BMI
THE MANY WORLDS OF MUSIC
MAY ISSUE 1971

Simon and Garfunkel Bridge Over Troubled Water

liam R. Eastabrook

TOP GRAMMY WINNERS: SIMON AND GARFUNKEL FOR 'BRIDGE OVER TROUBLED WATER'

BMI

THE MANY WORLDS OF MUSIC • MAY ISSUE 1971

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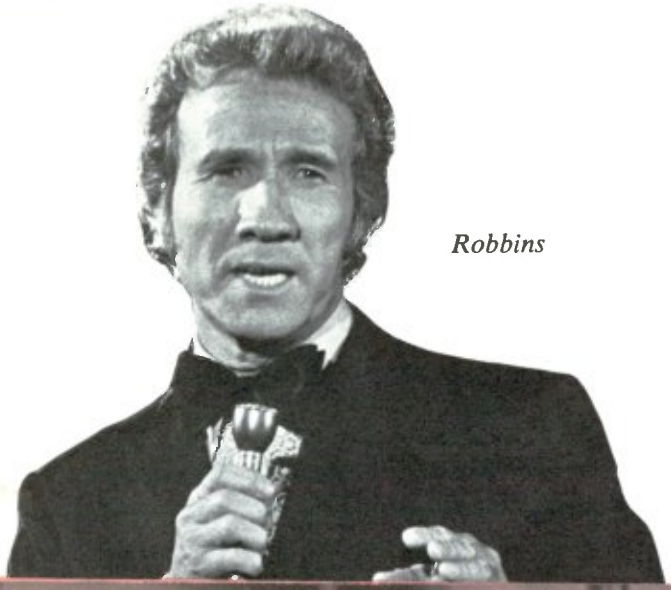
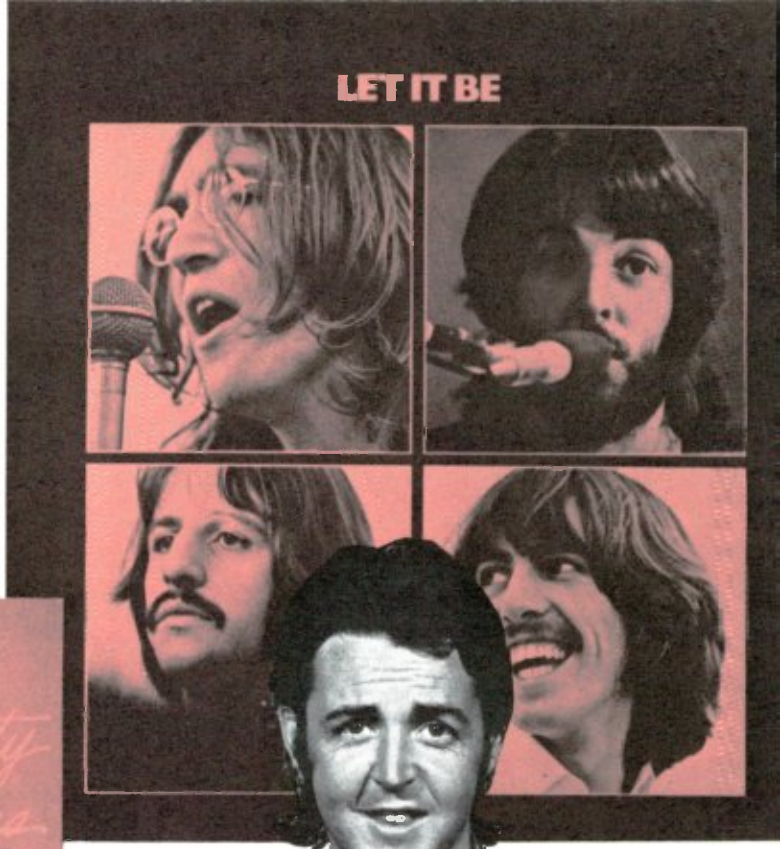
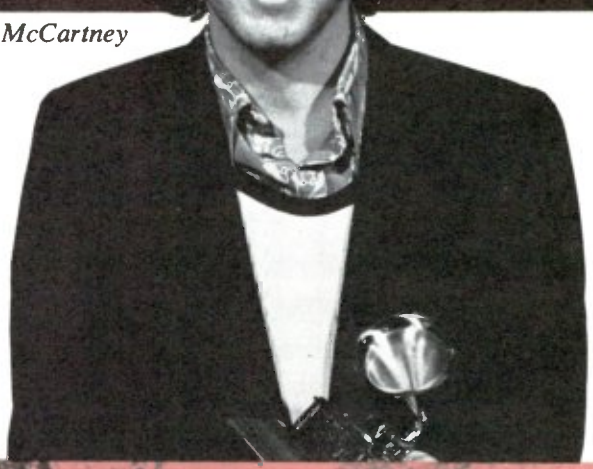


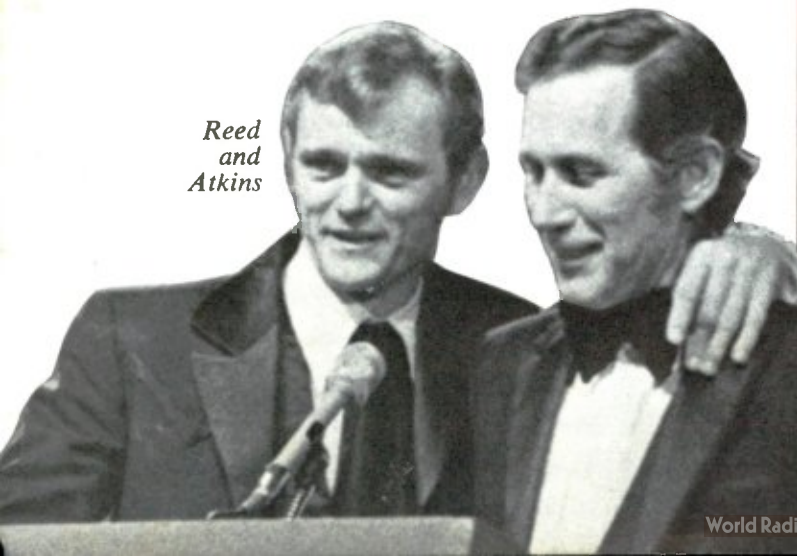
Robbins



McCartney



Reed and Atkins



Cover Story

NARAS AWARDS

On March 16 in ceremonies held in New York City, Los Angeles, Nashville, Atlanta and Chicago, the 13th Annual Awards of the National Academy of Recording Arts and Sciences were presented. The music of BMI affiliates, as in past years, formed an integral part of the prize recordings.

Named as Record of the Year, Song of the Year, Album of the Year and Best Contemporary Song was "Bridge Over Troubled Water," by **Paul Simon** (published by Charing Cross Music, Inc.). The album by Simon and **Art Garfunkel** and produced by the duo with engineer Roy Halee also took the Best Engineered Recording (Non-Classical) award.

In addition to the title song, the disk also includes these songs by Simon: "The Boxer," "Baby Driver," "So Long Frank Lloyd Wright," "Keep the Customer Satisfied," "Cecelia," "Only Living Boy in New York," "Why Don't You Write Me" and "Song for the Asking." Simon teamed with **Jorge Milchberg** to write "El Condor Pasa" (all Charing Cross Music, Inc.). Also heard on the album: "Bye Bye, Love," by **Felice** and **Boudleaux Bryant** (House of Bryant Publications).

Completing the set of Grammys, the album also took the award for Best Arrangement Accompanying Vocalist(s). Recipients were Simon and Garfunkel, Jimmie Haskell, Ernie Freeman and **Larry Knechtel**.

BMI affiliates won a number of Grammys in the country area with **Lynn Anderson** and **Ray Price** taking honors for Best Country Vocal Performance, Female and Male, respectively. The Anderson disk: "I Never Promised You a Rose Garden," by **Joe South** (Lowery Music Co., Inc.). The Price record: **Kris Kristofferson**'s "For the Good Times" (Buckhorn Music Publishing, Inc.).

Best Country Duo or Group Vocal Performance was won by **Johnny Cash** and **June Carter** singing **Tim Hardin**'s "If I Were a Carpenter" (Koppelman-Rubin Enterprises, Inc.).

The award for Best Country Song went to **Marty Robbins** for his "My Woman, My Woman, My Wife" (Mariposa Music, Inc.). The Best Country Instrumental Performance was judged to be the album *Me and Jerry*, by **Chet Atkins** and **Jerry Reed**.

Among the tunes heard on the Atkins/Reed offering: Paul Simon's "Bridge Over Troubled Water," **Jimmie Driftwood**'s "Tennessee Stud" (Warden Music Co., Inc.), Jerry Reed's "Stump Water" and "Nut Sundae" (Guitar Man Music), **Merle Travis**' "Cannonball Rag" (Amer. Div. Elvis Presley Music and Rumbalero Music, Inc.), "Wreck of the John B.," by **Carl Sandburg** and **Lee Hayes** (Folkways Music Publishers, Inc.) and **George Harrison**'s "Something" (Harrisongs, Inc.).

Jake Hess' rendering of **Ray Stevens**' "Everything Is Beautiful" (Ahab Music Co., Inc.) was named Best Sacred Performance (Non-Classical). The award for Best Gospel Performance (Other Than Soul Gospel) went to the Oak Ridge Boys for "Talk About the Good Times" by **Jerry Reed** (Guitar Man Music.).

T-Bone (Aaron) Walker took a Grammy for Best Ethnic or Traditional Recording (including Traditional Blues) for "Good Feelin'" by Walker and **Robin Hemingway** (Jitney Jane Songs).

The Grammy for Best Original Score Written for a Motion Picture or a Television Special went to **John Lennon**, **Paul McCartney** and **George Harrison** for their work on the film, *Let It Be*. In addition to the title tune, the songs heard include "Get Back," "Long and Winding Road," "Two of Us," "I Dig

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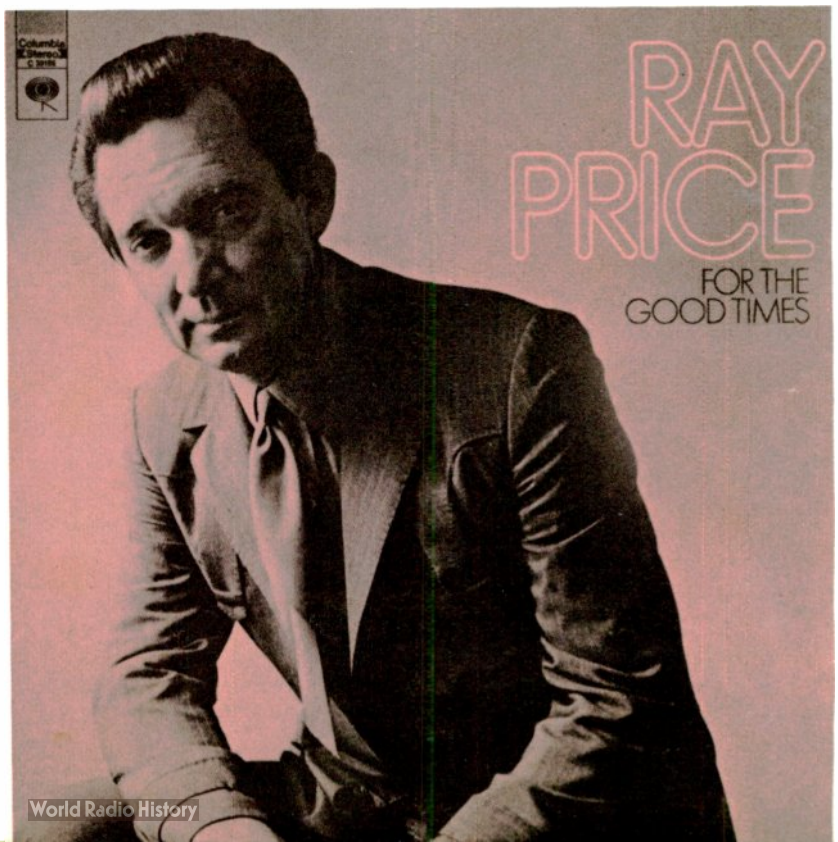
Anderson



a Pony," "Across the Universe," "I've Got a Feelin' " and "One After 909," all by Lennon and McCartney (Maclen Music, Inc.). The writers teamed with **Richard Starkey** (Ringo Starr) on "Maggie Mae" and "Dig It" (Starling Music Co., Maclen Music, Inc., Harrisongs, Inc.). Also heard: George Harrison's "For You Blue" and "I Me Mine" (Harrisongs, Inc., Abkco Music, Inc.).

In the jazz area, **Miles Davis** shared honors with **Bill Evans**, Evans winning for Best Jazz Performance—Small Group or Soloist with Small Group. His record: *Alone*, which includes "Midnight Mood," by **Joe Zawinul** and **Ben Raleigh** (Helios Music Corp.). Davis took the Grammy for Best Jazz Performance—Large Group or Soloist with Large Group. The disk: *Bitches Brew* with the title tune, "Spanish Key," "John McLaughlin" and "Miles Runs Down the Voodoo," all written by Davis. Also in the album, "Pharoah's Dance," by Joe Zawinul (all Emcee Music) and **Wayne Shorter**'s "Sanctuary" (Miyako Music Co.).

Gregg Smith, conducting the Gregg Smith Singers and the Columbia Chamber Ensemble, won the award for Best Choral Performance (Other Than Opera) for the record *New Music of* **Charles Ives**. Among the works heard in the album: "Set for Chorus and Orchestra" and "Set for Voice and Chamber Ensemble" (Merion Music, Inc.), "Four Psalms" (Merrymount Music, Inc.), "Processional" (Peer International Corp.) and "The Pond" (Associated Music Publishers, Inc.).

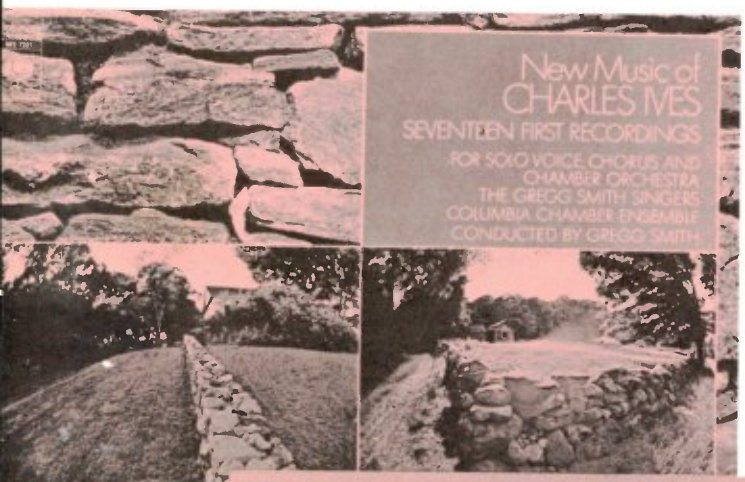
Best Contemporary Female Vocal Performance went to Dionne Warwick for her album *I'll Never Fall in Love Again*, which includes **George Harrison**'s "Something" (Harrisongs, Inc.) and "My Way," by **Paul Anka, J. Revaux** and **C. Francois** (Spanka Music Corp. and Don C. Publications, Inc.).

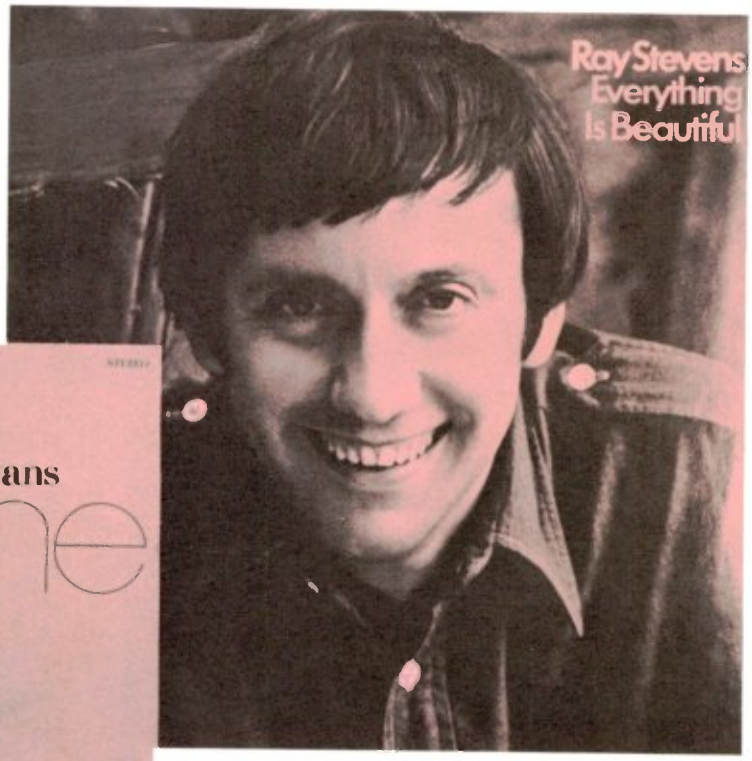
Ray Stevens took the Best Contemporary Male Vocal Performance for his "Everything Is Beautiful" (Ahab Music Co., Inc.).

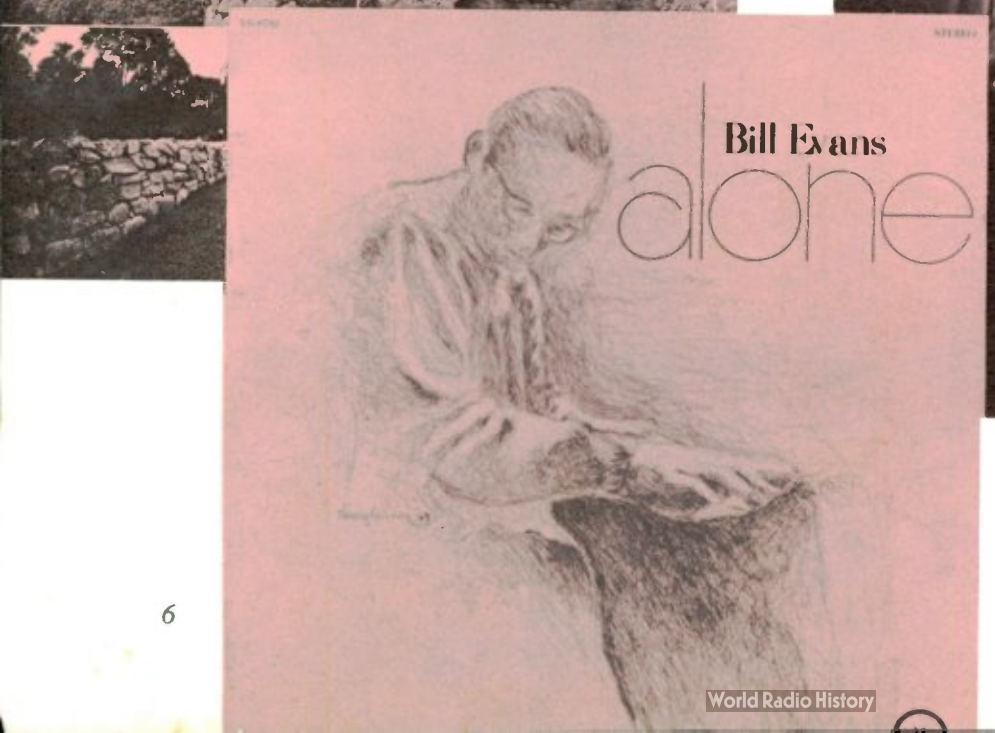
Aretha Franklin garnered a Grammy for Best Rhythm & Blues Female Vocal Performance for "Don't Play That Song," by **Ahmet Ertegun** and **Betty Nelson** (Hill and Range Songs, Inc.). **B. B. King** took the Grammy for Best Rhythm & Blues Male Vocal Performance.

The Delfonics won the award for Best Rhythm & Blues Duo or Group Performance. The record: "Didn't I (Blow Your Mind This Time)" by **Thomas R. Bell** and **William Hart** (Nickel Shoe Music Co., Inc., Bell Boy Music).

The award for Best Rhythm & Blues Song went to writers **Ronald Dunbar**







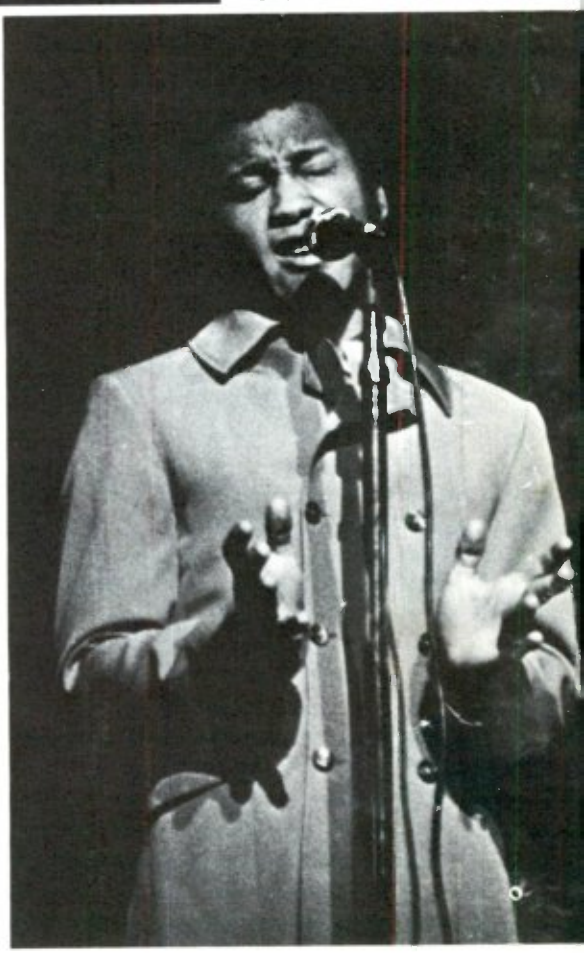
and **General Johnson** for their "Patches" (Gold Forever Music, Inc.).

Named as Best Contemporary Instrumental Performance was the album *Theme From Z and Other Film Music*, by Henry Mancini. The title tune, written by **Mikis Theodorakis** (Blackwood Music, Inc.), also took the Best Instrumental Arrangement award. In addition to the Theodorakis theme, the album includes "A Man, A Horse and A Gun" (from *A Stranger Returns*) by **Stelvio Cipriani** (C.A.M.-U.S.A., Inc., E. B. Marks Music Corp.), "Love Theme" (from *The Adventurers*) by **Antonio Carlos Jobim** and **Norman Gimbel** (Legation Music Corp.) and "Patton Theme" from the film *Patton*. Latter was proposed movie of the year by the Motion Picture Academy of Arts and Sciences and in contention in other Oscar categories. The theme is by **Jerry Goldsmith** (Fox Fanfare Music).

King

Alfred Perry, music v.p. Four Star International, accepts award for Stellar Music, publisher of most performed R&B song, 'Take a Letter, Maria'

Greaves



R & B AWARDS

The 74 writers and 37 publishers of 51 rhythm and blues songs licensed for public performance by BMI received Citations of Achievement as the most performed songs of their type for the period from July 1, 1969 to June 30, 1970. In addition, special engraved glass plaques were presented to **Ronald B. Greaves**, the writer, and to Stellar Music Co., Inc., the publisher, of "Take a Letter, Maria," the most performed BMI R&B song for the period. The awards were presented at The Rivermont, Memphis, Tenn., on March 19, by BMI president Edward M. Cramer, with the assistance of members of the firm's writer and publisher administration division, of which Mrs. Theodora Zavin is senior vice president. Mrs. Frances Preston, vice president, BMI Nashville, and Harry Warner, director of writer relations in the BMI Nashville office, participated.

The top writer-award winner is **Kenneth Gamble**, with five awards, and Jobete Music Co., Inc. is the leading publisher, with 17 awards.

Other leading writer-award winners include Jerry Butler, **Berry Gordy Jr.**, **Barrett Strong** and **Norman Whitfield**, four awards each; and **Theresa Bell**, **Johnny W. Bristol**, **Alphonso Mizell**, **Frederick Perren** and **Deke Richards**, with three. Winners of two awards include **Chuck Berry**, **Henry Cosby**, **Harvey Fuqua**, **Sylvia Moy**, **Jerry Eugene Peters**, **Anita Poree**, **Sylvester Stewart**, **Frank Wilson** and **Stevie Wonder**.

Multiple publisher-award recipients include Assorted Music Corp. and Parabut Music Corp., four awards;

continued on next page

Gamble

Arc Music Corp., three awards; and Dakar Productions, Inc., East/Memphis Music Corp., Porpete Music and Stone Flower Music, all with two awards each.

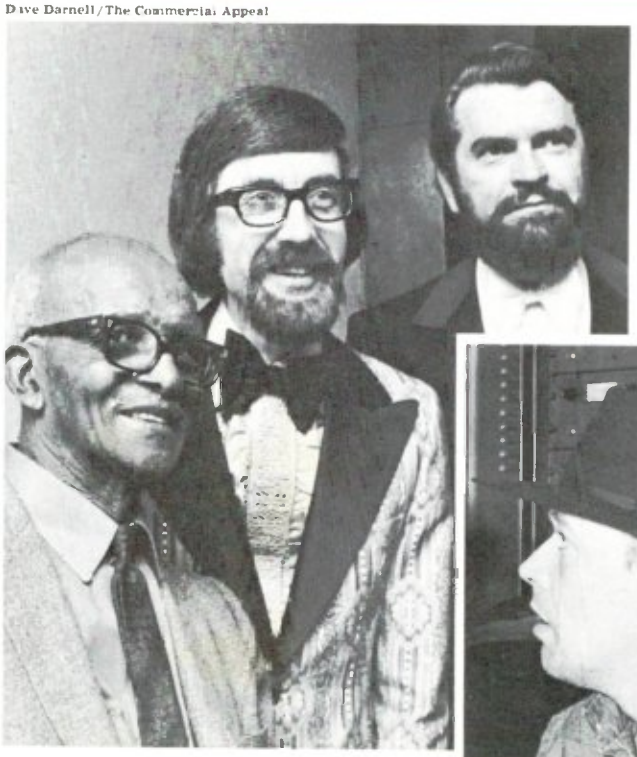
For your information, a complete listing of the award-winning writers and publishers can be found on the back cover of this issue.

Award recipients: Isaac Hayes, Stevie Wonder, David Porter

PIONEERS HONORED

Four leading Memphis music pioneers were presented with Special Commendations of Excellence by BMI during the rhythm and blues dinner, March 19. BMI president Edward M. Cramer presented the Commendations "for long and outstanding contribution" to **Gus Cannon**, pioneer Memphis recording artist and writer; **Chips Moman**, president, American Recording Studios; Sam Phillips, whose Sun record label first brought to prominence such figures as Elvis Presley, **Johnny Cash**, **Jerry Lee Lewis**, **Roy Orbison** and others; and to Jim Stewart, president, Stax Records.

Dave Darnell/The Commercial Appeal



L. to r.: Cannon, Stewart, Phillips

Moman

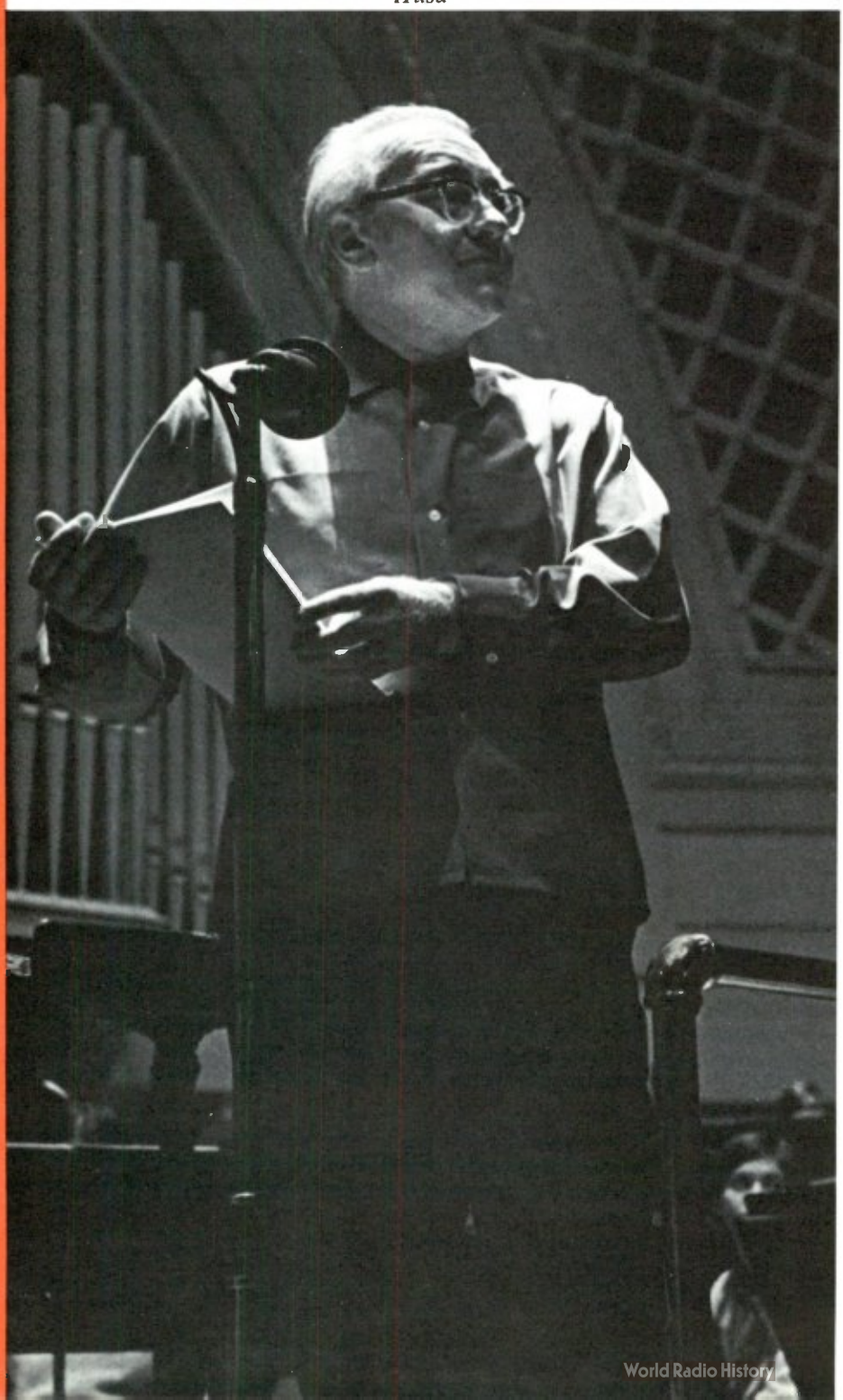
Concert Music

IN THE NEWS

Participating in the Midwestern Music Conference at the University of Michigan, January 15-16, **Karel Husa** was awarded an honorary membership in Kappa Kappa Psi. He also took part in the College Band Directors National Association Conference, held in January in Austin, Tex., and offered a lecture/performance of his "Music for Prague" (1968).

◆ **Otto Luening**, professor emeritus, Columbia University, gave a lecture at the University of Connecticut (Storrs, Conn.), March 29. The subject of his talk: "The Role of New Music at the American University." The event, made possible through a grant from the University of Connecticut Research Foundation, was televised.

Husa



◆ **Andre Prevost** has been commissioned to compose a work to form part of the opening program by the Festival Singers of Canada and the Toronto Mendelssohn Choir at the 1971 Guelph Spring Festival, May 1 to 15.

◆ The International Jury of the International Society for Contemporary Music has chosen **R. Murray Schafer**'s "From the Tibetan Book of the Dead" for performance during the society's annual festival in London, England, in June.

◆ The New England Conservatory of Music has acquired by gift, from the Firestone Tire & Rubber Company, the entire music collection of the *Voice of Firestone*.

In making the announcement early in March, Conservatory president **Gunther Schuller** said: "This unique and invaluable gift adds several new and important dimensions to the Conservatory's music education and artist-training programs. It is the most extensive and complete collection of its kind, truly documenting many of the great vocal artists of this century. Both voice teachers and students can utilize this wealth of resource materials for study and analysis of the stage presence and performance techniques of the many great artists who appeared regularly on the *Voice of Firestone* programs.

"The Conservatory is deeply grateful to the Firestone Tire & Rubber Company for this gift and hopes to share this irreplaceable collection with its sister institutions throughout the country as it can be made available to them."

The Conservatory will house the collection, which had its beginning in 1928, in recently completed vaults in its music library in Boston.

◆ **Roger Sessions**, this year's visiting composer at the University of Iowa, Iowa City, attended rehearsals and a performance of his "Fourth Symphony" and conferred with students March 8 through March 10. During his stay he met with individual composition students to discuss their work and gave an informal lecture on his own music.

Currently the William Schubael Conant Professor of Music at Princeton University, Sessions has also taught at the Boston Conservatory of Music, the New School for Social Research in New

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York and the University of California.

◆ The Association of Hungarian Musicians, celebrating the 90th anniversary of the birth of Béla Bartók, invited **Halsey Stevens**, author of the authoritative work on the composer, *The Life and Music of Béla Bartók*, to attend the commemoration. It took place March 24-25 in Budapest. Stevens chaired one of the conference sessions and lectured on "The Sources of Bartók's Rhapsody for Violoncello and Piano." During his European trip, Stevens also spoke to the Danish Contemporary Music Association on "American Music Today," and to the Danish Musicological Society and the music faculty of Copenhagen University on "Bartók and Liszt."

The composer, too, lectured in London the first week in April.

◆ The Peoria (Ill.) Symphony Orchestra played host to **Lester Trimble**, February 27 through March 3. Highlights of the stay were performances of a number of the composer's works. Trimble also spoke at the Bradley University School of Music in Peoria.

'GALLERY' OF MUSIC

New works by **Lucia Dlugoszewski**, **Otto Luening** and **Charles Wuorinen** were featured events of a concert titled "A Gallery of Music in Our Time" under the direction of Max Pollikoff. The works, heard March 7 at New York's 92d Street YM-YWHA, were played in different rooms of that institution and repeated several times so that audiences could move about and hear them all.

"Each performance differed at least somewhat, no doubt improving with repetition, and a spirit of friendly relaxation was generated," *The New York Times* critic Donal Henahan commented in his review. He then added: "This pair of movable ears especially enjoyed Otto Luening's 'Sonata No. 3 for Solo Violin,' as played with much gusto upstairs in Buttenwieser Lounge by Mr. Pollikoff. A freely serial piece in eight movements, it encouraged the violinist to exploit virtuoso techniques and arranged for plenty of pleasing contrasts in mood, tempo and color.

"Downstairs in Kaufmann Concert Hall, Charles Wuorinen conducted his 'Chamber Concerto for Tuba,' in which the soloist (Don Butterfield) matched his deep tones against 12 wind instrumentalists and a percussionist in charge of 12 drums. The problems of sonority and flexibility that Mr. Wuorinen purposely posed himself in this intriguing combination were often solved quite inventively.

"Upstairs again, from various points of Buttenwieser Hall, Lucia Dlugoszewski stroked, tickled and banged at a variety of clappers, ratchets and other noise-makers, sometimes playing at and inside the piano while a clarinetist, Theodore DeColo, helped out. The piece, "Theater Flight Nageire," provided a little aural titillation and fun in the old **Harry Partch** manner.

"At any point in the evening," Henahan ended, "one could always desert with honor, which gave the night a guiltless air that contemporary concerts do not always exude."

The result: "a fresh perspective."

Miss Dlugoszewski performs at New York 'Y'

Courtesy of Erich Hawkins


James Karmrodt Lightner

Brown (l.) and Comissiona conducting Baltimore Symphony

OTHER PREMIERES

David Amram presented a program of his own chamber and jazz works March 16 at Loeb Student Center, New York University. Heard in its first public performance was the song "Pull My Daisy," the title tune from the film, which Amram scored. Lyrics were written by Jack Kerouac and Allan Ginsburg. Alto Lynn Sheffield was the soloist.

◆ "Memory for Electronic Piano and Electronic Harpsichord" by **Luciano Berio** was premiered March 12 in a Chamber Music Society concert presented in New York's Alice Tully Hall. The work was offered by the composer at the harpsichord and Peter Serkin at the piano.

Reviewing for *The Village Voice*, Leighton Kerner found the piece "built mainly on a fixed pattern of keyboard arpeggios within a small pitch range, on which pattern wide volume changes are rung in, both by the instrumentalists with special pedals and by a backstage technician at sound controls. The dynamics are canny enough to keep you attentive, and the actual notes make very pleasing tone-clouds for the ear to gaze at. It seems a small work compared to some recent Berio efforts, but no less honorable for all that."

Reviewing in *The New York Times*, Raymond Ericson found the work "a very pleasant piece to listen to, because the composer has a fine ear for musical texture, and there was even a feeling of harmonic color present. 'Memory' is said to be part of a work in progress, and the whole may give this section more point. Mr. Berio would not explain the meaning of the title. Were there hidden allusions to other music? This listener suspected the possibility, but the instances that came to mind may have been coincidental."

The work is published in this country by Universal Edition/Theodore Presser Company.

◆ **Allan Blank**'s "Esther's Monologue, A Cantata" (1970) was a highlight of the Wisconsin College Conservatory Pro Musica Nova. The work was heard in its premiere performance, January 31, in Vogel Hall, Milwaukee. Dedicated to Mr. and Mrs. Stephen Colburn, the study of the Biblical heroine featured oboist Colburn and his soprano wife Marlee Sabo, cellist Richard Peepo and violist Gerald Stanick. The text of the work was by Margot Blank, the composer's wife, and it suggested Esther's growing resolve to act against the enemies of her people in her husband's court.

◆ "Modules I and II," by **Earle Brown**, had its American premiere March 3 in a concert of the Baltimore Symphony Orchestra under Sergiu Comissiona at the Lyric Theater.

Writing in the *Baltimore Evening Sun*, critic Sam di Bonaventura described the music and the event:

"Composed in 1966, the composition is scored for a large orchestra under the direction of two conductors. All music is actually written down, but the conductors may superimpose the sound-groups and modify their duration and loudness at will during performance.

"Messrs. Brown and Comissiona, each commanding a designated portion of the orchestra, indicated by the fingers on their left hands which part of the module was to be played. The two musicians operated seemingly independent of the other, yet each was mindful of the total effect being achieved.

"The work had spatial and sonorous interest, as the superimposed blocks of sound produced alternating consonant and dissonant combinations."

◆ "Death Carol" from *When Lilacs Last in the Dooryard Bloom'd* (1970), by **Barney Childs**, was a feature of the Wisconsin College Conservatory Pro Musica Nova. It was premiered January 31 in Milwaukee's Vogel Hall. The carol, a segment of the famous Walt Whitman poem, was performed by soprano Marlee Sabo Colburn.

Writing in *The Milwaukee Journal*, critic Jay Joslyn found that the work "achieved great emotion in its undulating melodies, ritualistic chants and dramatic recitatives against the somber background of drums."

◆ "Pezzo," a work for solo piano by **Marc-Antonio Consoli**, had its world premiere performance February 13 in a concert at Yale University's Sprague Hall. Artis Stiffey was the soloist.

◆ "Concerto for Cello With Chamber

continued on next page

Consoli

Group," a new work by **Alvin Etler**, was premiered during a cello recital by Aldo Parisot, March 3, at New York's Alice Tully Hall.

Harold C. Schonberg, reviewing for *The New York Times*, said:

"Using a contemporary dissonant idiom, Mr. Etler has written a busy work that afforded the soloist plenty of display. This is the writing of a skillful composer."

For the premiere, Parisot joined the Yale Chamber Players, led by **Yehudi Wyner**. Etler was present to take his bows.

◆ Three premieres were featured in a concert of the works of **Edwin Gerschefski**, presented by the University of Georgia department of music at Georgia Center Auditorium, Atlanta, February 12. Performers included the members of the University of Georgia String Quartet: Judy Benedict (assistant professor of violin), Thomas Weaver (violinist and choral director), Karrell Johnson (instructor of viola) and Eugene Eicher (assistant professor of cello). Also heard were Despy Karlas, associate professor of piano, and J. Kimball Harriman, violist and conductor of the University-Civic Symphony.

The program included "Workout, Op. 10b," played by Benedict, Weaver, Johnson and Harriman; "The Mountain, Op. 50," played by Eicher, and "Piano Quintet, Op. 16," played by Karlas and members of the String Quartet.

Reviewing for *The Atlanta Journal and The Atlanta Constitution*, critic Chappell White offered these comments on the various works:

"Workout": "...scored for the unusual combination of two violins and two violas. By the substitution of the second viola for the cello, the composer had, in effect, created an experiment in sonority – or perhaps more accurately, he posed for himself a problem in sonority. As a result of not having the bass octave of the cello, the texture of the piece was exceptionally tight, quite in keeping with its rather dense, rugged harmonies."

"The Mountain": "What made the composition especially worth hearing were the skillful exploitation of the virtuoso possibilities of solo cello and the meaningful way in which the difficulties were used."

"Piano Quintet": "...cast in the traditional four movements and containing elements of rhythmic strength, humor and lyricism. Since the work dates from some 30 years ago, it is surprising that this was the first public performance, for this quintet is an immediately accessible and attractive composition. It is well written for the instruments, it sounds as if it would be enjoyable to play, and its expressive content is clear."

White concluded that the main pleasure of the evening "sprang from the fact that Gerschefski speaks a basically musical language. What he says is not always deep and not always highly original, but it always communicates; it is always music."

◆ **Michael Horvit**'s "Two Songs of Nature" was introduced by the Singing Boys of Houston, February 11, at the annual conference of the Texas Music Educators Association in the Texas city. Mrs. Ann Hendrix was the accompanist. Paul I. Ofield and Mrs. Bette Carpenter were director and associate director, respectively.

The following day, at the Temple Emanu El in Houston, Horvit's "Sabbath Eve Service" had its world premiere. The composer directed a choir of three sopranos, two altos, two tenors and two basses. The cantorial soloist was John Druary. The organist–Ann Frohbieter.

Dr. Horvit is an associate professor in the music school at the University of Houston, a post he's held since 1966.

◆ A new work for wind ensemble by **Karel Husa** titled "Apotheosis of This Earth" had its premiere at the Midwestern Music Conference, held January 15-16 at the University of Michigan, Ann Arbor. It was presented in a lecture-demonstration by the composer.

◆ Pianist-composer-singer **Ray Charles** was honored on his 25th anniversary year in show business with the world premiere performances of **Quincy Jones**' "Black Requiem" February 22, at Prairie View (Tex.) A. & M. College, and February 23, at Houston's Jones Hall. The latter performance was one in a Foley's "Sounds of the 70's" series.

Presenting the work was the Houston Symphony, under A. Clyde Roller and Jones, and featured in the performance was the Prairie View A. & M. College Chorale under Dr. Robert A. Henry. Charles himself was highlighted as narrator/singer/pianist and was surrounded by a select group of sidemen, among them trumpeter **Joe Newman**, drummer **Grady Tate**, **Toots Thielemans**, guitar and harmonica, **Ray Brown**, bass, and **Billy Preston**, organ.

Reviewing in the *Houston Chronicle*, Craig Palmer noted that Jones composed the work in Charles' honor and the critic found it "packed with energy.

"And styles. Jones has synthesized and condensed a short music history of styles and forms. He taps the deep well springs of Black folk culture with the same knowing ear he scores contemporary passages of orchestral and choral improvisation.

"He orchestrates with a dry, individualistic sense of color for the orchestral sections and prepares fertile soil for his jazz sidemen.

"Old and new are reconciled in a striking contrast in the middle movement of the 'Requiem.'

"The orchestra and the chorale are given passages of free improvisation that produces an ominous pillar of organized sound that looms up before the audience in a bitter, animated rage. The chorale shouts and jeers madly and gestures not only at the audience, but among its own membership. It verges on music as theater.

"And then, in an ingenious stroke of timing, Jones switches to the sticky, quiet Sunday morning mood of a little country church. It's probably Baptist.

Charles is the pastor and as he intones his sermon to the reverent discreet encouragement of the organ, the congregation—the chorale—responds with a gospel 'Yes, Lord' or 'Amen' as their music, like church programs, flutters, keeping away imaginary flies and beads of religious sweat."

The text of the "Requiem" is adapted from the works of various Black poets, and the names of various leaders that have played pivotal roles in the Black civil rights movement—W. E. B. Du Bois, Malcolm X and Martin Luther King—are invoked.

Carl Cunningham (*The Houston Post*) concluded his review with:

"Jones' 'Requiem' was noteworthy as the most genuine and serious endeavor to combine popular and symphonic idioms yet heard on this Foley's series. One of its more individual musical effects included the lonely sound of a microphoned harmonica against a soft background of strings. By and large, it achieved a successful consistency of musical speech among its diverse musical forces."

◆ Music for Youth, Inc., in cooperation with the Milwaukee Synagogue Council, presented a program of sacred music, February 14, at Uihlein Hall in the Performing Arts Center, Milwaukee, Wis.

The program opened with the world premiere of M. **William Karlins'** "Concert Music No. 2." An orchestral and choir setting of Psalms 137, 98 and 121, it was performed by the Music for Youth Symphony Orchestra and choirs from Milton and Carthage Colleges. The respective conductors were Bernard Rubenstein (the orchestra), Bernhardt Westlund (the Milton choir) and John Windh (the Carthage choir).

"Concert Music No. 2" is dedicated to Vittorio Giannini, with whom Karlins was studying when the work was written in 1960. The piece "sums up my reminiscence of the past and mostly my love for Stravinsky's 'Symphony of Psalms' (1930) and his 'Threni' (1957-58)," said Karlins, who now is an associate professor of theory and composition at Northwestern University.

Writing in *The Milwaukee Journal*, Walter Monfried commented: "Karlins is obviously a composer of skill and resourcefulness. His orchestration is sturdy, and his ability to soar easily from quiet, low effects to high and powerful volume was a pleasure to observe."

◆ **Nelson Riddle's** "Theme and Variations" with the composer conducting was a highlight of the January 31 concert of the Santa Monica (Calif.) Symphony. Reviewing for the *Los Angeles Times*, reviewer Robert Riley declared:

"His fancifully particularized development of a bleakly angular idea flirted provocatively, and sometimes ambiguously, with both tonality and atonality. Here and there something suggested a nod to Sibelius, Mahler, Ravel. So what? The stamp of Riddle on a series of superlatively orchestrated episodes is personal and consistent. This is music well worth repeated hearings."

◆ A work composed by **Tupper Saussy** especially for the Nashville Symphony Orchestra's 25th anniversary season was introduced by that aggregation under Thor Johnson. Titled "Natchez Trace," this piece for rock group, chorus and symphony orchestra was performed February 13, at the War Memorial Auditorium in the Tennessee city.

"'Natchez Trace' is a cycle of five related songs describing a boy's search for himself," the composer explained. "It's really about life. 'Natchez Trace' is a symbol from which the boy is trying to escape: his parents are separated and he's spent his younger days commuting from Natchez Trace to Nashville to see them."

The other key participants in this premiere were the Fisk Jubilee Singers, representing "the population," and the Ragnation group, including Buzz Cason, Henry Strezlecki, Paul Tabet, Lannie Fiel and Saussy.

◆ Guest conductor Victor Feldbrill conducted the Toronto Symphony in the world premiere of **R. Murray Schafer's** "...No longer Than Ten (10) Minutes," February 16, at Massey Hall in Toronto. The work's title is derived from a length stipulation in Schafer's Toronto Symphony contract. The piece was commissioned by that orchestra.

◆ "Little Big Horn," a rock oratorio by **Aram Schefrin** and **Michael Zager**, was premiered March 14 at New York's Carnegie Hall. Ten Wheel Drive performed the work with members of the American Symphony Orchestra under Stephen Simon and a small chorus. Genya Ravan, of Ten Wheel Drive, sang all of the solo portions.

◆ New works by **Netty Simons** were heard in concert March 11 at New York's Carnegie Recital Hall. Pianists Philip Corner and Carlos Santos presented both works. The titles: "Two Dot" (1970) and "Illuminations" (1970)

continued on next page

Charles with composer Jones

in two movements, *Snow Water* and *Five Sprays of the Snow Fountain.*

◆ "Hymnen," by **Karlheinz Stockhausen**, was premiered February 25 at Philharmonic Hall, Lincoln Center, New York.

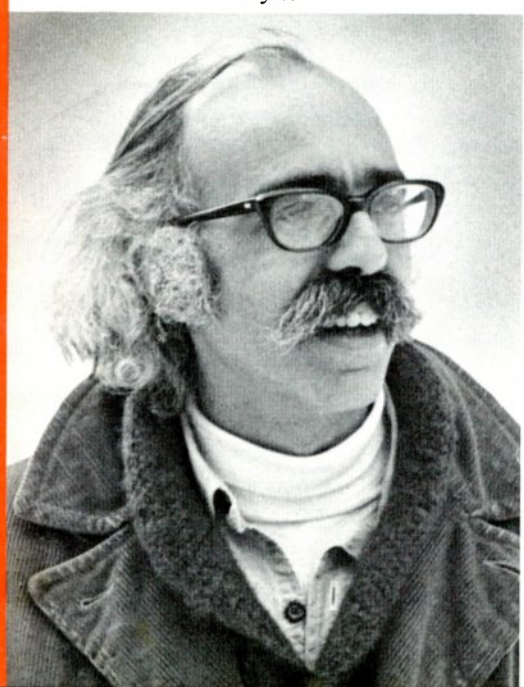
The work was comprised of Region I, II and IV with soloists, heard in their United States premiere, and Third Region with Orchestra, heard in its world premiere. Third Region was specially commissioned by the New York Philharmonic.

Reviewing in *The New York Times*, Harold C. Schonberg noted:

"The music was in Mr. Stockhausen's most advanced style and consisted of four 'Hymnen,' or anthems. Mr. Stockhausen has worked up a sort of collage that takes national anthems around the world and puts them through a sieve that dislocates them, puts them together again, superimposes them, juxtaposes them. There is a steady background of electronic music. Three of the four 'Hymnen' use technician-soloists of the Group Stockhausen. One of them, which received its world premiere, is scored for orchestra and electronic tape.

"It was the Third Region that was most interesting. The other three Regions use more or less conventional electronic sounds, with the usual verbal counterpoint, the staticlike noises, the relatively narrow tonal vocabulary, the steady succession of unpitched noises. Stockhausen, Cage and [**Luciano**] **Berio** have been doing this kind of stuff for years.

Wyner



"The unusual aspect of the 'Hymnen' is, of course, the use of fragments of anthems. Often these are so fragmented that they are not distinguishable. At other times they come out strong and clear.

"Of most interest was the 'Hymnen' with orchestra. Here, instead of unrelieved dissonance and unpitched sounds, there was a mixture of dissonance with some triadic writing. Often there was a strangely Ivesian kind of sound—the **Ives** of 'The Unanswered Question,' with its background of growling dissonance against which individual instruments plead and question. Later, there was more Ives, and also the Lukas Foss of the 'Baroque Variations,' when national anthems were woven in and out of the fabric."

Schonberg noted the youth of the audience and that Stockhausen, too, had found favor with young audiences in London and concluded:

"The important thing, if this concert is an indication, is that there is a public for this kind of music. Or is it a phenomenon reliant solely on Mr. Stockhausen's particular kind of charisma? Or can it be that he is a better composer than many of us have given him credit for being?"

It was on February 28, at Alice Tully Hall, New York, that the American premieres of other works by Stockhausen were heard. They were "Spiral" and "Pole." These works, played by the Group Stockhausen, were presented along with the composer's "Klavierstück IX" and "Prozession" in a program entitled "New and Newer Music."

The Stockhausen works are published in the United States by Universal Edition/Theodore Presser Company.

◆ **Francis Thorne**'s "Song of the Carolina Low Country," commissioned by John Henry Dick in 1968 to Commemorate the 300th anniversary of South Carolina, was given its world premiere, February 13. Lucien De Groote conducted the Charleston Symphony Orchestra. The Choraliers were under the direction of James Edwards. The site of the performance: Municipal Auditorium, Charleston.

A work in two movements, the first built on a traditional Negro spiritual, the second featuring words by Dr. Charles A. M. Hall, the eminent theologian, it was reviewed by Claire McPhail, *The News and Courier* (Charleston).

"...this reviewer found much merit in the work. Mr. Thorne had some fine musical ideas," the critic declared.

◆ **John Verrall**'s "Nonette" (1970) for string quartet and wind quintet, written for the Philadelphia Quartet and the Soni Ventorum Quintet, was premiered March 4. It was a highlight of a concert presented at the University of Washingtons' Hub Auditorium by the Contemporary Group, **William O. Smith**, director. The players included: Veda Reynolds and Irwin Eisenberg (violins), Alan Iglitzin (viola), Charles Brennand (cello), Felix Skowronek (flute), William McCall (clarinet), Laila Storch (oboe), Ann Crandall (bassoon) and Christopher Leuba (horn).

◆ Premieres of **Karl Weigl** works were presented in February both in New York and Louisiana. On February 16 at the Austrian Institute, New York, Kermit Moore (cellist) and Zita Carno (pianist) premiered the composer's "Love Song" and "Wild Dance." Also heard in a first performance that evening was "Night Phantasies," played by Zita Carno, and a group of songs presented by Judy Hubble, soprano, and Jacqueline Pierce, mezzo-soprano, accompanied by **Vally Weigl**, piano.

On February 17, Weigl's "Comedy Overture" was heard in a first American performance. It was presented in concert by the University of Louisiana (Baton Rouge) Orchestra under Peter Paul Fuchs.

◆ The premiere of **Yehudi Wyner**'s "Composition for Cello and Ensemble" was a highlight of Aldo Parisot's March 3 cello recital at New York's Alice Tully Hall.

Reviewing the work for *The New York Times*, Harold C. Schonberg wrote that the piece—a little over six minutes in length—was "quiet and sweet. It avoided sharp dissonances—indeed it was quite tonal—but it had a strongly personal, lyric quality and a great deal of delicate color. Mr. Parisot decided, after the short piece was over, to play it again. He liked it, he said. It was his kind of music."

In this world premiere, Parisot joined forces with the "accomplished" Yale Chamber Players, who performed under the baton of the composer.

Warren Barker

BY HARVEY SIDERS

Whatever a typical musician is expected to look like, Warren Barker defies the stereotype. Which is probably the reason he currently enjoys the best of both possible worlds: the composer of the highly successful TV series *Bewitched*, as well as music for 28 other series over the past decade; and the head of a domestic complex in Red Bluff, Calif., 650 miles north of Hollywood.

Reporting on matters in their proper priority, Barker "took attendance" by stating, "I have one grown child, two teen-agers, a dog and a cat, 18 chickens, five horses, a few head of cattle and a very patient wife."

He obviously has an impatient outlook towards cities. Even when he felt the necessity for being close to the studio scene, Barker kept a respectable distance, living in Newport Beach, some 45 miles south of Hollywood. Regarding his present idyllic setting, Barker commented, "From now on I'll try to seek those commissions that will allow me to stay at home."

Barker certainly never experienced problems in getting assignments in the past—a past that goes back to 1923, when he was born in Oakland, Calif. At age 7, he moved to Southern California, living in Santa Monica, and eventually went to UCLA, where he studied composition with Mario Castelnuovo-Tedesco and orchestration with Carmen Dragon. World War II did not prove to be too much of an interruption; Barker was with the United States Air Force Band.

Returning to civilian status, Barker also returned to Carmen Dragon—this time as an arranger, beginning on radio with the *Drene Show* and the *Old Gold Show*. He was chief arranger for *The Railroad Hour* and for a number of daytime shows, such as *The Jack Carson Show* and *The Rusty Draper Show*, heard five days per week.

In the medium of recordings, Barker ran a gamut from jazz-oriented albums for Marty Paich and the King Sisters, and music from *77 Sunset Strip*, to a couple of excursions into "Pacific actuality" with William Holden, using Oriental instruments owned by the actor.

On the King Sisters' most memorable album, *Imagination*, their vocal blend had all the bite of a brass section thanks to the expertise of Barker's arrangements and the expedient of overdubbing. The Holden albums appealed to Harry Ackerman, executive producer for *Bewitched*, and led to his signing Barker to score the pilot and eventually the entire series.

Barker's first break in television came through Ivan Tors, for whom he scored all the segments of *The Man and the Challenge*, *Klondike* and *King of Diamonds*, all in the mid and late fifties. Over a decade later, Barker and Tors were reunited for *Daktari*. In between, for Ziv TV, and later Warner Brothers, Barker turned out an incredible amount of music for some of the better known series: *Bat Masterson*, *Sea Hunt*, *Batman*, *Margie*, *Valentine's Day*, *Adventures in Paradise*, *That Girl*, *The Ghost and Mrs. Muir*, *The Flying Nun*, *Here Come the Brides* and the theme and music for all episodes of *My World and Welcome to It*.

It was also for that latter series that Barker "plugged in" briefly and employed the Moog Synthesizer, but it was only a momentary flirtation with electronic scoring. "I wouldn't stay away from it—that's resisting progress. Wrestling with a Moog can be time-consuming and expensive. You can build far-out tracks with it, but it does not lend itself to standard construction —like the Baroque of *Switched-On Bach*. It has its own function and I believe it should be used to create what conventional instruments cannot duplicate."

Much of Barker's spare time these days is devoted to writing for educational films for the audio-visual market and in the near future, hopefully, for that outlet of staggering potential, cassettes.

One medium that he feels would allow him sufficient time to compose is movie work. (Among his credits are the orchestrations for *Hello Dolly*!) But major film assignments are no longer plentiful. The movie industry is in desperate need of an economic miracle. If any of the magic of *Bewitched* rubbed off on Barker, here's a chance to create his own demand.

Mr. Siders is a contributing editor of Down Beat *magazine.*

Yusef Lateef

BY JOHN S. WILSON

"There is a saying in my religion," declares Yusef Lateef, the big, burly, gleamingly bald master of innumerable reed instruments, "that 'One should seek knowledge from the cradle to the grave.' When I embraced the religion of Islam in 1949, I began to have a desire for knowledge. In 1950, I was playing weekends in Detroit with Kenny Burrell, who was going to Wayne University, and he suggested that I go to college."

So Lateef, who was married, had two children and was working days at Chrysler to support them, began taking classes in English, history and musical theory at Wayne, starting a search for knowledge that he has carried on steadily since then. Today he has a B.A. from the Manhattan School of Music, where he majored in flute, an M.A. from the same school in music education and is now, at the age of 50, half way toward a Ph.D. in philosophy at the New School in New York. He switched his studies from music to philosophy because he wanted to study music on his own, without assignments, "so I can get a total personal involvement."

Before he joined the Ahmadyya movement of Islam, Lateef had been building a reputation as a saxophonist with Lucky Millinder and with Dizzy Gillespie's big band. He was known then as Bill Evans. Born in Chattanooga on October 9, 1920, he grew up in Detroit where he started on alto saxophone and then switched to tenor while he was going to Miller High School. His first job away from home was in Chicago with the 'Bama State Collegians, who picked him up on the recommendation of Lucky Thompson. The job only lasted a week before the band broke up. But then Thompson sent him on to New York, recommending him to Millinder.

"In 1947," Lateef noted, "I was with Ernie Fields and a trumpet player asked me if I was familiar with atonal music. I'd never heard of it. He played me a record of Schoenberg's music. So I went out and bought 'Transfigured Night' and I began studying atonality on my own."

At Kenny Burrell's suggestion, he began playing flute in 1954. He studied the ragas of India, Persian scales, Chinese scales, Hebrew modes, German atonality, the symphonic tone poems of the Russians, ecclesiastical music. To "enhance the canvas of my music," Lateef sought out instruments with different and unusual timbres. A Syrian co-worker at Chrysler made a rabat, a single-stringed instrument, for him. In a Syrian spice store he found a flute-like argole. The oboe and bassoon became part of his arsenal along with a 7-Up bottle and a balloon ("Humor," he points out, "is relevant to expression"). More recently he has taken up the Indian Shanai and the ram's horn and he has made a bamboo flute which has a unique scale and tonal quality.

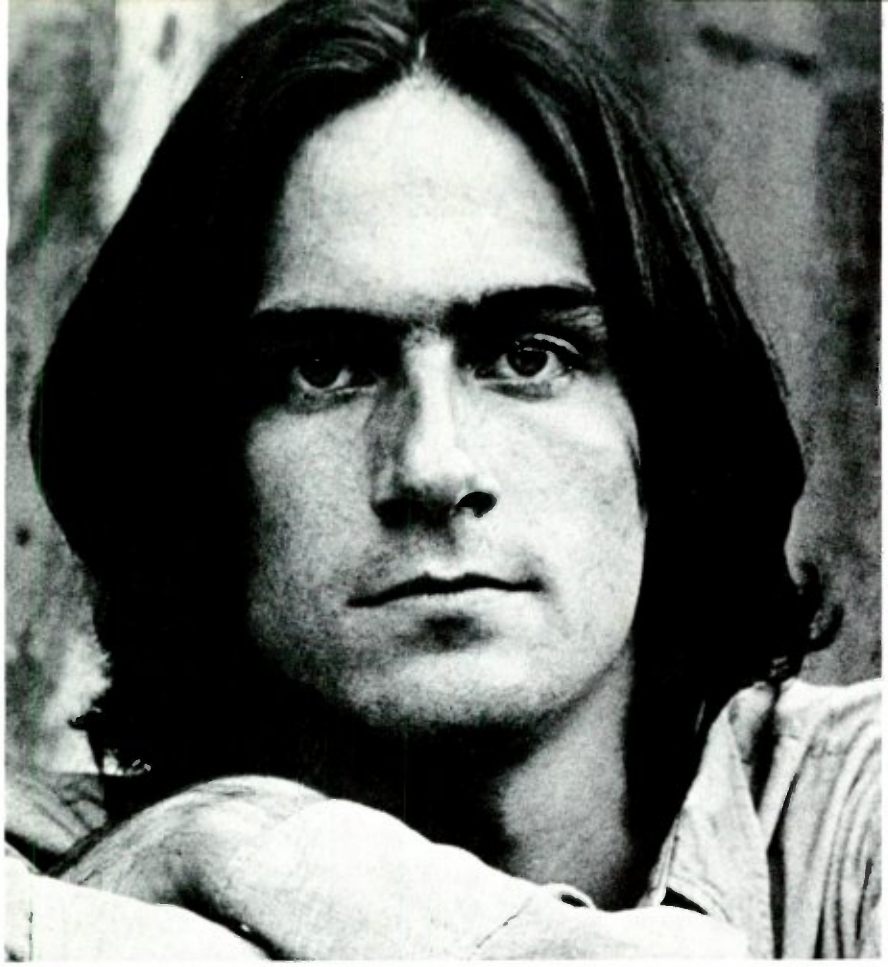
The music he plays on his array of instruments he describes, for lack of a briefer word, as "autophysiopsychic music," music that comes from one's mental and physical self. He objects to the word "jazz" because, he says, "It doesn't apply to me.

"The definitions of the word are a multiplicity of ambiguities," he points out, "some of them insulting, such as 'to copulate.' When I explain my music in terms of form, of esthetics, these things don't have anything to do with 'jazz.' The word has nothing to do with music."

Lateef formed his own group in Detroit in 1955 and, aside from a period in the early 1960s after he moved to New York when he played with Charles Mingus and Cannonball Adderley, he has been a leader ever since, although in recent years his playing has been limited to weekends from September to May while he has been attending school. His compositions include a string quintet, a trio for flute, violin and piano, a woodwind quintet and "Symphonic Blues Suite" for quartet and orchestra which has been recorded by the Cologne Radio Orchestra and performed in the United States by the Detroit Symphony Orchestra and the Augusta Symphony. He is currently working on a composition with dialogue (by Dr. Bashirudin Usama of Detroit) that deals with the history of dope addiction. Lateef's quest for knowledge continues. We, the listeners, can only benefit as he grows.

Mr. Wilson writes regularly on music for The New York Times.

Charles Stewart



James Taylor

BY JOHN GABREE

"The Dylan of the 70's... the Kennedys of pop music." Sobriquets drop like autumn leaves in the music industry, but rarely are they quite so laudatory as these quoted from a cover story in a February issue of *Billboard*.

The object of all this adulation: a 23-year-old son of North Carolina and Massachusetts named James Taylor. Tall, rangy—he was nicknamed "Moose" in his prep school days—Taylor is a former drug addict and sometime mental patient who has managed to turn a life of psychological torment into a number of hit albums and several big-selling singles. Along the way he has spurred the careers of brothers Livingston and Alec and sister Kate.

Taylor grew up in Chapel Hill, N.C., where his father was dean of the Medical School of the University of North Carolina. Summers were spent at Martha's Vineyard, Massachusetts' remote, tasteful rich-folks' hideaway. Taylor's alma maters include Milton Academy, near Boston, and McLean Hospital, an exclusive New England mental institution into which he twice checked himself. While in school and on the Vineyard in the early 60's, he managed to gig frequently in the area's many folk clubs. After leaving McLean for a second time, Taylor formed a band called the Flying Machine (with Danny Kortchmar, Carol King's sideman and lead guitarist of Jo Mama) which played Village clubs, especially the fabled Night Owl, during the fall, winter and spring of 1966-67. Taylor went to London, and by the spring of 1968 he was hard at work on his first album, produced by Peter Asher as the initial release for the Beatles' Apple Records. By the end of the year he was back in New York with an excellent album. Apple, however, was unprepared to get behind its products promotionally at that point, especially not a mild, introverted country-folk album in that day of Cream-style hard rock. So Taylor's album went virtually unnoticed, except by other musicians, most notably Tom Rush who "discovered" Taylor as he had discovered so many others. In 1969, Taylor switched to the Warner Brothers label and, with Asher, came up with *Sweet Baby James*, the hit he'd been looking for. It led to a standing-room-only run at the Gaslight and attention from critics like Susan Donaghue (*Jazz & Pop*) and Al Aronowitz (*New York Post*). By the winter, he was riding high with one single, "Fire and Rain," and had another, "Country Road," on the move. The Taylor phenomena was documented in a *Rolling Stone* cover story and his business affairs made the cover of *Billboard*. Old demo tapes were released under the title *James Taylor and the Flying Machine-1967*. In addition to that of Rush's, versions of Taylor's tunes have been cut by R. B. Greaves, Harry Belafonte and numberless combos.

His songs are unusually explicit to find such wide acceptance and popularity. He explained "Fire and Rain" to *Rolling Stone* as follows: "The first verse was a reaction to a friend of mine killing herself. The second verse of it is about my kicking junk just before I left England. And the third verse is about my going into a hospital in western Massachusetts. It's just a hard time song, a blues without having the blues form." Many of Taylor's compositions —"Don't Talk Now," "Rainy Day Man," even "Carolina on My Mind" (*Ain't it like a friend of mine/To hit me from behind*)—carry a note of bitter irony, if not outright despair.

The Taylor style, born of blues jams at home in North Carolina with his brothers and sister, and hootenannies on Martha's Vineyard and in Boston, seems destined to be a dominant force of pop in the 70's. Al Aronowitz has written:

"James speaks for his generation with a kind of cool authority that seems destined to elect him one of the spokesmen of his time....

"Taylor steps upon the stage ready to challenge the gods....He tells about himself in the slow, measured phrasing of someone who doesn't want to be misunderstood. His voice is clear crystal....You listen to his music.

"Is James Taylor going to be the next public phenomenon? It's a little early in the cycle for such an event, but that's the league James has applied for. May the Lord have mercy on him."

Mr. Gabree is on the reviewing staff of High Fidelity *magazine.*

Alan Hovhaness

BY OLIVER DANIEL

Among 20th-century composers, Alan Hovhaness is surely one of the most prolific and also one of the most individual. He has written music for almost every conceivable combination including one most unlikely, a work for orchestra and recorded songs of whales, "And God Created Great Whales," his third commission from the New York Philharmonic.

In 1958 I had reason to observe, in *Saturday Review*, that "his music is basically simple, in fact deceptively simple at times. It is often unsophisticated music in a time when most art is more knowing and worldly. It is at times not so much religious as it is holy; it generates moments of simple tranquility in a chaotic world. The appeal of the music is broad, its style intensely original. It does not derive from any of the obvious trends which are often regarded as the most significant. It is never an imitation of Bartók, Stravinsky, Schoenberg or any other composer...."

Hovhaness was born in Somerville, Mass., on March 8, 1911, the son of a chemistry professor, Haroutiun Chakmakjian, and Madeline Scott Chakmakjian. Far from growing up in any Armenian-type surroundings, his family life was more dominated by an American Baptist tradition than anything quasi-Oriental. Young Alan Chakmakjian rebelled early against his surname which in Armenian means flint locksmith, or gun-maker, and chose instead to be called by the simpler name of Hovhaness.

When he was 5, his family moved to Arlington, another Boston suburb, and as soon as he could read music he began to write it. Hovhaness' early piano studies were with Adelaide Proctor and Heinrich Gebhard, both of whom encouraged him greatly. His first studies in composition were with Frederick Converse at the New England Conservatory of Music. In 1942, he won a scholarship to study at Tanglewood, Lenox, Mass.

For several years he taught in Boston, and from 1948 to 1951 was on the faculty of the Boston Conservatory of Music. Following this he moved to New York, where he remained for several years composing prolifically. During this period he composed many of his major works, as well as important scores for radio and television.

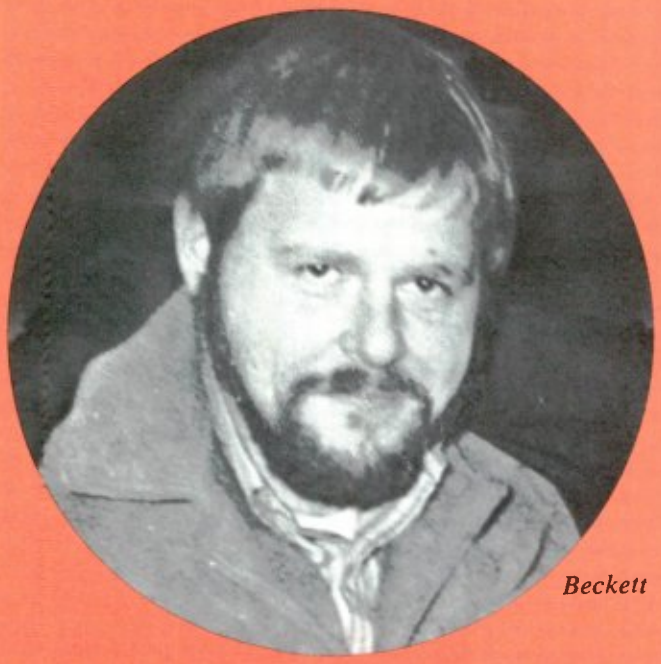
In 1959, he set out on his first world tour and achieved a remarkable success in India and Japan. In India, he was invited to participate in the annual Music Festival of the Academy of Music in Madras. He was also commissioned by the All India Radio to write a work for an orchestra on Indian instruments, which he called "Nagooran." In Japan, he was commissioned to write several major works and appeared as conductor of the Japan Philharmonic and the Tokyo Symphonic Orchestra with which he conducted works of his own. *Time* magazine (May 16, 1960) reported that to "one Japanese critic the compositions of Alan Hovhaness are like Japanese scrolls. As they are rolled out, they reveal new images and their message bit by bit. Western classical music in comparison is like a photographic print."

After returning from the Orient, he spent a year in Europe, conducting and performing many of his works. Critics said "his music has plastic strength; it springs from his own expressivity."

But Hovhaness is not without honors in his own country. He has received a tremendous number of awards including three honorary doctorates, fellowships from the Guggenheim Foundation and an award from the National Institute of Arts and Letters. Significant, too, is the remarkable number of commissions he has received. But of even greater impact is the effect his music has had upon listeners and critics.

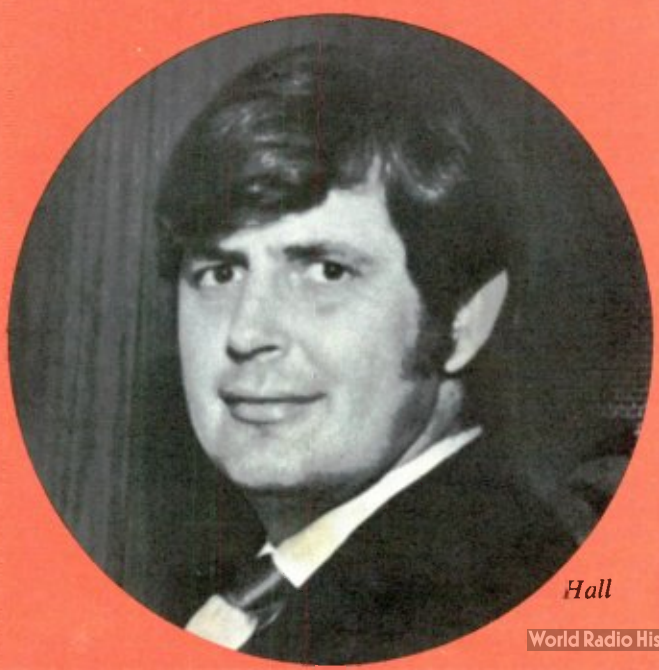
Following performance of his "Mysterious Mountain" with the Boston Symphony Orchestra, conducted by Robert Shaw, critic Rudolph Elie said: "A conviction I have long held, which is that Alan Hovhaness stands almost alone today among Americans as a composer born with the mantle of genius, was reinforced on a nearly transcendental level yesterday afternoon with the first performance here of his 'Mysterious Mountain'...there is nothing eccentric, let alone exotic; it is a highly personal expression...it is the musical expression of a man of enormous integrity and enormous talent."

Mr. Daniel is BMI vice president, Concert Music Administration.



Beckett

Ivy



Hall

In the Press

'FUNKY' MUSCLE SHOALS

The National Observer's Bruce Cook, writing from Alabama, explored the Muscle Shoals music scene and sound. Among the people Cook spoke to was Frank Daily, vice president of the city's Fame Recording Studios.

"Why, we *are* the Muscle Shoals sound. You talk about your hit records, this is where they happen! Those other studios can't even come close to what we've done."

Daily went on to talk about **Rick Hall**, the man who founded and heads the Fame operation:

"Rick is one of the great ones, no two ways about it. He has that special touch as a producer, the ability to find the right song for the right artist, then put the artist at ease and extract the best he has in him. That's what put Rick up there as a producer. Pick up any *Billboard* and you'll see his hits on the charts. They rated him number two producer last year, number three this year."

"And it's true," Cook noted. "If past performance is any measure—and in the pop music world, most people feel it is the only measure—then Rick Hall ranks as a kind of genius. As an independent producer for a number of different labels, he has managed to hang 27 gold records (each representing a million seller) on his office wall."

Cook traced the Hall history from the start, as he grew up a poor boy in Florence, Ala., the largest of the four cities in the Muscle Shoals area. After leaving school, he worked weekends with local country and western bands writing songs and plugging them—all the while working at the local Reynolds Aluminum plant. When **Brenda Lee** recorded some of his songs, he added a four-track recording studio to his music publishing enterprise and he dubbed his combined operations the Florence Alabama Music Enterprises, which acronymed as FAME. The year was 1960 and the studio he opened above a store was, as far as anyone can remember, the first recording facility in Alabama. His first hit happened to be a demo tape of a tune called "You'd Better Move On" by an unknown named **Arthur Alexander**. Atlantic Rec-

ords liked it so well they released it as was and it became Fame's lead-off hit.

An off-shoot of the Fame operation is Muscle Shoals Sound Studio, founded by four studio musicians who had been recording for Hall. They are rhythm guitarist **Jimmy Johnson**, drummer **Roger Hawkins**, bassist **David Hood** and keyboard man **Barry Beckett**.

When they opened for business in a casket warehouse in Sheffield, Ala., their first customer was **R. B. Greaves**, a soul balladeer from Los Angeles. On that first visit, Greaves recorded his tune called "Take a Letter, Maria." It went on to become a hit.

(The song earned BMI's citation as the most performed rhythm and blues number for the period July 1, 1969 to June 30, 1970. Ed. note.)

A third studio on the Muscle Shoals scene is Quinvy Studios, headed by former disk jockey **Quin Ivy**. As a producer, Ivy also had beginner's luck when Percy Sledge taped "When a Man Loves a Woman" with his band. It sold 1,500,000 copies.

"If you want to know what the Muscle Shoals sound is," Barry Beckett told Cook, "just listen to Percy's great old single. There's a certain kind of funky mud on it. That's what does it."

Cook concluded his coverage on the scene describing a visit to Muscle Shoals Sound studios for an R. B. Greaves session.

"I walked in on the middle of what sounded like a real hit-in-the-making, a ballad (in the story-song sense) called 'Becky Thompson.' The boys were into the fourth take when I settled down behind engineer Larry Hamby and R. B.'s producer Jonathan Rowlands and watched the lights bounce all over the console as the famous Muscle Shoals sound rhythm section, augmented by young Tippy Armstrong on lead guitar, swung through the number in fine style. R. B. Greaves sang in his throaty, distinctive manner, and the total effect was good, dirty and bluesy—just exactly what they mean when they say 'funky.'

"I was impressed. Between takes, I commented to Jonathan Rowlands that I liked the arrangement and asked whose it was. 'Nobody's,' he said. 'It's all head stuff down here, and that's one of the reasons we like it. R. B. came down with his songs, worked them out on guitar. Barry Beckett started feeding him chords, Roger Hawkins joins in and before you know it you've got yourself an arrangement.'

"The method seems to suit R. B. Greaves. The decision to return here to Muscle Shoals, the scene of his first success...was his own. Why did he return?

" 'Well,' says R. B., 'a lot of things keep bringing me back here—this is my third visit you know. They understand me and my kind of music here—basically simple and basically pretty close to the heart. I guess the main thing is I trust them. They're interested in quality the same way I am. The machines are the same all over the country, so if I don't come through I can't blame it on the studio. As long as I know they're with me, I know there's just one man to blame if things go wrong—and that's me. So when I get down here I listen to the takes, and take a look at myself, and work harder. It may not sound like it, but it's fun."

SONNY AND CHER REVISITED

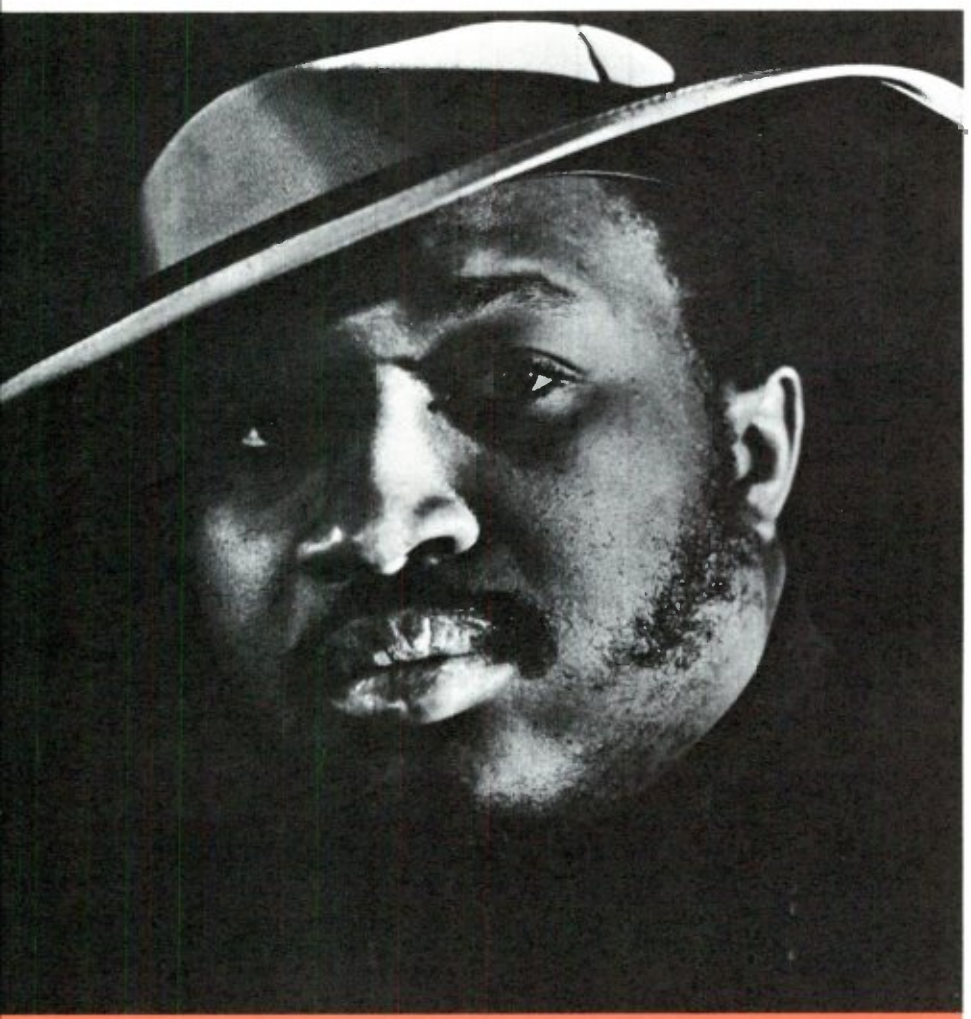
Peter Goddard (*The Toronto Telegram*) covered **Sonny (Bono)** and Cher, in that Canadian city to tape a television special.

"The thing is," Bono said, "is to get TV on your terms, like we once did records. Do something new. Break down the format.

"But you must remember you can no longer segregate your audience. You have to widen your appeal in entertain-

Sonny and Cher Bono

Courtesy of NBC-TV



Swamp Dogg

ment...to stay alive," he emphasized.

"I once made the mistake of segregating my audience by appealing only to a certain age group. We would go to a crowd and only do our hit records. But for the last one and a half years we've been working nightclubs. That's the big challenge—to find acceptance at all levels. I think a lot of the younger singers are making the same mistake right now."

Goddard recalled that when Sonny and Cher started out "they were the Scott and Zelda Fitzgerald of rock. They didn't merely set trends, they embodied them. They ran directly across the grain by admitting they were married and, what's more, loved being married. They dressed alike, with bell bottom trousers, long sleek hair and fluffy vests. They sang alike—in fact, Cher's voice may have been a bit lower than Sonny's. And at times they almost looked alike."

Goddard called their sound "pre-**Beatles**, **Phil Spector** wall-of-sound stuff with the West Coast's love of folk rock" and placed them at the center of Los Angeles' "rich and freaky rock star circle."

As rock changed, so did the Bonos, getting into film production, records featuring Cher alone and nightclubs.

"I've changed?" Bono asked Goddard. "Maybe from the hip community's point of view. But if my point of view loses people, I don't care—because these people are bigoted.

"My point of view on drugs, for instance, is not moralistic. I've done it. I've done it to death. But I've found the world is real.

"People like that are giving me up—I'm not giving them up. The question comes in your life whether or not you want to expand into new directions. OK, to expand and do new things, you've got to play games. The only question left, then, is whether or not you want to play the games.

"I'm going back to making records, though. Originally, the artist was considered a recording artist, or a movie artist or a TV artist. But there's no need to be so categorized.

"We're in a funny position, I guess. As far as the Establishment is concerned we're Mr. and Mrs. Hippie-do, while to the other side, we're not hip at all.

"Remember one thing: Everything today is basically economics. Now, money for money's sake is still unimportant. You just get your solidification from the dollar. People recognize you by it."

Bono noted he's just purchased a new movie property and plans a summer shooting schedule.

"So you gotta have money to have freedom to do things like that. The biggest crime today is being poor."

SWAMP DOGG: NEW WAVE

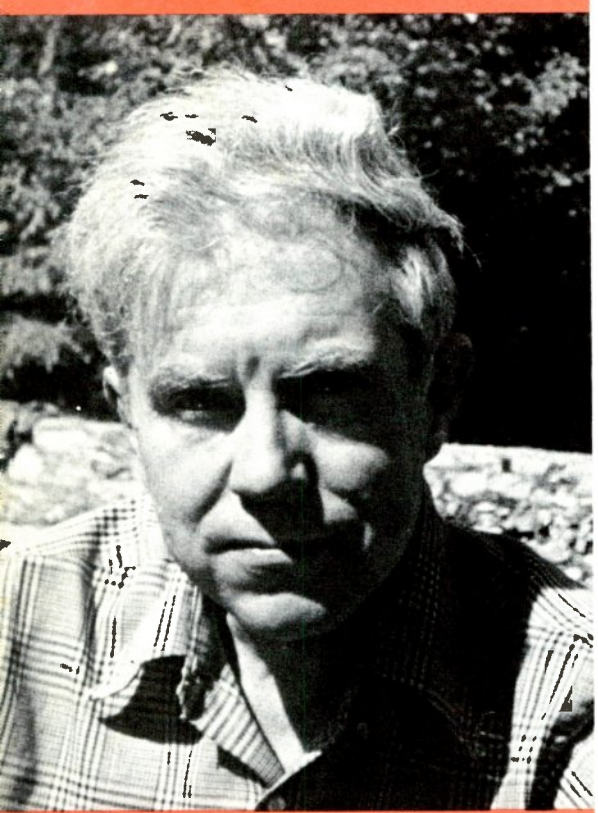
What Craig McGregor describes as "The New Wave," in *The New York Times* (March 7), is that group of black performers, poets, preachers and songwriters "who are defining the black experience in songs as powerfully as black writers have defined it in literature. They are the pop parallels to the avant-garde jazzmen—**Archie Shepp, Pharoah Sanders, Sunny Murray**, the late **Albert Ayler**—who have performed the same task in non-verbal music. Not many have broken through to a white audience yet, but it's only a matter of time."

But, McGregor points out, one of this group has broken through. He is Swamp Dogg (**Jerry Williams**), who changed his recording name after he had made 16 records with no particular success. There had been regional hits including the 1964 "I'm a Lover Man" on Loma and the 1965 Calla recording of "Baby, You're My Everything."

As he told John Morthland of *Rolling Stone* late last year, "I played the chitlin circuit—the lower chitlin circuit.

Robinson Photography

Goldsmith



Carter

Cleveland, Detroit, Norfolk, Long Island. Never had any real success, though; $150 a night was the best I ever did. But I always managed to get a record on the charts in some dinky little city, and even though it was never a big hit, I was always able to put out records at a steady pace, so I kept in work."

About his new recording name, Williams has said: "Swamp Dogg: he's a whole lotta people and things. Swamp Dogg can explore all possibilities of doing any kind of song as raunchy as he wants. Jerry Williams can't do that; he'd have to do it straight, like **Eddie Floyd**. Swamp Dogg can sing about venetian blinds if he wants; Jerry Williams can't.

"That's why Swamp Dogg is better than Jerry Williams. Jerry Williams got tired of his mohair suits. Swamp Dogg can go out in bermudas, no shirt and a cap, and he's not trying to appeal to the broads, or be pretty or cute. Swamp Dogg exploits part of Jerry Williams; he's Jerry Williams' own newspaper, with daily circulation."

Now well into a recording career with a new name, Williams has also been collaborating with **Gary (U.S.) Bonds** among others, and hitting the press around the country.

As he told McGregor: "I'm writing for people up in Harlem and Watts. An' all the time I'm hittin' him, I'm gettin' to him slowly with the social stuff, y'dig? It's gonna take time. Like man, it'll take me about as long to get to black people as it took **B. B. King** to get to white people."

His new album, McGregor writes, "shows Swamp Dogg in zany dude gear astride a white rat, and the songs have some of the wry, irresistible humor of the man himself. As he says on the liner notes to his first album, 'Swamp Dogg would have all the earmarks of a winner if he would change his name to something catchy and clever, for instance Jerry Williams.' "

THE GOLDSMITH TOUCH

"...in the past 15 years, more people have heard his music than that of Bruckner, Bartók or the Bee Gees." The quote comes from Peter Goddard (*The Toronto Telegram*), leading off an interview with **Jerry Goldsmith** following the composer's appearance at a seminar held at BMI Canada's Film Music Workshop.

Goldsmith, Goddard pointed out, has enjoyed a success few composers could possibly imagine.

"The only problem is much of what the film scorer does is snobbishly put down," Goldsmith said.

"Only a few people who've ever written for a Hollywood film have had any sort of reputation on the concert stage. Yet there are some fine musicians working in Hollywood."

Goddard noted that Goldsmith's work has "a distinctive stamp."

"He doesn't aim for a huge sound that dominates the screen's images, or for a pop tune to be culled as ready-made promotion for a film. In his more recent pictures like *The Ballad of Cable Hogue*, *Justine*, *100 Rifles*, *The Chairman* and *Tora! Tora! Tora!* his work is often barely noticeable, with just a trace of sound added to illuminate a character."

Goldsmith credits include films like *The Blue Max*, *Lilies of the Field*, *A Patch of Blue*, the prologue to *The Agony and the Ecstasy*, *Lonely Are the Brave*, *The Spiral Road*, *The Stripper* and *Freud* (which won him an Academy Award nomination, as did his work this year for *Patton*). His works also include *The Sand Pebbles*, *The List of Adrian Messenger*, *A Gathering of Eagles* and *The Prize*.

Discussing his scores, Goldsmith, who is 41, said that for *The Blue Max* he wrote "an eight-minute passacaglia that no one will probably recognize. When I suggested to the Glendale Symphony, after they'd asked me for something to perform, that they use this, they didn't want it—it was film music, you see."

He used electronic music in his score for *The Planet of the Apes*, "but," he said, "there are so few Hollywood composers using all the techniques they might. Very few are concerned with a concert performance of their work except for me and **Lalo Schifrin**, perhaps.

"But film music can be so important to a film. It's not there to dominate things. It's there to enhance a picture, to give more interpretation, to add something to a character.

"In *Patton*, for example, I worked closely with the director. My approach

has always been personal. That is, I've always tried to underline a character—even one like Patton, I didn't like.

"Right now I'm working on a picture called *The Mephisto Waltz*. I'm composing the music in a certain way that one theme will emphasize God-like qualities, while the other theme will emphasize evil qualities.

"Now, right from the start, few people will be able to understand this. It's a bit too subtle. But in the end it will help the picture...."

CARTER'S 'MUSICAL PROBLEMS'

Karen Monson (*Los Angeles Herald-Examiner*) covered an **Elliott Carter** lecture-concert event at Los Angeles' Beckman Auditorium, February 14.

"Carter dealt with the portion of his career since 1945, when he started in a direction that reflected a new concern for 'specifically musical problems.'

"The composer dealt briefly with two important aspects of his work: the spartan isolation of elements and experimentation within these limitations (exploration of coloristic possibilities using one and only one note, for instance); and the formulation of his most important musical contribution, metric modulation.

"In 1960, Carter wrote that he did not feel that his rhythmic procedures were an integral part of his musical personality; yet there seems little doubt that he now recognizes them as one of his prime compositional motives. He noted...that the increased concern in 1945 for these specifically musical problems led him away from direct concern with musical color—yet it seems that color is one of his strongest formal adhesives.

"**Charles Ives** seems to have returned to Carter's favor now. But he made it very clear on this occasion that he believes that the musical avant-garde of today is dwelling on the same device characteristic of the avant-garde one-half century ago, specifically, constant, insistent repetition.

"Repetition is not Carter's goal. Instead, he seeks constant change, and is interested in the structure of change, how things find their opposites, how to facilitate and justify a constant flow. Hence, metric modulation and the assigning of particular melodic and harmonic elements to an instrument or group of instruments through an entire work."

The concert following Carter's talk was devoted to performances of his String Quartets 1 and 2, played by the Composers String Quartet—the quartet-in-residence at the New England Conservatory.

A lengthy section of Carter's "Double Concerto" was played as one of several musical examples during the talk.

PINKHAM FINDS THE NOTES

Daniel Pinkham, in Green Bay, Wis., to prepare a special concert of his works, talked at length with Bob Woessner of the *Press-Gazette*. Among his observations:

"Composers are like Indians. The only good one is a dead one," he said wryly, pointing out that audiences and even performers seem afraid of a live composer's works and take refuge in the familiar.

Pinkham, who has written for groups ranging in size from one (a flute) to 25 (a chamber orchestra), noted: "The size of the orchestra doesn't make any difference. The difficulty is in finding the notes. It is more difficult to be creative in music than in the visual arts. Just getting things, the notes, down on paper is a stupendous task.

"In electronic music," he added, "there is no notation, no intermediate stages. You bypass the performer.

"But one of the pleasures in music is working with live singers and musicians. Performing is the creation of a vision of a composer."

Pointing out that electronic music underscores a reaching out by composers, Pinkham said:

"...the piano is no longer a satisfactory vehicle for what avant-garde people want to do. You can't get a symphony to do some of the things that people want."

In conclusion, Pinkham returned to the problem of audiences, who he termed "afraid of music, whether it is new music of the 14th or the 20th century. They have made up their minds as to what music should be."

The concert-going public continues to shrink as people often find, the composer said, that the price of two admission tickets can often buy an entire concert program on record or tape.

Pinkham

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the most performed rhythm and blues songs in the BMI repertoire for the period from July 1, 1969 to June 30, 1970.

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Didn't I (blow your mind this time)
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Philemon Hou, Harry James Elston
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I can't get next to you
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I want you back
Frederick Perren, Alphonso Mizell, Deke Richards, Berry Gordy, Jr.
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Jerry Ross, Kenneth Gamble, Jerry A. Williams
M R C Music Corp.
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It's just a matter of time
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Eden Music, Inc.

Johnny B. Goode
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Sylvia Robinson, Bert Keyes
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Anita Poree, Jerry Eugene Peters, Clarence A. Scarborough
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The love you save
Deke Richards, Frederick Perren, Alphonso Mizell, Berry Gordy, Jr.
Jobete Music Co., Inc.

Moody woman
Kenneth Gamble, Jerry Butler, Theresa Bell
Parabut Music Corp.
Assorted Music Corp.

My cherie amour
Henry Cosby, Sylvia Moy, Stevie Wonder
Jobete Music Co., Inc.

Never had a dream come true
Henry Cosby, Sylvia Moy, Stevie Wonder
Jobete Music Co., Inc.

Oh, what a night
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Arc Music Corp.

Psychedelic shack
Barrett Strong, Norman Whitfield
Jobete Music Co., Inc.

A rainy night in Georgia
Tony Joe White
Combine Music Corp.

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Mira Smith, Margaret Lewis
Shelby Singleton Music, Inc.

Since I met you baby
Ivory Joe Hunter
Hill and Range Songs, Inc

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Harvey Fuqua, Johnny W. Bristol, Jackey Beavers
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Soul deep
Wayne Carson Thompson
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Eugene Record, William Sanders
Dakar Productions, Inc
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Swingin' tight
Robert F. Barash, Mark Barkan
Pam-Bar Music Ltd.

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Ronald B. Greaves
Stellar Music Co., Inc.

Thank you (falletin me be mice elf again)
Sylvester Stewart
Stone Flower Music

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Norman Whitfield, Barrett Strong
Jobete Music Co., Inc

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Burton Cummings, Randall C. Bachman
Dunbar Music, Inc.

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Up the ladder to the roof
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Walk a mile in my shoes
Joe South
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