

BMI

THE MANY WORLDS OF MUSIC
OCTOBER ISSUE 1971

Martha Swope



JAZZ: HOW THE DANCE EXPLORES NEW POSSIBILITIES

Writer Report

CHARLES HONORED

Ray Charles, 25 years in show business, was honored with a special award from Florida Agricultural and Mechanical University, June 6 at the school.

The award cited Charles "with special recognition [as] a distinguished musician and astute businessman, for his generous use of unmatched musical talent enabling all the world to know the power and glory of its poignant message; thereby creating an awe-inspiring monument to the music of this century."

IVOR NOVELLO AWARDS

Britain's Ivor Novello Awards were presented July 5 at London's Connaught Rooms. Ray Dorset took two awards: for the "A" Side of the Record Which Achieved the

Highest Certified British Sales in 1970 and for the International Hit of the Year by British Writers. The song and record: "In the Summertime," published in the United States by Don Kirshner Music, Inc.

An award for Best Song Musically and Lyrically went to **George Harrison** for "Something," published by Harri-songs Music, Inc./Abkco Music, Inc.

Most Performed Work of the Year award went to "Yellow River," published by Noma Music, Inc. and written by **Jeff Christie**, while Best Pop Song award went to "Love Grows," published by Maribus Music, Inc. and written by **Barry Mason and Tony Macaulay**. Best Ballad, or Romantic Song, Musically and Lyrically was "Home Lovin' Man" (January Music Corp.), written by **Macaulay, Roger Greenaway and Roger Cook**.

Cook and Greenaway were named British Songwriters of the Year.

BMI News

NARAS SEMINAR

The opening session of the Atlanta NARAS (National Academy of Recording Arts and Sciences) Commercial Music Seminar was devoted to a discussion of Songwriting, Publishing and Music Licensing. Lecturers were Bill Lowery, president of the Lowery Group, writer **James B. Cobb Jr.**, Rolf Darwin and Harry Warner of BMI's Nashville office, and Richard McDonough of ASCAP.

The week-long seminar began July 12 and was sponsored by NARAS in conjunction with Georgia State University radio station WRAS. Morning sessions were held on the Atlanta campus. Music business field trips followed.

STRAUSS MEDALS AWARDED

Five Americans, prominent in the field of copyright, have been awarded the Richard Strauss Medal of GEMA, the German performing rights licensing society, for special merit in the field of copyright. The five, first Americans receiving the honor, are copyright authority Professor Walter J. Dehrenberg; Herman Finkelstein, general counsel of ASCAP; Abraham Kaminstein, Register of Copyrights; Sydney M. Kaye, chairman of the board, BMI; and New York attorney Harold Orenstein.

Mr. Finkelstein received his medal in Germany, thereby becoming the first American to receive this award in Germany. Presentation of the other medals took place, July 29, at the New York City residence of German Consul General Count Harrald von Posadowsky-Wehner.

The Richard Strauss Medal was established by GEMA in 1953, commemorating the founding of the German society in 1903, co-founded by Richard Strauss.

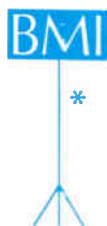
Young American conductor Michael Tilson Thomas and BMI president Edward M. Cramer with initial recordings of concert works recorded under a grant from BMI on the occasion of its 30th anniversary. The Deutsche Grammophon recordings by the Boston Symphony Orchestra, made up of works by some of the 14 Pulitzer Prize-winning composers affiliated with BMI, include music by Walter Piston, William Schuman, Elliott Carter, and the late Charles Ives and Quincy Porter.



BMI Archives/Howard Colson

BMI

THE MANY WORLDS OF MUSIC • OCTOBER ISSUE 1971



Writer Report	2
BMI News	2
Theater	4
Concert Music	5
Films	14
Profiles	16
Mario Davidovsky, Gene Roland, Gene MacLellan, Fred Karlin	
Cover Story	20

BMI: THE MANY WORLDS OF MUSIC, a recapitulation of information, is prepared regularly by the BMI Public Relations Department, 589 Fifth Avenue, New York, New York 10017; Russell Sanjek, vice president. Editorial/copy staff: Burt Korall, Howard Colson; Joyce Schwartz, Nancy Valentino and Patricia Gouldner, editorial assistants. Design by Irving Fierstein. The names of authors and composers whose music is licensed through BMI are indicated in boldface letters. Permission is ◆◆◆ hereby given to quote from or reprint any of the contents, on condition that proper credit is given to the source. ◆◆◆

Closing date for this issue: August 1, 1971. © 1971 by Broadcast Music, Inc.

Theater

ON THE BOARDS

Alice in Wonderland, with music and lyrics by Maury Yeston, opened June 26 at New Haven's Long Wharf Theater. The production, which ran in Saturday and Sunday matinees through August 1, was presented by the Yale Musical Theater Association. Florence Johnson, reviewing for the *New Haven Journal-Courier*, called Yeston's music and lyrics "sprightly." Mark Cohen directed, and the Lewis Carroll classic was adapted by Andrew Fichter, Esther Koslow and Yeston. Critic Johnson ended her review calling the production "top drawer and one of the best theater offerings for children seen here in recent years."

◆ On June 13 at Stratford, Conn., the American Shakespeare Festival Thea-

ter opened its season with a new production of the Bard's comedy, *The Merry Wives of Windsor*. Michael Kahn directed and Gary William Friedman wrote "an attractive kind of Elizabethan rock score" (Emory Lewis, *The Record*) for the show. Among the players: Jan Miner, Jane Alexander and W. B. Brydon in the role of John Falstaff.

◆ An original score by Lou Harrison, played by the composer and William Colvig along with Richard Dee, was heard at this year's Ojai Festival, the 25th annual presentation of that event in the California city. The setting for the score was *The White Snake Lady*, a shadow play presentation of an ancient Buddhist legend. Billed as the Second Prelude Evening, the play was seen May 27 at the Arts Center Theater.

◆ On July 1, the Asolo State Theater

(Sarasota, Fla.) Summer Company presented the first performance of *The Puppet Prince*, a fantasy for children with an original score by David Ward-Steinman.

The score, according to Ward-Steinman, quoted in an interview by Edith Anson in the *Sarasota Herald-Tribune*, was created right at home with the help of the composer's family. Contributing: his wife, Susan, and two children, Jenna, 9, and Matthew, 6.

"If you had seen it, you wouldn't have believed it," the composer said. "The room was filled with chimes, bells, flute, recorder, piano interior, prepared piano, zither, gong, tambourine, elephant bells, tom-toms, wind chimes, Indian bells, microphones and cables, —and the Putney Electronic Synthesizer right in the middle of the mess!"

The family "composed" the score, working with the script of the play.

"On the whole," noted Ward-Steinman, "*The Puppet Prince* was a freewheeling improvisation which was finally accepted by my two children as being 'right.'"

The bulk of the music, with the synthesizer as the basis for the score, came from various "home" instruments which the Ward-Steinman children found or had made for themselves for games. Nothing was planned, so if something had a nice sound, they used it.

The Puppet Prince was presented in matinee performances through August 5.

'FIDDLER' LONG-RUN CHAMP

With its July 21 performance—number 2,845—*Fiddler on the Roof*, with music by Jerry Bock and lyrics by Sheldon Harnick, became the longest-running musical in theatrical history.

Based upon the stories by Sholom Aleichem, the show opened September 22, 1964, and took the Drama Critics Circle Award and several Tonys for its artists and creators. Some 31 productions have been seen in over 20 countries.

Noting the history-making July 21 event, *Cue* magazine offered a "Salute of the Week" to the show and presented the *Cue* Award, a perpetual award recognizing the longest-running show on Broadway, to producer Harold Prince.

Ward-Steinman's 'homemade' score for 'Puppet Prince'





Bolcom

Concert Music

IN THE NEWS

George Barati is the conductor and musical director of the Santa Cruz (Calif.) County Symphony Orchestra for the 1971-72 season. He retains his position as executive director of the Montalvo Center for the Arts, Saratoga, Calif.

◆ **William Bolcom** was guest composer at Bowdoin College's sixth Contemporary Music Festival, May 7 and 8. His "Whisper Moon" and "Duets for Quintet" were performed by the Aeolian Chamber Players during his stay on the Brunswick, Me., campus.

◆ **Gary Burton**, the vibraharpist and composer widely known for his jazz work, joins the faculty at the Berklee College of Music, Boston, with the advent of the fall semester.

An alumnus of the college, Burton will teach Advanced Improvisation, Composition and Scoring in the Jazz, Rock and Contemporary idioms. He

also will give a course in mallet instruments and conduct workshops in small group performances.

◆ On the evening of July 12, during the second week of the International Bach Society's annual three-week congress at the Library and Museum of Performing Arts, Lincoln Center in New York City, **Chou Wen-chung** spoke on the history, form and instruments of Chinese music. An associate professor on the music faculty at Columbia University, Chou was assisted by Teo Tin Chuan, concertmaster of the Chinese Orchestra of the National Theater of Singapore. Teo Tin Chuan played the *er-hu*, the traditional Chinese stringed instrument.

◆ **Sydney Hodkinson** was a recipient of a 1971 Award in Music, presented by the American Academy of Arts and Letters and the National Institute of Arts and Letters. He was honored at the annual ceremonial in New York City, May 26.

The award from the National Insti-

tute was given in recognition of the composer's creative work. He was cited by the academy as follows: "In his music, new sounds and new intensities are combined with traditions of form and instrumental articulation."

In addition to a cash award, the Academy of Arts and Letters sponsors commercial recordings of works of the awardees through Composers Recordings, Inc.

Currently on leave from the School of Music at the University of Michigan, Hodkinson is in Minneapolis-St. Paul (Minn.) as part of the resident professional program of the Contemporary Music Project, under a grant from the Ford Foundation. In this case, the grant is being administered by the Minnesota State Arts Council.

◆ **Karel Husa** was one of five artists-in-residence during the University of Wisconsin-Milwaukee's 12th annual Summer Arts Festival, extending from June 21-August 7.

In addition to teaching a course in 20th-century music, the composer lectured on "The Acceptance of Contemporary Music Today and Yesterday," June 29. He spoke about his own music on July 2. Five days later, as a preface to one of the lecture-demonstrations, Husa lectured on "The Composer's Dilemma—Large or Small Musical Canvas."

He also participated in a roundtable discussion: "The Arts in a Time of Social Upheaval," July 15, with the other artists-in-residence—theater director Alan Schneider, famed dancer-choreographer Erick Hawkins, sculptor-painter Ed McGowin and singer Robert White.

Two of the composer's pieces, "Serenade for Woodwind Quintet, String Orchestra, Xylophone and Piano" and "Four Little Pieces for Strings," were heard in concert, July 9. A 32-member chamber orchestra organized specifically for the festival—including the Fine Arts Quartet, the Woodwind Arts Quintet and other professional musicians—performed. Husa's Pulitzer Prize-winning work (1969), "Quartet No. 3," was programed twice (July 5 and 8) by the Fine Arts Quartet.

◆ During April and May, a festival was held at the University of Minnesota, titled "Ives at Minnesota," with 26 events centered around the composer's

continued on next page



Olatunji with students

CONCERT MUSIC *continued*

many and variegated compositions.

◆ **Peter Jermyn**, in a diversified program of his own compositions, demonstrated the electronic sackbut, an invention of Dr. Hugh LeCaine of the National Research Council of Canada's Radio and Electrical Engineering Division.

The demonstration took place at Le Hibou on Sussex Drive in Ottawa, May 27. The following evening, Jermyn illustrated the capacities of this instru-

ment at Le Hibou's After-Hours Show.

◆ **Michael Kamen**, composer and pianist with the New York Rock and Roll Ensemble, and well-known operatic soprano Rosalyn Tureck combined in a lecture-demonstration-debate titled "Bach and Rock," July 15.

It took place at the Lincoln Center Library of the Performing Arts, New York City. The event was the seventh in this season's International Bach Society series.

◆ **Normand Lockwood**, composer-residence and composition teacher at the University of Denver for the past decade, was saluted, May 16, for his contribution to the university and the community. A major annual event on campus, the Chancellor's Concert was devoted to his music.

On July 1, Lockwood was singled out once again. He was the recipient of a Governor's Award, presented by the chief executive of Colorado, John Love.

The ceremony took place in the Music Tent of the Aspen (Colo.) Institute on the opening day of the third annual Colorado Festival on the Arts and Humanities.

Lockwood was cited for "oratorios,

cantatas and operas which have brought reality to the hope and claim that culture is created in our state."

◆ **Michael Babatunde Olatunji** taught a special course, "Musical Practices in Africa," at the Summer School of the Manhattan School of Music in New York City. The course, given by the famed African percussionist, opened on July 1 and concluded on July 30.

◆ **Carl Orff** recently was awarded the golden Humboldt-medal from the Humboldt Society of Science, Art and Education in Munich. The composer, whose work is published in this country by Schott/Belwin-Mills Publishing Corp., received this honor because of his excellence in the musical, pedagogic and linguistic areas of endeavor.

◆ **Roger Reynolds** was paid homage, May 26, when he was presented with a 1971 Award in Music during the annual ceremonial meeting of the American Academy of Arts and Letters and the National Institute of Arts and Letters. The site: the academy auditorium, 632 West 156th Street, New York City.

As noted in our April issue, on this occasion **Elliott Carter** was the recipient of the National Institute's Gold

BMI Archives/Howard Colson



Ruff

Medal Award for music. And **Ben Weber** was one of eight new members elected into the National Institute from various areas of creativity.

◆ **Willie Ruff**, the composer, bassist and French horn player currently on the Dartmouth College faculty, recently received the Yale University annual award for distinguished service to music. He is an alumnus of Yale.

◆ **William Schuman** addressed the 1971 graduating class of the Peabody Conservatory of Music (Baltimore, Md.) on the afternoon of May 30 in Peabody Concert Hall. During the ceremonial portion of the program, the distinguished composer and educator received the honorary degree of Doctor of Music.

On August 8, Schuman was honored again. He received the 12th Edward MacDowell Medal for "exceptional contributions to the arts." Aaron Copland, the principal speaker at the presentation, said: "Schuman's work celebrates America. A positive feeling comes from Schuman's music. It is a celebration of life."

The ceremonies were held on the lawn near Colony Hall, the MacDowell Colony, in Peterborough, N.H. The colony is a retreat for professionals in the arts.

◆ **Williams College**, Williamstown, Mass., bestowed an honorary doctorate in music upon **Roger Sessions** during its one hundred and eighty-second commencement, June 6, in Thompson Memorial Chapel on campus.

The composer's "Psalm 140" was performed as the principal music of the Baccalaureate Service, with soprano **Donna Dehner Harler**, of the University of Massachusetts faculty, and **Kenneth Roberts**, of the Williams music department, the featured performers.

To further mark this occasion, Williams College gave a party for Sessions. It was followed by an informal lecture by the composer. At one point he played the tapes of the Berkeley (Calif.) performance of his new cantata, based on Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd" (see *Premieres*).

◆ **Lester Trimble** joins the faculty at the Juilliard School of Music in New York City with the opening of the fall term. A widely known creator of music who was composer-in-residence with the New York Philharmonic for the

1967-1968 season, he has served as a music critic (*New York Herald Tribune* and *The Nation*) and had previously taught on the professorial level at the University of Maryland (1963-68).

◆ **David Ward-Steinman** was the judge for this year's Special Ensemble Contests in the Texas State Solo-Ensemble Contest. Sponsored by the College of Fine Arts, the University of Texas at Austin, it took place in the Texas city this past spring.

PREMIERES **Robert Aitken's** "Kebyar," commissioned by the CBC, had its world premiere, July 5, at the

MacMillan Theater in Toronto. Inspired by an Indonesian shadow play, the piece featured flute, clarinet, trombone, a percussionist, two basses and an electronic tape prepared at the Electronic Studio at the University of Toronto.

"...here is yet another reason for thinking of this sometime composer as one of the white hopes of Canadian music, or perhaps I should just say of music in Canada," critic **Ken Winters** said.

◆ **David Amram's** "Sonata for Unaccompanied Viola" was introduced by **Midhat Serbagi**, June 20, at New York's Carnegie Recital Hall.

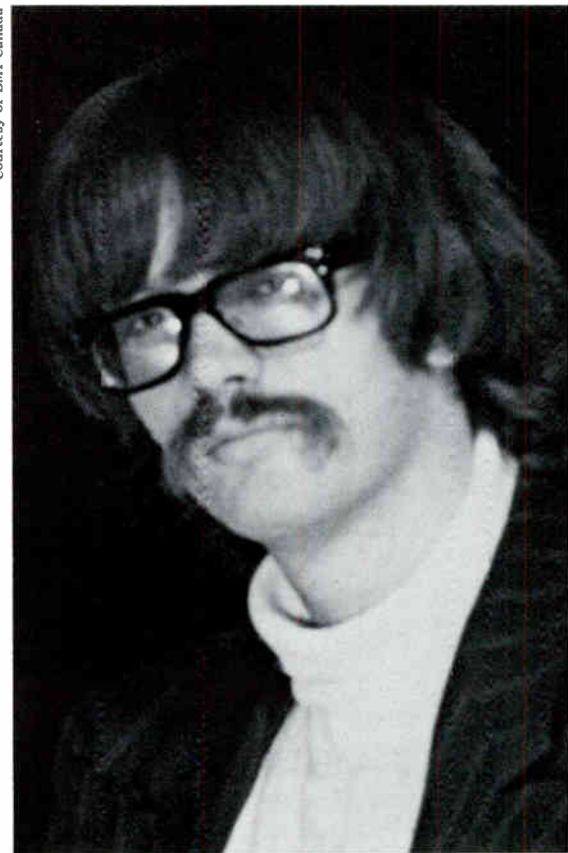
◆ **Luciano Berio** conducted the American Symphony Orchestra in the first New York performances of his "Chemins I" for harp and orchestra and "Epifanie" for voice and orchestra. The concert featuring these pieces took place on May 9 at New York's Philharmonic Hall.

"Both works," **Theodore Strongin** explained in *The New York Times*, "were extraordinary examples of Mr. Berio's sensitivity to the way sounds react on sounds and of his ability to build complexity out of myriads of small elements and still keep the aural picture strikingly clear and vital."

"Epifanie," 28 minutes in length, twice as long as "Chemins I," uses texts from **Marcel Proust**, **James Joyce**, **Antonio de Machado**, **Edoardo Sanguineti**, **Claude Simon** and **Bertolt Brecht**—not always understandable and sometimes purposely distorted. Soprano **Cathy Berberian** was featured.

"Chemins I," an extension of the composer's "Sequenza II" for solo harp,

Courtesy of BMI Canada



Jermyn

Popiste



Schuman

"had plenty of rhythmic propulsion, but was never over-obvious about it," critic Strongin commented. "Mr. Berio created an agitated, scurrying rustle in the orchestra that made a perfect surrounding for the clawed harp chords and the sharp raps on the body of the instrument." The soloist was Francis Pierre.

Both works are published in this country by Universal Edition-London/Theodore Presser Company.

◆ **Oliver Binney's** "Sonnet for Violin With Strings and Timpani" (1966) had its world premiere, July 22, at Henderson Area, Howard Miller Student Center of Thiel College, Greenville, Pa.

Ivan Romanenko conducted the Summer Chamber Orchestra; Carmen Romanenko (violin) and Joseph Mulvey (timpani) were featured soloists. The concert during which this work was programmed was part of the American Chamber Music Festival at Thiel College.

◆ The Fifth Inter-American Music Festival opened, May 18, with a concert at the Department of Commerce Auditorium in Washington, D.C., featuring the world premiere of **Sergio Cervetti's** "Plexus."

Commissioned by the Organization of American States, co-sponsor of the festival, the work was performed by the Festival Orchestra under the baton of Antonio Tauriello.

"...the evening's greatest find," *The Washington Post's* Alan M. Kriegsman declared.

◆ **Marc-Antonio Consoli's** "Interactions III" (1971) had its first performance, April 28, during a Trumbull Concert, featuring the Yale Players for New Music. It took place at Sprague Hall on the university's New Haven (Conn.) campus. The Consoli piece was performed by Elizabeth Szlek (flute) and Vivian Perlis (harp).

◆ The world premiere of **Arthur Custer's** "Parabolas for Viola and Piano" was one of the features of the concert, given by pianist Dwight Peltzer at New York's Carnegie Recital Hall, May 4. The pianist was assisted by violist David Sackson.

◆ A CBC Festival concert at Toronto's MacMillan Theater, July 5, included the world premiere of **Samuel Dolin's** "Concerto Grosso" for accordion, five percussionists and computer tape. A

work commissioned by the CBC, it featured Joseph Macerollo (accordion) and percussionists Robin Engelman, John Wyre, Vair Capper, Ray Reilly and Paul Caston.

"...the new work is the best of Dolin I have yet heard," the *Toronto Telegram's* Ken Winters said.

"Dolin's 'Concerto Grosso' is an experienced essay in mixed-media, blending human and electronic forces, rococo and space-age stylistic elements to produce an attractively fantastic fabric of sound."

◆ "The Windhover," a concerto for bassoon and orchestra by **Robert Evett**, commissioned by Robert Bialek of Washington's Discount Record Shop, had its world premiere, May 20, at Lisner Auditorium.

National Symphony bassoonist Kenneth Pasmanick, for whom the work was written, played the central role, with support from the Festival Orchestra under the direction of **Jose Serebrier**.

The program during which the Evett concerto was played was one in a series presented under the Fifth Inter-American Music Festival banner.

"This is a soft-spoken, delicate score in which the composer tries to capture in sound the subtle poetry of a Gerard Manley Hopkins sonnet about a soaring bird. The dancing, irregular rhythms, the sweet modal progressions, the lovely lyric lines of the solo bassoon, the sensitive orchestration all combine to make this one of Evett's most attractive works," Irving Lowens said in *The Evening Star* (Washington, D.C.).

◆ The London Oboe Quartet—Janet Craxton (oboe), Perry Hart (violin), Brian Hawkins (viola) and Kenneth Heath (cello)—introduced **Jean Françaix's** "Quartet for Cor Anglais and String Trio" in London on March 21. The work is published in this country by Schott/Belwin-Mills Publishing Corp.

Conductor Tauriello with Cervetti





Gellman

◆ The MacMillan Theater at the University of Toronto was the site of the world premiere, May 26, of "Odyssey" by Steve Gellman. The concert was broadcast as part of the CBC Toronto Festival.

The Gellman work brought together the Toronto Symphony and Tranquillity Base, a rock group. Boris Brott, conductor of the Hamilton (Ont.) Philharmonic Orchestra, was on the podium.

"Odyssey" is a product of that unique, Brott-inspired experiment through which Tranquillity Base became resident artists with the Hamilton orchestra to explore the possibilities of combining rock and symphony," *Toronto Daily Star* critic William Littler reported.

"...one of the more interesting hybrids of its genre," Littler said of the work.

◆ During the First Ohio Composers' Symposium, sponsored by the Columbus Symphony Orchestra and presented at the Ohio Theater, May 19-21, in Columbus, "Memory of John Fitzgerald Kennedy" by Arpad Hegedus was heard for the first time.

A work in three movements—"Lament," "Candles of Europe" and "Eter-

nal Light"—"Memory" is described as "a live chronicle of the days following the assassination of the President." It was programed during one of the open rehearsals or reading sessions. Then at the final concert (May 21), featuring works selected by a panel of judges, its final movement was played by the orchestra under music director Evan Whallon.

The composer teaches at the Cincinnati College-Conservatory of Music.

◆ The 56th annual concert of the Paterson (N.J.) Jewish Folk Chorus was the occasion for the world premiere of Irwin Heilner's work for chorus, "I Have a Dream," with words by the late Dr. Martin Luther King. The program was given at the YMWHA in Paterson on May 23.

◆ Robert Helps, an artist-in-residence at the New England Conservatory of Music, gave the first New York performance of his "Quartet for Piano," May 11. The occasion: a Composers Theater concert during the annual May Festival at the New School for Social Research.

"...the Helps 'Quartet' (it is for one piano and one player and the reason for the designation is not clear) invites the listener's attention with music that is often quiet and frequently beguiles the ear with a wind-chime or gamelan effect produced in the upper register of the piano," *The New York Times'* Allen Hughes said.

◆ "The Tedious Journey to the Flat of Natasha Ungeheuer," the latest in Hans Werner Henze's revolutionary cycle of works, which includes "Essay on Pigs," "El Cimarrón" and "Raft of the Medusa," was given its first performance, May 17, at the Teatro Olimpico in Rome.

A setting of verse by the young Chilean poet, Gaston Salvatore, who also provided the text for "Essay on Pigs," the work, writes Peter Heyworth in *The New York Times*, "is a spiritual odyssey in Marxist terms."

The participants included vocalist William Pearson, a classical piano quintet of the type used in Schoenberg's "Pierrot Lunaire," an improvising jazz group, a brass quintet, a Hammond organist, a percussionist and an electronic tape. Henze conducted.

Each of the participants symbolizes a political attitude or force. For example,

the tin helmets worn by the brass, who perform from the top of a tower-like structure, indicate that they are upholders of law and order. The piano quintet embodies the sick bourgeois world. These players are dressed in blood-stained hospital white and pretend to be maimed.

"This dramatization of groups of instrumentalists seems to me a perfectly valid procedure, and in fact represents an extension for larger forces of what Henze has already done in 'El Cimarrón,'" Heyworth commented.

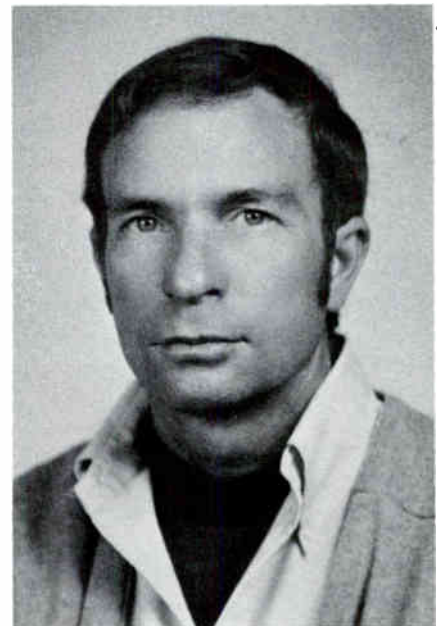
"In short," the critic concluded, "contrary to its title, the way to Natasha Ungeheuer's flat is anything but tedious."

The composer's "Essay on Pigs" (1968) had its first American performance at the opening concert of the Contempo '71 series, May 2. It was presented in the Ahmanson Theater at the Los Angeles Music Center by the Los Angeles Philharmonic.

Performed by the Philharmonic under Zubin Mehta and featuring singer Julius Eastman, "the 'Essay' is, according to Henze himself, a 'cry of rage' based on political and sociological protest," Martin Bernheimer said in the *Los Angeles Times*.

"Henze's lavishly colored, brilliantly orchestrated, nervously articulated score bespeaks high craftsmanship at every

continued on next page



Binney



Moran (foreground) and members of New Music Ensemble

turn," the critic further commented.

Both pieces are published in this country by Schott/Belwin-Mills Publishing Corp.

◆ **Klaus Huber's** "...Inwendig Voller Figur" for choir and orchestra had its world premiere, March 19, in Nuremberg, West Germany. Hans Gierster conducted the Nuremberg State Opera Orchestra and Choir. The work is published in this country by Schott/Belwin-Mills Publishing Corp.

◆ The University of Cincinnati College-Conservatory of Music recital, showcasing trombonist Forrest Bedke, included the world premiere of **Scott Huston's** "Orthographics for Trombone Quartet." Bedke was assisted by trombonists Jim Eastman, Richard Howenstine and Robert Coil. The concert took place, May 3, at Recital Hall on campus.

◆ "Celebration for Flute, Oboe and Harpsichord" (1970), by **M. William Karlins** of the Northwestern University music faculty, had its world premiere, May 28, at Lutkin Hall on the Evanston (Ill.) campus.

Performed at a student recital showcasing flutist Sandra Mehr, it featured Miss Mehr, Robert Morgan (oboe) and Timothy Broege (harpsichord).

◆ The Studio for New Music in Munich was the site of the world premiere of **Wilhelm Killmayer's** "Seven Rondos After Charles d'Orleans for Six Female Voices," May 9. Wolfgang Schubert conducted the Munich Choral Ensemble. The piece is published in this country by Schott/Belwin-Mills Publishing Corp.

◆ **Georg Kroll's** "Still Life—Notes for Symphony Orchestra" had its world premiere, May 6. Hans Zender conducted the Cologne Radio Symphony Orchestra. The piece, published in this country by Schott/Belwin-Mills Publishing Corp., was heard over Cologne West German Radio.

◆ During the Contempo '71 series of concerts by the Los Angeles Philharmonic at the Ahmanson Theater in the Los Angeles Music Center, **Henri Lazaro's** "Concerto for Cello and Orchestra" had its American premiere. Zubin Mehta conducted the orchestra for this May 6 performance. The soloist was Laurence Lesser.

The composer's "Ricercar" for solo viola, piano and orchestra, described by *The Washington Post* critic Paul

Hume as a "stunning new work," was introduced, May 22, in the nation's capital. Izler Solomon conducted the National Symphony Orchestra. The viola and piano soloists were Milton Thomas and Richard Bunger, respectively. The concert at Constitution Hall, featuring this work, was part of the Fifth Inter-American Music Festival.

◆ **Hans Ulrich Lehman's** "Dis-Cantus I" for oboe and strings was introduced, May 9, at the Zagreb (Yugoslavia) Music Biennale. **Heinz Holliger** was the oboe soloist; he was supported by the Zagreb Soloists. Schott/Belwin-Mills Publishing Corp. publishes the work in this country.

◆ **Bruce Levine's** "Duet for Alto Flute and English Horn" was premiered May 16 at a chamber music and jazz recital presented at the Duquesne University School of Music. Maralyn Prestia was the flutist; the composer played horn.

◆ On May 14 and 15 of this year, **Chuck Mangione** and the Rochester Philharmonic were reunited at the city's Auditorium Theater for the first performances of the composer's "Together." Mangione conducted. National Educational Television videotaped a performance of the work, May 18, before an invited audience of regional school orchestra and band leaders and their leading music students.

This is the second time that a Mangione event will receive such widespread exposure. The "Friends and Love" concert in May, 1970, was videotaped by the Corporation for Public Broadcasting and subsequently televised over 190 affiliated stations.

◆ **Robert Middleton's** "Four Trio Pieces in Romantic Style"—with the composer at the piano, Matthew Raimondi (violin) and Luis Garcia-Renart (cello)—and his piano piece, "vARIAzioni-variAZIONI," also featuring the composer, were introduced at Vassar College (Poughkeepsie, N.Y.), April 21.

The two works were initially presented in New York at Carnegie Recital Hall by the same performers on May 27.

"...one of the best aleatory works this listener has heard," *The New York Times'* Raymond Ericson said of the "Four Trio Pieces."

◆ **Robert Moran's** "The Seven-Decker Car in the Land of the Six Laws," a theatrical piece, was given its world premiere in Malmo, Sweden, in March.

Otto Schmitt



Knoll



Parmentier



Lazarof

Howard Hersh conducted the San Francisco Conservatory New Music Ensemble in the performance of this work. It was subsequently programed in other cities of Sweden and Norway.

◆ Pianist Jackson Berkey introduced **Hall Overton's** "Polarities" to a New York audience, May 8, during his recital at Town Hall.

◆ "Dyarchie" for harpsichord by **Jean Papineau-Couture** was given its world premiere by Mireille Lagacé during a New England Conservatory of Music faculty recital at Boston's Jordan Hall, March 30.

Papineau-Couture, at present the dean of the music faculty at the University of Montreal, is a graduate of the New England Conservatory (1941).

◆ **F. Gordon Parmentier's** "Eclipse," a Martin Luther King Foundation commission, dedicated to the memory of the slain civil rights leader, had its world premiere, May 9, in St. Joseph Church on campus at St. Norbert College, Green Bay, Wis.

Performed by the St. Norbert Concert Choir under Dudley Birder, with Jean Frigo at the organ, "it is a powerful work, stirring in its emotional content and full of impact," Bob Woessner said in the *Press-Gazette* (Green Bay, Wis.).

◆ "...a very attractive score," Irving Lowens said in the *Evening Star* (Washington, D.C.). The piece in question: **Robert Parris'** "Concerto for Viola and Orchestra." **Jose Serebrier** conducted the Festival Orchestra in this world premiere of a work of 1956 vintage. The soloist was Alan de Veritch.

The performance was given, May 20, at Lisner Auditorium in the nation's capital during the second program of the Inter-American Music Festival.

◆ The New England Conservatory in cooperation with the Fromm Music Foundation recently presented a series of concerts at Boston's Jordan Hall under the title: "A Festival of New England Composers Past and Present."

The May 7 recital included the world premiere of a work by **Daniel Pinkham**, "Two Anthems." Divided into two parts—"In the Beginning of Creation" for chorus and electronic tape and "The Call of Isaiah" for chorus, organist and electronic tape—it featured the Conservatory Chorus under Lorna Cooke de Varon.

continued on next page

◆ **Paul Schwartz's** "Concerto for Violin and Orchestra," commissioned by the Great Lakes Colleges Association with funds from the Carnegie Corp., had its world premiere, May 21, in Columbus, Ohio.

Performed by the Columbus Symphony Orchestra under Evan Whallon at the Ohio Theater, the three-movement work featured violinist Robert Gerle. It was one of 15 works submitted to the First Ohio Composers' Symposium.

"What the audience heard was a fantastically beautiful piece of music, a work with feeling, drive and... smoothness," Bob Nitzel said in the *Mount Vernon News* (Ohio).

Columbus Dispatch entertainment editor James T. McCafferty commented: "Schwartz, a native of Vienna, now chairman of the music department at Kenyon College in Gambier, Ohio, reflects in his concerto both a respect for traditional form and a willingness to entertain newer notions."

◆ **Jose Serebrier's** "Colores Magicos": 'Variations for Harp and Chamber Orchestra, With Synchroma Projections' had its world premiere, May 20, at Lisner Auditorium in the nation's capital. Included in the second program of the Fifth Inter-American Music Festival, the piece was performed by a "divided" orchestra under the composer's direction.

Violas and one percussion wing were on stage right. Cellos, basses and another percussion unit were on stage left. A chamber orchestra was stationed in the pit. A piccolo and flute player performed halfway back into the hall. A brass choir was a bit farther back. The featured soprano began her chores backstage but eventually found her way to the back of the auditorium. The harp soloist was stage center, in front of a large movie screen on which shapes were projected.

"...a fascinating exercise in closely synchronized light and sound," critic Irving Lowens said of the piece that "generated the most enthusiasm" of the evening.

◆ "Not since the appearance of **Charles Ives'** 'Fourth Symphony' has an American composer confronted the public with the kind of masterpiece the Hertz Hall audience heard Sunday night," the *San Francisco Chronicle* declared. "The



Takahashi

occasion was the premiere of **Roger Sessions'** new cantata, 'When Lilacs Last in the Dooryard Bloom'd,' which if anything is even finer and more majestic than the great Ives work."

Commissioned for the 100th anniversary of the University of California in 1968, the 40-minute work was presented on the Berkeley campus, May 23, by the University Orchestra and Chorus and vocal soloists Helene Joseph, Stephanie Friedman and Allen Shearer. Michael Senturia conducted.

On May 11, the composer's "Sonata No. 3 for Piano" had its first New York performance during a festival concert at the New School for Social Research, given by the Composers Theater. **Robert Helps** was at the piano.

◆ "The Midsummer Night's Dream Show," a work in seven parts by **Stanley Silverman**, commissioned by the Fromm Music Foundation, was given its world premiere, May 7, by the Conservatory Chorus under the direction of Lorna Cooke de Varon.

Described as "A Madrigal Comedy Celebration in E major," with words by William Shakespeare and Ward Swingle, series by Felix Mendelssohn, the Silverman creation was included in



Turner

a concert at Boston's Jordan Hall. It was part of "A Festival of New England Composers Past and Present," presented by the New England Conservatory and the Fromm Music Foundation.

◆ A program of compositions by **Leon Stein**, given at the De Paul Center Theater (Chicago, Illinois), May 21, included two world premieres: "Sonata for Solo French Horn" (Kenneth Strahl, French horn) and "Sonata for Solo Cello"



Tircuit



Schwartz



Serebrier

(Joseph Saunders, cello).

◆ "A Band Can Do a Lot of Things," an **Ed Summerlin** composition for concert band in three contrasting sections: chorale for band, the new breed and dance music, had its world premiere, May 18, at Franklin Delano Roosevelt High School, Hyde Park, N.Y.

It was performed by the Roosevelt High School Concert Band, for which it was written. Summerlin was featured saxophone soloist. Gerald Conklin is the band's director.

◆ The 25th annual Ojai (Calif.) Music Festival was the occasion for the world premiere of **Yuji Takahashi's** "Kagahi" for piano and orchestra. Performed in the Ojai Festival Bowl, May 30, by the Los Angeles Philharmonic Orchestra under Gerhard Samuel, it featured the composer at the piano.

The Philharmonic was divided into three ensembles in the form of a three-sided square, with the piano in front to close the square. The details of this aleatoric piece, according to the composer, were realized with the help of a TENET 210 computer.

This Takahashi creation is published in this country by C. F. Peters Publishing Corp.

◆ Max Pollikoff's "Gallery of Music in Our Time" concert, May 16, was the occasion for the world premiere, conducted by the composer, of **Francis Thorne's** "Simultaneities" for brass quintet, electric guitar and percussion. The program was given at the 92d Street YM-YWHA.

◆ The historic Paul Masson Mountain Winery in Saratoga, Calif., was the site of the world premiere of **Heuwell Tircuit's** "Concerto for Violin and Wind Instruments," August 7. Charles Treger was the soloist. Sandor Salgo conducted the piece, which also featured members of the San Francisco Symphony wind section. The concert, including this concerto, was one of several outdoor presentations in the Music at the Vineyards series.

◆ "...an absorbing, well-made piece that exploited every technical device of the violin without seeming superficial," Donal Henahan declared in *The New York Times*.

The piece in question was **Lester Trimble's** "Solo for a Virtuoso," introduced by "a properly extroverted" Max Pollikoff, May 16, during Pollikoff's

"Gallery of Music in Our Time" offering at New York's 92d Street YM-YWHA.

◆ At Vanderbilt University in Nashville, Tenn., "Programmatic Sensorium" was presented for the first time on May 7. It featured electronic music by **Gilbert Trythall** for a translucent geodesic dome and slide and film projections created by Don Evans of the Vanderbilt faculty. The audience reclined inside the dome.

◆ A CBC Festival concert, which took place, June 21 in the Art Gallery of Ontario, Toronto, included the world premiere of **Robert Turner's** "Fantasy and Festivity," a CBC commission. Dedicated to harpist Judy Loman, for whom it was written, it featured her.

"The Southern hymn, 'Wondrous Love,' gives the piece its basic terms of reference and in the first part Turner extends the range of harmonies, decorates and develops the melodies without abandoning the hymn-like character of the original," *Toronto Daily Star* critic William Littler noted, adding:

"Then, with a sudden jarring dischord, the character of the music changes and he begins showing us some of the contemporary sounds stored in the harp's arsenal before entering a broadly romantic phase and coming to a close with the conventional arpeggio and glissando writing so common in harp literature.

"...a useful addition to the small library of Canadian music for harp, and in Judy Loman, it has found a formidable interpreter."

◆ "Putney One," a work in progress for electronic music synthesizer, piano interior and tape by **David Ward-Steinman**, was introduced by the composer, May 30, at the Asolo Theater in Sarasota, Fla. It was included in "An Informal Recital With Commentary," featuring music composed, performed and discussed by Ward-Steinman.

◆ **John Watts' "WARP"** for brass quintet, tape and ARP Synthesizer was presented for the first time—in this case without the synthesizer—on May 12 at the New School for Social Research in New York. The concert, presented by the Composers Theater of which Watts is director, was part of the organization's annual May Festival. The Iowa Brass Quintet was featured.

Films

ON THE SCREEN

Ryan's Daughter (MGM), directed by David Lean, stars Robert Mitchum, Sarah Miles and Christopher Jones in the story of a triangle set in the Ireland of 1916. Supporting roles are played by Trevor Howard and John Mills. The latter took an Oscar for his part as the village idiot who reveals the illicit love affair between Rosy Ryan and the British major. **Maurice Jarre** wrote the score. Among the sequences heard in the film: "The Major" and "Michael's Theme," both published by Hastings Music Corp.

◆ *The Clowns* (Levitt-Pickman) is Federico Fellini's nostalgic documentary on the funnymen of the circus. Originally presented as a 90-minute TV special in Europe, where it was filmed, the feature has a score by **Nino Rota** which "underlines the gamut of emotions considered" (Stephan Klain, *Motion Picture Daily*). The score is published in this country by Edward B. Marks Music Corporation.

◆ *The Anderson Tapes* (Columbia), based on the novel of the same name by Lawrence Sanders, stars Sean Connery in the role of an ex-convict who plans to burglarize an entire apartment building on New York's plush Upper East Side. Among the supporting players are Dyan Cannon, Martin Balsam and Margaret Hamilton. **Quincy Jones** penned the original score.

◆ *Gimme Shelter* (Cinema V), a documentary directed by David and Albert

Maysles and Charlotte Zwerin, deals with the Altamont music festival, held in 1969 in California. Music by the Rolling Stones, the Jefferson Airplane and Ike and Tina Turner is presented.

◆ *The Last Run* (MGM), featuring a "hauntingly lovely score by **Jerry Goldsmith**" (John Goff, *The Hollywood Reporter*), stars George C. Scott in the role of a retired gangster who comes back for one more job—to deliver an escapee (Tony Musante) from a Spanish prison to the men who plan to kill him.

Goff wrote: "Goldsmith, represented so far this year with MGM's *Wild Rovers*, gives *The Last Run* music just as lovely as he did *Rovers*. He themes Scott's character with a refrain which adds to his dimension. It is character implementation and extension."

◆ *Cold Turkey* (United Artists) is a comedy that concerns a town in Iowa trying to win a \$25,000,000 prize—which depends upon everyone giving up smoking. Dick Van Dyke stars and supporting players include Tom Poston and Bob Newhart. **Randy Newman** wrote the score.

◆ *Mrs. Pollifax—Spy* (United Artists) stars Rosalind Russell in the role of a bored widow who volunteers her services of the C.I.A. and is hired as a courier. Frederick Brisson directed and Darren McGavin co-stars. **Lalo Schifrin** wrote the original score. It is published by Unart Music Corporation.

◆ *The Love Machine* (Columbia), the film version of the novel, stars John Phillip Law and Dyan Cannon. Among

the supporting cast: Jackie Cooper, Robert Ryan and David Hemmings. Jack Haley Jr. directed. The score is by **Artie Butler**, who teamed with **Mark Lindsay** to write the "Amanda" theme. Score and song are published by Screen Gems-Columbia Music, Inc.

◆ *The Phantom Tollbooth* (MGM) is a live action-animated feature concerning a youngster who escapes the boredom of his world to the fairytale lands through the tollbooth that mysteriously appears in his playroom. **Norman Gimbel** and Lee J. Pockriss wrote the score. Among the BMI-licensed tunes the two teamed on are "Time Is a Gift," "Rhyme and Reason" and "Numbers Are the Only Thing That Count."

◆ *The Crook* (United Artists), stars Jean-Louis Trintignant in the title role of a man involved in a million-dollar kidnapping. Claude Lelouch directed and **Francis Lai** wrote the score, published in the United States by Unart Music Corporation.

◆ *I Walk the Line* (Columbia), directed by John Frankenheimer, casts Gregory Peck as a 40-ish sheriff whose marriage is rocky and who falls in love with the daughter of a moonshiner. Tuesday Weld plays the young girl. Ballads by **Johnny Cash**, which make "an intangible, emotional commentary on the story" (*Variety*), comprise the background score.

◆ *Wild Rovers* (MGM) stars William Holden and Ryan O'Neal in the roles of two cowboys who turn bank robbers and head for Mexico with the thought of buying their own spread. The film

Jones scores 'The Anderson Tapes'



Gimbel lyrics for 'The Phantom Tollbooth'



was directed and written by Blake Edwards. "Jerry Goldsmith's score," *Variety* noted, "includes an excellent main title."

◆ *The Marriage of a Young Stockbroker* (20th Century-Fox), scored by **Fred Karlin**, is based on the Charles Webb novel. Richard Benjamin is the stockbroker whose hobby is voyeurism—and whose marriage is on the rocks. Featured are Joanna Shimkus and Elizabeth Ashley.

◆ *Romance of a Horsethief* (Allied Artists) is set at the turn of the century in Poland with Jewish horse traders outwitting the Cossacks who want to steal their wares for the Russo-Japanese War. Eli Wallach leads the traders and Yul Brynner plays the Cossack captain. **Mort Shuman** wrote the original score.

◆ *Lock Up Your Daughters* (Columbia), set in 18th-century London, is based on Henry Fielding's *Rape Upon Rape* and John Vanbrugh's *The Relapse*. The story deals with a foppish lord cuckolded by his bride-to-be and three sailors fresh home from 10 months at sea. The players include Christopher Plummer, Glynis Johns, Hugh Griffith and Georgia Brown. **Ron Grainer** wrote the original score, published in the United States by Screen Gems-Columbia Music, Inc.

◆ *Blue Water, White Death* (National General) is the tale of an expedition set to track down and photograph the great white shark. The film was written, produced and directed by Peter Gimbel. Among the songs heard: "Rhyme of the Chivalrous Shark," a traditional tune,

arranged by **Tom Chapin** and published by Blackwood Music, Inc.

◆ *Machine Gun McCain* (Columbia) is John Cassavetes, an ex-con who carries out the robbery of a Las Vegas gambling casino. Featured: Peter Falk, Britt Ekland, Gena Rowlands. The film score, by **Ennio Morricone**, is published in the United States by Robert Mellin Music Publishing Corp.

◆ *The Night Digger* (MGM), directed by Alastair Reid, stars Patricia Neal as an aging spinster who tends her domineering mother in a lonely country house. Onto the scene comes a young psychopath, played by Nicholas Clay. Roald Dahl penned the screenplay, based on the novel *Nest in a Falling Tree* by Joy Cowley. **Bernard Herrmann** composed and conducted the original score.

◆ *You Can't Win 'Em All* (Columbia), scored by **Bert Kaempfert**, stars Tony Curtis and Charles Bronson in a tale of gun runners in Turkey in the closing days of the Ottoman Empire. They are charged with transporting a strange cargo of gold-plated lead bars, jewels, a governess and her charges, and a special copy of the Koran. The score is published by Screen Gems-Columbia Music, Inc.

◆ *Intimate Lighting* (Altura), a Czech film, tells the simple story of a young man who takes his fiancée to visit a school chum and his family. The film turns on contrasts between the two men. The score, by **Karel Koleta, Jan Cermak, V. Vycpalek** and **Milos Vacek**, is published in the United States by Robert

Mellin Music Publishing Corporation.

◆ *Who is Harry Kellerman and Why Is He Saying Those Terrible Things About Me?* (National General) tells the story of a pop writer (Dustin Hoffman) and his gradual descent into paranoia. Jack Warden, Gabriel Dell, Barbara Harris and David Burns are featured. **Shel Silverstein** wrote the original score.

◆ *Percy* (MGM), a comedy in which the hero is the recipient of the world's first "below-the-belt" transplant, stars Hywel Bennett. Supporting cast includes Denholm Elliott, Elke Sommer and Britt Ekland. **Raymond Davies** wrote the original score, published in the United States by Al Gallico Music Corp.

◆ *Report on the Party and the Guests* (Sigma III), a Czech picture directed by Jan Nemeč, is a parable set in a story of a group of guests at a picnic in a grassy wood. The score, by **Karel Mares**, is published in the United States by Robert Mellin Music Publishing Corp.

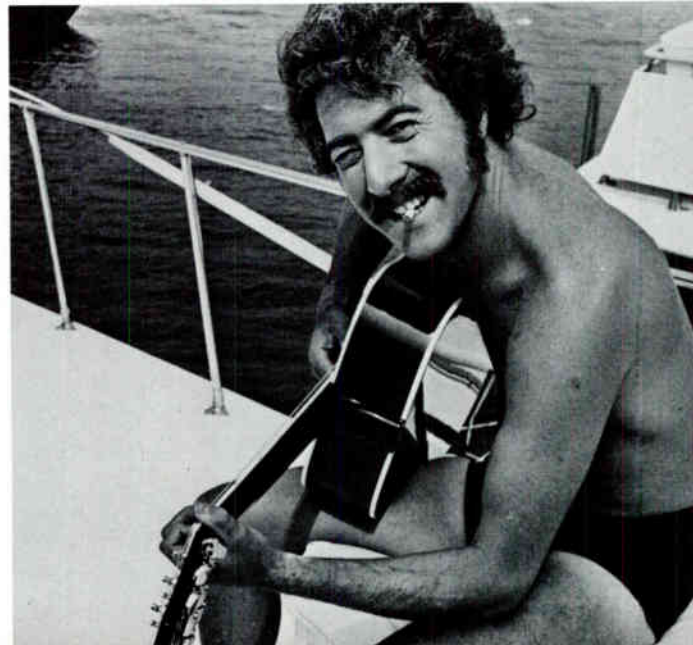
◆ *The Losers* (Fanfare Films), scored by **Stu Phillips**, is the story of five Hell's Angels types enlisted by the United States Army to carry out a special rescue mission in Vietnam. William Smith plays the leader of the cyclists. Jack Starrett directed.

◆ *Mosquito Squadron* (United Artists) is set in World War II and concerns a special bombing mission against Nazi V-1 and V-2 factories. David McCullum leads the raid. **Frank Cordell** wrote the original film score, published by Unart Music Corporation.

Music by Shuman for 'Horsethief'



'Harry Kellerman' score by Silverstein





Sheila Schultz/Musical America

Mario Davidovsky

BY LOUIS CHAPIN

The music of Mario Davidovsky is a freely evolving discipline within boundless possibilities. Or, as Theodore Strongin said in the March 8, 1967, *New York Times* about his "Junctures" for flute, clarinet and violin, "he uses superconcentrated means to achieve broad effects."

Breadth and concentration characterize the man, too—a tall and rather brooding Argentine-American, seeming at first walled in by his own preoccupation. After warmly congratulating him on his being awarded the 1971 Pulitzer Prize in music, I immediately proceeded to the heart of the matter by asking Davidovsky a completely musical question: is he tending more toward purely electronic writing (in the direction of the three "Electronic Studies") or, in view of a current commission by Yale for the New Haven Symphony, is he perhaps returning to the orchestra and its instruments?

"Toward each quite equally," he quietly responded. "The 'Synchronisms,' pairing instruments and tape, are evi-

dence of this: Certain elements differ in electronic music as compared to more conventional creations, yet they all are part of the same world of music. The electronic is simply a diversification of the available materials."

The "Synchronisms" began with flute as the live instrument, and later included the cello and in the fifth, with remarkable lyricism, a percussion group. "Each poses acoustically different problems to be solved," Davidovsky pointed out, "above and beyond the compositional problems."

It is the sixth of these, for piano and tape, which won the composer his Pulitzer—though he sees the award as recognizing the *idea* of the series as much as the piece itself. Donal Henahan, reporting in *The New York Times* on the 1970 Tanglewood premiere, praised it as "the finest piece yet heard in this mixed medium. Mr. Davidovsky's taped sounds...transformed the piano's ideas, commented on them, echoed them and otherwise kept the ear and mind involved in the music's progress." The tape part, cherishing rather than opposing the other, encourages a new sense of pianistic shape.

The balance in Davidovsky's music is between craftsmanship under close intellectual control and a spacious spontaneity of development—again the concentration and breadth. A highly significant element in Davidovsky's work is an unfolding simplicity which he himself welcomes, a distillation of essential sounds. His craftsmanship embraces close detail and allows for his imagination to course over a wide range. The theatrical, however, has not drawn him; he is disinclined to use voices and words. As a matter of fact he is suspicious of terms themselves, and the categories they specify.

Davidovsky explained: "Things generating life are more complicated than our explanation—and so is music. It is the result of many elements that can be defined, and of others that cannot, and are just as important. As for technique—electronic, serial or whatever—perhaps in the last analysis it is not so important."

Born in Argentina in 1934, where he began studying with the best teachers at the age of 13, Davidovsky did well enough to be invited to the United States and Tanglewood in 1958 to study with Aaron Copland. In 1959 he received a BMI student composers award, and the next year returned here to work under a succession of Guggenheim and Rockefeller grants at the Columbia-Princeton Electronic Music Center, of which he is now associate director. He has been honored by the Brandeis University Award (in 1966) and by commissions from the Koussevitzky and Fromm foundations and the Library of Congress. Currently he is an associate professor of music at City University.

Leaving the New York apartment which he, his wife and his two children are just moving into, we paused in the hallway to look at its single decoration—a wooden plaque on which a number of old keys had been carefully arranged. As Davidovsky took one off and held it in his hand, his comment was quite without the earlier preoccupation.

"I like anything that has even a remote connection with somebody working—creating something. Who knows—maybe this is the key to paradise."

Mr. Chapin, director of the Earl Rowland Foundation, writes frequently for The Christian Science Monitor.

Gene Roland

BY DON NELSEN

For a man whose music has grooved the public ear for many years, Gene Roland has found little prominence in the public eye. This is quite surprising, considering the man's multiple accomplishments.

A factor on the music scene since the 1940s, Roland has written extensively for Woody Herman but is best known for his most lasting association—with Stan Kenton, for whom he has played, composed and arranged—off but mostly on—for over 20 years. Some of his best work has been done during this long and fruitful partnership. For example: the *Adventures in Blues* album (“Dragonwyck,” “Blue Ghost,” “Aphrodisia” and “Fitz”); his arrangements of “Bernie’s Tune” and “End of a Love Affair” on the Kenton “live” at the Tropicana set; and the originals for *Viva Kenton*.

These are his favorites; the satisfaction of a craft fulfilled. But he allows that some others grab him—like “Ain’t No Misery in Me,” which he wrote for June Christy; “In This Whole Wide World,” for the Four Freshmen, and “Opus in Chartreuse,” composed specifically for the Kenton orchestra.

Roland, who plays trumpet, trombone and soprano sax besides arranging and composing, was born in Dallas, Tex., in 1921. Nineteen years later, he majored in music at North Texas State College, where he roomed with Jimmy Giuffre and Harry Babasin. His association with Giuffre bore fruit later when, in the Army Air Corps, the two formed the Air Force Band, which later grew into the Eighth Air Force Orchestra.

In 1944, he joined Kenton, and the effect thereafter on his musical life was considerable. A Kenton suggestion in 1966, in fact, led to one of the most artistically satisfying periods of his life. The leader told him of a guest conductorship with the Radiohus Orchestra in Copenhagen. It would be a good musical experience for you, Kenton said.

And it was. Throughout 1967, Roland headed that 20-piece outfit. “Their intonation was just unbelievable,” he said. “The music didn’t sound like a stiff European conception of jazz. It had a lot of good soul and was very un-

expectedly advanced and moving.

“I wrote about 40 originals out of 51 arrangements—really got a chance to express myself. The band is still playing the charts twice a week—45 minutes of jazz broadcast all over Scandinavia and Poland.”

The conversation turned to one of his most widely recognizable sound creations. The Four Brothers sound has been described by countless commentators. For Roland, it’s simply a “warm, masculine sound.”

“The way it came about, I got together four tenor saxophonists in Hollywood: Zoot Sims, Herbie Steward, Giuffre and Stan Getz. We didn’t call it Four Brothers then. That name came out of Giuffre’s tune for Woody Herman later. The sound became closely identified with Woody’s herds.”

Another distinctive achievement for Roland was the legendary band he organized in New York in 1950. A rehearsal unit with 14 brass, eight reeds and four or five rhythm, it featured the cream of the jazz crop and provided an experimental big-band showcase for Charlie Parker.

Also on his credit sheet are writing

stints for orchestras headed by Claude Thornhill, Harry James, Artie Shaw, Dan Terry, Charlie Barnet and Lionel Hampton.

Of his musical talent he says: “I don’t know where it comes from. It’s not from my parents and my children don’t have it.”

Roland has a son, Michael, 24, by his first wife, and a daughter, Geela, 6. His present wife, with whom he lives in Manhattan, is musical, though. “She understudied and played some leading roles under the name of Sheila Arnaud in shows like *Guys and Dolls*, *Kiss Me Kate* and *Can-Can*, here and abroad.”

His own 25-piece band, which received excellent critical notices, was short-lived: “We had 16 rehearsals and gave three concerts in New York recently. But that was the end because I ran out of money.”

So with a variety of musical creativity behind him, where is he at? Where is his ear tuned now? “Television,” he says. “I’d like to write either commercials or for dramatic shows.”

Mr. Nelsen is a writer and editor for the New York Daily News.

BMI Archives/Howard Colson



Gene MacLellan

BY LARRY LE BLANC

At the beginning of the interview songwriter-singer Gene MacLellan seemed uncommonly reticent, almost embarrassed to talk about himself. It was partly because the open dialogue of an interview frequently violates his strict sense of privacy. As a rule, the slender, thin-lipped Prince Edward Island (Canada) resident keeps to himself and leaves the business aspect of a profitable career to Jack McAndrew, his manager.

Fed up by the increasing pressure and confusion of his success, MacLellan prefers the tranquility of his island home to one-night stands, big concerts and big-name television shows.

At 30-plus, MacLellan is one of the most sought after songwriters in the business. More and more performers, from Elvis Presley to Frankie Laine, consider it mandatory to have an ample supply of MacLellan songs in their repertoire. Songs such as "Snowbird" or "Put Your Hand in the Hand." He also is in demand as a performer, having received numerous offers to do lu-

crative concert and club dates. At present, however, MacLellan desires to more fully explore the area before fully committing himself as a performer.

Born in Val d'Or, Quebec, MacLellan grew up in Toronto. He played acoustic guitar before he was 10. And in his teens, he was a member of Little Caesar and the Consuls, a rock band. It was only because he was a budding writer, looking for new experiences, that he left home at 18. He worked as a busboy for more than a year in Rhode Island. Afterwards, he sang in churches and outdoor rallies across the country, ending up with a traveling evangelist called Bud Kena.

Eventually, he moved in with an aunt at Pownal, a hamlet about 10 miles east of Charlottetown. Trying to make a living, he picked apples and dug potatoes in the fall and worked as an attendant at the Riverside Psychiatric Hospital in 1966.

"My first break? I got booked on CBC's *Don Messer Show*," MacLellan recalled. "Of all the shows to get a shot on. It doesn't feature my kind of music. But the show certainly was a stepping stone."

After the Don Messer appearance, MacLellan joined country and western singer Hal Loney. The job lasted four months. He returned home to find an offer from CBC's *Singalong Jubilee* in Halifax. A sprinkle of outstanding local talent, including host Bill Langstroth, Anne Murray and Catherine McKinnon, was being featured weekly.

"Now Canadians are finding out there's just as much talent down in the maritime region as in Toronto or out West," MacLellan insisted. "Anne Murray proved it. I showed I could write. And there are a lot of writers in the area as good as I am, or better."

MacLellan loves the maritime landscape. In fact, everything about the area—from the cold cleanness of the air to the straightforward honesty of the people. He took great pleasure in bringing his wife, Claudia Mannion, a former Montreal art student, there to live.

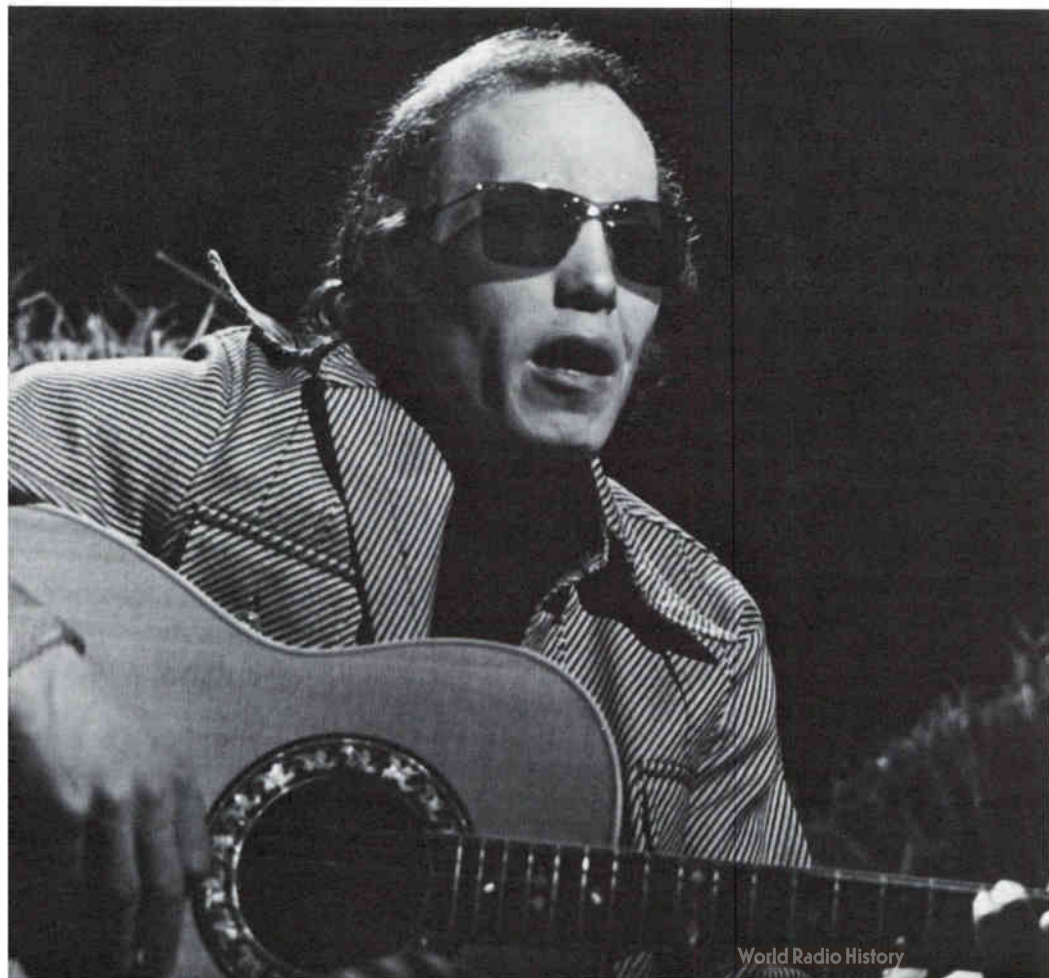
Our talk turned to the creation of songs. Writing for MacLellan is a lot of hard work and exact planning. "I start out with a sound in my head," he explained. "Developing the melody is the easy part, in my case. I don't know how people like Leonard Cohen figure it out. He's a word man, a fantastic poet, who finds creating melodies difficult. Any way you look at it, though, the songwriting process isn't easy."

MacLellan's songs are a pungent mixture of loneliness and curiously old-fashioned themes, echoes of country music and more than a suggestion of a restless rock beat. When he interprets his own material, MacLellan's voice is mercifully free of the whiny self-pity that haunts most singers of love-torn lyrics. His phrasing and pronunciation on "The Call," for example, are not terribly different from what you might hear in the voices of George Hamilton IV, the Mercy Brothers or several other country-oriented singers. "I was brought up on country music," he admitted.

The songs, he agreed, are for himself, but he feels his best songs should be heard. "That was the initial thing when I started—I just wrote songs for myself. I enjoyed them. When they became community property I have to admit I was happy. It's nice to have your things accepted."

Mr. LeBlanc writes regularly for both Rolling Stone and Record World.

Courtesy of Canadian Broadcasting Corp.



Fred Karlin

BY JOHN TYNAN

Fred Karlin might now be a tennis bum if he hadn't sauntered into a movie one day when he was 15. The film he saw was *Young Man With a Horn*. The Harry James soundtrack performance was "a major experience in my life," Karlin recalls. In fact, James' trumpet work "convinced me that playing trumpet was what I had to do."

A familiar sight on the Chicago tennis courts, he bought a horn and became more of an indoor person. Karlin blew his way through high school on cornet and graduated from Amherst College at 20. In his junior year at Amherst, he was granted another revelation in music: a performance of Paul Hindemith's "Mathis der Maler."

As we talked in the workroom-study of his rambling redwood mansion overlooking Santa Monica Canyon, Karlin remembered his reaction to the Hindemith work as being "traumatic." Until then, apparently, he had not made up his mind about music and was an honors student in English literature. But after Hindemith, Trollope and company went out the window.

Karlin convinced the Amherst music department to permit him to switch majors by dashing off a string quartet during summer vacation. After having completed the requirements for a degree in music composition, he returned to his native Chicago with his sheepskin, a jazz cornet, a sturdy lip and a veneration for the lusty blowing of Wild Bill Davison, Bobby Hackett and Bix Beiderbecke.

Before forming his own octet, he wrote rather extensively for Chicago rehearsal bands, or "kicks" bands as they are more fondly known. By 1958, Karlin had settled into a steady gig: house trumpeter at Jazz Ltd., the two-beat music emporium of the era in that part of the world.

That year, Fred moved to New York for an 11-year stay. By this time he had behind him additional study—brass with Arnold Jacobs, who played tuba with the Chicago Symphony, and jazz composition with Bill Russo. Jacobs and Russo were among the musicians to profoundly influence him. Karlin got lucky in the "Apple." Ray Wright, music director of the Radio City Or-

chestra, hired him as an arranger and became another key musical influence. Later, Karlin studied conducting with a Hungarian friend and collaborator of Béla Bartók, Tibor Serly.

By 1960, Karlin was balancing his work for the Radio City Orchestra with jazz writing for Benny Goodman's newly formed tentette. He gradually began to move into commercial scoring, and this led him into the area of films. He received his first picture assignment, *Up the Down Staircase*, in 1966, thanks to the prescience of producers Alan Pakula and Robert Mulligan. They hired him on the strength of an audition tape containing three numbers by a chamber jazz group led by the girl he was to marry—and three easy pieces for the Presbyterian Church.

Subsequently, he wrote scores for *Yours, Mine and Ours*, *The Stalking Moon* and *The Sterile Cuckoo*. The music was written in Manhattan and Karlin jetted to Hollywood for studio dubbing and recording. By the summer of 1969, it was clear that he and his family would have to move West.

Karlin had married composer-lyricist and ex-chamber jazz group leader Megg Welles, who writes under the nom de musique of Tylwyth Kymry. The trans-continental commuting cut too deeply into his family life. So they moved to Santa Monica—to the big house above the canyon.

Karlin and spouse have a happy and successful collaboration. They write songs, separately and together. The Kymry lyric and the Karlin music for *The Baby Maker* won them an Academy Award nomination this year in the best original song score category. And, of course, Karlin's music for "For All We Know," the song from *Lovers and Other Strangers*, won him the little golden man. He shares the Oscar for the best original motion picture song of the year with lyricists Robb Royer and James Arthur Griffin.

The slight, dark, 35-year-old musician says his greatest joy now is to combine his twin loves—songwriting and scoring for films. "I went into films," Fred Karlin says, "seeking a definition of myself." Thus far, it's been a rewarding quest.

Mr. Tynan, a noted music critic, now is an award-winning ABC newsman.



Cover Story

JAZZ AND THE DANCE

With the emergence in the 1960s of black people—their cultural legacy and life style—came change. As the decade progressed, it became clear that nothing would ever be quite the same in this country. The surfacing of blacks and the consolidation of their position at the center of things tolled the beginning of a continuing revolution.

The concern in the arts turned to relevance and reality. Doing and telling it like it *really* is became the primary option. Emphasis was placed on individuality. Music in its many worlds told this story. Predictably the entire gestalt filtered into and took hold of even the most recalcitrant forms, formerly hamstrung by their past.

Dance was no exception. “When it comes to breaking with tradition and moving ahead, dance is something of a

latecomer,” choreographer Eleo Pomare reports. Distinguished dance critic Walter Terry insists that it always is evolving. “New popular elements continually enter the bloodstream of dance and mix with what is already there.” In more ways than one, according to Terry, dance is an art form which takes its life from movement.

Whatever your position about dance, it is quite apparent, as we enter more deeply into the 1970s, that dance has undergone change and more of the same seems indicated. The influence of jazz is prominent and promises to become a stronger force.

The reason, say important choreographers, both black and white, is that “jazz is more relevant and contemporary.” Young people find it meaningful on both sides of the footlights. And as Pomare rightfully declares: “The swing over to jazz makes for a clearer break with European esthetics which, previous to the turbulence in the arts in the

1960s, so thoroughly dominated dance.”

What happened within dance itself: choreographers began to emphasize how people *really* move. Dancing became less formal in the traditional sense while still demanding a highly trained body. “Now dancers move every way,” Terry says. “To dance well today, with all that has to be communicated, the artist must be able to do anything and everything—be the complete dancer.”

The coming to the point where jazz and its black originators could wield power in the art world depended on the acceptance of both, on a widespread level. In the 1950s, this began to happen. But the dance-jazz flirtation had been going on for quite a while. As a matter of fact, jazz, until the 1940s and the advent of the modern jazz of **Charlie Parker** and those surrounding him, was a music whose danceability kept it appealing to a large sampling of people—who had little or no idea of its implicit weight and worth.

Turning to the past, one must credit those who not only recognized the value of jazz but those who endeavored to bring it to the dance stage and make it work. Their efforts changed the face and form of dance. It is an absolute must that we pay them large tribute.

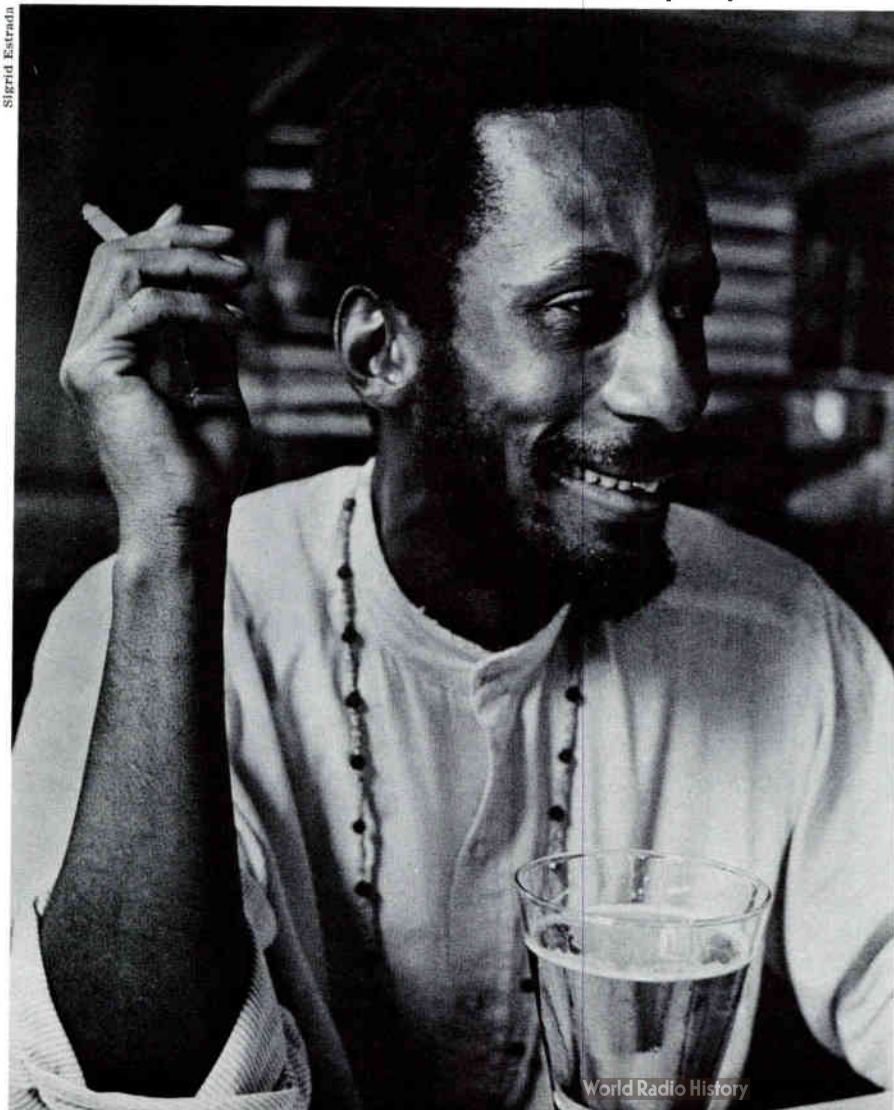
Helen Tamiris, a founding dance modern, introduced jazz at the Salzburg Festival in 1928. Ted Shawn and his Men Dancers brought jazz and blues to their repertory, beginning in 1933 and through 1940. Alicia Markova, who one tends to think of only within the depth of traditional dance, did a jazz ballet in London in the 1930s.

Who can forget Pearl Primus using blues and other jazz material and bringing the vision of black bodies hanging from trees after a lynching frighteningly to life during “Strange Fruit,” the song so closely associated with the late **Billie Holiday**?

Other names come rapidly to mind: Jack Cole who attributes his modern tendencies to inspiration provided by the dances he watched in Harlem ballrooms and dance halls in the 1930s, and the movements of American Indians and Orientals.

Katherine Dunham—one of the most significant of the choreographic influences. In the 1940s, via her own work and that of her company, she was a major factor in ridding black dancers

Pomare: ‘Jazz is more relevant and contemporary’





Tamiris: a founding dance modern

Photos Courtesy of Walter Terry



Dunham: a significant influence

of their minstrel and vaudeville images.

"Her sense of rhythm, theater and costuming put serious Negro dancing on the map and her training prepared many of the important choreographers and dancers who are working today," Harriett Jackson notes.

Miss Dunham dealt chiefly with music that forms the roots of jazz, and which is derived primarily from African and Caribbean sources. Being a modern dancer, with a contemporary point of view—away from standardization and toward individuality—she opened up expressive possibilities with freedom of movement and varying degrees of subtlety.

Other pioneering dancers and choreographers contributed to the thrust of jazz in dance, including Ruth Page, Daniel Nagrin, Mura Dehn and Agnes de Mille. The American Ballet Theatre must be recognized for its early experiments with jazz. But the most significant of the dance creators who brought

jazz-inflected music to the forefront, before the onset of an awareness of the depth of black musical culture, was Jerome Robbins.

First with *Fancy Free*, done by the American Ballet Theatre—in 1944, then with *Interplay*, a feature of Billy Rose's "Concert Varieties" in 1945 and added to the New York City Ballet repertory in 1952, he "related jazz and ballet to... stunning effect," Walter Terry reports.

Robbins' classic in this area, however, is *N.Y. Export*, *Opus Jazz*, with music by Robert Prince. In many ways it was a turning point for jazz in dance. Its purpose—to capture the rhythms, moods and rituals of behavior of the American teen-ager. Introduced at the Festival of Two Worlds in Spoleto, Italy, in 1958, subsequently the work was presented in Brussels and New York, always to great critical and audience response.

Clearly the decisive and moving mu-

sic contributed heavily to the totality of impact of this milestone in the jazz and dance marriage. Composer Prince, who moved from comparative obscurity to center stage, via *N.Y. Export*, warmly remembers this time in his life, particularly the creative inter-relation with Robbins: "Because of Robbins' extraordinary talents, he made *N.Y. Export* a triumph and opened the way for jazz to fully enter the dance field—at last legitimate and with the blessing of many who had looked upon it with disdain prior to this expression of Robbins' genius.

"The work," he added, "was deeply into contemporary reality and the celebration of youth, long before it became fashionable. It brought many innovations to dance—movement drawn from 'hip' white and black ghettos, informal dress, new types of sets (i.e., handball courts, tenement roofs, etc.).

"Just an example of what Jerry came up with when we were working to-

gether: I had written a long section in 9/4 meter. He choreographed it in 7's, which meant that all the dancers had to count in groups of 7's—quite a feat in itself. At the time I thought him insane.

"Only after he was finished and had the whole thing together did I fully understand what he had in the back of his mind. He wanted to establish an independent counterpoint of movement. This could only be accomplished by dancers working *against* the musical phrasing. Indeed the music was strengthened by this form of negation and the dance company attained a new high level of interpretation.

"I must say working with Jerome Robbins on *N.Y. Export* was one of the most exciting experiences of my life.

"Most important," he concluded, "the excitement and unpretentiousness of jazz acted as a shot of adrenalin to the world of dance."

With the opening provided by Robbins and other pioneers working with jazz and modern dance, the trickle soon became a flood. The time and circumstances were right and the fusion of authentic jazz and dance was solidified.

Black choreographer Talley Beatty carried the torch in the late 1950s and it burned increasingly bright in the 1960s. *Come and Get the Beauty of It Hot*, set to the music of **Dave Brubeck**,

Miles Davis, Charles Mingus and Dizzy Gillespie, danced by Mr. Beatty and his company, was a trailblazing effort.

No longer was quasi-jazz, as composed by writers straddling the concert and jazz worlds, the source for dance inspiration. Creators from the heartland of jazz provided the musical impetus for dance works in this idiom.

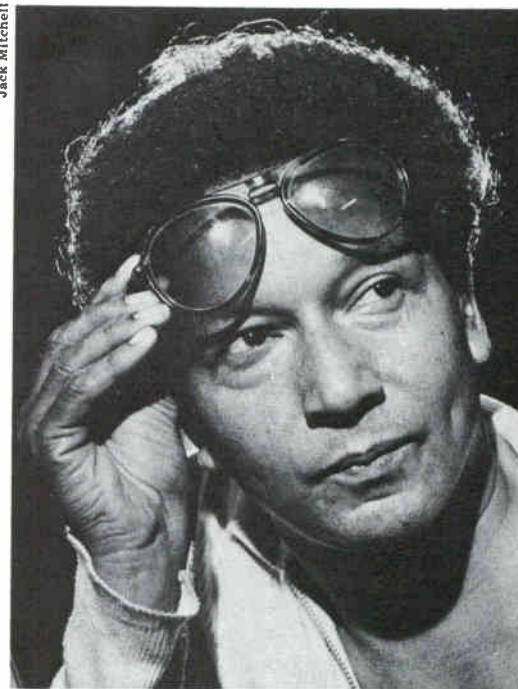
Dancers and choreographers were drawn to jazz not only for its musical and rhythmical qualities, but as a manifestation of an entire life style. They found in the music of the modern jazz artists and composers implicit and some explicit comment on the political and sociological climate of a stormy time.

Out of this came dance works concerning black pride, psychological discovery, themes from life, abstractly and realistically portrayed, with ever-increasing freedom of movement.

The alliance of dance with contemporary jazz, a music of passion, provided a new impetus, look and feeling to dance creations. "Current events and attitudes, thoughts and emotions link up with the music to make for a distinct variety of patterns, describing where we are today," Pomare says. "The thrust is into realism."

What we have is new reality in movement, generated by music that generally is undeniably soulful and created by

Jack Mitchell



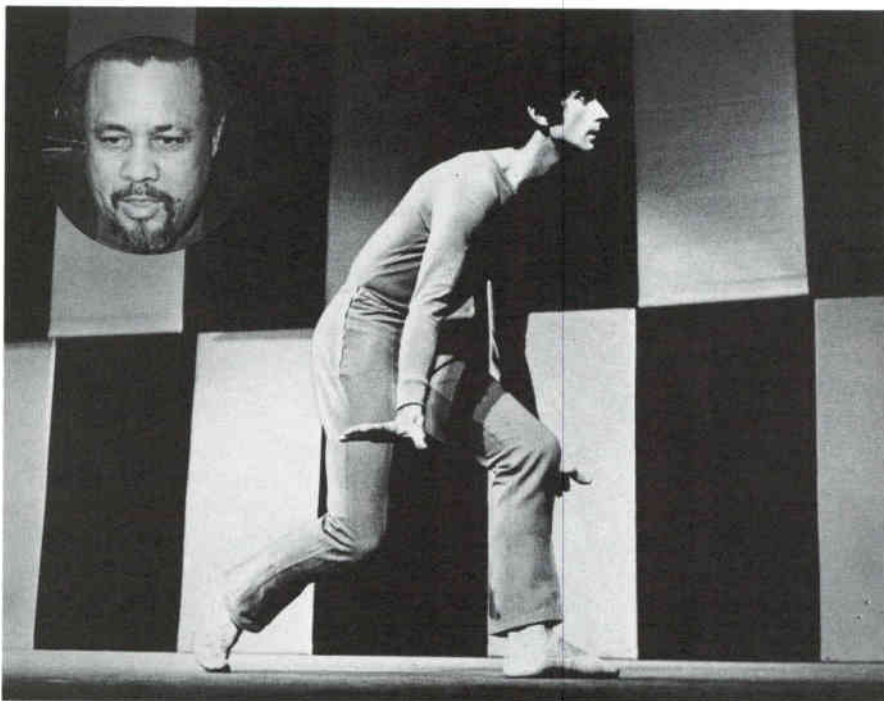
Beatty

Joseph Filzen



Dunn and Dixon

Anthony Crickmay / Courtesy of Netherlands Dance Theater



Netherlanders dance 'Screenplay': music by Mingus (inset)



'N.Y. Export, Opus Jazz' at Spoleto: music by Prince
 'Dialogues in Jazz' in San Francisco: music by Brubeck



those who are deeply into jazz, and move from the inside out, rather than the other way around.

Where once *The Creation of the World*, a musical reflection of what distinguished composer **Darius Milhaud** heard in Harlem in the early 1920s, was the prototypical jazz ballet, today all that is changed. Dancers and choreographers turn to **John Coltrane**, **Miles Davis**, **Gil Evans**, **Thelonious Monk**, **Charles Mingus**, **John Lewis**, **Jimmy Giuffre**, **Archie Shepp**, **Oliver Nelson**, **Don Cherry**, **Bill Dixon**, **Teo Macero**, **Hall Overton**, **Charlie Parker**, **Cecil Taylor**, **Gunther Schuller**, **Lalo Schifrin**, **Manny Albam**, **Milt Jackson** and **Dave Brubeck**, among others, for the musical fabric upon which to design dance structure and to make comment.

Even European composers involved in dance have come closer in the past two decades to jazz composition that stirs the heart and other regions. For example, **Richard Rodney Bennett's** music for the Royal Ballet's *Jazz Calendar*, and **Rolf Liebermann's Concerto for Jazz Band and Orchestra**. The latter was revived by the New York City Ballet and the Dance Theater of Harlem on the New York State Theater stage, May 6, as part of the City Ballet's annual gala benefit. (See cover). Choreographed by Arthur Mitchell and George Balanchine, the work was played by trumpeter Doc Severinsen and his *Tonight Show* band and the City Ballet Orchestra under Robert Irving.

Large companies, here and abroad, more frequently program jazz dance works. The New York City Ballet, the San Francisco Ballet, the Netherlands Dance Theater and the Harkness Youth Dancers are in this growing number. Smaller companies, generally headed by significant choreographers, and dancers in big cities and small increasingly turn to modern, individualistic dance designs, and jazz scores.

Young and veteran creators of movement of *today*, including **Alvin Ailey**, **Talley Beatty**, **Don Redlich**, **Eleo Pomare**, **Anna Sokolow**, **Donald McKayle**, **Judith Dunn**, **Jean Erdman**, **Daniel Nagrin**, **Lew Christensen** and **Arthur Mitchell**, show us the way. They follow a precept Jacob Wasserman espoused in *The World's Illusion*: "To dance means to be new, to be fresh at every moment."

We await the future with anticipation.

RIAA GOLD RECORD AWARD (SINGLES)

TOTAL

BMI	3	2	3	4	1	2	1	3	2	21
EVERYBODY ELSE	0	0	0	0	0	0	0	0	0	0

The music of BMI writers and publishers won 21 out of 21 RIAA Gold Record Awards for singles in the first half of 1971. And that's not all! BMI music was also in 41 out of the 47 Gold Record Awards for albums.

The numbers say a lot about BMI, and why it's the world's largest performing rights organization.

All the worlds of music for all of today's audience.
Broadcast Music, Inc.

