*, published by the University of Washington Press, appeared in a recent *Saturday Review*.

The views of **Anton Webern** and his works were written by **Ernst Krenek**, **Egon Wellesz** and Cesar Bresgen.

"There is, to my mind, one lesson which the younger generation should learn from Webern: the wide range of his taste, not only in the music of the past but, more significantly, in contemporary music," Wellesz explained. "For him only one criterion existed in judging a composition: he must feel that what was expressed was true. . . .

"This same criterion of truth must be applied to Webern's own music. It is not its novelty, its construction, its elaborate 12-tone technique that makes it so 'remarkable'—to use the word in its old sense. It is the uncompromising sincerity of Webern's music that gives it so prominent a place in our time."

Bresgen commented: "There could be no compromises for Webern; but respect for those who thought differently distinguished him and determined his image as a man. It is an image of goodness, of modesty, but at the same time of awareness of what is transitory, of suffering and of renunciation.

". . . this image was intensified by a pride born of his conviction of the rightness of his new musical standpoint and the permanence of his thought in the sense of a doctrine."

Webern

Cowell

Webern, who accidentally was shot to death after the close of World War II, had no idea that the impact of his work was felt, even as he approached the end of his life in the Austrian Alps in 1945. ". . . he had become the prophet of a new movement in musical composition that, within a few years, would engulf the younger generation everywhere," Krenek explained. "While [his] music went far beyond the limits of anything known so far, Webern's life was externally uneventful until his violent death."

◆ His real name is Dick Dershem, but he's better known as **Richie Nashville**, the Covington, Ky., singer-composer.

Richie, 31, who has been blind since the age of 7, learned to play piano, bass and guitar at a school for the blind.

As a composer, he sets new tunes and lyrics in his mind and writes them out in braille. He dictates them to someone who transcribes the notes to lead sheets.

In a recent interview in Ohio's *Miami County Daily News*, Richie, who has just cut his first record, one side of which has him singing his own song, admitted that he has had an uphill struggle in the competitive recording field. "It all depends," he says, "upon how well I do on this first one and how many doors are opened to me."

◆ "A new elite seems to be emerging in Hollywood—an elite of men who can turn a good tune and maybe turn a good phrase as well," Peter Bart wrote in *The New York Times* recently.

"An especially promising member of this 'new elite,' " he continued, "is **Leslie Bricusse**, a cheerfully irreverent 35-year-old Briton who . . . has been accorded a regal reception."

Bricusse currently is working on 20th Century-Fox's *Dr. Dolittle*, starring Rex Harrison.

He collaborated with **Anthony Newley** on *Stop the World—I Want to Get Off* and *The Roar of the Greasepaint—The Smell of the Crowd*. Following *Dr. Dolittle*, he'll team with Newley again in a musical version of *Cyrano*. Bricusse also is committed to write two more screen musicals, one devoted to the life of Henry VIII.

◆ For **Johnny Cowell**, perhaps Canada's most successful popular songwriter, the musical scene is the trumpet section of the Toronto Symphony. Away from his classical chores, Cowell records (his first LP was released last year) and writes tunes (his biggest hit was "The Man in the Raincoat").

World Radio History

Don Schlitten

Ervin

Rodgers

The Byrds

He recently told Bruce Lawson of Toronto's *The Globe and Mail* that he writes about 12 to 15 songs a year, and the final version usually comes after several weeks of painful rejection of idea after idea.

"I sit maybe four days and come up with 50 ideas. Most of them I develop to the point where I decide they haven't got it."

He estimates he's completed about 200 songs, many never performed or published, but he says all the songs he submits at least go the rounds of the publishers because he will not send trash. "I think a good pop tune, an up-tempo ballad or folk-rock, has got to have something extra. That's why I have to throw away most of what I write. . . .

"I never feel badly about writing songs which get dusty in a drawer. They're experience," he says.

Cowell, now 40, made his debut as a trumpeter at 6, composed piano pieces at 8. He joined the Toronto Symphony in 1952 as third trumpet and has worked his way up to the assistant first trumpet chair.

◆ "He is a singer and composer of songs which deal wryly, realistically and often brutally with the business of love, death, drink and women." Derek Jewell of the *London Sunday Times* was describing the work of **Charles Aznavour**. The performer himself explains: "For me, love and death are mixed. When someone is in love, he is near death. He has this feeling that he is going to die if something bad happens." Jewell calls Aznavour's melodies a mixture of many elements: "French music hall songs, Gershwinese, rock 'n' roll, blues, Latin-American rhythms, marches. There is in his music something for everyone."

◆ Writing in his "On the Town" column in the *San Francisco Chronicle*, Ralph J. Gleason noted the impact made by tenorist **Booker Ervin**, who, with his quintet, recently played an engagement at the Both/And on Divisadero Street.

"Booker Ervin is the kind of player who starts out a solo as though he had been playing silently for half an hour and had gotten well into the groove. He creates a kind of wind tunnel rushing downhill inside of which he rolls and tosses and swings and slips, meanwhile spewing forth a torrent of sound that is like a musical James Joyce with references to folk songs, old jazz solos, bebop classics and Lord knows what all fragmented and reformed into a marvelously flowing line of logic.

"Hearing him play is a privilege and worth the time of every jazz fan," Gleason concluded.

◆ In a recent issue of *The Nashville Tennessean Magazine*, Elmer Hinton recalled **Jimmie Rodgers**, reprinting the inscription from the plaque, in the Meridian, Miss., park, devoted to the Singing Brakeman's memory. It reads, in part: "His is the song of America. He sang the songs of the people he loved, of a young nation growing strong. . . .

"He sang of the bayous and the cotton fields, of the wheated plains, of little towns, the cities and the winding rivers of America. . . . His music will live forever."

◆ Included in the October 15 issue of *Billboard* was a 16-page salute marking the 20th show-business anniversary of **Ray Charles**. Amid the dozen or more stories covering all aspects of Charles's career was this tribute from Paul Ackerman: "He is—in one—a great vocalist, a jazz pianist, a fine songwriter, a great arranger. . . . one of the 'great originals.' " Almost a full page of the salute was devoted to a Ray Charles discography.

◆ The Byrds have changed their image. "Byrd-watchers who know the group's subtly controlled recordings may be in for a shock hearing their 'jolt music,' " *The New York Times* critic Robert Shelton noted, reviewing a recent New York appearance by the group.

"This quartet is probably the first group to have fully explored the fusion of folk music with the rock 'n' roll generally referred to as folk-rock. Not content with that widely imitated experiment, the Byrds are now soaring into fusions of big-beat music with Indian raga concepts, jazz and other forms. . . .

"The chief Byrd, **Jim McGuinn**, indicated in an interview his great interest in 'the angry barking' of **John Coltrane**'s saxophone. 'He breaks the fine line of delineation between noise and music, shouting at the complacency and mediocrity around him,' explained the former folk guitarist, hinting that he is trying for similar effects.

"Their translation of the sounds of the Indian sitar into electric-guitar language is only one of their innovations."

World Radio History

The Lovin' Spoonful

BY ROBERT SHELTON

For more than a year now, the term "folk-rock" has been gaining currency. The phrase has been an easy one for writers and recording men to use, but many have challenged the descriptive term as being overly loose for a still-emerging style.

Somehow, the term and the concept of "folk-rock" all begin to jell when one hears the work of a bright new quartet that has risen to prominence in the last six months—an exuberant, musicianly, good-time aggregation that calls itself the Lovin' Spoonful. (The name derives from a frolicsome blues by Mississippi John Hurt.)

With such national hits as "Daydream," "Do You Believe in Magic?" and "Summer in the City" to its credit, the Lovin' Spoonful proclaims itself a strong personality, immediately identifiable from other, more pedestrian, electric, big-beat bands.

The recipe of the group can be one spoonful of ragtime, another of country blues, another of jugband music and still another of contemporary rock. Throw in a soupçon of funk, stir well with able singing and virtuoso musicianship, and the ragout is simmering. The music can be loudly extroverted or gently introspective, and it has a certain timelessness.

Like many overnight successes, the Lovin' Spoonful cooked for several years before being ready for an apparently hungry public. John Sebastian, Zal Yanovsky, Joe Butler and Steve Boone were knocking around the turbulent Greenwich Village underground music scene before acclaim began to arrive about a year ago.

John and Zal had worked briefly with a modern band called the Mugwumps; Joe and Steve had been with a rock group on Long Island called the Kingsmen. The four just found each other. They auditioned for a little Village rock cauldron, the Night Owl, but the owner felt they weren't ready even for his small club. The boys moved for rehearsals to the basement of the Albert Hotel, a hostelry where Thomas Wolfe once lived while he was preparing for subsequent fame.

When the four had worked out their arrangements and approach, the Night Owl agreed to be their launching pad. An increasing throng of teeny-boppers and hipsters began to spread the word that the Spoonful might just be the "American Beatles." The pop world was taking recognition of the group, but the folk world was a bit slower. A talent scout for the Newport Folk Festival didn't walk across the street from his Village apartment to hear them. The 1966 Festival corrected the error by placing the group in the honored closing spot at the major Saturday concert. Although vexed by microphone problems beyond its control, the Spoonful did score a spiritual triumph.

The four doggedly creative members of the group are so alive with ideas, new songs, new instrumental ideas that the two successful LP's on Kama-Sutra are but an overture to their future work. All are in their early 20's, although not quite so early as the official teen-slanted releases would have us believe.

John Sebastian is the son of the famed classical harmonica player of that name. Not surprisingly, he plays one of the strongest harmonicas in pop music today, as well as electric guitar and electric Autoharp. He has lived in Italy and is the group's lead singer of many of his own compositions.

Zal Yanovsky, the lead guitarist, is from Toronto, where he got into folk music at 15. The comic figure of the group was described recently by *Newsweek* as "clownish, a 10-gallon hat on top, no socks on the bottom and a rubber puppet's all-nose face in the middle." He lived in Israel for nearly a year and "in a laundromat for seven months."

Long, lean, sensitive Steve Boone, the electric bassist of the group, has been to Europe and worked in swing as well as rock bands. He wrote the group's successful "Butchie's Tune."

The handsome blond drummer, Joe Butler, leans toward bright rhythms (and brighter shirts, which he found on Carnaby Street during the group's rave tour of England in early 1966).

The Lovin' Spoonful comes on like a rock 'n' roll band, but goes off leaving an impression of something more than entertainment. It's not uplift, it's not message music, it's artistry, which can and does co-exist in the Lovin' Spoonful with the phrase the group defines—"folk-rock."

World Radio History

Gene Gutche

BY JOHN K. SHERMAN

Boris Goldenberg

Among American composers, Gene Gutche is almost alone—almost unique—in being a "late bloomer." It could be said that he has no early or middle periods, and such works as came out of the first 20 years of his adult life long since have been consigned to the incinerator.

"I had an infinite capacity for error in those early years," he said recently, "and I'm infinitely grateful for my mistakes. Without them, how else do you learn what you have to do, or pull out of yourself the truth that's in you?"

Today, Gutche is much in the position of a husbandman who has long tilled, fertilized and nurtured a once brambly field and is now harvesting abundant fruit. He has a teeming creative mind from which ideas have been sprung loose by a long-delayed, long-studied mastery of means and techniques; an almost youthful burst of energy and invention has come and continues to come from this man of 59.

Far from regretting the 20 fallow years, Gutche is thankful for what they taught him; for their contribution to viewpoints and convictions that define him as a composer and as a man. What he believes today, in a social context, he finds as important as what he does as a creative artist, the one nourishing the other. He admires the American spirit; he seeks rapport and identification with his fellowman; his desire is to dedicate his talents to the civilization he is fortunate enough to share.

All this leads to his commitment to communication through his music. He feels that a composer is dishonest with himself if he says that he has no interest in having his works performed and is concerned only with self-expression. A composition, in the first place, does not really exist until it is performed in a public place and, secondly, is a waste of effort if it doesn't arouse an interested response in listeners.

This belief in turn has led him to a role which is apt to be looked on askance by some of his colleagues in the profession—that of a zealous propagator of Gutche performances in the music centers of America and Europe. In addition to the promotion given him by his publishers, he devotes a large share of his time and energy to sending brochures to conductors and orchestra boards, supplying them with information—excerpts from scores, descriptive notes and criticisms—which serves as a guide to the character of his compositions and their potential for success in public performance.

"I have no pride and no humility," Gutche said. "I am a full-time composer. I don't teach, I have no other profession, and putting down notes is only part of my job. So, every quarter of the year, systematically, I send out letters to orchestra people; my mailing list contains the names of 2,400 orchestras all over the world, the big, the metropolitan and the civic ones.

"In these letters, I tell what I've written recently and what kind of reviews I've been getting. And when I travel to a city where I'm being played, I'm not shy about being interviewed by newspapermen and television people."

His method brings results, not only in the number of performances he has received (157, for example, in 1965) but in commissions and fellowships.

Gutche's self-selling practices are not incompatible with sophistication and advanced compositional techniques or with a normal creative output. He works in 12-tone technique, often using only a few notes of the row in motivic writing, and finds himself equally at home in abstract and programmatic conceptions.

Born Romeo Gutsche in Berlin, son of a French father and a Polish mother, he fled his home and the family's prosperous import business and landed in Galveston, Tex., in 1925 without a trade or much education, wanting to be a pianist. Many of the succeeding years were hard and hungry, and before and after marriage he worked in various businesses with little success.

In 1945, his wife finally took a stand. "The only thing you're good at is music and you don't know anything about it. Get yourself an education, and I'll scrub floors if I have to." As it turned out she didn't have to, and with the aid of some philanthropy from interested persons, plus his own determination, he dug in, learned his profession and won his degrees.

Gutche's belated and successful arrival on the scene makes a work-and-win story which, he is firmly convinced, could only have happened in America.

World Radio History

Films

"The best comedy and the best serious film seen . . . so far this year happen to be one and the same: they are called *Alfie*, and they should please everyone but the most rabid avant-gardists to whom anything with plot, character and resemblance to life is anathema," John Simon wrote in *The New Leader*.

Alfie, the 1966 Cannes Film Festival award winner, enjoyed a lengthy and successful run in London earlier this year before opening in the United States. Starring Michael Caine, "giving a powerfully strong performance as the woman-mad, anti-hero," the film marked jazz saxophonist **Sonny Rollins**'s first try at film scoring.

A Paramount release "from Bill Naughton's script and stage play. . . . The whole thing is played expertly by everyone in the large cast, and a lively jazz score and bright color make it seem much more casual than it is," Bosley Crowther wrote in *The New York Times*.

◆ ". . . a fascinating suspense story told in instant flashbacks, overlapping soundtracks, dual roles and sparkling performances," William R. Weaver of *The Hollywood Reporter* said of *Mister Buddwing*. The MGM release starring James Garner is set in New York and concerns an amnesiac's search for his identity.

Variety noted, "**Kenyon Hopkins**'s score has the modern jazz sound," and Richard L. Coe of *The Washington Post* found the music admirable.

◆ In Columbia's *Dead Heat on a Merry-Go-Round*, crime, as practiced by star James Coburn, pays. Judith Crist of the *New York World Journal Tribune* called the film "one of the best bits of grown-up fun and games to come our way in a long time." Shot by director-writer Bernard Girard in Boston, Hollywood and at the Los Angeles Airport, the film has a "lively and gay" musical score by **Stu Phillips**, *Motion Picture Daily* reported.

◆ Sparking the Columbia picture *Georgy Girl* is an **Alexander Faris** score, described as "outstanding, drawing from every idiom, achieving its effects through counterpoint and satirical use" by *The Hollywood Reporter*. The music for this English-made tragicomedy is published here by Screen Gems-Columbia Music, Inc. Reviewing the film, *Motion Picture Daily* said Lynn Redgrave's "skill and versatility in the demanding part of a kooky, moody, frustrated British girl are remarkable." Archer Winsten of the *New York Post* dubbed the film "rare, good, wild, memorable."

◆ **Frank Lewin** composed the score for a semi-documentary picture, titled *A Year Toward Tomorrow*, which dramatizes the work of Volunteers in Service to America (VISTA). Produced by Sun Dial Films, Inc. for the Office of Economic Opportunity, it was filmed in a Negro slum in Atlanta, Ga., and on a Navajo reservation in Arizona. Paul Newman narrates.

◆ The original music for *Dear John*, a recent Swedish import, "hints serenely at the flavor of romance and the sea," Bosley Crowther said, writing in *The New York Times*. Written by the well-known composer - trumpeter **Bengt Arne-Wallin**, it is published in this country by Overseas Songs, Inc. and Davon Music Corp.

Based on Olle Lansberg's all-time Scandinavian best-selling novel, *Dear John* shows "with unusual fidelity, how ordinary people ordinarily experience the pleasures and difficulties of loving," *Life*'s Richard Schickel noted. "This sounds like a fairly commonplace task, but it is not until one witnesses a success like *Dear John* that one is struck by how rarely one actually finds in our love fictions anything like the stuff of real life."

◆ "*Seconds* is an important picture, one of the most startling and imaginative to be made this year," Liz Smith wrote in *Cosmopolitan*. "Be sure to go!"

Based on a novel by David Ely, the film concerns an organization, secretly located in New York City, that provides wealthy middle-aged men with a second chance at life by providing plastic surgery and a substitute corpse. From that point, they can't turn back.

"**Jerry Goldsmith**'s music," *The Hollywood Reporter* said, "is an important asset, specifically for the long stretches where dialogue is absent or at a minimum."

"I haven't seen a better American film all this year," *Saturday Review*'s Hollis Alpert summed up.

"Dead Heat"

"Seconds"

World Radio History

Harris as The Lady

all pictures Friedman-Abeles

Harris as Passionella

Harris as Eve

Theater

THE APPLE TREE

"The three liveliest, loveliest musicals of the year opened last night at the Shubert," critic Norman Nadel wrote in the *New York World Journal Tribune* following the October 18 opening of *The Apple Tree*. Richard Watts Jr. of the *New York Post* wrote, "There are many high triumphs of the imagination in the vastly original musical comedy by **Jerry Bock** and **Sheldon Harnick**."

The Bock-Harnick team, which created *She Loves Me*, *Fiddler on the Roof* and the Pulitzer Prize-winning *Fiorello!*, based the new musical on three famous stories, Mark Twain's *The Diary of Adam and Eve*, Frank Stockton's *The Lady or the Tiger?* and *Passionella* by Jules Feiffer. The production starred Barbara Harris, Alan Alda and Larry Blyden, under the direction of **Mike Nichols**.

The Wall Street Journal headlined its review, by Richard P. Cooke, "A Harris Harvest." Cooke said the show was "original, varied and altogether enjoyable, and it has Barbara Harris. . . . There is lively music and costuming, parody, humor and, believe it or not, touching sentiment. Quite an evening."

The Washington Post's Richard L. Coe wrote: "I found this miniature musical deliciously amusing and madly lavish." Walter Kerr of *The New York Times* noted that the three playlets were provided with "sometimes discreet, sometimes blaring and most of the time cheerful music by Jerry Bock." John Chapman of the *New York Daily News* found the production "three of the most charming and witty musicals imaginable. . . . realized with fine imagination and good taste. The songs, with music by Jerry Bock and lyrics by Sheldon Harnick . . . are extraordinary musically and lyrically. . . . novelty of the year—and next year too."

Summing up for the critics, the *New York Post*'s Richard Watts Jr. noted: "The Broadway season will be hard put . . . to come up with another musical comedy to equal *The Apple Tree* in fresh imagination. . . . All the drama critics made love to Barbara Harris, and they would have disgraced the trade of Aristotle if they hadn't."

World Radio History

Concert Music

IN THE NEWS

The Federal Republic of Germany invited **Dr. Herman Berlinski** to give a series of organ recitals and lectures in the principal cities of Germany on the renaissance of Jewish liturgical music in America. The tour by the Washington composer, who is director of music of the Washington Hebrew Congregation, began November 15. The concerts were sponsored jointly by the German Government and the Association for Christian and Jewish Cooperation.

◆ At the invitation of the Third Festival of American Arts, Cordoba, Argentina, **Earle Brown** participated in the first American Symposium of Experimental Music, an October feature of the festival.

The composer conducted performances of two of his works during his stay. While at the biennial, Brown also lectured on experimental music. Shortly after his return to the United States, he had two speaking engagements—one at the New England Conservatory, the other at Lincoln Center Library, New York City.

At present, Brown is working on a commission from the National Orchestra of Paris for a February premiere.

◆ First prize in the annual Italia radio and television competition was awarded to "Lincoln Center: Stage 5—Three Premieres." Developed from an idea of **Dr. William Schuman**, president of Lincoln Center, the work consisted of three creations by American artists—a play, *Far Rockaway*, by Frank D. Gilroy, for which **David Amram** wrote the music; a ballet, *The Act*, choreographed by Anna Sokolow, and an opera, *The Hero*, composed by **Mark Bucci**, with a libretto by **David Rogers**.

Paul De Vries

Bucci

The program was first presented in 1965, celebrating the third anniversary of the opening of the first building at Lincoln Center, Philharmonic Hall. The creative artists were commissioned by the Lincoln Center Fund.

The Italia Prize for Television is divided annually into three parts having equal value—one to a musical work, one to a dramatic work and a third to a documentary. The works must have been especially created for television and "must include elements which broaden and enrich television broadcasting experience."

◆ Songs by **Paul Hindemith**, **Ulysses Kay** and **Otto Luening** were presented on the tour of the De Paur Chorus, Leonard De Paur, conductor, which was an international presentation of the United States Department of State.

◆ **Alan Hovhaness** assumed his post as composer-in-residence with the Seattle Symphony Orchestra on December 1. The composer's year-long stay is being financed by the Rockefeller Foundation.

"This new project of the . . . Foundation," Mrs. Hugh E. McCreery, manager of the Seattle Symphony, said, "is part of its current interest in establishing a closer relationship not only between the composers and orchestras, but also between the community and the composer."

Hovhaness made his first trip to Seattle last February and conducted the Seattle Youth Symphony in performances of his compositions. "The concert was a soaring success, and Hovhaness deeply impressed those who met him not only as a thoroughgoing musician but also as a literate and intensely civilized man," *Seattle Times* arts and entertainment editor Wayne Johnson said.

◆ **Ellis B. Kohs** has been appointed regional director of the Western Institute for Music in Contemporary Education. Chairman of the theory department at the University of Southern California School of Music, composer Kohs has been a member of the U.S.C. music faculty since 1950. He is the author of the forthcoming *Musical Form*.

Under a Ford Foundation grant given in 1963 to the Music Educators National Conference, regional institutes have been established in various sections of the country. The function of this project, of which **Norman Dello Joio** is chairman, is to expand and improve the curriculum that prepares people for careers in music, principally through local instruction.

Initially composers were placed in public school systems around the country. Now the program has been extended to the university level. Each regional institute includes participating public schools and universities, with program heads in each city. **David Ward-Steinman** is program head in San Diego, under Kohs's direction.

◆ After a three-month tour of South America, **José Serebrier** returned to the music faculty of Eastern Michigan University where he will conduct the University–Civic Orchestra and teach a course in form and analysis.

Originally scheduled to conduct one concert in Rio de Janeiro with the National Symphony Orchestra of Brazil, Serebrier was then invited to conduct a series of eight additional concerts with that orchestra. These programs, broadcast by national television and radio networks, included the first performances in Latin America of the **Charles Ives - William Schuman** "Variations on America," and the conductor's own Partita for orchestra.

World Radio History

Kohs

◆ The Composers Group of New York presented a memorial concert for Adelaide Thomas Eakin, dramatic soprano and singing teacher, founder of the group, at Carnegie Recital Hall on October 21. Premieres included **Johan Franco**'s Elegy for solo flute, in memory of Mrs. Eakin, by Ruth Freeman, flutist, and two songs by **Vally Weigl**, "Who Bids Us Sing," with flute obbligato, and "Fear No More," sung by the Interfaith Chorus of Long Island, conducted by Carlos Mendoza.

The program also included "No Loveliness Is Ever Lost" by Mrs. Weigl, **Antonio Lora**'s "Morn of Praise" and **Allan Blank**'s "Tell Me Where Is Fancy Bred," all sung by the chorus. Louise Raquello, soprano, accompanied by the composer at the piano, sang two songs —"At the Hacienda" and "The Coasters"—from **Elizabeth Gyring**'s song cycle "Blissful Eden."

◆ The Contemporary Chamber Ensemble, a group in residence at Rutgers University, programed **William Bolcom**'s "Session" for the first time, October 12, during a concert on campus. The following evening, the ensemble gave the work its first New York performance, at Carnegie Recital Hall.

"As always with this ensemble, conducted by Arthur Weisberg, the playing was dazzling both individually and together," Theodore Strongin noted, writing in *The New York Times*. "'Session' is billed in the program notes as a 'jam session in hell with comic overtones.' At times there is a fine, devilish avant-garde jazzy scurry and at other moments there are heated sonorities."

continued

Previously, Serebrier had conducted three concerts with the National Symphony of Uruguay—the SODRE Orchestra—in his native Montevideo.

◆ The British Arnold Bax Society's 1966 Medal for Non-Commonwealth Composers was awarded to **Carlos Surinach**. Presentation of the medal, a part of the Harriet Cohen International Music Awards, took place in London in late October. Because Surinach is currently a visiting professor at the Carnegie Institute of Technology at Pittsburgh, his medal was accepted by the deputy cultural affairs officer of the American Embassy in London.

◆ **Ben Weber** has been commissioned by the Koussevitzky Foundation to compose a work for orchestra, initially to be performed by a major orchestra. Currently on the faculty of the New York College of Music, Weber was, in 1965, the first recipient of the Phebe Ketchum Thorne Fellowship grant.

PREMIERES

Hawaii's first Festival of the Arts included the world premiere of **George Barati**'s "Festival Ode: The Waters of Kane." Held in conjunction with the first Governor's Conference on Culture and the Arts, the festival began a preview of the Honolulu Symphony's new concert programing. The concert at the Honolulu International Center's Concert Hall in September featured the premiere.

Barati, who is music director and conductor of the Honolulu Symphony, received a special commission to compose a work for the conference, an event which attracted leaders in the arts from Hawaii and the mainland.

The All-State Hawaii Chorus, consisting of singers from all of the Islands of Hawaii, performed.

In his notes for the occasion, Barati said: "I have used Hawaiian elements in this piece: however, they will not be too obvious, as the work is essentially symphonic. The score makes use of one authentic Hawaiian instrument, the puili (a percussion instrument made of split bamboo), and also employs certain hula rhythms."

Serebrier

World Radio History

◆ The first performance of **Donald Erb**'s Music for Piccolo, Flute and Alto Flute was given by the Hartt Chamber Players on September 25. The piece, specially written for the group, was presented at Bowdoin College, Brunswick, Me. Also on the concert program were two works by **Barney Childs**.

◆ "That magnificent sphinx, the Jesse H. Jones Hall for the Performing Arts, silent these three years of its construction, spoke at last [October 3]—and it was a glorious music that poured forth, alive and communicative."

Ann Holmes, the *Houston Chronicle*'s fine arts editor, made this comment, following the grand opening of what *Newsweek* termed Houston's "magnificent sound chamber." Leading city, state and national dignitaries filled the 3,000-seat auditorium for the inaugural concert by the Houston Symphony under Sir John Barbirolli.

The program began with **Alan Hovhaness**'s "Ode to the Temple of Sound." Commissioned by the Houston Symphony, it was composed specifically for this occasion.

"Hovhaness's 'Ode' had lovely passages. Like his earlier works it was a joining of East and West," Miss Holmes continued. "It is a festival piece and consequently made use of joyous crescendos, of dance forms and festive ritual. He celebrated always the colors of the orchestra, and his 'Ode' found woodwinds in happy exchange; harp and brasses in bright new sounding textures."

◆ An orchestral suite derived from **Leos Janácek**'s opera *The Cunning Little Vixen* received its first American performance, September 30, when the Boston Symphony Orchestra presented it at Boston's Symphony Hall. Erich Leinsdorf conducted.

"The prelude, various interludes and orchestral background of this delightfully unique operatic work, offering parallels between human and animal life, were arranged by Vaclav Talich, noted late Czech conductor. . . . Talich's orchestral transcription illustrated the offbeat allure of Janácek's native musical diction," Rolfe Boswell reported, writing in the *Boston Record American*.

McLaren Harris, *The Boston Herald* reviewer, noted that the music "is romantic in idiom, even lush at times, composed of short, engagingly lyric themes and orchestrated in opulent sonorities." Commenting on the composer, Harris added: ". . . 38 years after his death he has barely begun to assume rightful importance as a 20th-century spokesman."

Sylvan Rand

Merrick

The suite from *The Cunning Little Vixen* is published by Universal Editions/Presser.

◆ **Normand Lockwood**'s "The Dialogue of Abraham and Isaac" was premiered by tenor Arthur Schoep, for whom it was written, on October 4 at the University of Denver's Lamont School of Music. Text was from the play *My Sister, My Spouse*, by Donald Sutherland, who is a member of the classics department of the University of Colorado. David Karp was accompanying pianist.

◆ The massed bands from 22 high schools in the state of Washington presented the premiere performance of **Mahlon Merrick**'s "Cougar Country March," in October, during the 16th annual Band Day on the campus of Washington State University. The composer conducted the 1,400 musicians.

Best known for his "Look Sharp, Be Sharp" march, Merrick is currently at work on an opera. The Hamburg Symphony has just recorded one of his symphonic works.

◆ The Chicago Symphony Orchestra under Jean Martinon gave the world premiere, September 22, of **Miklós Rózsa**'s Sinfonia Concertante for Violin, Violoncello and Orchestra. The work, performed at the University of Chicago's Mandel Hall, featured violinist Victor Aitay and cellist Frank Miller. It is published in this country by Associated Music Publishers.

The composer was present for the performance, and "an audience, of students, mainly . . . responded to the music with attentiveness and enthusiasm," Peggy Constantine noted, writing in the *Chicago Sun-Times*.

◆ A revised version of **Jean Martinon**'s Symphony No. 4, "Altitudes," was given its first performance by the Chicago Symphony Orchestra under the composer's direction, September 22, in Mandel Hall on the University of Chicago campus.

Initially played by the same forces during one of the Diamond Jubilee concerts last December, the work in its current form "seems to have gained structural coherence," Thomas Willis said, writing in the *Chicago Tribune*. "The force and apparent sincerity of what is undoubtedly a strong personal statement remain the symphony's strongest attributes."

◆ **Ed Summerlin**'s "Music for Audience

World Radio History

and Saxophone" had its first performance, September 25, during the annual meeting of the Educational Division of the National Council of Churches, in Atlantic City. The soloist was **Don Heckman.**

"Five Short Poems of Robert Francis" for voice, piano, clarinet and balloons and an untitled piece, works commissioned by Erskine College, Due West, S.C., were programed for the first time, November 29, at a recital on campus. Summerlin, a guest lecturer there at the time, was in the audience.

Prior to visiting Erskine College, Summerlin spent five days at Drew University, Madison, N.J. He lectured on jazz and contemporary music and performed in concert with the Summerlin - Don Heckman Improvisational Jazz Workshop group.

◆ The first performance of **Carlos Surinach**'s "Flamenco Cyclothymia," for solo violin, was given by Sidney Harth at Carnegie Recital Hall, October 25, in New York City.

". . . should appeal immediately to every violinist looking for a brilliant, colorful, showy piece," the *New York World Journal Tribune*'s Miles Kastendieck commented. "It tests skill in periodic concentration on one note as well as technical tricks that put a violinist on the spot. Its flamenco flavor exerts the customary come-on, while its acoustical effects fulfill all contemporary requirements with some excitement thrown in for good measure."

Rózsa

CONCERT MUSIC USA 1967

The tuneful boom that is America's continuing music explosion is reported upon in the newly released brochure "Concert Music USA, 1967," the 13th annual survey of the field which was released nationally by BMI at year's end. As a nation, the report determines, we are attending more live musical events, playing more instruments, buying more recordings and providing our youth with more musical education than ever before in our history.

According to the American Symphony Orchestra League, we support 1,385 symphony orchestras—more than half the world's total.

Quoting *Opera News*, "Concert Music USA, 1967" points out that Americans attended 4,777 performances of 295 works given by 752 opera-producing groups.

Using statistics compiled by the American Music Conference, the story of music education is highlighted by reports of 65,500 musical groups in schools across the country—orchestras, bands and "stage" bands. The figure does not include the numerous ensemble, folk and chamber music groups found in many schools, or the many combos formed by young people on their own initiative.

The 492 orchestras reporting their 1965-66 programs to the annual BMI/ASOL Survey (reported upon more fully in "BMI News") performed works by 573 20th-century composers out of the 783 whose works were played. A total of 6,720 performances of 20th-century works was given by these groups, and three times as many 20th-century composers were performed by these orchestras, with their works providing one-third of all performances.

During 1965, Americans spent a staggering $598,000,000 on long-playing recordings, with concert music accounting for about 15% of that amount. Their choice of recorded music is vast and continues to grow.

About 39,300,000 Americans devoted some of their leisure time to making music. In 1936, there were only 14,300,000 amateur musicians and 19,000,000 as recently as 1950. In 1965, Americans spent about $900,000,000 on instruments, accessories and music.

The piano, with 22,700,000 players is still the favorite instrument, according to American Music Conference figures. Guitar ranks second with 9,000,000 players. Rounding out the top 10 favorite instruments were the organ (4,000,000), woodwinds (3,700,000), brass instruments (3,500,000), "C" melody flute (2,200,000), stringed instruments (2,000,000), accordion (1,100,000), drums and ukulele (1,000,000 each) and recorder (750,000).

Making music ranked second only to reading among the country's leisure activities. One out of every 4.5 Americans, 4 years old or more, played an instrument or received musical instruction.

Almost all elementary and secondary schools in the United States provided time for musical instruction. About 80% of the nation's school systems gave rhythm-band training in kindergarten to introduce pupils to music.

Significant in our musical boom was the steady growth of the community orchestra. Of our 1,385 symphony orchestras, the vast majority, 1,033, was made up of community groups. Almost 90% of the musicians in these orchestras were amateurs.

About 10 years ago, there were only 650 community orchestras; 40 years ago there were fewer than 100.

During the past two decades, the music industry's percentage of annual personal consumption expenditures nearly doubled. Record sales were the fastest growing segment of personal music purchases, rising from .062% to .184% of personal consumption. These figures do not include purchases of phonographs or radios, nor admissions to musical events, but only purchases of sheet music, musical instruments, records and accessories.

With more than 242 million radios in operation, the average adult American listens about 16 hours per week to radio programing, of which roughly 80% comes from records.

Single copies and information on the availability of quantity lots of "Concert Music USA, 1967" for educational institutions, symphony orchestras and other interested groups may be obtained from the Public Relations Department, BMI, 589 Fifth Avenue, New York, N.Y. 10017.

World Radio History

Charlie Barnet

BY DOM CERULLI

Point your finger at any good musician in his mid-30's and the chances are very good that you'll be pointing at an alumnus of Charlie Barnet.

For, between 1933 and 1957, Charlie Barnet attracted into his bands the very best sidemen available, plus the most promising of the newcomers.

And now, it seems, a whole new generation is going to get its chance to "swing and sweat with Charlie Barnet."

Word has flown east from Hollywood that Barnet has a band again!

Charlie has unlimbered his tenor, alto and soprano saxes and gathered a big band about him to play some extended stands in Hollywood, New York and Las Vegas.

"It'll be a ball," the graying leader told jazz authority Leonard Feather recently, "because I'm only going to play the kind of dates where people come to listen. I don't want to get into any dance-band situations; I wouldn't want to have a touring band to play one-night stands."

Barnet and the band signed for two-week stands at the Chez Club in Hollywood in October, at Basin Street in New York in December and at the Tropicana in Las Vegas in February.

Some of the good old good ones will be in the book, of course. It wouldn't be the Barnet band without a run-down of "Cherokee" and "Skyliner." The latter, incidentally, is one of scores of fine tunes penned by Barnet, who wrote under his own name and that of Dale Bennet. On occasion, he also sang under the pseudonym Tom Billings.

Among the best-known compositions of Barnet-Bennet are "Redskin Rhumba," "The Count's Idea," "The Duke's Idea," "Blue Juice," "Murder at Peyton Hall," "Shady Lady" and "Pow-Wow."

The Barnet band had dozens of such instrumental favorites, and each tune has its own loyal following among Barnet's fans. But the book will be updated wherever needed by such modern arrangers as Billy Byers and Bill Holman. However, many of the Barnet band's original charts by Billy May, Andy Gibson, Manny Albam, Billy Moore and Barnet himself will be played "as is." They're that good.

And what a wave of memories this new Barnet band will touch off! First, perhaps, will be those of old-time Barnet fans. They'll recall that he played chimes in Duke Ellington's Victor recording of "Ring Dem Bells."

They'll also remember that Barnet cut his first records in October, 1933, with such musicians as Eddie Sauter, Benny Carter, Red Norvo and Chris Griffin in the ranks. The male vocalist was Harry Von Zell. Yes, the same one.

Charlie was barely 20 years old when he made his first records as a leader, but he already had been a bandleader for four years. At 16, he rejected his family's hopes that he would follow law and become an attorney for a large corporation. Instead, he followed the sea and led a dance band on an ocean liner, making 11 Atlantic crossings.

He returned to New York, where he led a band at the Paramount Hotel. Then came his first records, some as a member of Red Norvo's Swing Septet.

The Barnet band was a rollicking, raucous, but always musical crew. Some of the titles pinned to its instrumentals bordered on the surrealistic, but perfectly expressed Charlie's —and the band's—point of view: "Wild Mab of the Fish Pond," "Murder at Peyton Hall," "Congo del Moaxo" and "Afternoon of a Moax."

They were wild and wonderful days, the thirties and forties. Barnet's was the first all-white band to play Harlem's Apollo Theater. He and the band appeared in motion pictures, among them such films as *Idea Girl* and *Jam Session*. He made more than 400 records and helped launch the careers of Billy May, Kay Starr, Mary Ann McCall, Bunny Briggs and Maynard Ferguson, among others. Ferguson, in fact, gained his first American recognition as the high-note trumpeter in Barnet's bop band. His incredible solo in the Barnet recording of "All the Things You Are" made him the talk of the jazz world.

Charlie broke the color line, first with Lena Horne as band vocalist, later with such sidemen as Trummy Young, Peanuts Holland, Al Killian, Oscar Pettiford, Clark Terry and even, briefly, Dizzy Gillespie.

Today, Barnet is, perhaps, a bit thicker through the middle. And his close-cropped hair is, perhaps, a bit grayer than we'd all like to admit. But his music hasn't aged a day.

World Radio History

Bill Monroe

BY RED O'DONNELL

"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.

"It isn't easy music. It's demanding. You've got to put drive into it. If you fluff it off, it isn't bluegrass."

Who says so?

Bill Monroe, and he should know for he originated the form.

Look magazine, in an article on folk music in general published in 1963, reported: "The spirited bluegrass style is perhaps closer to the majority of Americans than any other musical form. One of its outstanding exponents is Bill Monroe."

"I wouldn't know about that," Monroe says. "I suppose bluegrass falls into the folk music category, although it has been around only about 25 years."

Monroe says he didn't have folk music in mind when bluegrass was conceived.

"When I started, I only wanted to entertain the hill folks back home in Kentucky. But the urban people have taken it over in the past decade."

"Back home" was (and is) Rosine, Ky., where Bill (William Smith) Monroe was born on September 13, 1911. He was the youngest of six boys and two girls in the family of Melissa and James Buchanan Monroe.

During his childhood, Monroe sang in church choirs. "That's where I learned to hit the high notes," he recalls. His voice is still described as a tenor-falsetto.

He credits an uncle, Pen Vanderver, with teaching him how to play the mandolin. "A mandolin speaks all languages," he asserts, "but if it weren't for bluegrass music, you wouldn't see many mandolin players employed."

In 1927, he and his brothers (Charley and Birch) organized a band and performed for their own and their neighbors' entertainment. During the early thirties, they turned pro and began playing on radio (in Louisville, Ky.; Hammond, Ind.; Asheville, N.C., and Greenville, S.C.), and at schools and auditoriums in the Southeast.

In 1938, he left his brothers, set up a group and started experimenting with bluegrass. After traveling for a year, he moved to Nashville, joined the Grand Ole Opry and has been there ever since.

"A bluegrass group," Monroe opines, "should have a fiddle, mandolin, banjo, bass fiddle and rhythm guitar. It also should have a good lead singer to match the tenor.

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

"There are bluegrass cults everywhere. Even in New York. I was over in England earlier this year, and the reception the music received there was most gratifying."

Monroe also beams when he mentions the numerous top country music artists who have "gone to school" under him. A partial list of Monroe-bluegrass "alumni" includes Lester Flatt, Earl Scruggs and Mac Wiseman.

When Monroe isn't booked for weekends at WSM's Opry or touring with his Bluegrass Boys, he "tries to compose."

"Blue Moon of Kentucky" is a standard and probably his best known song, but Monroe-authored compositions include "Kentucky Waltz," "Shine Hallelujah, Shine," "I Hear a Sweet Voice Calling," "I'm Traveling On and On," "It's a Mighty Dark Road to Travel," "The Old Cross Road Is Waiting," "Remember the Cross," "My Rose of Old Kentucky," "Bluegrass Breakdown," "Along About Daybreak," "The Wicked Path of Sin," "Tennessee Gambler" (co-written with Stan and Mel Hankinson) and many others.

"I guess," he estimates, "I've composed about 75 in all. Mostly hymns and gospel songs."

Elvis Presley, in his only appearance on the Grand Ole Opry (circa 1954) sang "Blue Moon of Kentucky."

"When Elvis—then just beginning his fabulous career – finished, he walked over to where I was standing in the wings waiting to go on and said, 'Mr. Monroe, I want to thank you for writing that song and to apologize for the swing style I used in singing it.'

"He need not have apologized," Monroe says. "It was a big boost for the song and for me."

And it didn't hurt Elvis, either.

World Radio History

Brown

Jazz

AT HOME

"That the three-day bash was unquestionably a musical success can be attributed only to the individual performers' talents," jazz critic Harvey Siders said in *The Hollywood Reporter*, commenting on the ninth Monterey Jazz Festival, September 16-18.

The Saturday afternoon program devoted to the blues, jazz's core, proved one of the major highlights of the weekend. The participants included **Shakey Horton, Memphis Slim, Muddy Waters** and **Willie Mae (Big Mama) Thornton.**

"Big Mama Thornton . . . was empyrean," *The New Yorker*'s Whitney Balliett reported. "She sang a dozen numbers . . . and their sheer power and invention and grace stayed with the listener well into the evening."

A 12-piece festival orchestra headed by **Gil Evans**, including bassist-cellist **Ray Brown**, trumpeter **Johnny Coles** and drummer **Elvin Jones**, opened the event, with Gerry Mulligan as featured soloist. It returned the following night, and **Cannonball Adderley** "distinguished himself in a spirited reunion with the Evans orchestra," *Down Beat*'s Pete Welding noted.

Adderley and his quintet, which appeared on the same program, "were in great shape," Leonard Feather added, following the unit's performances of works by **Nat Adderley, Joe Zawinul** and the leader.

On Sunday afternoon, the **John Handy** Quartet, the sensation of last year's festival, "erupted in a dreamy and delirious atonal free-for-all, creating a great whirl of sound, like a radio with the dial spinning at peak volume," *Time* indicated. "When it was over, the sellout crowd of 7,000 turned on a standing ovation. . . ."

Other memorable moments during the Sunday afternoon program were provided by "the lovely, impressionistic music of the **Charles Lloyd** Quartet," which "evidenced a concern with the possibilities and pleasures of the exploration of sound that signaled the healthiest, most productive kind of experimentation," Welding wrote.

Performances by tenorists **Booker Ervin** and **Joe Henderson** and their quartet; saxophonist **Cecil Payne**, with the Randy Weston group; the **Norman Simmons** Trio, backing singer Carmen MacRae, and the **Denny Zeitlin** Trio also were singled out.

◆ Groups headed by guitarist **George Benson** and **John Handy**, pianist Pete Johnson, blues singers **Sonny Terry** and **Joe Turner** and gospel singer **Marion Williams** will headline the "From Spirituals to Swing, 1967" concert at Carnegie Hall, January 15.

One of the offerings in the "Jazz in the Great Tradition" series, produced jointly by Rutgers University's newly acquired Institute of Jazz Studies and Carnegie Hall, it will be an updating of the famed "Spirituals to Swing" concert presented at Carnegie Hall in 1938 by John Hammond. All the concerts in this particular series will reflect important jazz events that have taken place at Carnegie Hall in past years.

◆ The American jazz festival season came to a close with the first annual Pacific Jazz Festival. Staged at the Orange County Fairgrounds, Costa Mesa, Calif., October 7-9, the concerts drew over 17,000 people.

"Unquestionably, the **Charles Lloyd** Quartet created the biggest sensation. . . . Together they seemed to be taking a syncopated, psychedelic trip. And they definitely took the audience with them," Harvey Siders noted. The group "just about covered the history of modern jazz, angling off from one mood to

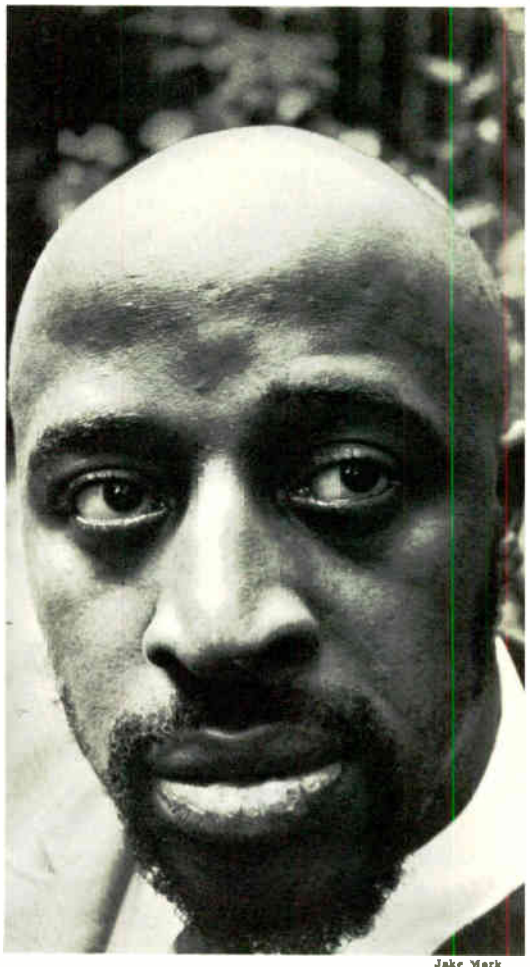
Charles Stewart

Adderley

World Radio History

Turner

Feldman



Jake Wark

Lateef

another as unpredictably as a flying saucer," Leonard Feather added in the *Los Angeles Times.*

Festival participants, in addition to Lloyd, included blues veterans **Shakey Horton, Memphis Slim, Willie Mae (Big Mama) Thornton** and **Muddy Waters.** Small groups headed by **Dave Brubeck, Miles Davis, John Handy, Gabor Szabo** and **Cal Tjader** appeared. Among the big bands on hand were the **Gil Evans** ensemble and the Stan Kenton Orchestra, with guest artist **Maynard Ferguson.**

◆ A weekend conference for teachers and administrators, titled "Jazz in the Classroom," was held in Asilomar, Calif., November 11-13. A joint project of the University of California's extensions division at Santa Cruz and the Monterey Jazz Festival, it included a special concert featuring bassist-composer **Ray Brown** and his trio, with **Victor Feldman** (piano and vibes) and Herb Ellis (guitar).

◆ **Bill Dixon** will be composer-in-residence at Ohio State University at Columbus for three weeks in January. He will work in conjunction with dance choreographer Judith Dunn.

◆ Composer-saxophonist **Ed Summerlin** hosted, performed and discussed folk, jazz and popular recordings and their religious implications for ABC's *Pilgrimage* series. Presented on four consecutive Sundays in August, the radio shows were broadcast under the auspices of the Council of Churches.

ABROAD

Negotiations are in progress and, if successfully completed, they will bring **George Russell** to Warsaw to head the Polish Radio's Workshop. The composer-arranger-pianist, a resident of Stockholm for the past several years, has worked in Sweden and throughout Europe.

◆ Vibraphonist **Dave Pike,** for several years a featured sideman with the Herbie Mann group, opened a lengthy stay on the Continent in November with a month-long engagement at West Berlin's Jazz Gallery.

Working as a single, he follows the stand with a tour of major German cities, where he will make TV and radio appearances as well. Also upcoming are commitments in Denmark, Sweden and France. Other countries will be added to his itinerary.

◆ Shortly before the onset of the fall season, saxophonist **Steve Lacy** was featured artist at several concerts in Buenos Aires, Argentina, where he appeared with local musicians.

◆ The Netherlands recently played host to several American jazz luminaries. Singer **Abbey Lincoln** made an appearance at a concert held during the Holland Jazz Festival. Tenor saxophonist **Yusef Lateef** opened at the B-14 Club in Rotterdam.

World Radio History

Writer Report

AT HOME

Jerry Goldsmith, Arthur Morton, Richard M. and **Robert B. Sherman** have been named to the music branch executive committee of the Academy of Motion Picture Arts and Sciences.

◆ As heads of the National Academy of Recording Arts and Sciences (NARAS) committee to develop a workshop course at the University of California at Los Angeles, **Barry De Vorzon** and Clark Burroughs prepared a 12-session program titled "The Recording Arts: New Directions and Approaches." The course began on September 26.

◆ **Peter Matz**, whose special arrangements have been featured by Barbra Streisand, Sammy Davis Jr. and **Jimmy Dean**, among others, wrote the special material for British singer Dusty Springfield's engagement at New York's Basin Street East.

◆ Special country music segments are being broadcast as part of the Voice of America's *Breakfast Show*, a daily, English language broadcast beamed worldwide. Future shows will feature performances by and interviews with **Chet Atkins, Johnny Cash, Jimmy Dean, Bill Denny, Bobby Lord, Kirk McGee, Tex Ritter, Marty Robbins, Carl Smith, Jack Stapp, Bill Williams** and **Hank Williams Jr.**

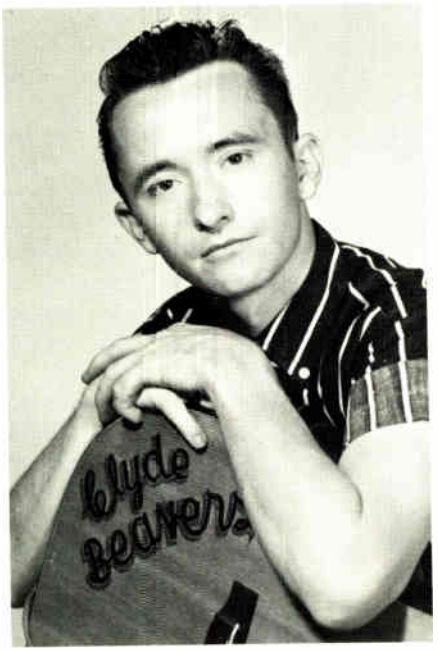
◆ **Johnny Wayne** and **Frank Shuster**, Canada's leading comedy team, returned to CBC-TV in late October with the first of four hour-long comedy and variety shows.

◆ *Music Canada*, an eight-part CBC-TV series, was introduced to audiences in October. The first show, "Prelude to Expo," was filmed against the backdrop of the Expo '67 site on Montreal's St. Helen's Island. The **Oscar Peterson** Trio, which headlined the show, performed three extracts from Peterson's "Canadian Suite"—"Wheatland," "Laurentide Waltz" and "Hogtown Blues."

A re-edited version of the blues program of last season is scheduled for a December 28 date on *Music Canada*. **Brownie McGhee** and **Sonny Terry, Willie Dixon, Jesse Fuller, Mable Hillary, Sunnyland Slim, Big Joe Williams, Booker White** and **Muddy Waters** and his group are featured.

◆ **Clyde Beavers**, who toured Puerto Rico in September, returns to the island for the Christmas season, his third engagement there this year.

Matz



Beavers

◆ **Clark Morgan** performs the background music for *Another World*, NBC-TV's five-times-a-week dramatic daytimer.

◆ **Johnny Carson** was toastmaster at a Friars Club luncheon, November 23, given in honor of John V. Lindsay, mayor of New York City. The event took place at New York's Waldorf-Astoria Hotel.

◆ Presidential aide Sherwin Markham received a special copy of **Gertrude Feith**'s song dedicated to the President and the soldiers in Vietnam, at a short ceremony in the White House. Her co-writer, T.Sgt. **John Carroll**, was unable to be present.

◆ The United States Information Agency is preparing an American folk music exhibit for Montreal's Exposition '67. It will include the effects of several country luminaries.

Sonny James has agreed to have one of his guitars exhibited. **Earl Scruggs** will have his banjo on display. Other leading country performers and songwriters are expected to be represented.

ABROAD

The fall European tour season opened with the arrival of **Chuck Jackson** in Britain. He performed there in September and was followed on the circuit by **Otis Redding** and then by the Tina and **Ike Turner** revue.

◆ **Al Hirt** appeared on British television shows *International Cabaret*, *Show of the Week* and *The Billy Cotton Show*. He took part in Amsterdam's Grand Gala du Disque, which was televised.

◆ **Herb Alpert** and the Tijuana Brass made September and October appearances in Paris, Brussels, Munich and Monaco.

◆ The British television show *Ready, Steady, Go!* played host to **Paul Revere and the Raiders** in September. **Garnet Mimms** went to Britain and played dates in various media until mid-October. Among other October visitors were folk artists **Carolyn Hester** and **Hedy West, Robert Parker**, the Righteous Brothers (**Bill Medley** and **Bobby Hatfield**), **Patrick Sky** and **Jerry Lee Lewis**. Lewis returned to Britain in November, after a week of dates on the Continent.

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Ike and Tina Turner

Harry H. Adams

Lynn and friends Pickens, Green and Nudie

Lewis and the Playboys

◆ Blues artist **Jack Dupree**, now a resident of Great Britain, performed in Scandinavia for a month before touring the English countryside. Following a month in Germany, making appearances at American air bases, country entertainer **Hank Locklin** moved on to Britain for a series of October commitments. As the month came to a close, **Maxine Brown** launched her 17-day British tour.

◆ The Beach Boys (Carl, Dennis and **Brian Wilson**, Al Jardine and **Mike Love**) gave seven concerts in major British cities in November, after a tour of Europe.

◆ **Pete Seeger** returned to London in November for a Royal Festival Hall appearance, after which he starred on a BBC program and performed in Belfast and Dublin, Ireland.

◆ Last month, **Little Richard** opened his tour of Great Britain.

◆ **Sonny [Bono]** and Cher, who recently were in Europe, gave two shows in London and appeared on BBC-TV's *Top of the Pops* and *Ready, Steady, Go!* The tour also included television and personal apearances in West Germany, Holland, Belgium, Sweden, Italy and France.

◆ The blues were sung and played throughout Europe this fall when the American Folk Blues Festival made its fifth annual tour.

Blues veterans **Sleepy John Estes**, **Little Brother Montgomery**, **Jack Myers**, **Yank Rachell**, **Otis Rush**, **Roosevelt Sykes**, **Big Joe Turner**, **Sippie Wallace**, **Junior Wells** and **Robert Pete Williams** comprised the troupe.

The festival's itinerary included England, France, Germany, Switzerland, Czechoslovakia, Austria, Holland, Denmark, Finland and Sweden.

◆ **Peter Nero** left for a tour of Africa in November.

◆ When **Judy Lynn**'s country and western show completed a 29-city tour of Sweden, the Government requested the troupe to spend the entire summer there next year.

◆ **Faron Young** plans a 26-day spring tour of Germany, Italy and France.

◆ The **Joe Jones** Show, including songwriter-entertainer Jones and the Dixie Cups (**Barbara** and **Rosa Lee Hawkins** and **Joan Johnson**), toured South Vietnam, September 13 - October 2. They entertained in the larger cities and smaller towns and in combat areas. It is estimated that 150,000 military personnel saw the show.

◆ **Dick Flood**, accompanied by his band, the Pathfinders, played a 19-day October stand at Harmon Air Force Base in Newfoundland.

◆ **Johnny Tillotson**, following October concert and television dates in Japan, flew across the world for a 15-day stand at Mexico City's Social Club, beginning November 11.

◆ Included on the October-November itinerary of **Gary Lewis** and the Playboys were engagements in the Philippines and Hong Kong.

◆ Gene Pitney performed in the Royal Variety Show at London's Palladium, November 14, and then flew to Italy for a TV appearance. He returns to Britain in mid-February.

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Cover Story

"*The Visitation*," wrote Michael Steinberg in *The Boston Globe*, "is clearly the work of a man whose destiny is in the theater. **[Gunther] Schuller** is a genuine opera composer, and *The Visitation* is his most consistent and responsible work so far. . . . for the gifts it reveals and for what it therefore promises, the appearance of *The Visitation* is a good day in the history of American music." Everett Helm of *The Christian Science Monitor* called the work "one of the most important and successful operas to be written since World War II."

Given its world premiere on October 12, 1966, by the Hamburg State Opera, which also commissioned it, the work brought the first-night audience to its feet, and composer-conductor, orchestra and cast shared a 20-minute ovation and almost 50 curtain calls.

Schuller, 41, wrote his own three-act English libretto, based loosely upon Franz Kafka's *The Trial*. It tells of the persecution and death of Carter Jones ("splendidly sung by baritone McHenry Boatright"), a Negro, at the hands of whites in a small American town. "The story 'works' dramatically," Everett Helm noted, "suspense and tension are uninterrupted. The music 'works' too, to an eminent degree."

Time found Schuller's score "starkly modern, laced with traditional and atonal improvisations by a septet of jazz musicians who share the pit with the full orchestra. In one impressive orchestral interlude, the foreboding of violence is achieved by the integration of threatening crowd noises broadcast through loudspeakers in the rear of the auditorium, sustained, jaggedly dissonant chords from the orchestra and frantic improvisations from the jazz combo."

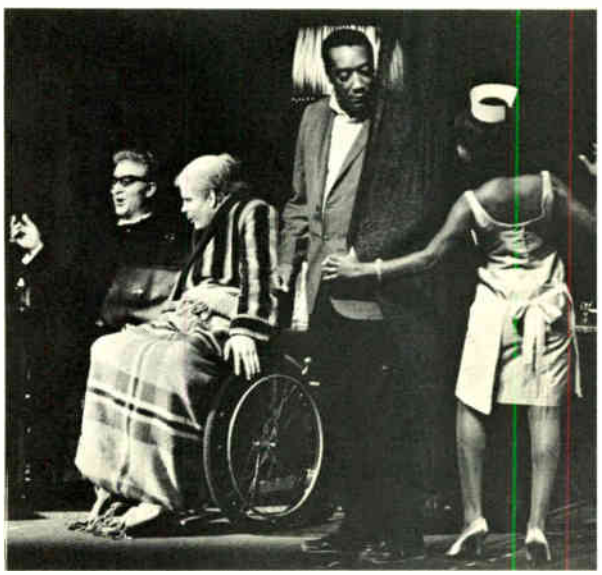
Newsweek called the score "rich in color and contrasts, dramatically exciting and unstintingly melodic."

"*The Visitation*," Michael Steinberg wrote, "is the most persuasive case so far for the marriage of jazz and concert music. . . . here Schuller has most effectively exploited the contrast of actual sound and of associations for his dramatic purposes."

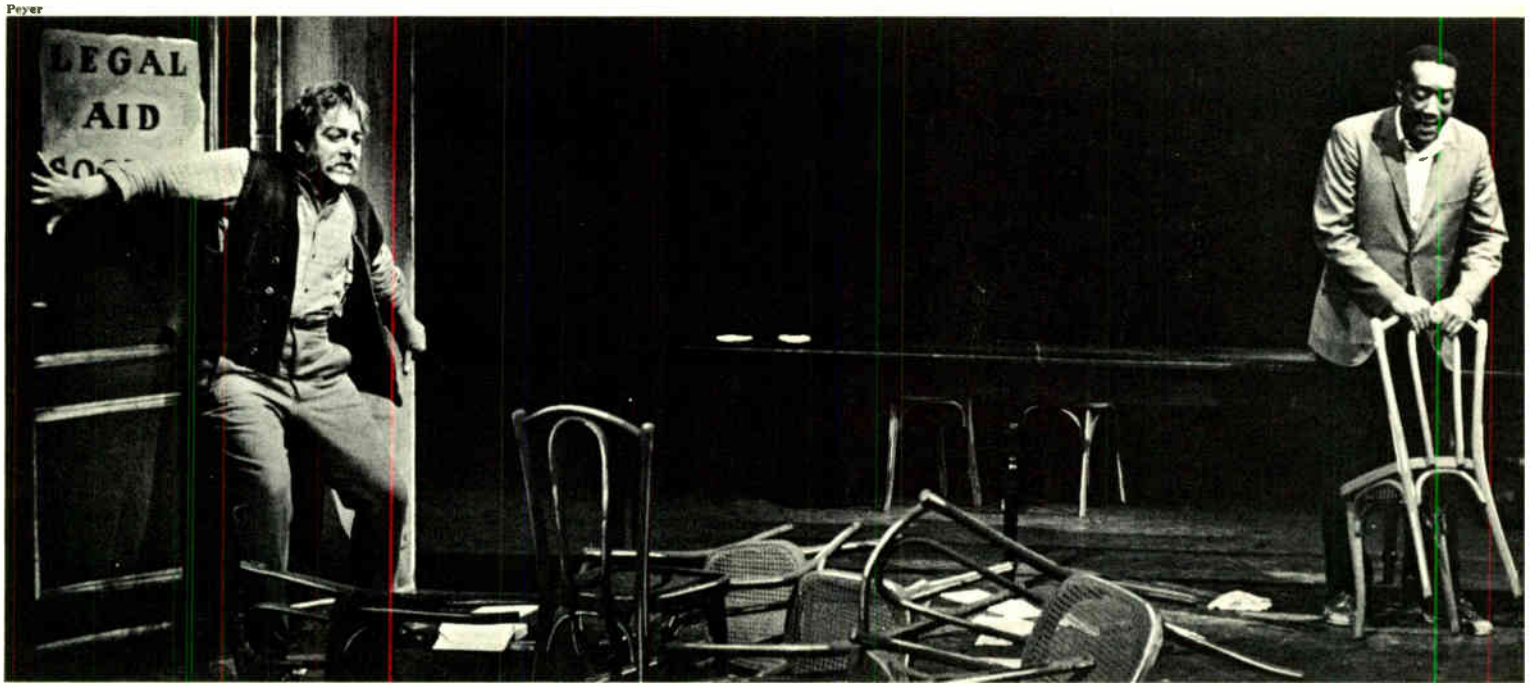
Summing up, *The New York Times* critic James H. Sutcliffe wrote, "Schuller has given America's musical reputation abroad a real shot in the arm." Americans will have a chance to see *The Visitation* next June.

Charles Stewart

Schuller



Peyer



World Radio History

THE CRAFT THAT GAVE BIRTH TO AN ART

In the early days of television, most music was truly incidental. Hastily assembled, it was intended to be unobtrusive. Today, the creation of music for television is an art. The makers of television programs have learned that music is as much a part of comedy as funny lines, as moving or exciting in drama as visual action, as important to romance as a close-up embrace. Original music, which is so thoughtfully integrated into virtually every phase of television, is the product of men of talent, skill and taste. Most of the music created for television is licensed through BMI. The themes and/or scores for 40 series produced for this season's prime-time viewing are written by BMI-affiliated composers. And the music of BMI composers also is used regularly on 21 other prime-time programs. What began as a craft is now a recognized art that transcends the television screen to become a major factor in the music of our time.

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